

Music Week

Inside the business of music. Established 1959

"THE
IMPOSSIBLE
IS NOW A
THING"

A VERY CAPALDI CHRISTMAS

JOIN OUR
ARTIST OF THE YEAR
LEWIS CAPALDI
FOR A FESTIVE BONANZA STARRING...
NOEL GALLAGHER
SPICE GIRLS • MABEL
SAVAN KOTECHEA

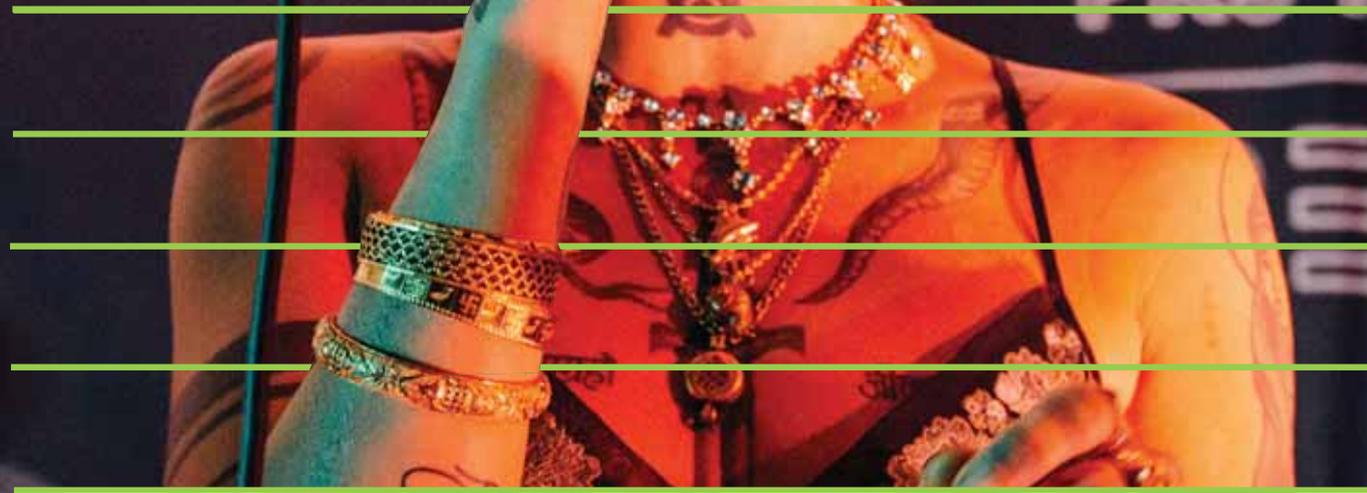


WHAT NEXT FOR
PHYSICAL MUSIC?

WHY AN INFERNO SPARKED AN
ARTIST RIGHTS REVOLUTION

HOW INSTAGRAM &
TIKTOK RULED POP

FOR MUSIC



Here's to all our members and their outstanding achievements in 2019.

Once again, a record-breaking year for *PRS for Music* and that is down to our exceptionally talented membership.

We are proud to represent the rights of such passionate music creators.

We hope the New Year brings with it the spirit of collaboration, the gift of more great music, and even more success for our members across the globe.

Merry Christmas, from everyone at *PRS for Music*.

BECAUSE MUSIC MATTERS



Welcome to the music week...

A time for forgiving



It's the season of peace on earth, but that is not the story of the music industry's 2019. Depending on your perspective, this has either been a vintage year or an *annus horribilis* for music biz rows. Whether it's Taylor Swift's dispute with Scott Borchetta and Scooter Braun; the indie's complaints about Universal and Tencent; or Spotify versus the songwriters (or Warner Music or Apple or...), the illusion of the music community's united front has been well and truly shattered.

During the pre-streaming slump, there was solidarity within the biz, as companies and executives clubbed together in the face of an extremely challenging environment. But now that the biz is once again awash with cash – this time with the sort of profit margins that would have been dismissed as the stuff of a madman's dreams back in the '90s – that togetherness is being challenged.

It's no real surprise that Spotify have been at the heart of so many disputes this year. The streaming service began as a start-up, rapidly became the market-leader and now finds itself the subject of intense competition. Now it's a public company, it does what most public companies do: seek out the biggest possible prize by using every bit of leverage it has. When the biz was in the doldrums, neither the prize nor the leverage were big enough to justify such disputes. Today, both have been super-scaled, which means some are prepared to ditch successful partnerships and long alliances at the first drop of a hefty cheque.

This may just be the festive spirit(s) talking, but does it have to be this way? Despite the recovery, there are still industry-wide issues that need solving, and are only likely to be fixed by working together. Artists and songwriters, for so long the Bob Cratchits of the biz hoping for a few crumbs from the table, are now reasserting their rights and, while others in the industry might lose out slightly by helping them out, it seems likely everyone would benefit in the long run. After all, the ghosts of the music industry past will tell you that everything is cyclical. The boom years won't last forever so instead, why not plan ahead and extend the season of 'good will to all' into 2020 and beyond? Merry Christmas!

Mark Sutherland, Editor
mark.sutherland@futurenet.com



MusicWeek
16.12.19

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ENDGAME

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"I'm not ready to be just another of your mistakes"

EDITORIAL

EDITOR Mark Sutherland
mark.sutherland@futurenet.com

DEPUTY EDITOR George Garner
george.garner@futurenet.com

NEWS EDITOR Andre Paine
andre.paine@futurenet.com

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

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

DESIGN DIRECTOR Pio Blanco
pio.blanco@futurenet.com

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

CHART CONSULTANT Alan Jones

CONTRIBUTORS

Emmanuel Legrand (US),
Paul Stokes (elf herding)

COMMERCIAL

AD DIRECTOR Kate Colgan
kate.colgan@futurenet.com

SALES EXECUTIVE Alice Dempsey
alice.dempsey@futurenet.com

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

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

SUBSCRIPTION SALES 0330 390 6720

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

MANAGEMENT

SENIOR VICE PRESIDENT, CONTENT Chris Convey

BRAND DIRECTOR Simon Lodge

UK CRO Zack Sullivan

COMMERCIAL DIRECTOR Clare Dove

HEAD OF PRODUCTION US & UK Mark Constance

HEAD OF DESIGN Rodney Dive

COMMERCIAL FINANCE DIRECTOR Dan Jotcham

INTERNATIONAL

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

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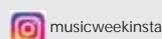
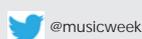
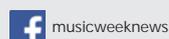
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Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Laskin-Brand
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THE BIG STORY

Magic man: Charles Caldas exits Merlin having 'changed perception' of indie sector

Outgoing CEO took on Spotify, YouTube and others and will soon return to music, while Merlin could turn to youth for digitally-focused future

— BY BEN HOMEWOOD —

Outgoing Merlin CEO Charles Caldas has told *Music Week* that his 12-year tenure has proved that he's "not afraid of butting heads with people when I need to".

Caldas announced his exit in June, and steps down this month having overseen rapid growth from Merlin's inception in 2007. Established by a group of indie sector heavyweights including AIM founder Alison Wenham and Beggars Group chairman Martin Mills, the digital rights agency has distributed more than \$2 billion (£1.5bn) to its members and has negotiated industry-shaking agreements with a range of platforms including Spotify, YouTube, Facebook, SoundCloud and Pandora.

Some of Merlin's biggest moments to date include securing equity in Spotify before it launched in 2008 (it sold its stake in 2018) and its role in the Warner Music/Parlophone divestment process in 2017.

"We had early blue sky projections about turning over around £10 million a year and we did that within the first year," said Caldas. "If I'd said that within 10 years we'd be on our way to our first billion, people would have locked me up! Clearly, Merlin has resonated, and not only with the independent labels."

Merlin's membership encompasses more than 22,000 independent labels and distributors, and this year saw 141 new members join, the most since launch.

Merlin's new CEO will be unveiled in January and Caldas – who plans to take some time out before returning to the music business – said he's leaving behind a solid foundation.

"The next wave of challenges are really more about, 'What is the new disruption?'" he said. "How do you deal with TikTok or whatever the next version is? What's the value proposition and how do you license that? How do you properly establish a global value chain in emerging markets?"

Caldas said that, "As long as big, major labels and companies are trying to do the best they can, there will be commercial tension."

He believes Merlin would benefit from a younger incumbent in the future. "It points in directions that maybe need a brain more attuned to the next wave of technology, more digitally native than I am," he suggested. "There's no shortage of things to do."

Caldas said that Merlin has been a gamechanger in the business: "It has certainly played a large role in changing the perception of the value proposition in the independent sector and delivered a lot of money and opportunity."

He added that its fearless approach paid dividends from the very start. "Independents were facing a world where the value of their music was being suppressed, and the fact that Spotify were actually coming to us and asking to be involved made me think something

was happening," he said.

Caldas said he and Merlin were operating at a time when "there were two parallel music industries" and emerging platforms were giving more favourable deals to major music companies.

"Indies were being told it was a nice promo opportunity and they should just be happy to be on a platform next to the Backstreet Boys," he said. "There were some real battles, with MySpace, Rdio, Google and the very early part of YouTube, where they had done sweet deals with the majors, and independents were pushed off to one side."

Caldas said such battles need to be fought in each emerging music market as it develops. This month, Merlin inked a deal with African streaming service Boomplay, which has 62m users.

"There's so much data now that tangibly shows how independents have thrived, particularly since streaming," he said. "Look at how much better independents do on streaming platforms than they ever did in the physical marketplace. Look where commercial success is coming from in the charts, it's not just three companies."

The market, Caldas argued, is significantly more competitive than it was at Merlin's inception, a direct result of its work. "We were open early on and were willing to stand up to MySpace and YouTube, to take on companies like Limewire and sue them in parallel to what the majors were doing and we were fearless."

Caldas described the outcome of the Warner Music divestment process as "a great result".

"Those who acquired things through those divestments have done very well and, as the digital market grows and catalogue is performing better and better, those transactions are starting to look like they were a fantastic deal for those labels," he said.

But he reserved special praise for the sale of Merlin's Spotify equity (for a reported \$100m), calling it "the icing on the cake".

"The way we liquidated those shares and got that money out within a week of it hitting our bank account really pleased me," he said.

"That highlights the indie sector's commitment to transparency, doing the right thing and having an ethical approach."

Indie club: Charles Caldas is to take a break from the biz after stepping down this month



PHOTO: Magnus Arreavad

RIP 2019

Lest we forget...

Ginger Baker, artist
David Berman, Silver Jews
Hal Blaine, artist
Irving Burgie, songwriter
Michael Busbee, songwriter
Cadet, artist
Dick Dale, artist
Doris Day, artist
Trevor Engelbrektson, artist
Roky Erickson, artist
Stephen Fitzpatrick, Her's
Keith Flint, artist
Steve Forster, live executive
Jay Frank, executive
Marie Fredriksson, Roxette
Ian Gibbons, artist
Joao Gilberto, artist
Tony Hall, executive
Eric Haydock, The Hollies
Mark Hollis, artist
Martin Hooker, executive
Nipsey Hussle, artist
Dr John, artist
Daniel Johnston, artist
Larry Junstrom, artist
Audun Laading, Her's
Dave Laing, journalist
Chris Meredith, agent
John Myers, radio executive
Art Neville, artist
Jessye Norman, artist
Rob O'Shea, venue operator
Ric Ocasek, The Cars
Kenneth Pitt, artist manager
Nik Powell, executive
Andre Previn, conductor
Les Reed, songwriter
Elliot Roberts, artist manager
Ranking Roger, artist
Kim Shattuck, The Muffs
Rebecca Sichel-Coates, executive
Robert FX Sillerman, executive
Andrew 'Greedy' Smith, artist
Shawn Smith, artist
Joe Smith, executive
Larry Taylor, artist
Peter Tork, The Monkees
Lauren Valencia, artist manager
Scott Walker, artist
Juice Wrld, artist
Philippe Zdar, Cassius

TALENT

Zervas deal: Columbia plots huge 2020 for breakout star

Following a bidding war among major labels, US rapper Arizona Zervas is targeting new chart peak for self-released hit *Roxanne*

BY ANDRE PAINE

Columbia is targeting further streaming growth for viral star Arizona Zervas, whose single *Roxanne* is pushing for No.1.

Following a bidding war, the Sony label signed the US rapper last month after he entered official charts internationally without a record deal.

“What Arizona has cultivated on his own with his team is an incredible result, building to a place of hitting No.1 on Spotify globally,” said Olly Rice, Columbia head of marketing. “Our role now is to tell his story to a wider audience.”

Zervas has 23,137,025 monthly listeners on Spotify, while *Roxanne* has 162,992,567 streams.

“He’s now in the Top 100 most listened-to artists on Spotify globally,” said Rice. “These numbers are building and it sets the stage perfectly for us to present him as one of 2020’s most exciting artists.”

“*Roxanne* still has huge growth potential,” said Adam Read, Deezer’s UK & Ireland music editor. “We’re seeing this in our data – the track’s growth week-on-week is massive and showing absolutely no signs of slowing down.”

Columbia has taken the single from the UK Top 30 to a peak of No.5. *Roxanne* has sales to date of 135,412, according to the Official Charts Company.

It has been playlisted at BBC Radio 1, Kiss and Capital. “As the record started to build on streaming platforms, radio was quick to follow,” said Rice. “The record is building incredibly well across all metrics and we are working towards a peak position for the single in the near future.”

In the Arizona:
Arizona Zervas



While the track’s ascent has been halted by Christmas songs, it still has the momentum to potentially reach the summit.

Rice stressed that Zervas has several other songs with significant streaming numbers, including *No I In Team* (25,637,670 Spotify streams), *FML* (12,475,422), and *Drinking Problem* (6,948,993).

“He’s been building this engaged core audience for several years,” he said. “The fact that plays from the collection are so high across all streaming services shows the level of engagement.”

Deezer said 35% of streams for Arizona Zervas are for tracks other than the hit. Read suggested that it “shows a massive opportunity for Arizona to establish himself as a full artist proposition”.

Around 1.4m TikTok videos have so far been created featuring *Roxanne*. The platform (see page 30) helped drive early streaming spikes for the track.

“TikTok was obviously an amazing touchpaper for the track and we will continue to engage with them as the track continues to grow,” said Rice.

“We saw *Roxanne*’s organic streams quickly pick up after the track started trending on TikTok,” said Read. “We supported it early on across our biggest UK playlists, both locally and globally, including our flagship Deezer Hits UK. This meant the song connected with a wider audience even faster.”

Zervas is now set to build on his UK breakthrough. “We have some exciting plans for promo and live,” said Rice. “We’re looking forward to having him in the UK in the very near future.”

OLD JOB, NEW JOB

Some of the year’s key moves...

TONY HARLOW

Old Job: President, WEA
New Job: CEO, Warner Music UK



MICHAEL DUGHER

Old Job: CEO, UK Music
New Job: CEO, Betting and Gaming Council

JEFF VAUGHN

Old Job: VP, A&R, Artist Partner Group
New Job: President, Capitol Records

JESSICA CARSEN

Old Job: Director of communications, The Times and Sunday Times
New Job: SVP communications, Sony Music UK

DAVID MARTIN

Old Job: Director, Dimensions Festival
New Job: GM, Featured Artists Coalition

GUY MOOT

Old Job: UK MD and president, worldwide creative, Sony/ATV
New Job: CEO/co-chair, Warner Chappell

FIONA MCAULEY

Old Job: Senior digital marketing

manager, Polydor

New Job: Head of digital – UK music, YMU Group

TOM HOARE

Old Job: Head of digital marketing, Universal Pictures

New Job: Head of digital, Syco Music



ALEX LUKE

Old Job: Global head of programming and content strategy, Amazon Music

New Job: SVP, digital content, SiriusXM/Pandora

RUBY CHOU

Old Job: MD, Money101 Taiwan

New Job: MD, Warner Music Taiwan

ADRIAN NUNEZ

Old Job: Director, business and legal affairs, Ultra

New Job: VP, creative A&R, Sony/ATV

ROBIN DAVIES

Old Job: VP, head of business operations, Kobalt

New Job: Head of international, GM, AMRA



PAUL SMITH

Old Job: Creative director, Warner Chappell Music

New Job: VP, A&R and international songwriters, Warner Chappell Music

DANA BAXTER

Old Job: VP, communications and influencer relations, Essence

New Job: SVP, corporate communications, Sony/ATV

SHANI GONZALES

Old Job: Co-head of A&R, BMG US/UK

New Job: Head of international, EVP, A&R, US, Warner Chappell Music

AARON BOGUCKI

Old Job: VP, digital marketing, AWAL

New Job: VP, marketing, AWAL

LUCY DICKINS

Old Job: Agent, ITB

New Job: Agent/head of UK music, WME

JOHN SAUNDERSON

Old Job: Head of A&R, Notting Hill Music

New Job: Head of publishing and management, Ostereo

THOMAS HAIMOVICI

Old Job: A&R, BMG

New Job: Senior A&R consultant, Virgin EMI



AMY OLDHAM

Old Job: Head of arts and culture, Dice UK

New Job: MD, Dice UK

SAM POTTS

Old Job: Head of radio promotions, Columbia Records

New Job: VP, promotion, AWAL

MARK CAVELL

Old Job: US label head, COO international, Sony Masterworks

New Job: President, Sony Masterworks

JOHN CLIFFORD

Old Job: SVP, global – sales, marketing and repertoire, BMG Production Music

New Job: EVP and global MD, BMG Production Music

KEVIN GORE

Old Job: President, Arts Music, Warner Music Group

New Job: President, global catalogue, recorded music, Warner Music Group



TWEETS OF THE YEAR

The past 12 months in 280 characters...

 **@JackieEyewe**
 I'm actually so happy Giggs is nominated for a BRIT Award. South London's Prime Minister (**Jackie Eyewe, Atlantic**) **Saturday, January 12**

 **@linzisymons**
 Just watched the #FyreFestival Doc. This is so unbelievable it cannot be real. YOU WERE GOING TO DO WHAT FOR A TRUCKLOAD OF EVIAN WATER??! (**Linzi Symons, BBC Radio 1/Xtra**) **Sunday, January 20**

 **@LailahODonnell**
 I'm skipping all second line email niceties. I'm sick of it, you're sick of it, and I can't face another year of trying to say 'Hope you're well' in different ways Okay? (**Lailah O'Donnell, Universal Music UK/Spinefarm**) **Thursday, January 23**

 **@default_this**
 Just left my house and walked half way down the street before I realised I had a mouth full of mouthwash neighbourhood cat silently judging as I discreetly spit it out. (**Kelly Bennaton, DHP Family**) **Wednesday, March 6**

 **@aartipopatx**
 Honestly everyone can go fuck themselves today (**Aarti Popat, Imran Malik Publicity**) **Monday, March 25**

 **@JulieAdenuga**
 I'd like to shoot a documentary with people who knew about their surprise party before it happened but have never told anyone. (**Julie Adenuga, Beats 1**) **Saturday, March 30**

 **@petedoherty**
 Zeus and Narco had the cute wee verminous Shnuffle shuffle Pig of the Hedge in their gobs and I wrapped my hand in a t-shirt and freed the wee bugger and got a tiny cut... (**Pete Doherty, artist**) **Tuesday, April 30**

 **@leoniemaycooper**
 Has an opera singer ever written a tell-all memoir called Access All Arias and if not why not? (**Leonie Cooper, journalist**) **Wednesday, May 8**

 **@Megwam**
 Sitting at Victoria watching the entire music industry pass through. Lots of sore heads this morn by the looks of things #MusicWeekAwards (**Megan Page, Record Store Day UK**) **Friday, May 10**

 **@Pursehouse**
 Just read a dissertation about Sentric Music where at one point I'm referred to as 'Simon Pursehead' and tbh I'm contemplating a full rebrand. (**Simon Pursehead, Sentric Music**) **Friday, May 17**

#1 TWEET



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

 **@DJSemtex**
 I love Croydon. But it is shit for phone reception. (**DJ Semtex, Capital Xtra/Sony Music UK**) **Thursday, June 6**

 **@LilNasX**
 I JUST HIT A MILLION FOLLOWERS ON TWITTER!! THIS IS THE GREATEST ACCOMPLISHMENT OF MY LIFE! (**Lil Nas X, artist**) **Sunday, June 9**

 **@AnnieMac**
 My six-year-old kid said 'are u dumb' to me today. (**Annie Mac, BBC Radio 1**) **Monday, July 22**

 **@JennaFKnight** Only another 30 years before I can retire and work in M+S (Per Una section, obs) part time and just stand by the till gossiping all day. Something to aspire to. (**Jenna Knight, Jenna Knight PR**) **Tuesday, July 23**

 **@dexbats**
 Why do dance duos always look like they're in Music Week announcing their new independent plugging company? (**Dexter Batson, Spotify**) **Friday, August 16**

 **@WileyUpdates**
 Don't mind me people I'm just ice skating round Lee valley ice rink in my Bauer Turbos flickin' up ice at couple label bosses (**Wiley, artist**) **Monday, September 16**

 **@hollieboston**
 why isn't there more chat about the boy from Black Midi's terrible, excruciating looking somersault at the Mercurys??? (**Hollie Boston, Polydor**) **Friday, September 20**

 **@slowthai**
 No Boris Johnsons were hurt in the making of this Slowthai performance. I don't condone violence in any form. (**Slowthai, artist**) **Friday, September, 20**

 **@lighthousefamily**
 We think we need to send the Houses Of Parliament some Lighthouse Family CDs so they can chill the fuck out. (**Lighthouse Family, artist**) **Saturday, September 28**

 **@rob_chute**
 Hope no labels actually read my artist reports, as have almost certainly just sent round a link to Dido's 'no angel' by mistake. (**Rob Chute, Toast Press**) **Friday, October 4**

 **ANNA GREGOREK**
Old Job: Partnerships director, UK and international, WMG
New Job: Commercial director, YMU

JAMES REA
Old Job: Managing editor, Heart
New Job: Director, broadcasting, Global

PAUL ADAM
Old Job: Head of songwriter relations, Europe, Spotify
New Job: A&R consultant, Island

TIM HAYES
Old Job: Creative and licensing executive, Warner Chappell Music
New Job: Business manager, Music Sales Group

TERESA ADEBIYI
Old Job: Creative marketing manager, Ninja Tune
New Job: Creative director, Partisan Records

TROY TOMLINSON
Old Job: President and CEO, Sony/ATV Nashville
New Job: CEO/chairman, UMPG Nashville

DAN CHALMERS
Old Job: President, East West, Rhino, ADA
New Job: Head of YouTube Music, EMEA

ANDREA C MARTIN
Old Job: President and CEO, Reader's Digest Association
New Job: CEO, PRS For Music

 **SULINNA ONG**
Old Job: VP, artist marketing, Deezer
New Job: Head of music, UK and Ireland, Spotify

GEMMA REILLY
Old Job: Director, UK marketing, BMG
New Job: VP, UK marketing, BMG

AMELIA SCIVIER
Old Job: GM, Good Soldier Songs
New Job: GM, Closer Artists

JACQUELINE O'LEARY
Old Job: Senior A&R manager, Downtown Music Publishing
New Job: Creative director, Beggars Music

DAVID VENTURA
Old Job: Head of A&R, UK, Sony/ATV

New Job: President and co-MD, Sony/ATV UK

 **AMBER DAVIS:**
Old Job: A&R director, Warner Chappell Music UK

New Job: Head of A&R, Warner Chappell Music UK

TIM MAJOR
Old Job: General counsel/VP, legal & business affairs, Sony/ATV UK
New Job: Co-MD, Sony/ATV UK

MICHAEL RIVALLAND
Old Job: Senior marketing manager, Virgin EMI
New Job: GM, Virgin

LISA CULLINGTON
Old Job: Senior director, publishing, BMG
New Job: VP, creative, BMG

NIGEL HARDING
Old Job: Co-director, Nothing Else Matters Records
New Job: VP of artist marketing, Deezer

JANE STYNES
Old Job: Artist manager,

Eleven Management
New Job: GM, MMF

SARAH WILLIAMS
Old Job: Music/entertainment lawyer
New Job: CEO, IMPEL

 **FRED GILLHAM**
Old Job: VP, international marketing, Universal Music
New Job: MD, recorded music, UK, Concord

DOMINIQUE KULLING
Old Job: MD, BMG GSA
New Job: EVP, continental Europe, repertoire and marketing, BMG

KATE SHEPHERD
Old Job: EVP, entertainment, Ridley Scott Creative Group
New Job: MD, entertainment programming, Warner Music UK

AMANDA COLLINS
Old Job: Global head of communications, IMAX
New Job: EVP and global head of corporate communications, Sony Music Entertainment

SCOTT COHEN
Old Job: Co-founder, CyborgNest
New Job: Chief innovation officer, recorded music, Warner Music Group

 **LORNA CLARKE**
Old Job: Head of production, BBC Radio 2 and Radio 6 Music
New Job: Controller, BBC pop music

CHARLIE PHILLIPS
Old Job: Director, legal and business affairs, Worldwide Independent Network
New Job: COO, Worldwide Independent Network

ELIAH SETON
Old Job: President, ADA Worldwide
New Job: President, independent music & creator services, WMG

TOM FOSTER
Old Job: Head of film & TV, UK, UMPG
New Job: Head of film & TV, Europe, UMPG

JOE FRANKLAND
Old Job: Senior grants and programmes manager, PRS Foundation
New Job: CEO, PRS Foundation

THE SLEIGHTLIST



TAYLOR SWIFT

Christmas Tree Farm (Virgin EMI)



How about some Yuletide puns? Taylor pines for the past on a twinkly song about growing up among Christmas trees. Oh, and she wrote, recorded and released it in five days. Swift!

Contact Kate Head
kate@stokedpr.com

ELLIE GOULDING

River (Amazon Music)



Assuming Amazon's Christmas exclusive mantle from Katy Perry, Ellie Goulding has a hit on her hands in the shape of this eye-moistening Joni Mitchell cover.

Contact Carl Fysh
carl.fysh@s-414.com

HONEY HAHS

Golden Christmas (Rough Trade)



Few things hit home harder than harmonies at Christmas, and Honey Hahs deliver in spades on this charity single. Proceeds go to Choose Love.

Contact Ben Ayres
benayres@roughtraderecords.com

NOEL GALLAGHER

Wandering Star (Sour Mash)



Apart from his name, there's nothing particularly Christmassy about Noel Gallagher. This sleigh bells-powered new single, then, is an enjoyable curio.

Contact Murray Chalmers
murray@murraychalmers.com

LITTLE MIX

One I've Been Missing (RCA)



'What do you mean Little Mix have never done a festive song?' screamed the world, as they dropped this slow, sad number. One for the lovers.

Contact Simon Jones
simon@simonjonespr.com

MABEL

Loneliest Time Of Year (Polydor)



"Christmas time isn't my vibe", sighs Mabel on this snowy R&B jam. Almost two million Spotify plays tell us she's not the only one feeling blue.

Contact Rob Chute
rob@toastpress.com

FEET

Vegetarian Christmas (Clapped Records)



Given that their debut album had ham in its title and on its sleeve, this is something of an about turn for Feet. It's a jangly, meat-free mess.

Contact Simon Hargreaves
simon@agentpublicity.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!



2012 THE DARKNESS
Roundhouse, London
7pm

Here at **Music Week**, we can think of nothing we'd rather do on the Friday before Christmas than watch The Darkness rip through their catalogue in Camden, the lager-soaked hub of the rock'n'roll scene that helped birth them all those years ago. Don't let the bells end!

TASTEMAKERS The industry's favourite new sounds

Elf Tinsel-toes Father Christmas' Workshop

**CHRIS KAMARA –
HERE'S TO CHRISTMAS**



Elf and safety Elf Tinsel-toes

There's no denying it's been a hard slog at the North Pole this year – why do we always leave the candy canes to the last minute? – but that hasn't stopped the annual Elves Vs Reindeer football match. To get those good for nothing sleigh-pullers match fit, we stage a game mid-December each year.

Us Elves are footie mad – one Argentine lad from the grotto called Lionel even made a go of it professionally – and although there are no hard tackles pre-the big night, it's a hard-fought game.

To get us pumped up this year, we were lucky enough to get a promo copy of a record that combines our twin

passions, football and the festive season, namely Chris Kamara's Here's To Christmas. Kammy has selected a classic big band formation and then attacked the likes of Winter Wonderland, It's Beginning To Look A Lot Like Christmas and Santa Baby. Sometimes, he goes route one with big brass and vocals, but there are plenty of flicks and tricks along the way.

The Soccer Saturday stalwart's singing certainly has more finesse than his tackling, and you won't hear a better album by a crooning sports pundit this year. Needless to say, the Elves hammered Rudolf and his antlered-up pals 3-1. Unbelievable!

1958 - 2019





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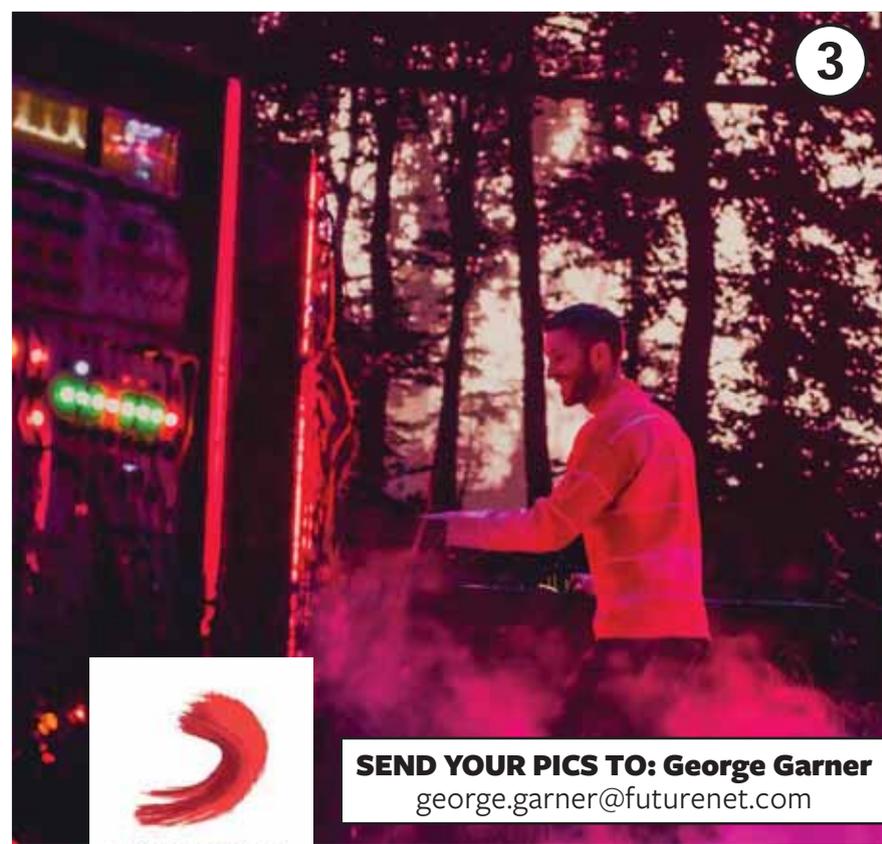


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Universal appeal Universal had plenty to celebrate in 2019... **1.** Ben Mortimer, Sir Lucian Grainge, Celeste and Tom March pictured in Palm Springs. **2.** Billie Eilish took time out for a pic with the Polydor team before one of her shows at the O2 Shepherd's Bush Empire. The disc presentation was to mark 300m track streams and 2m track sales. (Photo: Carsten Windhorst). **3.** Louis Bloom (president, Island Records) and Dermot Kennedy are pictured here at Island Records on the day Kennedy's debut album went to No.1. (Photo: Lucy Foster). **4.** Dave is pictured onstage with his mother after winning the 2019 Hyundai Mercury Prize. (Photo: JM International). **5.** Ahead of his Rough Trade East in-store, Lewis Capaldi posed for a shot with Ted Cockle (president, Virgin EMI). (Photo: Bree Hart). **6.** Owain Davies (OD Management), Ben Mortimer (co-president, Polydor) and Sam Fender are pictured here hanging out at the Universal Music BRITs afterparty. (Photo: Carsten Windhorst). **7.** The Universal team won the Company Award For Diversity In The Workplace at the Music Week Women In Music awards. (Photo: Paul Harries). **8.** Wretch 32, Ray Blk and the team from Universal Music are pictured here at the launch of the company's Black History Month 2019 celebrations. (Photo: Carsten Windhorst).



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



7

You Sony live once The major had an incredible year, just check out the proof... **1.** Rob Stringer and Jason Iley went to see Pink kick off the UK leg of her Beautiful Trauma Tour at Principality Stadium, Cardiff. **2.** J Hus made his triumphant return to the stage after he was invited by Drake to his O2 show in London. (Photo: Re.mark). **3.** Calvin Harris' debut BRIT Awards performance, where he won British producer and British Single. (Photo: Conor McDonnell). **4.** Jackie Hyde (VP, artist & company relations) celebrated an unprecedented 40 years working at Sony Music. Pictured here are (L-R): Nicola Tuer, Jackie Hyde and Jason Iley. (Photo: Carsten Windhorst). **5.** Tom Walker celebrated winning the BRITs British Breakthrough Act 2019. **6.** Joy Crookes was announced on the shortlist for BRITs Rising Star Award 2020. (Photo: John Marshall/JMInternational). **7.** Little Mix completed their huge LM5 tour, including five sell-out nights at London's The O2 Arena – bringing their total tally of headline shows at the London arena to 12. (Photo: Georgie Gibbon).



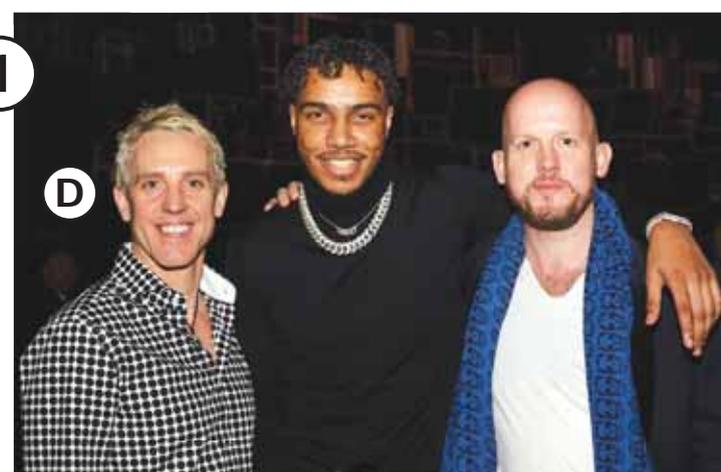
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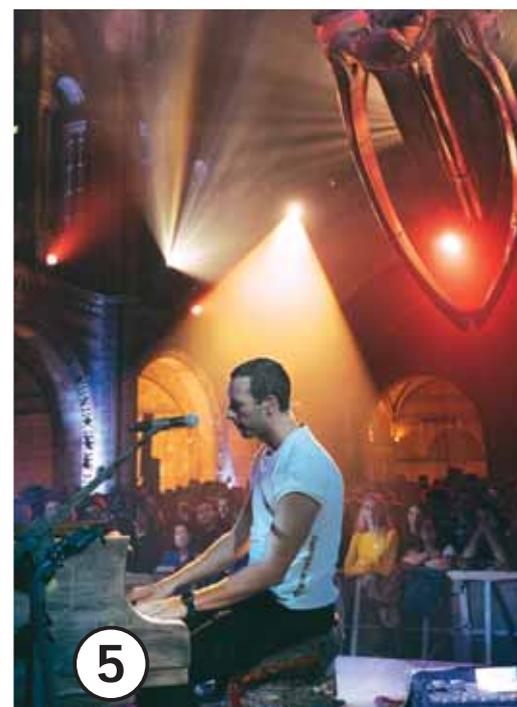
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Warner & Peace Suffice to say, Warner had a blockbuster year in 2019... **1.** The Warner Music staff were out in full force at the BRITs before heading to Chiltern Firehouse for the afterparty which included an incredible performance from Lizzo. Pictured here are: **(a)** Lizzo and Max Lousada (CEO, recorded music, Warner Music Group). **(b)** Joe Kentish (head of A&R, Warner Records UK), Dua Lipa and Phil Christie (president, Warner Records UK). **(c)** Nick Burgess (co-president, Parlophone Records), Dumis Oburota (CEO/founder of Disturbing London), Yxng Bane and Mark Mitchell (co-president, Parlophone Records). **(d)** Howard Corner (VP, ADA UK), AJ Tracey and Dan Chalmers (president, Rhino UK & ADA UK). **2.** Atlantic were crowned the A&R Team of the Year at the Music Week Awards, where co-head of A&R Alec Boateng collected the award from Jo Whaley. (Photo: Paul Harries). **3.** Stormzy made history by becoming the first grime artist to headline Glastonbury's Pyramid Stage and put on an extraordinary performance on the Friday night. (Photo: Andrew Timms). **4.** Warner Music held their summer party at Shoreditch House and were joined by a host of top execs, industry figures, artists and managers. Pictured here are Jay Weathers, Ed Howard (MD, Asylum Records UK), Alastair O'Donnell. **5.** Coldplay played a stunning show at the Natural History Museum to mark the release of *Everyday Life*. All proceeds from the gig went to environmental charity ClientEarth. (Photo: Matt Miller).



WARNER MUSIC
UK

**Congratulations to our
Scottish Beyoncé! What a
journey it's been from King Tut's
to TRNSMT and everything in
between. Here's to many more!
From Geoff, Craig and all at
DF Concerts & Events.**



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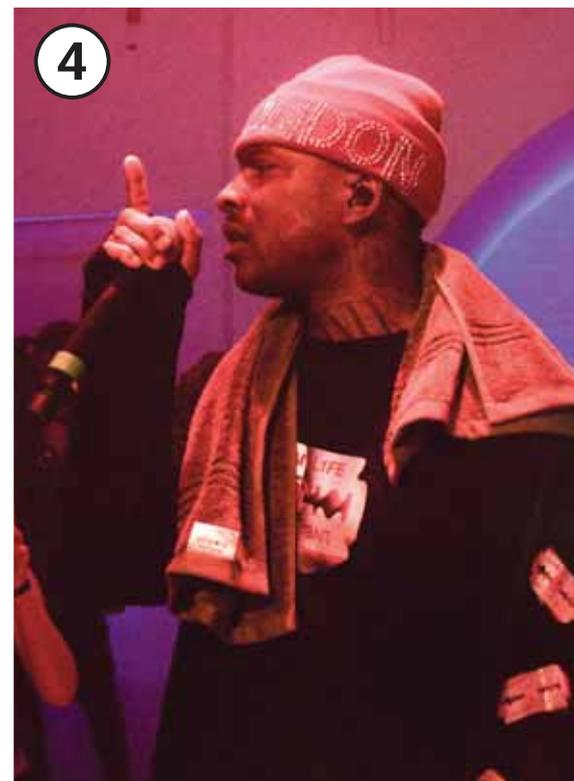
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BEST OF THE REST

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

2. Strat's magic Island president Darcus Beese posing with Jo Whiley and Dizze Rascal after collecting the prestigious Strat Award at the 2019 Music Week Awards.

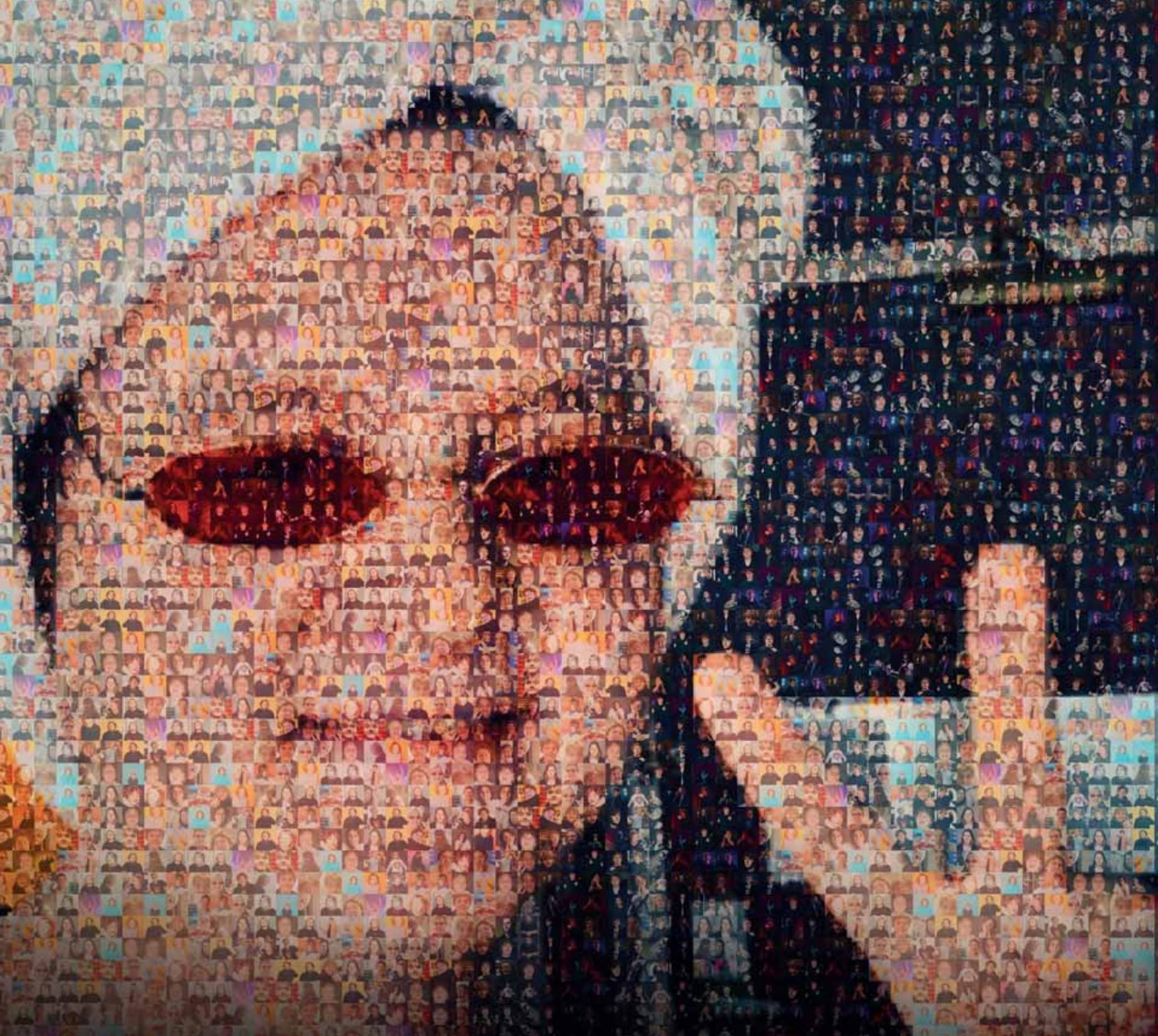
3. Loving it Taylor Swift brought tracks from her incredible album *Lover* to life on stage at Paris' intimate L'Olympia theatre. (Photo: Dave Hogan.)

4. Blessed out To celebrate the launch of Skepta's new album, *Ignorance Is Bliss*, Spotify hosted an exclusive, intimate listening party in Shoreditch giving fans the chance to hear the album first before its release. (Photo: Dave Hogan)

5. Miley for the camera Ben Cooper (controller, BBC Radio 1, 1Xtra, Asian Network) is pictured here honouring Miley Cyrus for becoming the first artist to hit 50 million views on Radio 1's YouTube channel. (Photo: BBC).



5



LEWIS CAPALDI

CONGRATULATIONS TO YOU AND YOUR WHOLE TEAM
ON THIS AWARD AND A FANTASTIC FIRST ALBUM CAMPAIGN.

FROM ALL AT

S.J.M.
CONCERTS



SOMEONE YULE LOVED

In 2019, the whole world fell in love with **Lewis Capaldi**. The hilarious Scot's seduction of the UK was instant, but the US played harder to get before succumbing to his unique charms. Still knee-deep in an astonishing debut campaign, *Music Week's Artist Of The Year* and his team lift the curtain up on a quite unbelievable 12 months...

— BY JAMES HANLEY —
PHOTOS: PAUL HARRIES



“You can write as many songs as you like, but the only way to describe my year is lucky”

LEWIS CAPALDI

Glory to the newborn king:
Lewis Capaldi, photographed for
Music Week in Southampton,
November 2019

These are heady days for music-loving pastry connoisseurs. The 2018 Christmas No.1 was an ode to sausage rolls, while 2019’s best-selling act put in a shift at Greggs.

But where LadBaby’s moment in the sun was over in a flash, Lewis Capaldi is here to stay.

The 23-year-old has topped the charts on both sides of the Atlantic, become a viral sensation, recorded the UK’s biggest album of the last 12 months, sold venues out across the land, been nominated for a Grammy *and* feuded with Noel Gallagher, all in the last 365 days.

“It’s just fucking out of this world,” Capaldi tells *Music Week*. “Stuff that I had deemed impossible – like getting a No.1 in the UK, and America going the way it went – is now a thing and it’s crazy. I’m just so fucking lucky.”

With more than 32 million monthly listeners, the good-humoured, potty-mouthed Scot is the 32nd most listened to artist in the world on Spotify (he’s also America’s newest sweetheart, but we’ll get to that later). In fact, Capaldi’s star has gone so stratospheric, the Three Wise Men are probably on the lookout as we speak...

“I’ve got a really bad analogy,” offers Virgin EMI boss Ted Cockle on the singer/songwriter’s everyman allure. “When Sainsbury’s Local and Tesco Metro stores suddenly turned up on the High Street you got everything you wanted, without it being a pain in the arse. They were small shops that felt intimate, accessible and part of your community, and that’s my sort of thing, rather than having to go to a big old supermarket on the outskirts of town.”

“Normally, great artists come and give you an hour of pious and pompous discussion about their art when you just want to hear the songs. Lewis doesn’t give you pious and pompous, he gives you fucking hilarious wit but still gives you killer songs, so you get all you want out of him.”

As for that Greggs stint, Capaldi worked behind the counter at a Teesside branch prior to performing at BBC Radio 1’s Big Weekend in Middlesbrough in a brand partnership brokered via his live agents at Paradigm. Doubling down, he also opened a tab for fans at one of the bakery chain’s Glasgow outlets following a recent hometown gig.

Capaldi knows how to give the people what they want, and they can’t get enough of it. The loveable funster has five Top 10 singles to his name this calendar year and his debut LP, *Divinely Uninspired To A Hellish Extent*, released on May 17, is approaching double platinum status with current sales of 574,610, according to the Official Charts Company. First-week sales of 89,506 were bettered only by Ed Sheeran’s *Collaborations No.6 Project* in 2019. The record was also Apple Music’s most pre-added album in the UK *ever*.

“We had a hunch that he had a personality that made him a little more interesting and entertaining than a lot of artists,” suggests Cockle. “Thankfully, this year has paid off on a ridiculously improved level from even our great expectations, so we’re delighted.”

And Bathgate-born Capaldi can now add another string to his ever-expanding bow: *Music Week Artist Of The Year 2019*.

“Come on!” he exclaims, a wide grin enveloping his face. “That’s fucking cool, I’m so surprised and fucking pleased. There are so many white guys with guitars – I don’t think there’s too many because we all need to eat, but I don’t understand why someone else making music similar to me didn’t get it. There are people, who I think are better than me, playing smaller venues than me.”

“I thought my peak was [Glasgow] Barrowlands last year and I was chuffed with that, over the moon. You can write as many songs as you like, but the only way to describe my year is just fucking lucky.”

As the old adage goes, the harder you work, the luckier you get – and no one should question Capaldi’s workrate. He even topped a list of 2019’s hardest-working musicians after playing 195 shows across the year.

It’s not totally unexpected, then, that when *Music Week* meets Capaldi mid-afternoon in the bar at Southampton’s O2 Guildhall, the strain is beginning to take its toll. Vocal issues have led the evening’s scheduled gig to be pulled on medical advice.

“It’s pish, it’s fucking horrible,” laments an audibly croaky Capaldi. “I fucking hate cancelling gigs, hate it, hate it, hate it. It’s pish for

support acts, it's pish for the venue and it's pish for everybody who bought tickets. I feel a bit like a cunt today, but it's just one of those things I guess. You don't get the full time to recover because it's like, 'Go, go, go, go, go'. No one's *making* me do it, but I want to do everything and I think it's just caught up with me."

Of course, there was never any danger of a solitary bum note detracting from the incredible highs 2019 has brought. Capaldi was shortlisted for the BRITs Critics' Choice (losing out to Sam Fender) at the turn of the year and achieved his first Top 40 hit on January 11 when Grace, from his Breach EP, crept in at No.33. Then, in a career-making turn of events, Grace was quickly usurped by another track from the extended play – the tear-jerking heartbreak anthem Someone You Loved.

"Me and my manager had an inkling – not that it was a big single – but that it was the best song on that EP," recalls Capaldi. "But the label was working on Grace, which radio were really going for and it was nice to have something out that was a bit more upbeat."

Be that as it may, it became apparent that Someone You Loved, which first charted at No.100 on November 16, 2018, was the people's choice. Who said democracy doesn't work?

"We liked the song, but everyone was like, 'Grace is the one, and then we'll go back to Bruises', which we did after Someone You Loved," remembers Capaldi. "It's so weird to think about that now, obviously, but we didn't think it was going to be the big song at all and it wasn't ever slated to be. But then we came back after Christmas and it was flying, so we were like, 'Fuck it, we'd better give this one a go'."

Cockle confirms the veracity of the story. "We were always rather into Lewis," he explains. "He arrived as a rounded package of interest, decency and humour, so we weren't actually picking at the bones of songs. We just felt we needed one other song before we were ready to go with Bruises, and then it all changed with with our rollout."

"Let's not rewrite history: Someone You Loved was not deemed or chosen to be the song that it became. It was a song that we thought was great and was completely on brand for Lewis, but nobody thought it was his defining career record. Sorry to tell the truth!"

Someone You Loved rose to the UK peak in March, where it stayed for seven weeks. At last count, it had moved 2,294,852 units. Grace (823,508 sales) peaked at No.9, Hold Me While You Wait (975,821) at No.4 and Bruises (956,819) at No.6. Latest single Before You Go (185,198), meanwhile, reached No.2 and is an international contender.

"The US was behind the UK on the campaign, so we looked at this as an opportunity for all of us globally to be aligned on one song," notes Greg Marella, EVP of promotion for Capitol Music Group, Capaldi's US label. "It's proving to be quite the song so far and everything indicates that we're headed on the same path."

Before You Go is one of three new tracks included on the album's recently released extended edition (or the "cash grab version", as Capaldi puts it). The singer has partnered with HMV on a tongue-in-cheek Christmas TV advert, in which he admits he thought the chain had "gone bust".

Cockle chortles: "There's the one where he says, 'I'm trying not to flog a dead horse, but I would like to sell some more records' and a second campaign where he says, 'I thought you'd gone bust' about HMV, which HMV has fully embraced. So he's not running out of steam in terms of his unique angles into the market."

This year's breakthrough has been underpinned by Capaldi's ubiquitous presence on social media, where his

"We thought Someone You Loved was great, but no one thought it was his defining career record"

TED COCKLE
VIRGIN EMI

Tinsel-town:
Capaldi gets festive



Instagram Stories have become the stuff of legend (see feature on page 30). When *Music Week* last interviewed him in Dublin in March his following stood at 600,000. By the next month, it had swelled to 1.4 million and has now reached a mind-blowing 4.2m.

"It's much bigger than me and much bigger than anything I could have imagined at this point," marvels Capaldi. "It's just colossal."

"It's a platform that has come of age for a mature and a wider audience this year and he was on the crest of that in a very uncontrived and uncalculated fashion," adds Cockle. "It was a platform that seemed completely bespoke for him and that has then fed into everything else."

Cockle likens Capaldi's populist appeal to that of Oasis.

"I'm not suggesting we've quite [captured] that zeitgeist moment of (What's The Story) Morning Glory, but he is one of the first artists since the Gallaghers where hearing him talk is a decent match for the musical side," says Cockle. "He's got the public behind him because he's provided them with entertainment and, all too often, artists don't appreciate they are ultimately in the entertainment industry."

"If you're a fan of Lewis, it's been a good time to be a fan. You've been given an album that has an above average number of great songs on it, and every time you have any interaction with him you come away laughing, smiling, giggling and telling your friends a great story."

Capaldi has resisted any outside interference into the content of his viral videos. "I've never had anyone direct," he stresses. "I told them that's not how it works. I'm not a comedian or a writer, I'm just acting the cunt, basically. That's all."

"I only do Instagram Stories when I'm bored out of my fucking mind and I'm trying to entertain myself. I think, 'What's the most stupid thing I could put on?' But there's no planning behind it; I don't sit and think about what I'm going to say, I just

film myself doing stupid shit because I'm bored. If I'm home for a week you're definitely getting Instagram Stories."

"How you see him online is a complete representation of himself," asserts Capaldi's manager Ryan Walter of Interlude Artists. "He's a very humble guy who is always saying, 'Let's enjoy every moment – if this all ends tomorrow, look at what we've done'."

The customs officer looked like he'd seen a ghost. Lewis Capaldi had just handed over his passport after touching down in Texas, via Frankfurt, when the official began to well up.

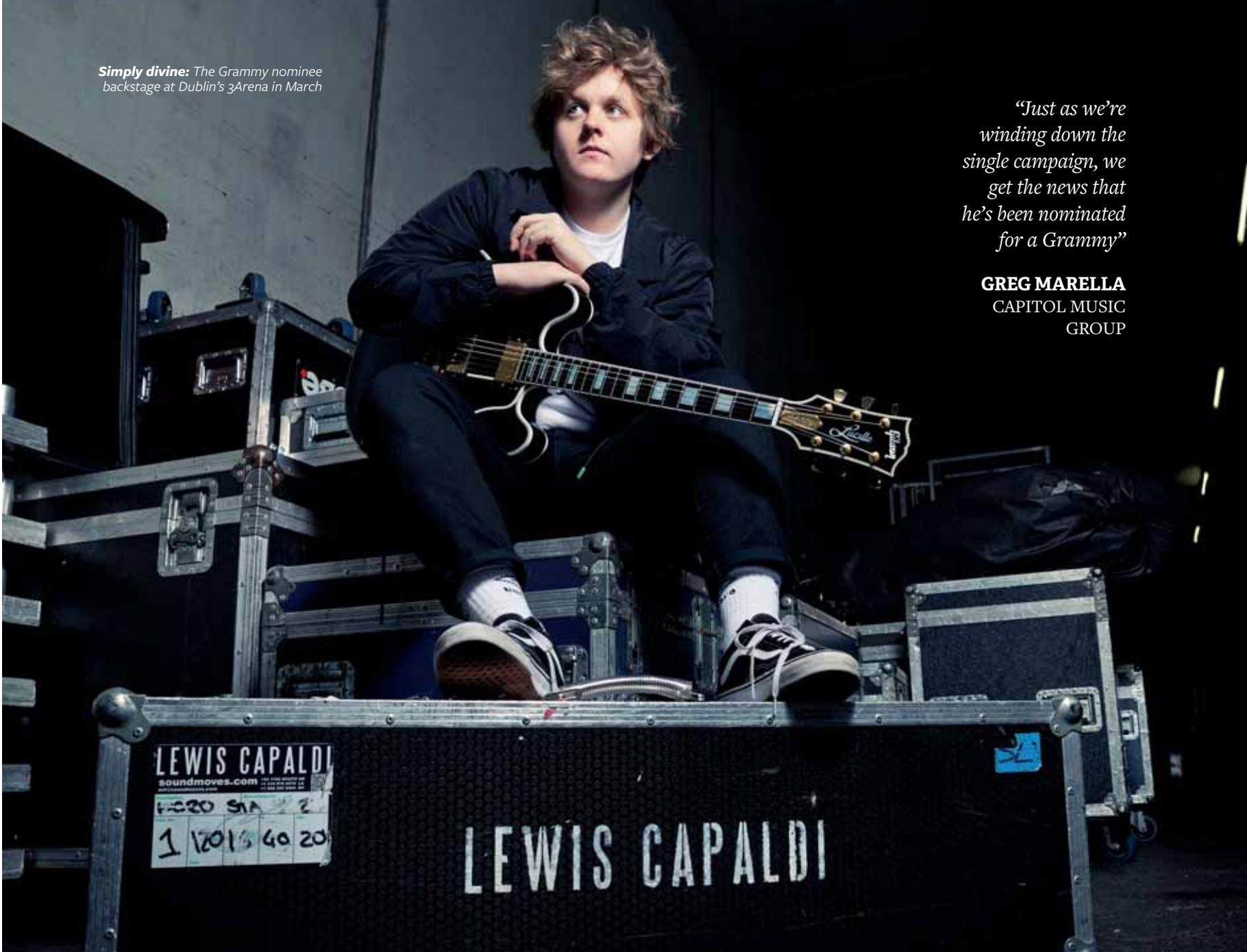
"You know what they have been saying in Dallas," he told the bemused singer. "They've been saying this man, the biggest UK pop star of the last 20 years, is coming over and his name is Lewis Capaldi. I heard his song on the radio and I wept. You are the saviour of music. You are going to save music when you're over here!"

Waving a flattered but increasingly alarmed Capaldi through, the starstruck Texan bellowed the following, prescient words of encouragement: "You are America's next sweetheart, Lewis!"

And with that, a divinely inspired new slogan was born. Capaldi, who naturally detailed the encounter to his Instagram devotees, was hovering just outside the US Top 10 at the time of the trip in September, and spread the word on the chat show circuit with performances on *Ellen*, *The Tonight Show Starring Jimmy Fallon* and *The Late Late Show With James Corden*.

"It had got to No.3 and stayed there for a while so the label in America were like, 'Do you want to have someone feature

Simply divine: The Grammy nominee backstage at Dublin's 3Arena in March



“Just as we’re winding down the single campaign, we get the news that he’s been nominated for a Grammy”

GREG MARELLA
CAPITOL MUSIC
GROUP

on it?” says Capaldi. “But I said, ‘No, I’d rather have a No.3 by myself than a No.1 with a feature’ because it was still so new in America that everyone would think it was someone else’s song. Say fucking Camila Cabello did a version of it – that wasn’t who they were talking about, but people would go, ‘Oh, that Camila song with that guy on it?’ So it was very cool of the label not to push on that.”

“The week after, we got a phone call saying we were neck-and-neck with Lizzo and it could happen. In the UK you get midweeks right up until the day before, so you have an idea, but in America we really didn’t know until the fucking last minute.”

When *Someone You Loved* completed its 24-week ascent to the top of the Billboard Hot 100 in late October, Capaldi became the first Brit to reach No.1 since Ed Sheeran in January 2018. Marella believes a multi-pronged approach has been at the heart of the success.

“Once you have the combination of a big hit song, the streaming story and radio on top of that – and then you have an artist with the personality and the connection that people have with Lewis – you see the results,” he says. “You could just see the continued growth as each one of those layers was added. We would not have got to this place without every single one of those areas firing at a high level.”

“It always starts with the music. Once you pass that test with the public, then you peel back a layer you look at who’s behind it – and there’s just something very special about Lewis as a human being. He’s always making people laugh and bringing a smile to

everybody’s face, it’s been hugely impactful what he’s done on his socials. Then you have these songs that are so powerful and have so much depth to them.”

Briefly deposed by Selena Gomez’s *Lose You To Love Me*, *Someone You Loved* returned to the summit for a further two weeks in November. Despite remaining a fixture in the Top 5, the TMS-produced track’s success in the US is yet to fully transmit to its parent album, which stalled at No.20 in July. However, Capaldi and his *Someone You Loved* co-writers Sam Romans, Tom Barnes, Pete Kelleher and Benjamin Kohn picking up a Grammy nomination in the Song Of The Year category has provided fresh impetus.

“You look at the different success stories in the past, where one of the new artists were nominated and then actually got the Grammy, and it’s a complete game changer,” says Thomas Scherer, EVP repertoire and marketing, LA at the star’s publisher BMG. “It’s unusual to [lose] the No.1 spot on the Billboard 100 and then go back to No.1. I think he has a good chance of winning Song Of The Year.”

“Just as we’re winding down the single campaign, we get the news that he’s been nominated,” smiles Marella. “Now, every conversation we have about Lewis starts with, ‘Grammy-nominated artist Lewis Capaldi’. I don’t want to say it’s reinvigorated the conversation because it never lost any enthusiasm or excitement, but had this nomination not happened we probably would have closed the chapter on *Someone You Loved* to focus on everything that’s new.”



Pin-up: Capaldi first graced the MW cover in April this year



PHOTO: Bree Hart, Ryan Johnston

All I want for Christmas is Lew:
The star at Rough Trade East in May with Ted Cockle and other members of his team

‘I was crying because of seeing that many people singing’

As his debut UK arena tour beckons, Capaldi looks back at a memorable year on the road...

“More and more people are going to be discovering Lewis, just from him being nominated and being a part of that conversation.”

Discussions are already ongoing with big name co-writers for album two, which is not expected to land until 2021.

“The project is guided most days by Lewis’ concern that his career will be over tomorrow,” confides Cockle. “He takes absolutely nothing for granted and delights in living every day like it’s the last day as a successful musician – he feels like he’s a lottery winner.

“He wants to play some big shows whilst, in his mind, he’s still liked by the public. And there is no clock ticking from our point of view as to when the next record will arrive.”

For an insight into exactly what it’s been like being Lewis Capaldi over these last 12 extraordinary months, we sit down with the “Scottish Beyoncé” to talk Christmas, conquering America and how he can possibly follow *this...*

How did you find out you were No.1 in America?

“I’d just gone back on tour in Madrid after a couple of days off and we’d just landed. I was in a car from the airport to the venue when my manager phoned me and said, ‘You’ve got a No.1 song in America!’ I was just a bit like, ‘Fucking hell, that’s something’. You look at the people who’ve got one and just being a part of that group of people is fucking wild. Then you look at the Top 10 in America and it’s Post Malone, Billie Eilish, Justin Bieber... It’s so mental. Someone You Loved was No.1 a year from the week it came out, which is crazy and it will never happen again. A No.1 in America will never happen again for me, in the same way that seven weeks at No.1 is never going to happen again in the UK – and I don’t have a problem with that at all.”

Then again, you predicted you’d never have another UK Top 10 single after Someone You Loved. You’ve just had the four since then...

“[Laughs] Yeah, it’s been pretty

wild! Well, I don’t think I’ll ever have another No.1, I’ll say that and that’ll be my thing, right! But the way people have taken to the whole [package] has really pleased me. I always joke about being a one-hit wonder, but the week we released Hold Me While You Wait it went into the Top 10 and the week after we released Bruises it went into the Top 10, and then I re-released Bruises. And for a song that’s already been out for two years to come back and be welcomed by that many people is amazing. Then this new one [Before You Go] was No.2, which is just fucking crazy. If we put something new out, people want it and it’s so weird to me.”

How did you promote the record in the US?

“Luckily we were on tour in September/October and I was fanning about, calling myself America’s Sweetheart and all that shit. We just went to radio stations and played every day. It’s kind of why my voice is a bit fucked now, because you would wake

up, go to a radio station, play an acoustic set, meet everybody, do a couple of interviews, go back to the venue, do another interview or two, play the show and then go to bed. Then you’d wake up and do the same thing. So it was relentless but I loved it. It was a proper slog, but I enjoyed the slog. I’m so surprised where we are in America because on every TV show I did, except Ellen, my voice was fucked.”

And now you’re up for a Grammy...

“That’s cool because Song Of The Year is for songwriting, so I’m up for that with Romans and TMS, and I really appreciate that in terms of being a songwriter. Obviously it’s the fucking Grammys, it’s huge, but to be nominated for writing means a lot to me. Listen, I’m not going to fucking win that Grammy and I’ve got no illusions of that, but I am going to go, get fucking pushed and have a good time. With stuff like the Grammys, you don’t need to win it. I know that sounds like clichéd bullshit, but the nomination itself is fucking wild. You can put ‘Grammy-nominated’ before your first name. I got a text from my publisher the day it got announced and it said, ‘Grammy-nominated songwriter Lewis Capaldi’. I sent him a picture of me



Say Grace:
Divinely Uninspired To A Hellish Extent is the biggest-selling album in the UK this year

Long before he had a platinum-selling LP and No.1s in the UK and US under his belt, Lewis Capaldi was already moving tickets by the bucketload.

The singer/songwriter made history in May, selling out his 2020 arena headline tour before his debut album even went on sale, and will top the bill next summer at extravaganzas including Trnsmt, Isle Of Wight Festival, Lytham Festival, Greenwich Music Time and Sounds Of The City.

Capaldi, who supported Ed Sheeran at his outdoor gigs in Leeds and Ipswich, is represented on the live circuit by Paradigm agents Alex Hardee and Ryan Penty. UK & Ireland promoting duties are divided up between DF, Live Nation, SJM Concerts, DHP Family and MCD Productions.

“The whole team have absolutely smashed it,” Penty tells *Music Week*. “Just when you think the campaign’s dying down, they come out with another banger like Before You Go and it freshens up the whole plot.

“Everything we put up sells out straight away. I’ve never known anything like it in terms of demand and everybody still wants a piece of him. His European tour in February next year is sold out already, we’re doing our first show in UAE, which will be sold out before Christmas, then he’s got the Grammys coming up and I’m expecting to do very well at the BRITs.

“Every time we look at his diary, we’re like, ‘When’s he going to get a break?’ That’s the thing we need to manage now, but Europe is still flying and we’ve turned down countless offers just because there’s not enough Lewis to go around at the moment.”

It wasn’t always this way, admits Penty, who recalls an early conversation with a sceptical festival booker. “We sent this particular booker the video for Grace and said, ‘This is Lewis, he’s going to be massive,’” chuckles Penty. “And they replied saying, ‘If this is the future of music, then I’m out’, which is fucking brilliant! I’ve got that email somewhere, I’m just waiting for the right time to bring it out...”

An obvious 2019 highlight was Capaldi’s performance on Glastonbury’s Other Stage in June, a show made even more memorable by the star walking on stage dressed as Liam Gallagher in response to a dig by the former Oasis frontman’s estranged brother Noel.

“Glastonbury was fucking incredible and a good laugh as well,” says Capaldi. “I was so focused on doing that stupid walk-out and getting the swagger right that I forgot I had to play a gig to that many people. We got it together in the end, thank fuck, and by the end I was fucking crying because of seeing that many people singing Someone You Loved.”

His spat with Noel, meanwhile, is happily now water under the bridge.

“The fact that a part of my year has involved the Gallaghers is fucking hilarious,” he grins. “I’ve been a massive Oasis fan my whole life and I was buzzing. It’s all put to bed now, it’s all blown over and it’s fucking hilarious.”

Despite the staggering speed of Capaldi’s rise, Penty is keen to maintain a long-term perspective. “We’ve had offers to headline festivals next year, but we just feel like it’s too early and it doesn’t really give us anywhere to go back on the next album,” he explains.

“We’re all very aware that we don’t want to outstay our welcome. We’ve got an end point in mind of around October next year when he’s going to just go away, write and get out of everybody’s face for a little while, just to give people a little bit of time to recover from all of the obscene jokes and get used to all the boring acts again. Then back he’ll come with a bang!”

The last king of Scotland:
Capaldi’s triumphant homecoming at Trnsmt 2019





MERRY CHRISTMAS LEWIS
WHAT A YEAR, WHAT AN ALBUM, WHAT THE F***K?

FROM ALL YOUR FRIENDS AT VIRGIN EMI

Virgin
EMI RECORDS

with my thumbs up and said that I can't wait to renegotiate my publishing!"

The average length of a No.1 single in 2019 was recently revealed as 3:01, do things like that factor in your thinking when you're writing?

"I don't think about it. If a song doesn't feel finished, I'm not going to cut it off because I think it has to be three minutes long. That doesn't seem like a fun way of doing things. I've got songs on the album that are fucking five and a half minutes. Cut it off on the radio and let someone else do it, but this is the song and this is the way I'm going to write it. That's how I fucking hear it in my head and that's how it should be. If you feel like a song's finished, great, and that could be two minutes or fucking eight minutes. If a song's great, it doesn't feel like a long time."

Albums seem to have an increasingly short shelf life, but yours has hung around, why do you think that is?

"I've not got a clue but I'm really proud of that. I remember my manager and record label having meetings and being like, 'We want to make this album hang around' and obviously that's a bit of a tall order unless you're fucking Sheeran, Adele or Drake or whatever. But I don't think it's left the Top 10 since it came out, which is ludicrous. You look at the numbers and you're like, 'How the fuck are people still buying this?'"

You've joked there are "one or two stinkers" on the record, but are there any tracks you're genuinely not that fond of?

"I don't hate any yet. I'm sure that if you asked me that at the end of the tour I'll fucking despise some of them. There are some things I would change in production, but nothing that keeps me awake at night. Having played it live now I think maybe on the next album, before I record it, it would be nice to get in a room with a band and be like, 'OK, how are these going to work live?'"

Do you still hold the album as a concept dear to your heart?

"Yeah, I mean, I don't want to put out music that's not on an album. All the people I grew up listening to put out albums. When Kanye West released his last album, he never put out a single before it and people consume it as an album, which is quite interesting. That's the biggest genre in the world and that's how people are consuming it, so that's why I think it'll be an enduring thing. There's space for the album and playlists, it doesn't have to be one or the other, they can coexist."

Do you fancy your chances at the BRITs?

"We'll see what happens. We've not been nominated for anything yet, I'm a BRIT Award

loser! If you get nominated, you get nominated. With the Grammys I just thought, 'Don't fucking think about it, you probably won't get nominated' and that's the same attitude I've got with the BRITs. It's such an amazing thing to be a part of, regardless of winning or not. Any nomination on the scale of the Grammys and the BRITs is award enough."

Do you feel like your experiences over the last few months have changed you at all?

"I'm tired [laughs]. No, no, I feel largely the same. It's weird, though, when people stop calling you 'Lewis' and start calling you 'Lewis Capaldi' every time they refer to you. It's very strange adjusting to that. I feel like maybe other people view me differently now, which is wrong. But I don't feel any different. I've put a bit of weight on, but other than that..."

We hear you've taken a personal trainer on tour with you...

"It's early doors yet, but this time next year I'll be looking svelte! I had one last year as well. I think it's important to get up and do a bit of exercise in the morning, more for mental health than anything else – it sets me up so much better for the rest of the day."

So what about that second album, then?

"I have nightmares about it, I wake up in cold sweats! No, I don't because I think the best way to do it is just fucking walk in, write the songs, sing the songs and fuck off. I never see this thing where people go, 'Next album, I'm going to change it up completely', I haven't given that a fucking thought because

it doesn't seem like a natural thing to do. With my second album, I'm not going to overcomplicate it, I'm just going to go in, write songs, they sound like what they sound like and then put it out. I didn't think about the first album that much and some people may hear that and go, 'Yeah, I can tell!' Recently I've kind of adopted this thing of like, 'Just get on with it and fucking enjoy what you're doing and have fun with it, because the second album might fucking bomb'. I'm not trying to seem humble, it might not do well at all because someone else might come along in that time who's better and music moves so quickly. The next album won't be out until 2021 but I'd like to release a new song from a new album at the end of next year, for sure. I don't want to fuck off, I'm fucking 23, do you know what I mean?"

One last question, how will you be celebrating this Christmas?

"I've got four days off. We get back home [from America] on December 22 and fly to Australia on the 26th, so I'll be in Australia for the New Year and it'll be lovely. I've got Christmas at home and that's nice – four days at home, a night in my local and we're all good. But nothing too grand planned."



PHOTO: Aysia Marotta

American beauty: Capaldi has taken the US by storm

HYPERSONIC MISSIVES TOP EXECS ON THEIR 2019



TED COCKLE
PRESIDENT,
VIRGIN EMI

What's the best thing that happened to the music biz in 2019?
"Virgin EMI having 11 tracks in the singles Top 20 during May!"

And the worst thing?

"The arrival of the two-pint plastic pot at gig venues... When the drink spills over you, it *really* spills over you now!"

What was your favourite album and track of 2019?

"Black Pumas, Black Pumas. Soulful groovy rock music with all nutrient groups covered. Track-wise, a split vote between Mark Ronson featuring Yebba, Don't Leave Me Lonely and Hot Chip, No God. Some magic in those grooves."



PETER STACK
EVP, GLOBAL CATALOGUE
RECORDINGS, BMG

What's the best thing that happened to the music biz in 2019?

"For the first time there's now a widespread recognition that the streaming business is a catalogue business. Hits are great but, based on the volume of streams, consumers are telling us that catalogue is where the vast majority of the business now is."

And the worst thing?

"All aspects of the business had to spend too much time and resource pondering over Brexit."

What was your favourite album and track of 2019?

"Leonard Cohen, Thanks For The Dance. Poignant and intimate new music from a unique talent. And Calvin Harris & Rag'n'Bone Man, Giant. A great collaboration and an international hit."



ZENA WHITE
MANAGING DIRECTOR,
PARTISAN RECORDS

What's the best thing that happened to the music biz in 2019?

"An epic Mercury Prize shortlist, which demonstrated the health of creativity in British and Irish music."

And the worst thing?

"Challenges to the physical market, including HMV going into administration. Physical is still an important piece of the business for a lot of artists."

What was your favourite album and track of 2019?

"My album is Little Simz's Grey Area. It's a culturally and musically important progression for her and great to see an independent British female rapper making such bold strides. My favourite track is This Time Around by Jessica Pratt. It's magical and ethereal and it takes me to another place when I need to escape."



MERCK MERCURIADIS
FOUNDER/CEO,
HIPGNOSIS SONGS

What's the best thing that happened to the music biz in 2019?

"The continued growth of streaming. The best days of the music industry are in front of us."

And the worst thing?

"Spotify, Amazon and Google shamefully appealing the CRB ruling that gave an increase to songwriters for only the second time in 75 years."

What was your favourite album and track of 2019?

"Tyler, The Creator's Igor/Billie Eilish's When We All Fall Asleep, Where Do We Go? Track – Tame Impala, Borderline."

CONGRATULATIONS LEWIS! MUSIC WEEK ARTIST OF THE YEAR



FROM ALL YOUR FRIENDS AT

CUFFE AND TAYLOR

Festival
REPUBLIC.

LIVE NATION



"Say it in the street, that's a knockout"

- QUOTES OF THE YEAR 2019 -

Once again, the pages of *Music Week* have been flooded with insight from a host of top execs and artists this year. Plus the occasional tale of superstar-inspired debauchery. Here, we round up some of the very best quotables of the last 12 months...

WORDS: GEORGE GARNER,
JAMES HANLEY, BEN
HOMEWOOD, ANDRE PAINE &
MARK SUTHERLAND



"Artists don't have to sign stuff that's unfair to them. If you don't ask the right questions and you sit in front of the wrong desk in front of the wrong person, they can take everything from you."
Taylor Swift



REGISTER TO QUOTE

More words of wisdom from the music business in 2019...

"In sport, there's always a game next week. Whereas in music, you have to really pick yourself up. If you've had a failure in music, it really tests your character because it's your own personal art that's being judged. You can't be part of a team and just hide."

Mike McCormack (MD, Universal Music Publishing UK)

"Chris Evans had a huge audience, but you can't go in there thinking we're going to fail, you've got to go in thinking, 'Come on, let's make this work'. You've got to believe in it – and I definitely believe in it."

Zoe Ball (Presenter, BBC Radio 2)

"If UK rap can be more consistent and do everything better, from videos to how we're packaging and releasing music, our market will be massive."

Bugsey (Young T & Bugsey)

"People get addicted to gigs, booze, cigarettes, whatever. I get the same thing with A&R."

Simon Williams (Founder, Fierce Panda)

"The UK and US are going through incredibly challenging political times at the moment, there's a lot of division between people and that's when artists and musicians are more important than ever in bringing people together."

Vanessa Reed (CEO, New Music USA)

"A lot of people think I'm a show-off, and I am a bit of a show-off, so that's fine. But it's not about showing off, I'm proud of my achievements, genuinely. I don't think I'm better than anyone, I'm just happy with what I've done."

AJ Tracey

"Managers are now co-CEOs, with artists, of their business"

Kwame Kwaten (Vice chair, MMF)

"Within Universal, everyone knows that we're the best!"

Tom March (Co-president, Polydor)

"People get used to getting a million streams, then if they don't get 10 million, they don't feel like it's an accomplishment. Do you know how fucking sad that is?"

Miraa May

"The streaming era was the music business' last chance to legitimise this experience, otherwise it was shut-up-shop time."

Zane Lowe (Global creative director, Apple Music)

"You can't deal with bullshit, it just clogs everything up. Let's deal with reality, some of the reality you're not going to like, and some of the reality you'll be extremely happy about, but let's just deal with it and then all our lives can be easier, better and more fulfilling."

Richard Griffiths (Co-founder, Modest! Management)

"There are a lot of obvious easy wins where you can eke out record sales and there's a path for it, and that doesn't interest us. We'd rather work with auteurs where there's a danger of glorious failure."

Tim Dellow (Co-founder, Transgressive)

"The Mercury shortlist is indie-dominated and it reflects an appetite for change, a different narrative. The independents have often been the ones able to play outside the rules."

Zena White, (MD, Partisan Records)



"The beauty of the music industry is, you come in each day and you might have your diary planned but you never know what's going to happen because you're dealing with artists and people. You're not dealing with a commodity or a can of Coke. You never know what's going to happen from the morning to the evening."

Jason Iley (Chairman CEO, Sony Music UK & Ireland/BRIT Awards chairman)



"I feel bad that young girls aren't getting the opportunity to even go for [a career in music] or even understand that there is something else in this industry other than being a pop star in hotpants."

Freya Ridings



"If you can manage the Sugababes, you can manage most things!"

Darcus Beese (President, Island Records US)



"People in the music industry go, 'The social media strategy is absolutely incredible, man' and you're like, 'What fucking strategy?' Do you think if there was a strategy I would be talking about my arse as much?!"

Lewis Capaldi

"If you're an A&R guy, why are you going to take a punt on five kids from a council estate, who are all on drugs, who might eventually fucking write Cigarettes & Alcohol, when you've got this guy who's just gagging to be in the music business? Some fucking post-Ed Sheeran dude with an acoustic guitar that you can see at any open mic night, singing songs about his dog leaving him, or his bird, or his fucking pigeon having a cough. And it gets a million hits on YouTube because he's wearing odd socks. Are you going to take a risk on this band that might change the world? You've got your numbers to fucking make up mate, you're going to take the easy way out."

Noel Gallagher



"Don't tell my wife or my kids, but first thing every morning I open my eyes and the airplay is there. It's the first thing I look at, even on holiday. I'm such a sad bastard."

Damian Christian (Director of promotions, Atlantic Records UK SVP, promotional strategy, Warner Music UK)

"Social media is still in its infancy and what we're going to find is that the next version of Johnny Rotten, Joe Strummer, Frank Zappa, David Bowie or Nile Rodgers is going to be like the Pied Piper – marching their audience down the street before most of us even know what the fuck is going on – because they've got the ability to talk to the audience."

Merck Mercuriadis (CEO, Hipgnosis Songs)



"To everyone else it looks like we're glamourising the fact we're from the streets, but what else are you gonna talk about? Ponies and selling furniture? You don't do that."

Konan (Krept & Konan)

"This is our revenge. People seeing us in *Music Week* and saying, 'For fuck's sake, 10 years of this, they're still here, fucking hell!'"

Krept (Krept & Konan)

"Me and Rob Stringer take the piss out of each other a lot. I really love working with him, he's just a music fan. It doesn't feel like I'm talking to a businessman who's found himself running a label."
Harry Styles



"You get people saying, 'You can't beat a guitar band', or 'I don't agree with this hip-hop stuff' and it amazes me. The world is genreless, but you still get those ancient opinions."

Emily Eavis (Co-organiser, Glastonbury Festival)

"You know whether you're having turkey for Christmas or whether you've got a fucking turkey on that first day of sale, that's the barometer."

Phil Bowdery (Executive president of touring, international, Live Nation)

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

Camille 'Kamille' Purcell



"We are bereft of personalities. My formative musical years were spent in the '90s, where having a personality was almost as important as the music – I think we're missing that."

Robbie Williams



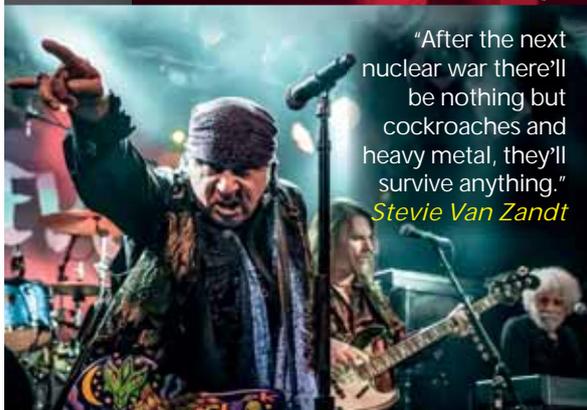
"Ariana has always been restless when it comes to her music... So when we looked at the landscape and saw that hip-hop was dominating the streaming services, we decided not to move in year-and-a-half cycles, but move when culture dictates"

Scooter Braun (manager/founder, SB Projects)



"After the next nuclear war there'll be nothing but cockroaches and heavy metal, they'll survive anything."

Stevie Van Zandt



"Believe it or not, we don't wake up in the morning comparing ourselves to Spotify"

Oliver Schusser (VP Apple Music)



"To survive in the music industry, there's nothing wrong with being assertive, but you don't have to be a prick."

Clara Amfo (presenter, BBC Radio 1)



"If one or two artists take their revived career to one of the usual suspects and fail again, that's probably the best advertising we can have."

Hartwig Masuch (CEO, BMG)



REGISTER TO QUOTE

More words of wisdom from the music business in 2019...

"The life cycle for albums is insane now, and I feel like that expectation is a little bit unhealthy. People are already saying, essentially, that once you've put your material out on streaming platforms, you're never going to get a big global look on another song off that album."

Ryan Walter (MD, Interlude Artists)

"The thing I'm looking forward to the most is going and performing my song on the BRITs. From a young age, watching on the television, I had a feeling of wanting to be there and be a part of it. The five minutes before I sing my song are going to be quite mad!"

Celeste

"I love that artists are coming through with the freedom to try whatever the fuck they want."

Dan Smith (Bastille)

"It's been mad, it's been a sick year. We knew we'd be in this position, we just didn't think it would be in this space of time."

Aitch

"If one or two companies are controlling the market, the long-term effect of that is that bands will probably get paid less money. If one company is controlling the market, they'll definitely get paid less money."

Paul Hutton (Co-founder, Crosstown Concerts)

"It's a little confusing when you're trying to legitimise the most illegitimate profession in the world: being a child actor. People immediately write you off."

Jenny Lewis

"You're going to remember this interview and what I told you on this day in September, 2019. Trust me, man, just wait. I'm going to be like Drake."

Deno

"There's nothing more soothing than a hit for people to understand what you're doing."

Iain Watt (MD, YMU)

"I hate the word indie. Indie means boring to me."

Tim Putnam, (President, Partisan Records)

"Telling my story, saying 'I'm a girl from the hood', or saying 'I'm a snack.' That's what my fanbase like; they want to feel like bosses, they want to feel the baddest. They want to feel edible!"

Ms Banks

"Kids these days aren't looking for the chords to Stairway To Heaven, they're looking for chords from songs by Chance The Rapper."

Andy Mooney (CEO, Fender)

"It's about knowing when to deploy your ego, knowing when to play that card. Actually, you do have to be quite bolshie sometimes on air, if you're feeling sad or you haven't got the confidence, you have to push it through. You need to have that switch where you are briefly a monster, but as long as it's brief."

Greg James (Presenter, BBC Radio 1)

"I have a responsibility to live in the now and document it, to talk about what's happening and what's real to us. Beautiful love songs can live forever, and sometimes you want to hear that song that makes you forget, but they don't tell you fuck all about what's happening in the world."

Kano

"[With Lewis Capaldi] we've ended up with a character that's somewhere between Adele and Joe Cocker, whilst entertaining us by being like a full series of The Inbetweeners in one Instagram Story every day... His songs are wonderful, he's funny as fuck."

Ted Cockle (President, Virgin EMI)

"I was very aware, I knew going viral was my best shot. I definitely wouldn't have been able to do it five or 10 years ago,"

Lil Nas X

A photograph of Lewis Capaldi on a stage, wearing a dark jacket and a white sash with the ASCAP logo. He is holding a trophy in his left hand and has his right fist raised in the air. The background is dark with stage lights.

CONGRATULATIONS TO
LEWIS CAPALDI
MUSIC WEEK'S 2019 ARTIST OF THE YEAR!
FROM ALL YOUR FRIENDS AT



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

PHOTO CREDIT AYSIA MAROTTA

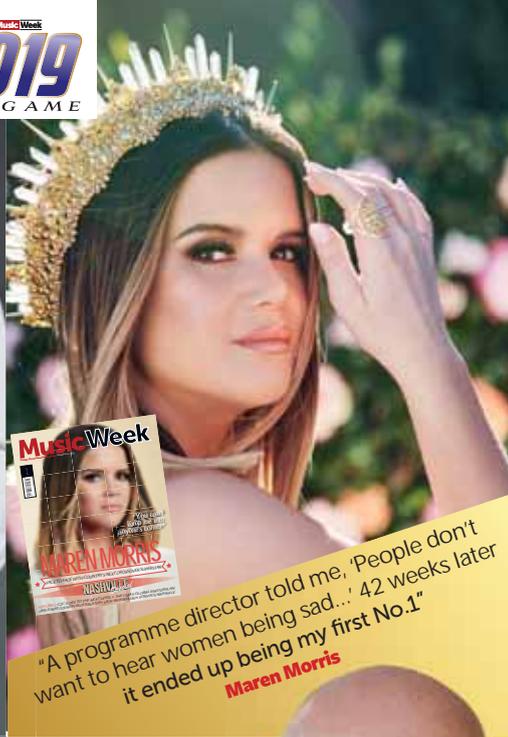


"Like every other artist, I just hope at least one of our songs catches fire as a streaming song. I'm on tenterhooks. I know we're not going to do monster numbers, but I hope I don't end up feeling I wished I'd put it up for nothing on SoundCloud!"

Pete Townshend (The Who)

"When a band of musicians from Shepherd's Bush with their arses hanging out their trousers can create what we've created in all spheres of life I just think, how lucky were we?"

Roger Daltrey (The Who)



"A programme director told me, 'People don't want to hear women being sad...'. 42 weeks later it ended up being my first No.1"

Maren Morris

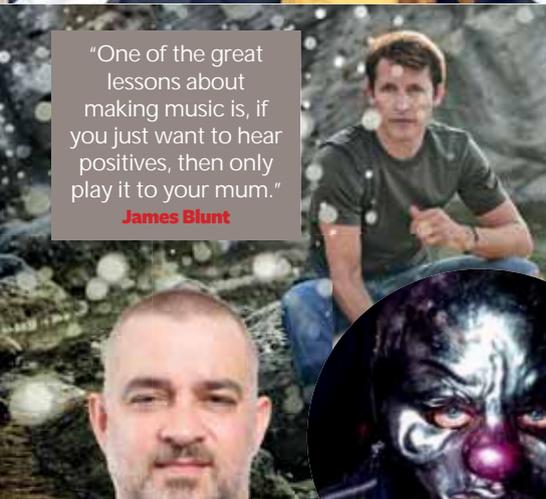
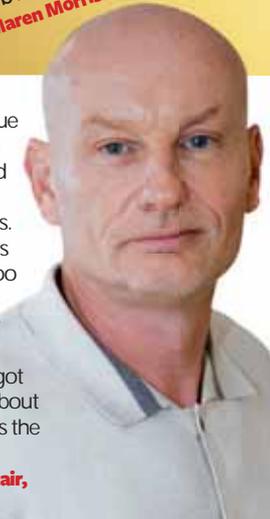


"There are not enough people of colour in music, there are not enough women and there are definitely not enough women at executive levels."

Radha Medar (Manager, Metallic)

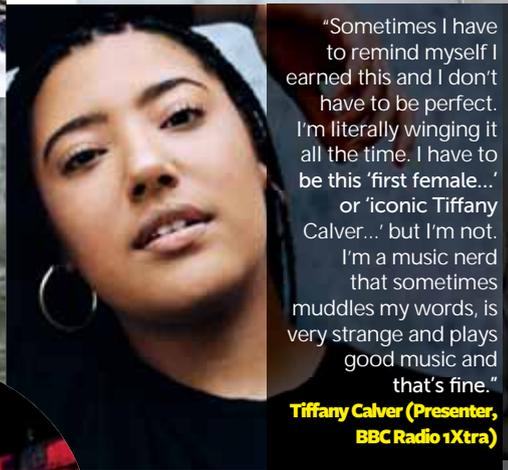
"We've got to put the value proposition of A&R – I'm talking about records and publishing – higher into the mindset of new artists. There's a lot of new artists who are happening far too quickly [laughs]. They do need an A&R person, but as an industry we've also got to realise that we've got to change our mindset about some things. Publishing is the best place to do that."

Guy Moot (CEO and co-chair, Warner Chappell)



"One of the great lessons about making music is, if you just want to hear positives, then only play it to your mum."

James Blunt



"Sometimes I have to remind myself I earned this and I don't have to be perfect. I'm literally winging it all the time. I have to be this 'first female...' or 'iconic Tiffany Calver...' but I'm not. I'm a music nerd that sometimes muddles my words, is very strange and plays good music and that's fine."

Tiffany Calver (Presenter, BBC Radio 1Xtra)



"I genuinely saw several tweets the day the No.6 Collaborations Project came out saying, 'Fucking hell, Ed Sheeran's dropped 10 songs at once!' Yes, dear, it's called an album!"

Stuart Camp (Founder, Grumpy Old Management)

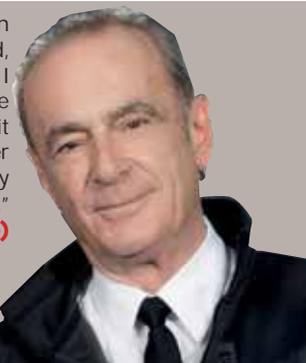


"I'm here to tell you that there's no-one cooler than Slipknot. We're the real deal... I laugh in the face of pop culture because we are the epitome of what that is, but we don't get that respect. I hate pretentious people who want to deny the fact that we are pop culture. Look at us: masks, the stage, everything we've done... If we aren't pop culture, what really is?"

Shawn 'Clown' Crahan (Slipknot)

"If you congratulate me on reaching our 33rd record, it's really nice to know, but I can also temper that with the fact we did quite a lot of shit in-between, and to temper that too, that's the same as any other band."

Francis Rossi (Status Quo)



REGISTER TO QUOTE

More words of wisdom from the music business in 2019...

"We had a belief that we knew our audiences better than anyone else and we can create something magical that has energy and community. People want that sense of zeitgeist, that energy. That's what we've managed to foster."

Ben Cooper (Controller, BBC Radio 1/Xtra & Asian Network)

"The stigma that jazz music has will be fully broken. People won't be surprised that a track with no singer or no rapper has charted. One day there won't be 'the token jazz album' in the Mercury Prize shortlist, it will be: 'These four jazz records made it because they were the best records released.'"

Femi Koleoso (Ezra Collective)

"The only real nuisance with the title of Murder On The Dancefloor is that I really feel quite a lot of pressure to never be assassinated in any nightclubs, because my death would be a joke instantly. I just can't end my days that way, it would be so annoying!"

Sophie Ellis-Bextor

"I'm not one of these people that denies their past or biggest hit because they're fed up with it. Father Ted was a remarkable stroke of luck."

Neil Hannon (The Divine Comedy)

"Even if you're racking up big numbers it might be from coffee shop playlists. But then you get on the road and see whether people care or not."

Dermot Kennedy

"From a financial point of view, we were stupid – but it wasn't money that drove The Specials, it was uniting people that drove us. I would have loved for us to have stayed together much longer. But we had to have a break. It was a lot of emotion making our music and going around the world with it."

Lynval Golding (The Specials)

"We wanted the start of Parklife to sound like a bottle smashing. The sound effects CDs sounded rubbish. In the end, we'd just finished dinner and I took my plate back in the studio and said, 'Quickly, record this. One, two, three...' Smash. I threw it on the floor. It sounded absolutely perfect, dinner and all!"

Dave Rowntree (Blur)

"Artists have got better at A&R-ing themselves, there used to be a thing about blaming labels or whoever. Artists get it now; they need to make bangers, music that represents them and their fanbase. Artists have taken control."

DJ Semtex (Capital Xtra/Spotify/Sony Music)

"I don't expect HMV to ever go out of business."

Doug Putman (Owner, HMV)

"I would never like to get comfortable making music, I love the feeling that I am pushing and taking risks. It's not about beauty, it's about truth, trying to find truth in the way I sing and compose. It's magic to me."

Rosalía

"I came into this at a very good age, I had life skills and I'd been places. At home in Essex, I'm Oliver Murs, not Olly Murs. I'm one of the lads at football, I'm a son, an uncle, a cousin. I'm different."

Olly Murs

"Something has always been happening in jazz!"

Cassie Kinoshi (Seed Ensemble/Nérijá)

"You can overthink music so much and try and express that. But the bottom line is that it was just a fucking banger. The lyrics were simple, the chorus was repetitive, it was a different sound to what was on the radio."

John Newman

"How important is Skepta? Fuck me, I can't emphasise it enough. It's not for me to blow that trumpet, [but] I do: obviously, Skepta is the sickest."

Sam Burton (Manager, Boy Better Know)

"I exist in a vacuum of my own making."

Jamie Osborne (Founder, Dirty Hit/All On Red Management)

Dear Lewis,

**We are not very good at giving compliments and
you are not very good at receiving them.**

So piss off.

Lots of Love Alex Hardee and Ryan Penty.

(Paradigm, the agency formerly known as CODA.)

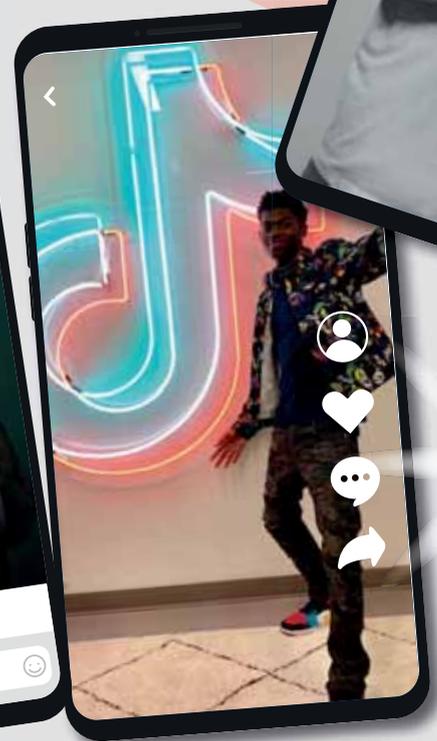
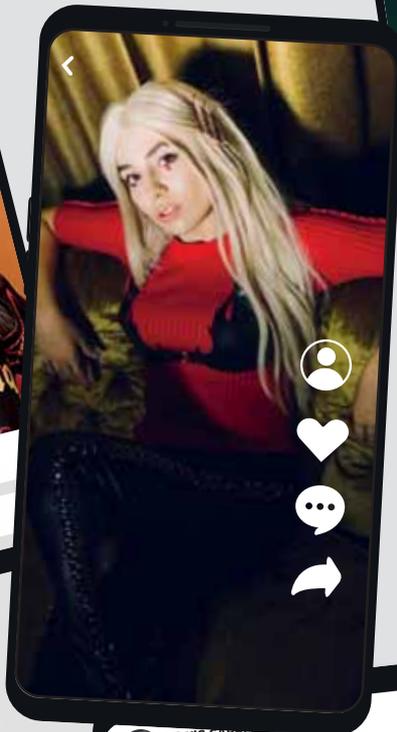


PARADIGM AGENCY

THE HEAVENLY SOCIALS

In 2019, social media – particularly **Instagram** and **TikTok** – became more important to the music biz and artist campaigns than ever. *Music Week* charts the rise and rise of the two networks and analyses whether the trend is set to continue into the next decade...

— BY MARK SUTHERLAND & ANDRE PAINE —



If you're looking for a Christmas after-dinner game this festive season, why not ask your guests what Lewis Capaldi, Billie Eilish, Stormzy, Little Mix, Lil Nas X, Ava Max, Caravan Palace and Regard all have in common.

If your guests are in the music industry, however, they will almost certainly know the answer: all of them – and many more artists besides – have been given a significant boost this year by Instagram and/or TikTok.

Other platforms are available, of course, and the likes of Twitter, Facebook and Snapchat remain integral to artist campaigns. But the crucial role in youth culture played by Instagram and TikTok has put them centre stage in the campaigns for many of 2019's biggest hits. Indeed, such has been their influence, the two platforms could potentially claim to rival the likes of Spotify or BBC Radio 1 playlists in terms of their ability to drive consumption and break records.

"Instagram is the platform of choice for musicians," declares Ted Cockle, president of Capaldi's label, Virgin EMI. "Lewis has utilised that so naturally. Instagram Stories are a major nutrient for the fanbase, to just maintain people's love and affection for him. That format has been an essential part of Lewis' ability to connect with audiences."



Social workers: (Clockwise from bottom right) Lewis Capaldi, Little Mix, Billie Eilish, Ava Max, Stormzy, Lil Nas X, Regard and Caravan Palace

Capaldi has 4.2 million followers on Instagram, but it's the purity of that connection that has really helped drive the singer-songwriter to superstar status on the platform.

"Lewis Capaldi is so phenomenal on Instagram, so humorous and warm and so revealing about what it is to be a pop star on the rise," says Sunil Singhvi, Instagram UK's strategic partnerships manager. "It's the absolute warts and all guide. Through him building his connection with the audience, we've got to the point where there's a Deliveroo advert that Lewis is the star of, throwing burritos at fans. I don't think you'd get that without building a strong relationship with your audience, otherwise your audience says, 'I didn't sign up to see a Deliveroo ad, I followed it for Lewis'. But his ability to take you on a journey and get you to buy in to who he is allows him to monetise in non-conventional ways."

And that monetisation is, ultimately, what has made Instagram central to the biz. Nine of the Top 20 most-followed accounts are musicians (Ariana Grande is the No.1 music account, with over 168m) but these are not just empty numbers.

Former Instagram head of music partnerships Lauren Wirtzer-Seawood, now in the music business as president of UnitedMasters says that an Instagram post can drive more consumer behaviour than anything else right now.

"If you ask any label team, they will tell you that the most interactions, the most clickthroughs they get on a stream of a new song or a merch purchase, is from the artist's swipe-up in their Stories," she says. "That is where the traffic is coming from. The most traction they get for any particular action comes from that artist's Instagram story, full stop."

"It's obviously the social platform *du jour* at the moment," says Katie White, GM of Atlantic Records. "We're very conscious of the fact that Facebook and Twitter still have a big audience but they've come and gone in terms of the platform that's most in favour with young people with influential audiences. Instagram is the one where our artists are building the most engaged relationships with their fanbases."

Sunil Singhvi cites Polydor's Billie Eilish, with 44.3m followers, as the ultimate modern Instagrammer.

"If you followed Billie from day one, you'd get a true sense of who she is as an individual," he says. "Through her Stories you get a sense of her sense of humour and her warmth and her energy and also her vulnerability. Audiences relate to that. Being able to reinforce who you are with an audience is the thing that converts a passing listener to somebody that adds your song to a playlist, thinks about coming to the show or buying the merch. And that's what's so exciting about Instagram; for the first time we get something that is really artist-driven in helping bridge that gap between you and the person in the front row."

Such dedication to the platform clearly works, but can also be a hell of a lot of work. Singhvi, however, holds up Merky/Atlantic artist Stormzy, with 2.7m followers, as proof that Instagram popularity doesn't have to follow a formula.

"Stormzy is not perhaps as prolific, he's not on Stories or posting to his feed every day, but he uses his platform to be a gateway to other things," explains Singhvi. "And that is a powerful use of the platform."

That doesn't stop artists and labels attempting to alight on a social media magic bullet, however.

"Giggs once asked me very specifically, 'What are the cheat codes? What do I need to know in order to win Instagram?'" laughs Singhvi. "The answer, sadly, is that there are no cheat codes – but there are guiding principles."

Those revolve around consistency ("It's very hard to build an audience if you are not present") and authenticity.

"It's 2019, fans know when you're full of shit," declares Wirtzer-Seawood. "They want to hear and see the real message from you. They're savvy, they can no longer be promo-ed or sold to. They really want to feel like they're getting information from you. They know when someone else is posting content on your behalf so you have to make sure you're authentically communicating with them. It's better to give them a real sense of who you are, as opposed to a manufactured persona, because that's what's going to connect the most."

Singhvi cites the way Little Mix's highly personal individual accounts (with between 5.1m and 9.5m followers respectively) dovetail with the consistent voice of the group account (12.4m) as the perfect way to achieve genuine connection without losing the marketing message.

When it comes to those messages, the rise of video on the platform has proved a game-changer for both Instagram and the biz, while the fact that it is now fully-licensed with the major labels and Merlin has led to the creation of products such as stickers that make music promotion much more direct than it used to be. With one billion monthly active users, Instagram has scale, while its demo is also younger than most platforms, presenting a crucial audience to labels. But it's the variety of approaches, from long-form video on IGTV to funny 15-second clips on Stories that have helped it become such a hit with the artists.

"The reason it's important for musicians is because we live in a time where everything is so fast-paced and people like to be updated," says BBC Radio 1 and 1Xtra DJ Tiffany Calver. "It's a way of keeping consistent, promoting yourself to a lot of people and being inclusive of your following."

"You can be professional or personal," she adds. "Instagram is something everyone wakes up and opens. It's a different feeling to other platforms. It's one of the easier ones, there's less to digest, you're looking at a video or an image, it's nothing too complicated, but you can still get your message across."

And even artists that you might not assume would be Instagram naturals agree that the platform is a hugely valuable tool for talking to the fans.

"We are way too glued to phones, but it's such a great connector," laughs Maren Morris, who has 1.3m followers on the site. "I'm really hands-on with my fans, [so] Instagram's important to me. Instagram did this whole sweep of bot accounts and a lot of my fan accounts were shut down because they thought they were imposters. We reached out to Instagram and said, 'These aren't bots, they're really loyal fans!' We got them reconfirmed."

So Instagram acts like word of mouth on steroids for artists, while fans get insights that are more complicated to deliver on platforms that are less visually oriented.

"One of the coolest things is we can go live from backstage or on stage and give people a window into what's going on," says Alex Gaskarth, who has 1m followers on his individual account, plus 102,000 with Simple Creatures and 1.2m with All Time Low. "That's truly unique. When I was growing up you didn't have that with bands, that fourth wall was never broken – there was always the mystery of what went on behind the scenes. So it's the coolest experience for fans, it gets them more involved, and lets them be involved in different ways."

Whether it shows the reality of stardom is, however, another matter entirely.

"In general, Instagram is not the most honest platform," he adds. "It's very much driven by, 'Look what I'm doing!' For the most part people only want to put forward their best face. I'm only posting when I'm doing something amazing!"



"There are no cheat codes for Instagram – but there are guiding principles"

SUNIL SINGHVI
INSTAGRAM



PHOTO: Louise Hayward-Schiefer

Social club: Ex-Instagram exec Lauren Wirtzer-Seawood

Meanwhile, over on Instagram's fast-rising rival, TikTok, the 'doing something amazing' part is often left to the fans. The video sharing site, owned by ByteDance, has over 500m active monthly users but, while two of its top three most-followed accounts are held by people with 'singer' on their CV, Loren Gray (34.8m) and Baby Ariel (29.8m) are not exactly household names, maybe not even in their own households.

Yet the platform has powered some of the year's biggest hits, often with little input from the people who actually made the records. Lil Nas X's trap-country sensation Old Town Road is the best-known example, which became the soundtrack of choice to the platform's 'yee yee juice' meme, in which TikTok users became transformed into cowboys and cowgirls.

"I knew [going viral] was my best shot, I was very aware," says Lil Nas X. "I definitely wouldn't have been able to do it five or 10 years ago. There will be a lot of attempts to imitate it, but if people do, that's great for them."

He's not wrong there. Going viral on the platform is the ultimate shortcut to a hit but, in an app where the users are in control rather than the stars, what works and what doesn't is wildly unpredictable (a situation not helped by the platform's unclear licensing status and secretive exec presence - TikTok declined to comment for this article, other than highlighting successful campaigns on the platform for the likes of Giggs, Jax Jones, Ed Sheeran and Mabel).

That secretive approach may change now that ex-Warner exec Ole Obermann has joined as global head of music but, in the meantime, labels are paying close attention, with Ministry Of Sound picking up Regard's hit Ride It (553,314 sales, according to the Official Charts Company) after seeing it gain traction on the platform.

"It's a typical example of seeing a record doing something - using data, but also using your gut instinct," says MOS MD Dipesh Parmar. "You just sensed there was something

happening. The track wasn't on DSPs at the time so you're basing it on seeing the data on TikTok and all this user-generated content."

Eventually, TikTok led to Shazam which led to streaming services.

"That gave us the story to then go to radio and to Spotify and Apple Music and tell them that, actually, there's something going on with this record, maybe you should support it," says Parmar. "They got on board and we moved accordingly. But TikTok made sure that we could do everything across platforms to really hype up the success of the project. They were really good in terms of giving us the editorial support we needed in app banners or trending hashtags on the Discover page. That was vital to putting the song in front of their users."

Deviante Digital CEO and *Music Week* columnist Sammy Andrews says she is seeing "absolutely insane results" from TikTok ads.

"It's like nothing we've seen on any other platform," she says. "Every client we work with is now wanting to include TikTok in paid media plans. Many are trying to find good ways to organically use the platform with fun challenges and influencer seeding. Much like anything else though, it's about finding the right way to work there. It's no good shoeorning in old ideas from other socials, this is an entirely different beast."

The platform has proved it can help create stars - Ava Max first came to attention on the platform - but its current strength seems to be highlighting quirky records that don't find an initial radio audience. Caravan Palace's *Wonderland* is a case in point: initially released in 2016, it went largely unnoticed until last year, when it became the soundtrack to a TikTok challenge. A snippet of the song features on at least 1.2 million fan videos posted on TikTok.

The track has now sold 31,165 copies, while Andrew Bowles, owner of Caravan Palace's Mvka label, says the TikTok exposure has boosted the act's career in multiple ways.

"It has definitely helped the live business," he says. "We're currently running at double the ticket sales of the last tour."

But while TikTok has been the platform of choice in 2019, the social media graveyard is full of sites that once seemed essential to the industry, only to fade away. The big question as we enter a new decade is: will the biz buzz still be there in 12, 24 or 120 months' time?

"TikTok massively lends itself to scheduled TV-like behavior which is indicative of the future of social media," suggests Timothy Armoo, CEO of social and influencer marketing company Fanbytes. "The brands and campaigns that are going to win are those who are going to take advantage of this behaviour and create episodic style content."

"It's a social network where music is first and foremost," says Dipesh Parmar. "If record labels have direct access to the creators on the platform, the possibilities are endless. It can become bigger and bigger - we just need to work together with the platform to figure out what the next steps are."

The message for 2020 then is: TikTok? You don't stop...

HYPERSONIC MISSIVES

TOP EXECS ON THEIR 2019



SAMMY ANDREWS
CEO, DEVIATE DIGITAL

What was the best thing that happened to the music biz in 2019?

"It's a split winner for me between Brexit being delayed so we still have a chance to do something about that absolute clusterfuck, and the large organisations in our industry finally getting to grips with their data and how to use it. I can't believe it's taken so many of them so long but it's a massive step in the right direction for an industry fit for the future (and the present!)."

And the worst thing?

"Viagogo buying StubHub is pretty high on my list, but also I've not enjoyed watching high profile, personal arguments on socials this year. There's enough shit going on in the world without our industry dragging their dirty laundry out onto Twitter and fuelling the hate fires. Be more kind."

What was your favourite album and track of 2019?

"Sudan Archives, *Athena*. This debut album is a masterpiece. I think we'll hear a lot more from her in 2020 but what an incredible way to make an entrance, nothing short of stunning. Track is *Oh My God!* It's *The Church*, (*Where Did You Get Those*) *Shoes?* The chances are you've seen this band play a main stage at a festival in the last few years, but they've just started releasing music and this track is the massive slice of fun and funk that 2019 needed."



AZI EFTEKHARI
HEAD OF LABEL RELATIONS,
EMEA, YOUTUBE

What was the best thing that happened to the music biz in 2019?

"For me, it was the launch of YouTube Music in even more European and Middle Eastern countries, which takes our current total up to 77 countries. It was a huge achievement from our teams and more importantly, for music fans across the region. More locally, it was a relief to see HMV being saved from collapse, and I hope they continue to be a key player in the UK retail scene."

And the worst thing?

"Some extremely talented artists passed away, and the music business is a lot poorer without them. It's particularly awful when it's someone young: for instance, *Cadet* could have achieved so much more, and it's heartbreaking to think of his family and friends losing him so young."

What was your favourite album and track of 2019?

"Michael Kiwanuka's *Kiwanuka*. He's always been an exceptional artist and this is his best album yet - it feels very much of the moment but equally has a completely timeless quality. And *The 1975* featuring *Greta Thunberg*, *The 1975*. It's very significant that one of our most successful bands is giving a platform to such an important message."



PAUL HITCHMAN
PRESIDENT, AWAL

What was the best thing that happened to the music biz in 2019?

"I love seeing the emergence of new artistic voices demanding to be heard, telling their own stories in a unique way, and in 2019 this was especially true of female artists. *Billie Eilish* was perhaps the most prominent, but in AWAL's world we celebrated the breakthrough of many amazing talents including *Little Simz*, *Freya Ridings* and *Girl In Red*."

And the worst thing?

"I was very saddened by the deaths of *Scott Walker* and *Mark Hollis*, two musicians and songwriters who were hugely influential in my life."

What was your favourite album and track of 2019?

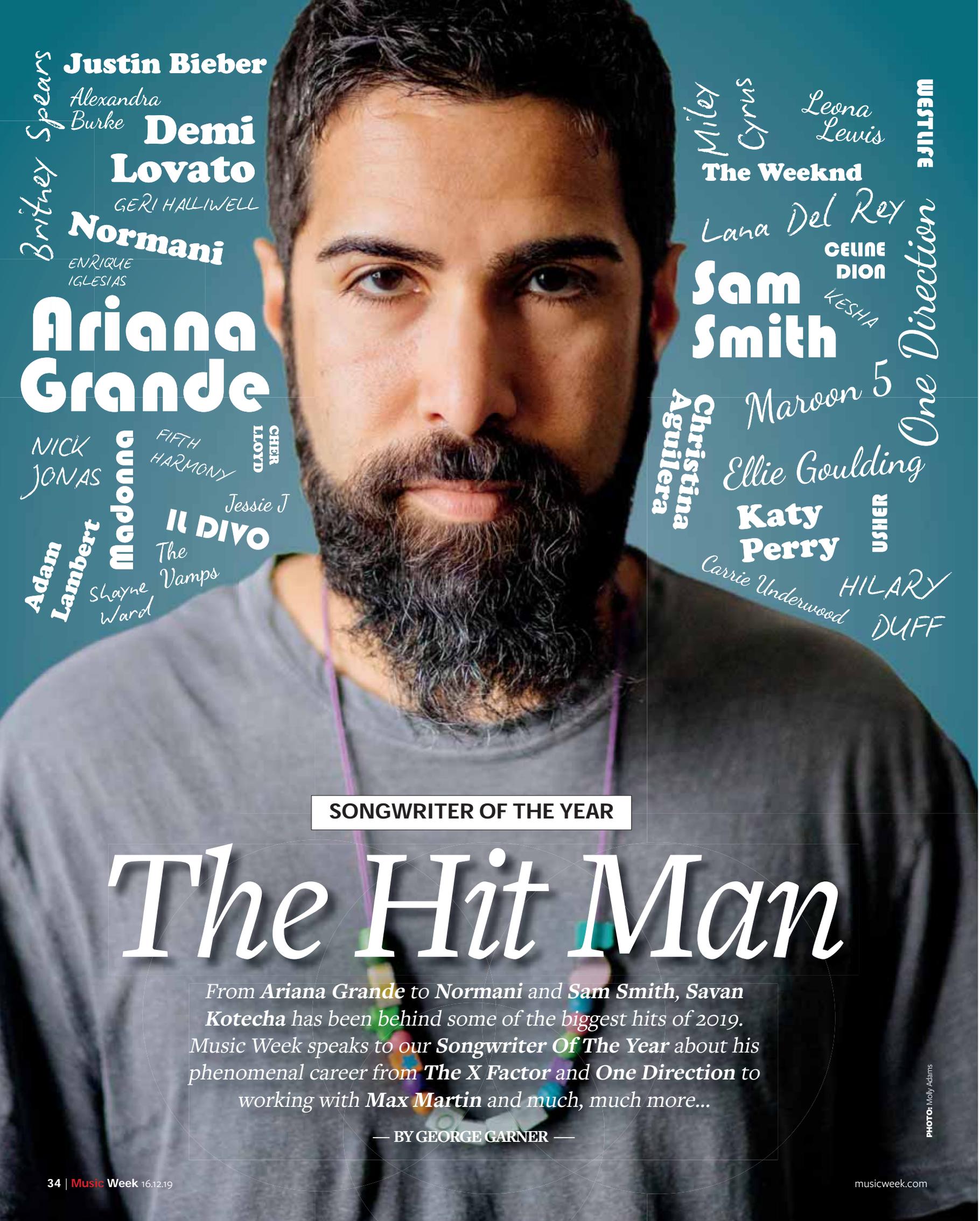
"Michael Kiwanuka's *Kiwanuka* - incredible artist, incredible record. And *Billie Eilish*, *Bad Guy*. Feels like a cultural turning point that has permanently shifted (and improved) the pop landscape."

DIVINELY INSPIRED.

**BMG CONGRATULATES MUSIC WEEK'S
ARTIST OF THE YEAR
LEWIS CAPALDI.**

BMG

THE NEW
MUSIC
COMPANY.



Justin Bieber
Alexandra Burke
Demi Lovato
GERI HALLIWELL
Normani
ENRIQUE IGLESIAS

Ariana Grande

NICK JONAS
Madonna
FIFTH HARMONY
CHER LLOYD
Jessie J
IL DIVO
The Vamps
Shayne Ward
Adam Lambert

Miley Cyrus
Leona Lewis
The Weeknd
Lana Del Rey
Sam Smith
CELINE DION
KESHA
Christina Aguilera
Maroon 5
Ellie Goulding
Katy Perry
USHER
Carrie Underwood
HILARY DUFF
WESTLIFE
One Direction

SONGWRITER OF THE YEAR

The Hit Man

From Ariana Grande to Normani and Sam Smith, Savan Kotecha has been behind some of the biggest hits of 2019. Music Week speaks to our **Songwriter Of The Year** about his phenomenal career from **The X Factor** and **One Direction** to working with **Max Martin** and much, much more...

— BY GEORGE GARNER —

Savan Kotecha is not just one of the world's most successful songwriters, he's also a pretty badass multi-tasker. When we join him at his home in Los Angeles, his ears are trained on the US impeachment hearing, while his eyes and fingers are busy bashing out emails to labels, plus sifting through résumés for the position of his new assistant. So, while he's at it, we thought we'd give him something else to contend with, a question asking him to sum up his 2019...

"Oh, gosh, every year I'm able to do this, and people still want to listen to my songs, is a blessing," is his remarkably humble reply. It's telling of his character because Savan Kotecha has certainly earned the right to have an extremely big ego. He has enough BMI and ASCAP Awards to construct a small house. If you were to count all of the streams he's behind, your calculator would probably show the infinity symbol.

Indeed, should you elect to scrub any song bearing the name 'Savan Kotecha' in the credits from chart history, not only would you be erasing some of the greatest modern pop songs, you'd also be scrubbing for a very, very long time.

The Weeknd's Can't Feel My Face? That's him. One Direction's That's What Makes You Beautiful? That's him, too. Cool For The Summer by Demi Lovato? Yep. If U Seek Amy by Britney Spears? Bingo. Ellie Goulding's Love Me Like You Do? Check. Justin Bieber's Beauty And A Beat? Affirmative. Maroon 5's One More Night. Guess who, folks! This list is, of course, but a fraction of his output.

Yet, even when measured against this phenomenal track record, 2019 has been one hell of a year for this songwriter. For one, he worked with Sam Smith for the first time on How Do You Sleep? (502,221 sales - OCC). "It's always great when you click with an artist and you just have a chemistry," beams Kotecha. "We've done more beyond that, which will hopefully be out next year." Moreover, he also helped Normani deliver her breakout solo hit Motivation (202,492 - OCC) - "Talk about a video that made pop culture impact!" he grins.

If he's had one calling card, however, it's his astounding run of singles with Ariana Grande, one which stretches from early hits like Problem and Break Free via Into You and Side To Side through to No Tears Left To Cry and more besides.

Not only did Kotecha write a host of hits on 2018's Sweetener that continued to dominate airwaves in 2019 (No Tears Left To Cry, Everytime, God Is A Woman, Breathin'), he also scored two credits on her Thank U, Next album (Bloodline, Ghostin') and co-wrote her UK No.1 single Break Up With Your Girlfriend, I'm Bored (672,875 - OCC). Oh, and songs on the Charlie's Angels soundtrack, including Grande, Miley Cyrus and Lana Del Rey's UK No.2 superstar collaboration Don't Call Me Angel (195,763 - OCC) and Bad To You (feat. Grande, Nicki Minaj and Normani).

"She's done so much," he observes of her impact on pop. "Bar Rihanna, I don't think there's been a pop star that's delved into so many different sonic landscapes. Her honesty, not just in songs, but in the way she conducts herself with her fanbase, is fantastic. What you see is what you get - she's hilariously funny, she's vulnerable, she's brilliantly smart. There's nothing inauthentic about her. I don't know how to describe her, she's just this magical unicorn [laughs]. She's just inspirational and a world class songwriter."

And as for the daunting task of writing Don't Call Me Angel - and making sure each superstar's voice had space?

"We approached it like a hip-hop song in a sense, where we have a hook and then the artists do their thing on the verses," explains Kotecha. "For Lana, it was about giving her a landscape where she can be Lana and not be something she's not. I feel we were able to get their personalities and styles into that song."

Given his track record, it's not surprising that top names in the biz are quick to praise Kotecha, and not just for his work ethic.

"Savan's not just a unique songwriter but also a great person," says



Hit squad: Some of the 2019 smashes penned by Savan Kotecha

"Labels care about streaming, artists care about tours, songwriters care about radio. It's the first time in my career those things have not aligned..."

SAVAN KOTECHA

Willard Ahdritz, founder of Kobalt Publishing, home to Kotecha's catalogue (via MXM). "He could be a big ego but is the opposite. Savan's a role model for new songwriters by showing results through being collaborative!"

Nor is Kotecha just making moves in the charts. For one, this year he's been working with Will Ferrell on songs for an upcoming Eurovision-lamprooning film. For another, in March this year Kotecha and Sonny Takhar (CEO and founder of KYN Entertainment) announced a worldwide admin agreement with UMPG for their new, independent publishing company S2 Songs.

"Savan was an A-list talent songwriter long before the music world knew Savan was an A-list talent songwriter," suggests David Gray, EVP/head of A&R at Universal Music Publishing Group. "Even his earlier songs, long before the hits came, had something genius about them. I don't think any of us who worked with Savan towards the earlier part of his career are the least bit surprised about his success."

So, without further ado, it's time for Kotecha to talk us through his incredible career, from working with Simon Cowell on The X Factor and launching the One Direction phenomenon to the lessons learned from his close friend and collaborator Max Martin, and much more...

Let's rewind the clock: why did Savan Kotecha become a hitmaker and not an artist?

"When I was a teenager I was in a boyband and this A&R guy called and said, 'Listen, you're not the greatest singer in the world, but I like your song.' This was in 1994/1995, and he asked what ethnicity I was, so I replied saying Indian and he said, 'I'm a black American, so this isn't coming from any kind of racial [prejudice], I just want to be honest: no girl [on this continent] is going to put an Indian guy on her wall. You should be a songwriter, trust me.' I'm not the greatest singer in the world, though at 17 in high school I probably thought I was... I just took it as, 'OK, I'll be a songwriter.' I was a kid from a very traditional Indian family so you can imagine the mountain to climb telling my parents and my relatives that I wasn't going to go to college, and instead become a songwriter. It was a horrific thing for them. I became the black sheep of my family and my community, but I just ignored that noise. I went to South By Southwest and this hotel where all the labels would stay in Austin, Texas. I was passing out demo tapes to anyone in the lobby and got kicked out for soliciting. I'd go in my car, put a hat on, change my shirt and go back in. I was relentlessly trying to get people to hear my songs. Every dime I made, I would buy stamps and envelopes and blank cassettes to make copies of my demos. I have a folder in my parents' home with about 450 rejection letters. I saved them because there was feedback telling me why something didn't work and I constantly challenged myself to get better."

You eventually hooked up with BMG publishing who sent you off to Sweden. What was that experience like?

"It was towards the end of the Cheiron [Studios], Britney Spears and Backstreet Boys days. I got so lucky - the universe was on my side and some really kind people helped me along the way. When I was 20-ish I met Simon Cowell when he was an A&R guy, and he really liked my songs. Eventually, Westlife cut one of my tracks and that helped me survive a broke year of eating beans out a can. Those Cheiron guys and, years later, Max Martin, taught me so much about melody."

You went on to join The X Factor as a vocal producer and wrote on One Direction's first three albums - what was the big lesson from that time?

"I can't put into words how life-changing that experience was. Throughout the show you're in a time crunch, breaking down the greatest songs ever written and trying to reinvent them. That can't help but seep into your skin. Then, on the A&R front, it's artist development on steroids, and being a part of that process was massively educational."



PHOTO: Courtesy of Savan Kotecha



I learned a very important lesson through the One Direction days, which was respecting the artist's vision. After a while, an artist has earned the right to have a say in their music. At the time I didn't know that – and they're my friends, I love them – and that's probably the thing that hurt that relationship by album three. That was a huge lesson on ego and humility. They had sold out stadiums and had the right to have a voice in their music. You can't just say 'no'. It took me a minute to learn that. That was a lesson I learned which I was able to take to other artists to make sure I didn't make the same mistake."

Last year Steve Mac told us he sometimes worries when a song has critical success because it means it probably won't be a hit. Has your gauge of success changed over the years?

"I would agree with Steve for the most part. Back in the day, if Popjustice – which I would always read – liked it, it was like, 'It's not going to work!' I love cheesy pop but now, as I'm getting older, I think to do it is a naivety that needs to be there, and as you move along your career and have success – if you're lucky enough to have success – that naivety kind of goes away. Carl [Falk], Rami [Yacoub] and I went into What Makes You Beautiful super, super naïve. Once you start having big hits, it makes it harder to keep that naivety and artists, especially now, care about what's cool. The first thing I was a part of that got critical success even though it was pure pop was the Ariana stuff. Before that, even though I had a big hit with Maroon 5 in America with One More Night I was wondering, 'Why am I not in with the big artists?' After having 10 weeks at No.1. Max Martin said an interesting thing to me during that time: 'Wait until you break an act.'"

Was that prophetic?

"Absolutely. I mean, when One Direction and Cher Lloyd had big hits in America, you're seen as a rainmaker and it changes the way the industry sees you. All of a sudden record companies are asking for your opinion rather than me being like, 'Please, sir, can you cut my song?' I started looking, not for the big acts, but someone right on the edge that was about to really pop. So, after One Direction and Cher Lloyd, the idea of working with Ariana was dropped to me and she was obviously incredibly talented. Instinctually, it was like, 'She's the one' – we gelled so well together, and the songs came together with extremely talented co-writers and producers."

How have you coped with disappointment as a songwriter?

"I think a lot of it was learning, and I had a great mentor in someone like Max. I just watched how he conducted himself without ego – and

Grande unification: (L-R) Ilya Salimanzadeh, Ariana Grande and Savan Kotecha

"I came up being able to earn a living getting album tracks... Nowadays the 16-year-old me wouldn't be able to survive"

SAVAN KOTECHA

Hitting it big: Savan Kotecha at the ASCAP Awards



PHOTO: Courtesy of ASCAP

that a change in public taste is something to learn from, rather than be like, 'That sucks!' It's like, 'Let's sit back, listen and learn' and ask, 'What am I not doing in my song that's not connecting?' Every time I felt like I figured it out, I'd get slapped in the face and realise I didn't. Every time I get a little cocky, the universe is like, 'Oh, no, you don't!' That's what can happen with getting overconfident."

You've seemed open to the idea of lots of collaborators not being a bad thing. What are people getting wrong when they complain about the number of people on tracks these days?

"Well, two things have changed. Firstly, I'm assuming, it's comparing things to back in the day when they read one or two names on credits. So, what in songwriting has changed? When records stopped selling, producers started going, 'Well, no-one's buying records – I need to get some income somehow so I want songwriting.' Back in the day when Quincy Jones or Dr Dre were in the room [instructing] musicians and someone came up with a bassline that was a key part of the song, that wasn't songwriting, that was just musicians playing. Nowadays that's songwriting. What's also changed is artists are much more aware of songwriting and the management aware about publishing. A lot of artists, mostly justifiably, and sometimes not, want to be writers on songs. That in itself adds another two or three people. I'm a strong believer in my whole team that I'm around, but if we can't crack something then we bring someone else in to help – there's no ego there. You do what's best for the song. It doesn't make it any less authentic."

Has the advent of streaming changed your approach to writing songs at all?

"I'm reluctantly conscious of it [laughs]. With my view of streaming, I'm not naïve to the fact that it's making valuable income. I'm not convinced yet that what streams the most is what's the most popular because I believe it's passive listening. A purchase is active, a playlisting-based stream is very passive, and that hurts creativity in a way. The labels are so focused on streaming so you have to consider, like, 'Yeah, we don't want to throw anything wild in there because it might hurt the click rate.' I do think the audience will correct itself, that's what usually happens. But saying that, it's a great time for new artists – a great time for independent artists. In that sense, Spotify has been incredible in finding and allowing new artists to have a hit outside the system. As an industry we have to protect the next generation of songwriters. Going back to my story, I came up being able to earn a living getting album tracks. That helped me develop and put food on the table. Nowadays, the 16-year-old me wouldn't be able to survive."

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PHOTO: Courtesy of ASCAP

Three amigos: Max Martin, Savan Kotecha and Ilya Salmanzadeh at the ASCAP Awards in 2016 and (below) more Kotecha-penned smashes

“A purchase is active, a playlisting-based stream is passive, and that hurts creativity in a way”

SAVAN KOTECHA



The industry’s forgetting that songwriters have value and they have to be taken care of. This gold rush of streaming income is blinding them to that fact. I don’t think in my whole career I’ve seen the alignment so different: labels care about streaming, artists care about tours, and the songwriters care about radio. It’s the first time in my career those things have not aligned whatsoever. The labels – especially in America – can be so insensitive about where songwriters stand in the line of payment, they’ll be like, ‘We got 400 million streams, it’s amazing!’ but it doesn’t go on radio and you’re like, ‘I don’t care!’ They’re celebrating how much money my song made them, and it’s like, ‘You’re not giving any of that to me [laughs].’”

So there’s a long way to go?

“Oh, it’s such a long way to go. Such a long way. I mean, I look at my statement – and I’m not one to complain because I’ve done very well – for an album track on a big album and what that earns and I think, ‘Wow, it’s making me like three or four grand.’ In the old days it would be 40 or 50. And listen, maybe times have changed and maybe that’s just what a song’s worth, but I don’t think so, because obviously the money is there and it’s a gold rush at the record labels. A label offered to fly me by helicopter to get to a meeting one time, it’s like, ‘That’s 30 grand right there! Why won’t you pay writers!?’ [laughs]. This is where the film and TV business can really take advantage – syncs have become a lifeline for songwriters. And, if you’re a new writer reading this, focus on syncs because that’s how you can at least get food on the table. It’s a fantastic way to learn your craft and, if it’s a film soundtrack, you can get introduced to artists that you would never have been able to reach before because they’re more open to cutting a song they didn’t write if it’s just for a soundtrack. Even with me, I never had a relationship with Lana Del Rey or Miley Cyrus until the Charlie’s Angels thing. There’s an opportunity for the TV/film world to structure deals that are friendly to songwriters to improve the quality of music and visual media.”

You also set up your own publishing company – what was the vision behind S2 publishing?

“It’s important for me to have something in the world where I can help try and solve this problem of how do young writers make a living – what kind of opportunity can we bring to the young writers? For our first signing, Nevin Sastry, instead of putting him in tons of LA sessions where we know nothing’s really gonna happen out of it, we found him a great opportunity which has accelerated his learning via a BBC TV show, Almost Never. Now he’s rolling and, in the meantime, he’s developing his pop music muscle. I had so many people help me when I was coming up. I love this business, I love songwriters, and I hate to imagine that the 16-year-old version of me wouldn’t be able to make it work right now. To me, S2 is a way to find a solution.”

Finally, you once told Popjustice that you felt you had never written a truly amazing song. How about now?

“No, not really. I always have things to learn, and once a song is out there, I’m always thinking, ‘We should have done this, we should have done that’. I’m around very talented people, I have a lot to learn from them and a lot to discover. But I don’t know if I’m satisfied yet, I still don’t think I’ve got there.”

HYPERSONIC MISSIVES
TOP EXECS ON THEIR 2019



MIKE McCORMACK
MANAGING DIRECTOR, UNIVERSAL
MUSIC PUBLISHING UK

What was the best thing that happened to the music biz in 2019?

“Just lots of great and original music being released by British artists, from Dave, Slowthai, Little Simz, Nilufer Yanya, Rex Orange County, Kate Tempest, Georgia and Black Midi to name a few. Also some British artists finally selling big numbers internationally with Mabel, Tom Walker, Dermot Kennedy and Lewis Capaldi.”

And the worst thing?

“The passing of Mark Hollis from Talk Talk and Ric Ocasek from The Cars.”

What was your favourite album and track of 2019?

“Dave’s Psychodrama – an obvious one I know, but it’s undeniably an intelligent, melodic and original record. I’m interested to see what music it inspires other new artists to make. And Kate Tempest’s Firesmoke is just beautiful.”



AMBER DAVIS
HEAD OF A&R, WARNER CHAPPELL
MUSIC UK

What was the best thing that happened to the music biz in 2019?

“Stormzy at Glastonbury on the Pyramid stage was an incredible moment for British culture. It was so inspiring to see how far he has come and to see grime take centre stage on one of the world’s biggest platforms. Watching him put on such an amazing performance is a moment I’ll never forget.”

And the worst thing?

“Losing a great legend like Keith Flint. Also losing Cadet at such a young age and when he was right on the cusp of breaking through was tragic and heartbreaking.”

What was your favourite album and track of 2019?

“Kano’s Hoodies All Summer is a brilliant album that felt very poignant at this point in time. He also samples Sade on it who is an all-time favourite of mine and he did it in a really unique way. And Lil Nas X & Billy Ray Cyrus’ Old Town Road – I love the fusion of genres, it rarely works as well as it does on this song.”



CRISPIN HUNT
CHAIR, IVORS ACADEMY

What was the best thing that happened to the music biz in 2019?

“We shrunk the value gap – hopefully. In March 2019, against an unprecedented and misleading lobby from YouTube etc, the EU Parliament passed the European Copyright Directive. If we don’t ensure creators are compensated for their work online, they and their successors will not be able to do it. That’s why the protection of intellectual property is so critically important for a flourishing creative future. Thankfully, the EU agreed. God help UK creators if we leave it.”

And the worst thing?

“Spotify, Google and Amazon appealed the rate rise for songwriters at the US CRB. The song is both underpaid and undervalued across streaming. Especially so, as streaming’s model becomes track-based rather than artist or album-based. For music platforms to oppose a modest pay rise for the works their business is built on, is truly myopic self-harm. I sincerely hope the US courts agree.”

What was your favourite album and track of 2019?

“Norman Fucking Rockwell, Lana Del Rey. Because her melody, her politics and her voice are the most naked critique of our age. And Cellophane by FKA Twigs: My 2019 ‘crying song’.”

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PHYSICAL THERAPY



Streaming may continue to rise, but the world of **physical music** is fighting back. Beyond the familiar vinyl revival story, the past 12 months have seen some highly innovative developments from the humble compact disc. Don't call it a comeback...

---- BY GEORGE GARNER ----

In 2019, *Music Week's* finger has virtually been super-glued to the ever-changing pulse of the physical retail sector. Many of these headline stories are, by now, well-thumbed. Yes, physical sales did decline in Q3, with sales down 24.6%, (higher than Q2's 20.9% fall), but there has been positive news this year, too. For one, there was Sunrise Records CEO and owner Doug Putman stepping in to acquire HMV. For another, the ongoing vinyl revival continued, with Record Store Day 2019 seeing a 17% Y-O-Y uplift with more than 130k albums and 30k singles sold.

When it comes to assessing the health of physical music in 2019, to simply crunch Official Charts Company data and look at the upper echelon will not be too revelatory. The Top 5 UK physical sales up to week 49 (vinyl, CD and cassettes) being: Now! That's What I Call Music 102 at No.1 (with 212,321 sales), The Greatest Showman soundtrack at No. 2 (198,973), Lewis Capaldi's Divinely Uninspired To A Hellish Extent (195,232) at No.3, Ed Sheeran's No.6 Collaborations Project at No.4 (180,630) and Now! That's What I Call Music 103 at No.5 (168,172). All of these sales show there's still plenty of life left in physical music, but they don't tell the whole truth as to some of the developments in the sector this year – and many of them have been the preserve of the format that has long been viewed as DOA: the CD.

"We definitely talk a lot about how much of the decline is almost that self-fulfilling prophecy," Doug Putman told *Music Week* in April. "If people keep moving away from the CD, meaning the retailers, then of course it's going to continue to decline. I think what we need to do is just keep giving the assortment, we can definitely slow [the decline] down and you'll hit a point where you've got that core customer buying it. It's no different than if artists only released music digitally. Clearly that's going to hurt the business as well, so for us it's about making sure that we push as much as possible to make sure that artists are continuing with physical product."

Indeed, some of the most arresting stories in physical music have concerned the humble CD and the innovations in packaging that make the releases more akin to artefacts than the vanilla offerings of yore. Just ask Cherry Red.

"We released over 100 box sets in 2019," says founder Iain McNay. "Some were artist based, some centred around a location, like Sheffield, Liverpool or Scotland, some were genre-specific and others were based on a year or decade in music. They varied from three CD sets to nine CDs, all delivered with great packaging. The important thing for us is that every release tells a story as well as it can, both musically and visually, and are tied together through interesting sleeve notes. To do that you need to appeal to real fans of the subject matter, who are also experts."

For Cherry Red this trend of producing high end physical product is primarily, though not necessarily exclusively, to do with archive-digging releases.

"With a new release the band or artist may sometimes want minimal packaging and presentation, which is their decision," McNay adds. "With catalogue we find that fans usually want something special; they want an artefact to treasure and explore."

You may think that vinyl leads the way when it comes to making "artefacts". Retiring thrash metal veterans Slayer and label Nuclear Blast certainly excelled themselves this year by issuing a limited edition 7" which was flammable. It was even supplied with a match. Yes, that's right, folks, you had to set the package on fire in order to gain access to the vinyl.

But 2019 was also a year that saw some artists work overtime to make the CD an essential purchase, be it through innovation or highly collectable limited edition extras. Some went as far as to try and save the planet.

Exhibit A) in March Decca Records/Universal Music teamed up with Globe, Netflix and the World Wildlife Fund (WWF) to release the soundtrack of the Sir David Attenborough Netflix wildlife documentary *Our Planet...* With both the CD and LP's eco-friendly outerpackaging made from Shiro Alga Carta. To save you Googling, we'll just tell you: Shiro Alga Carta is ecological paper made from – wait for it – algae which would otherwise clog up fragile marine areas.

"The idea of seaweed packaging came about during a meeting

with Netflix, WWF, Decca and Globe," explains Lana Hunter, marketing manager at Decca. "It was initially a creative idea that none of us thought would actually come to fruition. With the guidance from the bespoke and speciality packaging team here at Universal, sourcing the package for this product was more straightforward than you might think. The team were already developing their knowledge and supply-base exploring sustainable packaging solutions. Our biggest challenges tend to be time, cost and longevity when sourcing 'greener' materials. The Our Planet project allowed us the opportunity to learn some practical lessons that we are able to implement in our future eco-friendly packaging options. One key element to note is that we released this product without shrink-wrap. There were certain obstacles to overcome such as making sure that the product was sealed in certain territories due to retail expectations – the solution – an eco-friendly sticker seal."

But while some labels and artists have been challenging the very definition of what constitutes packaging, others have been making sure that the CD is an essential purchase – even for those fans who never intend to play it. A subtle shift has occurred.

"The CD is no longer just a delivery mechanic for getting the music to fans," says Drew Hill, MD of Proper Music Group. "At the same time, fans are showing they will pay a higher price if bands or artists deliver something more than a standard CD in a jewel case. That's a win-win for both sides."

There have been copious examples in 2019. Taylor Swift, for one, released *Lover* in a variety of CD deluxe editions which included two bonus audio memos from Swift's songwriting sessions, a unique set of her journal entries, handwritten lyrics, archived photos, a poster, blank journal pages and a lyric book. That's to say nothing of the box-set which adds in a tote bag, a phone stand, postcards and a temporary tattoo sheet.

At Proper Music Group, meanwhile, they enjoyed success with the special CD editions of BTS' No.1 record *Map Of The Soul – Persona*, which included the CD (duh), a photobook, mini-book, postcard, clear photo pocket and photo film poster.

"We've been lucky enough to distribute some incredibly creative releases this year but I think the ones that stood out above the rest were the BTS packages we've had via the Orchard," says Hill. "The appetite for their products proves it's not just an older demographic buying physical products and, importantly, value for money doesn't have to mean cheap!"

It's this idea of value not being aligned with low cost that has been at the heart of the most extraordinary physical release of 2019. In August, *Music Week* spoke to the team behind enigmatic LA metallers Tool as they prepared to release *Fear Inoculum*, their first record in 13 years. A lot was made of the band's decision to finally join streaming services for the first time, but it was arguably the physical release that proved most interesting.

Such was the secrecy around the project, our feature could not at the time reveal the band's grand plans. In case you missed it: the limited edition CD boasted a 4" HD rechargeable screen with exclusive video footage, charging cable, 2 watt speaker, a 36-page booklet and a digital download card retailing for £79.99.

Upon release it entered the US Charts at No.1 selling 270,000 units. Suffice to say it became Sony's biggest-selling release in terms of revenue contribution for the quarter, beating the likes of Lil Nas X and Khalid. It was a throwback to a bygone era, a CD release that had people queuing outside record shops and eventually required a second run. This bears repeating: CDs. Selling out. In 2019. A vinyl edition has yet to be confirmed, although Tool have since released a new book version that comes with 3D art prints and retails around £39.99.

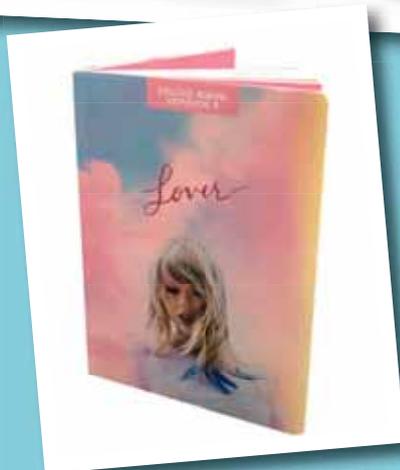
"On sales alone, we would take it as a positive reaction, especially with the only option being an £80 release or streaming, plus we did manage to get some more stock on top of what was ordered," says Julie Weir, label head at Music For Nations, which released *Fear Inoculum* in the UK. "It has re-enforced that rock fans still very much like an artefact, and love the collectability of something that is so out there packaging-wise. We had a similar experience on a slightly lower level with the Amon Amarth shield format [for 2019's *Berserker* album]... Who knew Vikings had deep pockets!? It has also upped the ante on packaging from the artist side."

Of course, not every artist can commit to such grand packaging.

"The CD is no longer just a delivery mechanic for getting the music to fans"

DREW HILL
PROPER MUSIC

Fear and loving: Tool's limited edition *Fear Inoculum* CD with 4" HD rechargeable screen and Taylor Swift's *Lover* deluxe version including diary entries



Central here is balancing creativity with a little thing called cost.

“There was a lot of research and health and safety elements on getting the package,” explains Weir. “A rechargeable lithium battery threw all kinds of questions up. However, Tool have always been renowned for their uncompromising approach to packaging, and with the level of anticipation around the record with a 13 year gap, we had to have the courage of our conviction and push forward with the ambitious formatting. Our sales teams were very supportive, and retail were too across bricks and mortar and online.”

“There’s no trick, it’s simple maths!” adds Proper’s Drew Hill about managing the competing demands of vision and cost. “You have to start with a realistic idea of what your fanbase might look like and how many will realistically engage with your idea. Don’t be greedy and be honest with your fans. If you say it’s a limited edition, stick to that and don’t drop the price dramatically after the first wave of hardcore fans rush out to support you.”

The topic of highly collectible, art-led physical releases taps into another discussion altogether. At a time when a lot of artwork is consumed in postage stamp-sized squares on mobile phones or streaming platforms, in 2019 some have questioned the role of artwork in album campaigns. If one lesson via Tool, Taylor Swift and BTS this year is that CDs as artefacts are highly effective, another is they highlight the very real demand for physical art.

“I always like the analogy with football,” says Cherry Red’s McNay. “These days there are fans and supporters. Fans think that watching their team on TV is being a supporter. However a real supporter lives in a different world – they are the ones getting up at the crack of dawn to follow their team around the country, in rain or sunshine, whether they win or lose. A music fan streams and consumes one way. A real music enthusiast buys the physical release where the visual presentation is all part of the creativity of the artist. It is not just the image on the cover but the liner notes and anything else included in the package.”

“In the digital world with canvases and digital booklets etc, the art *can* be utilised and adapted more now so a thumbnail is not the only appearance,” adds Weir. “I still think the identity artwork creates is very important across the board, not forgetting marketing, advertising and merch too.”

For those on the frontlines of actually creating the art, it’s understandably a subject close to their heart.

“The album sleeve has always formed the core of a complete marketing campaign – the miniaturisation that has happened in some media over



Maps to the stars: BTS' *Persona - Map Of The Soul*

PHOTO: Big Hit Entertainment

the years makes it no less relevant,” argues Rob O’Connor, creative director at Stylorouge whose work in the past 18 months has included sleeves and campaigns for Pineapple Thief, Skunk Anansie, McFly, Show Of Hands, Sarah Brightman, UB40, Chris Difford and vinyl reissues for The Cure, Scott Walker and Squeeze.

“Designers still create ‘hero’ artwork that is then rolled out for online and print advertising, branding social posts, digital billboards, TV advertising, video product, websites and social banners *and* forming the basis for valuable merchandise which turns over millions of pounds for the artists.”

“Images have to be arresting whatever their original size,” weighs in Cally Callomon, whose company Antar mixes management with design for The Cranberries, The Unthanks, Nick and Molly Drake, Eliza Carthy and more. “CD packaging brought forth the same tired arguments that had been wheeled out for cassettes. Size doesn’t matter, perception is all. Many ‘see’ music before they ever hear it today on tablets, phones and the internet. Nothing has changed.”

For those tasked with bringing the visual side of music to life, there is still a long way to go until their contribution is fully recognised by the industry.

“Album artwork is as crucial

as it ever was – in an ever-broadening media environment, even more so,” says O’Connor. “Design deserves to be valued much more by some of those who commission it. It adds inestimable value and context to the music itself. But as Oscar Wilde would have it, there are those, ‘who know the price of everything and the value of nothing’.”

“Most musicians give designers the credit they deserve, plus the trust and collaboration needed,” concludes Callomon. “Many ‘Big Industry’ gatekeepers find this too much trouble and cost – but this is largely only in the major labels and management companies and it shows by the look of their releases and the disappointment with their charges.”

Indeed, as physical music continues to defy the extinction level event many predicted after the advent of streaming, the importance of compelling artwork and artists having vision for their music far beyond jewel cases, may well be the very key to its survival.

“I think we’ll see a continued increase in deluxe editions, box sets and bonus content,” says Drew Hill, offering his predictions of where physical music is heading in 2020 and beyond. “Vinyl will be just as popular and fans will continue to want to get as close to their idols as possible through ownership of artefacts.”



Firestarter: Slayer's flammable special edition 7”

Nice Sea-D: Decca's algae packaging for *Our Planet*



HYPERSONIC MISSIVES

TOPEXECS ON THEIR 2019



KIM BAYLEY
CEO, ERA

What was the best thing that happened to the music biz in 2019?

“The rescue of HMV by Doug Putman’s Sunrise Records came as a boost to the whole sector. It was a stark reminder of the continuing importance of the physical market even as streaming goes from strength to strength. When Doug spoke at the ERA AGM it was clear that this is a man determined to give it his best shot.”

And the worst thing?

“The relative lack of exciting new UK artists that can connect with a broad audience has to be a concern for many retailers. Lewis Capaldi is the stand-out exception which proves the rule.”

What was your favourite album and track of 2019?

“Kiwanuka by Michael Kiwanuka combined musical integrity and thought-provoking lyrics with real accessibility Contemporary British music at its best. Outnumbered by Dermot Kennedy is just a great singalong pop song.”



PAUL FIRTH
DIRECTOR, AMAZON MUSIC UK

What was the best thing that happened to the music biz in 2019?

“2019 has been a great year for music. Beyond seeing even more people take up music streaming, a highlight for me was Stormzy’s amazing headline Glastonbury performance – it was such a great moment, and one to remember for years to come.”

And the worst thing?

“The continued uncertainty in 2019 around Brexit.”

What was your favourite album and track of 2019?

“This is a tough one as there have been some great albums in 2019. The releases from Michael Kiwanuka, Lana Del Rey, Fontaines DC and FKA Twigs have been some of my favourites. If I had to choose one I’d go with FKA Twigs’ *Magdalene*. The track would have to be *Vossi Bop* by Stormzy – it’s a great track and has had massive success. UK rap and grime is at the top of its game and it’s been great to witness the flourishing scene in 2019.”



DREW HILL
MD, PROPER MUSIC GROUP

What was the best thing that happened to the music biz in 2019?

“Doug Putman and his team at Sunrise buying HMV out of administration. We need a diverse music retail landscape, not fewer places for people to discover new music.”

And the worst thing?

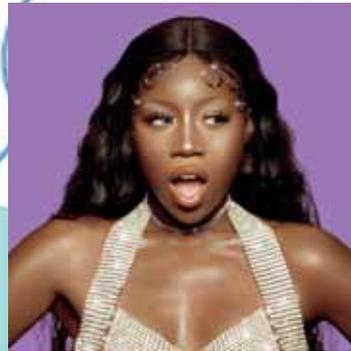
“The constant Brexit uncertainty. It has been such a huge distraction from getting on with more positive things.”

What was your favourite album and track of 2019?

“Nick Cave, Ghosteen. Just so powerful, understandably. And Lil Nas X featuring Billy Ray Cyrus, *Old Town Road*. It totally grabbed the attention of young and old, appealing across all sorts of musical tastes.”

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THE BURNING ISSUE

A decade-old blaze that destroyed archive recordings at a **Universal** vault in Hollywood became one of the biggest industry stories of 2019. Here, *Music Week* investigates the fall-out from the revelations, which fuelled the growing campaign for **artist rights** in the streaming era...

— BY ANDRE PAINE & MARK SUTHERLAND —

History lesson: The 2008 fire at Universal Studios in Hollywood



“The fall-out of that article on UMG meant that artists were asking, Where’s my stuff?”

ALEX TOMLIN
IRON MOUNTAIN

At a secret location in South West London, *Music Week* is getting a guided tour of a facility that is part of the UK’s cultural heritage. Lesley Bleakley, Beggars Group director of catalogue and archive, is showing off the result of several years’ hard work and major investment in the indie giant’s specially-constructed archive.

A treasure trove of independent music from the last 42 years, it houses the entire collection of Radiohead masters, alongside many more iconic acts.

On moveable shelves that feel more suited to the British Library than a record company, Bleakley points out a faded orange container with the original master tapes for Bauhaus’ Bela Lugosi’s Dead. Another has the catalogue number BEG1 for the company’s very first release, The Lurkers’ debut single Shadow.

“It’s an ongoing process,” says Bleakley, a Beggars veteran of 32 years who’s overseen the archive operation. “Six or seven years ago, we thought that we needed to start looking into making sure that we’ve got everything. It’s a beautiful history – and we’ve got 40 years’ worth of formats.”

Dan Fane, coat-wearing archive manager, takes a break from cataloguing the thousands of original recordings to explain the cooling system, which maintains the archive at 17 degrees celsius. Furthermore, it’s a facility specifically designed to reduce the risk of fire – sprinklers are not an option – and a precisely engineered alarm system alerts the authorities at the first hint of flames.

The cool, flame-resistant safe haven of the Beggars archive is in stark contrast to the devastating 2008 blaze at an NBCUniversal owned facility at Universal Studios in Hollywood that destroyed thousands of master recordings and other material owned by Universal Music Group labels. While the inferno attracted little attention back then, an investigative report by the New York Times Magazine in June 2019 finally revealed the full scale of its destruction.

Jody Rosen’s 12,000-word article, *The Day The Music Burned*, suggested that there had been a concerted effort to divert attention from the scale of UMG’s losses of master recordings at the time. Quoting pushback from the major in the US trade press at the time, Rosen noted: “These reassuring pronouncements concealed a catastrophe.”

Although UMG disputes the scale and significance of the losses, it was a hard-hitting exposé that had huge ramifications for the music industry, as artists and managers suddenly asked themselves the same question: Are our master recordings safe?

Hundreds of big names were affected, according to the report. A lawsuit against UMG was swiftly launched by artists and rights-holders including Soundgarden, Tupac Shakur’s estate, Hole, Steve Earle and representatives for Tom Petty.

Universal Music Group CEO/chairman Sir Lucian Grainge pledged to provide “transparency”, while Pat Kraus, SVP of recording studios and archive management, assembled a team to respond to artists’ concerns.

“Even though all of the released recordings lost in the fire will live on forever, losing so much archival material is nonetheless painful,” wrote Sir Lucian in an internal memo seen by *Music Week*.

Of course, Sir Lucian was not in charge at the time of the blaze, and the current management team is handling things in a very different way to the 2008 set-up. But it nonetheless proved to be a major distraction as parent company Vivendi planned to sell a stake in the major.

UMG’s boss stated that speculation about the losses was “not accurate”.

In the event, most artists dropped out of the lawsuit, which UMG lawyers sought to dismiss. The major said that affected recordings were either tape copies or secondary material. Other artists who have claimed to have lost recordings in the blaze – including Smash Mouth and, most recently, Beck – have subsequently rowed back from those claims.

With legal action still live, no one at Universal was available for comment before deadline. But sources at the major note that UMG – which has made beautifully-packaged and remastered reissues a feature of its release schedule – had changed its approach to archiving long before the New York Times Magazine revelations.

Kraus joined in 2015 and it had long since centralised its archive services and partnered with storage specialists Iron Mountain; recognition – according to one source – of Universal’s responsibility to “look at how we protect and preserve those assets”.

Concerned artists and managers are invited in to inspect their assets, while back-up copies and a comprehensive search of other archives has apparently minimised the unique losses.

The sheer scale of such an operation means that the true impact of the fire is still unclear. But those stark images suggesting a musical legacy had gone up in flames have certainly refocused attention on how labels protect their archives, whether historic recordings or contemporary releases that exist in digital formats.

“I found it quite remarkable because I thought things would be held in the cloud somewhere,” says Iain Watt, head of the music division of artist management superpower YMU Group. “Most people at record companies have contracts that are three years long and their mandate is to sell as much music and break as many artists as possible. I’m sure that means, ‘I hope those masters are kept safe’ is probably pretty low on the agenda.

“But [you assume] there must be teams of people within these organisations whose job it is to look after this stuff, right?” he adds. “I guess the lesson there is that they should ensure these masters are looked after a little bit better and maybe not [stored] near a [theme park] attraction that involves fire! I naively thought that there was some sort of hermetically sealed vault underneath some building with some guy from the ‘70s whose job it is to look after them...”

The majors would argue that that vision is actually not too far from the truth. Sources *Music Week* spoke to described methods such as geographic separation in different vaults to ensure any losses are not fatal. There are generally triplicated approaches to archiving; key assets are locked away for essential use only, while back-ups



You belong with me:
(L-R) Scott Borchetta
and Scooter Braun
celebrate their Big
Machine deal

and digital or physical equivalents for mastering are more accessible.

Not that anyone wants to talk about it on the record. Even pre-NYT report, archiving was never a highly visible side of a label operation – facilities are rarely identified, or even photographed. With artists and managers on a potential war footing, no one is about to break cover and put their methods up for official scrutiny just yet.

“Sony Music UK has a custom-built archive housing audio and audio-visual assets and a finished product library of all releases,” says a Sony source. “The archive is run by an on-site team and it has state-of-the-art fire suppression, climate control and security systems. Digital safety copies and duplicates of all assets are stored separately and we have an ongoing programme of preserving older assets from physical degradation.”

Sources at Warner Music Group confirm that it combines outsourcing, including training third party vendors to its specification, with its own sophisticated archive operations in the UK and US.

Ironically, WMG relies in part on UMG as it uses Abbey Road Studios’ archiving facilities and the EMI Archive vaults. Abbey Road hired staff dedicated to Warner, which stores a variety of assets at the iconic studios, including analogue, multi-track, mono and quadrophonic recordings.

Music Week understands that, in the wake of the New York Times Magazine report, Warner reviewed its processes and found them to be robust. Artists and managers who raised concerns were offered personalised tours of their archive, including digital preservation systems and priceless physical assets.

“The fall-out of that article on UMG meant that artists were asking, ‘Where’s my stuff?’” says Alex Tomlin, senior manager of engineering for Western Europe at Iron Mountain Entertainment Services.

The company, which works with all of the majors, is a market leader in storing and protecting physical and digital assets. Iron Mountain estimates it has around 2.5 million music assets stored at facilities in the UK employing gaseous fire suppression systems.

While an attachment to analogue recordings might seem quixotic in the streaming era, those artefacts are actually central to the future viability of catalogue releases as formats evolve. Label sources say that HD audio streaming has required engineers to go back to the original tapes, while VR experiences also require access to preserved source material.

“There’s definitely a sense of artists being aware that catalogue is such a commercially viable product, especially now the Spotify has changed the landscape,” says Tomlin.

“[The fire] really highlighted to a lot of labels that if you lose your masters, there is no going back, especially when we’re reissuing releases from the original masters on vinyl,” says Proper Music Group MD Drew Hill. “When everyone thought the future was digital, they forgot about masters sitting in warehouses. It’s something more labels need to think about.”

“It completely is an issue,” agrees Peter Stack, EVP, global catalogue recordings at BMG. “One of the things we try to do is upgrade the original source tapes, make sure that they’re preserved and have duplicate copies so that nothing can be lost.”

In fact, the real challenge could be the catalogue of the future. The majors and big indies may have embraced tapeless archive environments that flow from the original studio recording process, though other rights-holders still need to catch up.

“It’s a very hard job to do,” says Tomlin. “Digital files are really hard to maintain and handle. And because it’s now easier to make a file, there are more of them.”

And, as artists have increasingly taken control of their careers, Tomlin says there’s been more awareness about the preservation process.

“We have a huge vault and we have seen an uptake in artists coming in,” he says. “If an artist turns up and says, ‘Can I see everything I’ve ever recorded?’, then that is possible. I had a band from the ’80s come in who literally couldn’t remember what they had recorded.”

Sufiah Wallace, UK head of sales at Iron Mountain Entertainment Services, adds: “The solution is developing as the industry changes. Rather than just physical [music] archive now, we’re looking at more artist-led solutions. An artist has a number of different assets, and that might not always be a physical asset on the shelf. There are digital files, but you will also have costumes or stage sets. Artists and management are looking at a broad solution from us for the music industry.”

Bleakley stresses that she wants the next generation to see the importance of their archive. Aussie punk band Amyl And The Sniffers are the next act in line for a visit to the Beggars vault.

“With the Universal fire, a disaster like that has actually made people more aware,” she says. “We try and take as many of the new artists in as possible, because that gives them a sense of history.”

But, as the heat from the fire finally begins to die down, the trouble for the record industry may be that artists are increasingly reluctant to repeat that history.

Universal’s liability over the fire – bearing in mind the vault owner NBCUniversal is a separate company – looks likely to be minimised by the fact that it owned those master recordings outright, which effectively means they were entitled to set fire to them deliberately should they have wished to.

But the days of labels owning master rights in perpetuity would appear to be numbered – and the revelations about the 2008 fire have dovetailed uncomfortably with artists and songwriters’ increasing desire to take control of not just their careers, but their assets.

Just look at some of the biggest music business stories of the year. The Copyright Directive, finally passed in March this year, and the US Music Modernisation Act, signed into law at the end of last year, both empower music creators like never before. The US Music Artists Coalition launched in June to campaign for their rights. And the row between songwriters and the streaming services over the DSPs appealing the Copyright Royalty Board’s decision to give songwriters a much-needed pay rise shows that hitmakers are no longer prepared to give anyone a free ride.

“It’s great that these discussions are happening, but there’s a lot more that could happen,” notes Annabella Coldrick, chief executive of the MMF, which has been prominent in many of the campaigns and debates around artist rights. “We’ve been saying for years that artists should, where possible, always license rather than assign master rights and have it time-limited so at some point they get their rights back. The market is shifting, it’s just taking quite a long time! But when you’ve got very high profile international artists speaking out it makes a big difference...”

And 2019 has produced an artists’ rights champion with the highest possible profile: Taylor Swift. The star had long since proved her campaigning chops by calling out the likes of Apple Music and Spotify for their approach to royalty payments, while her new record deal with – somewhat ironically – Universal Music gave her ownership of her future masters and saw the major endorse her demand that it should share its windfall from any sale of Spotify equity with artists.

“That’s important to me,” Swift told us in her *Music Week* cover story in November. “That means they’re adopting some of my ideas; if they

take me on as an artist that means they really thought it through.

"I'm one of the only people in the artist realm who can be loud about it. People who are on their fifth, sixth or seventh album... We're the only ones who can speak out about this because new artists and producers and writers need to work. They need to be endearing and likeable and available to their labels and streaming services at all times.

"It's up to the artists who have been around for a second to be the ones to say, 'Hey guys, the producers and the writers and the artists are the ones who are creating this and making music what it is'."

Despite Swift's proactive stance, it was her dispute with former label, Big Machine, that really brought the artists' rights movement into the public domain. Big Machine, which holds the master rights to Swift's first six albums, was sold to Scooter Braun's Ithaca Holdings for \$300 million. Swift called that her "worst-case scenario" but when Big Machine allegedly tried to prevent her from playing her old songs at the American Music Awards, the row reached stratospheric levels. If that's how the biggest star in the world gets treated, the social media narrative went, what on earth happens to everyone else?

"The investment model has changed," says Coldrick. "In a world when you were doing physical releases, you could understand [the mentality that], 'We need to get as much money as we can out of the record, while we can'. But now there's a longer-term revenue stream, the business model has shifted dramatically for that upfront investment. There are much lower costs in terms of route to market, although there is still the marketing cost. It doesn't mean they shouldn't be able to recoup on investments, of course they should. But a lifetime assignment feels increasingly outdated."

Indeed, with feelings running ever higher amongst artists and their representatives, and more equal options for acts from the likes of AWAL, BMG and a myriad of other smaller labels or services companies that don't

involve assigning any rights at all, Coldrick calls for the entire spectrum of artist relationships to be "reset".

"We've been talking about it for years," she says. "When you think about packaging deductions – they are increasingly rare, but there hasn't been an across-the-board amnesty saying, 'We're no longer going to charge for these on any artist contracts'. Each artist still has to fight individually. That's what Taylor Swift's been trying to do. Getting Universal to agree on the Spotify equity as part of her new deal is one example, but there could be many more."

Swift's new deal with Republic shows Universal's ability to move with the times. But while streaming has super-charged the finances of the labels, it hasn't fundamentally altered the business' structure, with most artists still reliant on payments filtering through via labels and publishers.

"Everyone's got bored of the word transparency but part of it is making sure money actually comes through," stresses Coldrick. "A contract that was signed 20 years ago doesn't reflect modern practice or the fact that the industry is now booming again, and the money is there. The question is, how do you make sure that the proceeds of that are shared fairly?"

That's the question artists and executives will no doubt be pondering over their Christmas dinner. And Taylor Swift is determined that none of the next generation of artists will have to find themselves in her position.

"That's the only reason that I speak out about things," she told us. "It involves every new artist that is reading that and going, 'Wait, that's what I'm signing?' They don't have to sign stuff that's unfair to them. If you don't ask the right questions and you sit in front of the wrong desk in front of the wrong person, they can take everything from you."

The 2008 fire may eventually have been extinguished. But the issues that the blaze exposed will continue to smoulder, long into the next decade...

"We take new artists into the archive because it gives them a sense of history"

LESLEY BLEAKLEY
BEGGARS GROUP

Rage against the Big Machine:
Taylor Swift has emerged as the leading champion of artists' rights



musicweek.com

HYPERSONIC MISSIVES TOP EXECS ON THEIR 2019



ANNABELLA COLDRICK
CEO, MMF

What was the best thing that happened to the music biz in 2019?

"The passing of the Copyright Directive in March with provisions for transparency and fair remuneration for music makers (just need to see if the UK will now implement it). Also, the Arts Council and Music Venue Trust working together on a grassroots investment fund for small venues. Really necessary and starting to make an impact."

And the worst thing?

"The continued uncertainty of Brexit, leading to some tours being postponed or cancelled and general unpleasantness against artists speaking up for their beliefs."

What was your favourite album and track of 2019?

"I love Erland Cooper's album evoking the sea and the coast of Orkney. He's managed by a friend of mine but I haven't been to see him yet. Track is Cate Le Bon's Daylight Matters. I've been a fan of hers for years, since I saw her at the tiny Lynton And Lynmouth [Llama] festival in 2006 or 2007. This is just a great song showing her progression as an artist."



HELEN SMITH
EXECUTIVE CHAIR, IMPALA

What was the best thing that happened to the music biz in 2019?

"The Copyright Directive, because it was a phenomenal journey and a vital step to levelling the playing field in the digital world. Plus, the code of practice signed in June between the music sector and digital services to help tackle streaming manipulation."

And the worst thing?

"UMG announcing a share deal with Tencent and lining up similar buyers for the rest of the 50% that's up for sale, because it's a tangled web of influence that is clearly strategic to leverage the companies involved at the expense of others."

What was your favourite album and track of 2019?

"Grey Area by Little Simz – the lyrics speak volumes. Track is Nuits Bleues by Bertrand Belin, from the album Persona on Cinq 7/Wagram Music – that was my family's summer song. My kids called it 'Ouste Choucas'. The whole album is great."



GEOFF TAYLOR
CHIEF EXECUTIVE, BPI & BRIT AWARDS

What was the best thing that happened to the music biz in 2019?

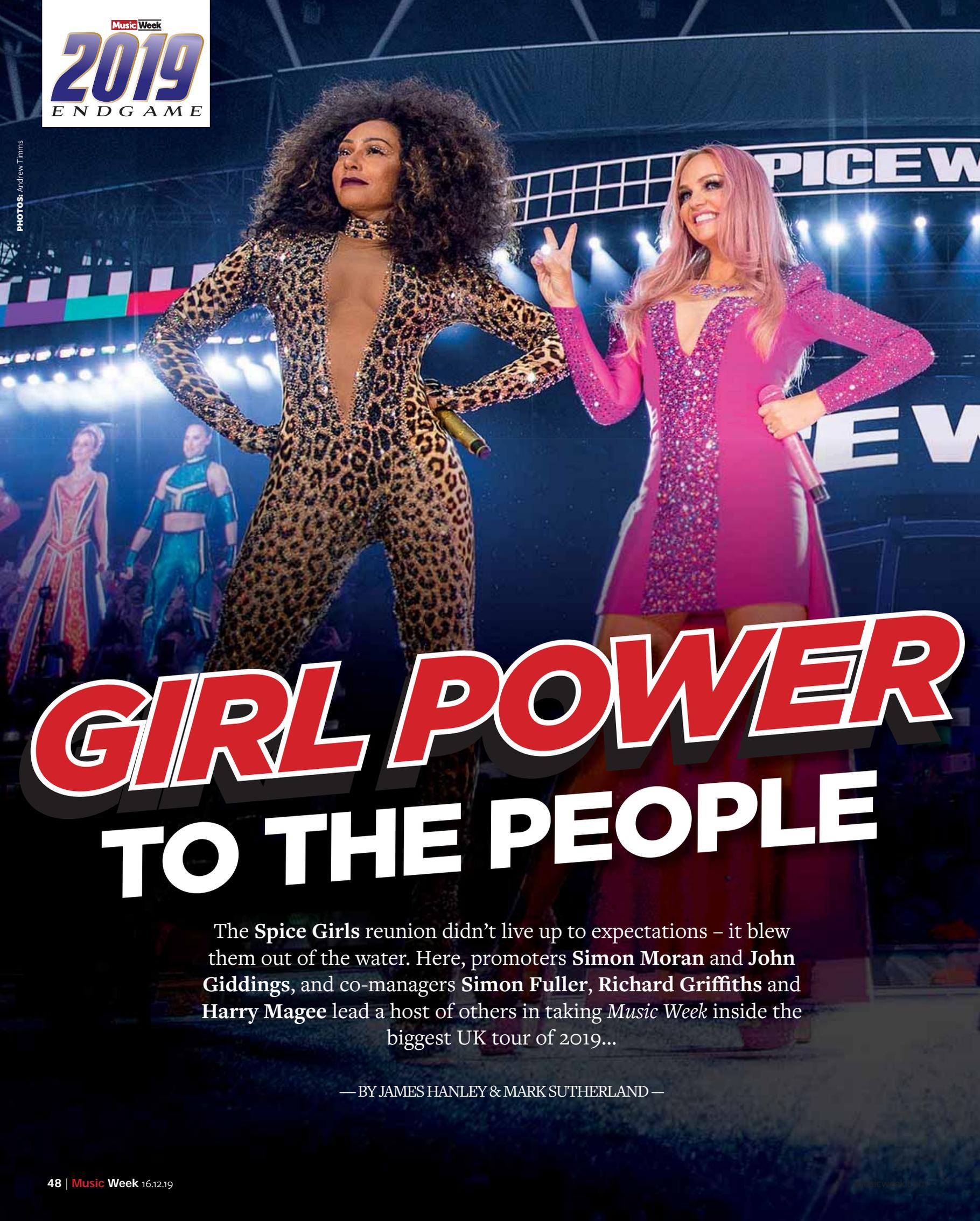
"A strong crop of British artists emerging or stepping up to mainstream success, including Lewis Capaldi, Mabel, Tom Walker, Dave, AJ Tracey, Freya Ridings and Sam Fender, plus many more besides."

And the worst thing?

"The growing crisis in music education, denying too many of our young people the opportunity to get involved in making music. State schools, including the BRIT School, are not funded or measured so as to encourage the investment of time or money in teaching young people music. BPI data in February made plain this growing gulf, which, if unchecked, will make our culture poorer and undermine our pipeline of future talent."

What was your favourite album and track of 2019?

"Dave, Psychodrama. It's a remarkable, conceptual debut that was entirely worthy of its Mercury Prize win. Honest, authentic and musically sophisticated. And Michael Kiwanuka, Piano Joint (This Kind Of Love), because it's elegiac, hauntingly beautiful and an example of true musicianship."



GIRL POWER TO THE PEOPLE

The **Spice Girls** reunion didn't live up to expectations – it blew them out of the water. Here, promoters **Simon Moran** and **John Giddings**, and co-managers **Simon Fuller**, **Richard Griffiths** and **Harry Magee** lead a host of others in taking *Music Week* inside the biggest UK tour of 2019...

— BY JAMES HANLEY & MARK SUTHERLAND —



If the golden rule of nostalgia is to never outstay your welcome, then the Spice Girls have it down to a tee. As with their last reunion a decade ago, The Spice World 2019 tour was the UK's most successful music event of the year – and left the Great British public begging for more.

“It was a brilliant few weeks,” beams lead promoter Simon Moran of SJM Concerts, speaking to *Music Week*. “The production was absolutely spectacular and the performances were brilliant right the way through. But probably the biggest thing was the audience reaction, which was phenomenal – just great positivity and happiness from the crowd.”

Demand for the stadium dates, staged by SJM, Live Nation and Solo, was off the charts, becoming Ticketmaster's busiest ever sale, with the queue at one point stretching past 700,000.

“It took four years to talk them into it, but we'll gloss over that fact,” laughs Solo MD John Giddings. “Everybody thinks they're a girl group, but it's the same as trying to reform Pink Floyd or Led Zeppelin in that it's four different characters all doing different things at different times. But the show ended up being a huge spectacular, so all credit to them.”

According to Pollstar, 695,660 tickets were sold for the tour, which featured high-profile support from Jess Glynne. Grossing \$78.2 million (£59.5m) from 13 shows held from May 24 to June 15, it was the Spice Girls' first run of concerts since the 47-date Return Of The Spice Girls Tour of 2007/08.

Unlike the first rebirth, which included a 17-night stand at The O2, Victoria Beckham did not join her bandmates on tour, citing “business commitments”. But Giddings, whose relationship with the group goes back more than 20 years, had no qualms about whether the reunion would still work as a four-piece.

“They are the soundtrack of people's lives,” he says. “Everybody knows a Spice Girls song and they're so strong,

character-wise – whoever named them Ginger, Sporty, Baby, Posh and Scary [Top Of The Pops Magazine editor Peter Loraine, now of Fascination Management, was the person responsible] should get a plaque on their house.”

The best-selling girl group of all time, the Spice Girls scored the Christmas No.1 three years in a row between 1996 and 1998 and achieved nine UK chart-toppers in all, the most recent of which was Holler/Let Love Lead The Way (2000). Their first two LPs, *Spice* (1996) and *Spiceworld* (1997), have sold 2,987,237 and 1,604,239 copies in the UK, respectively, according to the OCC.

Modest! Management's Richard Griffiths and Harry Magee were drafted in to represent the reformed group alongside original Spice Girls manager Simon Fuller of XIX Entertainment.

“We were invited to meet them to talk about touring,” recalls Magee. “It had been talked about for a long time in terms of them doing shows again and we just told them the way that we would do it. And it was straight back with a plan and a budget and we said what had to be done to achieve it. That's the short version!”

“They gave us the green light and we got on with it and it was an enormous success. The tickets flew out.”

“The first clue I had as to how big it was going to be was when my 30-year-old daughter rang me up to ask when the tour was going on sale,” says Griffiths. “Ten of her friends wanted to go and if she'd been talking to her friends about it and they wanted to go to wherever the first show was, it's definitely going to be big.”

Just six dates were announced before the size of the public's appetite became fully clear.

“It was even bigger than we thought it was going to be,” smiles Griffiths. “The offer originally was for seven stadiums and we thought it might roll out to nine,” divulges Magee. “We did 13. Even Simon Moran was surprised – and he's always right!”

“I thought it would do well, but it exceeded expectations,” admits Moran. “Their legacy has got even bigger over time. The

“I thought the tour would do well, but it exceeded expectations. Their legacy has got even bigger over time”

SIMON MORAN
SJM CONCERTS

Spice of life: The Spice Girls wow Wembley Stadium, where they played three sold-out nights



message they put out is universal and cross-generational, so it attracted a lot of younger fans along with the older fans who were re-living some great times.”

Fuller paid close attention to the demographics at the tour's opening night in Dublin.

“I always like to watch it from a crowd perspective,” he says. “The crowd was literally 90% female, if not 95%, even more than you might imagine. It seemed to me like they were mainly girls who were fans when they were six and seven. It felt like a very partisan crowd who were reliving their formative years. It was a big deal for them. There were lots of tears and general happy vibes.”

PR was handled by DawBell, whose co-founder, Stuart Bell, was a trusted hand in the camp.

“The tour was *the* music event of 2019,” says Bell. “I worked on the 2007 tour too and all those fans were back, but this time with their kids. It's incredible to see how Spice-mania has grown and is now enjoyed by new generations.”

With huge global interest around the reunion, the agency was left with some difficult choices.

“Given the extremely limited access, the interviews had to count and we needed to use platforms that would get the most media amplification possible,” explains Bell.

The Spice Girls, who last performed together at the 2012 London Olympics closing ceremony, currently have 6.6 million monthly Spotify listeners and have picked up more than 600,000 followers on Instagram and 100,000 on Twitter since reforming.

“If social media had been around in the '90s the girls would have been even bigger, if that is possible,” suggests Bell. “They are all natural communicators who love and respect their audience. The important thing was to make sure that the socials were integrated with the overall communications plan.”

The comeback shows were warmly received, with the only complaints of note concerning sound problems at the start of the tour.

“The reality was that whilst there were a minority of complaints about the sound – what stadium show doesn't have these issues? – the

media chose to amplify this as opposed to the 99% of the audience that had an incredible time and experience,” stresses Bell. “And if you check the first reports and reviews that came out, no one mentioned the sound as an issue. Our job was to not let the media be distracted by this as the tour continued.”

“The Spice team was first class in all departments and the tour used state of the art equipment to ensure the best experience possible for the audience. When you look back at all the coverage from the tour it was overwhelmingly positive – very unique!”

The final three nights at London's Wembley Stadium generated \$27.5 million (£21m) from 221,971 ticket sales.

“I knew we would be looking at a historic multiple night event,” says James Taylor, the stadium's senior commercial manager. “It was a case of how many could it get to and, more importantly, how many did they want to do? Demand was there for more shows if they wanted it. The Girl Power message still remains current and relevant to many and you could see on the show days fans reliving their youth – and many bringing along their own kids.”

“People came from all over the world to catch a show here. Nobody knows if that is the last time we will ever see them together on stage – nobody wanted to miss out.”

CAA recently re-signed the Spice Girls for representation in all areas worldwide, succeeding UTA in a move that has invited speculation about future live dates.

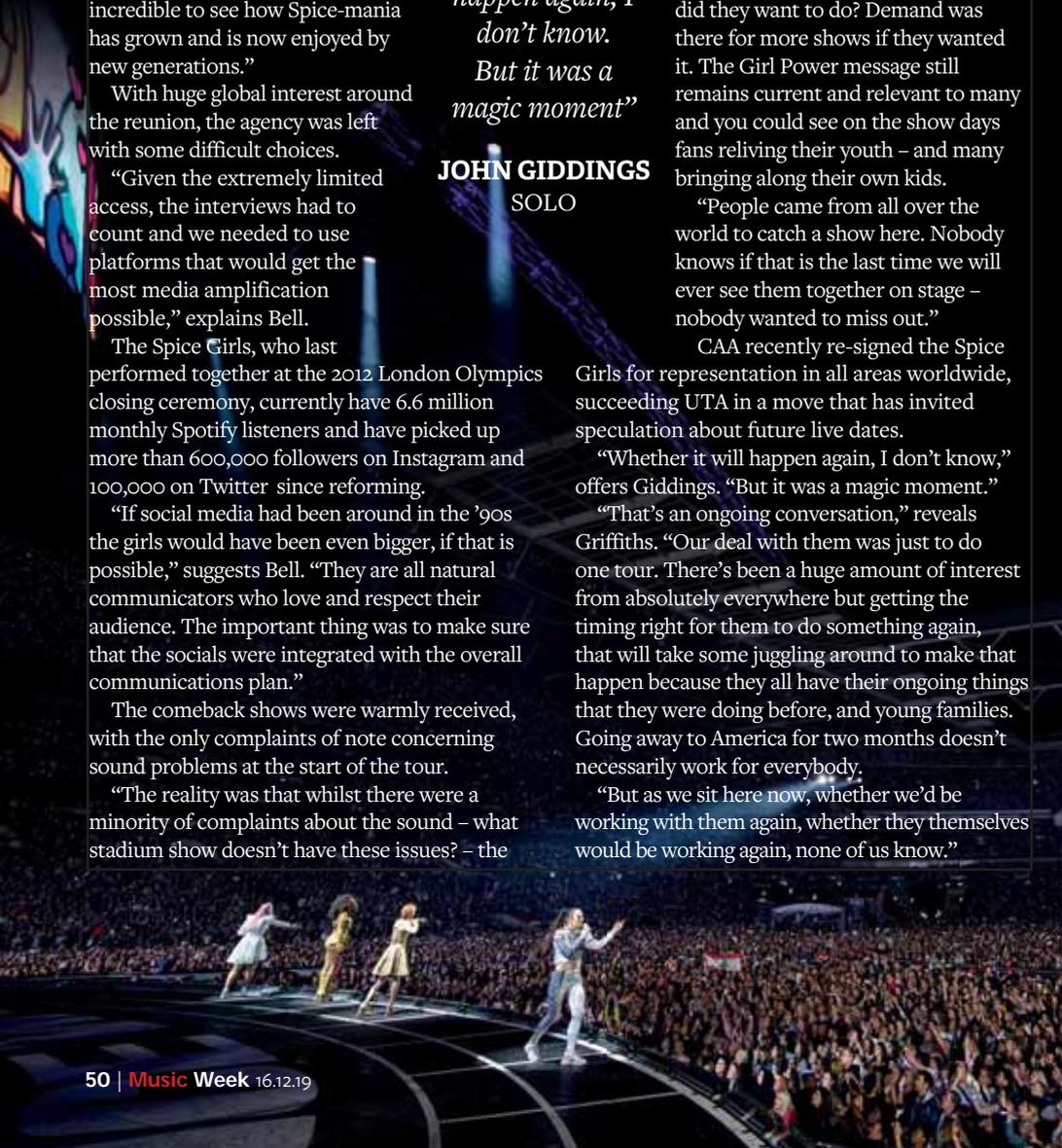
“Whether it will happen again, I don't know,” offers Giddings. “But it was a magic moment.”

“That's an ongoing conversation,” reveals Griffiths. “Our deal with them was just to do one tour. There's been a huge amount of interest from absolutely everywhere but getting the timing right for them to do something again, that will take some juggling around to make that happen because they all have their ongoing things that they were doing before, and young families. Going away to America for two months doesn't necessarily work for everybody.”

“But as we sit here now, whether we'd be working with them again, whether they themselves would be working again, none of us know.”

“Whether it will happen again, I don't know. But it was a magic moment”

JOHN GIDDINGS
SOLO



HYPERSONIC MISSIVES

TOP EXECS ON THEIR 2019



ANDREW PARSONS
MANAGING DIRECTOR,
TICKETMASTER UK

What was the best thing that happened to the music biz in 2019?
“One of the major highlights for me has been the strides taken in protecting our grassroots venues. Back in May on Brighton beach, Music Venue Trust (MVT) announced that Arts Council England had ringfenced a £1.5 million Supporting Grassroots Live Music fund. Shortly after, the Mayor Of London revealed that a decade of decline in London grassroots venues numbers had finally come to an end – a reversal in a worrying trend. It's been a big win.”

And the worst thing?
“The tragic loss of Keith Flint. A true icon.”

What was your favourite album and track of 2019?
“Spotify tells me my No.1 was Lana Del Rey's Normans Fucking Rockwell! And I'm not going to argue with data science. It's rare that I listen to an album right through anymore but, like the first album, this has a quality that draws me in and holds my attention every time. My track is The Ninth Wave's This Broken Design. Anthemic, retro and very modern feeling at the same time. Check out the latest in our Homecoming series on Glasgow's underground scene to see more of them.”



EMMA BOWNES
VP, VENUE PROGRAMMING,
THE O2

What was the best thing that happened to the music biz in 2019?
“One of the most positive things to happen was the announcement of Arts Council England's Supporting Grassroots Live Music Fund. Working with the MVT, the fund has already given grants to grassroots music venues including The Macbeth in Hoxton and Paper Dress Vintage in Hackney to upgrade sound, lighting and accessibility or develop their cultural programme.”

And the worst thing?
“The closure of The Borderline – I really loved that venue. I promoted a lot of shows when I worked at the Mean Fiddler, and loved promoting shows there, repping other promoter's shows or just going to see some great bands in such a small space, it's such a shame that it had to close and just demonstrates why the work of the MVT is so important.”

What was your favourite album and track of 2019?
“Michael Kiwanuka's Kiwanuka. It's one of those albums that needs to be listened to all the way through, not just dipped in and out of. Also The Murder Capital's When I Have Fears. My track is John (Timestwo), Future Thinker. I really love this band and the guitars on this track in particular.”



SARAH STENNETT
CO-FOUNDER & CEO,
FIRST ACCESS ENTERTAINMENT

What was the best thing that happened to the music biz in 2019?
“Taylor Swift standing up for herself and leading the way on exposing gaslighting, which erodes women's confidence in striving to have a legitimate equal place in the music industry. I have total respect for her. She is so courageous.”

And the worst thing?
“It's hard to pinpoint an event as the worst; industry change happens in ways we don't always see initially. Depending on what side of the fence you sit, I think that the emergence of new disruptive platforms like TikTok and the shift of power to consumers on that platform is going to force the traditional business to rethink. I am all for it!”

What was your favourite album and track of 2019?
“Kanye West's Jesus Is King. I feel it's so powerful to recognise and communicate with such brilliance how his belief in God has changed his life for the better and it's there for everyone to see. I hope that his influence will help bring about a small societal shift. The Sunday Service is the hottest ticket and I think that's extraordinary. My track is Deb Never's Ugly. It's so fresh.”

MABEL

BIGGEST SELLING SINGLE BY A BRITISH FEMALE IN 2019

DON'T CALL ME UP

GOLD MIXTAPE

IVY TO ROSES

SILVER ALBUM

HIGH EXPECTATIONS

4x PLATINUM, 2x GOLD, 2x SILVER SINGLES

5 MILLION RECORDS SOLD

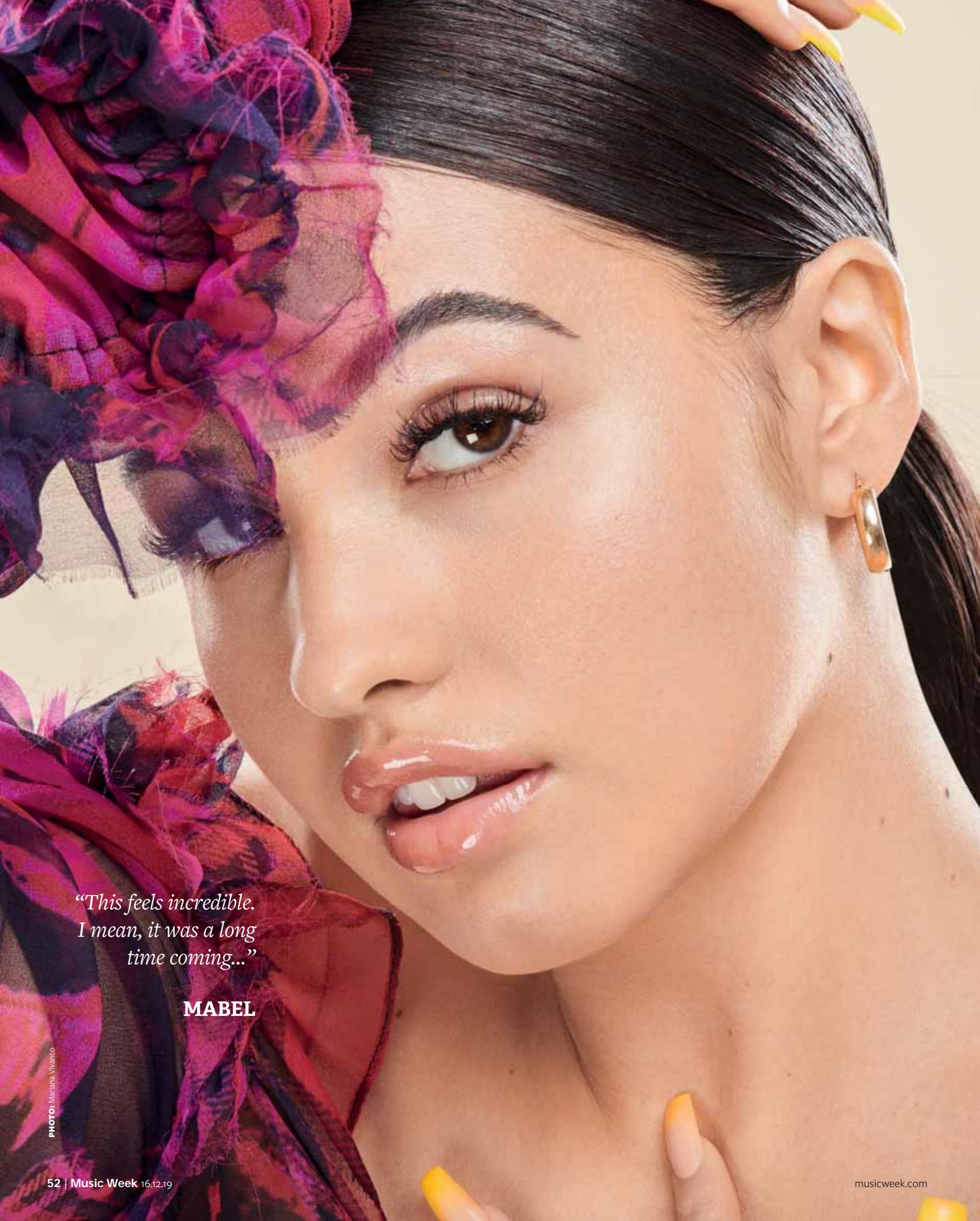
CONGRATULATIONS

MABEL

**MUSIC WEEK'S
BREAKTHROUGH
ARTIST OF THE YEAR**

**FROM YOUR
POLYDOR FAMILY**





*“This feels incredible.
I mean, it was a long
time coming...”*

MABEL

PHOTO: Mariana Vivanco

HIGHER LOVE

Mabel's story is a modern music fairytale, a rise to pop's top table powered by talent and innovation. This year, thanks to **Don't Call Me Up**, she reached a new stratosphere. Our **Breakthrough Artist Of The Year** and her team tell us how they did it...

—BY BEN HOMEWOOD —

It was a balmy November night in Seville and, amidst the glitzy bedlam of the MTV Europe Music Awards 2019, Mabel McVey was locked inside her dressing room.

She'd just nailed the biggest performance of her life, and her route off stage was punctuated by screaming encouragement from her team, but she couldn't rest until she'd seen it for herself. She made a beeline for her manager Radha Medar to check she'd filmed it and, as soon as she heard the word 'Yes', grabbed her mobile phone and raced backstage to watch the clip.

Was she happy with what she saw?

"I was like, 'OK, sick!' I was definitely very happy," Mabel says.

"We all had a little cry because I used to have incredible stage fright.

Performing was my least favourite part of what I do and now it's one of my favourite things. That just came from getting up there and doing it, but it's frightening. I'd never done anything like it before, but I've done it now. So I'm like, 'Cool let's do it again, bigger and better.'

We catch up with Mabel a month or so later, and she's recovering from a nasty chest infection just in time to fulfil her final commitments of a 2019, including a Top Of The Pops recording. This has been a seismic year for Mabel, taking in international gigging, a Top 3 debut album and her first taste of a megahit in the shape of *Don't Call Me Up*, which recently smashed through the million barrier (it has 1,040,617 sales to date, according to the Official Charts Company). Inspired by heartbreak and made alongside Steve Mac and Camille 'Kamille' Purcell, it launched her into a glossier, poppier new stratosphere.

No wonder, then, that Mabel – who's already a two-time *Music Week* cover star – is the recipient of our Breakthrough Artist Of The Year award. Metallic Inc's Radha Medar, Polydor co-president Tom March and head of marketing Stephen Hallows are practically bursting with pride about Mabel's achievements, but we'll hear from them later. The 23-year-old hasn't finished reliving that night in Seville yet.

"I can't even put it into words. It was just a magical moment," says

Mabel. "Growing up, I was so obsessed with MTV, music videos, awards shows and glossy pop performances that have you going, 'Ahhhh!' every 20 seconds. That's always been my dream."

Now it's a reality that neatly represents just why 2019 has been such a big year for Mabel. Powered by *Don't Call Me Up* – a true modern international smash with 436,015,012 Spotify streams – she was able to travel the world, cementing herself as a star in the year her Top 3 debut album, *High Expectations* (64,650 sales) finally came out. Everything sky-rocketed, and it was all down to *Don't Call Me Up*, which Mabel reminds us came out back in January. Singing it on Jimmy Fallon's US TV show, and in Australia, South Korea and the Philippines must have felt weird, never mind at the EMAs.

"I remember standing there before we started and thinking, 'This is in-sane! It's stupid what's about to happen, it makes no sense!'" she recalls. "And then I remember just going, 'You know what, fuck it!' and just having some fun."

For Mabel, who grew up in a musical family with her parents Neneh Cherry and Cameron McVey, such moments feel all the more brilliant because this is what she's always wanted to do.

"I've never been shy to say that I'm not trying to be underground here," she says. "I want to put on these massive, crazy pop performances that are confident and shiny, the essence of all those things that '90s and '00s pop stars were all about."

Neon excitement shines from Mabel's answers and anyone who's been following her career will understand why. This has been a long process.

"People throw around this term 'Overnight success' that, in my experience, is not really a thing," says the singer, who signed to Polydor in 2015. "It's been lot of hard work and there have been some really frustrating moments, but we just kept going. I just believed that there was no way that this wasn't going to work, and that's how I try to live my life every day. If I keep working hard and do my best, there's no way that I'm not going to be further along tomorrow than I am today."



PHOTO: Paul Harries

Certified silver: Mabel, shot for *Music Week* in June

Mabel's mantra has clearly worked, and her attitude meant those around her could dream just as big with their plans...

Tom March doesn't know where to start when it comes to picking his best Mabel moments of 2019. Fair enough, there have been quite a few. So many in fact, that his memory is temporarily blurred.

"Don't Call Me Up was this year... Wow!" he says, puffing out his cheeks. March tells *Music Week* he loves building artists and poring over strategy plans, and mapping out Mabel's career is one of the most exciting projects he's worked on since taking over with co-president Ben Mortimer (who signed Mabel) almost four years ago. You quickly get the sense that his head is swimming with songs and stats. But for Polydor, Mabel runs deeper than that, her success is an example of March and Mortimer's modern approach to hitmaking. These bonds are tight, too. March reveals that his six-year-old daughter "loves Mabel and loves Don't Call Me Up" and admits to road-testing new singles at home.

"Don't Call Me Up was an unbelievably exciting start to the year," he says. "Sometimes you drop a record and you know when you've got a really big one because they move very, very fast. It's like, 'Why can't they always be like this?' We saw the speed of the connectivity. And from that moment, we said, 'Wow, we've got a big one.'"

With Mabel, Polydor has always aimed to put as much music out as possible. March and Hallows highlight 2017's *Ivy To Roses* mixtape (104,711 sales), to which they added a drip-feed of songs after release. With fans primed, when *Don't Call Me Up* began to fly, they were ready to use Universal's global muscle.

"We built the project in a very unique way, from when I first sat down with Radha and Mabel," says March. "It was a unique strategy that hadn't really been attempted before, harnessing modern ways of releasing records and building an artist, and to see all that come together, with a billion units of *Don't Call Me Up*, half a million of *Mad Love*, a gold mixtape and a silver album. The combination of everything coming together and working and sustained excitement, has been the best and most satisfying thing."

Hallows gets the biggest buzz from just how high Mabel's star has risen this year. "Nobody could have predicted how big *Don't Call Me Up*

ended up being, especially around the world, but we all saw something special in that song," he says. "Every member of the team went above and beyond to give it the launch and

exposure it deserved."

March says Medar and Mabel's openness and collaborative spirit have been key, not to mention the singer's work ethic ("It's not easy being an artist and she's without doubt the hardest working I've ever known"). This year, he adds, Mabel has established herself up globally as a relatable young star whose music is streaming dynamite.

"She's making a style of pop music that sets itself apart, there's a difference in her sound to the other successful British pop stars. There's depth to her writing and her message," he says. "She's not just a pop star that can deliver single hits, she's an artist who writes all of her own records and music."

Radha Medar is closer to Mabel's music than anyone. Her background in A&R means that her management style is driven by more innate musical expertise than you might find elsewhere. Add to that boldness, passion and empathy and you've got yourself a one-of-a-kind artist/manager relationship.

"I remember thinking last year was pretty manic and wondering how we were going to cope this year. I've never known anything like it," says Medar, who's taking a brief pause for reflection in between pushing Mabel's BBC Radio 2-playlisted Christmas single *Loneliest Time Of Year* and organising rehearsals.

"It's been a hell of a lot, really, really enjoyable. We're so flippin' excited and humbled that the fact that we're even in the position because we know how difficult it is."

With her assistant Holly Rose and the ever-expanding wider team, Medar built an environment (and a banter-filled WhatsApp group) to give Mabel the best possible chance as *Don't Call Me Up* increased her profile. Mabel is one of the faces of speaker company JBL and is part of Nike's JD Sports Christmas campaign.

"I didn't want Mabel to be everywhere in terms of branding, I wanted her to be everywhere for the music and as an artist," says the manager. "So people see her as an artist first and foremost, not the girl that's just in the shop window at JD Sports."

"She's a pretty girl and we live in a world of Instagram models and blah, blah, blah. It was very important for me to solidify her as an artist first and then play catch up with the other bit."

Medar is proud to be "all about the music" and that dedication has been pivotal to Mabel's success.

"I know that as long as you have hits and consistency with singles, everything else will follow," says Medar. "If you burn yourself out wasting time trying to be the face of every brand, you don't have any time to put any singles out and then before you know it, your tank is on empty."

Mabel appreciates the benefit of Medar's ear, too. The star struggles to put into words how much she values their relationship, but trust and music are cornerstones of it.

"Musically, Radha plays such an important part and I trust her more than anybody. I can't express how lucky I feel have a manager that comes from an A&R background, it's an incredibly creative relationship," Mabel says.

"Anybody that you have representing you, when they go into rooms, you want them to be just as excited as you are. When I'm not around, I trust and believe in Radha 100%. I just

"Don't Call Me Up was unbelievably exciting. Sometimes, you drop a record and you know you've got a really big one"

TOM MARCH
POLYDOR

MTV times: Mabel performs at the EMAs in Seville



PHOTO: MTV



Expect nothing less: (L-R) Tom March, Keir Fullerton, Ben Mortimer, Mabel, James Passmore and Radha Medar

love making records and she's fantastic at helping me tie them together."

The manager, who won Businesswoman Of The Year at the Music Week Women In Music Awards last month, puts equal emphasis on the personal side of her bond with Mabel. This year, it's reached a new level.

"I know when I can and can't push her, she really listens and we can always talk things out," Medar explains. "When I first started looking after her it was very much me in the driver's seat, and Mabel in the backseat. Now those roles have switched and she knows how to hustle and just go for what she wants."

Really, Medar says, she often feels like the pair are sisters: "I understand a lot of the things she goes through. I can gauge situations and I know when to say, 'No, she can't do that', or 'Yes, she can'. That really counts for something. It's almost a protective thing, I need to make sure she's happy constantly because if she's not enjoying this, then there's no point."

If our chat with Mabel is anything to go by, there's no chance of that happening any time soon: she sounds like she's having the time of her life. She frankly acknowledges the toll breaking through has taken and addressed her mental health struggles on *High Expectations*, but now Mabel is stronger than ever.

"This has definitely been the year of *Don't Call Me Up*," says the singer. "The start here was mindblowing, then a month or two later people in the Philippines were messaging me about it and it was on the radio in Australia. We went to places where they don't even remotely speak the same language and people were relating to the emotion of the record, it's very moving to me."

Mabel has dreamt of living the life of a touring pop star for ages, now, she is. She can't wait to follow *High Expectations* with more music. A brand new single is slated for early next year. It's another collaboration with Steve Mac and Camille Purcell. Safe to say, Tom March will be testing it on his daughter very soon.

"It feels as big if not bigger than *Don't Call Me Up*," is the co-president's excitable exclamation. "It sounds like another huge global pop hit to me."

No pressure, then.

Mabel smiles at the idea, but, for now, she's keen to enjoy the moment. She's looking forward to an extended break before hunkering down in the studio again.

"This feels incredible. I mean, it was a long time coming," she finishes, unable to mask the satisfaction.

"The album made me grow as a person and gain a lot of confidence from making people feel good about themselves as well. It's really just made my whole life."

"If you try to be the face of every brand, you don't put any singles out and, before you know it, the tank's on empty"

RADHA MEDAR
METALLIC INC

She's got it covered: Mabel's previous *Music Week* covers



HYPERSONIC MISSIVES TOP EXECs ON THEIR 2019



BEN MORTIMER
CO-PRESIDENT, POLYDOR

What was the best thing that happened to the music biz in 2019?

"Diversity increasingly being part of the conversation."

And the worst thing?

"A personal one, but missing Glastonbury because of having my appendix removed was devastating. Saying that, God bless the NHS for fixing me up!"

What was your favourite album and track of 2019?

"Fontaines DC, Dogrel. My favourite track was Georgia's Started Out. No particular reason... I just love it."



CLARA AMFO
PRESENTER, BBC RADIO 1

What was the best thing that happened to the music biz in 2019?

"Beyoncé finally putting *Lemonade* on Spotify. I jest, but that was great, though! I'm glad everyone finally got the memo about Lizzo, watching her get commercial success and all the praise that comes with it has been genuinely lovely."

And the worst thing?

"I am absolutely for sincere collaborations and artists stretching themselves, but lazy songs solely made for the purpose of being put on streaming playlists via ubiquitous featured artists or tactical use of genre made me eye-roll a lot this year."

What was your favourite album and track of 2019?

"I loved the Solange record, it was the best type of slow burner. *A Seat At The Table* to me is a modern classic and I think *When I Get Home* carried on the conversations from its predecessor beautifully. *Almeda* bangs in clubs. I legit can't answer the track question, I'll keep changing my mind when this is printed and it will piss me off!"



GLYN AIKINS
MD, SINCE '93

What was the best thing that happened to the music biz in 2019?

"The growth of UK rap music! As a child of predominantly US hip-hop, I always thought it was wishful thinking that the UK would have such a powerful and influential rap scene. Long may it continue."

And the worst thing?

"The passing of Nipsey Hussle. An artist who was about to enter his prime."

What was your favourite album and track of 2019?

"Dave's *Psychodrama* – a superbly crafted hip-hop record which would get five mics in *The Source* if that were a thing in the UK. My track is Russ & Tion Wayne's Keisha & Becky remix featuring Aitch, Jay1, Swarmz & Sav'O. Aitch's verse delivered one of the most quotable lines of the year!"

HYPERSONIC MISSIVES

TOP EXECs ON THEIR 2019

It's been a huge year for the music business – so we have made extra room for even more voices to give their verdict on 2019. Enjoy our Q&As reprise as industry's leading lights give *Music Week* their take on what went down over the last 12 months...



KANYA KING

FOUNDER, MOBO

What was the best thing that happened to the music biz in 2019?

"For us, it has definitely been the announcement of the return of the MOBO Awards in 2020. The response to our return has been incredible, not just from fans but from the music industry also. We'll be taking the platform to a whole new level, which we feel will be extremely beneficial not just to the artists but the music industry community as a whole. Stormzy performing at Glastonbury was a big moment – and the continued growth of Afrobeats as a global phenomenon."

And the worst thing?

"The ongoing claims of systemic sexism in the music industry."

What was your favourite album and track of 2019?

"Psychodrama by Dave was the standout for me. He won Best Newcomer at the 2017 MOBO Awards, so to witness his rise to the release of his debut album has been pretty incredible. And Dave's Black was the best track; a powerful and emotional response by a masterful storyteller."



DAVID DOLLIMORE

PRESIDENT, RCA

What was the best thing that happened to the music biz in 2019?

"Billie Eilish for being a total trailblazer."

And the worst thing?

"UK charts rules. Does anyone understand them? 'Oh, have they changed again...?'"

What was your favourite album and track of 2019?

"Solange's When I Get Home. Tracks-wise I have two! Baby Shark as it's the go-to song to keep my son happy and Travis Scott's Sicko Mode."



DANIEL GLASS

PRESIDENT/FOUNDER,
GLASSNOTE MUSIC

What was the best thing that happened to the music biz in 2019?

"The excitement and potential of SiriusXM and Pandora."

And the worst thing?

"The biggest alternative hits of this year were from 2017. Pathetic."

What was your favourite album and track of 2019?

"Frozen 2. Gorgeous orchestrations and symphonic. The writing and arrangements are more sophisticated than album number one. And Luke Combs' Refrigerator Door. Guitars, drums and honesty!"



REBECCA ALLEN

PRESIDENT,
DECCA RECORDS

What was the best thing that happened to the music biz in 2019?

"Great artists and music once again reuniting with the film industry to deliver such sensational results. From Queen, through to Elton John, The Beatles, through to Decca's very own Luciano Pavarotti documentary, it was a great year in film for great artists!"

And the worst thing?

"In the classical world, the death of Jessye Norman, an American soprano. Jessye had one of the most exceptional operatic voices, the dramatic nature of her singing ensured audiences around the world embraced her talents."

What was your favourite album and track of 2019?

"I know she will be a popular choice, but for me it's Billie Eilish and her debut album, When We All Fall Asleep, Where Do We Go? The entire album from beginning to



NICK BURGESS

CO-PRESIDENT,
PARLOPHONE

What was the best thing that happened to the music biz in 2019?

"It's been good to see inclusion and diversity at the top of the industry agenda. There's a long way to go but it feels like we're making steps in the right direction."

And the worst thing?

"The death of Mark Hollis. He was a true music visionary."

What was your favourite album and track of 2019?

"Little Simz's Grey Area. I love her, a real poet with venom and empathy, love Inflo's production, so unlike any other rapper in the game. And Señorita by Shawn Mendes and Camila Cabello is a perfectly written and produced song by two superstars who managed to convey genuine chemistry. I'm a sucker for an old school duet!"



DANIELLE PERRY

PRESENTER,
ABSOLUTE RADIO

What was the best thing that happened to the music biz in 2019?

"I love the immediacy of some of the releases this year, using the digital platforms to their advantage, but I hope it doesn't get expected of artists too. Everyone is different with the creative process. I also took great solace in the sonic landscape of this country and what the audiences were lapping up. Challenging listens are becoming more celebrated and given more airtime. The shortlist of the Mercury Prize hopefully reflected that. I loved that music from the likes of Black Midi, Dave, Slowthai and Fontaines DC was being beamed into TVs in every front room of the country."

And the worst thing?

"The ongoing Brexit scenario. I still fear for how it would impact the touring industry if it happened. I recently had to negotiate paperwork for a band playing in Paris and it took five months for it to clear our end and it wasn't as straightforward as it should be."

What was your favourite album and track of 2019?

"A late contender but Ghosteen by Nick Cave And The Bad Seeds. I loved the release strategy and the music was simply immaculate. My track is Lux Prima by Karen O and Danger Mouse."



JAMIE OSBORNE

FOUNDER, DIRTY HIT/
ALL ON RED MANAGEMENT

What was the best thing that happened to the music biz in 2019?

"The music industry collectively waking up to the climate crisis along with other creative industries. Also, an all-female line-up in the BRITs Rising Star Award."

And the worst thing?

"The lack of gender equality on festival line-ups."

What was your favourite album and track of 2019?

"My track is Venice Bitch by Lana Del Rey and my album is Nilüfer Yanya's Miss Universe."



KWAME KWATEN
 CEO, FEROCIOUS
 TALENT/VICE-CHAIR, MMF

What was the best thing that happened to the music biz in 2019?

"The emergence of new wave jazz acts from tiny venues to festival stages – Steamdown, Jazz Refreshed, Straight Pocket, Shabaka Hutchings, Ezra Collective, Nubya Garcia, Joe Armon Jones, Blue Lab Beats, Tom Misch, Ashley Henry, Kokoroko, Moses Boyd, Keifer... These acts are all about to become major and they won't have needed any of the normal routes to market to do it. They learnt to play instruments well, went to Tomorrow's Warriors, kept gigging, word of mouth, put out good music, Instagram, the end! Ha!"

And the worst thing?

"Venues in London shutting down and being squeezed to within an inch of their lives. With the amount of revenue brought into this country there needs to be more protection for small venues – without them there would be no Skeptas, Ed Sheerans, Boy Better Knows, Radioheads, etc... The businesses that benefit even outside music; food/restaurants, etc, need these venues for their livelihoods too."

What was your favourite album and track of 2019?

"Dave's Psychodrama. A very important album with lyrics and album concept on point, while the knock-on effect is also huge. People talk more about album concepts now. Dave, you just want to win, full-stop. He is the real thing in an age where you may need to wade through some wrong'uns to reach a right one – and he is a right one. Blue Lab Beats' Hi There is honest, pure black music and electronica squashed into a juicy jazztronica nugget. Try and sit still while you listen to it. If you can, I will give you well-earned money from my pocket. A joy."



SAFIYA LAMBIE-KNIGHT
 LEAD, ARTIST & LABEL
 MARKETING, URBAN UK, SPOTIFY

What was the best thing that happened to the music biz in 2019 and why?

"AJ Tracey live at Alexandra Palace for two nights was an incredible moment for music this year, amazing to see how the live space has evolved and the production was insane!"

And the worst thing?

"Cadet's death at the start of the year was so sad and it affected a huge number of people across the industry. He was so well loved and such an incredible talent, UK music truly lost one of its brightest stars."

What was your favourite album and track of 2019?

"My favourite album was Dave's Psychodrama. It is such an incredible body of work and such an important project. I had it on repeat from day one – as proven in my Spotify Wrapped last week! My official most listened-to track was NSG's OT Bop, which was definitely my song of the summer! I also loved, and still, love AJ Tracey's Ladbroke Grove. Such a banger, I never get tired of hearing it."



COLIN LESTER
 CHAIRMAN/FOUNDER,
 JEM MUSIC GROUP

What was the best thing that happened to the music biz in 2019?

"Discovering, developing and nurturing new talent such as Aitch, Mabel and Tom Walker."

And the worst thing?

"Spotify 'closing down' their direct relationships with artist managers that were so helpful in allowing artists to participate in the decision-making process, rather than speaking via record companies!"

What was your favourite album and track of 2019?

"Ed Sheeran's No. 6 Collaborations Project – an incredible body of work. AJ Tracey's Ladbroke Grove. Underground talent breaking into mainstream using old school garage."



TOBY LEIGHTON-POPE
 CO-CEO,
 AEG PRESENTS

What was the best thing that happened to the music biz in 2019?

"Hugh Jackman selling out 26 arenas in Europe and bringing joy to all."

And the worst thing?

"Paradigm [formerly Coda] winning the music industry Tough Mudder! We're coming for you next year!"

What was your favourite album and track of 2019?

"Western Stars by Bruce Springsteen and Dancing With A Stranger by Sam Smith."



KIM FRANKIEWICZ
 EVP, WORLDWIDE CREATIVE,
 CONCORD MUSIC PUBLISHING

What was the best thing that happened to the music biz in 2019?

"The business continued growing which is a win-win for everyone."

And the worst thing?

"I am happy to say, nothing!"

What was your favourite album and track of 2019?

"Bon Iver's I, I is an album that you can listen to as an album, just like the good old days. Her's Hard Place for track. I never get tired of listening to this song, it is a true classic."



PETER LEATHAM
 CEO, PPL

What was the best thing that happened to the music biz in 2019?

"I am delighted to see that the US has introduced the Ask Musicians For Music (AM/FM) Act to try to ensure record companies and performers get paid when their recorded music is played on radio across the country. Given the importance of radio in the US, it could be a pivotal piece of legislation. Closer to home, the launch of the Repertoire Data Exchange initiative being driven forward by IFPI, WIN and PPL was a key moment – not to mention PPL's 85th anniversary, where we revealed that we have collected more than £3.2 billion since 1934 for the industry – with over £1bn of that in the last five years alone."

And the worst thing?

"It was sad to see so many of our great musicians pass away or struggle with poor health, physical and mental. This year we lost the likes of Mark Hollis, Keith Flint, Scott Walker and Ginger Baker, amongst many others. It is important for the industry to continue to support charities that are striving to help creators manage their wellbeing."

What was your favourite album and track of 2019?

"The Highwomen record was outstanding. It combines four female powerhouses – Brandi Carlile, Maren Morris, Amanda Shires, and Natalie Hemby – from across the country music scene with solid songwriting talent and veracious vocals. And Billie Eilish's Bad Guy. My two daughters are massive fans of Billie and we have played so much of her music this year – my older daughter and I even went to see her at Glastonbury in the summer."



ANNETTE BARRETT
 MANAGING DIRECTOR,
 RESERVOIR/REVERB

What was the best thing that happened to the music biz in 2019?

"That Article 17 of the Copyright Directive was adopted hopefully giving a fairer share of the pie to songwriters. Let's hope it doesn't get too diluted in its implementation."

And the worst thing?

"The uncertainty of Brexit. It's a huge concern for not only the music business but all businesses."

What was your favourite album and track of 2019?

"Post Malone's Hollywood Is Bleeding is my album choice. It's edgy, yet melodic; a good crossover pop album that travels. And Lizzo's Good As Hell has to be the track. She instills her energy and positive vibes into her songs and makes them her own."



BEN COOPER
 CONTROLLER, BBC RADIO 1,
 1XTRA AND ASIAN NETWORK

What was the best thing that happened to the music biz in 2019?

"Standing in the crowd at Glastonbury before Stormzy came on stage – the expectation, the excitement, the energy and then that performance. It was just one of those special moments in music history, absolutely the best thing that happened in 2019."

And the worst thing?

"We lost some fabulously talented people this year, among them Keith Flint. He was an iconic frontman. I'll always remember seeing Firestarter on Top Of The Pops – the sheer energy of the music and performance made me, like millions of others, go out and buy that record."

What was your favourite album and track of 2019?

"It has to be Lewis Capaldi and his Divinely Uninspired To A Hellish Extent. I think Alexa is fed up with the Cooper family asking for it, but we all absolutely love it. Billie Eilish and Bad Guy is my track. The 'Duh!' is a real Wayne's World Bohemian Rhapsody pause/shout out loud moment in the car."

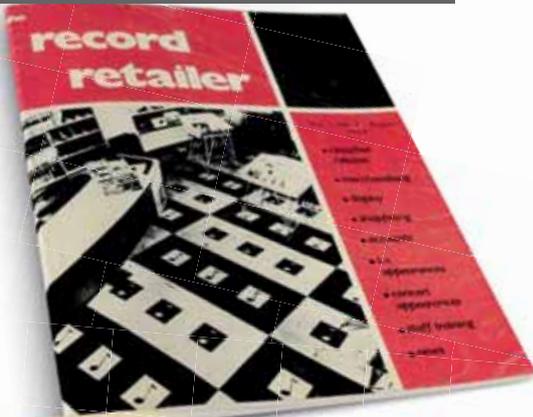
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How we look now: 2019



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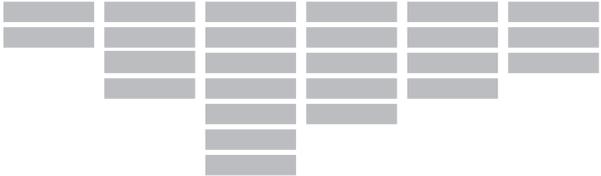
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Music Week CHARTS



Dance Monkey gone to chart heaven:
Tones And I is the No.1 single

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THE OFFICIAL UK SINGLES CHART

TOP 75

Official Charts Company

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	19	Tones & I Dance Monkey Parlophone OZES71982312 (Arvato) ★ (Watson/Kersting)/Warner Chappell (Watson)	
2	3	3	Stormzy Ft Ed Sheeran & Burna Boy Own It Atlantic/Merky GBAHS1901369 (Arvato) (Gibson)/Sony ATV/Warner Chappell/Universal/Promised Land (Sheeran/Omar/Gibson/Ogulu/Le)	
3	4	6	Dua Lipa Don't Start Now Warner GBAHT1901121 (Arvato) ● (Kirkpatrick)/Universal/Kobalt/Prescription/Kassner/BMG/Warner Chappell (Dua Lipa/Allen/Warren/Kirkpatrick)	
4	2	4	Lewis Capaldi Before You Go EMI DEUM71905868 (Sony DADC UK) (TMS)/Sony ATV/BMG (L. Capaldi/Tom Bames/Ben Kohn/Pete Kelleher/P Pleased)	
5	5	6	Arizona Zervas Roxanne Columbia USSM11914320 (Cinram) (Jae Green/94 skr)/Kobalt/CC (Zervas/Grieve/Jennings/Greenspan)	
6	8	119	Mariah Carey All I Want For Christmas Is You Columbia USSM19400325 (Cinram) ★4 (Carey/Anastasi)/Sony ATV/Universal (Carey/Anastasi)	↑
7	13	73	Wham! Last Christmas EMI GBBBM8400019 (Cinram) ★2 (Michalek)/Warner Chappell (Michalek)	↑
8	14	3	Ellie Goulding River Polydor GBUM71905731 (Sony DADC UK) (Keams/Cooke)/Sony ATV (Mitchell)	↑
9	6	4	Billie Eilish Everything I Wanted Interscope USUM71922577 (Sony DADC UK) (F O'Connell)/Universal/Kobalt (Billie Eilish/F O'Connell)	
10	7	12	Maroon 5 Memories Interscope USUM71913350 (Sony DADC UK) ● (Levine/The Monsters & Strangers)/Universal/Kobalt/Prescription/BMG/Warner Chappell/Blue Mountain (Levine/Polack/Hindin/Ballon/S Johnson/J Johnson/Ford)	
11	New		Harry Styles Adore You Columbia USSM11912588 (Cinram) (Kid Harpoon/Johnson/HSA/Universal/Snap Back/Cloyster Rd/Kobalt/Pulse/One Year Yesterday (Styles/Hull/Allen/Johnson)	⬆️
12	11	28	Lewis Capaldi Bruises EMI GBXPL1778698 (Sony DADC UK) ★ (Earp)/BMG/Concord (Capaldi/Earp)	
13	9	11	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border Asylum GBAHS1900714 (Arvato) ● (Mac/Fred/Sheeran)/Sony ATV/Rokstone/Universal/Promised Land (Mac/Sheeran/Gibson/Cabello/Almanzar/Thorp)	
14	22	115	The Pogues Ft Kirsty MacColl Fairytale Of New York Rhino GBAHT8703085 (Arvato) ★3 (Lillywhite)/Universal (Finer/MacGowan)	↑
15	23	66	Band Aid Do They Know It's Christmas Mercury GBF088400001 (Sony DADC UK) ★ (Ure)/Warner Chappell (Ure/Geldof)	↑
16	26	70	Shakin' Stevens Merry Christmas Everyone Epic GBBBM8500013 (Cinram) ★ (Edmunds)/Sony ATV (Heath)	↑
17	12	2	The Weeknd Blinding Lights Republic/XO USUG11904206 (Sony DADC UK) (M Martin/Holler/The Weeknd)/Universal/Kobalt/KMR/WB/MM/Wolf Cousins (Tefaye/Balsho/Quenneville/M Martin/Holler)	
18	16	9	Meduza Ft Becky Hill & Goodboys Lose Control Polydor DEUM71905214 (Sony DADC UK) ● (Meduza)/Sony ATV/Universal/TrueLove/Shaun/CC (Viale/Giani/De Gregorio/Hill/Manning/Grimmett)	
19	18	12	Blackbear Hot Girl Bummer Interscope USUG11902960 (Sony DADC UK) ● (tbc: Blackbear/Frmd)/Universal/Kobalt (Musto/Goldstein)	
20	19	20	Lizzo Good As Hell Atlantic USAT21600856 (Arvato) ● (Ricky Reed)/Sony ATV/Warner Chappell (Jefferson/Frederic)	
21	15	8	Selena Gomez Lose You To Love Me Interscope USUM71918727 (Sony DADC UK) ● (Mattman & Robin/Finneas)/Warner Chappell/Universal (Gomez/Michaels/Tranter/Larsson/Fredriksson)	
22	10	3	The Weeknd Heartless Republic/XO USUG11904007 (Sony DADC UK) (Metro Boomin/The Weeknd/Ilango)/Sony ATV/Kobalt/Universal/CC (Tefaye/Wayne/Proctor/Montagnese)	
23	20	9	Endor Pump It Up Defected GBCPZ1916611 (ADA Arvato) (D Hardingham)/Universal/KMR/Kobalt (M A Hall/D Mancini)	
24	39	50	Elton John Step Into Christmas Mercury GBAMB9500053 (Sony DADC UK) ★ (Dudgeon)/Universal (John/Taupin)	↑
25	32	38	Michael Bublé It's Beginning To Look A Lot Like Christmas Reprise USRE11100700 (Arvato) ★ (Foster/Rock/Gatica)/Frank Music/MPL (Willson)	↑
26	21	12	Jax Jones & Ella Henderson This Is Real Polydor GBUM71903212 (Sony DADC UK) (Jax Jones/Ralph Forest)/Kobalt/Warner Chappell/Sony ATV/Phased Differently (Lam Aluo/Henderson/Cottone/Emenike)	
27	34	50	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★3 (TMS)/Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)	↑
28	24	5	Fredo Netfix & Chill Since 93 GB1101901472 (Cinram) (Kirk Beats)/Universal (Bailey/Kirkham)	
29	43	27	Leona Lewis One More Sleep Syco GB1101300705 (Cinram) ★ (Stannard/Hoves)/Sony ATV/Kobalt/Major 3rd/BMG Rights (Stannard/James/Ashurst/Ellis/Lewis)	↑
30	37	5	Young T & Bugsey Ft Headie One Don't Rush Black Butter GBARL1901201 (Cinram) (Grades)/Universal/CC (Tucker/Adewuyi/Adje)	↑
31	33	27	Ariana Grande Santa Tell Me Republic/Island USUM71416339 (Sony DADC UK) ● (LLYA)/Universal/Warner Chappell/Kobalt/BMG (Grande/Kotcha/Salmanzadeh/Kotcha)	↑
32	42	56	Brenda Lee Rockin' Around The Christmas Tree MCA USMCI5848998 (Sony DADC UK) ★ (Colman)/Warner Chappell (Marks)	↑
33	29	9	Harry Styles Lights Up Columbia USSM11910404 (Cinram) ● (T Johnson/Kid Harpoon)/Universal/Concord (Styles/Hull/Johnson)	
34	44	67	Wizzard I Wish It Could Be Christmas Everyday Rhino GBAYE7300088 (Arvato) ★ (Wood)/Sony ATV (Wood)	↑
35	40	3	Trevor Daniel Falling Alamo USUYG1221109 (Empire) (Taz Taylor/Charlie Handsome/KC Supreme)/Kobalt/Universal/CC (Snodgrass/Neill/Vojtesak/Candilora)	↑
36	47	69	Slade Merry Xmas Everyday BMG GBKAW7301006 (ADA Arvato) ★ (Chandler)/Sony ATV (Holler/Lea)	↑
37	17	5	KSI Ft Rick Ross, Lil Baby & S-X Down Like That BMG QMRS21902347 (ADA Arvato) (S-X)/Sony ATV/Universal/Bucks/Wolf Pack/CC Pro/Best Laid Plans/4 Blunts Lil At Once/Byron Division (Olatunji/Gumbly/Roberts II/Jones/Trice)	
38	36	3	Idina Menzel & Aurora Into The Unknown Walt Disney USWD11994667 (Sony DADC UK) (K Anderson-Lopez/R Lopez/D Metzger)/Universal/Wonderland (K Anderson-Lopez/R Lopez)	

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	49	21	Kelly Clarkson Underneath The Tree RCA GBCTA1300103 (Cinram) ● (Kurstin/EMI/Kobalt (Clarkson/Kurstin)	↑
40	27	13	Dave Professor X Warner USWB11902199 (Arvato) ● (Dave)/Warner Chappell (Omregie)	
41	New		John Legend Happy Christmas (War Is Over) Columbia USSM11914250 (Cinram) (R Saadiq/Downtown (Lennon/Ono)	
42	31	17	Regard Ride It Ministry Of Sound GBCE1900048 (Cinram) ● (Regard)/Bucks (Jay Sean/Alan Sampson)	
43	56	10	Sia Santa's Coming For Us Monkey Puzzle/Atlantic USAT21704210 (Arvato) (Kurstin) Sony ATV (Furter/Kurstin)	↑
44	28	5	J Hus Must Be Black Butter GBARL1901254 (Cinram) (JAE)/Warner Chappell/Black Butter (M Jallow/J Awotwe-Mensah)	
45	45	7	Tom Walker Better Half Of Me Relentless GB1101901296 (Cinram) (Ralph/Blackwood)/Universal/BMG/CC (Walker/Pott/Blackwood)	
46	59	59	Chris Rea Driving Home For Christmas Rhino GBAHS9904091 (Arvato) ★ (Rea)/Warner Chappell (Rea)	↑
47	55	4	Harry Styles Watermelon Sugar Columbia USSM11912587 (Cinram) (T Johnson/Kid Harpoon)/Universal/HSA/Songs By Cabin Mobile/Pulse/One Year Yesterday (Johnson/Hull/Rowland/Styles)	↑
48	Re-Entry		Juice Wrld & YoungBoy Never Boke Again Bandit Interscope USUG11903492 (Sony DADC UK) (Mira)/BMG/Tay Taylor Beats/Mira (Higgins/Mira/Gaulden)	
49	35	3	Digdat Ft D-Block Europe New Dior Columbia GBARL1901273 (Cinram) (RRX/CC (DigDat/Young Adz/Dirbike LB)	
50	61	48	Andy Williams It's The Most Wonderful Time Of The Year Columbia/Legacy USSM16300086 (Cinram) ● (Mersey)/C/Barnaby/Lichelle (Pola/Wyle)	↑
51	Re-Entry		Juice Wrld Lucid Dreams Interscope USUG11800685 (Sony DADC UK) ★ (Mira)/Sony ATV/Warner Chappell/Kobalt/CC (Higgins/Mira/Snowdiggass/Summer/Miller)	
52	58	30	Justin Bieber Mistletoe Def Jam USUM71116290 (Sony DADC UK) ● (The Messengers)/Sony ATV/Universal/Messy (Atweh/Bieber/Messenger)	↑
53	Re-Entry		Katy Perry Cozy Little Christmas Virgin USUM71819190 (Sony DADC UK) (Wells)/Warner Chappell/BMG (Hudson/Alqaisi/Wells)	
54	48	5	Darkoo & One Acen Gangsta Virgin GBMA21868469 (Ditto) (AJ Productions)/CC (Azeez Dabiri/Oluwalafisayo Isa/Ehje Ohiomoba)	
55	50	6	Sigala Ft Ella Henderson We Got Love Ministry Of Sound GBCE1900077 (Cinram) (D Parmar/Jarri/Sigala)/Sony ATV/Stellar/Kobalt/Spirit B-Unique/Universal... (T Jules/Fieder/Gale/James/Bennett/May/Nicholson/Henderson/Jarri)	
56	68	52	John & Yoko & The Plastic Ono Band Happy Xmas (War Is Over) Apple Corps GBAYE0302805 (Sony DADC UK) ● (Spector/Ono/Lennon/Ono Music/Lennon Music (Ono/Lennon)	↑
57	65	4	Bastille Ft Lojo Contemporary Orchestra Can't Fight This Feeling Virgin GBUM71906405 (Sony DADC UK) (Brunt/Carlyle)/Mojo Global/Chelea (Cronin)	↑
58	60	20	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GBAHS1900716 (Arvato) ★ (Fred/Skrillex/Kenny/Beats/Promised Land/Universal/Kobalt/MMM/Warner Chappell/Sony/ATV/Ed Sheeran (Omar/Sheeran/Gibson/Martin/Shellback)	
59	57	15	Post Malone Circles Republic USUM71915699 (Sony DADC UK) ● (Post Malone/Dukes/Bell)/Sony ATV/Universal/Kaan Gunesberk (Bell/Post/Feeney/Walsh/Gunesberk)	
60	New		Jay1 Million Bucks GRM/Parlophone GBAYE1901446 (Arvato) (Zeph Ellis/Steel Banglez)/Warner Chappell/CC (Juami/Sandhu)	
61	73	14	Bobby Helms Jingle Bell Rock MCA USMCI5703577 (Sony DADC UK) ● (Cohen)/Anne-Rachel/Tro Essex/tbc (Beal/Boothe/tbc)	↑
62	Re-Entry		Coldplay Christmas Lights Parlophone GB0401000197 (Arvato) ● (Dravs/Eno/Simpson/Green)/Universal (Berryman/Buckland/Champion/Martin)	
63	74	37	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ★2 (F O'Connell)/Universal/Kobalt (F O'Connell/Billie Eilish)	↑
64	Re-Entry		Michael Bublé Holly Jolly Christmas Reprise USRE11100705 (Arvato) ● (Foster)/Warner Chappell (Marks)	
65	Re-Entry		Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ★ (Watt/B Blanco/Cashmere Cat)/Kobalt/Sony ATV/Stellar/Universal/Reservoir (Mendes/Cabello/Wolman/Levin/Tamposi/Altichson/Patterson/Holberg)	
66	New		Bugzy Malone December Island GBUM71906504 (Sony DADC UK) (Zdol/Krunchie)/Sony ATV/CC (Davies/Broderick/Bamgboye)	
67	Re-Entry		Bing Crosby White Christmas Spectrum USMCI4246497 (Sony DADC UK) ● (Cohen)/Universal (Berlin)	
68	54	3	Zizie Ft Aitch French Kisses RCA/Since 93 GBARL1901243 (Cinram) (Tre Jean-Marie)/Sony ATV/Stellar/BMG/Warner Chappell/CC (Ebamba-Ndabala/Armstrong/Jean-Marie/Fabiy/Bechet/Bonifay)	
69	New		Camila Cabello Ft DaBaby My Oh My Syco USSM11914257 (Cinram) (Dukes)/Sony ATV/Maimetal/Milamoon/MYNY/Kobalt/MMM/Universal (Cabello/Feeney/Bell/Kotcha/Clemons Jr/J Lyndale Kirk)	
70	75	23	The Ronettes Sleigh Ride Legacy USSM10905166 (Cinram) ● (Anderson)/Sony ATV (Anderson/Parish)	↑
71	New		Taylor Swift Christmas Tree Farm EMI USUG11904285 (Sony DADC UK) (Nape/Swift)/Sony ATV (Swift)	
72	Re-Entry		Paul McCartney Wonderful Christmastime Concord/EMI GBCCS8401051 (Sony DADC UK) ● (McCartney)/MPL Communications (McCartney)	
73	Re-Entry		Darlene Love Christmas (Baby Please Come Home) Legacy USSM10905172 (Sony DADC UK) ● (Spector)/Sony ATV/ABKCO/Carlin (Spector/Barry/Grenwich)	
74	53	3	Party Next Door Ft Drake Loyal Parlophone USWB11902978 (Arvato) (G Parker/40 Shebib/Dregofjuice)/Warner Chappell/Sony ATV/Sandra Gale/Kobalt/CC (Brathwaite/Graham/Parker/Shebib/Moore-Jackson)	
75	Re-Entry		Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam GBAHS1900673 (Arvato) ★2 (Max/Martin/Fred/Shellback)/Promised Land/Universal/Sony ATV/BMG/Kobalt/MMM... (Sheeran/Bieber/Pool Beer/Max Martin/Gibson/Schuster)	

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

Eleventh heaven: Tones And I hold onto the top spot again

BY ALAN JONES

No.1 in her native Australia for an unprecedented 19th week in a row, **Tones And I**'s smash *Dance Monkey* has also spent 16 weeks at No.1 in Norway, and 13 weeks at No.1 in Austria and Switzerland, and racks up its 11th straight week at the summit here (68,185 sales, including 61,759 from sales-equivalent streams). It now shares the title for the longest-running No.1 here by an artist on chart debut with Slim Whitman's 1955 smash *Rose Marie*, and is the first track by a female solo artist to spend more than 10 weeks at No.1, surpassing the mark set by Whitney Houston's *I Will Always Love You* in 1992/3 (Rihanna's *Umbrella* also spent 10 weeks at No.1 in 2007, but featured Jay-Z). However, ACR beckons and barring anything unexpected, this will be the last week of *Dance Monkey*'s reign.

Ellie Goulding scores her 11th Top 10 hit – and her first since 2015 – with her Amazon-exclusive version of Joni Mitchell's classic Christmas song *River*, which jumps 14-8 (31,347 sales).

Into the Top 10 for the sixth time in total, and fourth Christmas in a row, *Last Christmas* jumps 13-7 (31,756 sales) for **Wham!**. No.3 for the last two weeks, **Stormzy**'s *Own It* (feat. Ed Sheeran & Burna Boy) advances to No.2 (48,215 sales) – and with his second album, *Heavy Is The Head*, released last Friday, it is set to secure a huge boost a week hence from streaming of the set. All I Want For Christmas Is You is also on the move north, climbing 8-6 (34,485 sales) for **Mariah Carey**.

The rest of the Top 10: *Don't Start Now* (4-3, 42,427 sales) by **Dua Lipa**, *Before You Go* (2-4, 42,021 sales) by **Lewis Capaldi**, *Roxanne* (5-5, 34,499 sales) by **Arizona Zervas**, *Everything I Wanted* (6-9, 30,427 sales) by **Billie Eilish** and *Memories* (7-10, 29,264 sales) by **Maroon 5**.

Exiting the Top 10: *South Of The Border* (9-13, 25,530 sales) by **Ed Sheeran** feat. Camila Cabello & Cardi B and *Heartless* (10-22, 19,791 sales) by **The Weeknd**.

Harry Styles second solo album, *Fine Line*, dropped on Friday (13th), and surrenders its third and his ninth solo chart entry in the form of *Adore You* (No.11, 28,316 sales).

The original *Happy Xmas (War Is Over)* jumps 69-56 (11,434 sales) for **John & Yoko & The Plastic Ono Band with The Harlem Community Choir**. It's the fifth year in a row that the track – a No.4 hit in 1972 that climbed to No.2 following John Lennon's death in 1980 – has charted but for the moment it is being overshadowed by **John Legend**'s Amazon-exclusive cover, which debuts at No.41 (15,027 sales), providing Legend with his 15th chart entry.

Also new to the chart: *Million Bucks* (No.60, 10,376 sales), the fifth hit for Coventry rapper **Jay1**; *December* (No.66, 9,841 sales), the sixth hit for Manchester rapper **Bugzy Malone**; *My Oh My* (No.69, 9,627 sales), the 21st hit for **Camila Cabello**



No.1

Tones And I – Dance Monkey (Parlophone)

This week's sales: 68,165 | Downloads: 6,406 |
Streams: 61,769 | Total sales to date: 989,651



Running amonk:

Dance Monkey now shares the title for the longest-running No.1 by an artist on their chart debut

(including six with Fifth Harmony), and the first for featured rapper DaBaby; and Christmas *Tree Farm* (No.71, 9,539 sales), the 38th hit for **Taylor Swift**.

With Christmas-related songs continuing their annual chart takeover, it's hard for existing hits to find new peaks. In fact, aside from *Stormzy's Own It*, the only other one to do so is *Falling* (40-35, 16,382 sales) by **Trevor Daniel**. Among the Christmas-related catalogue, there are no new all-time peaks but there are Top 20 returns for *Fairytale Of New York* (22-14, 24,539 sales) by **The Pogues** feat. Kirsty MacColl, *Do They Know It's Christmas* (23-15, 22,333 sales) by **Band Aid** and *Merry Christmas Everyone* (26-16, 22,273 sales) by **Shakin' Stevens**.

Juice Wrld was just 21 when he passed away from a suspected opioid overdose (December 8). His demise has triggered increased consumption of his catalogue, with *Lucid Dreams* – the first and biggest of his seven Top 75 entries when it reached No.10 last year – re-entering at No.51 (12,601 sales) and the last, *Bandit* (feat. Young Boy Never Broke Again) – a No.42 hit in November – re-emerging at No.48 (13,037 sales). His 2018 debut album, *Goodbye & Good Riddance* and 2019's *Death Race For Love* also enjoy revivals, the former re-entering at No.43 (4,215 sales) and the latter at No.67 (2,912 sales).

Singles consumption is up 2.71% week-on-week at a record 20,766,086, 18.56% above same week 2018 sales of 17,514,641. Paid-for sales are down 1.78% week-on-week at 564,011 – 28.61% below same week 2018 sales of 790,057. They are below same week, previous year sales for the 332nd week in a row.

THE OFFICIAL UK ALBUMS CHART 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)	Chart Icon
1	2	3	Rod Stewart With The Royal Philharmonic Orchestra You're In My Heart Rhino 0603497848966 (Arvato) ● (Horn) ↑	↑
2	1	3	Robbie Williams The Christmas Present Columbia 19075996712 (Cinram) ● (G Chambers/R Flack/R Scott/K Andrews/D Spencer)	●
3	New		The Who Who Polydor 7743036 (Sony DADC UK) (Sardy/Townshend/Clarke) ▲	▲
4	5	5	Michael Ball & Alfie Boe Back Together Decca 829733 (Sony DADC UK) ● (N Patrick) ↑	↑
5	4	30	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★ (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pilali/Sneddon/JR Ho) ↑	↑
6	3	3	Coldplay Everyday Life Parlophone 0190295337834 (Arvato) ● (Ross/Simpson/Green/Rahko/Lopez/Vinder/Metcalfe/Max Martin) ●	●
7	7	87	Michael Bublé Christmas Reprise 9362495540 (Arvato) ★9 (Foster/Rock/Gatica) ↑	↑
8	6	3	Andre Rieu & Johann Strauss Orchestra Happy Days Decca 5487980 (Sony DADC UK) (Rieu) ↑	↑
9	8	22	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★ (Mac/Shellback/Max Martin/Fred/Sheeran/Gilson/Skrillex/Kenny Beats/Benny Blanco/Rubel/Tsang/Nineteen85/Boi-1da/Jahana Sweet/Mars) ↑	↑
10	10	4	Westlife Spectrum EMI CDVX3219 (Sony DADC UK) ● (S Mac/Z Skelton/J Scott/A Charles) ↑	↑
11	9	3	Bing Crosby & London Symphony Orchestra Bing At Christmas Decca 837628 (Sony DADC UK) (N Patrick) ●	●
12	11	2	Cliff Richard & The Shadows The Best Of The Rock 'N' Roll Pioneers Rhino 0190295367022 (Arvato) (Paramor/Varios) ●	●
13	New		Colin Thackery Love Changes Everything Decca 805184 (Sony DADC UK) (Morgan/Pochin/Cohen)	●
14	New		Camila Cabello Romance Syco 19439708992 (Cinram) (Wat/The Monsters & Strangerz/Mattman & Robin/Benny Blanco/Cashmere Cat/Bellon/DJ Hardwerk/German/Weiss/Lang/Hill/Bell/Dukes/Tavares/...) ●	●
15	13	5	George Michael & Wham! Last Christmas — OST Epic 19075978832 (Cinram) (G Michael/J Douglas) ↑	↑
16	14	41	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ● (M Spencer/S Mac/J Abbas/T Walker/J Quarmby) ↑	↑
17	New		Liam Payne LPI Capitol 5784216 (Sony DADC UK) (Mac/Fred/Monsters & Strangerz/German/Picc/London/Bault/S'Argate/Wilhelm/Tedder/Danny Boy/Styles/Rude/Sy/Dahl/Sr Nolan/Aaron Z...) ●	●
18	12	4	Celine Dion Courage Sony Music CG 19075952482 (Cinram) (Elofsson/Hybrid/Ugly Babies/Wilson/Sinclair/Brundage/Doelp/Savage/Guetta/Tuinfort/Moccio/Dalies/K Levine/McConnell/S'Argate/J Napes/...) ●	●
19	22	3	Luke Evans At Last BMG 4050538552355 (ADA Arvato) (S Anderson) ↑	↑
20	16	37	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ★ (F O'Connell) ↑	↑
21	17	3	Martin & Shirlie In The Swing Of It Sony Music TV 19075977482 (Cinram) (Rawling/Meehan) ●	●
22	15	109	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgson/John Franks/Thomas/Michael/Leonard/Belt/T Bone Burnett/Belto/Bacharach/C Bayer Sager/Narada/Penny/Collins/Rimes/Prua) ●	●
23	New		Kylie Minogue Kylie — Golden — Live In Concert BMG 4050538553376 (ADA Arvato) (n/a) ●	●
24	18	6	Jeff Lynne's ELO From Out Of Nowhere RCA 19075987102 (Cinram) (Lynne) ↑	↑
25	24	104	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★7 (Weiss/Paul/Lacamoire/Sinclair/Lewis/Trapane/Reed/Gubman) ↑	↑
26	31	6	Aled Jones & Russell Watson Back In Harmony BMG 4050538539288 (ADA Arvato) (Tilley/Pears) ↑	↑
27	Re-Entry		Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood) ●	●
28	28	7	James Blunt Once Upon A Mind Atlantic 0190295366780 (Arvato) (S Robson/M Wise/D Priddy/M Crew/J Hogarth/S Klemperer/TMS/P Cook/M Prime/A Jackson) ↑	↑
29	19	4	Kidz Bop Kids Kidz Bop 20 2020 KIDZBOP 7213080 (Sony DADC UK) (G Philips) ↑	↑
30	25	14	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ● (Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahl/BloodPop/Haynie) ↑	↑
31	30	5	The Script Sunsets & Full Moons Columbia 19075991972 (Cinram) (D O'Donoghue/M Sheehan/Jimbo Barry/S Tsang/Lucius King) ↑	↑
32	21	2	The Royal Philharmonic Orchestra Christmas With The Stars Sony Music CG 19439700302 (Cinram) (N Patrick/D Reedman) ●	●
33	27	3	Leonard Cohen Thanks For The Dance Sony 19075978662 (Cinram) (A Cohen/P Watson) ●	●
34	36	7	Rick Astley The Best Of Me BMG 538537890 (ADA Arvato) (Astley/Stock/Atken/Waterman/Cumow/Harding/Stevenson/Braide/Frampton) ↑	↑
35	48	7	Stereophonics Kind Parlophone 0190295379117 (Arvato) (Jones/Drakoulas/Lowe) ▲	▲
36	33	13	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) ● (Bronze/Cosley/Fender) ↑	↑
37	34	908	Queen Greatest Hits Virgin 2761039 (Sony DADC UK) ★21 (Baker/Queen/Mack) ●	●
38	29	12	Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato) ● (Kurtin/Wyatt/Alfred/Noble) ●	●

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	Chart Icon
39	New		Roddy Ricch Please Excuse Me For Being Antisocial Atlantic 0075679831415 (Arvato) (BO Roc/ATL Jacob/Billboard Hitmakers/Dal Boi Squeaze/F Aguilera/Foreign Col Em J Harris/JetsonMade/Keanu Beats/Kember Dreams/...) ●	●
40	42	90	George Ezra Staying At Tamara's Columbia 88985471342 (Cinram) ★3 (Blackwood) ↑	↑
41	40	145	Ed Sheeran = Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elzondo/Hicks/B Blanco/McDaid/Killbeatz/Labrinth) ●	●
42	37	19	Kylie Minogue Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCC (ADA Arvato) ● (Dennis/Davis/M Spencer/Stannard/J Gallagher/Adams/Carey/Torini/Sunnyroads/Eliot/Price/Babydaddy/Shears/C Harris/Stack/Taylor/...) ●	●
43	Re-Entry		Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ● (Don Rob/Mira/Mula/Sidepoce/B Blanco/Cashmere Cat/Carido) ●	●
44	39	16	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ● (Dukes/Bell/Swift/Antonoff/Little/Sounwave) ●	●
45	41	209	The Beatles Abbey Road Apple Corps 3824682 (Sony DADC UK) ★2 (Martin) ●	●
46	43	404	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May) ↑	↑
47	35	605	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Calliat) ●	●
48	49	84	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell) ↑	↑
49	38	4	Take That Odyssey — Greatest Hits Live Eagle EAGDV115 (Sony DADC UK) (R Carlisle) ●	●
50	20	2	Pete Tong, Jules Buckley & Her-O Chilled Classics Polydor/UMC/UMOD 7726676 (Sony DADC UK) (P Tong) ●	●
51	45	6	Michael Kiwanuka Kiwanuka Polydor 7795275 (Sony DADC UK) (Danger Mouse/Inflo) ●	●
52	51	74	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C Marshall/D Greene) ↑	↑
53	New		Xxxtentacion Bad Vibes Forever Bad Vibes Forever 0194690007002 (Empire) (Carnage/Chansil/Cool N Dre/J Sheff/JUDGE/Kilstation/J Cunningham/Jon Fx/Mally Mall/R Soukiasyan/Ronny J/XXXTENTACION/XXYYXX) ●	●
54	56	31	Rod Stewart Merry Christmas, Baby Verve 3710368 (Sony DADC UK) ★2 (Foster/Stewart/Saviga) ↑	↑
55	47	11	D-Block Europe PTSD D-Block Europe 0602508253225 (Caroline/Sony DADC UK) ● (Rynez/Sweenin/Ellis/London/ProBeatz/DaBeatz/RXR Music/Prodsuperkid/DY Kracy/Dave/1bc) ●	●
56	52	8	Daniel O'Donnell Halfway To Paradise DMG TV DMGT076 (Sony DADC UK) (J Ryan) ↑	↑
57	50	5	Andrea Bocelli Si Forever Decca/Sugar 820373 (Sony DADC UK) (B Ezzin/M Malavasi/P Guerin) ●	●
58	53	8	James Arthur You Syco 88985480352 (Cinram) (Red Tringler/R Reed/N Mercereau/S Harper/TMS/M Crew/D Priddy/Eg White/A Beitzke/B Spence/busbee/R Daly/Nic Nac/Davi/Dior/King Henry/...) ●	●
59	New		Idles A Beautiful Thing — Live At Le Bataclan Partisan PTKF21742 (PIAS Cinram) (R Grenier) ●	●
60	57	19	Mabel High Expectations Polydor 7779872 (Sony DADC UK) ● (Mac/Tre Jean-Marie/Dre Skull/Middle/Cak/Al Shua'FT Smith/Riley/Make/youknowlove/169/Snakehips/Moxiv/AINEK/Koz/kayan/...) ●	●
61	60	132	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenik/Avident/Big Taste/Mgud/J Reynolds/Digital Farm Animals/Principato/Levine/Wells/Gades/Kipparick/Panigan/Rahko/Ten Ven/Haynie/Wyatt/TMS) ●	●
62	59	56	Fleetwood Mac 50 Years — Don't Stop Rhino 0603497855612 (Arvato) ★ (Fleetwood Mac/Dashut/Calliat) ↑	↑
63	70	44	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster) ●	●
64	44	4	Chris Kamara Here's To Christmas So What! SFW8 (NOVA Rom/Sony DADC UK) (L Hibbit/R Scott/R Clark) ●	●
65	55	7	Nick Cave & The Bad Seeds Ghosteen Interscope 5056167114802 (AWAL/Proper) (Cave/Ellis/1bc) ●	●
66	61	201	George Michael Twenty Five Aegean 88697009002 (Cinram) ★4 (Michael) ↑	↑
67	Re-Entry		Juice Wrld Death Race For Love Polydor 0602577516528 (Sony DADC UK) (Mira/Boi-1da/Ht-Boy/Fayaz/Paperboy/Fabe/Watt/Bell/Dukes/Purps On The Beat/Yung Exclusive/Carido/Russian/No ID/DY/Rex Kudo/A Ray/C Bench/Power/...) ●	●
68	64	5	Simply Red Blue Eyed Soul BMG 4050538529173 (ADA Arvato) (A Wright) ↑	↑
69	Re-Entry		Michael Ball & Alfie Boe Together Again Decca 5779090 (Sony DADC UK) ★ (Patrick) ●	●
70	New		Muse Origin Of Muse Helium 3/Warner Brothers 0190295810184 (Arvato) (Bellamy/Wolstenholme/Howard/Reeve/Leckie/Bottrill/Smith/Jaffery/A Nasty Piece Of Work) ●	●
71	65	58	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ● (Jax Jones/Ratoh) ●	●
72	62	1238	ABBA Gold — Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Anderson/Uvaeus) ●	●
73	68	11	Becky Hill Get To Know Polydor 0602508369810 (Sony DADC UK) (Loco/Ralph/Weiss/Sigala/Jarly/HIM/INEK/MK/Jonas Blue/Shift K3Y/Heldens/Wkinson/Ellis/MJ Cole/LostBoy/Hilmpulse/ADP/Matoma/Davidsen/...) ●	●
74	66	161	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winslanley) ●	●
75	63	592	Eminem Curtain Call — The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elzondo/Bass/The Recording Academy/MH-Man) ●	●

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.

March of the mods: Rod Stewart beats The Who to No.1

■ BY ALAN JONES

In a terrifically tight top three, separated by just 1,265 sales You're In My Heart takes pole position for **Rod Stewart & The Royal Philharmonic Orchestra**, a fortnight after debuting at No.3.

Thus effecting a change in chart leadership for the 18th week in a row – beating the previous longest such sequence in chart history of 17 in 2017 – Stewart scrambles his 11th No.1 (including one with The Faces), with You're In My Heart enjoying consumption of 44,776 units (including 373 from sales-related streams).

Stewart was already the second oldest male soloist (behind Paul Simon) to have a No.1 of new material, being 73 when his most recent studio album, Blood Red Roses, topped the chart in October 2018. However, You're In My Heart comprises predominantly of vintage Stewart vocals wedded to new RSO backings, with the exception of new track, Stop Loving Her Today, **Robbie Williams** duet It Takes Two and Maggie May, so whether or not we should crown him, at 74 years and 11 months as oldest male solo artist to have a new No.1 album, passing the 74 years and eight months mark set by Simon's Stranger To Stranger in 2016, is a moot point.

You're In My Heart's success sees Williams' own album, The Christmas Present, relegated to No.2 (44,065 sales), while veteran group **The Who's** Who, thier first album for 13 years, debuts at No.3 (43,511 sales). The Who were ahead on the first four of the week's sales flashes, but were unable to hang on for what would have been only their second No.1, more than 48 years after the first, 1971's Who's Next. It is their first album of new material since Endlesswire, which debuted and peaked at No.9 (26,949 sales) in 2006, and although other musicians were used in its creation, The Who now comprise, effectively, just singer Roger Daltrey, 75, and guitarist Pete Townshend, 74.

The rest of the Top 10: Back Together (5-4, 27,322 sales) by **Michael Ball & Alfie Boe**, Divinely Uninspired To A Hellish Extent (4-5, 27,263 sales) by **Lewis Capaldi**, Everyday Life (3-6, 27,098 sales) by **Coldplay**, Christmas (7-7, 20,579 sales) by **Michael Bublé**, Happy Days (6-8, 16,357 sales) by **Andre Rieu & The Johann Strauss Orchestra**, No.6 Collaborations Project (9-9, 15,975 sales) by **Ed Sheeran** and Spectrum (10-10, 15,383 sales) by **Westlife**.

Colin Thacker, who won Britain's Got Talent in June, becomes the oldest male soloist to chart, at 89, with an album of new material, debuting at No.13 (11,837 sales) with his first album, Love Changes Everything.

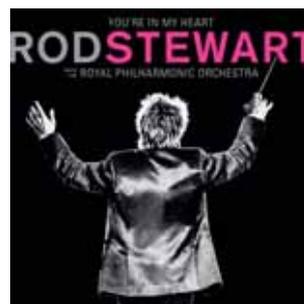
Former Fifth Harmony singer **Camila Cabello's** debut solo album, Camila, debuted and peaked at No.2 last year, on sales of 21,561 copies. Liar and Shameless – the first two singles from follow-up Romance – peaked at No.21 and No.50, and



No.1

Rod Stewart & The Royal Philharmonic Orchestra – You're In My Heart

This week's sales: 44,776 | Physical: 43,294 | Downloads: 1,109 | Streams: 373 | Total sales to date: 117,601



Very heartening:
Rod Stewart's
orchestral reworkings
conducts him
to his 11th No.1

subsequent singles have fared even less well, hence the No.14 debut (10,988 sales), that Shameless makes this week.

Liam Payne becomes the fourth member of One Direction to release a solo album. The 26-year-old from Wolverhampton includes all six of his solo hits on LP1, which nevertheless struggles to a No.17 debut (9,910 sales). Zayn Malik, who left One Direction while they were still active, topped the chart with his first album, Mind Of Mine in 2016. Harry Styles also got to No.1 with his eponymous 2017 solo release, and Niall Horan reached No.3 with his, Flicker, later that year. Louis Tomlinson releases his first solo album, Walls, next month.

Also new to the chart: **Kylie Minogue** secures her 29th chart album with Golden: Live In Concert (No.23, 7,234 sales); Californian rapper **Roddy Ricch's** first full length release, Please Excuse Me For Being Antisocial (No.39, 4,620 sales); Bad Vibes Forever (No.53, 3,401 sales), the fourth chart album (second posthumous) by **Xxxentacion**; Bristol band **Idles' A Beautiful Thing: Live At The Bataclan** debuts at No.59 (3,183 sales), 16 months after their chart debut with No.5 album Joy As An Act Of Resistance; Costing over £100, Origin Of Muse (No.70, 2,688 sales) is a box set boasting **Muse's** two first albums, b-sides, demos and live recordings.

Overall album sales are up 3.94% week-on-week at 2,604,812, their highest level thus far in 2019 but 11.65% below same week 2018 sales of 2,948,283. Sales-equivalent streams accounted for a record 1,282,769 sales, 49.25% of the total. Sales of paid-for albums are up 6.70% week-on-week at 1,332,043, 27.95% below same week 2018 sales of 1,848,780.

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	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

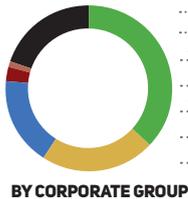
BY CORPORATE GROUP

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	34.7%	1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	22.3%	2	SONY MUSIC	22.0%	2	WARNER MUSIC	20.0%
3	WARNER MUSIC	17.5%	3	WARNER MUSIC	17.8%	3	SONY MUSIC	19.5%
4	BMG	1.4%	4	BMG	2.1%	4	BMG	5.2%
5	XL BEGGARS	1.1%	5	XL BEGGARS	0.9%	5	XL BEGGARS	1.0%
	OTHERS	21.4%		OTHERS	22.6%		OTHERS	17.7%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 DECCA		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.8%	1	VIRGIN EMI	11.0%	1	DECCA	10.0%
2	VIRGIN EMI	10.8%	2	RCA	11.0%	2	POLYDOR	9.3%
3	POLYDOR	9.8%	3	POLYDOR	9.0%	3	RHINO (WARNERS)	9.0%
4	ISLAND	8.4%	4	ISLAND	6.6%	4	VIRGIN EMI	8.1%
5	ATLANTIC	7.2%	5	COLUMBIA	5.3%	5	COLUMBIA	7.5%
6	COLUMBIA	5.8%	6	ATLANTIC	5.2%	6	SONY MUSIC CG	6.9%
7	WARNER RECORDS	4.4%	7	PARLOPHONE	4.4%	7	BMG	4.6%
8	PARLOPHONE	3.1%	8	WARNER RECORDS	4.4%	8	PARLOPHONE	3.9%
9	RHINO (WARNERS)	2.1%	9	RHINO (WARNERS)	3.3%	9	WARNER RECORDS	3.3%
10	SONY MUSIC CG	2.1%	10	UMC	2.8%	10	ATLANTIC	3.1%
11	UMC	2.0%	11	SONY MUSIC CG	2.2%	11	UMC	3.0%
12	SYCO MUSIC	1.5%	12	SYCO MUSIC	1.9%	12	RCA	2.6%
13	CAPITOL	1.4%	13	DECCA	1.5%	13	ISLAND	2.5%
14	DECCA	1.2%	14	CAPITOL	1.5%	14	SYCO MUSIC	1.2%
15	CAROLINE	1.0%	15	BMG	1.1%	15	CAPITOL	1.1%
	OTHERS	28.3%		OTHERS	28.8%		OTHERS	24.0%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

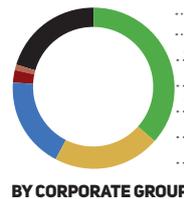


1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	22.1%
3	WARNER MUSIC	17.3%
4	BMG	2.7%
5	XL BEGGARS	1.0%
	OTHERS	19.7%

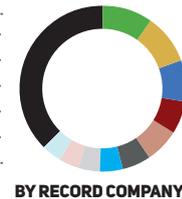


1	VIRGIN EMI	10.3%
2	POLYDOR	9.0%
3	RCA	7.6%
4	ISLAND	6.1%
5	COLUMBIA	6.0%
6	SONY MUSIC CG	5.5%
7	ATLANTIC	5.5%
8	RHINO (WARNERS)	4.3%
9	WARNER RECORDS	3.8%
10	DECCA	3.8%
	OTHERS	38.1%

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	18.3%
4	BMG	2.6%
5	XL BEGGARS	1.1%
	OTHERS	20.2%



1	VIRGIN EMI	9.9%
2	POLYDOR	9.6%
3	RCA	8.2%
4	ISLAND	6.5%
5	COLUMBIA	6.4%
6	ATLANTIC	5.8%
7	RHINO (WARNERS)	4.4%
8	WARNER RECORDS	4.1%
9	DECCA	4.0%
10	SONY MUSIC	3.7%
	OTHERS	37.5%

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	564,011	2,213,568,119	250,547,764	20,766,086	1,009,239	74,361	1,262,737	2,346,337	258,475	1,322,043	1,282,769	2,604,812
LAST 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
% CHANGE	-1.7%	3.0%	2.3%	2.7%	9.6%	-4.8%	2.1%	5.0%	-4.6%	5.9%	2.0%	3.9%

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	47.0%
2	SONY MUSIC	32.3%
3	BMG	4.3%
4	WARNER MUSIC	4.1%
5	DEMON MUSIC	2.7%
	OTHERS	9.7%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.4%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	17.1%
4	BMG	5.0%
5	DEMON MUSIC	1.3%
	OTHERS	16.3%

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	2.1%
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	21.9%

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	22.4%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	31.3%
2	UMC	17.8%
3	VIRGIN EMI	16.1%
4	UMOD	10.7%
5	RHINO (WARNERS)	3.1%
6	DEMON MUSIC	2.7%
7	UNION SQUARE	2.3%
8	BMG	1.9%
9	BIG 3	1.1%
10	SILVA SCREEN	0.9%
11	ISLAND	0.8%
12	DECCA	0.7%
13	NOT NOW MUSIC	0.6%
14	POLYDOR	0.5%
15	COLUMBIA	0.4%
	OTHERS	9.1%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	11.3%
2	VIRGIN EMI	9.5%
3	DECCA	8.3%
4	RHINO (WARNERS)	8.0%
5	POLYDOR	7.7%
6	COLUMBIA	6.2%
7	UMC	5.7%
8	BMG	4.1%
9	PARLOPHONE	3.3%
10	UMOD	2.8%
11	WARNER RECORDS	2.7%
12	ATLANTIC	2.6%
13	RCA	2.2%
14	ISLAND	2.2%
15	DEMON MUSIC	1.3%
	OTHERS	22.3%

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 UK	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%

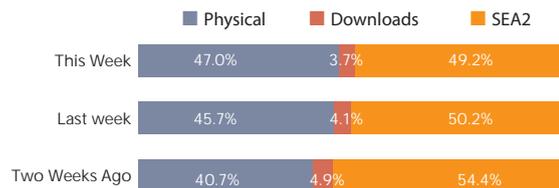
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.1%
3	RCA	8.8%
4	ISLAND	7.6%
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)	2.6%
11	PARLOPHONE	2.5%
12	DECCA	1.7%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.1%

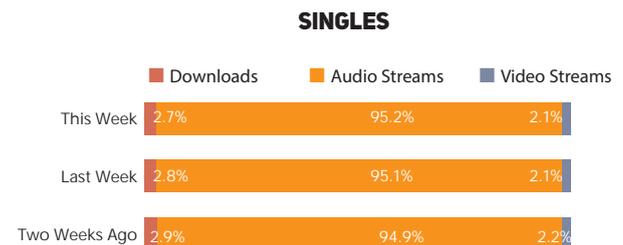
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.9%
2	POLYDOR	9.6%
3	RCA	9.2%
4	ISLAND	8.0%
5	ATLANTIC	7.5%
6	COLUMBIA	6.0%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.6%
9	RHINO (WARNERS)	2.6%
10	SONY MUSIC CG	2.3%
11	UMC	2.2%
12	DECCA	1.7%
13	BMG	1.2%
14	SYCO MUSIC	1.0%
15	CAPITOL	1.0%
	OTHERS	30.4%

ALBUMS



FORMAT SPLITS



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS YEAR	34,648,980	96,747,125,187	12,250,248,619	920,759,851	20,028,158	4,719,787	58,277,100	83,025,045	6,576,543	31,225,463	58,376,125	89,601,588
LAST YEAR	47,820,901	78,449,409,666	5,328,243,366	800,418,393	24,475,392	6,599,022	48,204,999	79,279,413	10,055,115	41,129,528	48,204,999	89,334,527
% CHANGE	-27.5%	23.3%	N/A	15.0%	-18.2%	-28.5%	20.9%	4.7%	-34.6%	-24.1%	21.1%	0.3%

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OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	2	Mariah Carey	All I Want For Christmas Is You	Columbia
2	1	Tones & I	Dance Monkey	Parlophone
3	3	Wham!	Last Christmas	Epic
4	8	The Pogues Ft Kirsty MacColl	Fairytale Of New York	Rhino
5	5	Stormzy Ft Ed Sheeran & Burna Boy	Own It	Atlantic/Merky
6	9	Band Aid	Do They Know It's Christmas	Mercury
7	10	Shakin' Stevens	Merry Christmas Everyone	Epic
8	4	Lewis Capaldi	Before You Go	EMI
9	7	Arizona Zervas	Roxanne	Columbia
10	16	Elton John	Step Into Christmas	Mercury
11	6	Dua Lipa	Don't Start Now	Warner
12	12	Michael Bublé	It's Beginning To Look A Lot Like Christmas	Reprise
13	14	Lewis Capaldi	Someone You Loved	EMI
14	13	Ariana Grande	Santa Tell Me	Republic/Island
15	18	Brenda Lee	Rockin' Around The Christmas Tree	MCA
16	22	Slade	Merry Xmas Everybody	BMG
17	23	Ellie Goulding	River	Polydor
18	24	Wizzard	I Wish It Could Be Christmas Everyday	Rhino
19	26	Leona Lewis	One More Sleep	Syco
20	28	Kelly Clarkson	Underneath The Tree	RCA
21	11	Billie Eilish	Everything I Wanted	Interscope
22	15	Regard	Ride It	Ministry Of Sound
23	36	Andy Williams	It's The Most Wonderful Time Of The Year	Columbia/Legacy
24	21	Lewis Capaldi	Bruises	EMI
25	32	Justin Bieber	Mistletoe	Def Jam
26	20	Maroon 5	Memories	Interscope
27	35	Chris Rea	Driving Home For Christmas	Rhino
28	RE	Juice Wrld	Lucid Dreams	Interscope
29	17	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
30	NEW	Harry Styles	Adore You	Columbia
31	25	Blackbear	Hot Girl Bummer	Interscope
32	40	John & Yoko & The Plastic Ono Band	Happy Xmas (War Is Over)	Apple Corps
33	30	Meduza Ft Becky Hill & Goodboys	Lose Control	Polydor
34	47	Bobby Helms	Jingle Bell Rock	MCA
35	NEW	Trevor Daniel	Falling	Alamo
36	50	Michael Bublé	Holly Jolly Christmas	Reprise
37	31	Selena Gomez	Lose You To Love Me	Interscope
38	34	Post Malone	Circles	Republic
39	RE	Coldplay	Christmas Lights	Parlophone
40	33	Lizzo	Good As Hell	Atlantic
41	38	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
42	RE	Bing Crosby	White Christmas	Spectrum
43	37	Endor	Pump It Up	Defected
44	29	The Weeknd	Blinding Lights	Republic/XO
45	19	The Weeknd	Heartless	Republic/XO
46	RE	The Ronettes	Sleigh Ride	Legacy
47	RE	Billie Eilish	Bad Guy	Interscope
48	RE	Paul McCartney	Wonderful Christmastime	Concord/EMI
49	RE	AJ Tracey	Ladbroke Grove	AJ Tracey
50	NEW	Darlene Love	Christmas (Baby Please Come Home)	Legacy

OFFICIAL RECORD STORE TOP 20

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

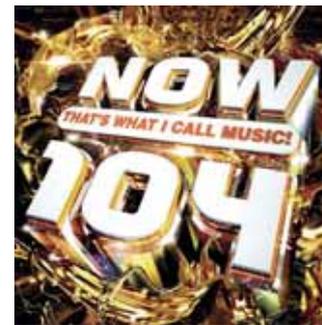


TW	LW	ARTIST	TITLE	LABEL
1	NEW	The Who	Who	Polydor
2	NEW	Idles	A Beautiful Thing - Live At Le Bataclan	Parisan
3	NEW	The Comet Is Coming	Trust In The Lifeforce Of The Deep Mystery	Impulse!
4	5	Nick Cave & The Bad Seeds	Ghosteen	Ghosteen
5	2	Fontaines DC	Dogrel	Parisan
6	6	Leonard Cohen	Thanks For The Dance	Sony
7	8	Michael Kiwanuka	Kiwanuka	Polydor
8	NEW	John Frusciante	Curtains	Record Collection
9	10	Coldplay	Everyday Life	Parlophone
10	RE	Rod Stewart With The...	You're In My Heart	Rhino
11	15	The Comet Is Coming	The Afterlife	Impulse
12	RE	Snow Patrol	Reworked	Polydor
13	RE	Fleetwood Mac	Rumours	Rhino
14	NEW	Lee "Scratch" Perry	Heavy Rain	On-U Sound
15	NEW	Gang Starr	One Of The Best Yet	Gang Starr Enterprise
16	NEW	Divi	Deceiver	Captured Tracks
17	NEW	The Murder Capital	When I Have Fears	Human Season
18	NEW	Andre Rieu & Johann...	Happy Days	Decca
19	NEW	Michael Ball & Alfie...	Back Together	Decca
20	RE	The Beatles	Abbey Road	Apple Corps

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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	4	Dreamboats & Petticoats - Silver Linings	UMOD	(Sony DADC UK)
4	5	Now 100 Hits Christmas	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	3	Now 100 Hits Forgotten 70s	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	6	Now That's What I Call Christmas	Sony Music CG/Virgin EMI/WMTV	(Sony DADC UK)
7	8	Christmas - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
8	9	Now 100 Hits Party	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	7	The Annual XXV	Ministry Of Sound	(Cinram)
10	10	Now 100 Hits: Even More Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
11	12	Peaky Blinders OST	UMC	(Sony DADC UK)
12	13	Now 100 Hits Sing-A-Long	Sony Music CG/Virgin EMI	(Sony DADC UK)
13	11	100% Clubland Trance	UMOD	(Sony DADC UK)
14	14	The Most Wonderful Christmas	Sony Music CG	(Cinram)
15	16	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	15	Now That's What I Call Disney	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	RE	The Hairy Bikers Roadtrip	UMOD	(Sony DADC UK)
18	17	BBC Children In Need: Got It Covered	Silva Screen	(The Orchard/Proper)
19	18	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	RE	Christmas - The Collection (2017)	Rhino	(Arvato)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Slade Merry Xmas Everybody / BMG (ADA Arvato)
2	3	Endor Pump It Up / Defected (ADA Arvato)
3	4	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
4	7	East 17 Stay Another Day / London Music Stream (ADA Arvato)
5	5	Trevor Daniel Falling / Alamo (Empire)
6	2	KSI Ft Rick Ross, Lil Baby & S-X Down Like That / BMG (ADA Arvato)
7	6	Jorja Smith Ft Burna Boy Be Honest / FMM (The Orchard)
8	9	Jona Lewie Stop The Cavalry / Stiff (PIAS UK)
9	8	AJ Tracey Ft MoStack & Not3s Floss / AJ Tracey (ADA Arvato)
10	10	Freya Ridings Castles / Good Soldier (AWAL)
11	13	Greg Lake I Believe In Father Christmas / Sanctuary (ADA Arvato)
12	29	Xxxtentacion Bad Vibes Forever / Bad Vibes Forever (Empire)
13	12	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
14	11	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
15	18	Frank Sinatra Jingle Bells / 4 Squared Ent. (The Orchard)
16	26	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
17	19	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
18	23	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
19	NEW	Darlene Love Christmas (Baby Please Come Home) / Legacy (Sony DADC UK)
20	22	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
21	17	Adele Someone Like You / XL (PIAS Cinram)
22	24	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
23	16	Gerry Cinnamon Canter / Little Runaway (AWAL)
24	27	Tyga Ft Offset Taste / Last Kings (Empire)
25	15	NSG Trust Issues / NSG (The Orchard)
26	NEW	GeeYou & Young Adz Push Weight / GeeYou (Tunecore)
27	RE	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
28	RE	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
29	28	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
30	RE	The White Stripes Seven Nation Army / XL (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	GeeYou & Young Adz Push Weight / GeeYou (GeeYou)
2	2	OFB, BandoKay & Double Lz Ft S3 Once In A While / RatTrap Reality (RatTrap Reality)
3	3	Dave & J Hus Samantha / Tropics (Tropics)
4	1	Roberto Surace Joys / Defected (Defected)
5	10	Fisher Losing It / Good Company (Good Company)
6	18	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
7	7	SL Tropical / SL (SL)
8	8	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	11	Jorja Smith & Preditah On My Mind / Famm (Famm)
11	13	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
12	6	Essie Gang Ft SQ Diesel Pattern Chanel / Black Butter (Black Butter)
13	RE	Gene Autry Here Comes Santa Claus / Nasjon Properties (Nasjon Properties)
14	20	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
15	RE	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
16	RE	Hannah Kerr Winter Wonderland / Black River Christian (Black River Christian)
17	14	Blanco Brown The Git Up / Broken Bow (BMG)
18	RE	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
19	RE	Daniel Caesar Ft Her Best Part / Golden Child (Golden Child)
20	RE	Weiss Feel My Needs / Toolroom (Toolroom)

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	Kylie Minogue Golden – Live In Concert / BMG (ADA Arvato)
3	3	Aled Jones & Russell Watson Back In Harmony / BMG (ADA Arvato)
4	9	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
5	4	Rick Astley The Best Of Me / BMG (ADA Arvato)
6	6	Daniel O'Donnell Halfway To Paradise / DMG TV (Sony DADC UK)
7	NEW	Idles A Beautiful Thing – Live At Le Bataclan / Partisan (PIAS Cinram)
8	5	Chris Kamara Here's To Christmas / So What? (NOVA Rom/Sony DADC UK)
9	7	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL/Proper)
10	8	Simply Red Blue Eyed Soul / BMG (ADA Arvato)
11	NEW	Nightwish Decades – Live In Buenos Aires / Nuclear Blast (ADA Arvato)
12	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
13	11	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
14	2	JME Grime MC / Boy Better Know (The Orchard/Proper)
15	NEW	Blackberry Smoke Homecoming – Live In Atlanta / Earache (ADA Arvato)
16	12	Fontaines DC Dogrel / Partisan (PIAS Cinram)
17	13	Peppa Pig My First Album / eOne (Entertainment One)
18	16	Collabro Love Like This / BMG (ADA Arvato)
19	24	Dido Still On My Mind / BMG (ADA Arvato)
20	19	Amy Wadge Keeping Faith – Series 1 And 2 / Cold Coffee (ADA Arvato)
21	20	Arctic Monkeys AM / Domino (PIAS Cinram)
22	RE	Gang Starr One Of The Best Yet / Gang Starr Enterprise (InGrooves/Proper)
23	27	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)
24	26	Alter Bridge Walk The Sky / Napalm (The Orchard/Proper)
25	21	FKA Twigs Magdalene / Young Turks (PIAS Cinram)
26	NEW	Lee "Scratch" Perry Heavy Rain / On-U Sound (PIAS Cinram)
27	RE	Justin Fletcher Gold / Crimson (Sony DADC UK)
28	NEW	Burial Tunes 2011 – 2019 / Hyperdub (Cargo/Cinram)
29	RE	Ronnie Wood With His Wild Five Mad Lad – A Live Tribute To Chuck Berry / BMG (ADA Arvato)
30	NEW	Go-Betweens G Stands For Go-Betweens – Vol 2 / Domino (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Peppa Pig My First Album / eOne (eOne Music)
2	2	Amy Wadge Keeping Faith – Series 1 And 2 / Cold Coffee (Cold Coffee Music)
3	NEW	Lee "Scratch" Perry Heavy Rain / On-U Sound (On-U Sound)
4	NEW	Burial Tunes 2011 – 2019 / Hyperdub (Hyperdub)
5	3	Ronnie Wood With His Wild Five Mad Lad – A Live Tribute To Chuck Berry / BMG (BMG)
6	10	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
7	8	Richard Dawson 2020 / Weird World (Domino)
8	RE	S Cleobury, Choir of King's College, Sir David Willcocks & Philip Ledger 100 Years Of Nine Lessons & Carols / King's College Cambridge (King's College Cambridge)
9	NEW	Cattle Decapitation Death Atlas / Metal Blade (Metal Blade)
10	11	Little Simz Grey Area / Age 101 (Kobalt Music Group)
11	6	Gene Clark No Other / 4AD (XL Beggars)
12	17	Show Of Hands Battlefield Dance Floor / Proper (Proper)
13	16	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
14	NEW	Beabadoobee Space Cadet / Dirty Hit (Dirty Hit)
15	RE	John Rutter & The Cambridge Singers The John Rutter Christmas Album / Collegium (Collegium)
16	13	Black Pumas Black Pumas / ATO (PIAS)
17	15	Black Midi Schlagenheim / Rough Trade (XL Beggars)
18	RE	Purple Mountains Purple Mountains / Drag City (Drag City)
19	NEW	Gentle Giant Unburied Treasure (Box Set) / Madfish (Snapper Music)
20	RE	Megan McKenna Story Of Me / FrtyFve (FrtyFve)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



DUA LIPA

TW	LW	SALES	ARTIST/TITLE/LABEL	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	3	Dua Lipa Don't Start Now Warner	WMG		5,630	-2%	230	59.77	-15%
2	2	45	Tom Walker Better Half Of Me Relentless	SME		5,638	-5%	214	56.43	0%
3	NEW	11	Harry Styles Adore You Columbia	SME		2,168	-	158	54.97	-
4	19	7	Wham! Last Christmas Epic	SME		3,772	+36%	319	48.85	+52%
5	15	6	Mariah Carey All I Want For Christmas Is You Columbia	SME		3,357	+42%	273	44.82	+31%
6	27	15	Band Aid Do They Know It's Christmas Mercury	UMG		3,804	+44%	294	42.14	+48%
7	18	14	The Pogues Ft Kirsty MacColl Fairytale Of New York Rhino	WMG		3,693	+40%	300	41.25	+27%
8	6	21	Selena Gomez Lose You To Love Me Interscope	UMG		3,308	-5%	161	40.96	+1%
9	5	55	Sigala Ft Ella Henderson We Got Love Ministry Of Sound	SME		2,640	+6%	184	40.62	-3%
10	28	16	Shakin' Stevens Merry Christmas Everyone Epic	SME		3,418	+41%	289	40.54	+45%
11	14	42	Regard Ride It Ministry Of Sound	SME		4,981	-6%	173	39.03	+10%
12	40	36	Slade Merry Xmas Everybody BMG	UMG		3,092	+53%	248	38.94	+68%
13	4		Kygo & Whitney Houston Higher Love Columbia/Kygo	SME		4,686	-11%	223	38.89	-8%
14	8	1	Tones & I Dance Monkey Parlophone	WMG		4,559	-5%	173	38.51	-2%
15	35	46	Chris Rea Driving Home For Christmas Rhino	WMG		3,563	+70%	297	38.33	+52%
16	37	56	John & Yoko & The Plastic... Happy Xmas (War Is Over) Apple Corps	UMG		3,145	+31%	290	37.52	+50%
17	41	34	Wizzard I Wish It Could Be Christmas Everyday Rhino	WMG		3,000	+53%	242	37.19	+62%
18	10	2	Stormzy Ft Ed Sheeran & Burna Boy Own It Atlantic/Merky	WMG		1,672	+7%	130	36.88	-3%
19	21		Mabel Loneliest Time Of Year Polydor	UMG		1,527	+42%	135	36.43	+18%
20	26	72	Paul McCartney Wonderful Christmastime Concord/EMI	UMG		3,196	+46%	291	35.32	+24%
21	17		Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia	WMG/SME*		3,307	+2%	175	35.01	+7%
22	9		The Script The Last Time Columbia	SME		4,896	-13%	207	34.91	-11%
23	24	4	Lewis Capaldi Before You Go EMI	UMG		3,259	+15%	158	34.5	+20%
24	11	18	Meduza Ft Becky Hill & Goodboys Lose Control Polydor	UMG		2,718	-11%	141	34.42	-9%
25	30	24	Elton John Step Into Christmas Mercury	UMG		2,880	+59%	271	33.24	+25%
26	32	9	Billie Eilish Everything I Wanted Interscope	UMG		1,625	+11%	139	32.26	+24%
27	12	13	Ed Sheeran Ft Camila Cabello &... South Of The Border Asylum	WMG		3,439	-14%	207	32.23	-11%
28	25	5	Arizona Zervas Roxanne Columbia	SME		1,992	+15%	122	31.72	+11%
29	33		Little Mix One I've Been Missing RCA	SME		637	+34%	117	31.51	+22%
30	36		The Pretenders 2000 Miles Rhino	WMG		2,776	+50%	264	31.32	+24%
31	16	10	Maroon 5 Memories Interscope	UMG		4,894	-1%	166	30.63	-6%
32	7	20	Lizzo Good As Hell Atlantic	WMG		3,871	-14%	185	30.54	-22%
33	3	26	Jax Jones & Ella Henderson This Is Real Polydor	UMG		4,223	-1%	163	30.29	-31%
34	20	12	Lewis Capaldi Bruises EMI	UMG		2,760	-20%	152	28.92	-7%
35	13		Coldplay Orphans Parlophone	WMG		2,881	-31%	211	28.25	-22%
36	RE		East 17 Stay Another Day London Music Stream	WMG		2,629	+53%	266	27.92	+56%
37	22		Joel Corry Sorry Asylum/Perfect Havoc	WMG		2,958	-17%	129	27.73	-8%
38	45	29	Leona Lewis One More Sleep Syco	SME		2,177	+46%	227	27.69	+26%
39	42	39	Kelly Clarkson Underneath The Tree RCA	SME		2,292	+57%	207	27.36	+19%
40	29		Noel Gallagher's High Flying Birds Wandering Star Sour Mash	IND		2,52	+13%	49	26.37	-1%
41	RE	32	Brenda Lee Rockin' Around The Christmas Tree MCA	UMG		2,641	+79%	255	26.25	+75%
42	23	59	Post Malone Circles Republic	UMG		3,345	-19%	169	25.88	-13%
43	38	19	Blackbear Hot Girl Bummer Interscope	UMG		1,668	-12%	70	24.85	0%
44	31	65	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*		2,764	-14%	214	24.55	-7%
45	RE		Gabriella Cilmi Warm This Winter Island	UMG		1,324	+34%	181	24.35	+66%
46	34	75	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam	WMG/UMG*		2,696	-4%	204	23.09	-9%
47	RE		Sam Feldt Ft Rani Post Malone Spinnin'	WMG		2,452	+1%	100	22.48	+20%
48	44		Lewis Capaldi Hold Me While You Wait EMI	UMG		2,714	-6%	206	21.92	-2%
49	39		James Blunt The Truth Atlantic	WMG		321	+43%	49	21.29	-11%
50	46		Riton & Oliver Heldens Ft Vula Turn Me On Ministry Of Sound	SME		1,980	-17%	123	20.31	-6%

UK TV AIRPLAY TOP 50



MARIAH CAREY

TW	LW	ARTIST/TITLE/LABEL	CORP	GROUP	PLAYS	TREND	STNS
1	1	Mariah Carey All I Want For Christmas Is You / Columbia	SME		455	+21%	32
2	3	Wham! Last Christmas / Epic	SME		404	+19%	13
3	8	The Pogues Ft Kirsty MacColl Fairytale Of New York / Rhino	WMG		349	+22%	13
4	4	Tones & I Dance Monkey / Parlophone	WMG		345	+4%	10
5	2	Lizzo Good As Hell / Atlantic	WMG		333	-5%	9
6	10	Shakin' Stevens Merry Christmas Everyone / Epic	SME		320	+22%	13
7	5	East 17 Stay Another Day / London Music Stream	WMG		318	+9%	12
8	45	Stormzy Ft Ed Sheeran & Burna Boy Own It / Atlantic/Merky	WMG		304	+99%	10
9	12	Elton John Step Into Christmas / Mercury	UMG		298	+19%	10
10	11	Slade Merry Xmas Everybody / BMG	UMG		298	+15%	10
11	6	Dua Lipa Don't Start Now / Warner	WMG		286	-2%	8
12	13	Band Aid Do They Know It's Christmas / Mercury	UMG		285	+14%	12
13	14	Paul McCartney Wonderful Christmastime / Concord/EMI	UMG		276	+11%	11
14	18	Mel & Kim Rockin' Around The Christmas Tree / Parlophone	UMG		273	+18%	11
15	9	Regard Ride It / Ministry Of Sound	SME		272	-3%	9
16	19	Chris Rea Driving Home For Christmas / Rhino	WMG		259	+17%	11
17	15	John & Yoko & The... Happy Xmas (War Is Over) / Apple Corps	UMG		258	+4%	9
18	16	Wizzard I Wish It Could Be Christmas Everyday / Rhino	WMG		255	+9%	9
19	21	Leona Lewis One More Sleep / Syco	SME		245	+13%	11
20	7	Post Malone Circles / Republic	UMG		239	-17%	9
21	24	Cliff Richard Mistletoe And Wine / Parlophone	UMG		231	+14%	11
22	27	Darlene Love & The E Street Band All Alone On Christmas / Arista	SME		224	+15%	9
23	34	Ariana Grande Santa Tell Me / Republic/Island	UMG		223	+23%	12
24	20	Meduza Ft Becky Hill & Goodboys Lose Control / Polydor	UMG		223	+3%	8
25	29	The Darkness Christmas Time (Don't Let The Bells End) / Rhino	WMG		222	+17%	9
26	22	Spice Girls 2 Become 1 / Virgin	UMG		209	+1%	10
27	36	Destiny's Child 8 Days Of Christmas / Epic	SME		205	+18%	12
28	23	Riton & Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound	SME		197	-4%	9
29	41	Michael Bublé Santa Claus Is Coming To Town / Reprise	WMG		195	+17%	9
30	28	Destiny's Child Rudolph The Red-Nosed Reindeer / Sony	SME		193	+2%	9
31	38	Kylie Minogue It's The Most Wonderful... / Parlophone	WMG		190	+10%	9
32	42	Boney M Mary's Boy Child/Oh My Lord / Sony Music CG	WMG		186	+12%	11
33	35	Robbie Williams & Nicole Kidman Somethin' Stupid / Island	UMG		186	+4%	8
34	26	Tiesto & Mabel God Is A Dancer / Polydor	UMG		185	-7%	9
35	46	Blackbear Hot Girl Bummer / Interscope	UMG		183	+21%	8
36	25	Dave Professor X / Warner	WMG		177	-12%	7
37	17	Jorja Smith Ft Burna Boy Be Honest / FANM	SME		177	-24%	8
38	33	Selena Gomez Lose You To Love Me / Interscope	UMG		177	-3%	6
39	39	Jax Jones & Ella Henderson This Is Real / Polydor	UMG		176	+3%	8
40	31	Harry Styles Lights Up / Columbia	SME		174	-5%	6
41	30	Kanye West Follow God / Def Jam	UMG		172	-8%	6
42	44	Maroon 5 Memories / Interscope	UMG		170	+6%	6
43	40	AJ Tracey Ladbroke Grove / AJ Tracey	IND		169	-1%	9
44	32	S Club 7 Never Had A Dream Come True / Polydor/tbc	UMG		161	-12%	9
45	50	Sam Smith Have Yourself A Merry Little Christmas / Capitol	UMG		154	+8%	10
46	RE	Jona Lewie Stop The Cavalry / Stiff	IND		150	+15%	11
47	RE	Bon Jovi Please Come Home For Christmas / Mercury	UMG		149	+9%	9
48	43	Joel Corry Sorry / Asylum/Perfect Havoc	WMG		149	-10%	8
49	47	Aitch Ft Ziezie Buss Down / Since 93	SME		146	-	7
50	RE	Justin Bieber Mistletoe / Def Jam	UMG		142	+8%	10

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP/GROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	15	Tones And I	Dance Monkey	Warner Music	WMG	29,089	-5%	1,370	729.87m	-5%
2	2	10	Maroon 5	Memories	Polydor	UMG	21,188	+2%	1,192	566.05m	+6%
3	4	6	Dua Lipa	Don't Start Now	Warner Records	WMG	24,359	+4%	1,308	533.80m	+5%
4	3	14	Post Malone	Circles	Universal Music	UMG	19,919	-6%	1,160	506.91m	-3%
5	5	11	Regard	Ride It	Ministry of Sound	SME	19,867	+0%	954	466.09m	+4%
6	9	7	Coldplay	Orphans	Parlophone	WMG	15,905	-7%	1,217	383.35m	-4%
7	8	15	Ava Max	Torn	Atlantic	WMG	10,848	-7%	747	382.17m	-6%
8	6	23	Ed Sheeran feat. Khalid	Beautiful People	Atlantic	WMG/€	14,092	-8%	1,038	370.67m	-10%
9	7	18	Jonas Brothers	Only Human	Polydor	UMG	11,179	-2%	712	363.65m	-12%
10	10	24	Shawn Mendes & Camil..	Señorita	Universal Music	UMG/S	14,881	-10%	1,364	321.08m	-11%
11	11	22	Kygo x Whitney Houston	Higher Love	Columbia	SME	16,154	-10%	1,176	294.01m	-11%
12	13	7	Meduza, Becky Hill &..	Lose Control	Polydor	UMG	14,507	0%	886	292.64m	+4%
13	12	12	Camila Cabello	Liar	Syco	SME	11,295	-2%	902	286.93m	-6%
14	14	8	Ed Sheeran feat. Cam..	South Of The Border	Atlantic	WMG	12,919	-5%	1,019	284.38m	+2%
15	18	5	Black Eyed Peas, The..	RITMO (Bad Boys For ..	Sony Music	SME/UI	10,154	+6%	665	260.44m	+3%
16	30	25	Wham!	Last Christmas	RCA	SME	9,721	+51%	1,432	257.49m	+60%
17	16	41	Lewis Capaldi	Someone You Loved	Virgin EMI	UMG	11,287	-8%	1,181	255.47m	-4%
18	29	25	Mariah Carey	All I Want For Chris..	Columbia	SME	9,419	+57%	1,333	254.82m	+56%
19	17	23	Younotus & Janieck &..	Narcotic	B1 Recordings	SME	6,798	-3%	472	242.14m	-8%
20	15	31	Ed Sheeran & Justin ..	I Don't Care	Atlantic/Def Jam	WMG/L	10,195	-4%	1,185	238.23m	-13%
21	53	18	Chris Rea	Driving Home For Chr..	Magnet Records	WMG	8,560	+67%	1,200	200.46m	+77%
22	23	6	Riton x Oliver Helde..	Turn Me On	Ministry of Sound	SME	9,207	-3%	750	198.74m	+5%
23	24	5	Lizzo feat. Ariana G..	Good As Hell	WEA International	WMG	10,356	-4%	754	189.98m	+1%
24	22	9	Liam Payne feat. A B..	Stack It Up	Capitol Records	UMG	7,477	-8%	476	187.33m	-2%
25	21	18	Freya Ridings	Castles	Universal Music	UMG	7,718	-4%	621	187.21m	-4%
26	19	13	Dermot Kennedy	Outnumbered	Island	UMG	8,310	-3%	532	186.50m	-8%
27	50	21	Band Aid	Do They Know It's Ch..	Mercury	UMG	7,782	+53%	1,035	181.43m	+59%
28	20	22	Pink feat. Cash Cash	Can We Pretend	RCA	SME	6,074	-7%	488	178.53m	-9%
29	25	43	Mabel	Don't Call Me Up	Polydor	UMG	5,963	+1%	807	176.49m	-6%
30	26	18	Tom Gregory	Small Steps	Kontor Records	Ind.	4,465	-3%	292	173.48m	-2%
31	27	10	Lotte & Max Giesinger	Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,910	+3%	186	164.99m	0%
32	31	6	Mark Forster	194 Länder	SMD/Four Music	SME	3,345	+1%	220	164.71m	+3%
33	122	1	Weeknd, The	Blinding Lights	Island	UMG	4,796	+247%	593	159.43m	+157%
34	32	5	Selena Gomez	Lose You To Love Me	Interscope	UMG	9,956	+2%	747	158.66m	+4%
35	36	12	Sia	Unstoppable	RCA	SME	3,724	+0%	216	155.10m	+7%
36	38	3	Billie Eilish	everything i wanted	Universal Music	UMG	7,642	+10%	751	153.47m	+10%
37	37	24	Imagine Dragons	Birds	Interscope	UMG	3,639	-7%	344	152.00m	+9%
38	34	12	Tim Bendzko	Hoch	SMD/Jive German	SME	2,701	-2%	191	149.45m	+1%
39	62	1	Arizona Zervas	Roxanne	Sony Music	SME	5,345	+29%	388	143.68m	+39%
40	28	19	Sam Smith	How Do You Sleep?	Capitol Records	UMG	7,352	-16%	728	142.65m	-13%
41	39	51	Dermot Kennedy	Power Over Me	Island	UMG	3,048	+1%	552	140.55m	+2%
42	35	3	Younotus feat. Kelvi..	Seventeen	SMD/B1 Recording	SME	3,496	+2%	195	140.44m	-4%
43	40	12	VIZE feat. Laniia	Stars	Kontor Records	Ind.	3,782	-7%	233	135.40m	-2%
44	56	1	Robbie Williams	Time For Change	Columbia	SME	5,353	+44%	649	135.32m	+25%
45	117	6	Shakin' Stevens	Merry Christmas Ever..	Epic	SME	5,739	+57%	845	132.24m	+110%
46	33	9	Maître Gims & Sting	Reste	B1 Recordings	SME	2,355	-7%	203	129.53m	-13%
47	41	11	Faim, The	Summer Is A Curse	Rise Records	Ind.	2,246	+2%	180	127.18m	-6%
48	45	15	Lena & Nico Santos	Better	Polydor	UMG	4,199	-3%	225	125.58m	-4%
49	43	33	Lil Nas X	Old Town Road	Columbia	SME	4,781	-7%	597	125.55m	-5%
50	59	1	Angèle	Oui Ou Non	Angèle VL	UMG	3,208	+20%	184	123.32m	+15%



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CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	4	Clubland Let's Get Busy / Btech
2	19	3	You Not Us x Janieck x Senex Narcotic / B1
3	25	3	Arlissa Running / Def Jam
4	21	5	Tom & Collins Bad Tattoo / Deux Trois
5	15	4	Vintage Culture, Fancy Inc In The Dark / Spinnin'
6	9	5	Next Habit U Got Me / Perfect Havoc
7	11	5	Ricky Castelll Dangerous / Strange Love
8	30	5	Kachina Ft Nikki Marie A Girl Like Me / NexGen/Affectionate Grooves
9	16	12	Roberto Surace Joys / Defected
10	32	2	Dave Matthias Ft Makeba Madness And The Dark / Dauman
11	24	2	Kim Kaey The One / SPRS
12	28	2	Billy Da Kid Ft Natalie Gray You Get What You Give (Music In You) / New State
13	27	2	Bad Milk Ft BB Diamond Afterhours / Twin
14	23	3	Kharfi Ft Jade Million Don't Waste My Time / Ego Italy
15	NEW	1	Tom Walker Better Half Of Me / Relentless
16	20	3	USAI I'm So Crazy / Strange Love
17	18	2	Pet Shop Boys Ft Years & Years Dreamland / X2
18	29	2	Glovibes Ft Ellis Miah It's Yo Time / Bonanza
19	NEW	1	Bram Fiddler Bentley / Spinnin' Deep
20	1	8	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
21	2	4	M-22 Ft Arlissa & Kiana Ledo Eyes Off You / Island
22	NEW	1	Galantis & Dolly Parton Ft Mr Prozb Faith / Big Beat
23	4	6	Seamus Haji Boogie 2Nite / Glitterbox
24	31	3	John Gibbons presents Marty Guilfoyle Me & U / Good Soldier
25	NEW	1	Nonative Gravity / Amber
26	NEW	1	Vee Scott Do It / XLV
27	17	6	Jax Jones Ft Ella Henderson This Is Real / Polydor
28	3	5	Spada Vs Prezioso Tiger / Ego Italy
29	NEW	1	This Is Namaste I Can Do It / Humble Angel
30	NEW	1	Twism & Wavy Dot Ft Marc Evans Are You Ready For Love / Wavy Dot

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	6	3	Dua Lipa Don't Start Now / Warner
2	11	2	Camel Phat Ft Jem Cooke Rabbit Hole / RCA
3	14	4	Nathan Dawe & Jaykae Flowers / Atlantic
4	15	4	Roberto Surace Joys / Defected
5	9	5	Kesha Ft Big Freedia Raising Hell / RCA
6	13	3	Niall Horan Nice To Meet Ya / Capitol
7	19	2	Charli XCX White Mercedes / Asylum
8	26	2	Kendra Erika A Deeper Love / Dauman
9	23	2	Katy Perry Harleys In Hawaii / Capitol
10	20	4	Kiesza Sweet Love / Zebra Spirit Tribe
11	1	3	Endor Pump It Up / Defected
12	25	4	Jonna I Come Alive / White Label
13	NEW	1	Billy Da Kid Ft Natalie Gray You Get What You Give (Music In You) / New State
14	NEW	1	Stormzy Ft Ed Sheeran & Burna Boy Own It / Atlantic/Merky
15	18	2	Galantis & Dolly Parton Ft Mr Prozb Faith / Big Beat
16	24	2	Sheppard Die Young / Decca
17	3	4	M-22 Ft Arlissa & Kiana Ledo Eyes Off You / Island
18	28	3	The Sleazy Hippie Ft Rea Believe / Get Together/Dgtlbeats
19	NEW	1	Kris James Get Back To Love / DP
20	29	2	Hrvy Million Ways / Virgin
21	NEW	1	Tom Walker Better Half Of Me / Relentless
22	2	5	Ed Sheeran Ft Camila Cabello & Cardi B South Of The Border / Asylum
23	NEW	1	You Not Us x Janieck x Senex Narcotic / B1
24	NEW	1	Melanie C Ft Sink The Pink High Heels / Red Girl Media
25	NEW	1	Coldplay Orphans / Parlophone
26	17	4	Sam Smith I Feel Love / Capitol
27	4	8	Joe Stone Nothing Else (When I Think Of You) / Spinnin'
28	NEW	1	Banx & Ranx Ft Kojo Funds Traffic Jam / Parlophone
29	NEW	1	Nonative Gravity / Amber
30	5	4	Georgia Never Let You Go / Domino

URBAN TOP 20

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



POUNDZ

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Lowsteppa Sunshine
2	Krystal Klear Entre Nous
3	Gorgon City Roped In
4	Goom Gum It's A Lot
5	Skream Ectogazm
6	Icarus Ft Nathan Ball Meet Me There
7	Franky Wah Ft Jessie Ware Time After Time
8	Theo Kittis Clear
9	Scott & Leon Ft Dane Bowers Voodoo
10	Leftwing : Kody Missing (Should've Known It)
11	Ada Push It
12	Gotsome Ft Chuck Roberts The Message
13	Martin Solveig & Roy Woods Juliet & Romeo
14	Matrix Ft Raffaella Hold On
15	Baynk High
16	Like Son Shake That (Wiggle Wiggle)
17	Tieks Celebration
18	David Guetta & Morten Ft Raye Make It To Heaven
19	Apexape Reload
20	Nic Fanciulli & Andrea Oliva Transition

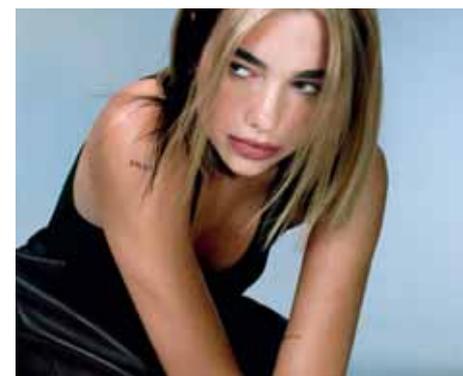
Dua Lipa nets club chart hat-trick ANALYSIS

BY ALAN JONES

Dua Lipa scores her third Commercial Pop No.1 with her excellent single Don't Start Now. In the Top 5 of the OCC chart for the past six weeks, it's a typical radio and club friendly releases from Lipa, whose previous Commercial Pop No.1s were Calvin Harris collaboration One Kiss and a Silk City (Mark Ronson & Diplo) collaboration, Electricity, both of which were released in 2018.

Written by house producer Marshall Jefferson, Let's Get Busy (Pump It Up) was a massive transatlantic club hit in 1990 for Clubland feat. Quartz, rising to the top of both the Billboard and the Music Week Upfront Club charts, although it had mysteriously little crossover appeal, falling short of the US Hot 100, and peaking at No.86 on the UK singles chart.

Nearly 30 years after the fact, it returns to the Upfront Club chart summit. Now credited only as Let's Get Busy by Clubland, it nevertheless includes all the classic mixes that made it such a 1990 smash



(East End Goes North Snap Attack and David Morales) and adds contemporary twists from Man Without A Clue, Grant Nelson and Kevin McKay.

London rapper Poundz hits pay dirt at the first attempt with his Disturbing London label debut Opp Thot surging 3-1 on the Urban club chart. The track achieved a modest No.33 peak on the OCC chart a few weeks ago, before being chased out of the chart by an avalanche of Christmas oldies. It continues to perform well on streaming services, however, and will pass the 100,000 unit consumption mark next week.



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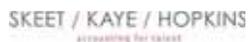
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THAT WAS THE Music Week THAT WAS

This week 30 years ago...



BAND AID TOO

The 1984 original was the biggest-selling UK single ever and, five years on, Bob Geldof was getting the Band (Aid) back together for a Do They Know It's Christmas remake. Geldof turned to hitmakers Stock Aitken Waterman for help and the resulting charity single – starring Kylie Minogue, Cliff Richard and Bananarama – hit No.1 and has sold over a million copies to date. Two further versions have since followed.

TOP STORY

OLDER, NO WISER

In 2019, the biz is pondering how to get older consumers to join streaming services. In 1989, a survey showed that older buyers lacked awareness of key retailers, including HMV, Woolworths and, er, Reader's Digest. Meanwhile, the survey also revealed one third of teenagers were acid house fans. Rave on!

JIVE WALKING

The BPI made one of its strangest-ever chart rulings when it assessed whether Jive Bunny – an unfeasibly popular '80s act that spliced together old hits and was represented by a cartoon rabbit – actually existed. The crucial decision meant JB were eligible for the album chart rather than the compilations one. Label Telstar were very happy bunnies.

Also inside... Home Office minister **David Mellor** said radio stations would be made to play songs that more closely reflected the general public's taste in music... **The Eurythmics** led the BRITs nominations... **Lionel Bart** celebrated 35 years in the biz, although he told *Music Week*: "To be honest I sat out at least 15 years of it"... For the first time, the **European Community** produced more income for record companies than the US as global revenues rose 21.4%... Those silly rabbits **Jive Bunny & The Mastermixers** had the No.1 single with Let's Party, while **Phil Collins** held on to the No.1 album with ...But Seriously...

THE AFTER SHOW

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

THIS WEEK: Noel Gallagher, singer/songwriter

■ INTERVIEW: JAMES HANLEY

Noel Gallagher conquered the world with Oasis before trying his luck solo. Here, the Britpop legend chews the fat on the '90s, selfie-hunters and songwriting – and reveals the one time Bono was left lost for words...

The trouble with writing songs for Oasis was...

“Some people in the band were very conservative in their views of rock music. And the longer you stay in a band like that, the more you become institutionalised – the way things are done is the way things are done. You’re making music for your surroundings, so you just make music to fill stadiums and, when it’s great, it’s the greatest thing ever. But it got to the point where I’d said it all and done it all.”

The Masterplan was only a B-side because...

“The singles had to have three B-sides and I was always coming up two songs short. I remember writing The Masterplan at home in Camden and then going to Maison Rouge [Studios] in Fulham the next day and playing it on an acoustic guitar to silence. Nobody would say, ‘Do you want to hold that back?’ It’s only as the years have gone along that I’ve realised, ‘Fucking hell, that was mental’. But we were all mad in the '90s – Alan McGee was off his tits and he was running the label.”

The Be Here Now album cover shoot cost £75,000...

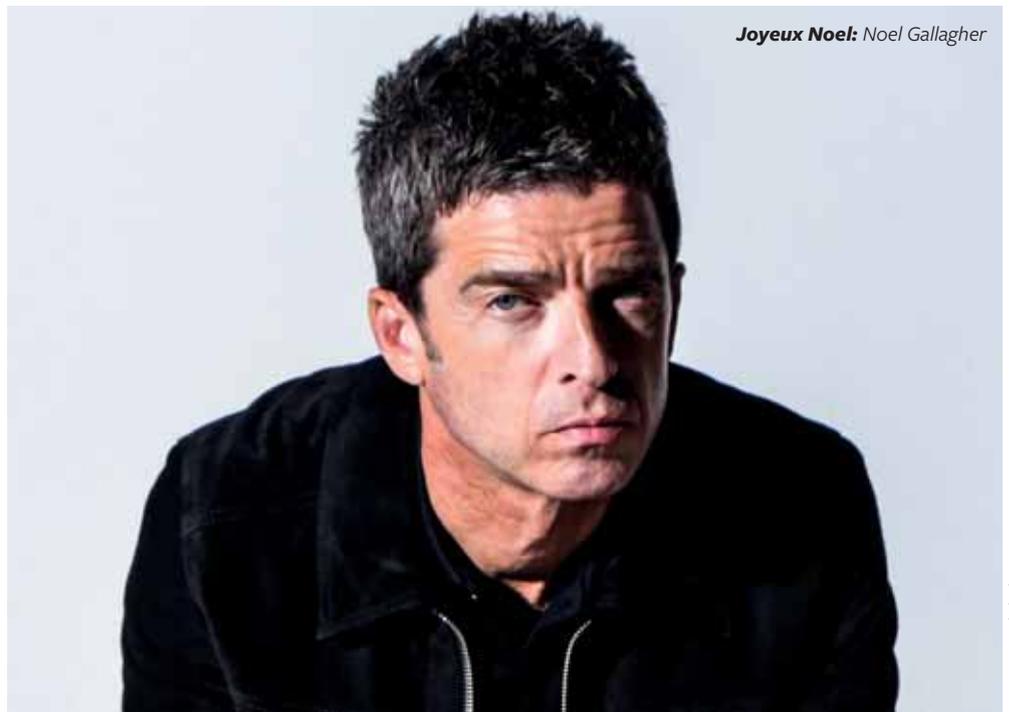
“But those were the days when you’d say, ‘Let’s fucking throw a Rolls Royce in a swimming pool’ and somebody would just go, ‘Done!’ Nobody was going, ‘How much is this costing?’ Nobody fucking cared, because everyone was selling so many records. Now, I have meetings daily where people say, [*hushed tone*], ‘I’ve got some bad news... The video’s gone £5,000 over budget. We’re going to have to cut it from somewhere, Mumford & Sons don’t spend this much on their videos’. And I’ll be like, ‘They play banjos and chew fucking daffodils, who gives a shit?’ Five grand over budget, fucking hell man. I spend that flying a pair of scissors around the world.”

The problem with acts not writing their own songs is...

“These guys are only going to write with you until your star starts to fade, then they’re going to move on to someone else. So where does that leave you? You’ve got no talent and you’ve been trying to invent a perfume for the last two years. Now you’re sitting there with your arse hanging out going, ‘Hang on a minute, the people that wrote the songs now write for a younger girl. Or a guy with more ginger hair – he’s got a ginger afro, this fucker’. So you’re fucked.”

One of my least favourite inventions of recent times is...

“Camera phones. Everybody’s second question now – after,



Joyeux Noel: Noel Gallagher

PHOTO: Mitch Ikeeda

“Everybody’s second question now – after, ‘Are you Liam Gallagher?’ – is, ‘Can I get a picture?’”

‘Are you Liam Gallagher?’ – is, ‘Can I get a picture?’ And it’s funny how some people get offended when you say no. I don’t mind doing them, but I don’t mind saying no either.”

The best song I’ve ever written is...

“Well, clearly, Don’t Look Back In Anger is the one that has resonated with the most people. But is it the best song? What’s the criteria? Has it got the best chords? No. Has it got the best words? No. Is it the best vocal performance? No. But I play it all over the fucking world and even the people that can’t speak English know what it’s about. We’ve just done a month on the road with The Smashing Pumpkins on their American tour and you’d see a guy in a Kiss T-shirt and a guy in a Rancid T-shirt with their arms around each other singing it in Arkansas and you’re just thinking, ‘Fucking hell, I am a long way from Burnage’.”

The first time I played Don’t Look Back In Anger live after the Manchester attack was...

“With U2 at Twickenham. And it was a bit of a missed opportunity because I thought Bono was going to say something [beforehand], but it’s the one time in his fucking life he’s never said anything. He said, ‘I thought you were going to say something?’ And I replied, ‘I’ve not said anything in fucking 20 years, you can’t stop saying fucking shit! Why couldn’t you say something then?’”

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