

Music Week

Inside the business of music

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Welcome to the music week...

Physical graffiti



This festive season will be the first in decades where the misery of my annual Christmas shopping trip to London's Oxford Street will not be rescued by a visit to HMV.

The reborn retailer is thriving elsewhere, of course, and – luckily for the music fans in my family – there are plenty of independent options just off the main drag. But

London's premier shopping destination is now essentially free of physical music, bar a few vinyl albums on sale in Urban Outfitters.

That won't matter to the hardcore music heads who will find their fix elsewhere, or the fans who get their tunes solely via streaming services. But in gifting season, it will – along with the squeeze on supermarket space and the continued retreat from High Street locations for music retailers everywhere – rob the industry of those spontaneous purchases from casual music fans that contribute hugely to the general health of the business.

Generally, 2019 has seen plenty of invention on the physical side of the business, with Taylor Swift and Tool making sure those loyal to CD and vinyl get plenty of bang for their extra bucks. But the 2019 trend to drop huge albums ever closer to Christmas Day itself also means that it's harder for the less committed to factor those releases into their stocking-filler plans.

Traditionally, music has played a central role in the great British Christmas, yet there will probably be fewer gifts of actual music exchanged this Yuletide season than in most of the post-vinyl years.

Q4 sales so far have been sluggish and, while hotly-anticipated releases from Stormzy and this week's cover star Harry Styles should help change that, it's notable how much the current top-sellers still rely on physical sales.

As I write, of the Top 10 midweeking albums, only Michael Bublé's hardy perennial Christmas has close to the same amount of 'sales' from streaming as from physical. Six of the Top 20 albums had racked up fewer than 100 streaming units by Thursday.

That means there are still plenty of festive physical opportunities out there. Oxford Street shoppers might not be able to take them this year, but the biz should work as hard as possible to make sure everyone else can.

Mark Sutherland, Editor
mark.sutherland@futurenet.com

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09.12.19

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"Do you know who you are?"

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THE BIG STORY

The X Factor: Who gets the music industry's vote in the election?

The biz weighs up policies on copyright, grassroots venues and Brexit in the run-up to the crucial December 12 poll

— BY ANDRE PAINE —

Ahead of this week's general election, the UK music industry has called on the next government to support the sector as it faces an increasingly competitive global market. Both UK Music and the BPI praised manifesto commitments from all of the main political parties. But there is still major concern about the potential impact of Brexit.

"Given the impact of political uncertainty on Britain's economic outlook and global reputation, now is the time for all parties to seize the opportunity to boost growth and exports from the most dynamic and exciting sector of the economy, the UK's creative industries," said BPI and BRIT Awards chief executive Geoff Taylor.

"Britain's music industry is an international success story, but one which faces increasing competition in a globalised streaming market. We need action now to incentivise more investment into UK talent, better protect UK intellectual property (IP), strengthen our talent pipeline by giving more young people the opportunity to make music, and ensure that digital platforms treat content fairly and responsibly."

UK Music CEO Michael Dugher, who on Friday (November 6) announced he's stepping down in January, has had meetings with the DCMS about its proposed music strategy. If re-elected, the Conservatives would continue with the policy in 2020.

"Having a dedicated strategy for the music industry from DCMS would be a huge step forward," said Dugher.

Music Week invited the three main UK-wide parties to set out their policies, though the Conservatives and Liberal Democrats failed to make culture spokespeople available for interview.

Speaking on behalf of Labour, Croydon South parliamentary candidate and studio engineer Olga FitzRoy said: "If Boris gets in and we get his [EU] Withdrawal Agreement, it's really worrying because they are very much against free movement. A Tory government would be pretty disastrous for the music industry."

FitzRoy noted that artists have been more conspicuous in their support for Labour. A big launch for the party's Charter For The Arts attracted Clean Bandit, Lily Allen and Emeli Sandé.

"We've had a lot of artists come out in support of Labour," she said. "In Croydon, Stormzy has been a big supporter. It's great having people like that getting young people engaged."

Labour's Charter For The Arts pledges to support local music and cultural venues with a £1 billion investment. The party is also promising an Arts Pupil Premium to deliver a £160 million boost to primary schools, which could boost music education.

"This is a very positive development, but action is also

urgently needed to increase music participation at secondary school level," said Taylor. He called for more details on the Conservatives' Arts Premium policy for secondary schools.

Dugher welcomed the Tory policy shift on creative subjects.

"I think they're getting the message about a balanced curriculum," said Dugher. "It's been as a direct result of the work that we have done with government in raising this whole issue about music in education."

The Conservatives have also made high-profile announcements about supporting grassroots venues in England, as part of measures for towns and High Streets. A business rate discount will go up to 50% for smaller firms from next year.

"That is something that we have campaigned long and hard on," said Dugher. "That is a really important win for us that they are prepared to help grassroots music venues with business rates."

Taylor said the business rates discount was "good news for record shops and for the physical market", though he called for wider fiscal incentives for the industry.

"It's good to see that support for creative sector tax reliefs will be maintained, though ultimately disappointing there is no pledge to extend this to recorded music to encourage additional investment at a time when the UK business faces increasing global competition," he said.

All the parties have policies on copyright reform, including a review of the legal framework proposed by Labour. FitzRoy suggested that her party was signed up to the implementation of key measures in the EU Copyright Directive.

"There's a commitment to recognise that creators need to be fairly paid for their work," said FitzRoy.

Taylor called for "targeted action to resolve the value gap and ensure that digital platforms pay fairly for content that they use".

He suggested that the Conservative manifesto "misses the opportunity" to extend its Online Harms Bill to cover copyright infringement on digital platforms.

Taylor also warned of "new uncertainty" raised by the Liberal Democrats' manifesto commitment to "flexible copyright licensing rules".

While the parties have a raft of policies related to the music industry, Dugher acknowledged that the main issue in the election is Brexit. UK Music has called for a visa waiver for artists to enable them to tour in the EU without added costs and bureaucracy.

"We have got huge concerns, which have not been adequately addressed by the Home Office," said Dugher. "Stopping [the UK] crashing out in a no-deal scenario is really important to us. But it's also about securing, as part of a deal in the transition period, that freedom of movement which is so essential."



Electioneering: (From top) Olga FitzRoy, Geoff Taylor, Michael Dugher and Jeremy Corbyn with members of Clean Bandit



PHOTOS: Crown Copyright/Labour Party/books & Google Photographs

FOR THE RECORD



THE BIG HOPE

The BRIT Awards 2020 with Mastercard has named Celeste as the winner of the inaugural BRITs Rising Star award. The Polydor-signed artist is also the first performer to be confirmed for what will be the 40th BRIT Awards show on February 18, 2020 at The O2 in London. Beabadoobee and Joy Crookes were also shortlisted for the prize.

THE BIG DEAL



GEMA has acquired a majority stake in digital distribution company Zebralution. The German collection society has become one of the first performance rights organisations to buy into a streaming distributor. Dr Harald Heker, CEO, said GEMA “will be able to support our members in the digital distribution of their musical works”.

THE BIG MOVE



Jeff Vaughn has been appointed as president of Capitol Records. The A&R veteran will start on January 1 and be based in Hollywood. Vaughn, who was previously VP of A&R at Artist Partner Group, reports to Capitol Music Group chairman and CEO Steve Barnett.

LABELS

Reasons to be cheerful: BMG targets catalogue streaming

As company adds Ian Dury And The Blockheads to expanding roster, EVP Peter Stack says BMG's "in the market for more catalogues"

BY ANDRE PAINE

BMG's Peter Stack has spoken to *Music Week* about how catalogue recordings are now powering streaming growth at the company.

BMG has signed a deal for seven albums by Ian Dury And The Blockheads (see panel), while further acquisitions are set to be confirmed.

"It's an area of BMG's business that has grown very significantly over recent years and is planned to grow very significantly over the coming years," said Stack, BMG's EVP, global catalogue recordings. "We are very much in the market for more recorded catalogues."

Recent BMG buys include World Circuit, the label behind Buena Vista Social Club, as well as recordings by Supergrass, Sigue Sigue Sputnik and Hank Williams. Reissues for 2020 include Morrissey, Clannad and The Dave Clark Five.

"We're very committed to physical, but alongside that our streaming business is growing at a huge rate," Stack told *Music Week*.

BMG catalogue streams are up 44% for the year-to-date. Stack suggested that smart speakers are driving growth for catalogue among an older demographic.

"We're seeing it come through in our own business," he said. "We're adapting marketing techniques. Previously, the industry's focus would be around the release date, but with streaming it is very different. We're constantly working catalogues and key tracks, constantly driving a streaming audience to playlists."

Stack singled out Fatboy Slim as one of the artists who "just absolutely get this and commit to it", including social media promotion. The DJ's streams have increased by 63% for the year to date, according to BMG.

The evolution of catalogue marketing was underlined by the streaming-led Britney Spears campaign that secured Sony Music Commercial Group a Music Week Awards win this year.

"Whenever we do a physical release, we always have a streaming equivalent campaign," said Stack. "Even if it's a high-end box set, we're using the opportunity and the increased profile to drive streams. [But] we will run streaming initiatives just on their own, because we're constantly looking for opportunities to raise the awareness in the streaming space."

CEO Hartwig Masuch has put catalogue at the centre of his growth plan. Sales of the super deluxe reissue of Keith Richards' *Talk Is Cheap* helped it become one of BMG's Top 5 releases in revenue terms for the first half of 2019.

"The combination of state-of-the-art streaming campaigns combined with high-end physical releases compiled with proper reverence for the music is proving very attractive to artists," said Stack.

"Even if it's a high-end box set, we're using the opportunity to drive streams"

Peter Stack
BMG



Boxing clever: Peter Stack

Dury service: Punk classics set for syncs and playlists

BMG outlines plans for "hugely commercial" hits by Ian Dury And The Blockheads

Peter Stack has told *Music Week* that he has been chasing the Ian Dury And The Blockheads catalogue for 15 years, at both Union Square Music and BMG.

"I'm absolutely thrilled that we've finally been able to strike a deal to license the catalogue," he said. "Ian Dury was a completely unique talent. I'm absolutely thrilled that we can get the opportunity to work with his amazing catalogue."

BMG already owns the Stiff Records catalogue, though that deal did not cover Ian Dury And The Blockheads.

The latest acquisition includes debut album *New Boots And Panties!!*, as well as the No.1 *Hit Me With Your Rhythm Stick* and singles *Sex & Drugs & Rock & Roll* and *Reasons To Be Cheerful, Part 3*.

"There are some really fantastic, seminal UK tracks that we're absolutely dying to get cracking with," said Stack.



Block party: Ian Dury

"They are evergreens. As well as being a unique talent, Ian Dury And The Blockheads are hugely commercial."

The catalogue will now get a streaming push by BMG. Ian Dury is under-exploited on major platforms such as Spotify, where he has 202,766 monthly listeners.

"There's been some good work done in the in the areas of physical releases over the years," said Stack.

"We'll still continue with focusing on physical, but we've got to be taking the catalogue into the streaming world, where we think key tracks will perform extremely well."

Stack suggested that there is also "great potential" for syncs for Dury's songs.

"We have a team of 90 people worldwide that concentrate exclusively on seeking sync opportunities for adverts or films," he told *Music Week*. "A lot of these tracks are perfect for synchronisation."

TWEETS OF THE WEEK

The past seven days in 280 characters



@MartinTalbot Quite superb 60th anniversary issue of @MusicWeek. Fantastic work by @msutherlanduk & his team (**Martin Talbot, Official Charts Company**) **Tuesday, December 3**



@donaeo And once again JME changes the game. Long live man like Jme. We need people like him in our industry. JME = Hope (**Donae O, artist**) **Tuesday, December 3**



@essjay1373 Congratulations @MusicWeek on your 60th! (**Sarah Mitchell, PPL**) **Monday, December 2**



@coralamberrr I was only at Music Week for three years, but it was such a fun place to spend my early 20s. HB MW, here's to at least another 60 yeah? (**Coral Williamson, Radio Centre**) **Monday, December 2**



@FiFiSG Love Actually: giving us unrealistic expectations of housing in London since 2001. (**Fiona McAuley, YM&U Group**) **Sunday, December 1**



@karmabertelsen Happy 60th to Music Week! It has a special place in my heart, not only because of what it does for the industry, but because I spent my Uni days reading it and then worked there and met some of the best people! (**Karma Bertelsen, Kilimanjaro Live**) **Monday, December 2**



@siobhanmcollins Great night meeting new and old friends @MusicWeek 60th birthday drinks. (**Siobhan Collins, PRS For Music**) **Monday, December 2**



@hellinhighheels So tired. So sick. So busy. More coffee. #december (**Kirsten Sprinks, Cosa Nostra PR**) **Wednesday, December 4**



@nicoprimary My sleep paralysis demon is the trailer for new Gavin and Stacey (**Nick Holroyd, Primary Talent International**) **Sunday, December 1**



@Banananey Someone's put an acoustic 'Christmas Coffeehouse' playlist on the office speakers and if anyone's ever wanted to take a sledgehammer to my skull, now's the time! (**Barney Hunter, Sony/ATV**) **Tuesday, December 3**

#1 TWEET



@CarthyB Happy bday @MusicWeek - one of these years my troll tweets will grace your pages (**Brendan McCarthy, Americana Music UK**) **Monday, December 2**

RISING STAR

The biz's brightest new talents tell their stories



Atlanta Cobb: "Be nice to everyone"

Atlanta Cobb

Artist manager, Crown Talent Group/AM Music
@atlantacobb



What made you choose music?

"Growing up, it was always something I knew I'd end up doing in some form. It has always been music since I could walk and talk, and I've never thought twice about the career I've set up for myself. I genuinely don't know how to – or want to – do anything else. I know how to arrange international travel and itineraries for an artist, create and lead a full social media campaign and design an artist's merchandise line, but I still can't poach a bloody egg."

How do you define success?

"There are many definitions, and it's all relative. It's important to celebrate each small achievement along the way, just as it is celebrating your fifth platinum record and No.1. For artists in general, I see it as being able to make a full time living from music, achieving the growth of your fanbase and keeping them engaged to the point of being able to sustain your career for longer than 10 years. For someone like me – being able to wake up happy every day in your job, knowing you can do your best to help elevate your artist, and in turn, developing and growing your own career alongside is a win."

What's the secret to management?

"It's definitely not rocket science. Rule No.1: Don't be a dick! The main thing I'm always conscious of is, be fair, and be nice to everyone, meet as many people

as you can, and remember who they are. Also, communication is key. Knowing how to work in a team effectively and get the best out of people around you. Knowing when to listen and when to speak up."

Where will the biz be in five years?

"Most likely still ticking along as it is today. Hopefully Lorde's finally returned with her third album that I'm desperately waiting for! And there'll probably be some new tech everyone's excited about. I'd like to see the continual growth and support of women in music. And even more women working in live music, we still need more female tour managers, backline, monitors, MDs..."

What's your best music memory so far?

"When I started in artist management [for Becky Hill, Ella Henderson and Camden Cox]. I'd been in the job for less than a month and I was off to China for a show and then Vietnam with Becky for her Sunrise In The East video. A two day shoot turned into three. On the second night we only had about 90 minutes sleep. The entire thing was non-stop, and the most tired I had ever felt. But Becky and the team; Michael Holyk, Greg at Noir Productions, Lisa Foo, Louis Brown, Ed Gibbs, Adele Cany and Terri Capon were the best crew to be out there with. The video turned out great. That confirmed this is the job for me."

ATLANTA'S RECOMMENDED TRACK: The Japanese House – Chewing Cotton Wool

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

LIVE

MJR move: UK promoter talks expansion plans following takeover by Aussie giant

TEG MJR chief Richard Buck bids for success at home and abroad after “strategic” acquisition

BY JAMES HANLEY

Promoter and venue operator The MJR Group has revealed its ambitions to *Music Week* in the wake of its acquisition by Australian giant TEG.

The UK-based company was acquired by the live entertainment and ticketing firm in August, with its operations incorporated into TEG’s global offering.

MJR – which has been renamed TEG MJR as part of the deal – works with acts including 50 Cent, Sia, Hans Zimmer, UB40 and Snoop Dogg, and promotes more than 2,000 shows a year. It also owns and operates multiple venues across the UK including Tramshed in Cardiff and The Mill in Birmingham, in addition to club brand Propaganda.

“We had been watching the market consolidate quite quickly and realised that we needed to act if we were to compete,” Richard Buck, CEO and founder of The MJR Group, told *Music Week*. “For [TEG], having the UK made sense strategically and for us, they were doing something on a larger scale and it felt like a good fit.”

Sydney-headquartered TEG, which itself was acquired by technology company Silver Lake in October, has promoted the likes of Guns N’Roses, Eminem and Hugh Jackman.

TEG MJR, meanwhile, has offices in London and Bristol in the UK and Sydney and Port Macquarie in Australia. It has run tours across Dubai, South Africa, Japan and China.

“We’ve been operating in Australia for three and a half years under The MJR Presents banner,” noted Buck. “We were doing stadium shows in two continents within three years of our inception. We presented Sia at Mount Smart Stadium in



“We’d watched the market consolidate and realised we needed to act”

Richard Buck
TEG MJR



In da club: 50 Cent’s show at The O2 last year, which was promoted by The MJR Group

New Zealand [in 2017] and we’ve got a couple of arena tours under our belt.”

The group’s three partners, Buck, Dan Ickowitz-Seidler, head of UK venues and Propaganda, and Scott Mesiti, head of Australia & New Zealand, have remained with the TEG group following the takeover.

“The fundamentals haven’t changed, but we now [have access to] a senior sounding board on decisions,” added Buck. “Having that support will [enable] us to do what we do with more confidence. We want to explore more venues and diversify our content.”

“We’re not out to go head-to-head with the Live Nations and SJMs of the world, but we have our niche and we do that well. I’d like to increase our venue portfolio because I think we can do something a little bit different in

that marketplace. But it’s a hard one because expectations around live experiences are getting higher and higher and you always want to exceed them. The challenge all through the venue estate is how to make sure you keep improving, while also keeping it commercially viable.”

Buck, whose early successes included an Ed Sheeran show at the 150-capacity Railway Inn in Winchester, elaborated on his concerns over the grassroots circuit.

“A number of good venues have shut over the last few years and it’s definitely a challenge we need to face as an industry,” he said. “That’s where most promoters learned their trade so it’s really important, otherwise you will struggle to get any sense of development or growth.”



Once Upon A Mind
Peak Chart Position: No.3
Label: Atlantic

TAKE A BOW

TEAM James Blunt

Management: Todd Interland/Pino Pumilia (Interland Music)

A&R: Paul Samuels (Atlantic)

Marketing: Callum Caulfield/Andy Moore (Atlantic)

Digital Marketing: Julien Vier (Atlantic)/Erik Neilson (Wingnut Music)

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

Regional Press: Anastasia Roe (MBC PR)

Online Press: Ashley Matthews (MBC PR)

Director Of Promotions: Damian Christian

National Radio: Will Puxley/Carrie Curtis (Atlantic)/Alex Alexandrou (Nobulmusic)

TV: Deirdre Moran/Holly Marshall (Atlantic)

International: Sophie Scholz/Rob Wood (Warner Music)





..  ..
IN LOVING MEMORY OF

Martin Hooker

◆ 1953 - 2019 ◆



Thank you for the music... and mayhem.

Your legacy is in safe hands.

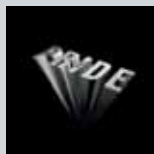


THE PLAYLIST



NINES

Pride (Zeno Records/Warner Records)



Pride finds Nines recalling a time when “days were mad slow” over a trippy, winding beat. Truth is, those days are long gone, and one of the scene’s most in-demand voices is on top form here.

Contact Louise Clarke
louise@leosounds.co.uk

KOFFEE (FEAT. GUNNA)

W (Columbia)



There can't be many artists making tracks as limb-loosening as Koffee right now. On this narcotic new one, she taps Georgia rapper Gunna for a slow, smooth verse.

Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

ATO (FEAT. VIC MENSA)

Falling (MCMXCV)

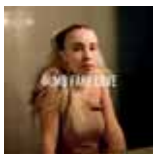


Leeds rapper ATO is making an impression with sharp, smart bars and grainy beats. From his new EP3, Falling is one of his best tracks yet.

Contact Jide Tijani
jide@lucidgroup.co.uk

HAZ

Dumb Fake Love (37 Adventures)



Here's the debut single from Haz, who works in a London boozier when she's not writing sleek pop bangers. Surely her pint-pulling days are numbered...

Contact Sarah Richardson
sarah@allstrip.es

GERRY CINNAMON

The Bonny (Little Runaway Records)



Called a “top man” by Liam Gallagher, Gerry Cinnamon is clearly going places. This single has all the crackling energy that helped make his name.

Contact Andy Prevezer
andy@andyprevezerpr.com

CASSOWARY

She Funked Me (Fat Possum)



As Cassowary, Miles Shannon makes slinky jams that sound beamed in from a jazz bar in the year 3021. Look out for more new music next year.

Contact Noam Klar
noam@fullcourtpr.com

COACH PARTY

Oh Lola (Chess Club)



New Chess Club signings Coach Party arrive with the charming clatter of Oh Lola, which comes with a lo-fi video shot in a working men's club.

Contact Dan Carson
dan@they-do.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!



112 MXMTOON

Camden Assembly, London
7pm

California-based 19-year-old singer and songwriter Mxmoon started out uploading ukulele cover versions of her favourite songs to YouTube late at night. With debut LP *The Masquerade* out now, she arrives in London amidst a storm of hype. This one will be busy.

TASTEMAKERS

The industry's favourite new sounds

Alex Baker Editor, Post-punk.com

PANTHER MODERN –
LOS ANGELES 2020 EP



Modern age Alex Baker

Sanguine songsmith with post-punks Sextile, Brady Keehn is back with a pulsing new solo project called Panther Modern.

Like a lithe protagonist of some neon-soaked VHS sci-fi obscurity from the 1980s, Keehn is the first true cyberpunk musician. Incorporating his own brand of DIY futurism, Keehn's songs vibrate to the resonance of twitching beats patched from a Korg MS 10 and 20.

Panther Modern is named after a street gang from dystopian novel *Neuromancer*, the seminal work of science fiction author William Gibson, whose sprawling trilogy directly inspired *The Matrix*, and coined the

term cyberspace.

The novel – which recently celebrated its 35th anniversary – was written concurrently to the production of Ridley Scott's *Blade Runner*. But unlike the film based on Philip K Dick's replicant story, *Neuromancer* is more concerned with the human nervous system's integration with technology.

While other artists debate whether music will be taken over in a new form of sterile techno-fascism, Keehn seizes the means of production for himself. With *Los Angeles 2020* already out, Keehn brings Panther Modern to the UK in February.

ESSENTIAL INFO

RELEASES Walk Through Fire (out now) **LABEL** Nonesuch
MANAGEMENT Neverno Management **NEXT GIG** TBC

Bristol singer rocks from adversity to The Grammys...

A few years back, Yola took the biggest gamble of her life. Her journey as a singer, writer and featured artist had taken in toil, rejection and even a bout of homelessness, but, suddenly, there was a clearing. The artist born Yola Quartey (she's also gone by Yola Carter, but now uses her first name only) felt the benefit of her part in a pair of Top 10 hits.

"I could have been my own rich daddy," says the Bristol singer, who's worked with Sub Focus and Duke Dumont and helped produce for Katy Perry. "Or, I could have just given up on doing my own music and done what everyone else does, get a house, settle down and... Blah, blah, blah. I had the choice between the security of a home, or a dream."

Yola chose her dream, namely to make rip-roaring modern interpretations of her beloved rock'n'roll, country, soul and American roots music under her own name. And now, she's a four-time Grammy nominee who's shared stages with Mavis Staples, Dolly Parton and Kacey Musgraves. But we'll come to all that, first she finishes the story of her big gamble.

She "threw absolutely everything at the wall", assembled a band and a team and "toured in a little van, everything was from the bank of Yola". After showcasing in Nashville in 2016 and 2017, she caught the ear of Dan Auerbach of The Black Keys. Their creative relationship blossomed and Auerbach collaborated on Yola's debut album Walk Through Fire. Named after the time her flat caught fire, it's a juggernaut of a record, and Yola is still digesting what might happen on January 26 in Los Angeles, where she's up for Best New Artist, Best Americana Album, Best American Roots Song and Best American Roots Performance.

"It feels surreal, I cried intermittently for about 24 hours," she says, before laughing wickedly. "Part of it was elation and disbelief and part of it was relief I wasn't going to be on the streets again. It was nice to know that someone gave a crap that could actually change my life. It felt like I was being seen and that my efforts are being seen."

ON THE RADAR

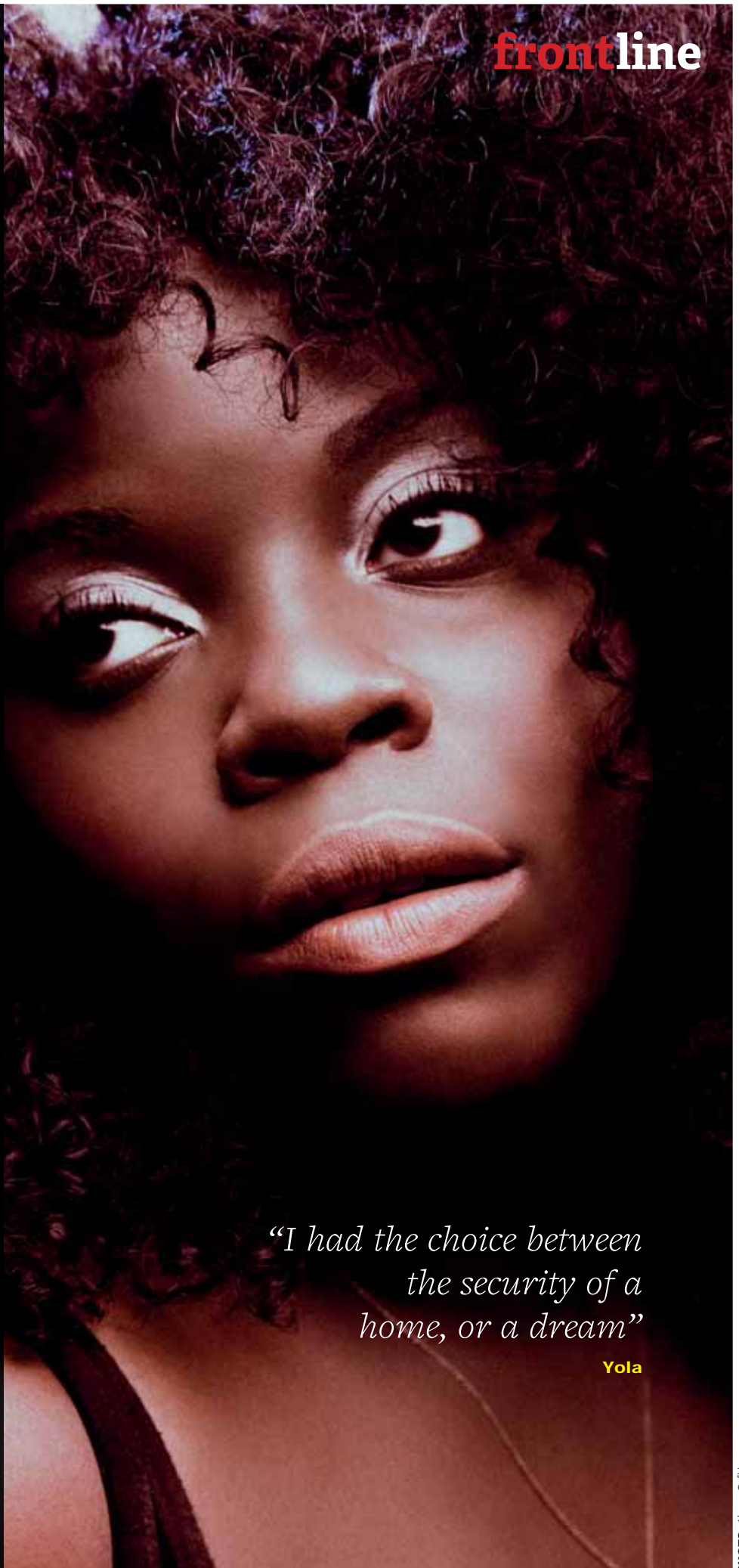
YOLA

The story of Yola's exertions makes her success all the sweeter. "I work really hard at being really good at the basics, singing and writing songs," she says. "Regardless of what I win or I don't win, if it's time to throw down, I am confident!"

This steely resolve has sure been tested. Music was banned in Yola's house as a child and when she got out and into the industry, there were more barriers. "I was being told that I should be doing something people would deem more acceptable for a woman of colour from the UK. I spent so much time fighting to do what I want to do," she says. "I will not mention this A&R or their major label, but I was told that nobody wanted to hear a black woman sing rock music. I was like, 'Wow, so people are saying this shit out loud...'"

Now, Yola has the platform to change things. "People inherently have bias, and we're talking about it," she says. "As a result, people from different backgrounds are able to cut through, kids are able to see them and that contributes to what these kids think they can do."

Yola's mission feels unstoppable. "When you come from nothing, you haven't got much choice," she concludes. "Excel or don't bother..." **BEN HOMEWOOD**



"I had the choice between the security of a home, or a dream"

Yola

PHOTO: Alysse Gafkjen



Ready, aim, fire: The 2019 John Lewis & Waitrose Christmas spot and (below) Bastille

SYNC STORY

JOHN LEWIS & WAITROSE/BASTILLE

■ BY BEN HOMEWOOD

We all get a little excitable come Christmas time, and this year's John Lewis ad – made in partnership with Waitrose for the first time – plays on that idea. Directed by Dougal Wilson, the spot tells the story of a dragon named Edgar, who threatens to ruin Christmas



“We’ve always had a lot of fun putting a twist on classic songs”

**Dan Smith
Bastille**

Spot: John Lewis & Partners & Waitrose & Partners Christmas 2019: Excitable Edgar **Title:** Can't Fight This Feeling **Artist:** Bastille & The London Contemporary Orchestra **Arrangers:** Mara Carlyle and Hugh Brunt **Master:** Virgin EMI **Publishers:** Universal Music Publishing Company/Mojo Music & Media **Ad Agency:** Adam & Eve DDB **Director:** Dougal Wilson **Production Company:** Blink Productions **Air Date:** 13/11/19

by breathing fire when he gets excited, melting the ice rink, singeing the Christmas tree and so on.

In the background, Bastille's Dan Smith wraps his pipes around REO Speedwagon's Can't Fight This Feeling.

Needless to say, a sync on the John Lewis ad usually leaves everyone involved in a similar state to Edgar.

Universal Globe's head of film & TV for sync, Adam Gardiner, says the spot is “an incredible platform for any artist” and “one of the most sought-after advertising syncs”.

If all at Globe will end the year smiling, so too will Dan Smith. “We’ve always had a lot of fun putting a twist on classic songs, and it’s been so good to be a part of this orchestral version of an ’80s classic,” says the singer.

His version of Can't Fight This Feeling has almost two million streams on Spotify already. Expect that to rise as advert continues...

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

MAKING WAVES



Breathe easy: Inhaler

THIS WEEK'S HOTTEST BRAND NEW ACT

Inhaler

KEY TRACK: Ice Cream Sundae
LABEL: Polydor
MANGEMENT: SJM
TWITTER: @InhalerDublin

WHO: Inhaler are lead singer Elijah Hewson, bassist Robert Keating, guitarist Josh Jenkinson-Tansia and drummer Ryan McMahon.

WHAT: Inhaler's Facebook page states that the quartet “hope to be able to bring rock and roll to the masses”. No messing there, then.

WHERE: Dublin, Ireland.

CAN THEY BRING IT TO THE MASSES, THEN? Early signs are

positive: Inhaler are managed by SJM and recently signed to Polydor. Those aren't the only big guns in their corner either, Elijah's dad is none other than Bono from U2.

NO WAY! Way. As you might imagine the band are used to fielding reactionary comments already. “People our age don't know who U2 are,” Elijah told NME recently. He might have a point, too...

FAIR ENOUGH, THEN... Quite. Best to concentrate on Inhaler's fast and loose rock'n'roll, which is winning fans everywhere, particularly at their riotous gigs. Looks like 2020 could be the year. Take a deep breath...



We proudly congratulate our

62ND ANNUAL GRAMMY NOMINEES

and their nominated projects

Record Of The Year

SUNFLOWER
Post Malone

Best Pop Duo/Group
Performance

BOYFRIEND
Social House

SUCKER
Jonas Brothers

SUNFLOWER
Post Malone

Best Dance Recording

LINKED
Bonobo*

Best Contemporary
Instrumental Album

ANCESTRAL RECALL
**Christian Scott
aTunde Adjuah***

Best Metal Performance

UNLEASHED
Killswitch Engage*

Best Rock Album

AMO
Bring Me The Horizon

Best R&B Song

LOOK AT ME NOW
Emily King*

Best Rap Performance

DOWN BAD

Young Nudy

RACKS IN THE MIDDLE
Nipsey Hussle

Best Rap/Sung Performance

HIGHER
**DJ Khaled Feat.
Nipsey Hussle**

THE LONDON
Young Thug

Best Rap Song

BAD IDEA
Chance The Rapper*

A LOT
21 Savage

RACKS IN THE MIDDLE
Nipsey Hussle

Best Rap Album

I AM > I WAS
21 Savage

Best New Age Album

VERVE
Sebastian Plano

Best Contemporary Christian
Music Performance/Song

GOD ONLY KNOWS
Dolly Parton*

Best Contemporary
Blues Album

VENOM & FAITH
Larkin Poe

KEEP ON
Southern Avenue*

Best Reggae Album

MASS MANIPULATION
Steel Pulse*

MORE WORK TO
BE DONE
Third World*

Best World Music Album

AFRICAN GIANT
Burna Boy

Best Spoken Word Album

MR. KNOW-IT-ALL
John Waters

Best Comedy Album

QUALITY TIME
Jim Gaffigan

Best Musical Theater Album

OKLAHOMA!
Daniel Kluger

Best Song Written For
Visual Media

GIRL IN THE MOVIES
Dolly Parton*

Best Compilation
Soundtrack For
Visual Media

THE LION KING:
THE SONGS
**Tierra Whack,
SAINT JHN**

SPIDER-MAN:
INTO THE SPIDER-
VERSE
Post Malone

Best Arrangement,
Instrumental or
A Cappella

MOON RIVER
Jacob Collier

Best Arrangement,
Instruments and Vocals

ALL NIGHT LONG
Jacob Collier

Best Engineered Album,
Non-Classical

ALL THESE THINGS
Thomas Dybdahl

SCENERY
Emily King*

Best Music Video

CELLOPHANE
**Andrew Thomas
Huang**

*international representation

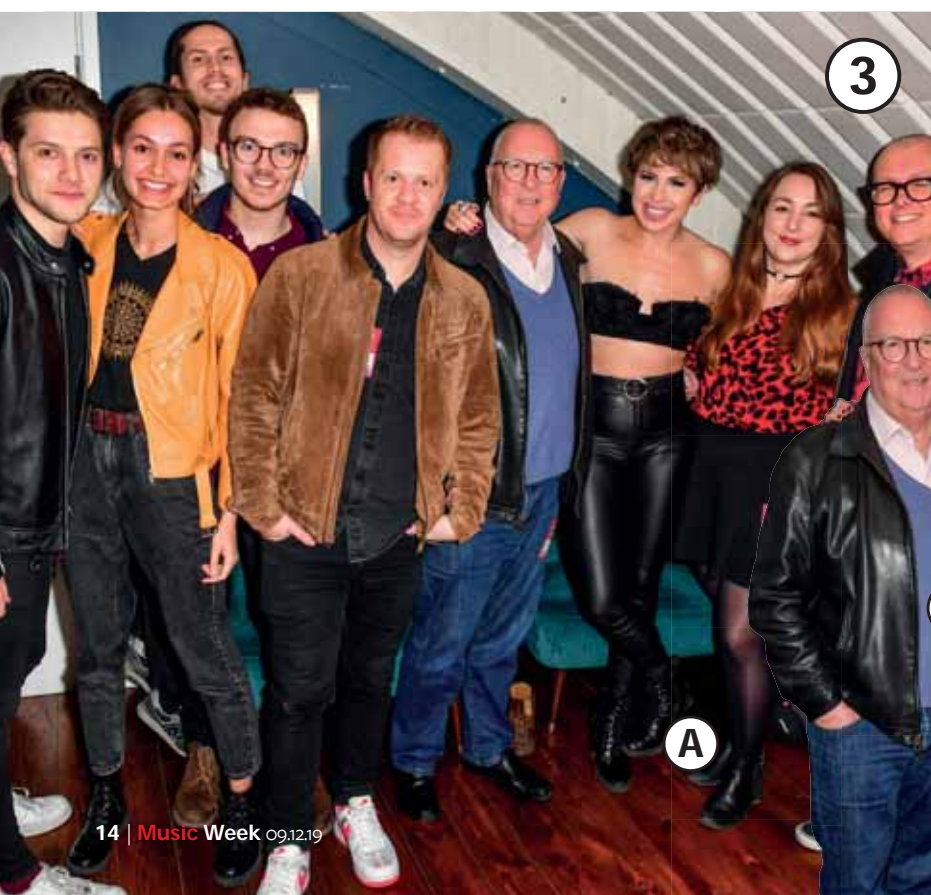


frontline HOTSHOTS

1



2

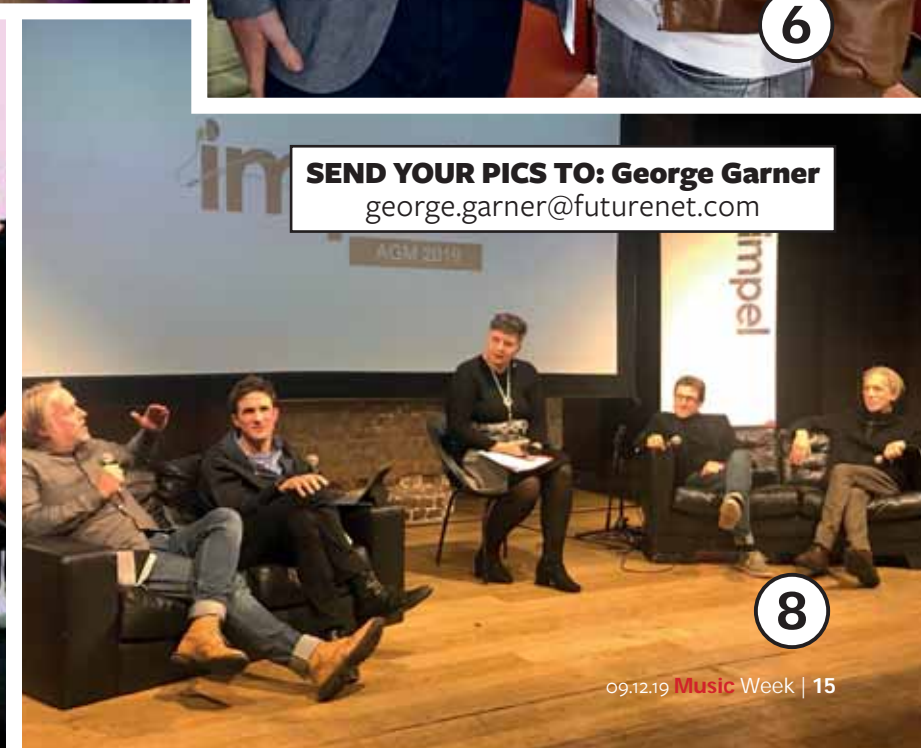


3

A

B

1. Decca the halls The Lumineers recently headlined The O2 in London for the first time, as part of their worldwide arena tour for their latest album III on Decca Records. Pictured celebrating the moment here are (L-R): Alex Bruford (agent), Rebecca Allen (president, Decca Records), Wesley Schultz (The Lumineers), Jeremiah Fraite (The Lumineers), Laura Monks (general manager, Decca Records), Holli Sullivan (head of marketing, Decca Records) and Aisling Noonan (head of audience & digital development, Decca Records). (Photo: Meara Kallista). **2. Getty in!** A special exhibition at Getty Images Gallery marked 60 years since SSE Arena, Wembley became a music venue. Pictured here are (L-R): James Saunders (chief operating officer, Wembley Park), Amie Lewis (Getty Images Gallery), Lauren Laverne (BBC 6 Music), John Drury (VP and general manager, SSE Arena, Wembley) and Josh McNorton (cultural director, Wembley Park). (Photo: Getty Images Gallery). **3. All that Jazz** Jazz Morley recently played a sold-out show at Omeara London. She celebrated backstage with her agent Neil Warnock of UTA and a number of the UTA staff and fellow artist AJ Brown. Pictured here are (a) AJ Brown (artist, UTA), Shivani Brooking (UTA), Peter Thomsen (Kilimanjaro), Tom Walker (UTA), Sean Hill (UTA), Neil Warnock (UTA, global head of touring), Jazz Morley (artist), Claire Baker (UTA), Ross Warnock (UTA). (b) Warnock and Morley. (Photo: Jules Annan/Concert Photography). **4. You gotta Hans it to him** Hans Zimmer was presented with a special award at The O2, London to celebrate his music and the first time that The World Of Hans Zimmer had performed at the venue. Pictured here are (L-R): producer Dieter Semmelmann (CEO Semmel Concerts), Stuart Galbraith (CEO Kilimanjaro Live), Hans Zimmer, Steve Kofsky (CEO RCI Global) and Marc Saunders (programming manager, The O2). (Photo: Dita Vollmond). **5. Lights! Camera! Akon!** Fresh from overseeing his Lighting Africa project, which has brought electricity to remote areas of Africa, Akon showcased his vision for his 2020 US Coast To Coast tour at the Disclosure Festival in Downtown Los Angeles. Pictured here are (L-R): Adrian Vallera (Disclosure Fest), Paul Oakenfold, Akon, Emmanuel Kelly, Eddie Donaldson, The Rev. Michael Beckwith and Joey Nittolo (The Space Between). **6. Royal flash** UTA client Zizzy is pictured here with the Duke of Sussex at the OnSide Awards at the Royal Albert Hall. **7. Producer's credit** BMG Production Music celebrated its Production Music Awards wins across the composition and sync sections. Pictured here are: (Back row, L-R): Sam Pake, Amy Collins, Michael Emmerson, George Hyde, Simon Pitt, Tim Oxnard, James Hockley. (Middle row, L-R): Scott Rockingham, Scott Doran, Tori Beaumont, Ozzie Rodgers, John Clifford. (Front row, L-R): Jennie Whitehouse-Vaux and Michael Cromwell. (Photo: BMGPM). **8. Feeling good as IMPEL** IMPEL held its 2019 AGM at The Roundhouse's Sackler Space. Pictured here for the Giving The Art Of Songwriting Its Rightful Place In The Digital Realm panel discussion are: Steve Mayall (managing director & co-founder, MusicAlly), Crispin Hunt (chair, Ivors Academy), Sarah Williams (CEO, IMPEL), Julien Dumon (digital and recorded media director, SACEM), John Truelove (publisher/director, Truelove Music).



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

The STYLES COUNSEL

Pop stars don't come much bigger than **Harry Styles**, and according to **Sony Music Group CEO Rob Stringer** and his manager **Jeffrey Azoff**, there are none more fascinating. *Music Week* meets the singer in London to find out how his lavish new LP **Fine Line** will blow the business wide open...

— BY BEN HOMEWOOD —

It's not a place you want to take your pants off..."

It's absolutely freezing in the studio Harry Styles and his band are rehearsing in, and Molly Hawkins, his creative director, is handing out advice about using the bathroom. "It's across the hall, but keep your coat on!" she says.

We're in a scrappy corner of King's Cross in North London and, together with various members of Harry Styles' team, Hawkins is tapping away at her MacBook, their makeshift office set up on a trestle table in an airy room above the studio. The noise reverberating through the floor is about to thrill the world: Styles and his players are running through *Fine Line*, his 12-track second solo album due on December 13 via Columbia. *Music Week* is invited behind the curtain with release day looming, and anticipation prickles the air.

Minutes before our arrival, Styles dropped the trailer for the video for *Adore You*, a peacocking pop-rock number that nestles near the beginning of the record and follows the meandering patterns of intro track *Lights Up* (138,842,763 Spotify streams) and the plumper, poppier *Watermelon Sugar* (41,173,626) as the record's third single. Far beyond our icy surroundings, it's causing pandemonium. Social media and YouTube are melting (the trailer reaches two million views in less than two days). The video, fans were told, is set on the frown-shaped island of Eroda in the Irish Sea. Ahead of the trailer, the internet flooded with adverts for the place. There's an Eroda website with testimonials, too ("My pet monkey got a haircut at Eroda's Adoré Salon and Spa and we were very pleased with our service!" said @summersfeelin).

Turns out, Team Styles fabricated the whole thing, and the island takes its name from the backwards spelling of 'Adore'. It's the biggest twist of the campaign so far, and it went deeper than a mere ruse. Columbia printed flyers for Eroda that fans spotted in New York. Reddit threads pored over the evidence, speculating as to its meaning. The *Adore You* video (actually filmed in St Abbs, Berwickshire) contains references to other tracks on the album, and paints its protagonist as a troubled, lonely boy who favours a single gold earring. Sound familiar?

Sony Music Group CEO Rob Stringer is so pleased with how it came out he can barely contain his glee. Talking to *Music Week* from New York alongside a similarly excited Jeffrey Azoff, Styles' manager, he says it's a signal of just how elaborate and lavish this campaign is.



Community chest: Harry Styles

COVER PHOTO & LEAD PHOTO: Hélène Pambrun

"I'm sitting here and it's pissing with fucking rain and I'm really excited seeing this launch, it's happening so beautifully," he says.

"An enormous amount of time has gone in behind the scenes. We didn't set a deadline, if it wasn't going to be right in the way Harry wanted it, it wasn't going to come out. I've worked on thousands of records, and when we got it right, we just knew. Harry had so many ideas and we knew we had the tools to go and do some really cool stuff. Now, it feels effortless, which is always the best type of campaign. Pop can be very formulaic, and this record isn't formulaic. It just isn't. There is nothing formulaic about him whatsoever."

The Adore You video supports this idea. It tells the psychedelic story of a boy, Styles, and his relationship with a fish. It's quite a trip, really. So too is Fine Line, which *Music Week* listens to in a tiny room lit by a scented candle before joining Styles in the studio.

The 25-year-old took a few songs into early sessions with previous collaborator and close friend Tom Hull (one-time indie balladeer Kid Harpoon, now a big time songwriter for Haim, Florence + The Machine and more) and things blossomed quickly. Fine Line became a cosy affair, recorded across California and the UK but primarily in Rick Rubin's storied Shangri-La in Malibu, where Styles and his collaborators tripped on mushrooms, and Real World in Bath, where the weather was colder and things were more serious. Tyler Johnson, who contributed to production on Harry Styles, produced the album, with Hull. A close-knit writing team revolved around Styles, Hull, Johnson and fellow debut album mainstay Mitch Rowland, with contributions from Jeff Bhasker (another album one collaborator), Greg Kurstin, Sammy Witte, Amy Allen and Isley Juber. What they made is the product of long days and late nights. Styles values that bonding.

Fine Line is lush, epic, grand, intensifying the '70s West Coast textures explored on his debut, which has sold 244,568 copies (OCC) since opening at No.1 in May 2017. On a diet of Paul McCartney, John & Yoko and his beloved Fleetwood Mac, this time, Styles relaxed into the process, pouring himself into the album. And, because he's preposterously famous and counts legends such as Stevie Nicks (who was one of the first people to hear Fine Line in an all-night listening session at his London home) as friends, he can do things like find the lady who built the dulcimer Joni Mitchell used on Blue and commission her to make him one. You can hear it on Canyon Moon.

Sun-splashed, sultry tracks like Golden and Watermelon Sugar (the most overt of several evocative references to fruit) are euphoric, but elsewhere, on acoustic rocker Cherry, the stricken, piano-led Falling and To Be So Lonely, Styles is wounded by a break-up and wracked by doubt ("What if I'm someone I don't want around?").

Sex is all over the album, Styles reclines naked within the inlay and fans are already reading into the fruit metaphors (he just smiles when we raise it later).

But, sexy or sad, after years of million-selling mania in One Direction, this is the clearest and truest expression of his personality yet. His arena tour taught us his hips pop like

Mick Jagger's and that he values inclusivity, but this campaign will reveal a vulnerable extrovert with a fantastical imagination. Now, we have a rock star, part of the pantheon of British musos seduced by California, on our hands. When Styles makes eye contact and runs a hand through his hair, it's tempting to write 4,000 words about that split second. He's that kind of rock star.

The noise beneath our feet fades and it's almost time to hear all about a record that Rob Stringer says, "Will push boundaries".

As if by magic, a door opens and Harry Styles lopez through it. We blink once, and the team and their laptops are gone. The light in the room seems to intensify. Styles' nails are painted with yellow smiley faces. Dressed in a white vest, a silk pyjama top with the word 'Sexy' spelled out on the left breast, roomy brown slacks and white Vans, he extends a hand to say, "Hello..."

"Pop can be very formulaic and this record just isn't. There's nothing formulaic about Harry whatsoever"

ROB STRINGER
SONY MUSIC GROUP

"I made this album with a freedom I didn't have, or allow myself to have, before"

HARRY STYLES

The first thing to know about Fine Line is that it shows the extremes of Harry Styles.

Adjusting his position on a black leather couch, he fiddles with the hairclip stopping his fringe from flopping and says, "Making this record, the times where I was really happy were the happiest of my life, but the times where I was a little lower were the saddest times."

Styles lost his stepdad in 2017 and has had therapy; he now places more importance on maintaining strong relationships than ever. He spent time alone in Tokyo, reading Haruki Murakami and bar hopping, in the wake of his debut campaign.

"It caused me to go through a lot of self-reflection," he says. "Having been through one [solo] album and one tour, it made me look at everything and be like, 'OK, what do I want to do?' and 'Who am I if I don't do this?' You know, and also just questions that you ask when you're not 18 anymore."

Styles delayed touring his first album thanks to his role in Christopher Nolan's *Dunkirk*, but when he did hit the road, he did so in spectacular fashion, selling out arenas around the world on the strength of a 10-song debut, plus the odd classic from his One Direction days, of course.

Styles has found "freedom" since the band stopped touring in 2016, six years after Simon Cowell grouped him together with Niall Horan, Zayn Malik, Liam Payne and Louis Tomlinson on *The X Factor*. Debut single What Makes You Beautiful now has an earth-shattering 1,342,127 sales and its explosion would take Styles into another realm. Fame doesn't seem to cover it. His days working in W Mandeville Bakery in Holmes Chapel, Cheshire, where he grew up with his mum, sister and stepdad were soon long gone, replaced by years of mega-touring, with Modest Management at the helm. One Direction even used to record songs in purpose-built travelling studios. With the addition of forensic interest in his private life, Styles was swept up in a whirlwind. But he's emerging the other side; exploring parts of himself he wasn't able to on his first album.

"Because I was coming out of the band, there was a lot of subconscious decisions around making it and the writing of it," he says. "When I listen back to it now I still love it, but there are a lot of places where I feel like I was trying so hard not to get it wrong, I almost felt like I was making my second record rather than my first."

It might have been slow and sad, but lead single Sign Of The Times (883,494 sales) was also bold and resplendent, hardly the sound of an artist held back in some way. The benefit of hindsight eventually led to emancipation for album two.

"I felt like I needed to make this big commercial success album, and there was one night during recording where a couple of us stayed up really late and I was talking about it and saying I didn't feel like we were getting songs that I really loved," he recalls.

That night, they wrote Cherry, the album's rawest moment. It ends with a recording of his ex murmuring in French.

"I just tried to be honest..." he says, hesitating and half swallowing the word 'honest'. "We started just by writing a bunch of songs, rather than saying, 'Oohh we're making an album,'" straight away."

Styles learned the he could also lean on the reception his debut – which has a million global sales and was Sony's biggest Q2 seller in 2017 – for encouragement. Even so, he still downplays its commercial appeal.

"The fact that the last one wasn't necessarily a radio record, but I could tour it and people came to the shows and enjoyed them, made me feel I had some sort of freedom to make what I wanted to, and I wanted to make some fun songs," he says.

"Coming off the road, there was a definite feeling of, 'OK, now I know what it feels like to play a show on my own, what do I want the songs to be like if I'm going to tour again?' And so I definitely went into it with a freedom, that I didn't have, or didn't allow myself to have, last time."

Styles says he wanted to embrace "Whatever made me feel good" while making Fine Line. "I was a little subconsciously afraid of making fun music having come out of the band," he explains. "I tried to get rid of that a little bit."

Touring around the world, with carefully curated supports such as

Cover up: The artwork for *Fine Line*, shot by Tim Walker





“When I was touring with One Direction, fans came to see something bigger than just me”

HARRY STYLES

Snog, Harry, avoid: Harry Styles

a pre-Grammy Kacey Musgraves and Mabel, opened Styles' eyes to the idea that he could flourish under his own name.

"When I was touring with One Direction, fans came to the show but it was for something bigger..." he says, flopping a wrist in front of him, studying his ringed fingers and pausing.

"The band felt bigger than us, so it felt like they came to see that thing so you know, it never quite felt like, 'Oh all these people are here for me', because they're not, they're there to see the band.

"There's something in touring and people coming out to see the album that felt like, 'Oh, *that's* what they want from me, to make the music that I want to make and play the show I'd like to play."

Styles' guitar sported End Gun Violence and Black Lives Matter stickers and crowds were often filled with rainbow flags, which he would sometimes hang over his shoulders. He sold T-shirts that said "Treat people with kindness". He soon started noticing people wearing them while out driving. There's a joyous, brass-filled gospel singalong by that name on *Fine Line*. You could imagine it in a musical. He calls it "a mantra".

"The atmosphere in the rooms felt really nice and it gave me a feeling that people just wanted me to be myself and be authentic with them. People would say they'd never really seen an environment like that at a show," he says.

And what of the mantra?

"I wanted the song to do what the mantra, if you will, did on the tour," he answers. "It's universal and important, but it's a small change that makes a big difference. Just being a lot nicer to each other rather than, 'Don't do this, don't do that, 'Not this, yes that,'" It's just, "Treat people with kindness..."

Styles says the title in a whisper. It was the last track to be written for *Fine Line*, and he was only certain of it when the backing singers were grooving in the booth during recording.

"When I wrote it I wasn't sure if I really liked it or really hated it," he says. "Then I realised that wasn't necessarily a bad thing."

David Bowie, Styles says, helped him come to this realisation. "I'd seen this clip of him talking about how you usually end up doing your best work when you feel like you can't quite touch the bottom, and I realised that the fact that it made me feel a little uncomfortable didn't mean it was a bad song. Then people just seemed to really like it."

When the singers came in, it dawned on him: "Oh this is fun!"

The memory makes him laugh. "Then I started imagining it at the show and thought, 'That's going to be so fun...'"

Jeffrey Azoff has had more fun than most at Harry Styles shows. "I watch every night I'm with him and am still blown away," says the manager, who's been with Styles since he split with Modest in 2016. "He's delivered in a special way."

We talk to Azoff and Stringer together, and they spar enjoyably, the manager knows bringing up the label boss's beloved Luton Town, fresh from a 7-0 defeat, will draw a rise.

"Oh Luton, it's too depressing," Stringer says. "As exciting as Harry is, unfortunately that's as gloomy as Luton are. I'm dropping off [the line] now Jeff, fuck you!"

The laughs take a second to die down, but the double act behind Harry Styles are eager to return to the campaign they believe will blow every other modern pop release out of the water.

"The three of us decided to keep it all very, very tight and get a load of things done behind closed doors, to stockpile as many ideas [as we could]," says Stringer. "We made it over a longer period of time than the last one, it was this really exciting thing that we knew would be different to coming off the back of One Direction into the first solo record. We knew we had more space, that's what was exciting. We did it without as much pressure as there was off the back of 1D. It was more languid, which was great."

Stringer worked with Styles in the One Direction days and remembers them better than anyone, but this is a new dawn.

"When he was in One Direction he was 16



PHOTO: Michael Leckie (BBC)

Harry up: Styles launched the *Fine Line* campaign on *Later... With Jools Holland*

years old, now we're nearly a decade on," he says. "You're dealing with a person who's grown up in a beautiful way and we're trying to help him reflect that. It's our job to help him make those leaps."

Azoff chimes in to praise Styles' bravery, and he's got a word for it that fits the fairytale vibe around the new album. "He's a unicorn. The music people expect from him, and I hate to use that word because I know him so well and I expect him to be nothing but brave, but I can't tell you how many people say to me, 'Oh, I didn't expect it to sound that way.'"

Azoff believes the business needs his client. "For [the] music [industry], it couldn't be more important to have someone with the platform Harry has who's willing to take risks and put music out that would be considered untraditional, I can't applaud him enough for putting music out that people didn't see coming," he says.

With a riotous Saturday Night Live takeover, *Later... With Jools Holland* and *The Graham Norton Show* already in the can, Styles will host *The Late Late Show* with his friend James Corden in LA this week, when he's in town for a gig at the Forum. The team are deliberately choosing select promo slots, leveraging each one for maximum impact, all part of their plan to realise their ideas.

"We had a whole gamut of stuff to go with when we finally launched this project and it makes me smile thinking about it," Stringer continues. "Even the bickering was great! Harry is incredibly focused and strong-minded, it's always fun to deal with an artist on those levels, it's much better. You don't want to work with artists who have one idea, you want to work with artists who have a lot of things they want to get done."

Azoff isn't about to suggest the team "don't pay attention to charts and positioning", but he stresses they "don't spend too much time worrying about it". The goal here is global visibility and impact, which will surely increase when 'Harry Styles Love On Tour' (see box, page 20) begins in April in the UK, taking in international arena dates before ending in Colombia in October.

They made sure their artillery was full to bursting, assembling not just video one, but video two as well, plus artwork, imagery and more. Stringer pushed back at Azoff and Styles (which the manager thanks him for, also praising Columbia's ideas) when they wanted to push the button, holding off until everything was just so.

"Everything came together because we hit that point," Stringer says. "The momentum we've got now, we've done this in weeks [since *Lights Up* dropped]. It doesn't feel rushed, it's very natural."

Back in the studio, Harry Styles rocks in his chair, exaggerating his reaction when we mention Stringer and Azoff. "Don't ask me about Rob and Jeff!" he says, with the flash of a grin. From Simon Cowell, Harry Magee and Richard Griffiths, to Stevie Nicks and his new mate Alessandro Michele, creative director at Gucci, for whom Styles has become both campaign star and muse, he has had plenty of elders to learn from. Stringer and Azoff are the only two he'll mention by name today, and

"Harry is a unicorn. It couldn't be more important for music to have someone with the platform he has willing to take risks"

JEFFREY AZOFF
FULL STOP
MANAGEMENT

Making waves: Styles on tour in London last year



Gone fishing: Harry Styles in the Adore You video

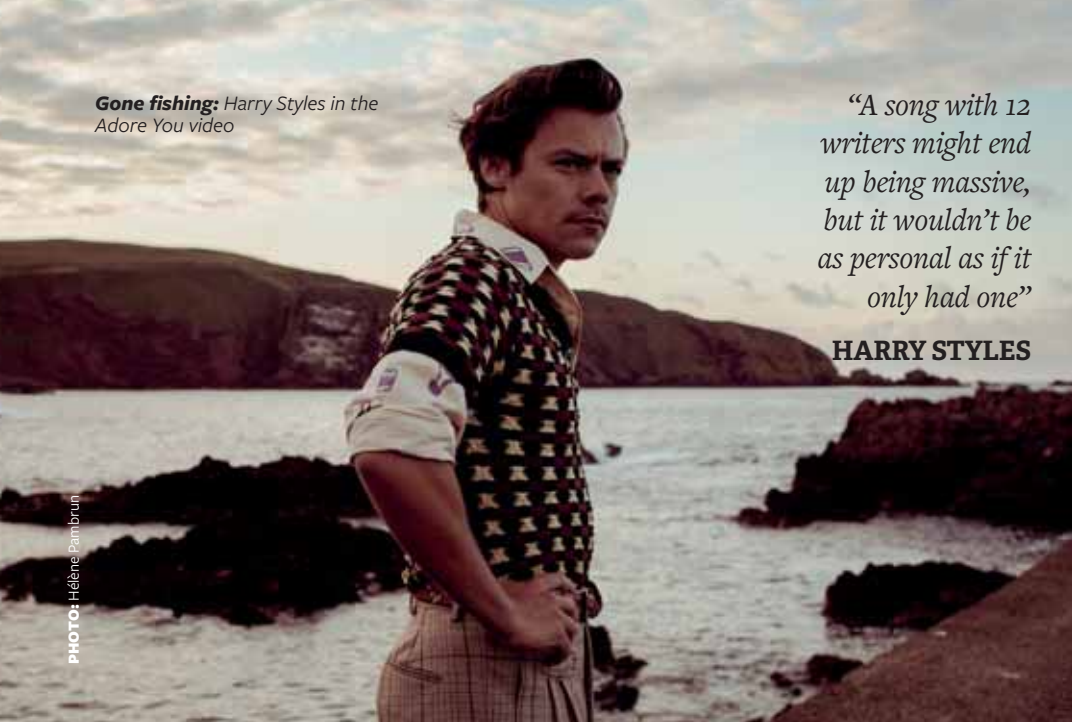


PHOTO: Hélène Pambrun

“A song with 12 writers might end up being massive, but it wouldn’t be as personal as if it only had one”

HARRY STYLES

he diplomatically avoids being drawn on who’s taught him the most these past 10 years.

“I’ve always looked at people who’ve been in the industry a long time and tried to learn as much as possible, soak it up, hear all the stories,” he says. “People ask for advice and I by no means feel like I’m in a place to give it because I feel like I still don’t know anything, but ultimately the thing to remember is that music is so subjective.”

Styles’ theory on industry expertise is straight down the line.

“Obviously there are charts and stuff, but ultimately everyone who works in music is a fan, someone else who thinks they know how it works,” he reasons. “Songs either connect or they don’t, so even if someone is good at picking songs, they don’t *really* know, it just connects or it doesn’t. People who are really good at the business side are smart, obviously, but it’s almost like they’re the lucky ones.”

We prod him again about his team. Is the bickering really fun?

“Yeah, we take the piss out of each other a lot,” he says, grinning again. “I really love working with Rob and the thing I’ve always really admired is that he’s just a music fan. It doesn’t feel like I’m talking to a businessman who’s found himself running a label. We don’t talk about metrics and numbers, we talk about music that we love, documentaries, albums.”

It’s easy to imagine that meetings between Styles, Stringer and Azoff would be lively (“Tell Harry the songs you like on the album, you’ll make his fucking day,” Stringer advises). Styles values having people around him who care as much as he does and says their understanding of the business is “priceless”.

For Harry Styles, it always comes back to the songs. Before we leave him to rehearse, we return to Fine Line and the honesty that runs through it. With such a tight team behind it, Styles’ operation is to a certain extent an anomaly these days. Are his hits realer than all the rest, those with more writers?

“I mean, not necessarily, it depends what you’re trying to do. More writers can take away from how personal it is, but it depends how you write, because if you have five different people writing the lyrics then it’s probably not going to be the same, it’s not going to be an exact story, for example,” he says.

“There are songs that we have where there are four or five people, but that’s because we all work together and if somebody does something then they get credit for it, we don’t all sit there and go, ‘What do you think the lyrics should be?’ So it’s still personal. I’m biased because it’s my music and it’s probably a case-by-case basis, but if there’s a song where there are 12 writers on it, it would probably end up being massive but it probably wouldn’t end up being as personal as if it had been written by one person.”

Styles let his album grow of its own accord; he had the time after all. And that looks like being key to the success of what promises to be a seismic release. There’s time for one last question. How’s Harry Styles feeling right now, standing on the precipice?

“Pretty good, really excited. This is definitely the most excited I’ve been about something I’ve made,” he answers. “The making of this album was so much more joyous than the last one, so the music and everything around it feels a lot more joyous.”

Then, Harry Styles gets up to head downstairs, past the trestle table strewn with tea bags, crisps and sweet treats and into the rehearsal room. He slings his guitar over his shoulder, nods goodbye and the door swings shut.



PHOTO: Mary Ellen Matthews (NBC)

What makes you beau-tu-tu-tiful:
Harry Styles on SNL



Name a more iconic trio: (L-R) Jeffrey Azoff, Harry Styles and Rob Stringer hang out

A FINE JOB

Rob Stringer and Jeffrey Azoff share their Fine Line campaign secrets...

Jeffrey Azoff: “I’m excited for the tour. The show he put on last time was a full blown arena tour with 10 songs. The tour is a big part to set him up for long term. I’m excited for this next tour, having seen what he has planned, it’s going to be special again.”

Rob Stringer: “Jeff and Harry wanted to do arenas last time to get the scale and I was a little bit worried about that because it was only one record, and yet it worked so well. Because of that arena tour, there was such goodwill about him as an artist and performer. He had one album! He had to do the whole thing, there wasn’t that much material, but it worked. That gave everybody the confidence. We have so many more ideas to reflect this record, as you can probably tell, it’s very, very exciting. We’ve only just started and the tour is a massive part of 2020 in the development of this album, but we’ve got so many more ideas to come. So many more!”

JA: “Harry and I made a goal that everything we were going to do was going to be fun and whatever happened from there would happen. When we started working with Rob he added fuel to the fire of fun. Every step of the way we really have a good time, mostly it doesn’t feel like work. We kept everything really tight, which included a really tight group of writers and producers. Sometimes we want to try more things, but it was just a matter of time and giving Harry time. Once he found a group of people he trusted on the creative side, he knew he was going to get where he needed to go. That was a big lesson for me. The comfort and the talent was there, it was a matter of time.”

RS: “You can’t buy time. Time’s the most important thing. The best way I can stress it is that if it feels effortless then you know it’s working. The music allows the campaign to feel effortless. I think we’re in fucking great shape. I’ve worked with a lot of artists over the years and I get to pick and choose a little bit now because of where I am in the company, and the truth is it’s Harry’s uniqueness that attracts me. I want to work with those artists after all these years, if they’ve got that ability to do something different, and I think he has. This is a long term process. We’re excited for where he goes next and after that. You watch it and you just know that it has something special and unique about it, which isn’t always the case. Even though something might be very successful, that isn’t always the case.”

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“Sixteen years with no album is a long time... I wanted it to sound like a flawless Gang Starr record, not like I’m pasting stuff together”

DJ PREMIER

Starrs in his eyes: DJ Premier



BEST-KEPT SECRET

When Keith ‘Guru’ Elam passed away in 2010, it marked the end of one of hip-hop’s most influential groups: **Gang Starr**. At least that’s what it seemed like. In recent years, however, legendary producer **DJ Premier** has secretly been fighting to obtain unreleased vocals from his late collaborator. The result is their brilliant surprise new record **One Of The Best Yet**. Here, Premier tells *Music Week* about making this dream a reality...

—BY GEORGE GARNER—

PHOTOS: Daniel Hastings, Chi Modu, Marilyn Goodacre

As far as first plays go, it wasn't exactly ideal. Yes, DJ Premier was in his own studio, but he may as well have been in a courtroom as, flanked by lawyers, he listened to a series of song snippets on a laptop. What he heard may have been frustratingly short bursts of rapping – ones that faded out after just 30 seconds – but it was, nonetheless, the moment Premier had waited seven long, agonising years for.

The DJ recognised the voice immediately but, crucially, not the rhymes. They belonged to his late friend Guru – aka Keith Elam – and, of course, together Premier and Guru formed Gang Starr. One of the most revered hip-hop groups of all time, they delivered a slew of influential and classic albums such as 1991's *Step Into The Arena* and 1998's *Moment Of Truth*. Somewhat ironically, given that its members originated from Boston and Texas, these albums embodied the sound of New York hip-hop. Tragically, however, theirs was a legacy that seemed forever destined to bear a 'Years active: 1989 – 2003' time stamp. Guru passed away in 2010, having slipped into a coma before succumbing to cancer. For a long time, the assumption was that 2003's *The Ownerz* would be their last album. But it isn't. Enter: 2019's surprise new record *One Of The Best Yet*.

That is precisely why *Music Week* is joining DJ Premier in a swanky London hotel. Dressed in all black – his cap pulled down low – Premier reclines deep into a plush sofa as he tells us how Gang Starr's unexpected return came to pass.

In the wake of Guru's death, the late rapper's family entered into a protracted legal battle with DJ Solar – real name John Mosher – a producer who had worked with Gang Starr's wordsmith in his final years. It was during court proceedings between Solar and Guru's family relating to ownership of the Gang Starr rapper's estate that Premier first heard about some unreleased verses in Solar's possession. In 2014, a judge finally ruled in favour of Guru's family taking control of the estate, which included any recordings. Even then, there were still question marks as to what unreleased material actually existed.

"The truth started to come out," reflects Premier on the long process, his voice a low rumble. "It took seven years of thinking of how to get them. Thank goodness we were able to overturn everything to where the estate got everything. I just felt in my heart that eventually [the unreleased verses] were going to appear. And they did."

That is where our story began: Premier, a bunch of lawyers and a laptop. Premier was interested in buying the songs, but he needed to know they were worth it. The 30-second snippets were not enough to go on.

"I was like, 'Nah, this is not cool, I need to hear all of it – how do I know it doesn't fade right there and then I'm stuck with half a verse?'" recalls Premier. "I was like, 'If it's not worth it, keep 'em. I'm happy with the legacy we already left.'"

A second meeting was set up so Premier could hear them in full. As the songs played, his phone started lighting up. His management team – sat in the room beside him – were covertly texting him saying they were getting goosebumps hearing Guru's verses. Premier had them too. So it came to pass that in 2016, Solar sold 30 unreleased Guru vocals to Premier for an undisclosed amount. Securing the unused raps was, however, just the start. The task that lay ahead not so much revolved around making a new Gang Starr album, but rather making one befitting of their unimpeachable legacy. Be it logistically or emotionally, the task was a daunting one. At the time of his death, Guru and Premier's relationship had been strained from years of fighting.

"The last time I saw Guru was in the hospital and, obviously, he wasn't coherent, he was in a coma," Premier reflects. "To see him laying in the bed like that, it was horrifying. He was in really great shape, he was clean from



Two of the best yet:
DJ Premier and Guru

"We had to make sure this album continued Gang Starr's legacy, and it more than does that"

NEALE EASTERBY
EMPIRE
MANAGEMENT

Gang Starrs of New York:
Gang Starr through the ages



drinking, so, for him to just go so quickly, it was just like, 'What the hell? What?' – that's the only thing you can really say. We'd done so many albums, so many tours, there were so many memories living together from '89 to '94. Even with all the fights, arguing and everything, we couldn't have done successful albums and created such great music if we couldn't get along. Once my hands were in possession of all these files where I'd never heard the rhymes before, I was like, 'Man, I already can envision what an album will sound like.'"

Slowly but surely, Premier began work on the first Gang Starr album in 16 years. What soon becomes clear is that he had a clear vision of what he wanted *One Of The Best Yet* to be. Or rather, what he didn't want it to be. Of late, the pages of *Music Week* have told the stories of the various challenges involved in managing the estates of late music stars, be it Chris Cornell, George Michael, Pavarotti, Buddy Holly or Roy Orbison. Yet the task of releasing an all-new posthumous album is an entirely different prospect. For one, this type of album – especially as it relates to hip-hop – have been known to be extremely patchy affairs with a notable trend of pairing deceased icons with the current stars of the day to often, shall we say, anachronistic effect. Premier was all too aware of this.

"They don't sound like they match," he observes of this tendency. "It sounds like they're grabbing big names to make it a big project. Sixteen years with no album is a long time. I wanted it to sound like a flawless Gang Starr album, not like I'm just pasting stuff together."

Fortunately, Premier had prior experience working around an artistic absence. He was one of a host of elite producers tasked with working on *Born Again* – the first ever posthumous album by the late, extremely great Notorious B.I.G. Premier had, of course, worked with B.I.G. in real life on classics like *Ten Crack Commandments* and *Kick In The Door* – just one of the calling cards that, when coupled with work with Jay-Z and Nas, makes him one of the greatest hip-hop producers of all time.

Still, when Puff Daddy asked him to turn Tracey Lee's *Keep Your Hands High* (a song featuring B.I.G.) into a new track it was a learning curve. The resulting tune, *Rap Phenomenon*, taught him the ins and outs of crafting a new beat without having the artist there to bounce off.

"With Gang Starr, I'm not used to taking his vocals and just having to put a beat to it," Premier explains. "We usually wrote with a blank canvas: Guru made a list, I would look at it and say, 'Today we're going to work on this one'. He would put a small description of what the song is about and I would make the music sound like the title. That was always our formula from day one."

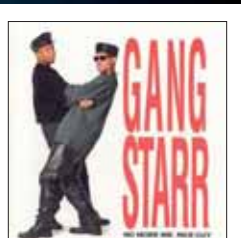
Yet, when it came to *One Of The Best Yet*, Guru's absence didn't mean Premier was about to take short cuts. He was adamant about not using any pre-existing beats he'd been working on – "Nooooooo," he says, shaking his be-capped head vigorously like the very



Premier league:
DJ Premier

"I just felt in my heart that eventually the unreleased verses would turn up, and they did"

DJ PREMIER



Full clip: Gang Starr's illustrious studio album discography, with (bottom) surprise new record *One Of The Best Yet*

notion offends him. "Uh-uh." Instead, he would create the music from scratch in response to Guru's unreleased words. And besides, he had another unique way of making it a collaborative endeavour.

"For one, I prayed over his ashes," he recalls of the recording sessions. "I would do a little ritual where I would burn sage and I brought this really rare picture of us that I put on the console and I would just go in late, late at night, like two, three in the morning. I just needed to be alone to process the energy and even let my emotions fly some times. If it sounded really dope I'd cry. Looking at the picture made me focus and feel like he was in the room – which he spiritually was because all of that helped me do it the way I know he would have liked it to sound. I know what he liked."

Starting with the song Bless The Mic, Premier followed this process until he had *One Of The Best Yet* – a brilliant album that lives up to its title. First released digitally on November 1 its physical editions were staggered thereafter, culminating in the vinyl finally hitting shelves on December 6. Stateside it debuted just behind Kanye West's *Jesus Is King* in the hip-hop charts. Moreover, for a group whose last album was released in 2003, they have 2,524,623 followers on Spotify.

"The reaction for the album has been incredible and the reviews have been great," beams Empire Management's Neale Easterby. Indeed, this reaction has also been down to the Gang Starr team using archival assets and clever marketing to get the word of their return out.

"We've been very viral," Premier grins of a campaign that has been utilising Gang Starr's accrued respect from their peers to their advantage. Look no further than its initial tease on social media: audio of a voicemail from Nas.

"Yo, Premier, it's your man, Nas," says the legendary MC on the clip. "Is it true there's a new Gang Starr album? That's crazy, man. Let me know!"

"Nas wanted to support it as he and Premier are old friends and they obviously have worked together for years," says Easterby. "People's interest was through the roof when we started talking about the new Gang Starr album and the rest just went from there. We just had to make sure the album continued their legacy and it more than does that."

There is, of course, also the question of introducing a new generation to that legacy. Many of the guest appearances

are, by Premier's design, artists affiliated with Gang Starr and the classic era of '90s hip-hop – Q-Tip, for one, is on hand to deliver a brilliant chorus on *Hit Man*, while elsewhere MOP and Freddie Foxxx appear. Yet the presence of J Cole on *Family And Loyalty* has been highlighted as a key one.

"With a feature like J Cole, and support from prominent DJ's and tastemakers who are aware of Gang Starr's importance, we have all the potential to reach the youth," notes Easterby.

He may be onto something. *Family And Loyalty* has already notched up over nine million plays on Spotify alone. Interestingly, this may not be the only way in which future generations may experience Gang Starr's legacy. There is also talk of a Gang Starr tour, which is interesting because Premier has already gone on record to voice his distaste for hologram gigs. Merely mention the H Word in Premier's presence and he begins a sputtering string of emphatic 'Nos'.

"That... never," he shakes his head. "I'm totally anti *that*." Premier has an altogether more compelling plan.

"I have loads and loads and loads of live performances of pretty much our whole catalogue in different cities and the audio from his voice," he begins. "With technology now, there's different devices to extract the background music of my turntables and get his voice and footage to move when I make a move on the computer. I could actually have him perform and really be saying the lines and he'll have different clothes on from the different places that we performed."

Music Week tries to think of when this has been done on this scale before and draws a blank. Maybe Premier knows...

"That? No. This would be *him*," he continues. "I know how to set it up. I don't want it to be like 'He's wearing the same thing for the whole show' – this is like 15/20 different shows where he would look different based on the song *and* best performance of his voice. It's definitely doable. I plan on doing it, I've just got to make sure it is *flawless*. That's what we're working on right now. I do it anyway with my band when we do the tribute section, so you would literally see him on a big, giant screen really saying those lines, it's not just footage of him looking like he's doing it. I think we could pull it off."

Beyond this intriguing prospect of a tour, there is still much to be done with the legacy. "There is more to come in 2020," teases Easterby, "including a documentary."

"I definitely plan to release some more stuff from what I have left," adds Premier. "We plan on doing a 45 box set, and I'd want to maybe put two new songs that I have in addition to them. And we're talking about doing cassettes now as a collector's item."

Perhaps the biggest question is the prospect of whether this is, in fact, the last Gang Starr album. Of the 30 vocals procured, only 12 full tracks have been used for *One Of The Best Yet*. Some didn't fit the flow of the album, while some, Premier explains, may find life as one-off singles or even hooks in other songs. But the thought lingers, are there more unused Guru verses out there?

Roy Orbison Jr told *Music Week* last year of how he hired a crack team of detectives to try and source his father's master tapes. Premier, too, has already heard of more material in the ether...

"A couple of people actually approached me and said, 'Man, I did something with Guru a long time ago and I never put it out – I don't want any money, as long as I know you have it I know it's going to come out right,' he reveals. "Three or four people reached out."

For now, Premier is simply revelling in the fact that all the years of waiting, the court dates, the lawyers and yes, even the tears have paid off.

"The response has been amazing," he smiles. "We're so happy about that. Everybody's loving it, especially the diehard fans. I look at my Twitter and they're like, 'Whoever thought I'd have a Gang Starr album in 2019!?' That was the plan – it was a surprise, man!"

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STRANGER THINGS

Jack Savoretti is wrapping up the most successful year of his career yet. Here, in an in-depth chat to mark the release of the special edition of his chart-topping album **Singing To Strangers**, the singer/songwriter and his record label **BMG** reveal how his slow-burning rise caught fire...

—BY JAMES HANLEY —

Jack Savoretti has enjoyed a sensational 12 months, netting his first No.1 album and headlining The SSE Arena, Wembley. But there is still one weapon missing from his armoury – a hit single.

However, rather than bemoan his luck, the English-born, Swiss-raised singer/songwriter of Italian ancestry believes his lack of a signature tune could actually be a blessing in disguise.

“I would love a hit single for many reasons, especially just to stick the finger up at those who said I could never do it,” he tells *Music Week*. “Other than that it’s protected me and, if you come to our shows, you’ll see what I mean. Nobody comes to hear one song – you see different pockets of the crowd loving different songs and that’s priceless from an artist’s point of view.”

“I’ve been to many shows where people talk for an hour and a half, cheer that one song and then go home – and that’s tough for a musician. I mean, it’s great financially, but it’s tough to keep up with as well. And it’s protected me because it’s meant no expectations. Sometimes when you have that one single, people want that sound from you forever.”

Gemma Reilly, VP of marketing for BMG, Savoretti’s label, notes that, while not troubling the upper echelons of the chart, *Singing To Strangers* lead single *Candlelight* (62,213 sales) was a surprise

“I always put the album first. I love writing songs, of course, but I always write songs with an album in mind”

JACK SAVORETTI

inclusion on *Now That’s What I Call Music!* 102.

“You always know you’re teetering on something when it gets added on the *Now* compilation, so we’ll take that as being a hit,” she laughs. “It would be fantastic to achieve [a Top 40 single]. Jack’s a true artist in that it is a body of work, but it’s always good to think, ‘What’s next?’ And I’d hope that would be next.”

“I’ve always put the album first,” reflects Savoretti. “I love making albums. I love writing songs, of course, but I always write songs with an album in mind. There’s a true science behind hit singles that I’ve never really wanted to get involved in. But the longer I’m in the business the more I realise there are huge strategies behind a lot of them. You’re like, ‘OK, *that’s* how it became a hit – because there was six months preparation for that song’.”

The 36-year-old’s rise has been an exercise in persistence, resilience and determination. His first three records, *Between The Minds* (2007), *Harder Than Easy* (2009) and *Before The Storm* (2012) were released independently (the first two on De Angelis Records and the latter via Fulfill) to modest impact, and Savoretti grew disillusioned with his working environment.

“I had seen a side to the music industry that didn’t fit me,” he says. “It wasn’t what I thought it was going to be, put it that way. I didn’t really think of music as a *business*. I didn’t grow up in England, I grew up abroad where there isn’t the same culture.

“People are still slightly in discovery mode. The more they see him, the more it builds”

GEMMA REILLY
BMG

Sing when you're winning:
Jack Savoretti has released three gold-certified albums in a row

“When I decided to walk away, what I found annoying was that I still wanted to make music and write songs, but I felt like I wasn’t being allowed to do that unless I conformed to how the industry did it. Either play the game or you’re sitting at home at the end of your bed, playing guitar alone. I was like, “There must be a middle ground here. I don’t want to become the next superstar, but I want to share my music and I want people to hear it.”

Savoretti took operations in-house, assembling his own team from outside the industry, bringing in the future Push Music Management duo of Niko Michault and Danielle Livesey as managers. He explains: “Niko was a good friend of mine and Danielle was an interior designer, but had worked on this amazing project with Palestine and Israel. I saw her at work and thought, ‘You’re the kind of person with the right ideals and values.’”

The decision was a wise one and proved a turning point, setting Savoretti on the path to success and stardom.

“These two people changed my life,” he beams. “Everything we did was for the right reasons. We made a lot of bad decisions, don’t get me wrong, because we’re still making it up as we go along. But it was a real insight into the fact that, actually, not many people in this business know what they’re doing. A lot of people are blagging it – even the guys at the top – and in certain situations we found ourselves neck-and-neck with them. The guy at the top might not care about 90% of the stuff they’re selling whereas this was our only baby, so we could just focus on our project. I think that gets lost in the big machinery of the music business.

“Having had some success, people inside with strong know-how are now starting to reach out and that’s nice. I don’t need them and they don’t need me, but together we can do some cool things. If we cooperate, maybe we can have a little bit more fun or build something even bigger.”

Savoretti was signed to BMG by the label’s then director of A&R Thomas Haimovici on the back of the singer’s self-released 2014 EP *Sweet Hurt* (21,148 sales, OCC). He subsequently cracked the Top 10 with 2015 LP *Written In Scars* (193,935 sales), which peaked at No.7 and was the first of three consecutive gold-selling LPs. *Sleep No More* (130,174 sales), released the following year, fared even better chart-wise, reaching No.6.

Savoretti cannot speak highly enough of Haimovici, who departed for Virgin EMI in October.

“Thomas *got it*,” he stresses. “He understood the music and he understood my story. We’re two quite stubborn characters so the introduction was, ‘You guys are either going to love each other or hate each other’. Fortunately for me, we hit it off like a house on fire and the three records I made with that guy were the three records I’ve enjoyed making the most.

“It was an opportunity I didn’t want to take for granted because I have seen how hard it is to make records truly independently. The three before were done like that and I was tired and frustrated with banging my head against a brick wall with very little results, so I really wanted to give it a shot. I trusted [Haimovici] fully and he delivered in allowing me to make the music I wanted to make.”

In another defining moment, Savoretti’s performance of *Written In Scars* track *Catapult* on *The Graham Norton Show* on BBC One in early 2016 led to a huge sales increase for its parent album, which had previously stalled at No.13, introducing the star to a national audience.

“A year after the album, there was a repack and I put two new songs on it: *Back Where I Belong* and *Catapult*,” recalls Savoretti. “When Graham and the producer came to see us at Hammersmith Apollo and asked us to come on the show, we couldn’t believe it.

“The week afterwards, we came in at No.7 in the charts and had our first Top 10 record – a year after the album had come out – so that was amazing. We were like, “Three minutes of TV did what 10 years of touring couldn’t do?” But it was amazing to see the power of TV.”

“It just blew everything open,” marvels Reilly. “We went from selling 500 copies a week on that album to 15,000 the week after Norton and that was the moment everything changed. The team at Graham Norton have been hugely supportive of Jack and have had him on the show for all three of the albums we’ve worked on.”

The groundswell of support helped Savoretti’s push to the albums summit with *Singing To Strangers*, which topped the charts in March. Though Savoretti was always quietly confident, the scale of his success caught some insiders by surprise.

“What was surprising to me was how surprised everybody else was,” admits Savoretti, speaking to *Music Week* at SW19 Studios in London. “We’ve been building this for 15 years, we’ve been touring relentlessly for 15 years and we’ve seen it happen gradually, so we knew the people and the numbers were out there. We just didn’t know if I would make an album that would get them all so excited in the first week – that wasn’t something I had really thought about. But the label

nailed it strategically.”

“Each time, we’ve made steps forward and helped build and develop his career, so it was a key release,” explains Reilly. “It started very authentically in that it was an album he’d always wanted to make. He went back to his roots in Italy and sonically it was what he loves. He was working with Cam Blackwood, who’s an amazing producer, and when we first heard it the ambition was immediately there.”

Recorded at Ennio Morricone’s studio at Rome in the summer of 2018, the campaign received a timely boost when Savoretti was invited to work with BMG stablemate Kylie Minogue on what became the final single from her 2018 Golden album, *Music’s Too Sad Without You*. Savoretti included a live version of the song on the deluxe edition of *Singing To Strangers*.

“We were off to a wonderful start when Jack collaborated with Kylie,” smiles Reilly. “That campaigned around November [2018], which warmed everything up beautifully into announcing *Singing To Strangers* and it just got better and better from there.”

Reilly vividly recalls Savoretti’s reaction to being told his album had gone in at No.1.

“I was travelling to work on the tube and Jack was on a plane because he was flying back from Italy,” she remembers. “He was on the tarmac, but kept his phone on because it was a bit tight in terms of when the chart would be published. We FaceTimed and

“Not many people in this business know what they’re doing. A lot of them are blagging it”

JACK SAVORETTI

Just Jack: Savoretti is hitting the road again in 2020

he was in floods of tears. He’d travelled alone and was sitting next to this woman who didn’t know what on earth was going on!

“It was a very emotional day. When he landed, he came straight into the office and we had champagne. Then we went out and celebrated with the full team, it was such a wonderful moment.”

Singing To Strangers moved 32,264 copies in its week of release but has kept up the momentum throughout the year, racking up to-date sales of 123,556.

“It just keeps going,” observes Reilly. “People are still slightly in discovery mode. The more they see him, the more it builds and this time we’ve spread out into pockets of the UK it hadn’t quite got to before and heightened his profile. He had a core fanbase that we’ve been adding to, but I feel that it’s more mainstream now because of consistent discovery, great support on radio and a great TV profile.”

A new 2CD special edition of the LP, released last Friday, features two brand new studio tracks, along with a Christmas song, his Kylie Minogue duet and collaborations with Mika, Ward Thomas and Sigma, as well as a series of live versions of album tracks.

“It’s a reflection of Jack live and collaborations, so it’s of real added value for me,” suggests Reilly.

“I’m always a bit cynical with special editions,” concedes Savoretti. “It is essentially a record label trying to say, ‘This album’s going well, let’s keep it going’. But it’s a great opportunity to do things you wouldn’t necessarily want to do on an album. It was like, ‘OK, let’s have fun with this’. It’s like a bridge between this album and the next one.”

It has also been a momentous year on the live scene where Savoretti played his biggest headline show to date at The SSE Arena, Wembley in May.

“When I told my friends I was playing Wembley they asked me, ‘Which part?’” chortles Savoretti, whose agent is Paradigm’s Olly Hodgson. “For the whole tour leading up to that I was worried because this album is very intimate, romantic and theatrical. Wembley isn’t exactly romantic, intimate and theatrical, so I was very sceptical but also just scared if I’m honest. But my crew, on the day of the show, just fucking delivered like nobody’s business. They realised how worried I was about it and they all upped their game for the night and put on a hell of a show.”

“When I walked out, there was this energy coming from the crowd where they were almost thinking, ‘How did we get here?’ Walking on was the most comforting moment because I recognised half of the front row, they’d been following us for years. Fifty per cent of the audience were old friends so, when I saw those faces, it was like, ‘Oh, this is just another gig.’”

He continues: “*Singing Greatest Mistake*, a song I wrote with my daughter, and seeing her in the crowd jumping up and down is a moment I’ll never forget. She’s eight now and as I was walking off stage she ran up to me, sat on my lap and said, ‘Papa, that was amazing. Now I get why you always want to sleep when you come home!’ She loves it. But my boy, who was four, fell asleep the minute I came on. He saw papa and just passed out!”

With a smattering of live dates just announced for 2020, Savoretti is already preparing for the next chapter.

“To have a No.1 record *and* [play] Wembley in the same year is amazing and also quite scary,” he says. “How are we going to top this? Have we peaked? I don’t think we have.”

“For my band to see the results; for them to get their gold discs; for them to get a No.1 album and get to Wembley; it’s made everybody come to work with a real fucking kick up their ass and I hope that’s going to show on the next record.”

Summing up, Savoretti declares 2019 the most satisfying year of his career.

“There are people I’ve been dragging along on this path – some of them for 10 to 15 years – convincing them that this is worth sticking with,” he finishes. “It’s nice for them to know that they weren’t crazy and we haven’t just wasted 10 years of our life.”

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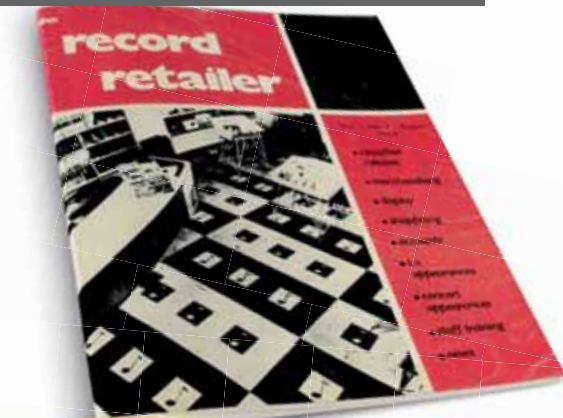
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HITMAKERS

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

THIS WEEK: British DJ and producer **Duke Dumont** achieved consecutive UK No.1 singles earlier in the decade. Here, he recalls the making of his first, 2013's **Need U (100%)**, co-written with **MNEK**, which altered the trajectory of his career...

■ INTERVIEW: JAMES HANLEY

The recession hit a lot of budding DJs hard. Venues were closing in and around London and I was struggling to make a living. I took a hit to the point that I was ready to sign on or get a 'proper job' because I was making so little money. I even had to go back and live with my mum at the age of about 30, which was quite emasculating.

It got to 2010 and I said to myself, 'One more year: just work your arse off, don't leave the studio and be fully committed'. And with that kind of mentality and ethos, things clicked into place.

I had a song called The Giver (Reprise), which did pretty well on the club scene, so there was a little bit of buzz and it got a bit of specialist play on late night radio. My name was known on the London scene and A&Rs had heard of me because I'd done a gazillion remixes. I think that made my life easier when a slightly pop-friendly dance record came around. It wasn't out of the blue, I'd been around for a while.

Need U (100%) was very UK-friendly, it wasn't a million miles away from the house records that had been getting into the Top 10 20 years before. It actually started out as a six to eight-minute house record, just effectively a dub.

I remember speaking to my manager at the time and he was like, 'Let's try and get MNEK on the record'. MNEK had done a song called Spoons with Rudimental and I thought his voice would lend itself to the underground and also potentially make it more successful. My manager said, 'You can work with MNEK, but you have to work with AME as well'. So I replied, 'That's cool, just send them a backing track and let them do their thing'.

To be honest, I don't think the song would have been as successful if I'd been in the recording session. I think I'd have tried to steer it away from the pop sensibilities that they brought. It was a mix of someone who had been making dance records for a long time and the vocals from AME and MNEK, who co-wrote the song. That's what made it a happy marriage, musically.

When they sent me the vocal I took the initial, more clubby version and arranged it into three minutes. I never thought it would get to No.1, but it ended up going through Ministry Of Sound and David Dollimore and Dipesh Parmar did a fantastic job at marketing it up and down the country. It was one of the most playlisted songs on Radio 1 and brought me into the pop charts, which was a terrain I wasn't used to or really wanted to be in. However, Need U (100%) helped change my life. It helped give me a business in the UK and got the ball rolling worldwide.

Trying to have chart success can be a double-edged sword. I'm lucky enough to be able to navigate through that, but I've seen a lot of acts get swallowed up by it. The most glaring evidence for me was when I did a song called Won't Look Back, which got to No.2.

When you get a No.1, everybody comes out of the woodwork. You get people from high school you never spoke to sending you messages on Facebook and it's nice, don't get me wrong. But I remember when Won't Look Back got to No.2, nobody said a fucking word!

I don't think any act can ever allow chart success to define them because, when you stop being successful, that is also going to define you. Appreciate what it brings by all means, but do not let it define you.

"Trying to have chart success can be a double-edged sword. I've seen a lot of acts get swallowed up by it"

**DUKE DUMONT ON
NEED YOU (100%)**

*Sir Duke:
Duke Dumont*



DUKE DUMONT FT. AMME NEED U (100%)

Writer's Notes



Publishers

EMI, Kobalt, San Remo Live, BMG Chrysalis

Writers

Adam Dymant, Aminata Kabba, Uzoechi Emenike

Release Date

14.01.13

Record label

Ministry Of Sound

Total UK sales (OCC)

634,070

VIEWPOINT **Hot tickets**

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** looks at the trend for integrating ticketing with streaming services and social media – and who might emerge as the sector’s major players...

“I’m genuinely surprised none of the live giants have bought a streaming service yet”

SAMMY ANDREWS
DEVIATE DIGITAL

If you’ve ever heard me rant at a conference over the last 10 years, or been at dinner with me after two glasses of Pinot Noir, you’ll know I’ve been banging the drum for a while now on the potential for ticketing within streaming services and social networks.

I’m still genuinely surprised none of the live giants have bought a streaming service yet. Although, on the other side of the coin, it’s worth noting Access Industries appear to be barking up that tree with their current portfolio, which includes Deezer and Songkick. Vivendi also has See Tickets, Paylogic and stakes in various streaming services. There have also been disasters in this space, with the likes of Amazon Tickets and Pandora buying (and then selling) Ticketfly but, one thing’s for sure, it’s an interesting space right now, even if some people have not fully realised its potential.

On the whole, there is still a long way to go before technology, data and the music industry collide to become truly significant globally, but with the news that TikTok is rolling out ticketing capability in South East Asia and with the continued success of Spotify’s Who We Be shows, now is a good time to have a little look at where we are and where we might go.

YouTube integrated ticketing a couple of years back and you can now sell there via AXS, Eventbrite and Ticketmaster in the US, Australia, Canada, New Zealand and, as of last month, the UK. There’s still a long way to go with joining the dots; they don’t offer any form of notification system like some others to fully utilise Google’s insane data pots. That feels like a missed opportunity for everyone (and a missed ad product for Google). Out of all the major streaming services, Google not only knows what you’re listening to and watching but likely what you’re searching for, how many event-based Google Ads you’ve clicked on and what you’re buying your granny for Xmas. But for now, if an artist channel is opted-in to, dates appear under that artist’s videos with ticketing links.

Spotify is still one of the smarter ticketing tests out there. Their tour pre-sales have long helped not only boost initial sales, whilst having a real fan reward feel about them, but they undoubtedly also raise general awareness of tours taking place. Spotify stands out from the pack for me because they actually use their listening data to communicate with fans about shows and music they are very likely to be interested in. Their subsequent integrations with companies like AXS, Eventbrite, Songkick et al allow API scrapes to update artists’ listings and are a great addition outside of any comms direct to fans.

They were early to the game with Songkick integration (we all know how that particular cookie crumbled) but the potential for what they could do in this space is incredible. Not to mention how it could drive revenue if they integrate some new ad products around it, along with affiliate revenue on sales.

Facebook and ticketing... Again, it’s only in limited territories but Facebook have both tried, tested and, in many cases, implemented various ticketing solutions over the last few years, with both big name ticketing companies such as AXS



Just the ticket: Sammy Andrews

and Ticketmaster, and event-owners direct via a partnership with Eventbrite. They’ve seen ticketing success in all manner of areas, including sport and cinema in-app, and music is no different in active territories. But if the rumours of an alleged new Facebook streaming service are to be believed, we’d all do well to keep an eye on the bigger potential there going forward.

Pandora’s entry to ticketing was a costly one. They bought Ticketfly for a pretty hefty sum back in 2015 but went on to sell it to Eventbrite, for much less. Since their SiriusXM acquisition they’re revisiting those relationships and earlier this year they integrated with Ticketmaster’s API in a set-up much like that of Spotify: on-sale notifications based on location and listening habits. Outside of the API scrapes, artists can access these functionalities direct via the back-end AMP facilities.

Tencent is also a really interesting case in point here. When we look across global markets, they’ve fingers in more pies than your local baker, stretching across just about every sector in our industry (and beyond). If the reported UMG investment completes, Tencent would be a real beast to contend with on the global stage and I don’t doubt for a second this is likely one of the many reasons IMPALA has said it’s going to contest it.

And finally to TikTok. I’ve written before about some of the bonkers numbers we’re seeing on ads there but, with parent company Bytedance’s streaming service waiting in the wings (with reportedly a real emphasis on social functions), and the unstoppable rise of TikTok installs, this is absolutely an interesting offering, globally.

Of course, these progressions come with their own challenges: the ever-complicated live industry with its allocations, bids, secondary ticketing and the rise of dynamic pricing... But if I could offer some advice to the ticketing industry it would be: Get mobile, get innovative, get integrated.



Music Week CHARTS



Present and correct: Robbie Williams tops the albums chart with *The Christmas Present*

34/36 – Singles & Albums

35/37 – Analysis

38/39 – Market Shares

40 – Streaming/Comps/Record Store

41 – Indies

42/43 – UK & EU Airplay

44/45 – Apple/Spotify

46 – Vevo

47 – Club



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

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

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

Monkey nuts: Tones And I tops the singles chart for a 10th week

BY ALAN JONES

Sailing to an easy 10th week at No.1, **Tones And I's** *Dance Monkey* has now spent more consecutive weeks at No.1 than any record since Ed Sheeran's 13-week reign with *Shape Of You* in 2017; matched the 10 straight weeks female soloist record set by Whitney Houston in 1992/93; and is now the longest-running No.1 by an artist on chart debut since 1955, when Slim Whitman's *Rose Marie* – the all-time champ – was No.1 for 11 weeks.

Dance Monkey is in decline, though – with consumption dipping for the fifth week in a row, and its run of seven straight weeks over 80,000 comes to an end, as it loses a further 6.43%, falling to 75,075 units (including 68,303 from streams). It advances 22-19 on the year-to-date rankings, with overall consumption of 921,486 units.

Mariah Carey's 1994 bauble, *All I Want For Christmas Is You*, is in the Top 10 for the fourth year in a row, jumping 34-8 (32,389 sales). It seems to have become the seasonal song of choice: in the previous 10 Christmas chart campaigns it has been the top vintage (10 years or older) title on the chart four times, while nearest challenger *Fairytale Of New York* (The Pogues feat. Kirsty MacColl) topped the tree three times. They shared the honour in 2009, when both peaked at No.12, and Carey also tied with Wham!'s *Last Christmas* in 2017 when both reached No.2.

Heartless became **The Weeknd's** 34th hit when it debuted at No.64. It now leaps to No.10 (30,346 sales), becoming his eighth Top 10 entry – and not far behind is his latest hit, *Blinding Lights*, which debuts at No.12 (29,074 sales). **Arizona Zervas'** viral hit *Roxanne* continues to grow, rising 7-5 (36,180 sales). The rest of the Top 10: *Before You Go* (2-2, 53,449 sales) by **Lewis Capaldi**, *Own It* (3-3, 52,931 sales) by **Stormzy** feat. Ed Sheeran & Burna Boy, *Don't Start Now* (4-4, 48,380 sales) by **Dua Lipa**, *Everything I Wanted* (5-6, 35,637 sales) by **Billie Eilish**, *Memories* (8-7, 32,502 sales) by **Maroon 5** and *South Of The Border* (9-9, 30,856 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B. All suffer declines.

With Christmas evergreens taking root, there's precious little room for new tracks; London rapper **Nines** makes it, however, with his fifth entry *Pride* debuting at No.41 (15,339 sales), to end his 18-month absence from the chart

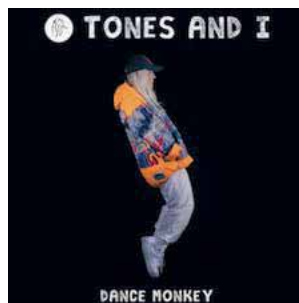
No.1 on paid-for sales of 7,689, the **X Factor Celebrities** 2019's cover of *Snow Patrol's* 2004 No.5 hit *Run* falls short of the Top 75, opening at No.87 with 8,395 sales. Further Christmas perennials are returning to the Top 40 despite being on ACR. In addition to Carey's hit, the top performers are *Last Christmas* (43-13, 28,566 sales) by **Wham!**, *Fairytale Of New York* (71-22, 21,186 sales) by **The Pogues** feat. Kirsty MacColl, *Do They Know It's Christmas* (77-23, 19,774 sales)



No.1

Tones And I - Dance Monkey (Parlophone)

This week's sales: 75,075 | Downloads: 6,772 |
Streams: 68,303 | Total sales to date: 921,486 |



Dance lessons:

Dance Monkey sold 75,075 units in its 10th week on top

by **Band Aid**, *Merry Christmas Everyone* (82-26, 18,820 sales) by **Shakin' Stevens**, *It's Beginning To Look A Lot Like Christmas* (87-32, 16,795 sales) by **Michael Bublé**, *Santa Tell Me* (79-33, 16,613 sales) by **Ariana Grande** and **Elton John's** *Step Into Christmas* (No.39, 16,171 sales).

Ellie Goulding's Amazon exclusive version of *Joni Mitchell's* *River* jumps 57-14 (26,170 sales), becoming her 18th Top 10 hit. Although it never charted, Mitchell's 1971 original is her fourth biggest hit of the digital era, with consumption of 61,963 units. There are also new peaks for *Pump It Up* (21-20, 21,797 sales), which climbs for the sixth week in a row for **Endor**; *Falling* (46-40, 15,473 sales), **Trevor Daniel's** viral first hit; and *Frozen 2* song *Show Yourself* (68-66, 10,012 sales) by **Idina Menzel & Evan Rachel Wood**.

Bastille's cover of *Can't Fight This Feeling* successfully became the 12th John Lewis campaign hit last week, but associating with the prestigious retailer doesn't seem to be what it was when Keane's *Somewhere Only We Know* (2013), and Gabrielle Aplin's adaptation of *Frankie Goes To Hollywood's* *The Power Of Love* (2012) reached No.1. Having debuted at No.39, Bastille's track slides to No.65 (10,048 sales).

Overall consumption exceeds 20 million for the first time, increasing 2.24% week-on-week to 20,217,881, 15.61% above same week 2018 sales of 17,488,423. Paid-for sales are down 0.67% week-on-week at 573,865 – 36.02% below same week 2018 sales of 896,964. They are below same week, previous year sales for the 331st week in a row.

THE OFFICIAL UK ALBUMS CHART **TOP 75**

Official Charts Company

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

📈 Sales Increase 📊 Highest Climber
📈 +50% Sales Increase 📈 Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1	2	2	Robbie Williams <i>The Christmas Present</i> Columbia 19075996712 (Cinram) ●	
2	3	2	Rod Stewart <i>With The Royal Philharmonic Orchestra You're In My Heart</i> Rhino 0603497848966 (Arvato) ●	
3	1	2	Coldplay <i>Everyday Life</i> Parlophone 0190295337834 (Arvato) ●	
4	4	29	Lewis Capaldi <i>Divinely Uninspired To A Hellish Extent</i> EMI 7747307 (Sony DADC UK) ★	
5	5	4	Michael Ball & Alfie Boe <i>Back Together</i> Decca 829733 (Sony DADC UK) ●	📈
6	6	2	André Rieu & Johann Strauss Orchestra <i>Happy Days</i> Decca 5487980 (Sony DADC UK) (Rieu)	📈
7	14	86	Michael Bublé <i>Christmas</i> Reprise 9362495540 (Arvato) ★9	📈
8	10	21	Ed Sheeran <i>No.6 Collaborations Project</i> Asylum 0190295427887 (Arvato) ★	📈
9	9	2	Bing Crosby & London Symphony Orchestra <i>Bing At Christmas</i> Decca 837628 (Sony DADC UK) (N.Patrick)	📈
10	8	3	Westlife <i>Spectrum</i> EMI CDVX3219 (Sony DADC UK) ●	
11	New		Cliff Richard & The Shadows <i>The Best Of The Rock 'N' Roll Pioneers</i> Rhino 0190295367022 (Arvato) (Paramor/Variou)	📈
12	13	3	Celine Dion <i>Courage</i> Sony Music CG 19075952482 (Cinram) (Elofsson/Hybrid/Ugly Babies/Wilson/Sinclair/Brundage/Doelp/Savage/Guetta/Tuinfort/Moccio/Dallas/Levine/McConnell/...)	📈
13	15	4	George Michael & Wham! <i>Last Christmas - OST</i> Epic 19075978832 (Cinram) (G.Michael/J. Douglas)	📈
14	19	40	Tom Walker <i>What A Time To Be Alive</i> Relentless 19075801772 (Cinram) ●	📈
15	23	108	Elton John <i>Diamonds</i> Mercury/UMC 6700657 (Sony DADC UK) ★	📈
16	18	36	Billie Eilish <i>When We All Fall Asleep, Where Do We Go?</i> Interscope 7742762 (Sony DADC UK) ★	📈
17	12	2	Martin & Shirlie <i>In The Swing Of It</i> Sony Music TV 19075977482 (Cinram) (Rawling/Meehan)	📈
18	22	5	Jeff Lynne's ELO <i>From Out Of Nowhere</i> RCA 19075987102 (Cinram) (Lynne)	📈
19	17	3	Kidz Bop Kids <i>Kidz Bop 2020</i> KIDZBOP 7213080 (Sony DADC UK) (G. Phillips)	📈
20	New		Pete Tong, Jules Buckley & Her-O <i>Chilled Classics</i> Polydor/UMC/UMOD 7726676 (Sony DADC UK) (P. Tong)	📈
21	New		The Royal Philharmonic Orchestra <i>Christmas With The Stars</i> Sony Music CG 19439700302 (Cinram) (N. Patrick/D. Reedman)	📈
22	11	2	Luke Evans <i>At Last</i> BMG 4050538552355 (ADA Arvato) (S. Anderson)	📈
23	New		John Barrowman <i>A Fabulous Christmas</i> Decca 802132 (Sony DADC UK) (M. Brind)	📈
24	21	103	Motion Picture Cast Recording <i>The Greatest Showman OST</i> Atlantic 0075678659270 (Arvato) ★7	📈
25	20	13	Post Malone <i>Hollywood's Bleeding</i> Republic 806713 (Sony DADC UK) ●	📈
26	New		JME Grime <i>MC Boy Better Know JMECD54 (The Orchard/Proper)</i> (JME/Splurt Diablo/Lewi B/Deeco/S-X/Blay Vision/Preditah/Tre Mission)	📈
27	7	2	Leonard Cohen <i>Thanks For The Dance</i> Sony 19075978662 (Cinram) (A. Cohen/P. Watson)	📈
28	29	6	James Blunt <i>Once Upon A Mind</i> Atlantic 0190295366780 (Arvato) (S. Robson/M. Wise/D. Priddy/M. Crew/J. Hogarth/S. Klempner/TMS/P. Cook/M. Prime/A. Jackson)	📈
29	27	11	Liam Gallagher <i>Why Me? Why Not</i> Warner 0190295408374 (Arvato) ●	📈
30	25	4	The Script <i>Sunsets & Full Moons</i> Columbia 19075991972 (Cinram) (D. O'Donoghue/M. Sheehan/Jimbo Barry/S. Tsang/Lucius King)	📈
31	34	5	Aled Jones & Russell Watson <i>Back In Harmony</i> BMG 4050538539288 (ADA Arvato) (Tilley/Pears)	📈
32	New		Pink Floyd <i>The Later Years: 1987 - 2019</i> Rhino 0190295378295 (Arvato) (Ezrin/Gilmour/Kimsey/Smith)	📈
33	28	12	Sam Fender <i>Hypersonic Missiles</i> Polydor 7742875 (Sony DADC UK) ●	📈
34	24	907	Queen <i>Greatest Hits</i> Virgin 2761039 (Sony DADC UK) ★21	📈
35	57	604	Fleetwood Mac <i>Rumours</i> Rhino 8122796778 (Arvato) ★13	📈
36	35	6	Rick Astley <i>The Best Of Me</i> BMG 538537890 (ADA Arvato) (Astley/Stock/Altken/Waterman/Curnow/Harding/Stevenson/Braide/Frampton)	📈
37	16	18	Kylie Minogue <i>Step Back In Time: The Definitive Collection</i> BMG/Rhino BMGCAT385DCD (ADA Arvato) ●	📈
38	40	3	Take That <i>Odyssey - Greatest Hits Live</i> Eagle EAGDV115 (Sony DADC UK) (R. Carline)	📈

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
39	38	15	Taylor Swift <i>Lover</i> EMI 7792868 (Sony DADC UK) ●	📈
40	31	144	Ed Sheeran <i>÷</i> Asylum 0190295859039 (Arvato) ★11	📈
41	39	208	The Beatles <i>Abbey Road</i> Apple Corps 3824682 (Sony DADC UK) ★2	📈
42	36	89	George Ezra <i>Staying At Tamara's</i> Columbia 88985471342 (Cinram) ★3	📈
43	37	403	Queen <i>The Platinum Collection</i> Virgin 2772417 (Sony DADC UK) ★7	📈
44	30	3	Chris Kamara <i>Here's To Christmas So What?</i> SFW8 (NOVA Rom/Sony DADC UK) (L. Hibbit/R. Scott/R. Clark)	📈
45	52	5	Michael Kiwanuka <i>Kiwanuka</i> Polydor 7795275 (Sony DADC UK) (Danger Mouse/Inflo)	📈
46	Re-Entry		Prince 1999 <i>Paisley Park</i> 0075992372022 (Arvato) ★	📈
47	26	10	D-Block Europe <i>PTSD</i> D-Block Europe 0602508253225 (Caroline/Sony DADC UK) ●	📈
48	47	6	Stereophonics <i>Kind</i> Parlophone 0190295379117 (Arvato) (Jones/Drakoullas/Lowe)	📈
49	44	83	Billie Eilish <i>Don't Smile At Me</i> Interscope 5791948 (Sony DADC UK) ●	📈
50	43	4	Andrea Bocelli <i>Si Forever</i> Decca/Sugar 820373 (Sony DADC UK) (B. Ezrin/M. Malavasi/P. Guerin)	📈
51	50	73	Gerry Cinnamon <i>Erratic Cinematic Little Runaway</i> 0609311349374 (AWAL/Proper) ●	📈
52	46	7	Daniel O'Donnell <i>Halfway To Paradise</i> DMG TV DMGTV076 (Sony DADC UK) (J. Ryan)	📈
53	42	7	James Arthur <i>You Syco</i> 88985480352 (Cinram) (Red Triangle/R. Reed/N. Mercereau/S. Harper/TMS/M. Crew/D. Priddy/Eg. White/A. Beltzke/B. Spence/busbee/R. Day/Nic. Nac/Dav. Dior/King Henry/...)	📈
54	41	4	Snow Patrol <i>Revolved</i> Polydor 817824 (Sony DADC UK) (I. Archer/J. McDaid)	📈
55	54	6	Nick Cave & The Bad Seeds <i>Ghosteen</i> 5056167114802 (AWAL/Proper) (Cave/Ellis/tbc)	📈
56	Re-Entry		Rod Stewart <i>Merry Christmas, Baby</i> Verve 3710368 (Sony DADC UK) ★2	📈
57	48	18	Mabel <i>High Expectations</i> Polydor 7779872 (Sony DADC UK) ●	📈
58	51	249	The Killers <i>Direct Hits</i> Vertigo 3755766 (Sony DADC UK) ★2	📈
59	45	55	Fleetwood Mac <i>50 Years - Don't Stop</i> Rhino 0603497855612 (Arvato) ★	📈
60	49	131	Dua Lipa <i>Dua Lipa</i> Warner Bros 0190295938482 (Arvato) ★	📈
61	58	200	George Michael <i>Twenty Five</i> Aegaeon 88697009002 (Cinram) ★2	📈
62	59	1237	ABBA <i>Gold - Greatest Hits</i> Polydor 2752259 (Sony DADC UK) ★18	📈
63	61	591	Eminem <i>Curtain Call - The Hits</i> Interscope 9887893 (Sony DADC UK) ★7	📈
64	71	4	Simply Red <i>Blue Eyed Soul</i> BMG 4050538529173 (ADA Arvato) (A. Wright)	📈
65	55	57	Jax Jones <i>Snacks</i> Polydor 0602577162411 (Sony DADC UK) ●	📈
66	67	160	David Bowie <i>Legacy</i> Parlophone 0190295919900 (Arvato) ★	📈
67	69	763	Oasis <i>(What's The Story) Morning Glory?</i> Big Brother RKIDCD007 (PIAS Cinram) ★15	📈
68	56	10	Becky Hill <i>Get To Know</i> Polydor 0602508369810 (Sony DADC UK) (Loco/Ralph/Weiss/Sgala/Jarley/Hill/MNEK/MK. Jonas Blue/Shit K3Y/Heldens/Wilkinson/Elis. MJ Cole/LostBoy/Hilmpulse/ADP/Matoma/Davidson/Wallex/...)	📈
69	73	9	Dermot Kennedy <i>Without Fear</i> Island 7798774 (Sony DADC UK) (Willetts/KOZ/C. Hugall/Starsmith/Shai/Harris/Sir Nolan)	📈
70	65	43	Ariana Grande <i>Thank U, Next</i> Republic/Island 7737803 (Sony DADC UK) ●	📈
71	62	452	Oasis <i>Time Flies - 1994-2009</i> Big Brother RKIDCD66 (PIAS Cinram) ★3	📈
72	Re-Entry		Lana Del Rey <i>Norman Fucking Rockwell!</i> Polydor 810482 (Sony DADC UK) ●	📈
73	66	612	The Beatles <i>1</i> Apple Corps 0830702 (Sony DADC UK) ★11	📈
74	60	9	Summer Walker <i>Over It</i> Polydor 0602508324352 (Sony DADC UK) (Robinson/London On Da Track/Bailey/Richardson/Walker/If a l l e n/Arsenio Archer/G. Ry/OG Parker/Storch/Stevie J)	📈
75	64	39	Dave <i>Psychodrama</i> Dave Neighbourhood 7749028 (Sony DADC UK) ●	📈

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

Christmas cheer: Robbie Williams nets lucky 13th solo No.1

■ BY ALAN JONES

Robbie Williams scores his 13th No.1 solo album in total, and his 11th of the 21st Century with *The Christmas Present*. Although its sales are down 21.75% on what it sold while debuting at No.2 last week, it enjoyed consumption of 52,909 units in its latest frame (including 2,243 from sales-equivalent streams) to capture the title.

Williams thus joins the late Elvis Presley as the solo artist with most No.1 albums (13). If we add his albums with *Take That*, *The Christmas Present* is Williams' 17th No.1 album in all. Ahead of him now in the all-time list of most No.1s are *The Beatles*, who has 15. Paul McCartney's total is plumped to 21 by post-Beatles recordings, John Lennon's to 18 and George Harrison's to 18 (including *Traveling Wilburys*), while Ringo Starr's remains unchanged at 15.

The Christmas Present is Williams' 12th studio album. All of the others reached No.1 apart from the eighth, *Video Killed The Reality Star*, which debuted and peaked No.2 in 2009, behind JLS' eponymous first album. Yes, there really was a time when pure sales of 238,126 wouldn't guarantee you a No.1 in mid-November.

Michael Bublé's *Christmas* (14-7, 16,132 sales) enters the Top 10 for the eighth year in nine. Released in 2012, it fell short of the top tier only in 2015, when it reached No.12.

Everyday Life became **Coldplay's** eighth No.1 album last week but now slips to No.3 (32,253 sales).

After debuting at No.3 last week, **Rod Stewart's** *You're In My Heart* collaboration with *The Royal Philharmonic Orchestra* climbs to No.2 (35,096 sales).

The rest of the Top 10: *Divinely Uninspired To A Hellish Extent* (4-4, 24,989 sales) by **Lewis Capaldi**, *Back Together* (5-5, 23,243 sales) by **Michael Ball & Alfie Boe**, *Happy Days* (6-6, 16,665 sales) by **Andre Rieu & The Johann Strauss Orchestra**, *No.6 Collaborations Project* (10-8, 14,966 sales) by **Ed Sheeran**, *Bing At Christmas* (9-9, 14,355 sales) by **Bing Crosby & The London Symphony Orchestra** and *Spectrum* (8-10, 13,005 sales) by **Westlife**.

Another of the chart's all-time high-achievers with seven No.1s, **Cliff Richard** debuts at No.11 (12,656 sales) with *The Best Of The Rock 'n' Roll Pioneers*, a new compilation that brings together 60 tracks he recorded with **The Shadows** between 1958 and 1966, including 7 No.1s and a further 16 Top 10 hits. It is Cliff's 70th Top 75 album and *The Shadows'* 35th, although only the sixth to credit them both.

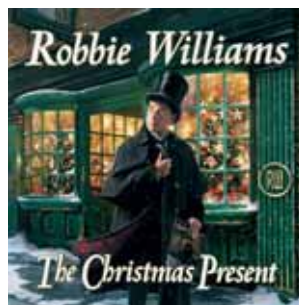
Classic House topped the chart in 2017 for Radio One's legendary DJ **Pete Tong** with **The Heritage Orchestra** conducted by **Jules Buckley**, and a similarly-themed follow-up, *Ibiza Classics*, reached No.11 in 2018. Their third collaboration, *Chilled Classics*, debuts at No.20 (6,746 sales).



No.1

Robbie Williams - *The Christmas Present* (Columbia)

This week's sales: 52,909 | Physical: 49,053 | Downloads: 1,613 | Streams: 2,243 | Total sales to date: 120,097 |



**Hark the herald
Angels sing:**
The Christmas Present
gives Robbie Williams
his 13th solo No.1

Their role on Rod Stewart's current album airbrushed out of OCC credits, **The Royal Philharmonic Orchestra** are not to be denied, and their new *Christmas With The Stars* set, consisting of their after-the-fact seasonal collaborations with 10 artists, opens its account at No.21 (6,612 sales).

Actor **John Barrowman** scores his fifth chart album with *A Fabulous Christmas* (No.23, 6,232 sales).

Also new to the chart: **Grime MC** (No.26, 5,883 sales, all from physical sales), the third chart album from **JME**; and *The Later Years 1987-2019* (No.32, 4,919 sales) a massive box set which includes much previously unreleased material by **Pink Floyd**, for whom it is the 27th Top 75 album, and a partner for *The Early Years 1965-1972*, which reached No.19 in 2016.

A new super deluxe edition of **Prince's** classic 1984 album 1999 brings it back to the chart at No.46 (3,713 sales).

It's an historic week for the compilation chart, with sales-equivalent streams added for albums with original content for the first time. *Now That's What I Call Music! 104* is not one of these but remains No.1 compilation for the fourth straight week (25,634 sales). *Frozen 2* is the only album in the Top 10 to benefit, but remains at No.2 (12,945 sales).

Overall album sales are up 7.91% week-on-week at 2,506,139, their highest level thus far in 2019 but 10.45% below same week 2018 sales of 2,798,585. Sales-equivalent streams accounted for 1,257,751 sales, 50.19% of the total. Sales of paid-for albums are up 17.84% week-on-week at 1,248,388, 26.51% below same week 2018 sales of 1,698,833.

Music Week Market Shares

Artist Singles share for the week measures share of the Top 75 best performing tracks of the week, across sales and audio streams.
 Artist Albums share for the week measures share of the Top 75 Official Albums Chart.
 AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.69%	1	UNIVERSAL MUSIC	39.14%	1	UNIVERSAL MUSIC	36.59%
2	SONY MUSIC	28.18%	2	WARNER MUSIC	29.37%	2	WARNER MUSIC	25.19%
3	WARNER MUSIC	24.30%	3	SONY MUSIC	23.54%	3	SONY MUSIC	20.63%
4	BMG	2.75%	4	BMG	3.45%	4	SONY/UNIVERSAL	10.03%
5	DEFECTED	1.16%	5	KOBALT MUSIC	1.21%	5	BMG	2.60%
	OTHERS	5.92%		OTHERS	3.28%		OTHERS	4.96%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 RCA			ARTIST ALBUMS NO. 1 COLUMBIA			ALL ALBUMS NO. 1 COLUMBIA		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	13.89%	1	COLUMBIA	12.64%	1	COLUMBIA	11.02%
2	VIRGIN EMI	13.71%	2	DECCA	12.51%	2	DECCA	10.90%
3	POLYDOR	11.11%	3	RHINO (WARNERS)	12.43%	3	RHINO (WARNERS)	10.43%
4	ISLAND	9.36%	4	VIRGIN EMI	11.63%	4	VIRGIN EMI	10.13%
5	ATLANTIC	7.61%	5	POLYDOR	8.50%	5	SONY CG/VIRGIN EMI	9.59%
6	WARNER RECORDS	7.04%	6	PARLOPHONE	6.71%	6	SONY MUSIC CG	6.10%
7	SONY MUSIC CG	5.76%	7	SONY MUSIC CG	5.97%	7	PARLOPHONE	5.84%
8	PARLOPHONE	4.86%	8	ATLANTIC	5.72%	8	POLYDOR	5.02%
9	RHINO (WARNERS)	4.79%	9	WARNER RECORDS	4.52%	9	ATLANTIC	4.98%
10	COLUMBIA	4.56%	10	BMG	3.45%	10	UMC	4.22%
11	BMG	2.75%	11	ISLAND	2.00%	11	WARNER RECORDS	3.94%
12	UMC	1.86%	12	RCA	1.88%	12	UMOD	3.65%
13	BLACK BUTTER	1.82%	13	RELENTLESS	1.53%	13	BMG	2.60%
14	SYCO MUSIC	1.42%	14	UMOD	1.37%	14	RCA	1.64%
15	DEFECTED	1.16%	15	POLYDOR/UMC/UMOD	1.26%	15	RELENTLESS	1.34%
	OTHERS	8.31%		OTHERS	7.88%		OTHERS	8.59%

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

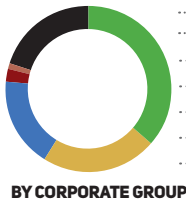
SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%	1	UNIVERSAL MUSIC	34.5%	1	UNIVERSAL MUSIC	33.9%
2	SONY MUSIC	22.2%	2	SONY MUSIC	22.2%	2	WARNER MUSIC	20.9%
3	WARNER MUSIC	17.4%	3	WARNER MUSIC	17.7%	3	SONY MUSIC	20.8%
4	BMG	1.4%	4	BMG	2.1%	4	BMG	4.1%
5	XL BEGGARS	1.1%	5	KOBALT MUSIC	1.1%	5	XL BEGGARS	1.2%
	OTHERS	21.4%		OTHERS	22.4%		OTHERS	19.1%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 RHINO (WARNERS)		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%	1	RCA	10.7%	1	RHINO (WARNERS)	9.7%
2	RCA	10.9%	2	VIRGIN EMI	10.4%	2	DECCA	9.7%
3	POLYDOR	9.4%	3	POLYDOR	8.8%	3	COLUMBIA	8.6%
4	ISLAND	8.5%	4	ISLAND	6.9%	4	VIRGIN EMI	8.5%
5	ATLANTIC	7.0%	5	ATLANTIC	5.4%	5	SONY MUSIC CG	7.6%
6	COLUMBIA	5.8%	6	PARLOPHONE	4.5%	6	POLYDOR	6.1%
7	WARNER RECORDS	4.5%	7	COLUMBIA	4.5%	7	PARLOPHONE	4.4%
8	PARLOPHONE	3.2%	8	WARNER RECORDS	4.4%	8	UMC	3.6%
9	SONY MUSIC CG	2.1%	9	UMC	3.3%	9	BMG	3.4%
10	UMC	2.1%	10	SYCO MUSIC	3.2%	10	ATLANTIC	3.1%
11	RHINO (WARNERS)	2.1%	11	RHINO (WARNERS)	2.8%	11	WARNER RECORDS	3.0%
12	SYCO MUSIC	1.4%	12	SONY MUSIC CG	2.3%	12	ISLAND	2.7%
13	CAPITOL	1.3%	13	DECCA	1.6%	13	RCA	2.7%
14	DECCA	1.2%	14	CAPITOL	1.4%	14	UMOD	1.3%
15	CAROLINE	1.1%	15	BMG	1.2%	15	DEMON MUSIC	1.1%
	OTHERS	28.4%		OTHERS	28.6%		OTHERS	24.6%

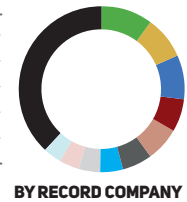
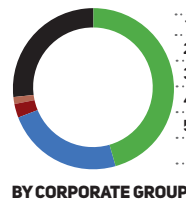
AES (ALL ALBUMS)

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	573,865	2,149,068,105	244,889,787	20,217,881	921,080	78,089	1,236,163	2,235,332	270,806	1,248,388	1,257,751	2,506,139
LAST 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
% CHANGE	-0.7%	2.1%	-0.1%	2.2%	20.0%	-15.6%	-0.4%	6.4%	22.2%	17.8%	-0.4%	7.9%

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	47.3%
2	SONY MUSIC	33.7%
3	BMG	4.0%
4	WARNER MUSIC	3.9%
5	DEMON MUSIC	2.5%
	OTHERS	8.7%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.6%
2	SONY MUSIC	23.4%
3	WARNER MUSIC	17.5%
4	BMG	4.0%
5	DEMON MUSIC	1.3%
	OTHERS	17.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	17.0%
4	BMG	1.2%
5	XL BEGGARS	1.2%
	OTHERS	21.7%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.8%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	17.2%
4	BMG	2.0%
5	XL BEGGARS	1.0%
	OTHERS	21.7%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	21.4%
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	20.7%
3	WARNER MUSIC	17.1%
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	32.8%
2	VIRGIN EMI	17.7%
3	UMC	17.1%
4	UMOD	10.3%
5	RHINO (WARNERS)	2.9%
6	DEMON MUSIC	2.5%
7	UNION SQUARE	2.0%
8	BMG	1.8%
9	SILVA SCREEN	1.0%
10	BIG 3	0.9%
11	ISLAND	0.8%
12	DECCA	0.6%
13	NOT NOW MUSIC	0.5%
14	POLYDOR	0.5%
15	ACE	0.4%
	OTHERS	8.1%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	12.6%
2	VIRGIN EMI	10.3%
3	RHINO (WARNERS)	8.3%
4	DECCA	7.9%
5	COLUMBIA	7.0%
6	UMC	6.3%
7	POLYDOR	5.0%
8	PARLOPHONE	3.6%
9	UMOD	3.1%
10	BMG	3.1%
11	ATLANTIC	2.6%
12	WARNER RECORDS	2.4%
13	ISLAND	2.3%
14	RCA	2.2%
15	DEMON MUSIC	1.3%
	OTHERS	22.0%

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	SYCO MUSIC	1.2%
13	CAPITOL	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	7.5%
5	ISLAND	7.2%
6	COLUMBIA	6.4%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	3.2%
9	RHINO (WARNERS)	2.1%
10	UMC	1.9%
11	SONY MUSIC CG	1.6%
12	CAPITOL	1.6%
13	DECCA	1.3%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	28.5%

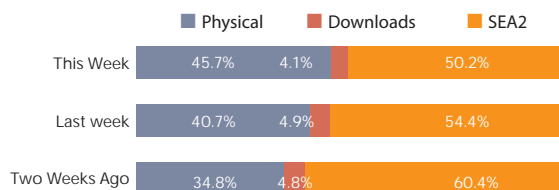
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.1%
3	RCA	8.9%
4	ISLAND	7.7%
5	ATLANTIC	7.2%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	3.8%
8	WARNER RECORDS	3.6%
9	UMC	2.9%
10	RHINO (WARNERS)	2.5%
11	PARLOPHONE	2.5%
12	DECCA	1.6%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.2%

AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

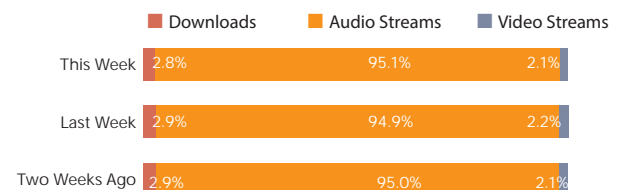
TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.0%
5	ATLANTIC	7.5%
6	COLUMBIA	6.0%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.6%
9	RHINO (WARNERS)	2.5%
10	UMC	2.2%
11	SONY MUSIC CG	2.2%
12	DECCA	1.6%
13	BMG	1.1%
14	CAPITOL	1.0%
15	SYCO MUSIC	1.0%
	OTHERS	30.5%

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	34,084,970	94,533,557,068	11,999,700,855	899,993,767	19,018,918	4,645,426	57,014,363	80,678,707	6,318,068	29,903,420	57,093,356	86,996,776
LAST YEAR	47,030,843	76,628,594,413	5,105,619,832	782,903,751	23,109,415	6,488,789	47,105,496	76,703,700	9,682,545	39,280,748	47,105,496	86,386,244
% CHANGE	-27.5%	23.4%	N/A	15.0%	-17.7%	-28.4%	21.0%	5.2%	-34.7%	-23.9%	21.2%	0.7%

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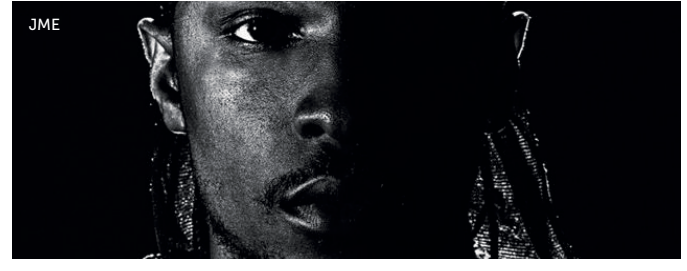
OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Tones & I	Dance Monkey <i>Parlophone</i>	
2	12	Mariah Carey	All I Want For Christmas Is You <i>Columbia</i>	
3	19	Wham!	Last Christmas <i>Epic</i>	
4	2	Lewis Capaldi	Before You Go <i>EMI</i>	
5	3	Stormzy Ft Ed Sheeran & Burna Boy	Own It <i>Atlantic/Merky</i>	
6	4	Dua Lipa	Don't Start Now <i>Warner</i>	
7	5	Arizona Zervas	Roxanne <i>Columbia</i>	
8	47	The Pogues Ft Kirsty MacColl	Fairytale Of New York <i>Rhino</i>	
9	RE	Band Aid	Do They Know It's Christmas <i>Mercury</i>	
10	RE	Shakin' Stevens	Merry Christmas Everyone <i>Epic</i>	
11	6	Billie Eilish	Everything I Wanted <i>Interscope</i>	
12	RE	Michael Bublé	It's Beginning To Look A Lot Like Christmas <i>Reprise</i>	
13	RE	Ariana Grande	Santa Tell Me <i>Republic/Island</i>	
14	7	Lewis Capaldi	Someone You Loved <i>EMI</i>	
15	8	Regard	Ride It <i>Ministry Of Sound</i>	
16	RE	Elton John	Step Into Christmas <i>Mercury</i>	
17	10	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border <i>Asylum</i>	
18	RE	Brenda Lee	Rockin' Around The Christmas Tree <i>MCA</i>	
19	NEW	The Weeknd	Heartless <i>Republic/XO</i>	
20	11	Maroon 5	Memories <i>Interscope</i>	
21	9	Lewis Capaldi	Bruises <i>EMI</i>	
22	RE	Slade	Merry Xmas Everybody <i>BMG</i>	
23	NEW	Ellie Goulding	River <i>Polydor</i>	
24	RE	Wizzard	I Wish It Could Be Christmas Everyday <i>Rhino</i>	
25	15	Blackbear	Hot Girl Bummer <i>Interscope</i>	
26	RE	Leona Lewis	One More Sleep <i>Syco</i>	
27	18	KSI Ft Rick Ross, Lil Baby & S-X	Down Like That <i>BMG</i>	
28	RE	Kelly Clarkson	Underneath The Tree <i>RCA</i>	
29	NEW	The Weeknd	Blinding Lights <i>Republic/XO</i>	
30	14	Meduza Ft Becky Hill & Goodboys	Lose Control <i>Polydor</i>	
31	13	Selena Gomez	Lose You To Love Me <i>Interscope</i>	
32	RE	Justin Bieber	Mistletoe <i>Def Jam</i>	
33	17	Lizzo	Good As Hell <i>Atlantic</i>	
34	16	Post Malone	Circles <i>Republic</i>	
35	RE	Chris Rea	Driving Home For Christmas <i>Rhino</i>	
36	RE	Andy Williams	It's The Most Wonderful Time Of The Year <i>Columbia/Legacy</i>	
37	30	Endor	Pump It Up <i>Defected</i>	
38	23	Ed Sheeran Ft Stormzy	Take Me Back To London <i>Asylum</i>	
39	24	Dave	Professor X <i>Warner</i>	
40	RE	John & Yoko & The Plastic Ono Band	Happy Xmas (War Is Over) <i>Apple Corps</i>	
41	31	Jax Jones & Ella Henderson	This Is Real <i>Polydor</i>	
42	21	Aitch Ft Ziezie	Buss Down <i>Since 93</i>	
43	22	Riton & Oliver Heldens Ft Vula	Turn Me On <i>Ministry Of Sound</i>	
44	29	Fredo	Netflix & Chill <i>Since 93</i>	
45	26	Lewis Capaldi	Hold Me While You Wait <i>EMI</i>	
46	20	Harry Styles	Lights Up <i>Columbia</i>	
47	RE	Bobby Helms	Jingle Bell Rock <i>MCA</i>	
48	25	J Hus	Must Be <i>Black Butter</i>	
49	28	Travis Scott	Highest In The Room <i>Cactus Jack/Epic/Grand Hustle</i>	
50	RE	Michael Bublé	Holly Jolly Christmas <i>Reprise</i>	

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	JME	Grime MC	Boy Better Know
2	10	Fontaines DC	Dogrel	Partisan
3	NEW	Jack Peñate	After You	XL
4	NEW	Pearl Jam	MTV Unplugged	Sony Music CG
5	4	Nick Cave & The Bad Seeds	Ghosteen	Ghosteen
6	1	Leonard Cohen	Thanks For The Dance	Sony
7	NEW	Felix White	The Edge - OST	Noah Media Group
8	7	Michael Kiwanuka	Kiwanuka	Polydor
9	15	Tom Walker	What A Time To Be Alive	Relentless
10	3	Coldplay	Everyday Life	Parlophone
11	NEW	Alice Cooper	Billion Dollar Babies - Live	Rhino
12	NEW	The Doors	Live At The Isle Of Wight Festival	Rhino
13	6	WH Lung	Incidental Music	Melodic
14	NEW	Prince	1999	Paisley Park
15	NEW	The Comet Is Coming	The Afterlife	Impulse
16	NEW	Pink Floyd	The Later Years: 1987 - 2019	Rhino
17	NEW	Claire	Immunity	Fader
18	NEW	Stereolab	Margerie Eclipse	Duophonic UHF
19	NEW	Stereolab	Sound-Dust	Duophonic UHF
20	NEW	Miles Davis	Early Minor	Sony Music CG

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COMPILATION CHART TOP 20

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



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

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	7	Slade Merry Xmas Everybody / BMG (ADA Arvato)
2	1	KSI Ft Rick Ross, Lil Baby & S-X Down Like That / BMG (ADA Arvato)
3	2	Endor Pump It Up / Defected (ADA Arvato)
4	3	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
5	5	Trevor Daniel Falling / Alamo (Empire)
6	4	Jorja Smith Ft Burna Boy Be Honest / FAMM (The Orchard)
7	13	East 17 Stay Another Day / London Music Stream (ADA Arvato)
8	6	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
9	RE	Jona Lewie Stop The Cavalry / Stiff (PIAS UK)
10	8	Freya Ridings Castles / Good Soldier (AWAL)
11	9	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
12	10	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
13	RE	Greg Lake I Believe In Father Christmas / Sanctuary (ADA Arvato)
14	NEW	Gerry Cinnamon The Bonny / Little Runaway (AWAL)
15	11	NSG Trust Issues / NSG (The Orchard)
16	17	Gerry Cinnamon Canter / Little Runaway (AWAL)
17	16	Adele Someone Like You / XL (PIAS Cinram)
18	RE	Frank Sinatra Jingle Bells / 4 Squared Ent. (The Orchard)
19	19	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
20	12	AJ Tracey & Skepta Kiss and Tell / Boy Better Know (The Orchard)
21	15	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
22	21	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
23	18	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
24	20	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
25	25	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
26	22	Wiley, Steffon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
27	23	Tyga Ft Offset Taste / Last Kings (Empire)
28	24	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
29	14	Xxxtentacion Bad Vibes Forever / Bad Vibes Forever (Empire)
30	28	Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Roberto Surace Joys / Defected (Defected)
2	14	OFB, BandoKay & Double Lz Ft S3 Once In A While / RatTrap Reality (RatTrap Reality)
3	4	Dave & J Hus Samantha / Tropics (Tropics)
4	6	Nafe Smalzl Bad To The Bone / Ozone (Ozone Music)
5	NEW	Austin McBroom Ft Ace Fam Giddy Up / The Ace Family (The Ace Family)
6	3	Essie Gang Ft SQ Diesel Pattern Chanel / Black Butter (Black Butter)
7	10	SL Tropical / SL (SL)
8	7	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
9	9	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
10	12	Fisher Losing It / Good Company (Good Company)
11	17	Jorja Smith & Preditah On My Mind / FAMM (FAMM)
12	8	J Fado Elevate / WEAREBLK (WEAREBLK)
13	18	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
14	15	Blanco Brown The Git Up / Broken Bow (BMG)
15	13	JB Scofield OK OK / JB Scofield (JB Scofield)
16	5	Bru-C & Simula You & I / Crucastr (Crucastr)
17	NEW	EXO Obsession / SM Ent (SM Ent)
18	RE	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
19	16	Sub Urban Cradles / NCS (NCS)
20	RE	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Luke Evans At Last / BMG (ADA Arvato)
2	NEW	JME Grime MC / Boy Better Know (The Orchard/Proper)
3	3	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
4	4	Rick Astley The Best Of Me / BMG (ADA Arvato)
5	2	Chris Kamara Here's To Christmas / So What? (NOVA Rom/Sony DADC UK)
6	5	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
7	6	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL/Proper)
8	7	Simply Red Blue Eyed Soul / BMG (ADA Arvato)
9	14	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
10	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
11	25	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
12	12	Fontaines DC Dogrel / Partisan (PIAS Cinram)
13	9	Peppa Pig My First Album / eOne (Entertainment One)
14	NEW	Marillion With Friends From The Orchestra / earMUSIC (Absolute/Sony DADC UK)
15	NEW	Jack Peñate After You / XL (PIAS Cinram)
16	8	Collabro Love Like This / BMG (ADA Arvato)
17	NEW	The Blue Nile Hats / Confetti (Proper)
18	NEW	The Blue Nile A Walk Across The Rooftops / Confetti (Proper)
19	17	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (ADA Arvato)
20	26	Arctic Monkeys AM / Domino (PIAS Cinram)
21	13	FKA Twigs Magdalene / Young Turks (PIAS Cinram)
22	NEW	Stereolab Sound-Dust / Duophonic UHF (PIAS Cinram)
23	NEW	Stereolab Margerine Eclipse / Duophonic UHF (PIAS Cinram)
24	22	Dido Still On My Mind / BMG (ADA Arvato)
25	NEW	Gun R3loaded / Silver Lining (ADA Arvato)
26	19	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
27	27	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)
28	NEW	The Blue Nile Peace At Last / Confetti (Proper)
29	NEW	Kate Rusby Holly Head / Pure (Pure)
30	NEW	Dollar Greatest Hits / Cherry Red (ADA/Proper)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Peppa Pig My First Album / eOne (eOne Music)
2	3	Amy Wadge Keeping Faith - Series 1 And 2 / Cold Coffee (Cold Coffee Music)
3	2	Ronnie Wood With His Wild Five Mad Lad - A Live Tribute To Chuck Berry / BMG (BMG)
4	NEW	Derek Ryan The Hits / Sharpe (Sharpe Music)
5	NEW	Friends Again Trapped And Unwrapped / Cherry Red (Cherry Red)
6	10	Gene Clark No Other / 4AD (XL Beggars)
7	NEW	Black Midi Live On Canal Street - NYC / Rough Trade (XL Beggars)
8	12	Richard Dawson 2020 / Weird World (Domino)
9	NEW	Felix White The Edge - OST / Noah Media Group (Noah Media Group)
10	17	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
11	RE	Little Simz Grey Area / Age 101 (Kobalt Music Group)
12	RE	Phil Campbell Old Lions Still Roar / Nuclear Blast (Nuclear Blast)
13	RE	Black Pumas Black Pumas / ATO (PIAS)
14	11	WH Lung Incidental Music / Melodic (Melodic)
15	RE	Black Midi Schlagenheim / Rough Trade (XL Beggars)
16	16	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
17	15	Show Of Hands Battlefield Dance Floor / Proper (Proper)
18	7	Danny Brown Uknowhatimsayinζ / Warp (Warp)
19	NEW	Marconi Union Dead Air / Just Music (Just Music)
20	18	Lankum The Livelong Day / Rough Trade (XL Beggars)

INDIE SINGLES & ALBUMS



EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	14	Tones And I Dance Monkey	Warner Music	WMG	30,549	+0%	1,408	770.23m	0%
2	3	9	Maroon 5 Memories	Polydor	UMG	20,718	+3%	1,194	534.86m	+3%
3	2	13	Post Malone Circles	Universal Music	UMG	21,243	+0%	1,202	520.80m	-3%
4	4	5	Dua Lipa Don't Start Now	Warner Records	WMG	23,330	+12%	1,318	506.95m	+11%
5	5	10	Regard Ride It	Ministry of Sound	SME	19,833	+5%	974	446.75m	+2%
6	7	22	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	15,331	+3%	1,070	413.80m	0%
7	8	17	Jonas Brothers Only Human	Polydor	UMG	11,446	+1%	678	413.63m	+3%
8	9	14	Ava Max Torn	Atlantic	WMG	11,689	+1%	820	405.09m	+2%
9	6	6	Coldplay Orphans	Parlophone	WMG	17,118	-5%	1,231	400.64m	-4%
10	10	23	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	16,508	-6%	1,377	361.10m	-6%
11	11	21	Kygo x Whitney Houston Higher Love	Columbia	SME	17,872	-5%	1,194	332.01m	-5%
12	13	11	Camila Cabello Liar	Syco	SME	11,571	+1%	913	304.17m	+2%
13	17	6	Meduza, Becky Hill &.. Lose Control	Polydor	UMG	14,554	+5%	912	281.76m	+3%
14	14	7	Ed Sheeran feat. Cam.. South Of The Border	Atlantic	WMG	13,593	0%	992	278.39m	-2%
15	16	30	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	10,593	-9%	1,191	272.62m	-3%
16	15	40	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	12,210	-2%	1,194	265.87m	-6%
17	12	22	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	7,031	-4%	484	263.17m	-12%
18	19	4	Black Eyed Peas, The.. RITMO (Bad Boys For ..	Sony Music	SME/UI	9,559	+12%	625	251.75m	+15%
19	20	12	Dermot Kennedy Outnumbered	Island	UMG	8,570	-4%	534	203.22m	-1%
20	18	21	Pink feat. Cash Cash Can We Pretend	RCA	SME	6,537	-8%	485	196.68m	-17%
21	22	17	Freya Ridings Castles	Universal Music	UMG	8,022	-5%	616	194.34m	-1%
22	21	8	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	8,114	+2%	497	191.56m	-4%
23	26	5	Riton x Oliver Helde.. Turn Me On	Ministry of Sound	SME	9,506	+5%	773	188.83m	+8%
24	25	4	Lizzo feat. Ariana G.. Good As Hell	WEA International	WMG	10,749	+6%	794	188.35m	+5%
25	24	42	Mabel Don't Call Me Up	Polydor	UMG	5,876	-9%	837	187.08m	0%
26	23	17	Tom Gregory Small Steps	Kontor Records	Ind.	4,612	+1%	293	176.32m	-6%
27	29	9	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,818	-3%	184	165.10m	+3%
28	27	18	Sam Smith How Do You Sleep?	Capitol Records	UMG	8,741	-6%	744	164.64m	-5%
29	112	24	Mariah Carey All I Want For Chris..	Columbia	SME	5,992	+173%	955	163.71m	+161%
30	131	24	Wham! Last Christmas	RCA	SME	6,456	+158%	1,052	161.30m	+185%
31	28	5	Mark Forster 194 Länder	SMD/Four Music	SME	3,296	+4%	204	159.61m	-4%
32	33	4	Selena Gomez Lose You To Love Me	Interscope	UMG	9,723	+4%	725	152.19m	+1%
33	31	8	Maitre Gims & Sting Reste	B1 Recordings	SME	2,530	-13%	194	148.12m	-3%
34	34	11	Tim Bendzko Hoch	SMD/Jive German	SME	2,769	-4%	204	147.89m	-1%
35	42	2	Younotus feat. Kelvi.. Seventeen	SMD/B1 Recordinç	SME	3,419	+7%	187	145.55m	+10%
36	35	11	Sia Unstoppable	RCA	SME	3,720	-5%	209	145.27m	-2%
37	30	23	Imagine Dragons Birds	Interscope	UMG	3,924	-9%	389	139.17m	-11%
38	46	2	Billie Eilish everything i wanted	Universal Music	UMG	6,917	+29%	737	139.12m	+13%
39	39	50	Dermot Kennedy Power Over Me	Island	UMG	3,011	-1%	558	138.11m	-1%
40	36	11	VIZE feat. Laniia Stars	Kontor Records	Ind.	4,046	+0%	262	138.07m	-7%
41	37	10	Faim, The Summer Is A Curse	Rise Records	Ind.	2,193	-1%	179	135.99m	-3%
42	43	4	Rea Garvey Let's Be Lovers Tonight	Polydor	UMG	1,956	-9%	168	131.86m	+1%
43	38	32	Lil Nas X Old Town Road	Columbia	SME	5,155	-5%	614	131.82m	-6%
44	49	41	Pink Walk Me Home	RCA	SME	4,424	-6%	739	130.75m	+10%
45	32	14	Lena & Nico Santos Better	Polydor	UMG	4,338	-6%	229	130.60m	-13%
46	45	60	Panic! At The Disco High Hopes	Atlantic	WMG	4,063	-2%	797	121.65m	-3%
47	47	7	Tiësto feat. Mabel God Is A Dancer	Universal Music	UMG	7,459	-2%	675	120.02m	-3%
48	40	35	Alec Benjamin feat. .. Let Me Down Slowly	Warner Music	WMG	3,427	-6%	441	117.72m	-14%
49	51	54	Ava Max Sweet But Psycho	Atlantic	WMG	4,972	-8%	983	117.02m	+0%
50	191	20	Band Aid Do They Know It's Ch..	Mercury	UMG	5,077	+137%	752	114.13m	+156%



UK SONGS

TW	ARTIST/TITLE
1	Stormzy Own It (feat. Ed Sheeran &...)
2	Tones And I Dance Monkey
3	Lewis Capaldi Before You Go
4	Dua Lipa Don't Start Now
5	Mariah Carey All I Want For Christmas Is You
6	The Weeknd Blinding Lights
7	Arizona Zervas Roxanne
8	Billie Eilish Everything I Wanted
9	Wham! Last Christmas
10	The Weeknd Heartless
11	Jax Jones & Ella Henderson This Is Real
12	Regard Ride It
13	Shakin' Stevens Merry Christmas Everyone
14	Selena Gomez Lose You to Love Me
15	The Pogues Fairytale Of New York
16	Lewis Capaldi Bruises
17	Ed Sheeran South Of The Border (feat....)
18	Endor Pump It Up
19	Meduza, Becky Hill & Goodboys Lose Control
20	Fredo Netflix & Chill

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A...
2	Various Artists Christmas Hits
3	Various Artists Now 100 Hits Christmas
4	Michael Bublé Christmas
5	Ed Sheeran No.6 Collaborations Project
6	D-Block Europe PTSD
7	Various Artists Frozen 2 (Original Motion...)
8	Coldplay Everyday Life
9	Tory Lanez Chixtape 5
10	Post Malone Hollywood's Bleeding
11	Summer Walker Over It
12	Billie Eilish When We All Fall Asleep...
13	Krept & Konan Revenge Is Sweet
14	The Game Born 2 Rap
15	Various Artists The Greatest Showman
16	Various Artists Top Boy (A Selection Of Music...)
17	Robbie Williams The Christmas Present (Deluxe)
18	Mariah Carey Merry Christmas
19	Aitch Aitch2O
20	Fabulous Summertime Shootout 3...

US SONGS

TW	ARTIST/TITLE
1	The Weeknd Blinding Lights
2	The Weeknd Heartless
3	Lil Baby Woah
4	DaBaby Bop
5	Arizona Zervas Roxanne
6	Trevor Daniel Falling
7	Billie Eilish Everything I Wanted
8	Bad Bunny Vete
9	Travis Scott Highest In The Room
10	Mustard Ballin' (feat. Roddy Ricch)
11	Roddy Ricch Tip Toe (feat. A Boogie Wit Da...)
12	Trippie Redd 6 Kiss (feat. Juice Wrld & YNW...)
13	Trippie Redd Who Needs Love
14	Juice Wrld & YoungBoy Never... Bandit
15	Post Malone Circles
16	Trippie Redd Hate Me (feat. YoungBoy Never...)
17	Chris Brown No Guidance (feat. Drake)
18	Trippie Redd Death (feat. DaBaby)
19	Fabulous Talk To Me Nicely (feat. Meek Mill)
20	YNW Melly Suicidal

US ALBUMS

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

UK PLAYLISTS

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



FREDO



POST MALONE



STORMZY



JAX JONES



DUA LIPA

UK SONGS

TW	ARTIST/TITLE
1	The X Factor Celebrities 2019 Run
2	Tones And I Dance Monkey
3	Lewis Capaldi Before You Go
4	Stormzy Own It (feat. Ed Sheeran & Burna Boy)
5	Dua Lipa Don't Start Now
6	The Weeknd Blinding Lights
7	Maroon 5 Memories
8	Jax Jones & Ella Henderson This Is Real
9	Endor Pump It Up
10	Tom Walker Better Half Of Me

UK ALBUMS

TW	ARTIST/TITLE
1	Coldplay Everyday Life
2	Various Artists Frozen 2
3	Robbie Williams The Christmas Present
4	Pete Tong & Hero Chilled Classics
5	Various Artists Now That's What I Call Music! 104
6	Rod Stewart You're In My Heart: Rod Stewart...
7	Lewis Capaldi Divinely Uninspired To A Hellish Extent
8	Michael Bublé Christmas (Deluxe Special Edition)
9	Elton John Diamonds
10	The Game Born 2 Rap

US SONGS

TW	ARTIST/TITLE
1	The Weeknd Blinding Lights
2	The Weeknd Heartless
3	Idina Menzel & Aurora Into The Unknown
4	Post Malone Circles
5	Maroon 5 Memories
6	Selena Gomez Lose You To Love Me
7	Tones And I Dance Monkey
8	Lizzo Good As Hell
9	Mariah Carey All I Want For Christmas Is You
10	Dan + Shay & Justin Bieber 10,000 Hours

US ALBUMS

TW	ARTIST/TITLE
1	Various Artists Frozen 2
2	Fabulous Summertime Shootout 3: Coldest...
3	The Game Born 2 Rap
4	Various Artists The Essential Now That's What I Call...
5	Michael Bublé Christmas
6	Pentatonix The Best Of Pentatonix Christmas
7	Griselda WWCD
8	Pink Floyd The Later Years: 1987-2019
9	Coldplay Everyday Life
10	Rittz Put A Crown On It



STREAMING

GLOBAL

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

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Mariah Carey All I Want For Christmas Is You
3	Arizona Zervas Roxanne
4	Billie Eilish Everything I Wanted
5	Wham! Last Christmas
6	Maroon 5 Memories
7	Dua Lipa Don't Start Now
8	The Weeknd Blinding Lights
9	Capital Bra Der Bratan Bleibt Der Gleiche
10	Regard Ride It
11	The Weeknd Heartless
12	Trevor Daniel Falling
13	Post Malone Circles
14	Lewis Capaldi Someone You Loved
15	J Balvin, The Black Eyed Peas Ritmo (Bad Boys For Life)
16	Blackbear Hot Girl Bummer
17	Lewis Capaldi Before You Go
18	Selena Gomez Lose You To Love Me
19	Ariana Grande Santa Tell Me
20	Travis Scott Highest In The Room

UNITED KINGDOM

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Lewis Capaldi Before You Go
3	Mariah Carey All I Want For Christmas Is You
4	Stormzy Own It (feat. Ed Sheeran & Burna Boy)
5	Wham! Last Christmas
6	Arizona Zervas Roxanne
7	Dua Lipa Don't Start Now
8	The Weeknd Blinding Lights
9	Billie Eilish Everything I Wanted
10	KSI, Lil Baby, Rick Ross, S-X Down Like That
11	Regard Ride It
12	Brenda Lee Rockin' Around The Christmas...
13	Ariana Grande Santa Tell Me
14	Michael Bublé It's Beginning To Look A Lot...
15	The Weeknd Blinding Lights
16	Blackbear Hot Girl Bummer
17	Lewis Capaldi Someone You Loved
18	Becky Hill, Goodboys, Meduza Lose Control
19	Band Aid Do They Know It's Christmas?...
20	The Pogues & Kirsty MacColl Fairytale Of New York

FRANCE

TW	ARTIST/TITLE
1	Gradur, Heuss L'enfoiré Ne Reviens Pas
2	Ninho, Sch Mayday (feat. Ninho)
3	Tones And I Dance Monkey
4	Gambi Popopop
5	Sch RAC
6	Angèle Oui Ou Non
7	Larry, Rk Woin Woin
8	Sch Cervelle
9	Sch Ça Ira
10	Gambi He Oh
11	Sch All Eyes On Me
12	Sch Petit Coeur
13	Aya Nakamura 40%
14	Maitre Gims, Sch Baden Baden
15	Naza Loin De Moi
16	Gradur Rari
17	47ter Côte Ouest
18	Gradur, Ninho Blh
19	Sch Interlude
20	Sch Tant Pis

GERMANY

TW	ARTIST/TITLE
1	Capital Bra Der Bratan Bleibt Der Gleiche
2	Apache 207 Roller
3	Tones And I Dance Monkey
4	Bausa, Joshi Mizu, Maxwell... Skifahren
5	Apache 207 Wieso Tust Du Dir Das An?
6	Apache 207 200 km/h
7	Rin Bietigheimication
8	Capital Bra, Lea, Samra 110
9	Azet, Miami Yacine Hayabusa
10	Veysel Sorry
11	Nimo Karma
12	Mariah Carey All I Want For Christmas Is You
13	Bausa, Rin Keine Liebe
14	Jamule, Luciano Athen
15	Wham! Last Christmas
16	Apache 207 Doch In Der Nacht
17	Apache 207, Sido 2002
18	Tyga Ayy Macarena
19	Trevor Daniel Falling
20	Ssio Huli



TRAVIS SCOTT



ARIANA GRANDE



TONES AND I



LEWIS CAPALDI



MARIAH CAREY

NETHERLANDS

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

NORWAY

TW	ARTIST/TITLE
1	Mariah Carey All I Want For Christmas Is You
2	Wham! Last Christmas
3	Tones And I Dance Monkey
4	Billie Eilish Everything I Wanted
5	Maria Mena Home For Christmas
6	Arizona Zervas Roxanne
7	Trevor Daniel Falling
8	The Weeknd Blinding Lights
9	Kurt Nilsen, The Norwegian... Himmel På Jord
10	Maroon 5 Memories

SPAIN

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

SWEDEN

TW	ARTIST/TITLE
1	Mariah Carey All I Want For Christmas Is You
2	Miss Li Lev Nu Dö Sen
3	Wham! Last Christmas
4	Tones And I Dance Monkey
5	Einar, Macky Tesla
6	The Weeknd Blinding Lights
7	Triad Tänd Ett Ljus
8	Adel, Dree Low No Cap
9	Michael Bublé It's Beginning To Look A Lot...
10	1Cuz, Einar, Yei Gonzalez Rakna Mina Dagar

UNITED STATES

TW	ARTIST/TITLE
1	The Weeknd Heartless
2	The Weeknd Blinding Lights
3	Arizona Zervas Roxanne
4	Post Malone Circles
5	Billie Eilish Everything I Wanted
6	Trevor Daniel Falling
7	Travis Scott Highest In The Room
8	Mariah Carey All I Want For Christmas Is You
9	DaBaby Bop
10	Juice Wrld, YoungBoy Never... Bandit

WORLDWIDE

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	The Black Eyed Peas, J Balvin Ritmo (Bad Boys For Life)
3	Karol G, Nicki Minaj Tusa
4	Christian Nodal De Los Besos Que Te Di
5	J Balvin Blanco
6	Rosalía, J Balvin Con Altura ft. El Guincho
7	Lil Nas X Old Town Road ft. Billy Ray Cyrus
8	Billie Eilish Everything I Wanted
9	Tainy, Anuel AA, Ozuna Adicto
10	Taylor Swift Live At The 2019 American Music Awards
11	Shawn Mendes & Camila Cabello Señorita
12	CantaJuego Chocolate
13	Billie Eilish All The Good Girls Go To Hell (Live From...)
14	Camilo, Pedro Capó Tutu
15	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
16	Selena Gomez Lose You To Love Me
17	Pedro Capó ft. Farruko Calma (Remix)
18	Prince Royce, Zion & Lennox Trampa
19	Maroon 5 Girls Like You ft. Cardi B
20	Shawn Mendes & Camila Cabello Señorita (Live From The AMAs/2019)

UNITED KINGDOM

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Wham! Last Christmas
3	ZieZie French Kisses ft. Aitch
4	Mariah Carey All I Want For Christmas Is You
5	Billie Eilish Everything I Wanted
6	Taylor Swift Live At The 2019 American Music Awards
7	Selena Gomez Lose You To Love Me
8	Lewis Capaldi Before You Go
9	Billie Eilish All The Good Girls Go To Hell (Live From...)
10	Lewis Capaldi Someone You Loved
11	Aitch Buss Down Ft. ZieZie
12	Lil Nas X Old Town Road ft. Billy Ray Cyrus
13	J Hus Must Be
14	Shakin' Stevens Merry Christmas Everyone
15	Maejor Thank You - 432hz
16	Post Malone ft. Swae Lee Sunflower
17	Hrvy Million Ways
18	Aul'ri Cravalho How Far I'll Go
19	Shawn Mendes & Camila Cabello Señorita (Live From The AMAs/2019)
20	Billie Eilish Bad Guy

UNITED STATES

TW	ARTIST/TITLE
1	Lil Baby Woah
2	Trippie Redd Death ft. DaBaby
3	Mustard Ballin' ft. Roddy Ricch
4	Taylor Swift Live At The 2019 American Music Awards
5	Christian Nodal De Los Besos Que Te Di
6	The Weeknd Heartless
7	Maroon 5 Memories
8	Lil Nas X Panini
9	Post Malone ft. Swae Lee Sunflower
10	Billie Eilish All The Good Girls Go To Hell (Live From...)
11	Jhené Aiko None Of Your Concern
12	Billie Eilish Everything I Wanted
13	Future Last Name ft. Lil Durk
14	Idina Menzel, Aurora Into The Unknown (From Frozen 2/...)
15	Chris Brown Heat ft. Gunna
16	Lil Nas X Old Town Road ft. Billy Ray Cyrus
17	Shawn Mendes & Camila Cabello Señorita (Live From The AMAs/2019)
18	Karol G, Nicki Minaj Tusa
19	Chris Brown No Guidance ft. Drake
20	The Weeknd Blinding Lights

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	ZieZie French Kisses ft. Aitch
2	Aitch Buss Down Ft. ZieZie
3	Hrvy Million Ways
4	Jax Jones, Ella Henderson This Is Real
5	Lil Nas X Panini
6	Lewis Capaldi Before You Go
7	JP Saxe If The World Was Ending ft. Julia Michaels
8	Lewis Capaldi Bruises (Official Video)
9	Meduza x Becky Hill x Goodboys Lose Control (Official Audio)
10	M Huncho, Nafe Smallz Thumb
11	Maejor Thank You - 432hz
12	Lil Tjay One Take (London Experience)
13	Camelphat, Jem Cooke Rabbit Hole
14	Tom Walker Better Half Of Me (Acoustic Video)
15	Alma Bad News Baby
16	Lewis Capaldi Bruises (Lyric Video)
17	Meduza x Becky Hill x Goodboys Lose Control (Official Video)
18	Lil Tjay FN (UK Remix - Official Audio) ft. DigDat
19	24kGoldn Dropped Outta College
20	Sam Fender Saturday



BILLIE EILISH



MAROON 5



LIL NAS X

FRANCE

TW	ARTIST/TITLE
1	Larry Woin Woin ft. RK
2	Maroon 5 Memories
3	M Pokora Tombé
4	Les Frangines Donnez-Moi
5	Maes Street
6	Eva, Kidaki Rodéo
7	Chily San Pellegrino
8	Lil Nas X Old Town Road ft. Billy Ray...
9	Chily Bina
10	Carla Bim Bam Toi

GERMANY

TW	ARTIST/TITLE
1	Fero47 Desolé
2	Mark Forster 194 Länder
3	Wham! Last Christmas
4	Maroon 5 Memories
5	Mariah Carey All I Want For Christmas Is You
6	Billie Eilish Everything I Wanted
7	Kerstin Ott Regenbogenfarben
8	Lil Nas X Old Town Road ft. Billy Ray...
9	Selena Gomez Lose You To Love Me
10	Sarah Connor Vincent

AUSTRALIA

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Taylor Swift Live At The 2019 American...
3	Billie Eilish All The Good Girls Go To Hell
4	Billie Eilish Everything I Wanted
5	Lil Nas X Old Town Road ft. Billy Ray...
6	Shawn Mendes & Camila Cabello Señorita (Live From The...)
7	Selena Gomez Lose You To Love Me
8	Post Malone ft. Swae Lee Sunflower
9	Post Malone Circles
10	Halsey Graveyard (Live From The...)

SPAIN

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

NETHERLANDS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Billie Eilish Everything I Wanted
3	Mariah Carey All I Want For Christmas Is You
4	Suzan & Freek Blauwe Dag
5	Post Malone Circles
6	Souff Trouw Haar
7	Billie Eilish All The Good Girls Go To Hell
8	Wham! Last Christmas
9	Lil Nas X Old Town Road ft. Billy Ray...
10	Suzan & Freek Als Het Avond Is

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	11	7	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
2	20	3	M-22 Ft Arlissa & Kiana Ledé Eyes Off You / Island
3	7	4	Spada Vs. Prezioso Tiger / Ego Italy
4	5	5	Seamus Haji Boogie 2Nite / Glitterbox
5	15	5	Esquire Ft Sash Sings Teardrops / New State
6	16	3	Kamille Ft Wiley Don't Answer / Pure Cut
7	18	4	Kristine W Feel What You Want / Champion
8	17	5	Breathe Carolina Too Good / Spinnin'/Big Beat
9	14	4	Next Habit U Got Me / Perfect Havoc
10	27	3	Clubland Let's Get Busy / Btech
11	19	4	Ricky Castell Dangerous / Strange Love
12	13	4	Music P & Marque Aurel Deep Downtown / Pump It Suzi
13	25	4	Martin Badder Lost Control / Bmkltsch
14	36	2	Ultra Funkular Sound Never Runaway From You / Ultra Sound Digital
15	23	3	Vintage Culture, Fancy Inc In The Dark / Spinnin'
16	RE	11	Roberto Surace Joys / Defected
17	1	5	Jax Jones Ft Ella Henderson This Is Real / Polydor
18	NEW	1	Pet Shop Boys Ft Years & Years Dreamland / X2
19	30	2	YouNotUs x Janieck x Senex Narcotic / B1
20	31	2	Usai I'm So Crazy / Strange Love
21	22	4	Tom & Collins Bad Tattoo / Deux Trois
22	NEW	1	Tom Walker What A Time To Be Alive / Relentless
23	29	2	Kharfi Ft Jade Million Don't Waste My Time / Ego Italy
24	NEW	1	Kim Kaey The One / Sprs
25	40	2	Arlissa Running / Def Jam
26	2	3	Karen Harding x Who I Don't Need Love / Ultra
27	NEW	1	Bad Milk Ft BB Diamond Afterhours / Twin
28	NEW	1	Billy Da Kid Ft... You Get What You Give (Music In You) / New State
29	NEW	1	Glovibes Ft Ellis Miah It's Yo Time / Bonanza
30	28	4	Kachina Ft Nikki Marie A Girl Like Me / Nexgen/Affectionat

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	23	2	Endor Pump It Up / Defected
2	8	4	Ed Sheeran Ft Camila... South Of The Border / Asylum
3	15	3	M-22 Ft Arlissa & Kiana Ledé Eyes Off You / Island
4	10	7	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
5	7	3	Georgiá Never Let You Go / Domino
6	13	2	Dua Lipa Don't Start Now / Warner
7	25	2	Kamille Ft Wiley Don't Answer / Pure Cut
8	12	3	Next Habit U Got Me / Perfect Havoc
9	16	4	Kesha Ft Big Freedia Raising Hell / RCA
10	26	2	5West Stars About You / 2220
11	NEW	1	CamelPhat Ft Jem Cooke Rabbit Hole / RCA
12	24	2	I Am Boleyn Too Much / Bright Star
13	19	2	Niall Horan Nice To Meet Ya / Capitol
14	20	3	Nathan Dawe & Jaykae Flowers / Atlantic
15	17	3	Roberto Surace Joys / Defected
16	NEW	1	EDDB Ft The Flirtations, Kaos ... Make It Rain / Shlepp
17	1	3	Sam Smith I Feel Love / Capitol
18	NEW	1	Galantis & Dolly Parton Ft Mr. Probz Faith / Big Beat
19	NEW	1	Charli XCX White Mercedes / Asylum
20	27	3	Kiesza Sweet Love / Zebra Spirit Tribe
21	2	5	DJ Spoony Ft Sugababes Flowers / Since 93
22	NEW	1	Tom Walker What A Time To Be Alive / Relentless
23	NEW	1	Katy Perry Harleys In Hawaii / Capitol
24	NEW	1	Sheppard Die Young / Decca
25	28	3	Jonna I Come Alive / White Label
26	NEW	1	Kendra Erika A Deeper Love / Dauman
27	4	4	Pet Shop Boys Ft Years & Years Dreamland / X2
28	30	2	The Sleazy Hippie Ft Rea Believe / Get Together/Dgtlbeats
29	NEW	1	Hrvy Million Ways / Virgin
30	22	8	Jax Jones Ft Ella Henderson This Is Real / Polydor

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Krept & Konan Ft Wizkid G Love / Virgin
2	1	6	Travis Scott Highest In The Room / Cactus Jack/Epic/Grand Hustle
3	6	4	Poundz Opp Thot / Disturbing London
4	8	4	Xone x Smash x King Bubba FM Bring De Heat / 1 2 One
5	5	3	Megan Thee Stallion x VickeeLo Ride Or Die / Capitol
6	9	4	Wauve Sweet Time / Virgin
7	3	6	Fabulous Ft Jeremih & Davido Choosy / Def Jam
8	4	6	Kamille Ft Wiley Don't Answer / Pure Cut
9	10	2	Gavin Foord & Jojo F Too Good / Garage Shared
10	12	3	Lil Baby Woah / Motown/Quality Control
11	14	7	Aitch Ft ZieZie Buss Down / Since '93
12	NEW	1	Stormzy Ft Ed Sheeran & Burna Boy Own It / Atlantic/Merky
13	19	3	J Hus Must Be / Black Butter
14	20	2	Krept & Konan Ft D-Block Europe & Ling Huisse Tell Me / Virgin
15	7	8	Melisa Whiskey Ft Mystro Ajeh / 9th Wunder
16	NEW	1	Rema Lady/Rewind / Mavin/Jonzing World
17	13	6	Zedd & Kehlani Good Thing / Interscope
18	NEW	1	Tory Lanez & T-Pain Jerry Sprunger / Virgin
19	NEW	1	Russ MB & LD OMG / Virgin
20	16	2	Geko x Stefflon Don x Deno x Dappy Link Up / 3 Beat



KREPT & KONAN

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	CamelPhat Ft Jem Cooke Rabbit Hole
2	Lowsteppa Sunshine
3	Jack Wins Ft Rothwell Familiar Strangers
4	Friction Good To Me
5	Krystal Klear Entre Nous
6	Gorgon City Roped In
7	WHO House Of WhO
8	Goom Gum It's A Lot
9	Stray Beast Oh Lord
10	Harris & Hurr Back & Forth
11	Skream Ectogazm
12	Icarus Ft Nathan Ball Meet Me There
13	Franky Wah Ft Jessie Ware Time After Time
14	Theo Kottlis Clear
15	Scott & Leon Ft Dane Bowers Voodoo
16	Leftwing: Kody Missing (Should've Known It)
17	Ada Push It
18	Chris Lake & Solardo Feel Your Body
19	Rogerserventytwo & Rebecca Ferguson I'll Be There
20	Route 94 Close

Endor roars to the club pop summit ANALYSIS

BY ALAN JONES

Seven weeks ago, Pump It Up came agonising close to topping the Upfront club chart but had to settle for a No.2 peak for **Endor**, aka Brighton DJ Dan Hardingham. Since then, the track has gone from strength to strength on the OCC chart where, at the time of writing, it looks like it might make the Top 20 this week. It has also belatedly sparked the track into Commercial Pop action. It leaps to the top of said chart this week. It's arrival at the summit comes five years after Endor topped the Upfront No.1 as a mixer when he provided his twist on The Writers Block's (TWB), Don't Look Any Further.

Nine months after landing his first Upfront No.1 as an artist with Bug A Boo which leans heavily on Destiny's Child's 1999 Top 10 hit of the same name, Dutch recording artist, producer and DJ **Joe Stone** returns to the summit with his funky house cut Nothing Else (When I Think Of You), which is based on Janet Jackson's 1986 smash, When I Think Of You. Nothing Else... provided Stone's first Commercial



Pop No.1 four weeks ago, and slipped as far as No.20 on that list before being serviced in a new Qubiko mix which has helped it rally to No.4.

Krept & Konan top the Urban club chart for the fourth time in their career with G Love, the second single from their recent No.5 album, Revenge Is Sweet. The London rappers previously topped with Freak Of The Week in 2015, with 2017 promo Wo Wo Wo/For Me, and with Pour Me Another – which was No.1 exactly a year ago. G Love also features rapper WizKid – his first No.1

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



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.

GO TO

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.

GO TO

www.musicweek.com/jobs/read/music-supervisor-producer

SKEET / KAYE / HOPKINS
Accounting for talent

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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Head of Events

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THAT WAS THE Music Week THAT WAS

This week 10 years ago...



ALLEN'S KEY
Music Week celebrated a blockbuster 12 months for Lily Allen, with *It's Not Me, It's You* one of the year's big sellers. Not that 2009 passed without controversy; Allen had her US visa revoked and quit social media after a row over file-sharing. Still, Parlophone president Miles Leonard dubbed her "artist of the decade".

TOP STORY
MATTERS OF FACT
 With the industry in the grips of a piracy epidemic, the biz went on a charm offensive to win consumers over to legal services. Universal boss David Joseph and then-Mercury GM Niamh Byrne unveiled what would become the Music Matters campaign, producing animated films about artists' musical legacies. The picture has certainly improved since then, although Spotify's UK launch the same year may also have been a factor...

THIRTY HIT
 The BRITs are currently revamping for 2020, but back in 2009 awards bosses were celebrating the show's glorious (and not-so-glorious) history with a TV special to mark its 30th edition. And yes, Fox & Fleetwood did get a shout-out. "BRITs folklore is that we have the good, the bad and the ugly and we can't help that," said Maggie Crowe.

Also inside... The **Music Week Awards** announced a move to a new venue, the Park Lane Hilton, and introduced 16 fresh categories for 2010... **Myspace** unveiled a new look aimed at winning users back from **Facebook**... Books and music retailer **Borders** was searching for a new owner after falling into administration, blamed on the move away from physical products... The biz was bemoaning a poor showing for UK acts in the **Grammy** nominations... **Peter Kay's All Star Band** had the No.1 single with The Official BBC Children In Need Medley while **Susan Boyle's** *I Dreamed A Dream* stayed the No.1 album...

THE AFTER SHOW

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

THIS WEEK: **Simon Dunmore**, CEO and founder, **Defected Records**

■ INTERVIEW: ANDRE PAINE

Defected Records is marking 20 years of dance anthems from the likes of **Roger Sanchez**, **Bob Sinclar** and **CamelPhat & Elderbrook**. Here, former A&M exec and DJ **Simon Dunmore** looks back at the hit-making history of the label he launched in 1999, calls out the majors for poaching his acts and admits to still going raving in his sixth decade...

I had to choose between DJing and dry-cleaning....

“That was the first job I had when I left school. I was DJing at the time and collecting records. My boss told me to take my enthusiasm with music and the scene more seriously. He was gently pushing me out the door! It was hard to be a professional DJ back in those days, and it’s probably hard to be a professional DJ in these times. I’m sure there are plenty of people that also have to work nine to five and just grab sleep when they can. When you’re younger, you can probably style it out much more than I can at my age. Even though I’m 57 now, I still count myself as really lucky that my passion can actually be my employment.”

The first rule of business is to stay in business...

“We’ve had our ups and downs, the music industry’s had its challenges. Lots of labels have gone out of business, lots of music institutions and High Street retailers. We’ve had to be very nimble and change course really quickly as market forces have changed. The streaming world works really well for us. The income that’s coming in is enabling us to reinvest in artists, events and making our engagement with our community very broad. It’s giving us a new lease of life in a new order.”

Your talent is always being poached...

“It’s something that is a challenge for us is. It is a bit annoying that we put people into the shop window, and then everybody gets their chequebook out and tries to coerce artists away from us. But that’s the way of the world. If you’re a football team, unless you’re in the top five your talent is always in the shop window. But it gives us an incentive to go out there and find new talent. And even though CamelPhat did leave Defected to go to Ministry Of Sound, their biggest record is still Cola [with Elderbrook]. Even with all of the weight that Sony is able to put behind the releases, their biggest streaming record by some considerable distance is the record we released.”

The Instagram generation of DJs are not ‘faceless’...

“People can now promote themselves in a very proactive



Simon says:
Simon Dunmore

PHOTO: Harris Nukem

“It’s annoying that everybody gets their chequebook out and tries to coerce artists away from us”

way. Peggy Gou hasn’t had a hit, but she has a million followers on Instagram. In time, she will get huge streaming numbers, maybe in the absence of radio, because she has such a devoted following and she’s able to communicate with them. She’s the real deal, I don’t think anything is contrived. That’s why it resonates so well with her audience. My daughter, who’s 18, is obsessed with her.”

I still have some big nights out...

“My staff think I’m a little strange, because I still enjoy going out and I still DJ. I still go and watch other DJs and consume music like I’m an 18-year-old. I think that that’s actually probably quite key to our success, that I still have that enthusiasm. I still have that passion to discover music and to want to tell people about it. Sometimes people get to 40 years old and they lose that passion – they get a little bit tired. I’ve never been affected by that, for which I’m really grateful.”

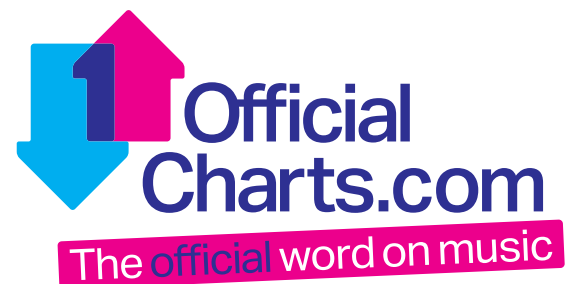
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