

Music Week

Inside the business of music.

Established 1959



CELEBRATING
SIX DECADES
OF THE WORLD'S
GREATEST MUSIC
BUSINESS
MAGAZINE

A LIFETIME IN OUR PAGES BY:

**SIR LUCIAN GRAINGE • ROB STRINGER • MAX LOUSADA
KANYA KING • LYOR COHEN • JOYCE SMYTH • SIMON COWELL**

AND MANY, MANY MORE

E6.00 | 02.12.19 www.musicweek.com

FUTURE

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WISHING
MUSIC WEEK
A HAPPY 60TH
BIRTHDAY!

FROM ALL YOUR FRIENDS AT ASCAP

SIMON GREENAWAY, VICE PRESIDENT, MEMBERSHIP UK/EUROPE
DAVID RYAN JORDAN, DIRECTOR, MEMBERSHIP UK/EUROPE
BEN NEWPORT, MEMBERSHIP CO-ORDINATOR, MEMBERSHIP UK/EUROPE

Welcome to the music week...

We're 60 and we know it



My own *Music Week* moment arrived in April 1997. My appointment as editor of a different weekly music publication was covered by the many trade papers around in those days, but *Music Week* was the big one, as I knew it would be read by everyone in the business of music. And it was – the phone rang all week with people who'd seen the news in these pages. I'm just glad they

didn't include a photo.

Over 20 years later, most of those other trade mags have fallen by the wayside, but *Music Week* – I'm glad to report – remains in rude health. That it does so is, of course, down to our symbiotic relationship to the industry we cover which, not entirely coincidentally, also finds itself in something of a new golden age.

Looking back at that 1997 issue, many of the names featured have left the industry, while others continue to thrive. Lucian Grainge – not yet a Sir – had just taken over at Polydor, while Gary Barlow was trying to forge a solo career – proof that, in the music biz, some things will always work out better than others.

The *Music Week* players have changed as well, but putting together this epic 60th anniversary issue has – as well as, somewhat ironically, taking years off our lives – brought home what a privileged position it is to see behind the curtain and witness the workings of an industry that hasn't stood still for a moment since we launched in 1959.

Nor has the magazine. Competitors come and go, but *Music Week* has resisted the allure of clickbaity online sensationalism or copy-approved puff pieces. We pride ourselves on telling you what you need to know, not just what you want to hear. And that's why it's humbling to see so many of the biz's biggest names, past and present, talk in this issue about what *Music Week* means to them.

Things may have been very different in 1959, but one thing remains the same. The original 1959 editor's letter said: "The paper is as lively and interesting as the people in the particular trade it sets out to serve".

Which should make this the liveliest and most interesting issue ever. Enjoy, and here's to the next 60 years...

Mark Sutherland, Editor
mark.sutherland@futurenet.com

MusicWeek
02.12.19



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Editorial: 020 7042 4999
Advertising: 020 7042 4071
Subscriptions: 020 8955 7020

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"They say it's your birthday"

EDITORIAL

EDITOR Mark Sutherland
mark.sutherland@futurenet.com
DEPUTY EDITOR George Garner
george.garner@futurenet.com
NEWS EDITOR Andre Paine
andre.paine@futurenet.com
SENIOR STAFF WRITER
James Hanley
james.hanley@futurenet.com
SENIOR STAFF WRITER
Ben Homewood
ben.homewood@futurenet.com
DESIGN DIRECTOR Pio Blanco
pio.blanco@futurenet.com
CHARTS & DATA
Isabelle Nesmon
isabelle.nesmon@futurenet.com
CHART CONSULTANT
Alan Jones

CONTRIBUTORS

Emmanuel Legrand (US),
Jaha Knight, Paul Stokes

COMMERCIAL

AD DIRECTOR Kate Colgan
kate.colgan@futurenet.com
SALES EXECUTIVE
Alice Dempsey
alice.dempsey@futurenet.com
EVENTS OPERATIONS
DIRECTOR UK Amy Bull
amy.bull@futurenet.com
SENIOR MARKETING
EXECUTIVE
Rachael Hampton
rachael.hampton@futurenet.com
SUBSCRIPTION SALES
020 8955 7020

PRODUCTION

B2B PRODUCTION
MANAGER Matthew Eglinton
matthew.eglington@futurenet.com

MANAGEMENT

SENIOR VICE PRESIDENT,
CONTENT Chris Corvey
BRAND DIRECTOR Simon Lodge
UK CRO Zack Sullivan
COMMERCIAL DIRECTOR
Clare Dove
HEAD OF PRODUCTION US &
UK Mark Constance
HEAD OF DESIGN Rodney Dive
COMMERCIAL FINANCE
DIRECTOR Dan Jotcham

INTERNATIONAL

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

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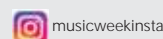
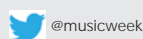
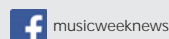
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Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand
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THE BIG STORY

Someone US loved: ‘America’s sweetheart’ Capaldi to build on Grammys boost

Capitol targets Stateside album growth in 2020 for the “pop culture phenomenon”, while EMI’s UK campaign picks up pace

— BY ANDRE PAINE —

Lewis Capaldi’s Grammy nomination is set to deliver a major boost to his US campaign, according to his label and publishing execs. The Scottish singer-songwriter is nominated in the Song Of The Year category for US and UK No.1 Someone You Loved.

“It is incredibly significant and it’s also very validating for his fans, for everybody that’s put in all the hard work in the last year with this single,” said Greg Marella, EVP of promotion at Capitol Music Group.

Marella added that the ceremony in LA on January 27 will be a “big moment” for Capaldi.

“We’ve had one gigantic single campaign over the last year,” he told *Music Week*. “There is still this discovery process happening with Lewis. More and more people are going to discover the depth of his album, especially with the Grammy campaign as that gets closer.”

US execs said the Scot’s humour and social media antics have successfully translated to US audiences.

“Once people look who’s behind the music, there is just this love and connection with Lewis, because of his wit, his charm, his sense of humour,” explained Marella.

“You just have to love him, he’s America’s sweetheart,” agreed Capaldi’s publisher, Thomas Scherer, EVP, repertoire and marketing, Los Angeles at BMG.

“When you drive the car, when you go to the mall in Christmas season, it’s always Someone You Loved [on the radio]. It’s incredible, the song is all over the place. He has a very good chance to win Song Of The Year.”

Scherer said it would be a “game-changer” if Capaldi did collect the Grammy. “It’s like all doors open up, then it’s more about managing the career and brand to be very careful and smart in making the right decisions,” he suggested.

No.1 debut LP *Divinely Uninspired To A Hellish Extent* (EMI) is the biggest seller for the year to date in the UK, with sales now at 522,358, according to the Official Charts Company. Capaldi also has the biggest single so far with *Someone You Loved*, which has sales of 2,229,719 (OCC).

“To now see his UK success becoming transatlantic, complemented with the Grammy nomination for Lewis, we are beyond proud to be his label and super lucky to be sharing in this most incredible of rides,” said Virgin EMI president Ted Cockle.

Virgin EMI reported global streams of 3.24 billion for Capaldi, including 815.7m UK streams.

“It’s an amalgamation of every department working a lot

of songs,” explained EMI MD Clive Cawley. “Everything has just aligned beautifully, everyone has done an amazing job.

“The growth of live has been amazing. [Paradigm Agency] have taken him to selling out Wembley Arena [in 2020] on just one album, it’s incredible.”

Following the Grammy nod, UK tour and deluxe edition, the album has had a week-on-week sales increase of 86%.

In the US, the LP has so far peaked at No.21.

“Our goal and our mission is to definitely have that album continue to grow,” said Marella. “There’s still *Bruises and Hold Me While You Wait*, those are hit songs that we just haven’t had a chance to get to yet in the US. So that album will be hanging around for a long time.”

Capitol has now switched to single *Before You Go*, which is in the race to be UK Christmas No.1 after moving 19-2.

Capaldi has performed on American TV including *The Ellen DeGeneres Show*, *The Tonight Show Starring Jimmy Fallon* and twice on *The Late Late Show With James Corden*. He will appear on *Live With Kelly And Ryan* on December 19, and plays *iHeartRadio’s Jingle Ball* concerts across the US.

“We’re working with Lewis to carve out some time in the early part of 2020 to be able to bring him to television, radio and everything else that we can plug in,” added Marella.

While the Grammys focus is on Capaldi as a breakthrough artist in the US, he was among a raft of UK acts nominated this year, including *Bring Me The Horizon*, *Thom Yorke*, *The Chemical Brothers*, *The 1975* and *Yola*.

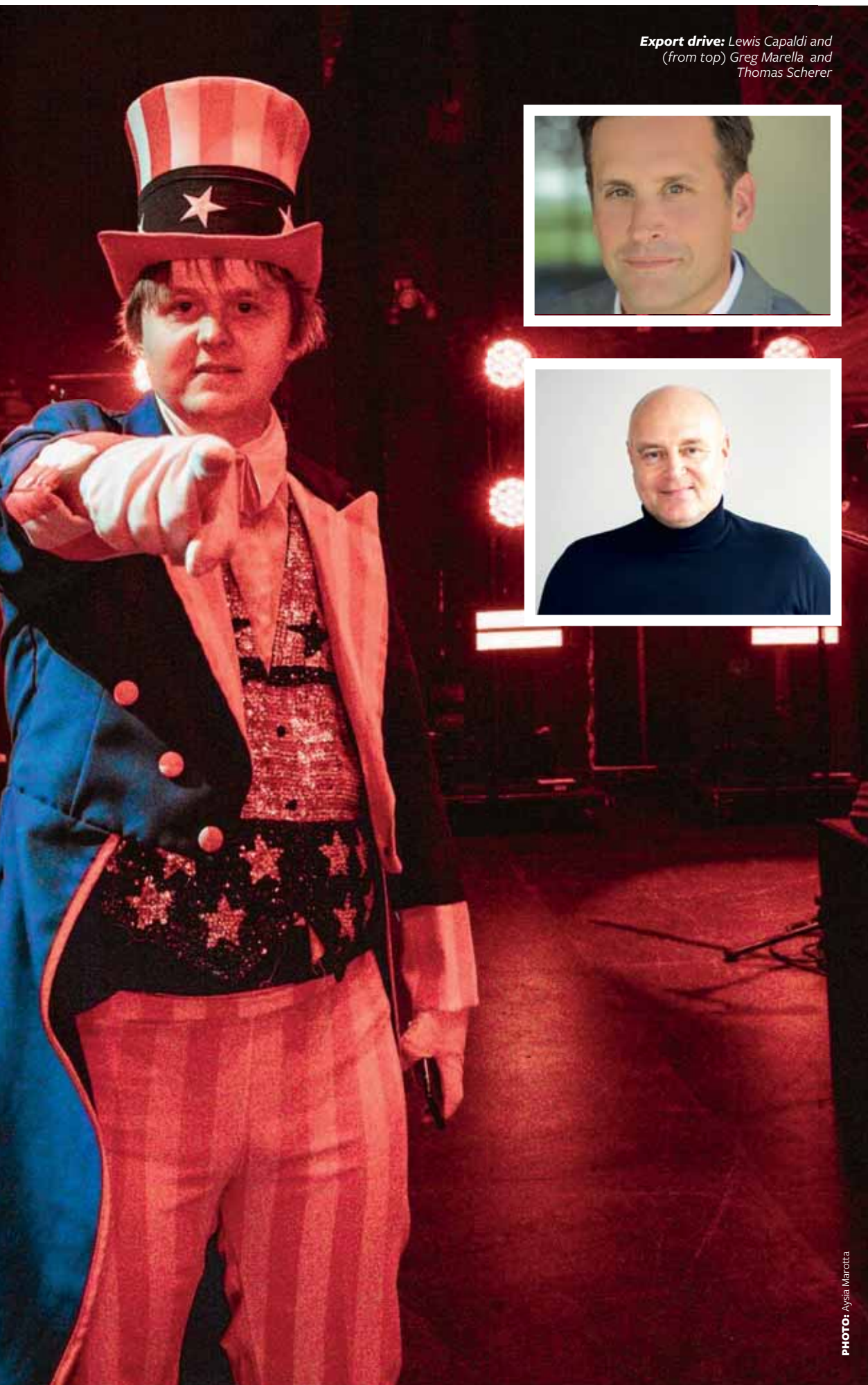
“It’s encouraging to see the diversity of British music so well represented with over 20 nods across the Grammy nominations – underlining the depth of exciting new talent that is breaking through globally alongside more established UK acts,” said BPI and BRIT Awards CEO Geoff Taylor.

“It’s a real highlight to see how Lewis Capaldi is connecting Stateside, with a Grammy nomination to accompany his US No.1. His music’s authenticity and his brilliant use of social media mean that he connects with fans of all kinds. It’s great to see British labels continuing to discover and break such talent.”

Capitol has also had success with UK artists including Mabel and Sam Smith.

“Some things have never changed,” suggested Marella. “You have to be present in the US, it’s too big a country to just try to break through with stats.

“To truly break through to the next level, you need to have radio, TV, press and touring. With Lewis, that song was so powerful he became a pop culture phenomenon, and that elevated him to be able to compete with everybody.”



Export drive: Lewis Capaldi and (from top) Greg Marella and Thomas Scherer



PHOTO: Aysia Marotta

FOR THE RECORD



WARNER MUSIC GROUP

THE BIG RESULT

Warner Music Group's recorded music division has posted annual streaming growth of 22.8% (26% at constant currency) for the financial year ending September 30, 2019. Streaming now accounts for 55.44% of recorded music revenue. Total revenue for the year increased 11.7% (14.7% at constant currency) to \$4.475bn (£3.474bn).

THE BIG TRIBUTE



US entrepreneur Robert FX Sillerman, who founded the company that would become Live Nation, has died at the age of 71. He had been suffering from a respiratory disease. Sillerman launched SFX Entertainment, which was sold to Clear Channel in 2000 and was spun off and renamed as Live Nation in 2005.

THE BIG APPEAL



Artists including Tom Walker, The Script, Travis and Frank Turner are supporting The World's Big Sleep Out on December 7. They will perform at events as part of the global initiative to raise \$50 million (£38.7m) to help tackle homelessness.

PUBLISHING

Good Manners: New era for TV and film music publisher

Manners McDade MD Harriet Moss says key appointments and restructure will put the company at forefront of change

■ BY ANDRE PAINE

Manners McDade has made new appointments as part of a restructure to bring a renewed focus to its “creative strength”, says MD Harriet Moss.

Music and composition producer Jenna Fentimen has been promoted to head of creative across both the publishing and composer agency businesses at Manners McDade. Her new role includes overseeing all music output.

“She’s got a fantastic ear,” Moss told *Music Week*. “She’s just great at getting the best musical content from writers and composers, and she’s fantastic at briefing them, understanding them and working with them to get the most out of their potential.”

Moss said the promotion of Fentimen would bring “cohesiveness” across the publishing and composer agency operations.

“Creative has always been our strength as a publisher, but also as an agency,” she said. “So having an emphasis on that creative side is key to bolstering both companies.”

“We’ve always been a very nurturing company and that’s at the heart of our ethos,” said Fentimen. “It’s bringing a synergy between the two companies to enhance all of our composers’ and artists’ careers. We’re excited to have a bigger agency with more capabilities.”

Ed Marquis has been appointed as music and composition producer, following previous roles as a music supervisor for Soho Music, Jungle and Native. His role will involve handling bespoke music for advertising, as well as pitching the roster alongside Fentimen.

Marquis works alongside creative manager and recent *Music Week* Rising Star Clare Everson, who continues to manage all sync and licensing at Manners McDade.

The publishing operation specialises in new classical and electronic composers, including Neil Cowley, Aisha Devi and Nils Frahm, who first signed a worldwide deal in 2013. Frahm has 2,084,704 monthly Spotify listeners and recently secured a sync in the Brad Pitt film *Ad Astra*.

“Growing within that genre is important,” said Moss. “Working with artists at the forefront of that really interesting experimental and alternative music is really exciting.”

Eighteen months on from her promotion to MD, Moss said the company is evolving in the streaming era.

“We always strive to be at the forefront of any changes, adopting the best practices in the digital realm for all of our composers as their publisher,” said Moss. “I’d love to bring it into a new era. Our real strength is how well we work with our roster, they’re at the centre of everything that we do – music is at the centre of everything that we do.”

“Artists and music are at the centre of everything that we do”

Harriet Moss
Manners McDade



To the Manners born: (L-R) Jenna Fentimen, Ed Marquis and Harriet Moss

PHOTOS: Chris Morgan/IM International

Feeling Peaky: Anna Calvi plots TV composer career

Domino recording artist has “huge potential” for screen scores, says Harriet Moss

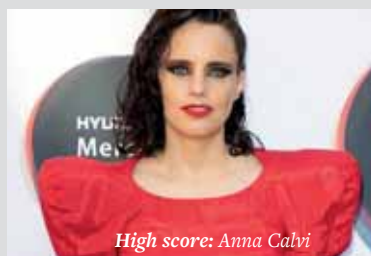
Anna Calvi is the latest signing to Manners McDade’s composer agency, *Music Week* can reveal.

Calvi, who’s signed to Domino for recordings and music publishing, wrote the score for this year’s series of BBC drama *Peaky Blinders*.

“Directors of shows like that really want something incredibly special,” said MD Harriet Moss. “With this new season of *Peaky Blinders*, you really feel Anna’s energy all the way through and they collaborated really well.

“She’s got huge potential in that space and will do amazing work in the future.”

As an agency, Manners McDade represents around 50 film and TV composers, including Matthew Herbert (upcoming BBC series *Noughts And Crosses*), Oli Julian (Netflix series *Sex Education*), Emilie Levinaise-Farrouch (forthcoming feature film *Rocks*), Vince Pope (Channel 4’s *This Way Up*,



High score: Anna Calvi

Black Mirror), and Jon Opstad (Amazon Prime’s *The Feed*).

“With the amount of content that is coming out on [TV] streaming platforms, it’s a really great time,” Moss told *Music Week*. “We love pitching our composers to a real breadth of projects and it feels like there’s definitely an increase in content.”

Fentimen added: “Because of SVOD, there are so many more commissions

now. Platforms like Netflix and Amazon are trying to be creative and forward-thinking with that content, and that’s encouraging everyone else. There are a lot of really creative projects out there.”


Manners McDade also has a deal with The Orchard to release music by its composers.

“We want both of our [publishing and composer] rosters to have music out there,” said Moss. “We’ve always been really good at not being limited to one area of the business.”

TWEETS OF THE WEEK

The past seven days in 280 characters

 **@iamfabish** My colleague came across issues of @MusicWeek from 1973, 1976 and 1987 and I'm geeking out (**Mark Fabish, BMG**) **Wednesday, November 27**

 **@beabadoobee** So surreal to be nominated for the @BRITs Rising Star, this is all so new to me and it's super weird but crazy and amazing and ah idk wtf bruh thank you so much (**Beabadoobee, artist**) **Wednesday, November 27**

 **@celeste** Wowowow Good news this morning :) I have been nominated for the @BRITs Rising Star award and I can't believe it (**Celeste, artist**) **Wednesday, November 27**

 **@joycrookes** I remember watching the @BRITs and seeing my favourites Lily Allen, Corinne Bailey Rae and Amy Winehouse. This is an insane moment. FEMALE ONLY nominees! POWER! (**Joy Crookes, artist**) **Wednesday, November 27**


 **@DamoChristian** Thanks to @MusicWeek for the front cover! And for so many great texts/messages... I really appreciate it (**Damian Christian, Atlantic**) **Monday, November 25**

 **@itswillmanning** @DamoChristian can you sign my Music Week when I next see you?!? So cool mate! (**Will Manning, Capital**) **Monday, November 25**

 **@CattiPark** Ahhh the ones to watch lists are coming out. Bait names, artists already charting and getting numbers? Where are we watching them go? There's only a handful that actually take a punt on undiscovered talent. (**Cat Park, Ten Letter PR**) **Tuesday, November 26**

 **@claraamfo** I keep thinking about my funeral playlist. I'm VERY happy and grateful to be alive, just wanna make sure that I am played out to my own selection. Control freak selector to the end, good evening!! (**Clara Amfo, BBC Radio 1**) **Tuesday, November 26**

 **@TomThorogood** Big up Norwegian singer Aurora—who has guested on both the Chemical Brothers latest album and the lead single from Disney's Frozen 2 in 2019 (**Tom Thorogood, Beats 1**) **Saturday, November 23**

 **@jojokhor** "We need to get more females picking up guitars, forming bands, playing in bands." Sure, Geoff, female musicians just don't really exist do they (**Jojo Khor, Ghum**) **Wednesday, November 27**

#1 TWEET



@christopheslade the only time it seems better to work at a company is December, when every label worker is at Soho Farmhouse doing bag and getting a bonus while I'm angrily chasing invoices just so I can afford to buy my sister a glossier boy brow for Christmas (**Chris Slade, Cousin**) **Monday, November 25**

RISING STAR

The biz's brightest new talents tell their stories



Mitch Page: "I thought I would have a career in jingle writing!"

Mitch Page

Label manager, **Scruff Of The Neck Records**
@Mitch_SOTN



Where did you start in music?

"I studied music production at university and followed what I thought would be my career in jingle writing. Needless to say, I didn't have the chops and quickly found myself desperate to break into the business side of the industry. While doing various spots of work where possible, I found myself emailing the same 10 people every week with an update on what I was up to before someone eventually told me to just come to a gig and meet them already. I managed to collar him at the end of the night, sold my passion as best I could and started as a ticketing intern for Scruff Of The Neck, which was predominantly a live promoter at the time. Two and a half years later I am now the label manager."

What word best describes your story so far?

"Resilience. It's a familiar word for anyone just starting out in the industry, but being able to recover from knock-backs and let-downs consistently while trying to get yourself out there is essential. If I hadn't have held on for the next opportunity, I wouldn't have been able to break through into the industry."

Why start an indie label these days?

"For the exact reason anyone should want to work in the music industry; to forge and develop the careers of artists. Without them, none of us would have these jobs. I thrive on being able to play

a part in an artist's story and, as an indie label, you are involved in often every part. We at Scruff Of The Neck are all about artist development, from artists still in their embryonic stage, to those who are really making waves. It fills me with joy to see them progress through each phase."

What's your proudest moment yet?

"I would have said being nominated for the Best Small Label award at this year's AIM Awards was my proudest moment, until we actually went and won the thing! Being surrounded by colleagues, artists and Scruff Of The Neck founder Mark Lippmann, the man who gave me the chance to work in this industry in the first place, was a high point. This past year, we've had great success with our artists, lots of support from DSPs as well as one of our daft videos making it into the Amazon Music seminar at AIM Connected. Watching our management act Larkins headline a sold-out 1,500 capacity Albert Hall in Manchester was truly awe-inspiring, it really signified the future and just felt like the start of something much bigger."

What's your dream job?

"Other than an acclaimed jingle writer, this one right now! I thoroughly enjoy being able to be hands-on with our artists, I wear a lot of hats and I like being able to work on different aspects of our campaigns. I would love to progress further with our publishing arm and grow our success within sync."

MITCH'S RECOMMENDED TRACK: José James – I Need Your Love

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

LABELS

Stream queen: Can Frozen 2 become the next blockbuster cinema soundtrack?

UMC's Richard Hinkley says OST has "key components" to be a hit, as OCC adds streams to compilations chart

BY ANDRE PAINE

UMC co-MD Richard Hinkley has told *Music Week* that Q4 is only the start for the label's Frozen 2 soundtrack campaign.

The OST, released November 15, has picked up the pace for sales and streams since the Disney sequel opened in cinemas a week later.

Into The Unknown (Walt Disney/UMC), the film's breakout song by Idina Menzel and Aurora, debuted at No.36 last week and has sales of 16,350 (Official Charts Company).

"We have ambitious plans for the album and its songs," said Hinkley. "This time we have the benefit of following an established name and we have a number of gifting-friendly formats perfect for physical retail in the weeks running into Christmas."

Frozen 2 is in the compilations chart, where it moved 7-2 (15,791 sales to date, 34.2% from streams). The scale of consumption will be fully reflected, as the OCC has now changed the compilations chart to register streams where the album is the repertoire source.

"Streaming is now a huge part of the success of soundtracks, and it's good that this will now be recognised in the compilations chart," said Hinkley. "Families, led by the children, want to learn the songs and sing them with their friends, and more and more of that behaviour is done on streaming services."

Spotify reported a 427% week-on-week increase in Frozen 2 soundtrack streams on Sunday, November 24. Streams of the original Frozen soundtrack had a week-on-week increase of 468%.

UMC's streaming strategy includes a full set of lyric videos for all of the songs from the date of the film's release, as well as working with Disney to integrate song and lyrical

"Successful soundtracks are listened to for months and years"

Richard Hinkley
UMC



Big freeze: Queen Elsa and friends in *Frozen 2*

elements into the movie marketing campaign.

"The overall creative is led by the film, but between both Disney and UMC we've been able to create standout assets for the songs and soundtrack," said Hinkley.

"Q4 will only be the start, and physical product only one aspect: successful soundtracks are listened to for months and years following the film's initial release."

Frozen 2 includes covers by Panic! At The Disco, Weezer and Kacey Musgraves for the end credits. The alternate versions increase playlist potential and media opportunities.

Hinkley described the original Frozen film as "a true phenomenon". The 2013 movie's soundtrack has sales to date of 1,162,358.

Menzel, who voices the character of Queen Elsa, scored a hit with Let It Go from the first

film. Although it peaked at No.11, it has sales of 1,606,746 (Official Charts Company).

It remains to be seen if the OST can compete with big sellers such as *The Greatest Showman* (2,125,003 sales), *Mamma Mia 2* (487,417) and Disney's *Moana* (328,160).

Frozen 2's global weekend opening of \$358 million (£277m) was the biggest for an animated movie. The UK box office opening of £15m was also a record for an animated film.

"We were lucky enough to see the film early and knew it was fantastic with wonderful original songs at key moments throughout – all key components of a successful soundtrack," said Hinkley. "Now it is in cinemas, there's a whole different level of engagement as songs connect for the viewer with the emotional moments in the film."



Kiwanuka

Peak Chart Position: No.2

Label: Polydor

TAKE A BOW

TEAM Michael Kiwanuka

Management:

Robert Swerdlow/David Nicoll (Starwood Management)

A&R: Ben Mortimer (Polydor)

Marketing:

Helen Fleming (Polydor)

Digital Marketing:

Oliver Hunter (Polydor)

National Press/Online: Jon

Lawrence (Chalk Press Agency)

National Radio:

Laurence Pinkus (Polydor)

Television:

Jessica Spaine (Polydor)

Regional Radio:

Gavin Hughes (Polydor)

Regional Press:

Warren Higgins (Chuff Media)

Live Agent:

Angus Baskerville (13 Artists)

Commercial: Gareth Evans/Paddy

McLean/Jess Acreman (Polydor)

International:

Ben Alexander (Universal Music)



Mike my day:
Michael Kiwanuka

Our best wishes & congratulations to

MusicWeek

on their diamond

60th Anniversary

from the **BPI Family**

and its **400+ member companies**



HAPPY 60TH BIRTHDAY MUSIC WEEK

Thank you for all your support.

DIRTY HIT

THE PLAYLIST



DAVIDO (FEAT. SUMMER WALKER)

D&G (Davido Worldwide Entertainment/RCA)

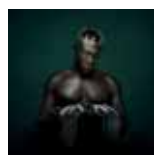


Davido's second album *A Good Time* is already being hailed as a modern Afrobeats masterpiece and this springy, highly danceable single is one of the best moments across its 17 tracks.

Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

STORMZY (FEAT. ED SHEERAN & BURNA BOY)

Own It (#Merky)



Stormzy's bromance with Ed Sheeran continues, with Burna Boy arriving to add flair to a good-time collab that's already sending stream-counters into overdrive.

Contact Rachel Campbell
rachel@wired-pr.co.uk

PRETTYMUCH

Int!:EP (Syco)



With K-Poppers NCT Dream and Brazilian singer Luísa Sonza among the collaborators on this gleaming new EP, PrettyMuch are going global.

Contact Shane Hawkins
shane.hawkins@wellermediaagency.com

SORRY

Rock'n'roll Star (Domino)

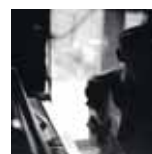


Sorry aren't exactly old, but they're imagining a "washed up" rock'n'roll star here. Pleasingly, they pair the image with guitars that scrape like rusty nails.

Contact Dan Carson
dan@they-do.com

BLOSSOMS

The Keeper (Virgin EMI)



Are Manchester City fans Blossoms paying tribute to a famous goalie? Joe Hart, perhaps? Likely not, but there's lots of piano-led pep here all the same.

Contact George Cochran
george@murraychalmers.com

CHELCEE GRIMES

Tryna Not Fall In Love (Tap Records)



Nestled in the Tap Management stable with Dua Lipa and Lana Del Rey, Chelcee Grimes has starry ambitions, as the euphoric drops of this new one prove.

Contact Ant Giannaccini
anthony@mbcpr.com

HAIM

Hallelujah (Polydor)



Haim mourn the loss of a friend on a crackling acoustic ballad that demonstrates their swollen ambitions ahead of LP three.

Contact Susie Ember
susie.ember@umusic.com

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

GIG OF THE WEEK

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



CLAIRO

Oz Shepherd's Bush Empire, London, 7pm

Clairo's *Immunity* is one of 2019's best debut albums, so it's fitting that the 21-year-old from Massachusetts gets the chance to crown a sparkling breakthrough year with a show that's the pick of the packed pre-Christmas gig rush. A huge night is in store.

TASTEMAKERS

The industry's favourite new sounds

Sarah Gosling Presenter, BBC Music Introducing, Devon & Cornwall

TOURISTS – ALIGN



Tourist board Sarah Gosling

I've always thought that great music seems effortless, as though it has always existed somewhere. Everything about it just makes sense. Tourists, after an almost three-year vanishing act, have created something which does just that.

Fittingly named for a group from holiday hotspot Torbay, they were among the first bands I fell for when I joined BBC *Introducing* as a volunteer. They played a wonderful set for us at Glastonbury in 2017, and seemed set to grow and grow. Then, they disappeared. Making a decision that took great maturity, they hunkered down to find their people, key among these is

producer Daniel Schlett (*The War on Drugs*, *DIIV*). Now, they've hit upon a special sound.

After presenting BBC *Introducing* in Devon and Cornwall for two years and having seen them live (and in the street!), I can finally wax lyrical about new music. New single *Align* is a beast that has sprung forth fully-formed and roaring, a blisteringly brilliant blend of shoegaze, post-punk and dream pop.

It's comforting, challenging, and feels just right. The first time I listened to it, my face broke into a grin that hurt my cheeks, and I made it my *Upload Of The Week*. I can't wait to see what's next from them.

ESSENTIAL INFO

RELEASES Watch This Liquid Pour Itself (January 24)

LABEL Jagjaguwar MANAGEMENT Tap Management

NEXT GIG TBC

Welcome to the fantastical universe of Kaya Wilkins...

Several things stick in Kaya Wilkins' mind when it comes to piecing together the process of making her second album. There was the time she sat for eight hours in her New York bedroom imagining what it would feel like to be moss, or the moments in which she had visions of herself "purging out a liquid, like a human fountain".

It all started when the Norwegian – who's been living in New York for 10 years now and has collaborated with Jamie xx and King Krule, among others – was digging around the concept of melancholy and how it's been dealt with in history.

"A lot of writing or poetry describes it as something in a liquid form, or a bile," the singer tells *Music Week*. Fittingly, rain pours throughout our conversation.

"In Greek medicine, black bile was [equated with] being too emotional. The idea was that there was a balance between all the liquids you could have in your body, I leaned into the one that's meant to be depressive, but it can be beautiful, too."

Wilkins was quickly entranced by the slippery imagery. "You know when kids are obsessed with slime? It felt like that, freeing and a little bit wrong," she says.

It all adds up to Watch This Liquid Pour Itself, her second record as Okay Kaya and her first for new label Jagjaguwar. It's an album you can swim through, murky, deep and full of sludge; Wilkins explores her inner demons via customary wit and wordplay (song titles include Asexual Wellbeing, Mother Nature's Bitch and Zero Interaction Ramen Bar). With production from Jacob Portrait (Whitney) and John Carroll Kirby (Solange) it's an intimate record, one to put Wilkins alongside the likes of Aldous Harding, Big Thief and Tirzah. Difficult emotions are raw on the surface, and esoteric presentation means the whole thing fascinates at every turn.

"I think a lot of things that are true are funny, so I'm just trying to stay true to what's going on," Wilkins explains.

"Humour is a way to convey feelings, and staying quite literal can somehow feel witty or funny. It's all very serious, real and painful and whatnot, but I'm able to step back and be like, 'Oh my God. That is pathetic!' It's hashing out what I felt at a certain time, indulging in it and making something out of it."

ON THE RADAR

OKAY KAYA

As she talks, it's easy to imagine the day she pretended to be moss while writing Symbiosis, which is best described as a biology ballad shot through with zapping electronics. "*I can be algae, you can be fungi... When we make love the world goes green,*" she sings at one point.

"I gave the song a lot of space and had a good time with it!" Wilkins offers, before promptly breaking into laughter.

There's plenty more throughout our conversation, but there's also the sense that this album represents a new level for Okay Kaya.

"Making anything is letting something out and shaping it afterwards, like, 'This could be this kind of song,' or, 'If I make a joke about it in this way, then maybe it'll tickle someone's sensibilities and they'll relate,'" she says. "I want to make a lot of records, so the more people that hear my music the better. This is a very positive step in that direction."

With that, Kaya Wilkins goes back to watching the rain again.

BEN HOMEWOOD

"If I joke about things, maybe it'll tickle people's sensibilities and they'll relate"

Okay Kaya



Drumming up support: The new Argos ad and (below) Simple Minds' current line-up

SYNC STORY

ARGOS/SIMPLE MINDS

BY BEN HOMEWOOD

Nothing says Christmas like a man in tartan pyjamas thwacking a tiny drum kit along to Simple Minds. At least, that's the view Argos have taken this year, as their glossy festive campaign hinges on Don't You (Forget About Me).

There's no doubting the enduring power of the 1985 No.7 hit, which was written by Keith Forsey and Steve Schiff and has 715,973 sales (post-1994), according to



"Don't You (Forget About Me) delivers in every way you could hope for"

Neil Mulford
Universal Globe

Spot: The Book Of Dreams **Title:** Don't You (Forget About Me) **Composer:** Keith Forsey & Steve Schiff **Artist:** Simple Minds **Master:** Virgin EMI Records **Publisher:** UMPG **Music Supervisor:** Leland Music **Ad Agency:** The & Partnership **Creatives:** Ludo Thomas and Arthur Harry **Film Company:** Stink **Director:** Traktor **Post Production:** MPC **Air Date:** 01/11/19

the Official Charts Company. With music supervision from Leland, agency The & Partnership worked with film company Stink on Argos' Book Of Dreams campaign, which splices footage from the video with images of father and daughter playing a fantastical festive gig.

More than usual at Christmas, therefore, music is front and centre of the spot.

Neil Mulford, head of rights management – advertising & brand partnerships at Universal Globe tells *Music Week* this was a “fantastic project to be part of”.

“Simple Minds’ iconic Don't You (Forget About Me) delivers in every way you could hope for,” he says.

“We're so pleased about the positive reaction. This is set to become one of the season's biggest Christmas adverts.”

That's big talk in what is, as ever, a crowded market, but you can't blame Globe for having high ho-ho-hopes...

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

MAKING WAVES



Dive in: Scarypoolparty

THIS WEEK'S HOTTEST BRAND NEW ACT

Scarypoolparty

KEY TRACK: Diamonds
LABEL: Hollywood Records
MANAGEMENT: Red Light
TWITTER: @scarypoolparty

WHO: While the sound of a scary pool party is unpleasant, the sound of Scarypoolparty is altogether more appealing. This is the pop alias of one-time American Idol contestant Alejandro Aranda.

WHAT: Technicolour pop that sounds like it was made in a spider-ridden laboratory lit by the light of a thousand Macbook Airs.

WHERE: Aranda is from Pomona, in Los Angeles County, California.

MORE INFO PLEASE... Gladly, Aranda was known for performing his own songs on American Idol, drawing praise from Stevie Nicks, among others. This ultra-modern muso credits YouTube for helping develop his musical chops.

I FEEL OLD... The fact you're still reading this means that's not a problem. Don't worry, you get it. And if not, you can't go wrong with a bit of atmospheric, gothic pop, so focus on the music, namely Aranda's recent 12-track Exit Form project.

WILL DO. HOW ABOUT A GIG? Scarypoolparty touches down for his debut UK gigs at Colours next week. They're already sold out, of course.

60 AND GOING STRONG

CONGRATULATIONS MUSIC WEEK

 **INGROOVES**

CONGRATULATIONS
Music Week
ON 60 FANTASTIC YEARS
CELEBRATING THE MUSIC INDUSTRY


UK MUSIC

1

HOTSHOTS



A

2

B



3



4



1. In the Mix Little Mix were presented with a special award on their way to the stage at London's O2 Arena to commemorate a total of 12 headline shows at the venue across four tours and over 184,000 tickets sold. Pictured here are (L-R): Danielle Kennedy-Clark (deputy general manager, The O2), Jesy Nelson, Leigh-Anne Pinnoch, Jade Thirlwall, Perrie Edwards, Emma Bownes (vice president of venue programming, The O2). (Photo: Luke Dyson).

2. Who They Be Spotify's Who We Be Live raised the roof at Manchester's O2 Victoria Warehouse with an incredible show featuring surprise performances from a host of artists including Bugzy Malone, Pop Smoke, M Huncho, Young T And Bugsey, Darkoo, One Acen and Ziezie. Pictured here are (a) Doja Cat and (b) Tion Wayne. (Photos: Annabel Staff). **3. Clash of the titans** Team Sony and The Clash joined forces at the launch party for the Museum Of London's London Calling exhibit last week, to mark the 40th anniversary of the classic album. Pictured here are (L-R): Claire Dougherty (head of marketing Sony CMG UK), Mick Jones (The Clash), Nicola Tuer (COO, Sony Music UK), Paul Simonon (The Clash); Richard Story (president, CMG, Sony), Jeroen Van Der Meer (senior director marketing, Legacy Recordings) and Lyn Koppe (EVP, Global Catalogue, CMG). (Photo: Hayley Madden). **4. A Daigle to remember** Lauren Daigle recently celebrated her sold out tour in London. Pictured here are (L-R): Brian Ahern (WME), Lauren Daigle, Sam Bush (Live Nation) and Joe Schiavon (Live Nation). (Photo: Live Nation Entertainment). **5. When in Romeo** Jessie J and Max Martin were present at the opening night of & Juliet at Shaftesbury Theatre. Pictured here are (L-R): Jessie J, Miriam-Teak Lee (Juliet), Jordan Luke Gage (Romeo) and Max Martin.

6. The greatest showmanager The biz was out in full force for the Music Managers Forum and Featured Artists Coalition's 2019 Artist & Manager Awards (A&MAs) at Bloomsbury Big Top in London. Pictured here are: (a) Roy Eldridge (UROK), Debbie Gwyther (Fear), Sam Eldridge (UROK), Roz Mansfield (artist partnership manager, YouTube Music). Roy and Sam presented Debbie with her Award for Manager Of The Year for Liam Gallagher. (b) Kaylum Dennis (#Merky), DJ Tiiny (#Merky), Paul Craig (MMF), Stormzy, Kwame Kwaten (MMF). (c) David Rowntree (Blur/FAC Artist In Residence), Nile Rodgers, Peter Leatham (PPL) and Alex James (Blur). (Photos: Andy Willsher). **7. Numbers game** Top names gathered for the launch of UK Music's Music By Numbers report into the health of the British music industry. Pictured here are (a) BBC Introducing rising star Rachel Chinouriri with Tom Walker. (b) Andy Heath (chairman, UK Music) and Jonathan Morrish (PR/consultant). (c) Tom Walker with UK Music CEO Michael Dugher. (Photos: Joanna Dudderidge).

5



A

6



B

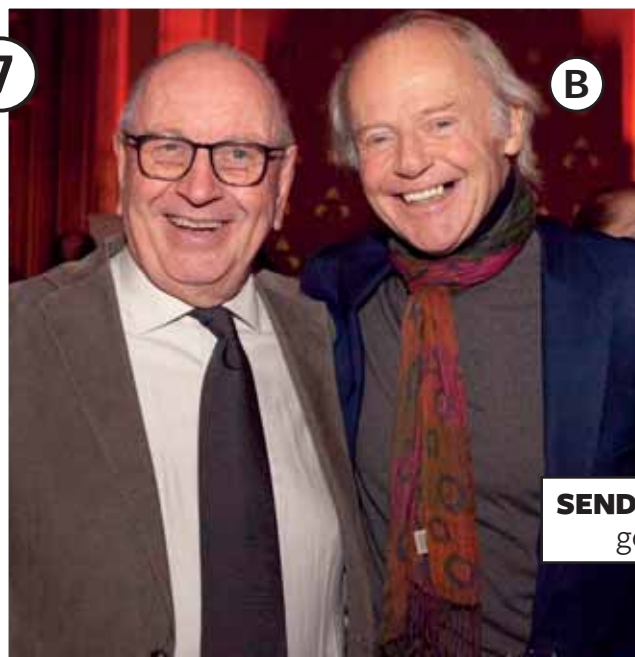


C



A

7



B



C

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

DEFINING

If you're in the biz, appearing in *Music Week* is a big deal. To start our birthday celebrations, we gathered a host of the most **significant industry figures** from the last 60 years to talk about their favourite memories of the world's greatest music business magazine. We kick off with a selection of **Strat Award** winners...

— BY GEORGE GARNER, JAMES HANLEY, BEN HOMEWOOD, ANDRE PAINE & MARK SUTHERLAND —



"My favourite *Music Week* moment was obviously being presented with the Strat Award in 2014. Not for the personal prestige of that award, but because it was Sade who walked out on stage to give me it to me and there was a huge hush in the room because she still elicits that sort of pure reverence after 35 years of her musical career. I was a huge fan of hers before I joined a record company and will be long after I leave, so it was an honour to be next to her that night."

ROB STRINGER, SONY MUSIC GROUP



MOMENTS



“Without a doubt, my most treasured *Music Week* moment will always be the supreme honour of having been awarded the Strat Award in 2017. Being nominated by one’s peers is always humbling and to have been the first woman in nearly 30 years [after 1989 winner Sybil Beresford-Pierse] to receive such a prestigious award was an important reminder of the positive changes happening throughout the music business. Congrats to Mark and *Music Week* on your 60th anniversary. May you continue to highlight and guide the disruptors, the young people and the strong women who are navigating the uncharted waters of our rapidly changing industry.”

SARAH STENNETT,
FIRST ACCESS ENTERTAINMENT



“My golden moment undoubtedly was receiving my Strat Award which *Music Week* chose to give me in 2011. It was entirely unexpected – a wonderful surprise. Another abiding memory is the loyal support and encouragement from the whole MW team during my 15-year term at PPL/VPL. All the members of the staff of the magazine understood and welcomed the fundamental changes which I was determined to bring to the industry organisation for the benefit of the performers and record labels alike. That degree of willing support I’ll never forget. Thank you *Music Week* and congratulations on your 60th anniversary!”

FRAN NEVRKLA, EX-PPL



“Winning the Strat in 1999 was fun. I didn’t expect it by the way – I didn’t even know about it. It was a massive shock! In those days they used to surprise you with it, I just thought I was going to some random evening dinner. I don’t know if I’d have gone if they’d said to

me I was getting an award. It was completely overwhelming. But my favourite *Music Week* moment was when they dropped the producers of the year category at the BRIT Awards [in 1989] because everybody knew [Stock Aitken Waterman] would win it. Somebody was ringing us saying, ‘Aren’t you disgusted?’ and we thought, ‘No, we won’t say anything, just put an advert in *Music Week*’. The ad was [PWL MD] David Howells and myself on one of our walls, which was all gold records as far as you could see. I was up the ladder and he was handing me another disc to stick on the wall and it simply said: ‘No SAW, no comment’. That campaign said everything about PWL: we thought it up on the spot, it was tongue-in-cheek and homegrown – and everybody got it. And it got more press than any statement we could have made – that’s the power of *Music Week*. We were a small, little company isolated in south London at a point when the entire record industry was in central London in big offices. We were on the other side of the Thames, we could have been in Siberia almost. Our only contact with the business we were in was *Music Week* because we were so far out of where all the record companies were. *Music Week* has changed since then but it’s still the industry. There’s nothing else that gives you the insight that *Music Week* always has.”

PETE WATERMAN, PWL



“Winning the Strat Award in 2006 wasn’t just a significant memory of *Music Week*, it was one of the most memorable occasions for me in over 40 years of working in the industry.”

DANIEL MILLER,
MUTE RECORDS



“My most memorable *Music Week* moment has to be being presented the Strat Award in 2008. I had managed to last four months working for Guy Hands and Terra Firma following his disastrous takeover of EMI at the end of 2007,

and was now no longer working for the company after 26 years, 10 of them running the UK company. So I felt very chuffed to be invited by *Music Week* to sit at their table at the awards ceremony that year, with absolutely no inkling that there was an ulterior motive. It slowly dawned on me as the ceremony was coming to its conclusion that there might be something going on, confirmed when I saw my family on the balcony (I thought they were at home!). It was a huge boost after a weird 18 months. KT Tunstall presented the award, and compared me to the Thames Barrier – you don’t know how it works exactly, but you’re just glad it’s there. I think it was a compliment...”

TONY WADSWORTH, EX-EMI



“First of all, congratulations on getting to your 60th anniversary. It seems to be in these days of ever-rapid information networks, that *Music Week* has reinvented itself to be a completely valid and on-message industry publication. I’ve had many stories in *Music Week* centred around my clients and my company, but for me the absolute highlight was being awarded a Strat in 2015. Joining such a rarefied group of industry icons was frankly quite unnerving, but hey, wonderful! Strat [Tony Stratton-Smith, after whom the award was named] was a legend in his lifetime, and a great friend. After he died, I ended up owning a piece of one of his racehorses, but that’s a story for another time! Congratulations *Music Week*, never go away.”

NEIL WARNOCK, UTA



“*Music Week* shines a spotlight on the creativity and artistry that makes the UK music industry so unique on the global stage. Thank you for being our champion.”

MAX LOUSADA,
WARNER MUSIC GROUP



“My favourite, personal *Music Week* moment is being presented with the Media Pioneer award at the 2016 Women In Music Awards, because it was my very first recognition from the music industry, having worked in it for over 20 years. The passion I had when I started is the same passion I have today. Music has always been a powerful force for change and this is why we continue to create, curate and celebrate. Long may it continue!”

KANYA KING, MOBO



“When I took over as CEO of ERA in 2004, it was in the midst of an unprecedented collapse in music sales and friends asked me if I was sure it was a great career move. My view was that, no matter the short-term challenges, the appetite for entertainment would never dim. Since then of course, things have turned around dramatically and I am extremely proud of the work ERA’s members have done to drive growth in music. The MW front cover in 2018 was a vindication of their work and ERA’s work in representing them.”

KIM BAYLEY, ERA



“While music has been the soundtrack to my life, *Music Week* has been the record of my career. Looking at the Music Week Chart was always the highlight of my week. The proudest moment of my career to date was seeing Paul Hardcastle at No.1 in 1985. It was my first No.1 as a manager and happened in the first week of setting up 19 Management – my first company. I still have the chart page framed and it is a special memory for me. Congratulations on 60 years of defining so many artists and music professionals’ careers!”

SIMON FULLER, XIX ENTERTAINMENT



“There are two stand out moments from *Music Week* that have essentially bookended my career so far. The first would be as a product manager winning a marketing award with Ted Cockle for our work on Mika. It was a pivotal moment at the start of my record company career and a real honour. And then finding myself a decade later standing on the stage with my team when Polydor won Record Company Of The Year this year. It was the culmination of three years hard work, and to be recognised in that way was an acknowledgment to myself that we are on the right path.”

TOM MARCH, POLYDOR



“I’ve never actually won anything in my life, not even a raffle – so it was both very touching and a little terrifying to be shortlisted for Manager Of The Year at the Music Week Awards in 2018. As the awards drew closer, the indication that I may be in with a shot – all down to Mr Sheeran’s ability, rather than my own superpowers – grew apace. Seats were booked. In the end I went so far as to have a serious eye injury while on tour in Australia that made me housebound and unable to attend. Then I won. Jon Ollier stepped up and gave a very moving speech he must have written for someone else but added my name to. My favourite moment, never to be repeated... But one I wasn’t even there for!”

STUART CAMP, GRUMPY OLD MANAGEMENT



“I could say my favourite *Music Week* moment was when I was on the front cover in 2018. But I won’t. Although I’ve sort of said it now, haven’t I? In all seriousness, I actually think the very recent Taylor Swift cover story was an amazing coup for Mark and the team. It was well-deserved recognition for the fact that *Music Week* really is the ‘go-to’ publication in British music. I also think that *Music Week* organising the Women In Music Awards is so important. It gets bigger and better every year, and they deserve so much credit for that.”

MICHAEL DUGHER, UK MUSIC



“My highlight was being nominated in the ‘Dream Team’ photo back in 1992. I was the scout, Mike McCormack was A&R manager and Steve Lewis the MD. I’ve been in there several times since but the first time is the one you remember. *Music Week* is still the gold standard of UK music industry journalism. I have been looking at those charts since I was a teenager shopping in the returns shops. I scoured the classified for jobs in the mid-’80s and I am still reading it cover-to-cover over 30 years later!”

MIKE SMITH, WARNER CHAPPELL



“My personal favourite moment in MW’s long history would be when I was voted (along with Steve Lewis and Mike Smith) as head of A&R for the publishing Dream Team in 1992. This really was a significant honour for me to be recognised by the ‘bible’ of the industry. Through all the highs and lows, *Music Week* always has been and always will be, the best weekly empirical snapshot and reference point of an incredibly fast-moving business. Happy 60th Birthday to Mark and the MW team!”

MIKE McCORMACK, UMPG





**CONGRATS
ON YOUR
60TH!**

**FROM EVERYONE AT
WARNER MUSIC GROUP**



“One of my first jobs in the music business was working in the creative department at April Music. It was the late ’70s and there were three of us in the department. We used to share one copy of *Music Week* and lunchtime on Tuesdays was my designated slot when I could get my hands on the latest issue. Our offices were on Greek Street in Soho, and there was a greasy spoon around the corner called the Star Café. It was there, over beans on toast and a pot of tea, that I would read *Music Week* cover-to-cover. In those days, I was particularly obsessed with Dooley’s Diary, which had coverage of every signing, the latest gossip and new hires. It was essential reading for anyone who wanted to know what was really going on in the business.”

SIR LUCIAN GRAINGE,
UNIVERSAL MUSIC GROUP



“The first time *Music Week* ran a decent story on me, they spelt my name wrong in the headline, which goes to show how things have improved over the years! I think it was spelt Wehnam... It was 1989, I was elected to the BPI council along with Paul Birch, who commented that it was a hard-fought election and the best people won... There were only two of us standing for the two available seats! *Music Week* has charted the music industry for as long as I can remember, and the Women In Music Awards is in its sixth year and is going from strength-to-strength. Happy anniversary and congratulations.”

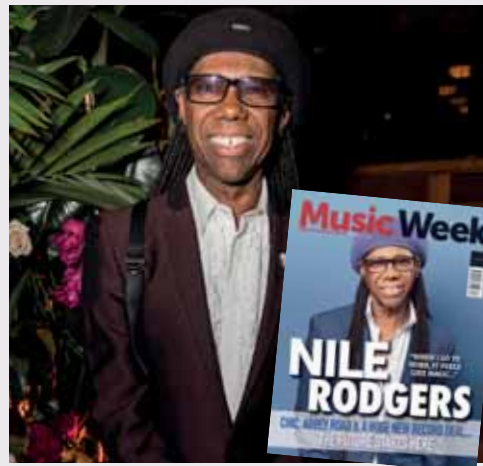
ALISON WENHAM, EX-AIM/WIN



“I have two – both a favourite moment and a favourite movement. My favourite moment is Nile Rodgers on the cover of the magazine last year, getting the recognition he deserves. My favourite movement is Women In Music. It’s having an important impact and it’s

important that everyone backs it moving forward. Women have always changed the world, they are finally starting to be acknowledged for their incredible work.”

MERCK MERCURIADIS, HIPGNOSIS SONGS



“*Music Week* is the industry bible. It’s your go-to. For me, Radio 1 winning *Music Week*’s Radio Station Of The Year 2019 award obviously stands out. Not just because everyone loves a trophy, but because Radio 1 had been

listening hard to the music industry about how we could work better together. How we could break more new music and how we could break more British artists. That’s why it felt great to win the award, because it felt like recognition of that new relationship with the industry and a new era of great British music. So, from all of us at Radio 1, 1Xtra and Asian Network – Happy Birthday and congratulations on being as vital today as you always have been.”

BEN COOPER, BBC RADIO 1



“Wow, I didn’t realise Iron Maiden were that massive globally’ was the usual response to the *Music Week* piece on the eve of our The Book Of Souls UK arena tour back in 2017. With typical vigour and insight, *MW* dug into the myriad elements that make Iron Maiden the

timeless global proposition they are today and told the industry how Rod Smallwood and Andy Taylor [of Phantom Management] have led from the front almost as long as *MW* has! As a small cog in that machine since January 2014, I was proud to have brought my skills from 23 years at BMG and Sony to develop a fan-facing strategy encompassing beer, consumer electronics and mobile gaming on top of everything else they did. *MW*’s editorial team display passion for the music first and the business that follows and that, I think, is their USP and – with the addition of phenomenal live shows – is Iron Maiden’s too. Happy 60th Birthday!”

DAVID SHACK, PHANTOM MANAGEMENT



“My favourite personal *Music Week* moment is not the public row I had with Colin Lester over geo-locking Craig David at *Music Week*’s MUSEXPO Europe in 2016, but rather the day I won a *Music Week* Women

In Music Award in 2015. I received calls the weeks after from every major label asking for lunch and offering various jobs. I met with them all at the time and was so flattered at the offers, but decided to instead carve my own path. It was a real turning point in my career that gave me the confidence to go on and make my own waves. Although, my featured Tweet Of The Week featuring ‘Cuntamionius’ – a new word for a sanctimonious cunt – is up there too (Sorry Mum!).”

SAMMY ANDREWS, DEVIATE DIGITAL



“It would have to be when I joined Sony in April 2016... Which came as a surprise to many I think! It was a very big leap for me, having always been one of the independent little guys – but I have to say I haven’t looked back. It meant the world to me to be featured on that level and the continuing support for Music For Nations is very much appreciated.”

JULIE WEIR, MUSIC FOR NATIONS

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OF 60 YEARS!**



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CONGRATULATIONS



"I have a very personal reason to be grateful for *Music Week*. It was a total surprise but also a great honour to be awarded Businesswoman Of The Year at the Women In Music Awards in 2018. To be bracketed with such an impressive group of women by a publication such as *Music Week* was especially thrilling. The publication's insight into a myriad of aspects of the music business provides an incredible point of reference for those of us in the industry. It both educates and entertains. The fact that *Music Week* is about to celebrate its 60th birthday speaks volumes. Long may it thrive!"



JOYCE SMYTH, GLASTRY



"The *Music Week* I first came across was all about high level executives, huge artist contracts and plaque presentations. It's evolved into something much more democratic and holistic, reflecting the broader components of music while supporting artists and rising industry talent. Being in such good, and relevant, shape after 60 years is extraordinary. Congratulations."

DAVID JOSEPH, UNIVERSAL MUSIC UK



"I always enjoy seeing our artists on the front cover of *Music Week*, and the Kano interview is one that's definitely a standout. Kano really embodies what's so special about British music right now; not only is he incredibly talented, but he's authentic, honest and he wants to use his voice to make a social difference. Seeing him on the front cover, having the chance to talk directly to the industry, was incredibly important."

MARK MITCHELL, PARLOPHONE



"When I started Kobalt, I was talking about fundamentally changing the industry so that creators were put first. It was an important time to talk more about transparency in a digital age and some of our first impactful reporting came from *Music Week*. The magazine has reported through Kobalt's evolution: everything from early articles in 2012 about working with artists like Nick Cave, to company features and one of my favourites, a 2017 cover story about Kobalt's business model and how the industry should embrace technology and transparency. That was a good day!"

WILLARD AHDRTZ, KOBALT MUSIC



"Seeing one's face used to usher a wasp out of a window is a surreal experience. Being on the cover of *Music Week* in 2018 was a shock in itself but, giving extensive editorial to a female music exec has to be welcome. The *Music Week* experience captured a need to step up and be counted. Our music industry is creeping towards reflecting its audience and we must all push past our comfort zones into a better, wider, more progressive business. *Music Week* can share the diverse minds and voices who are here to stay."

LUCIE CASWELL, MPA



"Whenever I've appeared in *Music Week*, it's always led to people across our industry getting in touch to discuss what they've read. So I was very happy to be interviewed for a recent edition to set out our exciting plans for Warner Chappell. *Music Week's* got all the news and gossip, but it also runs many thought-provoking pieces about where our business is going and what we need to do next. Long may it continue!"

GUY MOOT, WARNER CHAPPELL



"Chrysalis was founded by Terry Ellis and myself in the summer of 1967, initially as the Ellis Wright Agency, booking artists for colleges and managing Ten Years After, amongst others. We also represented Led Zeppelin. But it was the first formation of Chrysalis as a record and music publishing company that really allowed us to drive the business forward. The catalyst for this was the inability to secure a record deal for Jethro Tull, which prompted us to book a studio and make the record ourselves. The rest is history. *Music Week* has been a great supporter throughout my career, which is now well over 50 years long. Without *Music Week*, so many great things in my life could not have happened."

CHRIS WRIGHT, CHRYSALIS

HAPPY BIRTHDAY MUSIC WEEK!

**Thank you for sixty years of
supporting British music**

FROM ALL YOUR FRIENDS AT



SONY MUSIC

"I remember about 20 years ago being really thrilled to win *Music Week's* A&R Award. I'd been lucky enough to have had a really successful year with Westlife flying in the charts, so I thought: 'This could be as good as it gets'. Fortunately, I've been lucky enough to do OK since. So Happy 60th *Music Week*! I never realised you were the exact same age as me!"

SIMON COWELL, SYCO



"The first time I was in *Music Week* was in an article about karaoke. I remember being worried about the quote I'd given and whether I'd get into trouble (I didn't) – it was years before there was such a thing as corporate comms. Apart from the odd new job title announcement, it was a full 20 years before I appeared in it again. And, of course, a particular highlight was my first ever cover in 2016, doing something I was incredibly proud of – attempting to show, by way of competitive tender, that MCPS was still a fantastic business to be in."

JANE DYBALL, EX-MPA



"My personal favourite would be the interview *Music Week* did in December 2015, when IMPALA turned 15. It shone a light into key milestones and took a good look under the bonnet of the organisation generally.

Interestingly, we were talking then about regulatory opposition to the Universal/EMI deal, and now the heat will be on Universal and Tencent. We also flagged how the value gap was a key priority and here we are just four years later with a great outcome. And that brings me to another favourite – when you ran the op-ed on the copyright result, just after the deciding vote. That helped us dive into some of the issues that didn't get much airtime in the general press, but which helped make the reform balanced in the interests of the whole ecosystem, including fans, platforms and creators."

HELEN SMITH, IMPALA



"Firstly, congratulations on being at the helm for this milestone. Quite an accomplishment to be thriving and evolving after 60 years! One of my favorite *Music Week* moments was its coverage of our annual holiday breakfast at Stax Diner on Kingley Court. It was festive and appropriate to have an American-style diner packed with our UK music industry guests. The mix of radio, DSPs, artists, producers, writers, mixers, publishers, distribution, and more in one room personifies our spirit, respect and investment in the UK music market. Everyone sat at communal tables and shared the syrup!"

It was festive and appropriate to have an American-style diner packed with our UK music industry guests. The mix of radio, DSPs, artists, producers, writers, mixers, publishers, distribution, and more in one room personifies our spirit, respect and investment in the UK music market. Everyone sat at communal tables and shared the syrup!"

DANIEL GLASS, GLASSNOTE



"When I was at Virgin Records – Richard Branson (who loved a practical joke) gave *Music Week* a spoof story as an April Fool's prank about how music was going to be accessible to customers piped into their homes via electric cable [see page 39]. This was years

before the internet was a part of our everyday life! It was a pure invention by Richard, MW ran it as their headline front page story, and were so pissed off at him when he fessed up that they effectively gave Virgin the cold shoulder for years!"

JEREMY LASCELLES, BLUE RAINCOAT MUSIC



"My greatest memory of *Music Week* is seeing me on the front cover! I was sharing the spoils with Matt from Bullet For My Valentine, Josh from You Me At Six, Justine from Employed To Serve, Becca from Marmozets and most importantly the Download Dog! Seeing my face jumping out from newstands, was the day I felt I had properly arrived!"

ANDY COPPING, LIVE NATION



"My favourite moment was when comedian Seann Walsh was just starting out (he is quite a big star now). He was compering the *Music Week* Awards and he was dying on his arse. He then had to present me an award and I said, 'The late great comedian Lenny Bruce

ended his career slumped over a toilet seat overdosing on heroin. I think that's how you are going to start yours!' That got the first laugh of the night."

ALEX HARDEE, PARADIGM



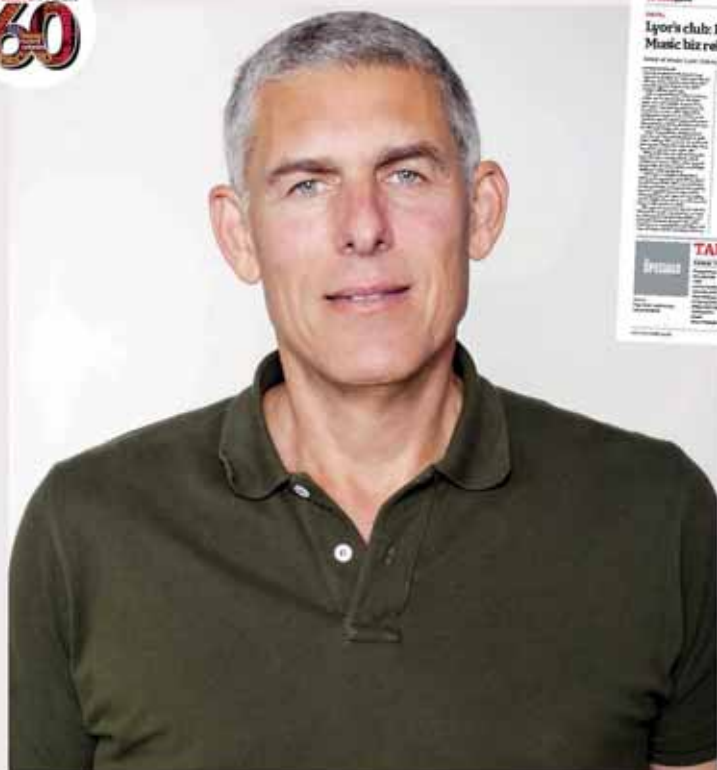
▶ HAPPY BIRTHDAY

Congratulations to all at Music Week on 60 years of reporting the news and views of the music business, from your friends at PPL.

PPL collects royalties when recorded music is played on radio, TV, online and in public. We help to ensure that those who invest their time, talent, and money into making that music are fairly paid for the use of their work.



ppluk.com | [@ppluk](https://twitter.com/ppluk)



"For me, everything began with the Whistle Blowers at the Electric Ballroom in '84 and then again at the Brixton Academy with Run-DMC, Beastie Boys and Public Enemy.

In a blink of an eye, 30 years later, I am working for YouTube, still helping artists and songwriters make a living by making music. *Music Week* covered us working with the BRIT Awards [in 2019] – I had no idea when I opened Rush offices in London with John Reid that, 30 years later, Google and YouTube would be partnering up with the BRIT School. Here's to the Whistle Blowers. Big up!"

LYOR COHEN, YOUTUBE



"*Music Week* was and still is one of the only real music industry publications that matters – it holds the reputation as one of the leading UK magazines that has a global footprint. I grew up in my twenties working in music, studying the magazine. It was an

invaluable source of information to track movement with key execs and highlighted interesting artist/marketing campaigns. It was an honour that I had my first piece of editorial run in 2013 when I moved to the role of A&R director of Ministry Of Sound, at the same time as having a No.1 official chart single with Bingo Players Get Up (Rattle). It signified and marked two particular key moments of my career."

DIPESH PARMAR, MINISTRY OF SOUND RECORDINGS



"Since I became chief exec in 2016, *Music Week* has been consistently supportive of the MMF. The industry is so fragmented and fast-changing, it must be unbelievably challenging to cram it all coherently into a weekly magazine, so having

that close relationship has been really invaluable. One really standout moment was the print coverage given over to our 25th anniversary celebrations in October 2017. Not only was James Hanley's piece focused on the achievements of managers today, it also dug deep into the *Music Week* archive and coverage of the MMF's formation in 1992 at In The City during the height of Madchester. It was great to feel the passion of the group who founded the MMF, and understand the reasons that sparked the organisation into existence. A real history lesson – even if some of the challenges raised back then still haven't been fully resolved!"

ANNABELLA COLDRICK, MMF

frontline

Sony goes 4th: Gracey leads major's creative 'evolution'

Jason Sny reports 'Symphonix executive' Jason Sny reports 'Symphonix executive' from First Access Distribution to head up with Blue Creative Group

"I believe the job is to simplify the artist's message"



"My favourite *Music Week* moment was obviously my announcement of being president of 4th Floor Creative. In the official picture, Jason Iley and I looked like we were a new highly-glossed ageing pop duo! I was excited to embark on everything but records – brands, visuals, data, podcasts, sync, production – we've built a great team and fortunately I am still excited by this every day."

CASSANDRA GRACEY, SONY MUSIC



"Of all the coverage PPL has secured in *Music Week* and the many events we have supported, my real highlight has to be winning the Company Award for Diversity In The Workplace at the Women In Music Awards in 2018. It was an honour to stand on stage with my colleagues to receive the accolade, voted for by our peers in the industry, and to see PPL recognised for the diverse and inclusive company that we are continually striving to be. We are committed to ensuring that we hire, develop and promote the best people for the role regardless of their background or defining characteristics and we hope that we can contribute to securing lasting change in the industry."

PETER LEATHAM, PPL



"In a nutshell, without *Music Week* I wouldn't have the pleasure of sitting here thinking of what to write for this piece! When I was 20 years old the only connection I had with the business was the 'industry bible' *Music Week*. After seeing an advert in the back

pages one week, I applied, got the job and dropped out of university to begin my career in music. Thank you *Music Week* and congratulations on your 60th anniversary."

JO CHARRINGTON, CAPITOL UK



"To an outsider club promoter/DJ in Leeds in the early '90s, *Music Week* was the keyhole through which I peeked into the music business. I used to run to WH Smith in the city centre to get my weekly edition – particularly to read Alan Jones' club charts and his commentary. And I was made up when a record we had produced or remixed appeared! I secretly imagined I was part of the music biz! But I'd also read the magazine from cover-to-cover, learning the vernacular and the names of the players. So when I joined London records in 1994 and went to the Polygram conference I already felt I knew many of the execs because I'd read about them for so long! So in 2010 when Jo [Charrington] and I won the first of our two A&R awards at the *Music Week* Awards, I really felt a sense of achievement that, perhaps, the outsider had finally become an insider. Congrats *Music Week* on your 60th birthday!"

NICK RAPHAEL, CAPITOL UK





Happy 60th Birthday Music Week

Thank you for telling our industry's story
for six decades.

BECAUSE MUSIC MATTERS





"For me and many who called me after its publication, the *Music Week* MMF cover in 2019 will always be a big moment. Managers are rarely highlighted in this industry, black

managers even less so, and I was congratulated by many people. To be in the MMF going to the boardroom meetings as vice chair and be part of a new, cutting-edge, progressive music manager way of thinking in 2019 has been colossal. Its impact has been felt at boardroom level right the way across the industry. Managers are now becoming recognised as important business partners in the new music economy."

KWAME KWATEN, FEROCIOUS TALENT/MMF



"The interview marking the end of my tenure as BRITs chairman is something I will look back on fondly. It's the biggest show in UK music, a big team effort and requires a lot of creativity and

collaboration to keep it fresh every year. *Music Week* has been at the centre of the British music business for so many executives throughout their careers, including mine. I read the magazine week-in, week-out, and it still charts every important moment in our industry."

JASON ILEY, SONY MUSIC



"*Music Week* has been part of my journey in the music business since I started and now it feels extremely reinvigorated and important. The company I co-founded, SuperVision Management, won the Manager Of The Year Award in 2006 which was a proud moment but the highlight has to be that myself, Annabella [Coldrick] and Kwame were on the cover this year, representing the MMF. Being chair is a great privilege and the reaction to the piece was so positive and widespread that it reinforced how important the work that the MMF does is to drive education, conversation, transparency and change."

PAUL CRAIG, NOSTROMO MANAGEMENT/MMF



"Firstly, Happy Birthday *Music Week*! Not quite as old as Decca at 90, but a fantastic age to have reached. I have so much love for this wonderful publication, and I'm so grateful for their continued support of me, and of the Decca Label Group. Back in

2017, I was fortunate to receive *Music Week*'s Businesswoman of The Year Award at the Women In Music Awards, I still count this as one of my career highlights, it was such a proud moment in my life. To bring focus to the women in the wider music industry via their yearly awards, is to be applauded. Happy Birthday *Music Week*, keep flying the flag for diversity in all its glorious shapes and sizes."

REBECCA ALLEN, DECCA RECORDS



"We were so humbled to win Best Independent Label this year at the Music Week Awards. It was a huge moment, as the last year has felt like a year of real growth for us as a label, both in terms of the amount of

releases we have put out and artists we have signed. It was really great to share it with the rest of the team on the night, and to be able to celebrate what we have achieved over the past year. *Music Week* is such a respected publication in the industry, so it meant a lot to be recognised by them!"

JAMIE OSBORNE, DIRTY HIT



"A favourite *Music Week* memory was the coverage of our Raise The Roof celebration at Kensington Roof Gardens in June 2013 when, as guest of honour, David Cameron helped the BPI celebrate our 40th anniversary. The PM made a passionate

pro-music industry speech – observing that, 'British music is enjoyed across the world and we will keep backing our creative industries that support jobs, create opportunities and contribute to the economy'. Up until that point, the government had seemed in thrall to the search engines and the tech industry, but this moment felt like a turning point in its understanding of and support for our business and the wider creative sector."

GEOFF TAYLOR, BPI



"*Music Week* has played a big part in my career pretty much from when I started Chapter 22 in 1984. There have been several interviews and articles since, a few that stick in my mind is being on the front cover with my partners Matt Ash and Don Jenkins when we signed our JV label deal for Search And Destroy with Universal in 2015. The big feature around the launch of our first-ever No.1 album (it's only taken 35 years!) for Bring Me The Horizon's Amo album back in January this year was also a very proud moment. But probably the biggest was the special feature *Music Week* did for Raw Power's 10th anniversary in 2016. It was so good to see the kind words people said about me and the company. Very humbling."

CRAIG JENNINGS, RAW POWER MANAGEMENT



"My first major *Music Week* memory was in the Noughties when Island won the A&R award. Nick Gatfield was the president and the Island A&R team had achieved an incredible run of success with artists like Keane, Busted and

Sugababes. It was really special to stand on the stage, we felt like a gang and it also felt like Island Records, always synonymous with great A&R, was back where it belonged."

LOUIS BLOOM, ISLAND RECORDS



**CONGRATULATIONS
ON YOUR 60TH
ANNIVERSARY**

BMG

MEET THE OLD BOSSES...

Working for *Music Week* gives you a front row seat to watch the changing music biz landscape. Here a selection of **former editors** return to tell us – in their own words – about their time in the hotseat...



1990-1997

STEVE REDMOND

Just 10 days into the job, and the naïve, 27-year-old new editor of *Music Week* had been granted an audience with the chairman of the UK's biggest record company. And it wasn't going well.

Maurice Oberstein was screaming at me. "Your career, Redmond, is over!" he squeaked. My crime? I had refused to be 'persuaded' with a front-cover ad to print a story he wanted. Welcome to the music business.

His mistake was to fail to realise that I had just arrived from advertising magazine *Campaign*, where biting the hand which fed it was company policy. My mistake was to fail to properly understand that the music industry in 1990 was still living in 1973.

It was a chart-hyping, personality-driven, money-no-object kind of business. A world in which smoking, drinking, drug-taking and of course sex were what you did in the office (*Music Week* excluded, obviously).

The recorded music industry of today has had its rough edges smoothed away. It's a less exploitative, generally better behaved, more diverse, more professional, more artist-friendly business than it was then. Streaming has been an overwhelmingly positive development, disabusing music companies (well, most of them) of the idea that it is all about them and rightfully returning power to artists. Business is once again booming – although experience suggests the good times won't last forever.

Throughout it all, remarkably, there's been *Music Week*, reinventing itself alongside the music business itself. It's a tough job, but I am delighted to congratulate Mark Sutherland and his team on a job done well. Happy 60th Birthday.

* Steve Redmond is now SVP of global corporate communications at BMG.



Take it as Red: Steve Redmond (left) and (above) in his *Music Week* editorial days

"It was a chart-hyping, personality-driven, money-no-object kind of business"

STEVE REDMOND

Worldwide Webb: Selina Webb (above right) and (below) her old editor's letter



1997-1998

SELINA WEBB

It was the late '80s when I joined *Music Week* and, incredibly, the industry bible was still produced on typewriters. On the plus side, Madchester was hitting its stride and we were in the golden age of hip-hop – there was so much to write, and be excited, about.

When I took the editor's chair there was another wave of huge industry stories. Record-breaking sales for Oasis' *Be Here Now* and Elton's *Candle In The Wind* generated headlines around the world, not just for us. It was also a time of incredible British albums from The Verve, The Prodigy and Radiohead.

Virgin had forensically plotted their launch of the Spice Girls and *Music Week* were given the first interview. Being introduced to them at the BRITs, I genuinely thought, "Who do they think they are?" which was, of course, all part of the plan.

The industry was full of big characters, from Richard Branson to Maurice "Obie" Oberstein and Factory Records' mastermind Tony Wilson. In those days the PRs were almost as newsworthy as their charges and most are still going strong: Jonathan Morrish and Alan Edwards, the inimitable Barbara "BC" Charone and Gary Farrow, who was responsible for the most Kill Your Friends-like moments of my time as editor. Being hypnotised by Paul McKenna in front of the whole Sony team at their annual conference is not an experience I'd wish to repeat.

I'm not sure Mark and his team get plied with quite the excesses that were on offer in those days, but I can't imagine you could ever be at the helm of a trade magazine in a more dynamic business than ours. And with all the noise today, a trusted news source has never been more important. It changed my life and it's still my Monday morning read. Happy 60th *Music Week*.

* Selina Webb is now EVP of Universal Music UK.



2002-2007

MARTIN TALBOT

When I first joined *Music Week* in 1990, it was from the relative tranquility of the Hackney Gazette frontline. Three years as a reporter covering East End crime and politics (one year saw a murder every 10 days on our patch) was certainly excellent preparation for a spell at the music industry coalface – the BPI-MCPS tribunal battle and George Michael’s face-off with Sony Music lighting up the first half of the ’90s.

At that time, *MW* was on the up – a proper, spiky music biz tabloid, channelling the youthful mischief of a certain Steve Redmond, with Selina Webb as features editor, Nick Robinson as news editor, Leo Finlay as A&R editor (God rest his soul), Chas De Whalley and Duncan Holland showing us youngsters the ropes (some lessons took place in the pub).

By that point, new albums were still being sent in for review on vinyl and CD was still a relative novelty – oh, the excitement when The Immaculate Collection promo CD arrived in the office. By the time I left in 2007, the shiny disc was in decline and links to watermarked streams were starting to arrive in reviewers’ inboxes.

Of course, these were the years of wine and roses. Every record company had a mahoosive sales conference every autumn to unveil their latest priorities. On one occasion, us trade journalists were flown to the US to see a Telstar priority play Las Vegas one day, Los Angeles the next. Remember BB Mak? (Thanks Jeremy, thanks Andy)

But that makes it sound as if the halcyon days are past. Wrong. Cataloguing the evolution of the business was always a privilege. In an era of almost constant flux, that privilege is greater than ever. In the ’90s, the idea of any magazine celebrating 40 years was fairly gobsmacking. Sixty years is simply extraordinary. Viva *Music Week*!

* Martin Talbot is now CEO of the Official Charts Company.



Better call Paul: Paul Williams (right) and (above) his ed’s letter back in the day

“Cataloguing the evolution of the music business was always a privilege”

MARTIN TALBOT

The Martin crowd: Martin Talbot (above left) and (below) his *Music Week* column



2007-2011

PAUL WILLIAMS

It was only about a decade ago that I became *Music Week* editor, but that time feels almost prehistoric now given the seismic changes that have since taken place.

While a digital-dominated future was starting to take shape, this was a period of real uncertainty for the industry as revenues dropped year after year and managing decline became a new way of life.

As recorded music sales dropped, one bright spot was the live sector and *Music Week* increased its coverage to reflect this shift in industry power. The recently-opened O2 was even able to sign up Michael Jackson for a 50-date residency. Of course, those shows never happened as the star suddenly passed away – with particularly unfortunate timing for this editor.

Knowing the next issue of *Music Week* was pretty much wrapped up, I confidently made the decision to allow most of our journalists to skip press day so they could attend Glastonbury Festival. However, as the *MW* team headed to Worthy Farm, news of Jackson’s death broke, which meant most of the pages had to be ripped up and the skeleton staff faced the prospect of putting together an extensive tribute to the King Of Pop in just a few hours. While the job got done, the staff were told they would be watching Glastonbury on TV the following year!

That typified the kind of challenges you have to deal with running a weekly magazine. However, I would not swap my time at *Music Week* for anything. It was a privilege to serve as a publication I consider to be crucial to the UK music industry.

In my career now working in communications, it remains an essential read and, at a time when so much has changed, it is reassuring to know *Music Week* is still thriving after 60 years.

* Paul Williams is now VP of communications for Sony/ATV.



THEY ALSO SERVED...

Every *Music Week* and *Record Retailer* editor before current boss Mark Sutherland

1959-1964:

Roy Parker

1965:

Frank Smyth

1966-1967:

Don Wedge

1968-1969:

Graeme Andrews

1970-1978:

Brian Mulligan

1979-1985:

Rodney Burbeck

1986-1990:

David Dalton

1990-1996:

Steve Redmond

1997-1998:

Selina Webb

1999-2002:

Ajax Scott

2002-2007:

Martin Talbot

2007-2011:

Paul Williams

2011:

Michael Gubbins

2012-2014:

Tim Ingham

2015:

Tom Pakinkis

Congratulations to everyone at **MusicWeek** on their 60th Anniversary

We are an independent music publisher and composer agency. We promote & protect copyrights, develop careers & nurture talent. Creativity is at the heart of everything we do.



Left to Right:

- Composer Manager, Ruby Wasmuth
- Publishing Assistant, Tristan Hidalgo
- Creative Assistant, Harriet McBurnie
- Managing Director, Harriet Moss
- Head of Creative, Jenna Fentimen
- Music Producer, Ed Marquis
- Finance Manager, Sarah Winn
- Publishing Manager, Michael Hatjoulis
- Creative Manager, Clare Everson

Manners McDade is a music publishing company and composer agency. As a music publisher, we specialise in works at the forefront of new classical and electronic music, and we represent a broad spectrum of music from Film, TV and Advertising from our agency clients. As a composer agency we represent and pitch our roster extensively worldwide for Film, TV, advertising, video games and more, including services such as project & artist management, and score coordination. We work proactively and internationally, operating in and promoting our writers across all markets, based out of our office above Fabric in Farringdon, London.



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#MWW60

For 60 years, *Music Week* has chronicled the rise of the greatest industry in the world. Here, we look back through the decades at the defining moments that have shaped the business as we know it today...

34-35 – 1950s/1960s

38-39 – 1980s

42-43 – 2000s

36-37 – 1970s

40-41 – 1990s

44-45 – 2010s

1960s

So this is where it all began. In August 1959, a new music business publication emerged, blinking, into the light. But while it began in the 1950s, the soon-to-arrive **Swinging '60s** were what defined the fledgling *Music Week* – or *Record Retailer* as it was initially known. That turbulent decade saw the nascent UK biz move from **Tin Pan Alley** to the **Isle Of Wight Festival**, as **The Beatles** and **The Rolling Stones** took a British pop and rock revolution around the world. They were days of maverick music entrepreneurs and wild experimentation as executives tried to work out a safe passage from the Wild West days of the early pioneers into a more focused and much bigger industry. In the process, they set landmarks that the modern biz is still trying to compete with today. Please, swing this way for the full story of the decade...



WELCOME TO THE WORKING WEEK

01.08.59 – MUSIC WEEK IS BORN

“This first issue of *The Record Retailer* reaches you at a time when most people are in a holiday mood,” read the editor’s letter in the very first issue of *Record Retailer*. “It is therefore all the more difficult to strike a serious note and to talk of business.”

That, however, is what *Record Retailer* did, and what its successor *Music Week* continues to do. Until its arrival, there had been precious few outlets for the UK industry’s impresarios and emerging executives, and even less insight into the way the burgeoning industry was going about its booming business.

The very first issue, as the name would suggest, was focused on the retail end of the business, featuring news of the US Society Of Record Dealers taking on the record companies over pricing and endless pages of forthcoming releases.

That remit expanded as the decade went on, with emerging record labels featuring heavily and The Beatles dominating the front pages (which soon preferred to feature news, rather than curious pictures of music shop flooring!).

That willingness to adapt to a changing landscape, hard-wired into the magazine’s DNA from the start, has served *Music Week* well over the six decades, and helped see off all-comers.

But it’s good to know some things never change. That very first issue contained plenty of angst over changing formats and worries over how to keep music sales booming, issues that still concern *Music Week* readers over 60 years later.

“We feel sure that you are going to applaud this and subsequent issues,” ran one piece of 1959 editorial – a hope that still characterises issues of *Music Week* today. After all, *Music Week*’s first decade ended with the UK music biz the envy of the world. And now, finally, the industry had a trusted publication to document it.



KING KENNY

28.03.63 – KENNY LYNCH STARS

There were not many black British artists on the '60s pop scene, but *Record Retailer* featured an up-and-coming Kenny Lynch in 1963. Emerging from the jazz scene, Lynch scored several pop hits, and toured with The Beatles, although he was famously unimpressed by an attempt to write with Lennon & McCartney. Lynch became a staple of light entertainment, blazing a trail for many others to follow.

OBIE WON

11.11.65 – MAURICE OBERSTEIN ARRIVES IN THE UK

This front page heralded the man who would do more to shape the UK music business than perhaps any other over the next few decades. RR called him Mr Maurice Oberstein, but soon everyone would know him as "Obie", as he ran CBS (now Sony) and eventually the BPI. He passed away in 2001.



CORPS BLIMEY

03.01.68 – THE BEATLES LAUNCH THEIR OWN LABEL

Artists flexing their muscles and doing things themselves may be de rigueur in 2019, but back in 1968, The Beatles were ripping up the established industry blueprint with their plans for Apple Corps. The legendary Neil Aspinall was already in place as managing director, while renowned press officer Derek Taylor was returning to the UK to work there. Ambitious plans included a publishing division and a film company, while EMI and the other major labels were said to be



jostling for the pressing and distribution rights. The reality proved to be less alluring than the dream, however, as The Beatles struggled with the financial and bureaucratic demands of running a label. The band then broke up in 1970, leaving Apple in more chaos. If only they'd had artist services deals back then...



RE-REWIND

06.10.66 – TAPES ARRIVE IN THE BIZ

We shudder to think how many *Music Week* column inches must have been devoted to the industry's changing formats over the years, but here's an early example. Legendary UK label Pye was unveiling its first cassette releases, featuring the likes of Petula Clark and The Kinks. Over 40 years later, hipsters and 1975 fans may be reviving the format, but this is where it all began.



SGT AT ARMS

27.04.67 – THE BEATLES REINVENT THE ALBUM

By and large, the early '60s had been all about the single. But The Beatles' musical development made LPs a thing – and *Record Retailer* breathlessly announced the arrival of their magnum opus, Sgt Pepper's Lonely Hearts Club Band. Despite revealing EMI's plans to 'exploit' the album, RR didn't attempt to predict the impact it would have on the LP format. That would have blown minds.

THE DEATH OF BRIAN

06.09.67 – THE BIZ MOURNS BEATLES MANAGER BRIAN EPSTEIN

The Fab Four were everywhere in *Record Retailer* in the '60s and manager Brian Epstein was a colossal figure in our pages. When he passed away, RR mourned "the acorn which blossomed into the mighty British pop oak".



A FEW BOB

06.09.69 – DYLAN TRIUMPHS AT ISLE OF WIGHT

The Isle Of Wight Festival was so big, even the retail-centric RR got involved. It dug into rumours about Bob Dylan's fee, which apparently included 50% of net takings. No wonder organiser Ray Foulk declared himself "knocked out" with the event.

1970s

Prog, punk, disco... the 1970s were nothing if not innovative when it came to the records and genres on offer – and the biz was changing too. The **BBC** first employed a woman to present a regular show on **Radio 1**, technological advancement yielded new formats, which in turn influenced artistic development, while **The Rolling Stones** were reinventing the record deal and the **Sex Pistols** were ripping up the PR rulebook. With the '70s also boasting the release of **Pink Floyd**'s classic *The Dark Side Of The Moon* (which *Music Week* previewed in the studio), industry legend **Clive Davis** jumping from a career in the law to running a label and City sources finding time to spread **EMI** takeover rumours, it's no wonder **Johnny Rotten** and co needed safety pins to hold this whirlwind decade together...



SAY SOMETHING OUTRAGEOUS

11.10.76 – AFTER THE SEX PISTOLS CAUSE OUTRAGE WITH LIVE TV INTERVIEW THE BIZ PONDS THE PUNKS' FUTURE

Supposedly there is no such thing as bad publicity... However, while the Sex Pistols certainly caught the nation's attention with a live interview on Thames Television, *Music Week* was reporting on what impact the moral outrage the slot caused would have on the group's business plans.

While accusing host Bill Grundy of being a "dirty fucker" subsequently helped to seal the band's legend, in 1976 "the backlash that followed the group's controversial appearance" had led to the cancellation of live dates which would have featured The Damned and The Clash too,

while retailers were less than enthusiastic about EMI's decision to release single *Anarchy In The UK*. "I must say I am not happy about this one," admitted the owner of Harlequin Records. "But how can you not stock something the public wants in these days when record retailing is in a struggle for survival?"

Malcolm McLaren later shared his (correct) suspicions with *Music Week* that EMI were planning to drop the band.

"We think the EMI Group might be trying quietly to remove us from the label in January or February when the fuss dies down," he suggested.

"There is no way I will continue working with EMI if there is going to be any form of censorship."

What would all concerned have made of the 2017 Record Store Day limited edition release of *Anarchy In The UK*?





NOT SO DARK SIDE
29.07.72 – IN THE STUDIO WITH PINK FLOYD'S NICK MASON

Obscured By Clouds was riding high in the charts, but Pink Floyd gave *Music Week* an unimpaired view of their next LP. Joining him at Abbey Road, Nick Mason revealed the band hated pulling all-nighters. "We do afternoon and evening sessions," he explained. So just when did they see that Dark Side Of The Moon?

WHAT'S NEW?
17.01.70 ANNIE NIGHTINGALE BECOMES BBC'S FIRST FEMALE DJ
 Following a two year campaign for an "on-the-air posting" Annie Nightingale became the BBC's first female DJ. Lined-up to present Sunday programme What's New?, Nightingale told *Music Week* her new job was a "small step forward for the BBC, but a great leap forward for womanhood."



GET YER IDEAS OUT!
29.08.70 – MICK JAGGER PONDER'S ROLLING STONES' NEXT LABEL

Having fulfilled their contract with first label Decca, Mick Jagger was weighing up his options when he spoke to us in the summer of 1970.

Unexpectedly, The Rolling Stones frontman was actually bemoaning a lack of record company involvement when it came to his band's activities.

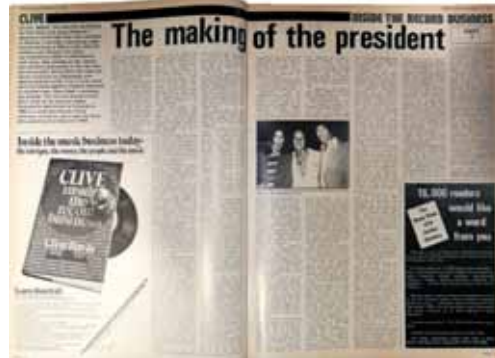
"What perturbed me was that so many people were saying you have got good ideas, we will do what you say," explained Jagger. "We don't like thinking up ideas for publicity and advertising. We want help, not a completely freehand."

Revealing he knew his next move, Jagger said the band were not considering a deal for "the whole of the world" though he was tickled by *Music Week's* question about how he would carve up the globe. "Split up the world – you make me sound like Napoleon!" the future knight of the realm grinned.



THE EMI WITH A THORN IN ITS SIDE
25.03.72 – EMI TAKEOVER RUMOURS

If you thought it was just our readers in the 1990s and 2000s who were subject to repeated stories about EMI takeover speculation, think again. In the early 1970s the city was already whispering that the British label was up for grabs as shares changed hands, and names including Philips, Lew Grade and Thorn Electrical were linked with a deal. The latter electrical company and EMI did eventually merge... Seven years later.



CAREER OPPORTUNITIES
18.10.75 – CLIVE DAVIS' FIRST AUTOBIOGRAPHY

Looking back, he was barely into a career that sees him still serving as Sony Music Entertainment's chief creative officer as of 2019, but in 1975 biz veteran Clive Davis felt it was time for his (first) autobiography. Serialising part of the book, the then Columbia boss revealed in *Music Week* that, although he was a good lawyer, initially his musical aspirations took a while to develop. "I was working hard and having fun," the executive said of his days in the legal department. "[But] at that point my goals were as cloudy to me as the title of next year's chart-busting album."



REMEMBER YOU'RE A TINY DANCER
22.02.75 – MUSIC WEEK AWARDS

The biz is always out in force for the Music Week Awards, but will we ever top the 1975 guestlist? Sure, Suzi Quatro and Elton John were there, but so too was an actual Womble! We'll be pulling the stops out for 2020.

DISCO REVOLUTION
11.06.77 – THE 12-INCH SINGLE

New technology causing change – in 1977. Driven by longer tracks being created by disco artists, plus adopted by the likes of the Ramones, the 12-inch single was gaining fans amongst the biz and consumers alike... It also made the eventual rise of the remix B-side.



1980s

Ah, the 1980s. The decade when luxury and excess would intertwine with the music industry like never before. This was when **MTV** and the **music video** went mainstream, while the **Def Jam** empire took off and **hip-hop** began to boom. Of course, this 10-year period began with the death of **John Lennon**, who was killed in New York in December 1980. On the airwaves, the commercial **ILR chart** arrived to compete with the BBC's traditional Top 40 run-down, while there was plenty of action on the record company merry-go-round. **PolyGram** and **Warners** tried, and failed, to merge, but PolyGram did succeed in its **Island Records** buyout. And then there was **Michael Jackson's** purchase of **ATV Music**, the rise of **Bob Geldof** and upheaval at the **BRITs**, not to mention *Music Week* turning 25 and then 30...



THE BIZ MOURNS JOHN LENNON

20.12.80 – THE INDUSTRY STRUGGLES TO COPE IN THE WAKE OF TRAGEDY

The 1980s began with John Lennon's “brutal and unexpected” death in New York on December 8. While *Music Week's* front page lead focused on the business repercussions, the stats and quotes were stained with sadness as the industry was sent reeling by the loss.

Of course, those working for the companies entrusted with Lennon's music were sent into overdrive, as the business struggled with the clamour for his catalogue, which by then was massive.

Our report noted that “the sheer size of the demand and the way it rapidly widened” had the music business stretched in the busy run-up to Christmas.

“EMI admitted it could not cope,” said our story, “The factory at Hayes went into full overtime working and the company bought outside pressing capacity wherever it could”.

Orders for the Imagine and Happy Christmas, War Is Over singles quickly topped 200,000 each, with EMI doing its best to fill orders spread across 19 albums, 13 EPs and 22 singles by The Beatles. “With such demand we must be two or three days in arrears,” said a spokesperson.

WEA, too, was under the cosh in dealing with demand for Lennon's Double Fantasy solo album, which Geffen had signed in a deal that featured on our front page just two months earlier.

Elsewhere in the issue, *Music Week's* American Commentary column mourned the Beatles legend's death, with writer Ira Mayer saying it, “unleashed a gut horror, a sense of anguish not dissimilar to that experienced following the assassinations of John and Robert Kennedy”.

Mayer recalled the image of seeing Lennon and Yoko Ono walking along West 72nd Street in New York. “Arms wrapped around each other's waists,” he wrote, “Unapproached but somehow accessible. Of our time. Of our ideals. Neighbours.”



FOOL'S GOLD

04.04.81 – BRANSON'S BOMBHELL

Richard Branson was dropping quotes that were too good to be true after setting up Cable Music, which would “pipe music into millions of homes” via “cable TV outlets”. He’d invented an early iteration of the internet, in other words. This was an April Fool, but was *MW* in on the joke? “We will be cutting our own throats unless a deal can be worked out with the music industry,” said Branson, dramatically.

TOWER OF LONDON

27.07.85 – TOWER RECORDS TO OPEN IN LONDON

Music retail received a huge boost with the news of Tower Records’ plans to open a huge outpost in London’s Piccadilly Circus. After opening in time for Christmas that year, it would go on to become one of the capital’s most famous record emporiums in history, eventually closing in 2009.



BOB'S YOUR UNCLE

20.07.85 – LIVE AID GOES DOWN IN HISTORY

We were falling over ourselves to come up with superlatives fit to describe ‘rock music’s finest hour’, as Bob Geldof’s Live Aid charity concert raised around £50m. After describing its success as “staggering”, “gargantuan” and “unprecedented”, we dug into the show itself. The line-up, which included Paul McCartney and The Who, was lavished with praise, as were the promoters, crew and staff. The all-star cast navigated backstage conditions that were “markedly more cramped and austere than usual”. Poor lambs.

With a global audience between 1.5-2 billion, Live Aid raised more than five times its original estimate. Little wonder then, that we reported a move for Geldof to receive the Nobel peace prize (he would receive the Man Of Peace honour in 2005). Bob’s a goodun...



CHRISTMAS CHEER

17.12.84 – BAND AID TAKES OFF

The festive season is about helping others, and in 1984 the UK music industry united behind Bob Geldof and Midge Ure’s Do They Know It’s Christmas charity single. Everyone involved, from rock stars including U2, Sting and Annie Lennox, to the promo teams and distributors, worked for free. “Even those mysterious characters who put up fly posters are doing it for nothing” said Geldof. The track had passed three million sales by New Year’s Eve.



BERNIE, BABY BERNIE

07.12.85 – ELTON JOHN & BERNIE TAUPIN VS DICK JAMES MUSIC

Elton John and Bernie Taupin failed in their bid to sue Dick James Music for the return of copyrights worth £30 million. The decision related to songs written between 1967-1975 and, had it gone in their favour, “would have turned the biz on its head”. John and Taupin did win another part of the case, and DJM’s Stephen James was glad it wasn’t the whole shebang. “It would have been the end of the music industry as we know it,” he said.

BRIT'LL ALL BE FINE

28.10.89 – BRITS REVAMP

The 1989 BRITs was panned, so it was no surprise that a radical new look was in the works. The aim was to be popular with the biz, to make good TV and to accurately represent the industry. In 1990, presenter Cathy McGowan hosted a do featuring what would be Freddie Mercury’s last public appearance.



WALL YOU NEED IS LOVE

18.11.89 – CALLS FOR PROGRESS AS BERLIN WALL COMES DOWN

The Berlin Wall came down in the same week as the Looking East music conference. As people outside “celebrated newfound freedoms”, delegates from 25 countries drew up a letter promoting cultural exchange. Even Simple Minds manager Bruce Findlay was there, you know.

1990s

As depicted in John Niven's bloodthirsty music industry novel *Kill Your Friends*, the British music industry of the 1990s was packed full of characters, controversy and no little chaos (albeit without the murders, we hope). **Bryan Adams** was No.1 forever (well, 16 weeks) and the world lost all-time greats in **Frank Sinatra**, **Freddie Mercury** and **Kurt Cobain**, but new giants were born as **Britpop** won the hearts and minds of a new generation and the **Spice Girls** became an international phenomenon. Away from the stage, a certain **Lucian Grainge** was rising up the label ranks, but dark clouds were circling around file-sharing, with **Napster** emerging onto the scene, presenting the biz with a problem that wasn't just going to go away...



OLDER AND WISER

22.07.95 – GEORGE MICHAEL'S LEGAL BATTLE WITH SONY ENDS

George Michael and Sony Music finally settled their differences after a three-year dispute, leaving the singer free to sign with Virgin Records.

Michael launched his bid for freedom in 1992, claiming his record contract was unfair and restrictive, but Sony won the subsequent court battle, with Judge Justice Parker ruling that Michael's deal was "reasonable and fair". Under the terms of the settlement, Sony received a \$40 million one-off payment to relinquish Michael, as well as 3% of retail sales of his next two solo albums. Both parties agreed to split the court costs, estimated at \$7m, which had been awarded against Michael when he lost the High Court case. A greatest hits compilation, *Ladies & Gentlemen: The Best Of George Michael*, which was released by Sony in 1997, also formed part of the agreement.

The star's third solo album, *Older* – his first LP in six years – was released in 1996 via Virgin internationally and David Geffen's now-defunct DreamWorks in the US. Virgin Music Worldwide chairman Ken Berry said the deal was struck in "an extraordinary set of circumstances, unique in the history of the industry". "It cried out to be resolved," he said. "George is one of the few artists who can sell many, many millions of records for many, many years." Michael re-signed with Sony in 2003.

Former Sony UK boss Paul Russell told *Music Week* in 2017: "We were all surprised when he sued. He had no case, that was the ridiculous thing. George's contract had already been approved by the courts many years before [after Wham!'s dispute with original label Innervision]."

"In my view, he got very poor advice at that time and I don't just mean legal advice, I'm talking about the people who were influencing him."

"The Columbia and Epic labels worldwide had a huge emotional investment in George which had built up over many years. To try to jump ship from that, in my view, was a really stupid mistake. Nobody wants to go through a court case. It was mentally, physically and emotionally draining."

The other big news that week saw *Music Week* join the world wide web. "The internet is already proving itself an exciting promotional tool for the music industry worldwide," said *MW* editor Steve Redmond.



GOODBYE ENGLAND'S ROSE
13.09.97 – BIZ SALUTES DIANA

Plans were finalised for the release of Elton John's specially rewritten Candle In The Wind in tribute to the late Princess Diana. The record became the second best-selling single in history, behind Bing Crosby's White Christmas. An album and charity fundraiser were also in the works, masterminded by Richard Branson. "It will reflect Princess Diana's life and how the country feels about her," he said.



BATTLE OF BRITPOP
19.08.95 – BLUR TAKE ON OASIS
IN CHART SHOWDOWN

Creation won a race against time to keep the Oasis versus Blur Britpop chart clash on course after a barcode problem threatened to delay the Oasis single Roll With It. More than 100,000 CDs were stickered or reprinted with a new barcode. Blur famously won the battle to be No.1, but Oasis won the war – Roll With It has since outsold Country House by 749,497 copies to 659,782 (Official Charts Company).

KNIGHT IN SHINING ARMOUR
22.03.97 – "AMBITIOUS" EXEC
PROMOTED AFTER SHAKE-UP

Future music industry knight Lucian Grainge was upped to Polydor MD following a four-year spell as general manager in which he led an A&R revolution. "I'm still very ambitious for the company and very ambitious for our artists to sell records overseas," said Grainge, who ascended to the top job at Universal in 2011.



INDUSTRY UNDER SIEGE
22.05.93 – GOVERNMENT QUIZ BIZ

The biz was preparing itself for a year of misery following the confirmation that it was to be subject to a Monopoly And Mergers Commission investigation, with a specific focus on copyright law. *Music Week* delivered its damning verdict on the inquiry, estimated to cost £21m, upon its conclusion the following year: "Beyond the kind of facts and figures only a government agency has the power to solicit, it tells most of us very little we do not know already."

POP MUSIC IS THE SPICE OF LIFE

07.12.96 – SPICE GIRLS LEAD THE WAY IN GLOBAL POP RENAISSANCE

The Spice Girls and, er, Gina G were leading a worldwide pop explosion. The girl group's debut album, *Spice*, had sold more than 2.5 million units worldwide in the wake of the impressive performance of their first single, *Wannabe*, which had racked up over 3m sales and hit the top spot in 27 countries. Their second single, *Say You'll Be There*, had also passed the 1.5m sales mark internationally. Meanwhile, the UK's 1996 Eurovision entrant Gina G's *Ooh Aah... Just A Little Bit* jumped 18 places to 59 in the US, two weeks after its release. A No.1 in Blighty, the track went on to peak at No.12 Stateside.

"After a long year of rather dour alternative acts, people are looking for something that's a bit more fun," said Warner Music chairman Rob Dickins. "Pop is something that was missing from the US charts a year ago."



UNIVERSAL SOLDIERS

19.07.97 – GIANT LAYS
FOUNDATIONS FOR GROWTH

Universal Music was to split in two in a restructuring designed to ease its passage into the premier league of UK record companies. It would operate two separate label set-ups: MCA/Geffen and Universal/Interscope. Universal MD Nick Phillips said he was setting himself a target market share of 10% for the reshaped company.



JACKO V JARVIS
02.03.96 – PULP MAN INVADERS THE
STAGE DURING BRITS SHOW

The legendary 1996 BRIT Awards achieved the biggest TV audience in the event's history at 11.8m following Jarvis Cocker's stage invasion during Michael Jackson's controversial performance. "Jackson was wrong... But so was Jarvis," concluded *MW*.

2000s

For all the fear and trembling associated with the **Millennium Bug**, the world didn't end when the clock struck midnight on Dec 31, 1999... But at least as far as it concerned the music industry, it did start to change pretty rapidly. If the '90s marked one great last hurrah of the music industry of old, where albums sold millions of copies and music videos cost more than some countries' GDP, the '00s saw the biz recalibrating itself for the digital age. As physical record sales started heading straight for the cliff, there were plenty of growing pains involved. Yet, with the benefit of 20/20 hindsight, what's interesting is that the decade that started with the industry engaged in such protracted bitter feuds with file-sharing service **Napster** would see the clouds lifting by its close when a man by the name of **Daniel Ek** had a bold vision for the future of music consumption...



THE END OF HISTORY

04.07.09 – THE WORLD MOURNS MICHAEL JACKSON'S DEATH

It was, undoubtedly, the biggest music story of the '00s, one that shocked the world and dominated headlines for weeks: Michael Jackson pronounced dead, aged 50.

The story itself is now legend. In 2009, Michael Jackson was due to cement his return with a colossal 50-date residency at London's O2 Arena – an event that was set to see him play to a staggering 750,000 people in the capital. It was, of course, never to be.

A fortnight before this extravaganza was due to start, *The King Of Pop* was found dead from a suspected cardiac arrest – a death which would subsequently be ruled as a homicide and led to Jackson's physician being convicted for administering propofol to the star.

In the wake of his sudden death – and, notably, 10 years before the *Leaving Neverland* documentary would closely re-examine allegations of sexual abuse at Jackson's hands – many key names spoke to *Music Week* about his undeniable impact on the pop landscape.

"He was undoubtedly in my mind the most creative, innovative, and revolutionary artist whose collaborations with Quincy Jones created the most complete pop star ever," one-time Sony Music UK chairman and CEO Paul Burger told *Music Week*.

The global mourning over Jackson was cited by many as being on a scale unseen since the losses of Elvis Presley and John Lennon. And the charts reflected this. At the time of reporting, *Music Week* noted that "the entire Top 10 of Amazon UK's rolling albums chart was made up of [Jackson's] albums, while his presence on iTunes' albums and singles charts was also rapidly growing".

A decade later – and despite many predictions that the allegations raised in the *Leaving Neverland* documentary would lead to a mass boycott of his music – Jackson's star has seemingly not dimmed, with the singer currently attracting over 22 million monthly listeners on Spotify alone.



CAUGHT NAPPING

09.08.00 – NAPSTER UNDER FIRE

The great Music Industry vs. Napster fight was raging in August 2000, with the notorious file-sharing service obtaining a last minute reprieve in court after a temporary injunction against it was overturned. While turning legal screws was a key objective for the biz, IFPI chairman/CEO Jay Berman used the pages of *Music Week* to stress the limited “windows of opportunity” to establish a legitimate market for digital repertoire.



A MOMENT OF SILENCE

22.09.01 – 9/11

A host of companies and artists moved to lend their financial support to those affected by the horrifying terrorist attacks on 9/11. Among the losses on the day was Jane Simpkin, a member of ASCAP's Northeast licencing team who was one of the 65 people killed in the UA flight that crashed into the World Trade Centre. Against this backdrop, the biz was also dealing with the ripple effect of the tragedy, with a spate of cancelled and postponed events and concerts, including the BMI Awards.

ROBBIE WILLIAM\$\$\$

12.10.02 – EMI'S LANDMARK DEAL

EMI were set to release two new Robbie Williams albums under a groundbreaking new deal, estimated to be worth between £30m – £60m, though often cited as £80m. “What does an £80m artist perform like? Jesus Christ, I'm not Prince!” Williams recently told *Music Week*. “As much as it was a blessing financially, internally, it messed with the wiring...”



IN LOVING MEMORY

06.04.04 & 18.08.07 – JOHN PEEL/TONY WILSON RIP

The Noughties saw the sad loss of two music industry titans. The 2004 death of beloved DJ John Peel resulted in the BBC receiving over 60,000 tributes from listeners. Three years later, *Music Week* saluted Manchester's Factory Records/Hacienda/In The City founder Tony Wilson as he passed away. Both remain greatly missed.

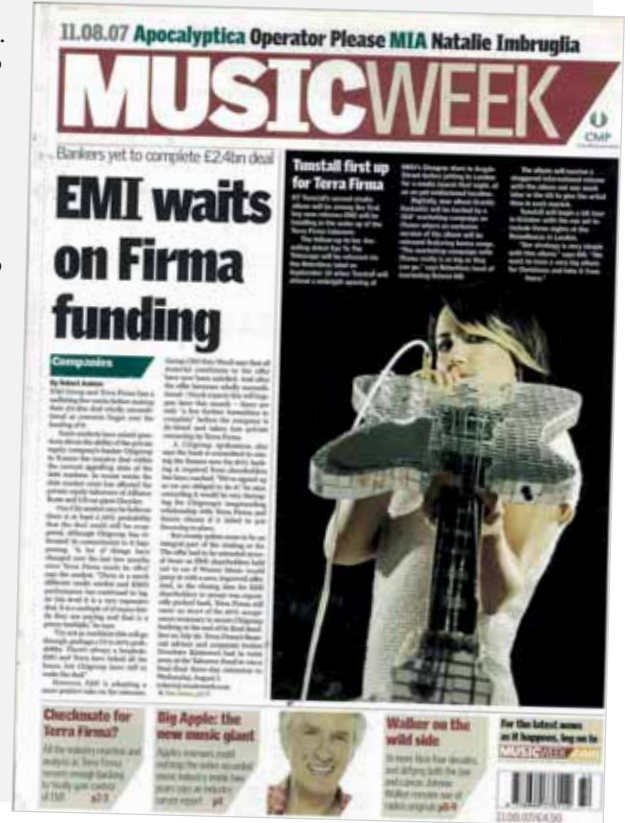
ONE IN A BILLION

07.08.07 – EMI & TERRA FIRMA

Nothing to see here, folks, just your typical, run of the mill £2.4bn deal... Gracing the cover of *Music Week* in early August '07 was Terra Firma's unfolding purchase of EMI Group – then the fourth largest record company (home to artists such as Kylie Minogue and Norah Jones) and the largest music publisher in the world. At the time of reporting, one City analyst predicted that there was a 20% probability of the deal falling through... Which, of course, it didn't.

But that's not to say the story had a happy ending. In 2010, Terra Firma filed papers with a New York court alleging fraud by Citigroup – claims which they eventually withdrew in 2016.

Ownership of EMI was eventually transferred to Citigroup in 2011, before its records side was sold to Vivendi's Universal Music Group and its publishing arm to Sony/ATV, sowing the seeds of the modern biz's landscape.



DIAGNOSIS: MERGER

15.11.03 – SONY & BMG MERGE

In 2003, Sony and BMG were preparing to formally lodge their merger with the European Commission's competition division. News of the 50:50 JV sent shockwaves through the biz – especially given that BMG had been linked with Warner just 45 days prior – with the company's joint turnover estimated between £3.1bn – £3.4bn.



TRENDSPOTTING

08.08.09 – ONE 'EK OF AN IDEA

As the '00s drew to a close, Spotify was starting to point towards a bright new future for the biz. What kind? Well, CEO/co-founder Daniel Ek told *Music Week* about his crrrrrrazy idea in which the streaming service would be available across all mobile platforms and major gaming consoles. Imagine that! Absolute madness...

2010s

The 2010s has been a game of two halves in the music industry – the continuation of sales decline, followed by a streaming boom that’s returned the biz to **global growth** since 2015. *Music Week* had already covered the launch of **Spotify** in 2008; today streaming services are as much of a music retail fixture as the record store in previous decades. But while digital technology was helping to save, rather than destroy, the industry in the ’10s, British artists were also doing their bit with phenomenal global sales for **Ed Sheeran, Adele** and **Sam Smith**. By the end of the decade, superstars such as **Taylor Swift, Robbie Williams** and Sheeran were gracing our cover, as the music industry’s bible was relaunched with a fresh look to bring us bang up to date. Bring on the ’20s...

NEW GENERATION

13.03.17 – ED SHEERAN’S ÷ CONQUERS THE CHARTS

Back in 2011, we reported on the signing of a hotly-tipped young artist called Ed Sheeran. The story was brief, but it was the start of *Music Week*’s chronicling of what would become a phenomenon.

Six years later, Sheeran was stunning the industry – and *Music Week* sub-editors, apparently – with stellar sales for his third album, ÷ (Asylum/Atlantic).

As well as scoring the third fastest-selling album of all time in March 2017, the campaign shook up the industry with its double single release (Shape Of You/Castle On The Hill) and obliterated the first week streaming ‘sales’ record with a massive 78,944 units (a streaming week one result that’s still not been beaten).

“It shows music’s not dead,” said manager Stuart Camp.

“Ed is one of the most gifted artists I’ve ever met,” added then Warner Music UK chairman and CEO Max Lousada.

Retailers were in agreement: ÷ was going to keep selling for the rest of the year (in fact, it was still in the Top 40 last week).

Only Adele could top Sheeran’s performance. Her 25 album was an even bigger blockbuster in 2015. Indeed, the 2010s was a decade during which UK artists made an impact at home and globally.

Our cover story also mentioned huge 2017 debuts from Stormzy – then one of the new leaders of the UK’s growing grime scene – and Rag’N’Bone Man to underline the fact that the good times were back for the biz.

Stormzy would go on to duet with Sheeran at the BRITs, sign to Atlantic and collaborate on their No.1 Take Me Back To London.

But there was a strange coda to this success story. Last month Atlantic president Ben Cook (pictured alongside Sheeran on the cover) stepped down in bizarre circumstances. The exec who steered the Shape Of You songwriter to success apologised for what he admitted was an offensive appearance at a party he had attended dressed as a member of Run DMC seven years earlier.





THERE IS NO REASON WHY...
18.11.11 – UNIVERSAL BUYS EMI
 In 2019, three majors are the norm. Eight years ago, though, the big story was the acquisition of troubled EMI's recorded music division by Universal Music Group. *Music Week's* number-crunching revealed that this deal would give UMG up to 50% of the UK artist albums market. While that dominance is less evident in 2019 as a result of divestments, the move by Sir Lucian Grainge still looks like a very smart buy today.



SOMEONE LIKES YOU
24.02.12 – BRITS SALUTE ADELE
 Adele's huge global success with second album 21 was celebrated with two awards at the BRITs. She thanked her then label XL Recordings for allowing her to be "the artist I want to be". But the singer flipped the bird when her speech was cut short by producers who went to an advertising break – a gesture captured on the front page of *The Sun*.



TECH THAT
12.06.15 – APPLE EMBRACES STREAMING
 It may have arrived several years after Spotify, but Apple Music's launch was one of the biggest industry stories of the year. Top execs including Sony/ATV CEO and chairman Martin Bandier, WMG CEO Steve Cooper and BMG CEO Hartwig Masuch lined up to welcome the new entrant to the growing streaming market. While Apple Music and Spotify may be rivals, both platforms have since enjoyed strong growth. So the tech giant's arrival as a competitor was ultimately good news for the music business.

STORMING SHOW
05.03.18 – UK RAP GOES OVERGROUND

Performing under an artificial rain storm at the BRITs, Stormzy's double win at the ceremony signified the rise of British rap and its increasing mainstream appeal. *Music Week* spoke to some of the key players in a scene that has now been embraced by major labels, as well as indies and artist services companies. Stormzy has just announced his second album, *Heavy Is The Crown* (Merky/Atlantic), as a late Q4 release following on from chart-topping lead single *Vossi Bop*.



THE SHOW MUST GO ON

23.11.15 – TERROR ATTACKS TARGET MUSIC FANS AT SHOWS
 The impact of 9/11 on touring plans had been reported by *Music Week* in the previous decade. But in the 2010s, terrorism became a real and direct threat to the live sector, which stepped up security in the wake of the attack at Le Bataclan in Paris. Gunmen stormed the 1,200-capacity concert hall during a show by Eagles Of Death Metal and killed 89 people.

The tragedy in the French capital was followed by the horrific suicide bombing of Ariana Grande's Manchester Arena concert in May 2017. Twenty-two people, including seven children, were killed in the attack. Grande returned to the city two weeks later for the One Love Manchester benefit concert at Old Trafford Cricket Ground.

In the US the following year, 58 people were killed in a mass shooting at Live Nation's Route 91 Harvest country music festival.



Spotify's long-awaited IPO finally takes place on the New York Stock Exchange in April. It's the end of Phase 1 for the world's leading streaming platform. But what's the end game? *Music Week* takes the pulse of the business and the market.

SPOT PRICE
02.04.18 – SPOTIFY MAKE IPO

The biggest business story of last year was Spotify's IPO in New York, a move which signalled the power of the world's No.1 streaming service. Since then, the Swedish company's share price has shifted up and down and a long list of executives have left. But despite all the turbulence and scrutiny, CEO Daniel Ek has stayed true to his vision of growth. The DSP recently hit 113 million premium subscribers.

THE BIZ'S FAVOURITE
25.09.17 – 50 YEARS OF BBC RADIO

BBC Radio 1 and 2 were the first cover stars following our 2017 revamp. Presenters Clara Amfo and Jo Whiley joined station bosses Lewis Carnie and Ben Cooper – the latter now set to leave Radio 1 next year. With recent appearances from Foo Fighters, Atlantic's Damian Christian and Taylor Swift (*insert*), the *Music Week* cover remains a coveted accolade for the best in the biz.



HITMAKERS

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

THIS WEEK: Don Black has written some of the most iconic songs of all time, but for *Music Week's* Diamond anniversary issue, only one song would do. Here, he recalls writing the classic James Bond theme **Diamonds Are Forever** for Shirley Bassey...

■ INTERVIEW: GEORGE GARNER

Being a part of the James Bond family has been a major plus in my career. It started when [composer] John Barry heard my first hit Walk Away for Matt Monro, it was a Top 5 record. As a result, he asked me to do a James Bond song for Thunderball and it all went from there. I actually remember saying to John, 'What does Thunderball even mean?' [laughs] I had looked it up in the dictionary and the word wasn't there! But the tune sounded very masculine, so that was really the clue to that one.

But it's Diamonds Are Forever that is the best Bond song I've written. Shirley Bassey's performance was incredible and so was John Barry's arrangement. It was actually written with Shirley in mind. I've said this before, but I think Shirley should have sung them all. She has that magical thing where she sounds dramatic and important. There's an urgency to her voice – an irresistible quality to it.

When it comes to writing soundtracks, you often don't have as much [knowledge of the plot] as you would think. I'm not there with a notepad watching the film – I like people to think I'm very learned, but I'm not at all [laughs]. The same goes with Diamonds Are Forever. I just thought about how important diamonds are, then said, 'Well, it's Bond, so we have to bring him into this', and then it had to be sexy, too. I just think a Bond song should always have a provocative, come hither, allure of the forbidden about it – a whiff of the boudoir.

Did I have an inkling of how big it was going to be? Not really. People love an anecdote with a song, I've found that in my life. But I always remember that

when Paul McCartney was asked how he wrote Yesterday, he said, 'It was just a good day at the office' and I really think that happens to me a lot. Diamonds was a very, very good day at the office: I had a tune and I had to put words to it and they liked it...

That said, luck also plays a big part with songwriting. When I won an Oscar [for Thunderball], the producer Carl Foreman didn't like it. He didn't want it in the picture – he thought my lyric was too much of a social commentary and John Barry's music was syrupy. After Dean Martin gave me that Oscar, at the aftershow party Carl came up to me and said, 'Well, Don, it does grow on you!' With Diamonds Are Forever, one of the producers, Harry Saltzman, didn't like it – he said it was too dirty. But [co-producer] Albert Broccoli loved it, Shirley Bassey loved it and John Barry loved it, and so we got it through. But we were lucky, because there were big arguments about it at the time.

The best thing about writing a James Bond theme song is that the whole world hears it. It's very hard these days to get a song to last, and to create any kind of standard, so I've been very lucky to have Diamonds Are Forever, The Italian Job and True Grit. It was a great surprise when Kanye West sampled it, too [on 2005's Diamonds from Sierra Leone]. That's another reason people know it now. It was fantastic.

There isn't one thing that makes for a hit, obviously, but I think if you can recognise yourself in a song that helps – particularly in ballads. That's what makes a song stay. If a song has a universal, primal theme, that's a good start. I'm much happier when I'm writing about human emotions, love and all the consequences of it.

"There were big arguments about releasing it at the time"

**DON BLACK
ON DIAMONDS
ARE FOREVER**

Licensed to Kill:
Don Black and (insets,
Shirley Bassey and
Kanye West)





DON BLACK DIAMONDS ARE FOREVER

Writer's Notes



Publishers

Sony/ATV

Writers

Don Black, John Barry

Release Date

01.10.71

Record label

Parlophone

Total UK sales (OCC)

22,049 [post-2004 only]

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MusicWeek CHARTS



That's life: Coldplay top the albums chart with *Everyday Life*

50/52 - Singles & Albums

51/53 - Analysis

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56 - Streaming/Comps/Record Store

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62/63 - Vevo/Club

65 - Key Releases

THE OFFICIAL UK SINGLES CHART

TOP 75



- Platinum (600,000) Gold (400,000) Silver (200,000) Sales Increase +50% Sales Increase Highest Climber Highest New Entry

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

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

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

Unfinished monkey business: Tones And I extends chart reign

BY ALAN JONES

Tones And I's *Dance Monkey* is king of the jungle again, spending its ninth straight week atop the singles chart on consumption of 80,230 copies (including 72,393 from sales equivalent streams). It is the seventh week in a row that its consumption has exceeded 80,000 units, but the lowest tally it has returned in that run. Tones And I's reign is the longest by a chart act on debut since 1957, when Paul Anka's *Diana* also spent nine weeks at the summit.

On its first full week of availability, *Before You Go* catapults 19-2 (66,539 sales) for **Lewis Capaldi**, becoming the fifth Top 10 single from his newly expanded debut album, *Divinely Uninspired To A Hellish Extent*.

Own It is the fourth single from **Stormzy's** eagerly-awaited second album, and the highest new entry of the week, dashing to a No.3 debut (55,771 sales). Featuring Ed Sheeran and rising talent Burna Boy, it is Stormzy's seventh Top 10 hit and 27th Top 75 entry, Sheeran's 27th Top 10 hit and 52nd chart entry, and Burna Boy's fourth hit and third Top 10 entry.

UK/US rap collaboration *Down Like That* slipped 18-22 last week but now powers to No.10 (30,080 sales), for **KSI** feat. Rick Ross, Lil Baby & S-X.

Viral hit Roxanne has slowed for **Arizona Zervas** but is the only existing Top 10 hit to reach a new peak this week, advancing 10-7 (34,164 sales).

The rest of the Top 10: *Don't Start Now* (2-4, 52,353 sales) by **Dua Lipa**, *Everything I Wanted* (3-5, 36,971 sales) by **Billie Eilish**, *Bruises* (6-6, 34,504 sales) by Lewis Capaldi, *Memories* (5-8, 33,788 sales) by **Maroon 5** and *South Of The Border* (7-9, 31,319 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B.

Drake and The Glee Cast made their chart debuts within a week of each other at the very end of 2009 with songs that didn't peak until 2010. Almost a decade later, The Glee Cast's record of 100 Top 75 entries is enough to make them the act with most hits in the 2010s, with Drake in second place. Glee Cast did it in double-quick time, with their last chart entry disappearing from the chart in June 2012. Drake, meanwhile, has continued at a more leisurely but still cracking pace and scores his 93rd hit – the most for a rapper – with *Loyal* (No.31, 15,333 sales), a collaboration with fellow Canadian **PartyNextDoor**, for whom it is the seventh hit.

Bastille's version of REO Speedwagon's 1985 No.16 hit *Can't Fight This Feeling* is the soundtrack to this year's John Lewis Christmas commercial, and jumps 94-39 (13,459 sales) to become their 14th hit, and ninth Top 40 entry.

Six tracks from Disney's smash 2013 film *Frozen* made the Top 75, most notably *Let It Go*, which reached No.11 for **Idina Menzel** achieving consumption of 1,606,746 units. Sequel *Frozen 2* is No.1 at the box office, while its soundtrack



No.1

Tones And I - Dance Monkey (Parlophone)

This week's sales: 80,230 | Downloads: 7,837 |
Streams: 72,393 | Total sales to date: 846,411 |



Everybody dance:

Tones And I's chart-topping run is the longest by a debut act since 1957

album jumps 7-2 (12,041 sales) on the compilation chart, while spanning three hits. Menzel's *Into The Unknown* collaboration with **Aurora** debuts at No.36 (14,070 sales), while Menzel & **Evan Rachel Wood's** *Show Yourself* is No.68 (8,363 sales) and **Panic! At The Disco's** *Into The Unknown* is No.74 (8,114 sales).

Also new to the chart: *New Dior* (No.16, 22,677 sales), the sixth hit for **Digdat**, and the 11th for D-Block Europe; *French Kisses* (No.35, 14,122 sales), the fourth hit for **Ziezie** and the seventh for featured rapper Aitch; *Falling*, the first hit for **Trevor Daniel** debuting at No.46 (11,581 sales); *Up All Night* (79-55, 9,689 sales), the 22nd hit for **Khalid**; and *River* (No.57, 9,335 sales), an Amazon exclusive cover of Joni Mitchell's sublime Christmas-themed song, that earns **Ellie Goulding** her 29th hit. Plus: *One I've Been Missing* (No.59, 9,276 sales), **Little Mix's** 32nd hit; *Cash Train* (No.62, 8,886 sales), the third hit for **GRM Daily**, the 13th for Not3s, and the second for **Blade Brown**; and *Heartless* (No.64, 8,618 sales), the 34th hit for **The Weeknd**.

There are new peaks for *This Is Real* (20-18, 22,292 sales) by **Jax Jones** feat. Ella Henderson, *Pump It Up* (29-21, 20,976 sales) by **Endor**, *Watermelon Sugar* (35-28, 16,560 sales) by **Harry Styles** and *We Got Love* (43-42, 12,678 sales) by **Sigala** feat. Ella Henderson.

Overall singles sales are up 1.89% week-on-week at a record 19,774,476, 20.09% above same week 2018 sales of 16,466,496. Paid-for sales are up 2.91% week-on-week at 577,752 – 25.52% below same week 2018 sales of 775,754.

THE OFFICIAL UK ALBUMS CHART 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		Coldplay Everyday Life Parlophone 0190295337834 (Arvato) ●	▲
2	New		Robbie Williams The Christmas Present Columbia 19075996712 (Cinram) ●	
3	New		Rod Stewart with the Royal Philharmonic Orchestra You're In My Heart Rhino 603497848966 (Arvato) (Horn)	
4	4	28	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★	⬆️
5	3	3	Michael Ball & Alfie Boe Back Together Decca 829733 (Sony DADC UK) ●	↑
6	New		Andre Rieu & Johann Strauss Orchestra Happy Days Decca 5487980 (Sony DADC UK) (Rieu)	
7	New		Leonard Cohen Thanks For The Dance Sony 19075978662 (Cinram) (A.Cohen/P.Watson)	
8	1	2	Westlife Spectrum EMI CDVX3219 (Sony DADC UK) ●	
9	New		Bing Crosby & London Symphony Orchestra Bing At Christmas Decca 837628 (Sony DADC UK) (tbc)	
10	6	20	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★	↑
11	New		Luke Evans At Last BMG 4050538552355 (ADA Arvato) (S.Anderson)	
12	New		Martin & Shirlie In The Swing Of It Sony Music TV 19075977482 (Cinram) (Rawling/Meehan)	
13	2	2	Celine Dion Courage Sony Music CG 19075952482 (Cinram) (Elifsson/Hybrid/Ugly Babies/Wilson/Sinclair/Brundage/Doelp/Savage/Guetta/Tuinfort/Moccio/Dallask/Levine/McConnell/...	
14	18	85	Michael Bublé Christmas Reprise 9362495540 (Arvato) ★9	⬆️
15	9	3	George Michael & Wham! Last Christmas - OST Epic 19075978832 (Cinram) (G.Michael/J. Douglas)	↑
16	Re-Entry		Kylie Minogue Step Back in Time: The Definitive Collection BMG/Rhino BMGCAT385DCC (ADA Arvato) ●	
17	7	2	Kidz Bop Kids Kidz Bop 2020 KIDZBOP 7213080 (Sony DADC UK) (G. Phillips)	
18	15	35	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ★	
19	13	39	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ●	
20	11	12	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ●	
21	16	102	Motion Picture Cast Recording The Greatest Showman... Atlantic 0075678659270 (Arvato) ★7	↑
22	12	4	Jeff Lynne's ELO From Out Of Nowhere RCA 19075987102 (Cinram) (Lynne)	
23	23	107	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★	↑
24	Re-Entry		Queen Greatest Hits Virgin 2761039 (Sony DADC UK) ★21	
25	14	3	The Script Sunsets & Full Moons Columbia 19075991972 (Cinram) (D. O'Donoghue/M. Sheehan/Jimbo Barry/S. Tsang/Lucius King)	
26	24	9	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) (Rymez/Swerwin/Ellis/London/ProBeatz/DaBeatz/RXR Music/Prosuperkid/DY Krazy/Dave/tbc)	↑
27	27	10	Liam Gallagher Why Me? Why Not. Warner 0190295408374 (Arvato) ●	↑
28	31	11	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) ●	↑
29	21	5	James Blunt Once Upon A Mind Atlantic 0190295366780 (Arvato) (S.Robson/M.Wise/D.Priddy/M.Crew/J.Hogarth/S.Klemperer/TMS/P.Cook/M.Prime/A.Jackson)	
30	8	2	Chris Kamara Here's To Christmas So What? SFW8 (NOVA Rom/Sony DADC UK) (L. Hibbit/R. Scott/R. Clark)	
31	28	143	Ed Sheeran = Asylum 0190295859039 (Arvato) ★11	↑
32	New		Tripple Redd A Love Letter To You 4 Virgin 0842812120558 (Sony DADC UK) (Mira/Pierre Bourne/DJ Paul/Hammad Beats/Frankie On The Guitar/Xenyus/Mamel/Lopez/Lewis/Pritch/ChopSquad DJ/...	
33	New		Beck Hyperspace Capitol 7769241 (Sony DADC UK) (Williams/Hansen/Cole M.G.N./Epworth/Kursin/Greenbaum)	
34	25	4	Aled Jones & Russell Watson Back In Harmony BMG 4050538539288 (ADA Arvato) (Tilley/Pears)	
35	37	5	Rick Astley The Best Of Me BMG 538537890 (ADA Arvato) (Astley/Stock/Altken/Waterman/Curnow/Harding/Stevenson/Brake/Frampton)	↑
36	32	88	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram) ★3	↑
37	51	402	Queen The Platinum Collection Virgin 272417 (Sony DADC UK) ★7	↑
38	20	14	Taylor Swift Lower EMi 7792868 (Sony DADC UK) ●	↑

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
39	33	207	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK) ★2	↑
40	5	2	Take That Odyssey - Greatest Hits Live Eagle EAGDV115 (Sony DADC UK) (R. Carline)	
41	26	3	Snow Patrol Reworked Polydor 817824 (Sony DADC UK) (I. Archer/J. McDaid)	
42	30	6	James Arthur You Syco 88985480352 (Cinram) (Red Triangle/R.Rood/N.Mercereau/S.Harper/TMS/M.Crew/D.Priddy/Eg White/A.Beltzke/B.Spence/busbee/R.Daty/Nic.Nac/...	
43	57	3	Andrea Bocelli Si Forever Decca/Sugar 820373 (Sony DADC UK) (B. Ezrin/M. Malavas/P. Guerrini)	▲
44	43	82	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●	↑
45	40	54	Fleetwood Mac 50 Years - Don't Stop Rhino 060349785612 (Arvato) ★	
46	35	6	Daniel O'Donnell Halfway To Paradise DMG TV DMGTVO76 (Sony DADC UK) (J.Ryan)	
47	45	5	Stereophonics Kind Parlophone 0190295379117 (Arvato) (Jones/Drakoulas/Lowe)	↑
48	42	17	Mabel High Expectations Polydor 7779872 (Sony DADC UK) ●	
49	46	130	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★	↑
50	36	72	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●	
51	61	248	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2	↑
52	34	4	Michael Kiwanuka Kiwanuka Polydor 7795275 (Sony DADC UK) (Danger Mouse/Inflo)	
53	10	2	Tory Lanez Chixtape 5 Virgin 0602508450525 (Sony DADC UK) (T.Lanez/P.Picasso/Halfway/Pap Yerr/Khris/S.Romero/Rajah/AL0905/D.Gonzalez/Dr.Zeuz/Saoc/T.Pritchard/A.Mouttet)	
54	38	5	Nick Cave & The Bad Seeds Ghosteen Ghosteen 5056167114802 (AWAL/Proper) (Cave/Ellis/tbc)	
55	49	56	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ●	
56	48	9	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK) (Loco/Ralph/Weiss/Sigala/Jarvis/Hill/MNEK/MK/ Jonas Blue/Shift K3Y/Heldens/Wilkinson/Ellis/ MJ Cole/LostBoy/Hitimpulse/...	↑
57	54	603	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13	↑
58	60	199	George Michael Twenty Five Aegean 886970909002 (Cinram) ★4	↑
59	62	1236	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18	↑
60	50	8	Summer Walker Over It Polydor 0602508324352 (Sony DADC UK) (Robinson/London On Da Track/Balley/Richardson/Walker/f a l l e n/Arsenio Archer/G. Ry/OG Parker/Storch/Stevie J)	
61	56	590	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7	↑
62	55	451	Oasis Time Flies - 1994-2009 Big Brother RIKDCD66 (PIAS Cinram) ★3	
63	39	4	Krept & Konan Revenge Is Sweet Virgin CDV3237 (Sony DADC UK) (AdotSkiz/Rvchet/Krept/Bkay/Nyge/Lennox/EY/P2J/Russian.K Tokyo/Da Beatz/Freakz/Mckenzie/Boateng)	
64	59	38	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●	↑
65	65	42	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●	↑
66	64	611	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11	↑
67	71	159	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★	
68	58	42	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ●	↑
69	69	762	Oasis (What's The Story) Morning Glory? Big Brother RIKDCD007 (PIAS Cinram) ★15	
70	17	2	The Police Every Move You Make: The Studio Recordings Polydor/UMC 7797577 (Sony DADC UK) (The Police/N. Gray/H. Padgham)	
71	47	3	Simply Red Blue Eyed Soul BMG 4050538529173 (ADA Arvato) (A. Wright)	
72	70	83	Post Malone Beerbongs & Bentleys Republic/Island 6149111 (Sony DADC UK) ★	
73	73	8	Dermot Kennedy Without Fear Island 7798774 (Sony DADC UK) (Willetts/KOZ/C.Hugall/Starrsmith/Shal/Harris/Sir Nolan)	↑
74	72	284	Ed Sheeran x Asylum 2564628590 (Arvato) ★11	↑
75	52	5	Kanye West Jesus Is King Def Jam 0602508374767 (Sony DADC UK) (West/Budgie/Vindver/E. Vax/Boogz/DaBeatz/F. Starlite/B.bianco/Xcelence/B.AllDay/Lopez/Timbaland/Cerda/P.Bourne/...	

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Songs in the key of life: Coldplay hit No.1 with 80,000 sales

BY ALAN JONES

The group and the solo artist with most No.1 albums in the 21st century went head-to-head for chart supremacy this week, and after a titanic tussle the winners were **Coldplay**.

Securing their eighth consecutive No.1 studio album since their 2000 debut, Coldplay came from behind to debut atop the chart with *Everyday Life*, leaving **Robbie Williams** to open in second place with his seasonal set, *The Christmas Present*.

Everyday Life racked up the third highest artist album sale of the year, with consumption of 80,974 units (including 5,895 from sales-equivalent streams) trailing only the first week tallies of 125,031 by **Ed Sheeran**'s No.6 Collaborations Project and 89,506 by **Lewis Capaldi**'s *Divinely Uninspired To A Hellish Extent*, 19 weeks ago, and 27 weeks ago, respectively.

It is, however, a lower first week sale than all but Coldplay's very first album, *Parachutes*, which shifted 70,935 copies on release in 2000. Their biggest came in 2005, when *X&Y* sold 464,471 copies on debut.

Coldplay were previously the group with most No.1 studio albums and they are again now, but for the past week they were tied on seven with **Westlife**, whose *Spectrum* levelled things up last week when it opened at No.1, and now falls to No.8 (13,823 sales).

In pursuit of his 13th No.1 solo album in total, and his 11th of the 21st Century (17th and 13th, respectively if we count his *Take That* work) Robbie Williams was almost 13,000 sales up on Coldplay in the first of the week's sales flashes, but failed to keep pace and has to settle for a No.2 debut on sales of 67,182 copies. The closer we get to Christmas, of course, the more pertinent it becomes, and it is entirely possible it will reach No.1 in due course. For a precedent, look no further than **Michael Bublé**'s *Christmas*, which debuted at No.3 in 2011, taking a further three weeks to reach No.1. Now a perennial, it advances 18-14 (8,047 sales) this week, and it is the biggest selling Christmas album of all time (2,933,905 units). The *Christmas Present* is already No.1 in the cassette chart – and I'm not just talking about this week. With a stunning 9,661 of its sales in said format, it is also No.1 for the decade, eclipsing The 1975's *A Brief Inquiry Into Online Relationships*, which has sold 8,121 tape copies since debut 51 weeks ago. The last artist cassette to sell more copies in a week was Russell Watson's *Encore*, with 10,203 sales in week-ending 22 December 2001.

Completing an all-new Top 3 with an unprecedented 36 No.1 albums between them, **Rod Stewart** marks 50 years as a solo artist with *You're In My Heart*, which combines classic vocals with newly-recorded arrangements performed by The Royal Philharmonic Orchestra. Opening at No.3 on consumption of 37,723 units, it's Stewart's 38th Top 10 album,



No.1

Coldplay - *Everyday Life*

This week's sales: 80,974 | Physical: 65,030 | Downloads: 10,049 | Streams: 5,895 | Total sales to date: 80,974



In from the cold:
Coldplay pipped Robbie Williams to top spot

including those on which he fronted The Faces.

Opening at No.6 (16,441 sales), *Happy Days* was released to mark **Andre Rieu**'s 70th birthday. It is his 19th Top 50 album and 10th Top 10 album, all since the age of 60.

Leonard Cohen's posthumous 16th studio album, *Thanks For The Dance*, debuts at No.7 (14,623 sales), becoming his sixth Top 10 LP, while another late legend, **Bing Crosby**, is in the top tier for only the third time, with *Bing At Christmas* (No.9, 13,045 sales).

The rest of the Top 10: *Divinely Uninspired To A Hellish Extent* (4-4, 25,543 sales) by Lewis Capaldi, *Back Together* (3-5, 18,520 sales) by Michael Ball & Alfie Boe and No.6 Collaborations Project (6-10, 11,706 sales) by **Ed Sheeran**.

Actor Luke Evans's first album, *At Last*, debuts at No.11 (10,680 sales). In *The Swing Of It*, featuring Spandau Ballet bassist **Martin Kemp** and his wife **Shirlie Holliman** – of Wham! and Pepsi & Shirlie fame – debuts at No.12 (9,315 sales).

Also new to the Top 75: *A Love Letter To You 4* (No.32, 3,885 sales), by **Trippie Redd**; and *Hyperspace* (No.33, 3,376 sales), the 14th studio album and 10th chart album by **Beck**.

Now That's What I Call Music! 104 is No.1 compilation for the third straight week (24,752 sales).

Overall album sales are up 11.76% week-on-week at 2,322,463, their highest level thus far in 2019 but 8.48% below same week 2018 sales of 2,537,593. Sales-equivalent streams accounted for a record 1,263,058 sales, 54.38% of the total. Sales of paid-for albums are up 28.72% week-on-week at 1,059,405, 28.48% below same week 2018 sales of 1,481,337.

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	34.66%	
2	SONY MUSIC	30.09%	
3	WARNER MUSIC	25.15%	
4	BMG	1.86%	
5	UNIVERSAL MUSIC/ OTHERS	1.75%	6.49%

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 OTHERS	1.96%	3.64%

ALL ALBUMS NO.1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	35.07%	
2	WARNER MUSIC	27.63%	
3	SONY MUSIC	22.22%	
4	SONY/UNIVERSAL	7.60%	
5	BMG	2.99%	
	OTHERS	4.47%	

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	14.13%	
2	RCA	13.66%	
3	POLYDOR	12.86%	
4	ATLANTIC	11.09%	
5	COLUMBIA	9.30%	
6	PARLOPHONE	7.75%	
7	WARNER RECORDS	5.34%	
8	ISLAND	4.43%	
9	BLACK BUTTER	3.22%	
10	BMG	1.86%	
11	DAVE NEIGHBOURHOOD	1.66%	
12	RELENTLESS	1.53%	
13	SONY MUSIC CG	1.45%	
14	DEFECTED	1.30%	
15	SYCO/VIRGIN EMI OTHERS	1.16%	9.25%

ARTIST ALBUMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	28.83%	
2	POLYDOR	14.01%	
3	ATLANTIC	9.28%	
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 COLUMBIA			
TW	COMPANY	SHARE	
1	COLUMBIA	14.84%	
2	PARLOPHONE	13.87%	
3	VIRGIN EMI	11.37%	
4	DECCA	8.45%	
5	SONY CG/VIRGIN EMI	7.20%	
6	RHINO (WARNERS)	7.14%	
7	POLYDOR	6.23%	
8	SONY MUSIC CG	4.20%	
9	ATLANTIC	4.15%	
10	UMOD	3.82%	
11	UMC	3.51%	
12	BMG	2.99%	
13	WARNER RECORDS	2.47%	
14	RCA	1.27%	
15	SILVA SCREEN	1.27%	
	OTHERS	7.22%	

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	36.7%	
2	SONY MUSIC	21.8%	
3	WARNER MUSIC	17.4%	
4	BMG	1.3%	
5	XL BEGGARS	1.1%	
	OTHERS	21.6%	

SINGLES SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	35.9%	
2	SONY MUSIC	21.0%	
3	WARNER MUSIC	18.2%	
4	BMG	2.6%	
5	XL BEGGARS	0.8%	
	OTHERS	21.6%	

ARTIST ALBUM SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	31.2%	
2	WARNER MUSIC	23.8%	
3	SONY MUSIC	22.8%	
4	BMG	4.6%	
5	DEMON MUSIC	1.1%	
	OTHERS	16.5%	

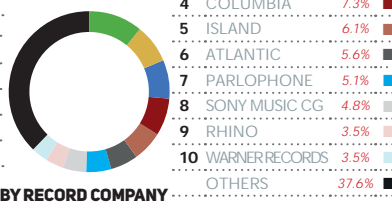
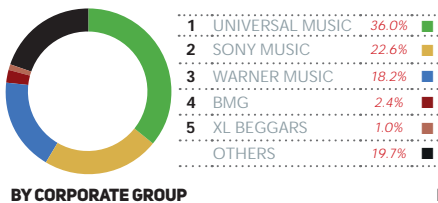
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	11.3%	
2	RCA	10.6%	
3	POLYDOR	9.8%	
4	ISLAND	8.1%	
5	ATLANTIC	7.4%	
6	COLUMBIA	6.0%	
7	WARNER RECORDS	4.2%	
8	PARLOPHONE	3.5%	
9	UMC	2.0%	
10	RHINO (WARNERS)	1.8%	
11	SONY MUSIC CG	1.8%	
12	SYCO MUSIC	1.3%	
13	CAROLINE	1.2%	
14	CAPITOL	1.1%	
15	DECCA	1.1%	
	OTHERS	28.8%	

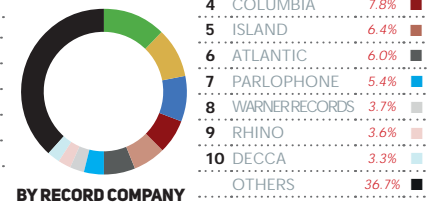
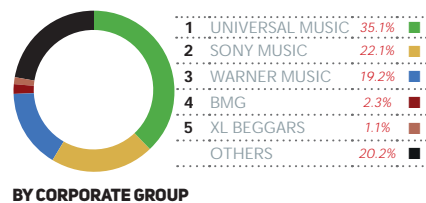
SINGLES SALES NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	11.9%	
2	RCA	10.9%	
3	POLYDOR	9.0%	
4	ISLAND	6.5%	
5	ATLANTIC	5.7%	
6	PARLOPHONE	5.2%	
7	COLUMBIA	5.1%	
8	WARNER RECORDS	4.3%	
9	UMC	3.2%	
10	RHINO (WARNERS)	2.5%	
11	SONY MUSIC CG	2.2%	
12	BMG	1.7%	
13	DECCA	1.5%	
14	CAPITOL	1.5%	
15	SYCO MUSIC	1.2%	
	OTHERS	27.6%	

ARTIST ALBUM SALES NO. 1 COLUMBIA			
TW	COMPANY	SHARE	
1	COLUMBIA	12.1%	
2	PARLOPHONE	10.2%	
3	DECCA	8.7%	
4	VIRGIN EMI	8.4%	
5	RHINO (WARNERS)	8.0%	
6	SONY MUSIC CG	6.6%	
7	POLYDOR	5.2%	
8	BMG	3.9%	
9	UMC	3.2%	
10	ATLANTIC	2.5%	
11	WARNER RECORDS	2.4%	
12	ISLAND	2.4%	
13	RCA	2.3%	
14	DEMON MUSIC	1.1%	
15	UMOD	1.1%	
	OTHERS	21.8%	

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	577,752	2,104,070,461	245,213,299	19,774,476	767,361	92,513	1,241,026	2,100,900	221,564	1,059,405	1,263,058	2,322,463
LAST WEEK	561,437	2,066,692,234	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
% CHANGE	2.9%	1.8%	3.8%	1.9%	37.4%	16.5%	0.4%	12.1%	8.7%	28.7%	0.6%	11.8%

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	49.8%
2	SONY MUSIC	30.3%
3	BMG	4.4%
4	WARNER MUSIC	3.3%
5	DEMON MUSIC	2.3%
	OTHERS	9.8%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.7%
2	SONY MUSIC	24.2%
3	WARNER MUSIC	19.9%
4	BMG	4.5%
5	DEMON MUSIC	1.4%
	OTHERS	15.2%

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	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	22.0%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.6%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.0%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.5%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	29.4%
2	UMC	18.3%
3	VIRGIN EMI	16.4%
4	UMOD	13.0%
5	RHINO (WARNERS)	2.4%
6	DEMON MUSIC	2.3%
7	BMG	2.3%
8	UNION SQUARE	2.0%
9	SILVA SCREEN	1.8%
10	BIG 3	1.2%
11	ISLAND	0.7%
12	DECCA	0.7%
13	NEW STATE	0.5%
14	POLYDOR	0.5%
15	NOT NOW MUSIC	0.5%
	OTHERS	7.9%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.9%
2	COLUMBIA	9.9%
3	VIRGIN EMI	9.9%
4	PARLOPHONE	8.3%
5	DECCA	7.2%
6	RHINO (WARNERS)	6.9%
7	UMC	6.1%
8	POLYDOR	4.3%
9	BMG	3.6%
10	UMOD	3.3%
11	ATLANTIC	2.1%
12	ISLAND	2.1%
13	WARNER RECORDS	2.0%
14	RCA	2.0%
15	DEMON MUSIC	1.4%
	OTHERS	20.0%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	RCA	10.6%
3	POLYDOR	10.0%
4	ISLAND	9.0%
5	ATLANTIC	8.2%
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	1.2%
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 UK	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%

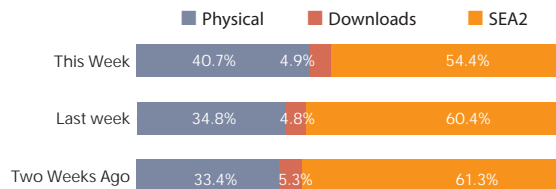
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	7.7%
5	ATLANTIC UK	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	2.5%
12	DECCA	1.5%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.3%

AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

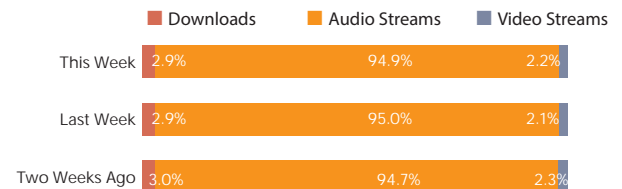
TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.0%
5	ATLANTIC UK	7.6%
6	COLUMBIA	6.0%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.6%
9	RHINO (WARNERS)	2.5%
10	UMC	2.2%
11	SONY MUSIC CG	2.2%
12	DECCA	1.6%
13	BMG	1.1%
14	CAPITOL	1.0%
15	SYCO MUSIC	1.0%
	OTHERS	30.5%

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	33,511,105	92,384,488,963	11,754,811,068	879,775,886	18,097,838	4,567,337	55,778,200	78,443,375	6,047,262	28,655,031	55,835,605	84,490,636
LAST YEAR	46,133,879	74,825,068,317	4,871,777,657	765,415,328	21,920,680	6,363,282	46,005,744	74,289,706	9,297,953	37,581,915	46,005,744	83,587,659
% CHANGE	-27.4%	23.5%	N/A	14.9%	-17.4%	-28.2%	21.2%	5.6%	-35.0%	-23.8%	21.4%	1.1%

OFFICIAL UK STREAMING TOP 50



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

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Leonard Cohen	Thanks For The Dance	Sony
2	NEW	Girl Ray	Girl	Moshi Moshi
3	NEW	Coldplay	Everyday Life	Parlophone
4	1	Nick Cave & The Bad Seeds	Ghosteen	Ghosteen
5	NEW	Beck	Hyperspace	Capitol
6	NEW	WH Lung	Incidental Music	Melodic
7	2	Michael Kiwanuka	Kiwanuka	Polydor
8	NEW	Sleaford Mods	Eton Alive Extras - B Sides & Demos	Extreme Eating
9	RE	The Comet Is Coming	Trust In The Lifeforce Of The Deep...	Impulse!
10	4	Fontaines DC	Dogrel	Partisan
11	3	Snow Patrol	Reworked	Polydor
12	14	FKA Twigs	Magdalene	Young Turks
13	NEW	Rod Stewart	You're In My Heart	Warner
14	NEW	Danny Brown	Uknowwhatsayingz	Warp
15	9	Tom Walker	What A Time To Be Alive	Relentless
16	20	The Script	Sunsets & Full Moons	Columbia
17	RE	Vanishing Twin	The Age Of Immunology	Fire
18	NEW	Queens Of The Stone Age	Songs For The Deaf	Interscope
19	6	Tindersticks	No Treasure But Hope	City Slang
20	NEW	Robbie Williams	The Christmas Present	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	7	Frozen II - OST	Walt Disney	(Sony DADC UK)
3	3	Dreamboats & Petticoats - Silver Linings	UMOD	(Sony DADC UK)
4	NEW	100% Clubland Trance	UMOD	(Sony DADC UK)
5	NEW	Now 100 Hits Sing-A-Long	Sony Music	CG/Virgin EMI (Sony DADC UK)
6	4	Now 100 Hits: Even More Forgotten 80s	Sony Music	CG/Virgin EMI (Sony DADC UK)
7	6	Now 100 Hits Christmas	Sony Music	CG/Virgin EMI (Sony DADC UK)
8	17	Now That's What I Call Christmas	Sony Music	CG/Virgin EMI/WMTV (Sony DADC UK)
9	2	BBC Children In Need: Got It Covered	Silva Screen	(The Orchard/Proper)
10	9	Christmas - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
11	5	Peaky Blinders OST	UMC	(Sony DADC UK)
12	14	Now That's What I Call Disney	Sony Music	CG/Virgin EMI (Sony DADC UK)
13	NEW	The Party Album	Sony Music	CG/Spectrum (Sony DADC UK)
14	12	Now That's What I Call Music! 103	Sony Music	CG/Virgin EMI (Sony DADC UK)
15	10	The Annual 2020	Ministry Of Sound	(Cinram)
16	19	The Most Wonderful Christmas	Sony Music	CG (Cinram)
17	11	Now 100 Hits - Forgotten 80s	Sony Music	CG/Virgin EMI (Sony DADC UK)
18	8	The Best 70s Album In The World Ever	Sony Music	CG/Spectrum (Sony DADC UK)
19	RE	Frozen OST	Walt Disney/UMC	(Sony DADC UK)
20	18	BBC Radio 1's Live Lounge: The Collection	Ministry Of Sound	(Cinram)

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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	4	Endor Pump It Up / Defected (ADA Arvato)
3	2	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
4	3	Jorja Smith Ft Burna Boy Be Honest / Famm (The Orchard)
5	24	Trevor Daniel Falling / Alamo (Empire)
6	6	AJ Tracey Ft Mostack & Not3s Floss / AJ Tracey (ADA Arvato)
7	18	Slade Merry Xmas Everybody / BMG (ADA Arvato)
8	8	Freya Ridings Castles / Good Soldier (AWAL)
9	12	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
10	11	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
11	9	NSG Trust Issues / NSG (The Orchard)
12	10	AJ Tracey & Skepta Kiss And Tell / Boy Better Know (The Orchard)
13	RE	East 17 Stay Another Day / London Music Stream (ADA Arvato)
14	NEW	Xxxtentacion Bad Vibes Forever / Bad Vibes Forever (Empire)
15	7	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
16	17	Adele Someone Like You / XL (PIAS Cinram)
17	13	Gerry Cinnamon Canter / Little Runaway (AWAL)
18	16	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
19	14	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
20	21	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
21	15	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
22	19	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
23	23	Tyga Ft Offset Taste / Last Kings (Empire)
24	26	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
25	20	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
26	27	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
27	28	The White Stripes Seven Nation Army / XL (PIAS)
28	RE	Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)
29	29	Passenger Let Her Go / Nettwerk (ADA Arvato)
30	30	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Trevor Daniel Falling / Alamo (Alamo)
2	2	Roberto Surace Joys / Defected (Defected)
3	3	Essie Gang Ft SQ Diesel Pattern Chanel / Black Butter (Black Butter)
4	7	Dave & J Hus Samantha / Tropics (Tropics)
5	4	Bru-C & Simula You & I / Crucast (Crucast)
6	5	Nafe Smallz Bad To The Bone / Ozone (Ozone Music)
7	8	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
8	NEW	J Fado Elevate / Wearablk (Wearablk)
9	12	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
10	11	SL Tropical / SL (SL)
11	NEW	Falling In Reverse Popular Monster / Epitaph (Epitaph)
12	13	Fisher Losing It / Good Company (Good Company)
13	10	JB Scofield OK OK / JB Scofield (JB Scofield)
14	9	OFB, BandoKay & Double Lz Ft S3 Once In A While / RatTrap Reality (RatTrap Reality)
15	18	Blanco Brown The Git Up / Broken Bow (BMG)
16	NEW	Sub Urban Cradles / NCS (NCS)
17	16	Jorja Smith & Preditah On My Mind / Famm (Famm)
18	17	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
19	14	Bbno\$ & Yung Gravy Shining On My Ex / bbno\$ (bbno\$)
20	RE	Kina Ft Adriana Proenza Can We Kiss Forever? / Kinamood (Kinamood)

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/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Luke Evans At Last / BMG (ADA Arvato)
2	1	Chris Kamara Here's To Christmas / So What? (NOVA Rom/Sony DADC UK)
3	3	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
4	5	Rick Astley The Best Of Me / BMG (ADA Arvato)
5	4	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
6	7	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL/Proper)
7	8	Simply Red Blue Eyed Soul / BMG (ADA Arvato)
8	2	Collabro Love Like This / BMG (ADA Arvato)
9	10	Peppa Pig My First Album / eOne (Entertainment One)
10	13	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
11	9	Village People Gold / Crimson (Sony DADC UK)
12	17	Fontaines DC Dogrel / Partisan (PIAS Cinram)
13	22	FKA Twigs Magdalene / Young Turks (PIAS Cinram)
14	24	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
15	6	Ronnie Wood With His Wild Five Mad Lad - A Live Tribute To Chuck Berry / BMG (ADA Arvato)
16	NEW	Mott The Hoople The Golden Age Of Rock N' Roll / Madfish (Proper)
17	15	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (ADA Arvato)
18	NEW	Jason Aldean 9 / Broken Bow (ADA Arvato)
19	26	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
20	NEW	Girl Ray Girl / Moshi Moshi (PIAS Cinram)
21	RE	Justin Fletcher Gold / Crimson (Sony DADC UK)
22	16	Dido Still On My Mind / BMG (ADA Arvato)
23	NEW	Grand Slam Hit The Ground / Marshall (ADA Arvato)
24	NEW	Danny Brown Uknowhatimsayin? / Warp (PIAS Cinram)
25	RE	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
26	RE	Arctic Monkeys AM / Domino (PIAS Cinram)
27	RE	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)
28	RE	Status Quo Backbone / EarMusic (Absolute/Sony DADC UK)
29	14	Nathan Carter Irish Heartland / Sharpe (Proper)
30	NEW	Bang Bang Romeo A Heartbreaker's Guide To The Galaxy / Five Seven (Proper)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Peppa Pig My First Album / eOne (eOne Music)
2	1	Ronnie Wood With His Wild Five Mad Lad - A Live Tribute To Chuck Berry / BMG (BMG)
3	3	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (Cold Coffee Music)
4	NEW	Jason Aldean 9 / Broken Bow (BMG)
5	NEW	Girl Ray Girl / Moshi Moshi (PIAS)
6	NEW	Grand Slam Hit The Ground / Marshall (Marshall)
7	RE	Danny Brown Uknowhatimsayin? / Warp (Warp)
8	NEW	Bang Bang Romeo A Heartbreaker's Guide To The Galaxy / Five Seven (Eleven Seven MG)
9	RE	Emily Barker Shadow Box / Everyone Sang (Everyone Sang)
10	5	Gene Clark No Other / 4AD (XL Beggars)
11	RE	WH Lung Incidental Music / Melodic (Melodic)
12	RE	Richard Dawson 2020 / Weird World (Domino)
13	NEW	Exo Obsession - The 6th Album / SM Ent (SM Ent)
14	NEW	Ben Böhmer Breathing / Anjunadeep (Involved Productions)
15	16	Show Of Hands Battlefield Dance Floor / Proper (Proper)
16	RE	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
17	13	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
18	18	Lankum The Livelong Day / Rough Trade (XL Beggars)
19	RE	Warmduscher Tainted Lunch / Leaf (Leaf)
20	NEW	Tim Buckley Live At The Electric Theatre Co, Chicago 1968 / Edsel (Demon Music)

INDIE SINGLES & ALBUMS

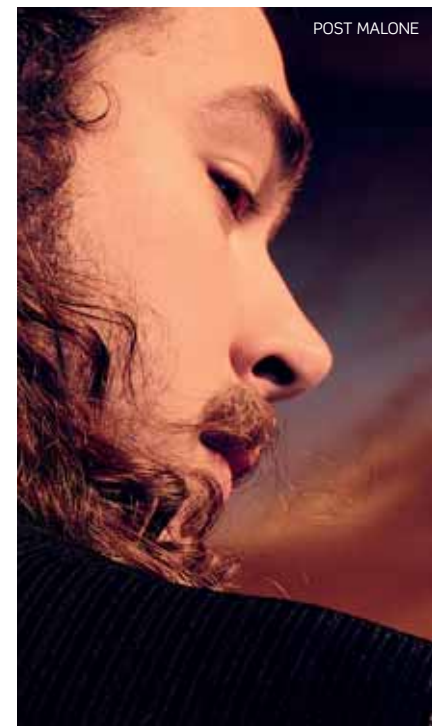
EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	13	Tones And I Dance Monkey	Warner Music	WMG	30,501	+1%	1,376	770.94m	+1%
2	2	12	Post Malone Circles	Universal Music	UMG	21,176	-1%	1,170	536.09m	-2%
3	3	8	Maroon 5 Memories	Polydor	UMG	20,125	+4%	1,185	518.75m	+12%
4	9	4	Dua Lipa Don't Start Now	Warner Records	WMG	20,868	+11%	1,253	456.54m	+17%
5	6	9	Regard Ride It	Ministry of Sound	SME	18,950	+4%	934	437.91m	+8%
6	7	5	Coldplay Orphans	Parlophone	WMG	18,035	+11%	1,273	418.39m	+4%
7	4	21	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/£	14,880	-4%	1,061	415.34m	-4%
8	10	16	Jonas Brothers Only Human	Polydor	UMG	11,347	+4%	667	401.06m	+7%
9	8	13	Ava Max Torn	Atlantic	WMG	11,539	+0%	757	395.85m	0%
10	5	22	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	17,630	-8%	1,374	385.77m	-8%
11	11	20	Kygo x Whitney Houston Higher Love	Columbia	SME	18,735	-4%	1,217	348.95m	-6%
12	16	21	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	7,342	+2%	499	300.28m	+6%
13	15	10	Camila Cabello Liar	Syco	SME	11,479	-3%	904	297.19m	+4%
14	14	6	Ed Sheeran feat. Cam.. South Of The Border	Atlantic	WMG	13,601	+4%	1,007	284.03m	-3%
15	12	39	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	12,458	-2%	1,206	283.05m	-8%
16	13	29	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	11,663	-2%	1,209	279.95m	-6%
17	18	5	Meduza, Becky Hill &.. Lose Control	Polydor	UMG	13,831	+10%	921	273.74m	+10%
18	17	20	Pink feat. Cash Cash Can We Pretend	RCA	SME	7,090	-5%	491	236.19m	-10%
19	32	3	Black Eyed Peas, The.. RITMO (Bad Boys For ..	Sony Music	SME/UI	8,553	+15%	574	218.41m	+36%
20	19	11	Dermot Kennedy Outnumbered	Island	UMG	8,962	-3%	553	204.62m	-2%
21	20	7	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	7,966	-1%	512	199.14m	-3%
22	21	16	Freya Ridings Castles	Universal Music	UMG	8,477	-3%	619	196.70m	-4%
23	22	16	Tom Gregory Small Steps	Kontor Records	Ind.	4,582	+1%	300	187.62m	0%
24	23	41	Mabel Don't Call Me Up	Polydor	UMG	6,430	-5%	895	187.58m	+1%
25	28	3	Lizzo feat. Ariana G.. Good As Hell	WEA International	WMG	10,149	+9%	755	179.84m	+10%
26	26	4	Riton x Oliver Helde.. Turn Me On	Ministry of Sound	SME	9,078	+3%	741	175.38m	+4%
27	24	17	Sam Smith How Do You Sleep?	Capitol Records	UMG	9,313	-3%	783	172.69m	+1%
28	27	4	Mark Forster 194 Länder	SMD/Four Music	SME	3,178	+2%	211	166.59m	+2%
29	35	8	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,909	+3%	186	159.71m	+3%
30	30	22	Imagine Dragons Birds	Interscope	UMG	4,311	-7%	399	156.54m	-3%
31	37	7	Maitre Gims & Sting Reste	B1 Recordings	SME	2,899	-3%	215	153.06m	-1%
32	36	13	Lena & Nico Santos Better	Polydor	UMG	4,594	-2%	233	150.78m	-3%
33	41	3	Selena Gomez Lose You To Love Me	Interscope	UMG	9,316	+11%	690	150.63m	+17%
34	34	10	Tim Bendzko Hoch	SMD/Jive German	SME	2,870	+0%	230	149.15m	-4%
35	25	10	Sia Unstoppable	RCA	SME	3,898	+12%	214	148.62m	-12%
36	31	10	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,041	-1%	238	148.24m	-8%
37	49	9	Faim, The Summer Is A Curse	Rise Records	Ind.	2,207	+3%	181	140.04m	+16%
38	38	31	Lil Nas X Old Town Road	Columbia	SME	5,442	-3%	588	139.53m	-8%
39	39	49	Dermot Kennedy Power Over Me	Island	UMG	3,033	+6%	550	139.02m	-1%
40	33	34	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	3,660	-2%	467	136.58m	-14%
41	48	2	Harry Styles Lights Up	Sony Music	SME	7,152	+0%	730	134.00m	+10%
42	51	1	Younotus feat. Kelvi.. Seventeen	SMD/B1 Recordinç	SME	3,206	+5%	181	132.00m	+10%
43	43	3	Rea Garvey Let's Be Lovers Tonight	Polydor	UMG	2,152	+3%	169	130.36m	+3%
44	29	21	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	4,719	-6%	483	125.91m	-23%
45	47	59	Panic! At The Disco High Hopes	Atlantic	WMG	4,145	-6%	792	125.49m	+2%
46	62	1	Billie Eilish everything i wanted	Universal Music	UMG	5,351	+110%	662	123.43m	+22%
47	42	6	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	7,602	-5%	667	123.33m	-4%
48	40	4	Dan + Shay feat. Jus.. 10,000 Hours	Warner Music Nas	WMG/L	7,751	-9%	663	122.84m	-9%
49	46	40	Pink Walk Me Home	RCA	SME	4,727	-2%	709	119.40m	-3%
50	53	5	James Blunt Cold	Atlantic	WMG	4,971	+17%	565	118.55m	+2%



TONES AND I



POST MALONE



SAM SMITH



PINK



AVA MAX



STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Stormzy Own It (feat. Ed Sheeran & Burna...)
3	Lewis Capaldi Before You Go
4	Dua Lipa Don't Start Now
5	Billie Eilish Everything I Wanted
6	Arizona Zervas Roxanne
7	Regard Ride It
8	Jax Jones & Ella Henderson This Is Real
9	Selena Gomez Lose You To Love Me
10	J Hus Must Be
11	DigDat New Dior (feat. D-Block Europe)
12	Endor Pump It Up
13	Lewis Capaldi Bruises
14	Fredo Netflix & Chill
15	Lewis Capaldi Someone You Loved
16	Ed Sheeran South Of The Border (feat. Camila...)
17	Meduza, Becky Hill & Goodboys Lose Control
18	Darkoo & One Acen Gangsta
19	Partynextdoor Loyal (feat. Drake)
20	Maroon 5 Memories

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A Hellish...
2	Coldplay Everyday Life
3	D-Block Europe PTSD
4	Tory Lanez Chixtape 5
5	Ed Sheeran No.6 Collaborations Project
6	Various Artists Frozen 2 (Original Motion...)
7	Post Malone Hollywood's Bleeding
8	Trippie Redd A Love Letter To You 4
9	Summer Walker Over It
10	Various Artists Christmas Hits
11	Krept & Konan Revenge Is Sweet
12	Billie Eilish When We All Fall Asleep...
13	Various Artists Top Boy (A Selection Of Music...)
14	Various Artists The Greatest Showman
15	Aitch Aitch2O
16	Jax Jones Snacks (Supersize)
17	AJ Tracey AJ Tracey
18	Ed Sheeran + (Deluxe)
19	Dave Psychodrama
20	Michael Bublé Christmas (Deluxe Special Edition)

US SONGS

TW	ARTIST/TITLE
1	Bad Bunny Vete
2	Lil Baby Woah
3	Partynextdoor Loyal (feat. Drake)
4	Trippie Redd 6 Kiss (feat. Juice Wrld & YNW...)
5	YNW Melly Suicidal
6	Trippie Redd Who Needs Love
7	Arizona Zervas Roxanne
8	Trippie Redd Hate Me (feat. YoungBoy Never...)
9	Dababy BOP
10	Travis Scott Highest In The Room
11	Billie Eilish Everything I Wanted
12	Trippie Redd Death (feat. Dababy)
13	Trevor Daniel Falling
14	Trippie Redd Love Me More
15	Tory Lanez & T-Pain Jerry Sprunger
16	Mustard Ballin' (feat. Roddy Ricch)
17	Juice Wrld & YoungBoy Never... Bandit
18	Summer Walker, London On Da... Something Real
19	Post Malone Circles
20	Selena Gomez Lose You To Love Me

US ALBUMS

TW	ARTIST/TITLE
1	Trippie Redd A Love Letter To You 4
2	YNW Melly Melly Vs. Melvin
3	Summer Walker Over It
4	YoungBoy Never Broke Again AI YoungBoy 2
5	Tory Lanez Chixtape 5
6	Rod Wave Ghetto Gospel
7	Dababy Kirk
8	Post Malone Hollywood's Bleeding
9	Luke Combs What You See Is What You Get
10	Young Thug So Much Fun
11	Various Artists Frozen 2 (Original Motion...)
12	Lil Tjay True 2 Myself
13	Kanye West Jesus Is King
14	NoCap The Hood Dictionary
15	Kevin Gates I'm Him
16	Chris Brown Indigo
17	Travis Scott Astroworld
18	Drake Scorpion
19	Billie Eilish When We All Fall Asleep...?
20	Post Malone Beerbongs & Bentleys

UK PLAYLISTS

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



COLDPLAY



DUA LIPA



MAROON 5



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Lewis Capaldi Before You Go
3	Bastille Can't Fight This Feeling (feat. London...)
4	Dua Lipa Don't Start Now
5	Stormzy Own It (feat. Ed Sheeran & Burna Boy)
6	Maroon 5 Memories
7	Jax Jones & Ella Henderson This Is Real
8	Little Mix One I've Been Missing
9	Coldplay Orphans
10	Endor Pump It Up

UK ALBUMS

TW	ARTIST/TITLE
1	Coldplay Everyday Life
2	Robbie Williams The Christmas Present
3	Rod Stewart You're In My Heart: Rod Stewart (with...)
4	Various Artists Frozen 2
5	Leonard Cohen Thanks For The Dance
6	Various Artists Now That's What I Call Music! 104
7	Luke Evans At Last
8	Lewis Capaldi Divinely Uninspired To A Hellish Extent
9	Bing Crosby & London Symphony... Bing At Christmas
10	Westlife Spectrum

US SONGS

TW	ARTIST/TITLE
1	Post Malone Circles
2	Idina Menzel & Aurora Into The Unknown
3	Maroon 5 Memories
4	Post Malone Take What You Want (feat. Ozzy...)
5	Selena Gomez Lose You To Love Me
6	Lizzo Good As Hell
7	A Great Big World & Christina Aguilera Fall On Me
8	Tones And I Dance Monkey
9	Taylor Swift Lover
10	Lewis Capaldi Someone You Loved

US ALBUMS

TW	ARTIST/TITLE
1	Various Artists Frozen 2
2	Coldplay Everyday Life
3	Jason Aldean 9
4	Beck Hyperspace
5	Upchurch & Adam Calhoun Hooligan
6	Leonard Cohen Thanks For The Dance
7	Luke Combs What You See Is What You Get
8	Post Malone Hollywood's Bleeding
9	Various Artists Come On Up To the House: Women...
10	Lizzo Cuz I Love You



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Arizona Zervas Roxanne
3	Billie Eilish Everything I Wanted
4	Maroon 5 Memories
5	Post Malone Circles
6	Dua Lipa Don't Start Now
7	Selena Gomez Lose You To Love Me
8	Bad Bunny Vete
9	Lewis Capaldi Someone You Loved
10	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
11	Camila Cabello, Shawn Mendes Señorita
12	Travis Scott Highest In The Room
13	Blackbear Hot Girl Bummer
14	Karol G, Nicki Minaj Tusa
15	Trevor Daniel Falling
16	Regard Ride It
17	Harry Styles Watermelon Sugar
18	Lewis Capaldi Before You Go
19	Billie Eilish Bad Guy
20	Harry Styles Lights Up

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Billie Eilish Everything I Wanted
3	Arizona Zervas Roxanne
4	Maroon 5 Memories
5	Dua Lipa Don't Start Now
6	Regard Ride It
7	Lewis Capaldi Someone You Loved
8	Post Malone Circles
9	Lewis Capaldi Before You Go
10	Selena Gomez Lose You To Love Me
11	Blackbear Hot Girl Bummer
12	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
13	Travis Scott Highest In The Room
14	Burna Boy, Ed Sheeran, Stormzy Own It (feat. Ed Sheeran & Burna Boy)
15	Becky Hill, Goodboys, Meduza Lose Control
16	Trevor Daniel Falling
17	Camila Cabello, Shawn Mendes Señorita
18	Mariah Carey All I Want For Christmas Is You
19	Ed Sheeran, Camila Cabello... South Of The Border
20	Apache 207 Roller

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lewis Capaldi Before You Go
2	Tones And I Dance Monkey
3	Stormzy, Burna Boy, Ed Sheeran Own It
4	Dua Lipa Don't Start Now
5	Arizona Zervas Roxanne
6	Billie Eilish Everything I Wanted
7	Regard Ride It
8	Lewis Capaldi Someone You Loved
9	Post Malone Circles
10	KSI, Lil Baby, Rick Ross, S-X Down Like That
11	Becky Hill, Goodboys, Meduza Lose Control
12	Ed Sheeran, Camila Cabello... South of the Border (feat...)
13	Blackbear Hot Girl Bummer
14	Lewis Capaldi Bruises
15	Harry Styles Lights Up
16	Maroon 5 Memories
17	Dave Professor X
18	Selena Gomez Lose You To Love Me
19	D-Block Europe, DigDat New Dior
20	Oliver Heldens, Riton, Vula Turn Me On

FRANCE

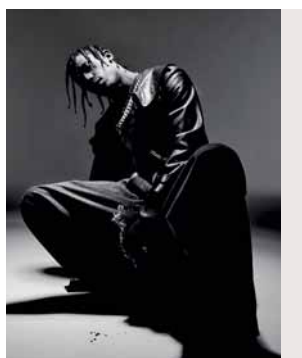
TW	ARTIST/TITLE
1	Gradur, Heuss L'enfoiré Ne Reviens Pas
2	Gambi Popopop
3	Tones And I Dance Monkey
4	Larry, RK Woin Woin
5	Gambi Hé Oh
6	Angèle Oui Ou Non
7	Sch Ça Ira
8	Aya Nakamura 40%
9	Dadju Ma Vie
10	Naza Loin De Moi
11	47ter Côte Ouest
12	Maes Street
13	Koba Lad Mortel
14	Maroon 5 Memories
15	Niska Bâtiment
16	Dadju Compliqué
17	PLK Un Peu De Haine
18	Koba Lad Marie
19	Sch RAC
20	Regard Ride It

GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Tones And I Dance Monkey
3	Bausa, Joshi Mizu, Maxwell... Skifahren (feat. Joshi Mizu)
4	Apache 207 Wieso Tust Du Dir Das An?
5	Apache 207 200 Km/h
6	Capital Bra, Lea, Samra 110
7	Nimo Karma
8	Apache 207 Doch In Der Nacht
9	Apache 207, Sido 2002
10	Bausa, Rin Keine Liebe
11	Summer Cem Swish
12	Summer Cem Pompa
13	Azet Seele
14	Regard Ride It
15	SSIO Ibis Hotel
16	Billie Eilish Everything I Wanted
17	Tyga Ayy Macarena
18	Blackbear Hot Girl Bummer
19	Trevor Daniel Falling
20	Animus, Bushido Renegade



LEWIS CAPALDI



TRAVIS SCOTT



POST MALONE



SELENA GOMEZ



ED SHEERAN

NETHERLANDS

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

NORWAY

TW	ARTIST/TITLE
1	Billie Eilish Everything I Wanted
2	Tones And I Dance Monkey
3	Arizona Zervas Roxanne
4	Maroon 5 Memories
5	Lewis Capaldi Someone You Loved
6	Trevor Daniel Falling
7	Selena Gomez Lose You To Love Me
8	Lewis Capaldi Before You Go
9	Nea Some Say
10	Blackbear Hot Girl Bummer

SPAIN

TW	ARTIST/TITLE
1	Omar Montes, Bad Gyal Alocao
2	Bad Bunny Vete
3	Karol G, Nicki Minaj Tusa
4	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
5	Anuel AA, Lunay, Ozuna Aventura
6	Anuel AA, Nicky Jam Whine Up
7	Beret Si Por Mi Fuera
8	J Balvin, Laio Ebratt, Reik Indeciso
9	Anuel AA, Daddy Yankee, J... China
10	Tones And I Dance Monkey

SWEDEN

TW	ARTIST/TITLE
1	Miss Li Lev Nu Dö Sen
2	Tones And I Dance Monkey
3	Einár, Macky Tesla
4	Dree Low Pippi
5	Billie Eilish Everything I Wanted
6	Brookz, Robbz Triangelndrama
7	1.Cuz, Greekazo, Yei Gonzalez Forsent
8	Ant Wan Va Mig
9	Arizona Zervas Roxanne
10	Ze Branschen - Recorded At Spotify

UNITED STATES

TW	ARTIST/TITLE
1	Arizona Zervas Roxanne
2	Post Malone Circles
3	Billie Eilish Everything I Wanted
4	Travis Scott Highest In The Room
5	Bad Bunny Vete
6	Juice Wrld, YoungBoy Never... Bandit
7	Trevor Daniel Falling
8	Dababy Bop
9	Harry Styles Watermelon Sugar
10	Juice Wrld, Trippie Redd... Melly 6 Kiss

WORLDWIDE

TW	ARTIST/TITLE
1	Karol G, Nicki Minaj Tusa
2	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
3	Maroon 5 Memories
4	Rosalía, J Balvin Con Altura ft. El Guincho
5	Jhay Cortez, Wisin & Yandel Imaginaste (Remix)
6	Tainy, Anuel AA, Ozuna Adicto
7	Camilo, Pedro Capo Tutu
8	Lil Nas X Old Town Road ft. Billy Ray Cyrus
9	Karol G, Damian Jr Gong Marley Love With A Quality
10	Lil Baby Woah
11	Selena Gomez Lose You To Love Me
12	Shawn Mendes And Camila Cabello Señorita
13	J. Balvin Blanco
14	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
15	Pedro Capó ft. Farruko Calma (Remix)
16	Billie Eilish Everything I Wanted
17	Maroon 5 Girls Like You ft. Cardi B
18	Lewis Capaldi Someone You Loved
19	Billie Eilish Bad Guy
20	Luis Fonsi Despacito ft. Daddy Yankee

UNITED KINGDOM

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Lewis Capaldi Someone You Loved
3	Lil Baby Woah
4	J Hus Must Be
5	Selena Gomez Lose You To Love Me
6	Mariah Carey All I Want For Christmas Is You
7	Wham! Last Christmas
8	Aitch Buss Down Ft. Ziezie
9	Billie Eilish Everything I Wanted
10	Haim Hallelujah
11	Camelphat, Jem Cooke Rabbit Hole
12	Kanye West Follow God
13	Ziezie French Kisses ft. Aitch
14	Krept & Konan Tell Me (D-Block Europe, Ling Husste)
15	Post Malone ft. Swae Lee Sunflower
16	Lil Nas X Old Town Road ft. Billy Ray Cyrus
17	Aull'i Cravalho How Far I'll Go
18	Travis Scott Highest In The Room
19	Maroon 5 Girls Like You ft. Cardi B
20	George Ezra Shotgun

UNITED STATES

TW	ARTIST/TITLE
1	Lil Baby Woah
2	Karol G, Nicki Minaj Tusa
3	Mustard Ballin' ft. Roddy Ricch
4	Kanye West Follow God
5	Post Malone ft. Swae Lee Sunflower
6	Calibre 50 Chalito
7	Dave East Night Shift ft. Lil Baby
8	Lil Nas X Panini
9	Billie Eilish Everything I Wanted
10	Jhené Aiko None Of Your Concern
11	Travis Scott Highest In The Room
12	Chris Brown Heat ft. Gunna
13	Maroon 5 Memories
14	Tainy, Anuel AA, Ozuna Adicto
15	Selena Gomez Lose You To Love Me
16	Jordan Davis Cool Anymore ft. Julia Michaels
17	Doja Cat Like That ft. Gucci Mane
18	Jhay Cortez, Wisin & Yandel Imaginaste (Remix)
19	Lil Nas X Old Town Road ft. Billy Ray Cyrus
20	Moneybagg Yo, Megan Thee Stallion All Dat

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Aitch Buss Down Ft. Ziezie
3	Jax Jones, Ella Henderson This Is Real
4	Lewis Capaldi Bruises
5	Lil Nas X Panini
6	Hrvy Million Ways
7	M Huncho, Nafe Smallz Thumb
8	Meduza x Becky Hill x Goodboys Lose Control (Official Audio)
9	Ziezie French Kisses ft. Aitch
10	Lil Tjay FN (Official Remix) ft. Digdat
11	Tom Walker Better Half Of Me (Acoustic Video)
12	Deno Lauren
13	Meduza x Becky Hill x Goodboys Lose Control (Official Video)
14	Lewis Capaldi Bruises
15	Grace Carter Fired Up
16	Isabela Merced Papi
17	Lewis Capaldi Forever (Amazon Original)
18	Camilo, Shakira, Pedro Capo Tutu (Remix)
19	Tom Walker Better Half Of Me (Official Video)
20	Sam Fender Will We Talk?



LUIS FONSI



ROSALÍA



LIL NAS X



J HUS

FRANCE

TW	ARTIST/TITLE
1	Larry Woin Woin ft. Rk
2	M Pokora Tombé
3	Kofs Tout S'achète ft. Alonzo
4	Indila Parle À Ta Tête
5	Maes Street
6	Chily San Pellegrino
7	Les Frangines Donnez-Moi
8	Eva Kitoko ft. Keblack, Naza
9	Maroon 5 Memories
10	Carla Bim Bam Toi

GERMANY

TW	ARTIST/TITLE
1	Mark Forster 194 Lander
2	Kerstin Ott Regenbogenfarben
3	Selena Gomez Lose You To Love Me
4	Freschta Akbarzada Meine 3 Minuten
5	Mariah Carey All I Want For Christmas Is You
6	Lewis Capaldi Someone You Loved
7	Wham! Last Christmas
8	Maroon 5 Memories
9	Billie Eilish Everything I Wanted
10	Fero47 Schau Mich An

AUSTRALIA

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Lewis Capaldi Someone You Loved
3	Selena Gomez Lose You To Love Me
4	Post Malone ft. Swae Lee Sunflower
5	Lil Nas X Old Town Road ft. Billy Ray Cyrus
6	Billie Eilish Everything I Wanted
7	Maroon 5 Girls Like You ft. Cardi B
8	Kanye West Follow God
9	Post Malone Circles
10	Shawn Mendes And Camila Cabello Señorita

SPAIN

TW	ARTIST/TITLE
1	Karol G, Nicki Minaj Tusa
2	Omar Montes, Bad Gyal Alocao
3	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
4	Jhay Cortez, Ozuna Easy (Remix)
5	Jhay Cortez, Wisin & Yandel Imaginaste (Remix)
6	Tainy, Anuel AA, Ozuna Adicto
7	Rosalía Ft. J Balvin Con Altura
8	Rosalía A Palé
9	Rosalía, Ozuna Yo x Ti, Tu x Mi
10	Lérica, Juan Magán Fuera De Mi Mente

NETHERLANDS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Souff Trouw Haar
3	Suzan & Freek Blauwe Dag
4	Marco Borsato, Snelle, John... Lippenstift
5	Mariah Carey All I Want For Christmas Is You
6	Post Malone Circles
7	Lewis Capaldi Someone You Loved
8	Suzan & Freek Als Het Avond Is
9	Marco Borsato, Armin Van... Hoe Het Danst
10	Billie Eilish Everything I Wanted

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	17	4	Jax Jones Ft Ella Henderson This Is Real / Polydor
2	14	2	Karen Harding x Who I Don't Need Love / Ultra
3	16	3	TCTS Ft Maya B Not Ready For Love / Astralwerks
4	3	5	Aivarask Sad / B1
5	8	4	Seamus Haji Boogie 2Nite / Glitterbox
6	13	5	Norman Doray Morning Light / Spinnin'
7	7	3	Spada Vs Prezioso Tiger / Ego Italy
8	15	3	SKG Going Nowhere / Champion
9	19	2	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us / Armada
10	10	7	Majestic Ft Troublesome Shutdown / 3 Beat
11	23	6	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
12	11	3	Like Son You'll Be There / New State
13	21	3	Music P & Marque Aurel Deep Downtown / Pump It Suzi
14	18	3	Next Habit U Got Me / Perfect Havoc
15	20	4	Esquire Ft Sash Sings Teardrops / New State
16	31	2	Kamille Ft Wiley Don't Answer / Pure Cut
17	22	4	Breathe Carolina Too Good / Spinnin'/Big Beat
18	32	3	Kristine W Feel What You Want / Champion
19	25	3	Ricky Castelll Dangerous / Strange Love
20	30	2	M-22 Ft Arlissa & Klana Ledo Eyes Off You / Island
21	2	7	Jax Jones & Tove Lo Jacques / Polydor
22	27	3	Tom & Collins Bad Tattoo / Deux Trois
23	28	2	Vintage Culture, Fancy Inc In The Dark / Spinnin'
24	5	3	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
25	29	3	Martin Badder Lost Control / Bmkltsch
26	1	5	De'Lacy x Rainie Hideaway 2019 / MWR Retro Red
27	35	2	Clubland Let's Get Busy / BTECH
28	26	3	Kachina Ft Nikki Marie A Girl Like Me / NexGen/Affectionate Grooves
29	NEW	1	Kharfi Ft Jade Million Don't Waste My Time / Ego Italy
30	NEW	1	YouNotUs x Janieck x Senex Narcotic / B1

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	5	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle
2	6	4	Krept & Konan Ft Wizkid G Love / Virgin
3	8	5	Fabolous Ft Jeremih & Davido Choosy / Def Jam
4	1	5	Kamille Ft Wiley Don't Answer / Pure Cut
5	14	2	Megan Thee Stallion x VickeeLo Ride Or Die / Capitol
6	12	3	Poundz Opp That / Disturbing London
7	3	7	Melisa Whiskey Ft Mystro Ajeh / 9th Wunder
8	9	3	Xone x Smash x King Bubba FM Bring De Heat / 12 One
9	11	3	Wauve Sweet Time / Virgin
10	NEW	1	Gavin FooRd & Jojo F Too Good / Garage Shared
11	10	4	Majid Jordan Superstar / Warner
12	18	2	Lil Baby Woah / Motown/Quality Control
13	5	5	Zedd & Kehlani Good Thing / Interscope
14	2	6	Aitch Ft ZieZie Buss Down / Since '93
15	7	7	Francis Groove Ft ND Friends Can't Wait / Glagla
16	NEW	1	Geko x Stefflon Don x Deno x Dappy Link Up / 3 Beat
17	17	7	Jean-Mikhael Ft Realz Rollin' / OTOD
18	16	8	Stay Flee Get Lizzy x Popcaan x Fredo x Tory Lanez 2 Cups / Island
19	19	2	J Hus Must Be / Black Butter
20	NEW	1	Krept & Konan Ft D-Block Europe & Ling Hussels Tell Me / Virgin



TRAVIS SCOTT

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Route 94 Ft Eda Eren Fever
2	CamelPhat Ft Jem Cooke Rabbit Hole
3	Lowsteppa Sunshine
4	Jack Wins Ft Rothwell Familiar Strangers
5	Friction Good To Me
6	Fallon Yup
7	Krystal Klear Entre Nous
8	Kim Kaey The One
9	Gorgon City Roped In
10	Who House Of Who
11	Goom Gum It's A Lot
12	Roberto Surace Joys
13	Franky Wah Next Life
14	Stray Beast Oh Lord
15	Harris & Hurr Back & Forth
16	Peznt & Piem On The Line
17	Clubland Let's Get Busy 2019
18	Pete Tong & Her-O Ft Todd Edwards Go Crazy
19	Extra Credit Emotional Make-Up
20	Theo Kottis Clear

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

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	8	2	Sam Smith I Feel Love / Capitol
2	7	4	DJ Spooony Ft Sugababes Flowers / Since 93
3	13	3	B-15 Project x Ekko City Ft Crissy D & Lady G Girls Like Us / Armada
4	11	3	Pet Shop Boys Ft Years & Years Dreamland / X2
5	17	3	TCTS Ft Maya B Not Ready For Love / Astralwerks
6	14	4	Lumix & Gabry Ponte Monster / Spinnin'
7	21	2	Georgia Never Let You Go / Domino
8	19	3	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border / Asylum
9	16	6	Tom & Collins Bad Tattoo / Deux Trois
10	20	6	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
11	15	4	Lost + Found Ft RuthAnne We Belong Together / Twin
12	22	2	Next Habit U Got Me / Perfect Havoc
13	NEW	1	Dua Lipa Don't Start Now / Warner
14	26	2	Eloise Viola Wait In Line / Eloise Viola
15	27	2	M-22 Ft Arlissa & Klana Ledo Eyes Off You / Island
16	24	3	Kesha Ft Big Freedia Raising Hell / RCA
17	28	2	Roberto Surace Joys / Defected
18	1	4	Sigala Ft Ella Henderson We Got Love / Ministry Of Sound
19	NEW	1	Niall Horan Nice To Meet Ya / Capitol
20	23	2	Nathan Dawe & Jaykay Flowers / Atlantic
21	2	8	Raye & Jess Glynne Love Me Again / Polydor
22	18	7	Jax Jones Ft Ella Henderson This Is Real / Polydor
23	NEW	1	Endor Pump It Up / Defected
24	NEW	1	I Am Boleyn Too Much / Bright Star
25	NEW	1	Kamille Ft Wiley Don't Answer / Pure Cut
26	NEW	1	5West Stars About You / 2220
27	29	2	Kiesza Sweet Love / Zebra Spirit Tribe
28	30	2	Jonna I Come Alive / White Label
29	NEW	1	The Neon Syndicate Skyride / White Label
30	NEW	1	The Sleazy Hippie Ft Rea Believe / Get Together/Dgtlbeats

Jax Jones scores 10th Upfront No.1 ANALYSIS

■ BY ALAN JONES

Jax Jones fell just short of securing his 10th Upfront No.1 last week, when his Tove Lo collaboration Jacques was runner-up to De'Lacy's Hideaway. Both tracks are now in freefall – but Jones does secure that 10th No.1 with a completely different track, specifically This Is Real, which has a narrow victory over I Don't Need This Love, which jumps 14-2 for Karen Harding and Who, and would have given Harding her sixth No.1.

The latest hit plucked from Jones' Snacks (Supersize) album, This Is Real features X Factor 2012 discovery Ella Henderson, and delivers her very first Upfront No.1, a week after she secured her second Commercial Pop No.1, as guest vocalist on Sigala's We Got Love.

Originally a major hit for Sweet Female Attitude in 2000, Flowers is the most popular song in Commercial Pop venues in the latest frame – but with that support split between rival cover versions from DJ Spooony feat. The Sugababes (up 7-2, with 73.28% of the support) and Nathan Dawe & Jaykay



(up 23-20, with 26.72% of the support), the slightly fortuitous No.1 is I Feel Love by Sam Smith.

A cover of the 1977 Donna Summer classic in similar style to the successful 1985 Bronski Beat & Marc Almond remake, I Feel Love delivers Smith's sixth Commercial Pop No.1 nine months after the fifth – Normani collaboration, Dancing With A Stranger.

Finally, Travis Scott's Highest In The Room glides to the top of the Urban club chart, some seven weeks after it debuted and peaked at No.2 on the OCC chart. It is the Texan rapper's second Urban No.1 – he was previously featured guest on DJ Mustard's February 2016 topper, Whole Lotta Lovin'.

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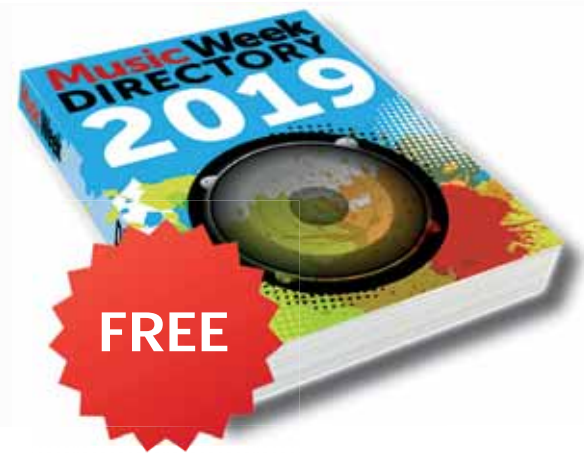
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KEY RELEASES

Your guide to the essential albums and singles heading your way...



► HARRY STYLES *Fine Line* 13.12.



► STORMZY *Heavy Is The Head* 13.12



► LIAM PAYNE *LP1* 06.12.



► EVERYONE YOU KNOW *She Don't Dance* 13.12



► CAMILA CABELLO *Romance* 06.12

DECEMBER 6

SINGLES

- 2KBaby *Betta* (Warner)
- Avey Tare *Conference of Birds / Birds In Disguise – EP* (Domino)
- Blink-182 *Not Another Christmas Song* (Sony)
- Gary Clark Jr. Ft Andra Day *Pearl Cadillac* (Warner)
- JoJo *Sabotage (Live Acoustic)* (Warner)
- Kane Brown *Heaven* (Sony)
- Michael Bublé *Twas The Night Before Christmas* (Warner)
- Michael Calfan Ft Danny Dearden *Could Be You* (Warner)
- Otherlline, George Fitzgerald & Lil Silva *Hates Me* (Sony)

ALBUMS

- Burial *Tunes 2011 – 2019* (Hyperdub)
- Camila Cabello *Romance* (Syco)
- Conor Mathews *Stripped* (Warner)
- Eric Clapton (6LP Vinyl) *Crossroads Revisited: Selections From The Guitar Festivals* (Rhino)
- Foo Fighters *01999925 – EP* (Sony)
- Gentle Giant *Unburied Treasure* (Box Set) (Madfish/Burning Shed)
- Jack Savoretti *Singing To Strangers* (Special Edition) (BMG)
- Liam Payne *LP1* (Capitol)
- Original Cast Of Superhero *Superhero* (Sony)

- Q Money *How U Gon Hate* (Warner)
- The Who *Who* (Polydor)
- Walker Hayes *8 Tracks, Vol. 3: Black Sheep* (Sony)
- Yann Tiersen *Portrait* (Mute)

DECEMBER 13

SINGLES

- Cavetown *You've Got A Friend In Me* (Warner)
- Editors *Black Gold – EP* (Play It Again Sam)
- Everyone You Know *She Don't Dance* (RCA)
- Griff *Eternal Flame* (Warner)
- Jenny Lewis *On The iPhone* (Warner)
- The Pet Shop Boys *Burning The Heather* (x2)

ALBUMS

- Duster *Duster* (Muddguts)
- Free Nationals *Free Nationals* (OBE Empire)
- Harry Styles *Fine Line* (Columbia)
- Stone Sour *Hello, You Bastards: Live In Reno* (Cooking Vinyl)
- Stormzy *Heavy Is The Head* (Atlantic/Merky)
- Yfn Lucci *History* (Warner)

DECEMBER 20

SINGLES

- Mist *Erdington Savage* (Warner)

ALBUMS

- Frank Zappa *Hot Rats* (UMG)

DECEMBER 27

SINGLES

- Kesha *Raising Hell* (Kemosabe/RCA)
- Ziezie Ft Aitch *French Kisses* (RCA)

JANUARY 3

SINGLES

- Alicia Keys *Time Machine* (RCA)
- Jake Bugg *Kiss Like The Sun* (RCA)
- Julie Bergan + Seeb *Kiss Somebody* (Warner)
- Pa Salieu *Frontline* (Warner)

JANUARY 10

SINGLES

- Alma *Bad News Baby* (RCA)
- JC Stewart *Wrong Ones* (Warner)
- L Devine *Boring People* (Warner)

ALBUMS

- Field Music *Making A New World* (Memphis Industries)
- Georgia *Seeking Thrills* (Domino)
- Kesha *High Road* (Kemosabe/RCA)
- Otherlline, George Fitzgerald & Lil Silva *Otherlline* (Sony)
- Poppy *I Disagree* (Sumerian)
- Selena Gomez *SG2* (Interscope)

JANUARY 17

ALBUMS

- ...And You Will Know Us by the Trail Of Dead *X: The Godless Void And Other Stories* (InsideOut)
- Anti-Flag *20/20 Vision* (Spinefarm/Universal)
- Bill Fay *Countless Branches* (Dead Oceans)
- Bombay Bicycle Club *Everything Else Has Gone Wrong* (Mmm...)
- Gabrielle Aplin *Dear Happy* (Never Fade/AWal)
- Halsey *Manic* (Virgin EMI/Capitol)
- Little Big Town *Nightfall* (Capitol)
- Marcus King *El Dorado* (Fantasy/Concord)
- Mura Masa *RYC* (Polydor)
- Of Montreal *Ur Fun* (Polyvinyl)
- Pale Saints *Comforts Of Madness* (30th Anniversary Remaster) (4AD)
- Pinegrove *Marigold* (Rough Trade)

Some tracks may already feature in the OCC singles chart, but these listings indicate their official release. Please email any key releases information to Isabelle Nesmon at isabelle.nesmon@futurenet.com

A more extensive release schedule is available in the new music section on musicweek.com



Head of Music at KOKO, Camden

KOKO, the iconic live music and club venue, is recognised for presenting ground-breaking live music entertainment since 2004. The Head of Music will provide inspiring, creative and dynamic leadership to the team with a critical focus on developing the music programme across the new KOKO ecosystem. S/he will be responsible for the artistic and creative direction of the music programme and department, as well as its organisation, planning, development, financial management and day-to-day operations. Possessing impeccable contacts within the music industry, the post holder will uphold and build on the truly outstanding achievements of the department to date, whilst bringing to the business his/her own influence and expertise.

GO TO

www.musicweek.com/jobs/read/head-of-music-at-koko-camden



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

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 it's 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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Various Royalty Accounting Positions

Skeet Kaye Hopkins provides accounting, business management, taxation and royalty / royalty audit services to talent, entrepreneurs and companies within the entertainment industry. In recent years we have undertaken significant growth also winning the Music Week 'Music Accountancy Firm of the Year' award this year.

We are looking for applicants with previous royalty exposure who are keen to progress their career in royalties and/or bring their already proven skills to us. The royalty department is always very busy requiring people that are flexible, dynamic and results focused. Great Excel skills are a must and previous exposure to Music/Record maestro would be advantageous.

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www.musicweek.com/jobs/read/various-royalty-accounting-positions

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We are looking for an organised, proactive Artist Management Assistant to work full-time from our London office in Elephant & Castle. Working in a small team, you would be expected to provide organisational support and structure to the artist management arm of the business.

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www.musicweek.com/jobs/read/artist-management-assistant



Head of Events

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THE **AFTER** SHOW

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

THIS WEEK: **Jon Webster,** music executive

■ INTERVIEW: JAMES HANLEY

Former *Music Week* columnist Jon “Webbo” Webster is a genuine music biz legend. Starting out as a shop assistant for Virgin Retail, the ex-Virgin Records MD was central to devising the Now! That’s What I Call Music brand and the Mercury Prize before turning his hand to management. Here, he looks back on his life in music...

I loved working in record shops...

“The year I spent in Manchester behind the counter in 1976/77 was the most exciting year of my life. I just loved selling records and when I moved to the label, it was all about doing just that.”

Richard Branson wasn’t a music man...

“He was an entrepreneur. When he told his cousin [label co-founder] Simon Draper, ‘We’re going to sign the Sex Pistols’, Richard knew instinctively that he was right. Virgin worked with the Sex Pistols because it didn’t react to them. [John] Lydon used to put his feet on the coffee table and the receptionist would say, ‘Oi, stop that!’ And he’d go, ‘Oh, alright, sorry’. All those things they did to try and shock A&M and EMI, Virgin just ignored. It was like, ‘Fuck off, we’re not here to play games, we’re here to work together and make you successful’. Richard was an entrepreneur and a problem solver who would do things that other people wouldn’t even think about.”

You need a bit of luck to break an act...

“Culture Club’s Do You Really Want To Hurt Me was a stroke of luck in that it got on Top of the Pops when it was No.38 in the charts, just because [TOTP producer] Michael Hurlll decided he didn’t want a video on that week. It was literally front page news the next day. The world is littered with acts that didn’t get as much exposure and sales as they deserved.”

The Now! albums and the Mercury Prize are at opposite ends of the spectrum...

“But they were both designed for the same thing – to sell more records. The Mercury Prize wasn’t about hits as such, it was about trying to expose up and coming acts.”

I was given a *Music Week* column because...

“I have a reputation as a bit of a moaner! I used to call out things that were wrong, so [then editor] Steve Redmond said, ‘If you feel so strongly about it, why don’t you write a column?’”

One of my most controversial columns was...

“When I referred to people who bought less than five albums a year as ‘wallies’. It wasn’t meant to be derogatory, it was just



Dear Jon: Jon Webster and (right) one of his *Music Week* columns from 1993

“The Now! albums and the Mercury Prize were designed for the same thing – to sell more records”

a term we used. They were the people who kept the industry going in some ways. I remember someone told me that The Prodigy’s *The Fat Of The Land* was going to sell three million copies and I said, ‘No, it’s not. The mother down the golf club is not going to dance to Smack My Bitch Up!’ And it’s those people who were buying the five albums a year.”

When I became CEO of the MMF in 2007...

“That was the point when [Radiohead’s pay-what-you-want album] *In Rainbows* came out and the world started being rebuilt with new rules. That was driven by managers. When everyone else was pulling their hair out about it, the managers of Radiohead were the ones going, ‘Why can’t we give the record away? Why can’t we make it on an honesty box thing?’ Managers had always been at the centre, but record labels had the power because they had distribution and money, and it was the beginning of their diminishing power in that respect. But they are still really important, don’t get me wrong.”