

# Music Week

Inside the business of music. Established 1959



"I'M A BIT OF A SHOW-OFF..."

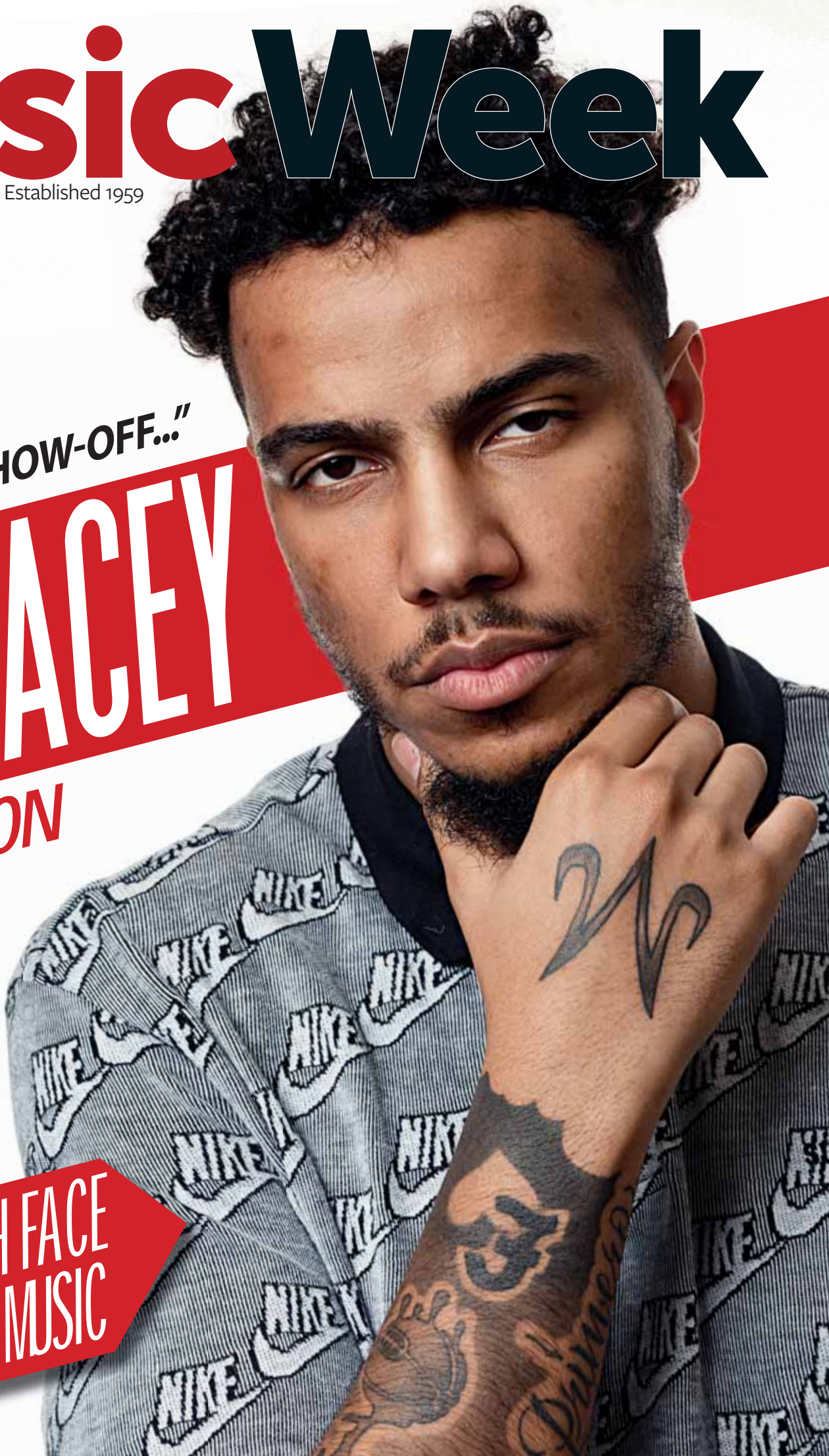
# AJ TRACEY

**350 MILLION  
STREAMS**

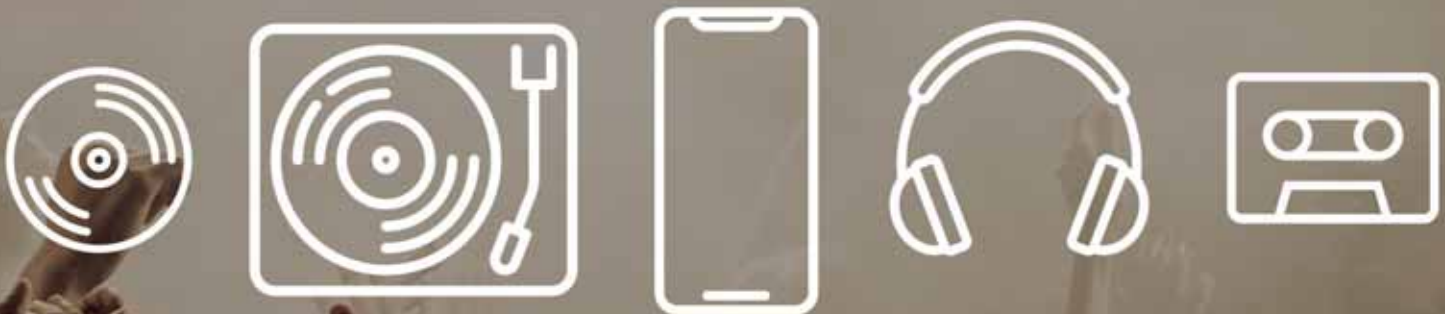
**2.5 MILLION  
FOLLOWERS**

**1 NEW RAP  
EMPIRE**

**MEET THE FRESH FACE  
OF INDEPENDENT MUSIC**



# Connecting creators with consumers



Worldwide Physical & Digital Distribution • Fulfilment & International Hub Services  
Artist & Label Services • In-House Press & Promotion • Strategic streaming and digital planning

**WWW.PROPERMUSICGROUP.COM** — in @ —

*Award Winning Service & Invaluable Experience*

# Welcome to the music week...

## Do it for the Grammy



Last year's Grammy Awards attracted plenty of attention. Sadly, it was for all the wrong reasons. As the ceremony unfolded in New York's Madison Square Garden, social media was ablaze with criticism of everything from the lack of female artist winners to the seeming omnipresence of Sting.

Assuming organisers have learned from last year's mistakes – which included Recording Academy president Neil Portnow suggesting female artists need to “step up” – this year's awards, held in the warmer climes of Los Angeles, should provide an opportunity for a more inclusive event that focuses on the music.

Blockbuster TV awards ceremonies are an endangered species in the US, where demographic and consumption shifts make it ever harder to connect with a mass audience. But they remain one of the best ways to move the dial on a release or an artist, so at least everyone in the industry will be watching as keenly as ever. This year's crop of BRIT hopefuls are notably younger and fresher than in some years. So (presumably) no Sting this time, but there are nominations for the likes of Bring Me The Horizon, Ella Mai, Dua Lipa and Jorja Smith. Eminem may famously have rapped that he didn't give a damn about a Grammy but, at a time when new British music is finding it tougher than ever to break through internationally, the stamp of approval that comes with being able to put “Grammy-winning artist” in front of your name can still prove significant.

While TV ratings are in decline – although our own hotly-anticipated BRIT Awards has more than held its own in recent years – the social media that did for the Grammys 2018 can also amplify the performers and speeches that do connect. Get the blend of performances and winners right – while avoiding tone-deaf errors – and the buzz should follow.

Time, in other words, for the Grammys themselves to step up.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com

MusicWeek  
04.02.19

## frontline

- 04 **The Big Story**  
PledgeMusic: What's going on?
- 06 **News**
- 10 **The Playlist**
- 11 **On The Radar**  
Rock hopefuls Hot Milk
- 12 **Sync Story**
- 14 **Hotshots**

## features



16 **Cover story**  
AJ Tracey, rap  
royalty in-waiting

- 22 **Eleven Seven**  
CEO Allen Kovac on how rock  
can thrive in the digital age
- 26 **Ed Drewett**  
Profile of a reluctant frontman

## regulars

- 30 **Hitmakers**  
Tayla Parx on Ariana  
Grande's Thank U, Next
- 32 **Viewpoint**  
Sammy Andrews talks  
influencer marketing
- 33 **Charts**
- 49 **Archive**



50 **The Aftershow**  
Rolling Stones manager  
Joyce Smyth

## MusicWeek

Editorial: 0207 226 7246  
Advertising: 0207 354 6000  
Subscriptions: 0207 354 6004

Any queries with your  
subscription please  
contact the number above  
Email [musicweek@abacusemedia.com](mailto:musicweek@abacusemedia.com)

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

SUBSCRIBE  
from  
**£179**  
a year  
[musicweek.com/subscribe](http://musicweek.com/subscribe)

## "I might Bob Marley if I can't sleep"

### EDITORIAL

EDITOR Mark Sutherland  
[mark.sutherland@futurenet.com](mailto:mark.sutherland@futurenet.com)

DEPUTY EDITOR George Garner  
[george.garner@futurenet.com](mailto:george.garner@futurenet.com)

NEWS EDITOR Andre Paine  
[andre.paine@futurenet.com](mailto:andre.paine@futurenet.com)

SENIOR STAFF WRITER  
James Hanley  
[james.hanley@futurenet.com](mailto:james.hanley@futurenet.com)

SENIOR STAFF WRITER  
Ben Homewood  
[ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com)

DESIGNER Pio Blanco  
[pio.blanco@futurenet.com](mailto:pio.blanco@futurenet.com)

CHARTS & DATA  
Isabelle Nesmon  
[isabelle.nesmon@futurenet.com](mailto:isabelle.nesmon@futurenet.com)

CHART CONSULTANT  
Alan Jones

### CONTRIBUTORS

Emmanuel Legrand (US), Craig  
McLean

COMMERCIAL  
GROUP COMMERCIAL  
MANAGER

Ryan O'Donnell  
[ryan.odonnell@futurenet.com](mailto:ryan.odonnell@futurenet.com)

SALES EXECUTIVE  
Alice Dempsey  
[alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com)

EVENTS DIRECTOR  
Caroline Hicks  
[caroline.hicks@futurenet.com](mailto:caroline.hicks@futurenet.com)

SENIOR MARKETING  
EXECUTIVE  
Rachael Hampton  
[rachael.hampton@futurenet.com](mailto:rachael.hampton@futurenet.com)

SUBSCRIPTION SALES  
020 8955 7020

### MANAGEMENT

CHIEF OPERATING OFFICER  
Aaron Asadi

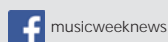
MANAGING DIRECTOR/SENIOR  
VICE PRESIDENT Christine Shaw

COMMERCIAL FINANCE  
DIRECTOR Dan Jotcham

### INTERNATIONAL

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

INTERNATIONAL LICENSING  
DIRECTOR Matt Ellis  
[matt.ellis@futurenet.com](mailto:matt.ellis@futurenet.com)



musicweeknews



@musicweek



musicweekinsta

All contents © 2018 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not for sale. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

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

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



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

Chief executive Zillah Byng-Thorne  
Non-executive chairman Peter Allen  
Chief financial officer Penny Ladkin-Brand

[www.futureplc.com](http://www.futureplc.com)

Tel +44 (0)1225 442 244

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



THE BIG STORY

# Broken Pledge? Physical sector braced for more disruption

With PledgeMusic facing negative publicity over delayed payments, execs debate future of D2C platform as it seeks a buyer

BY ANDRE PAINE

**P**ledgeMusic's global president and COO, Malcolm Dunbar, has urged the biz to back the troubled D2C platform as it seeks a potential buyer.

There has been speculation about the future of the service since acts took to social media to complain that money raised from fans had not been passed on.

"I want to personally apologise to everyone who has yet to receive any monies owed to them," Dunbar told *Music Week*. "A lot of these artists, managers and labels are people I have worked with for many years and I am determined to do everything I can to resolve this."

The company has confirmed it is in discussions with "several interested parties about a potential partnership with or acquisition of PledgeMusic". Such a deal would allow the company to meet its outstanding obligations.

"At a time when music retailers are coming under increasing pressure, and in some cases disappearing, we would ask everyone if they can please allow us to fully focus on getting things back on track," added Dunbar

With the uncertainty surrounding HMV and physical retail, D2C has become a reliable route to market. Leading rivals to PledgeMusic include Music Glue and Townsend.

"It has been a massively growing part of our business," said Cooking Vinyl's chairman Martin Goldschmidt.

The label's recent PledgeMusic campaigns include a live album by The Darkness.

"We were the first label to appreciate Pledge and have a long history with them," said Goldschmidt. "When the crisis of mismanagement hit we contacted the new management and agreed a payment plan."

A major industry player told *Music Week* that their debt with PledgeMusic totalled £2,500, while a label partner played down any speculation about substantial exposure.

PledgeMusic campaigns have helped secure Top 10 albums for Robbie Williams, The Wombats, The Damned and Gary Numan. U2, The Cardigans and Rod Stewart are among major label acts to have recently used the platform.

Orbital achieved their highest-charting album in 17 years last autumn with *Monsters Exist (Believe)*, including a PledgeMusic campaign with bundles priced up to £99.

Despite the current issues, Malena Wolfner, *Believe*'s head of artist services, said it had been a reliable partner.

"We have always had a good working relationship with Pledge who have delivered excellent campaigns for us

and our artists," she said.

But the current problems have proved damaging as acts went public, which prompted fans who funded albums to weigh in on social media.

Current campaigns include The Killers' Dave Keuning, Jesus Jones, Sleeper, Embrace, Ladytron and Mike Batt.

Jesus Jones urged people not to use PledgeMusic after failing to get a response from the company.

"In an era when traditional business models for bands like us have fallen apart, it offered a chance to forge this bond between the artist and their fans," Iain Baker, of Jesus Jones, told *Music Week*. "We jumped at that."

Baker said the band would now look to work with artist services companies such as Absolute.

Louise Wener told *Music Week* that Sleeper are engaged in legal negotiations with PledgeMusic. The band's new album, *The Modern Age*, is out on March 22.

"Sleeper are devastated," said Wener. "Like so many bands, we are owed the money that fans had pledged in order for us to make and manufacture our album."

"We were overwhelmed by the generosity and support of our amazing fans. It is crushing to see all that goodwill under threat. We feel for every artist, big and small, caught up in this mess."

Mike Batt said "many artists need this direct-to-fan platform in order to survive". He recently launched a PledgeMusic campaign for *The Hunting Of The Snark*.

"Pledge was started for all the right reasons, to provide a platform for artists in a world where labels are taking fewer risks, and an artist can tap directly into the fanbase," said Batt. "I hope they get through their current difficulties."

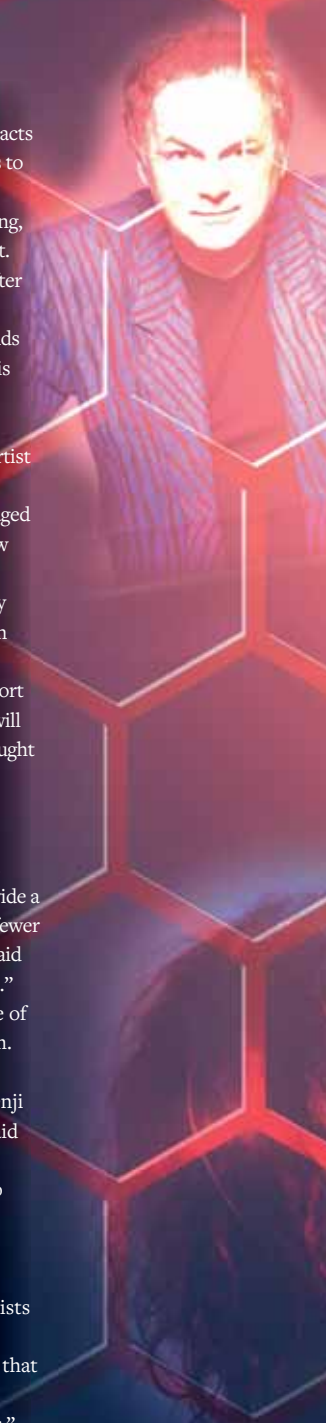
Embrace confirmed that they have received none of the funds raised via PledgeMusic for their live album.

PledgeMusic has implemented a plan to process back payments within three months. Co-founder Benji Rogers, who has returned in an advisory capacity, said that all funds will now be managed by a third party.

"Everybody at PledgeMusic is fully committed to helping restore trust and confidence," said Dunbar.

But Baker warned that the damage to the direct-to-fan ecosystem may be irreparable.

"It's a massive shame," he said. "The business exists on a process of trust where bands can interact with their fans and get them supporting their projects. If that relationship has been damaged then the trust in the entire music infrastructure will be difficult to repair."



**Living on the Pledge:**  
(Clockwise from top) Jesus  
Jones, Sleeper, Embrace, Dave  
Keuning and Mike Batt

# PLEDGE MUSIC

## FOR THE RECORD



### THE BIG MOVES

Universal Music Group has made a series of appointments within the global classics and jazz division. Holly Adams has been appointed head of soundtrack and score, Rachel Tregenza has been appointed head of international communications and artist strategy, and Anja Boenicke (pictured) has been made head of artist and brand partnerships.

### THE BIG TECH

SONOS 



YouTube Music has launched on Sonos smart speakers. It was already available on the parent company's Google Home range of devices. Through the Sonos app, YouTube Music Premium or YouTube Premium subscribers can now access the service on Sonos globally. A free month's trial is currently on offer to the streaming service as it tries to sign up new users.

### THE BIG SPONSOR



PPL has signed up as sponsor of the Radio Station category at the Music Week Awards. BBC Radio 6 Music triumphed at last year's ceremony. The Music Week Awards in association with YouTube Music take place on May 9 at Battersea Evolution.

PUBLISHING

# Cathy comes home: Sony/ATV relaunches ‘great pop writer’

Cathy Dennis says publisher has “ignited a spark” as she returns to the company for the next phase of her hitmaking career

BY ANDRE PAINE

Sony/ATV Music Publishing has signed a worldwide deal with songwriter Cathy Dennis and plans to pair her with a “new generation” of artists.

Dennis has renewed the deal for her catalogue and signed with the publisher for future compositions and songs not previously published by Sony/ATV.

“I want to see how much of an impact I can make on the music business,” Dennis told *Music Week*. “I believe that they have the infrastructure to help me do that.”

Dennis signed with EMI Music Publishing, now controlled by Sony/ATV, 30 years ago. While the bulk of her catalogue remained there, she had spells with UMPG and Imagem/Concord in the last eight years.

Sony/ATV’s SVP A&R/catalogue, Fran Malyan, is now reunited with the writer and artist she first worked with in 1989 at EMI.

“I definitely feel that she’s coming home,” said Malyan. “Having known and worked with her for 30 years I’m just excited to have her new songs as well as her back catalogue. She’s one of our great pop songwriters.”

Dennis’ co-writing credits include No.1 singles such as Kylie’s *Can’t Get You Out Of My Head* (1,336,034 sales – OCC), Katy Perry’s *I Kissed A Girl* (909,252) and Britney Spears’ *Toxic* (727,148). She has also written for S Club 7, Little Mix and Pink.

Sony/ATV will continue to exploit her catalogue. Recent syncs include the BBC One Luther trailer featuring a reworked *Toxic*.

The publisher is also relaunching Dennis as a hitmaker following a quieter period in her career. She made the Top 5 in 2015 as co-writer on Galantis’ *Runaway* (U&I).

“We want to bring her pop sensibility and brilliant songwriting to new artists,” said Malyan. “She always comes up with great melody lines, she can bring that to a whole new generation. We’re already getting really great feedback from co-writing pitches.”

“I’m very happy to be working with people I share great memories with and had great success with,” said Dennis. “It just felt like the time was right, they have ignited a spark.”

Dennis said she felt “overwhelmed” to be honoured with the Outstanding Song Collection at the 2018 Ivor Novello Awards.

David Ventura, Sony/ATV head of A&R, UK, said: “Having written some of the most unforgettable and timeless hit songs, it is an honour and privilege to welcome Cathy back to Sony/ATV. Her energy and drive is contagious and we cannot wait for this new chapter to start.”

“We want to bring her pop sensibility and songwriting to new artists”

**Fran Malyan**  
Sony/ATV



**Toxic avengers:** (L-R) Fran Malyan, Cathy Dennis, Lettice Summerscale (VP of marketing, digital and catalogue promotion), David Ventura (head of A&R), Alex Sparks (senior A&R manager) and Andrew Spence (senior business & commercial affairs manager)

## Go west: Dennis relocates to LA for ‘new chapter’

UK songwriter says incoming Sony/ATV boss Jon Platt “instills great confidence”

Cathy Dennis said that she made the move from the UK to LA as it is the “place to be” for songwriters

Dennis recently moved to Los Angeles to relaunch her career.

“It has been a difficult decision,” she said. “There’s a huge amount going on in Nashville, I’m probably going to do both. [But] I have so many friends, business acquaintances and writers I’ve worked with over the last 20 years who are in LA, that’s why I made the decision to come here.”

Dennis is re-signing to Sony/ATV as Jon Platt prepares to join as CEO in the spring.

“Jon’s been around a long time, a little bit like myself,” she said. “I’ve spent enough time in LA to have met him in the past and I’m looking forward to having his input in my career. He’s a great guy with huge success behind him, so he’s another person who instills great confidence.”

**LA confidential:**  
Cathy Dennis



“I’m in LA to get some new influences and try to make some kind of indentation on the American market again.”

But Dennis is reluctant to embrace the trend for more co-writers, following *Music Week*’s revelation that it now takes an average of 4.84 people to write the biggest hits.

“I don’t like working with more than one co-writer,” she said. “There

are a few topliners I really rate. But I find that [multiple co-writers] is not always the best recipe for creativity – sometimes people want to have input just for the sake of it. I’d rather work with someone who knows me.”

While Dennis declined to reveal current projects, the Spice Girls could be in the frame if they commit to an album as she has previously written for the group.

“If I’m asked to do something for them then, of course, I would step up to the request,” she said.



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@pollybirkbeck** When you invite a nice journalist to one of your act's gigs and they tell you they are going to see The Wombats instead (**Polly Birkbeck, Complete Control PR**) **Tuesday, January 22**



**@IamTomWalker** Had home made shepherd's pie for tea, it was sublime... Just letting y'all know (**Tom Walker, artist**) **Sunday, January 27**



**@JessPartridge** Thrilling new development at work: the meeting rooms have been named things like 'Jazz Café' and 'Heaven' just in case we somehow forget we work in music. (**Jess Partridge, London In Stereo**) **Tuesday, January 29**



**@katiesol** I'll never get over Spotify getting rid of starring songs and bringing in a heart-lifting system which is basically the same, but much more annoying. Thank you for coming to my Ted talk (**Kate Solomon, journalist**) **Thursday, January 24**



**@beefheartzappa** Just realised that most of my ideas come to me between that period of dreaming and waking up. Such fun (**Shola Aleje, BBC Radio 6 Music**) **Saturday, January 26**



**@JahDuran** GET READY FOR SCHOOL OR I WILL PUT AUTECHRE ON. (**John Doran, The Quietus**) **Tuesday, January 29**



**@carolinesm** Respect > popularity (**Caroline Simionescu-Marin, XL Recordings**) **Tuesday, January 29**



**@Charliegunn** I am the second female editor of NME in 67 years. I know so many female journalists whose experiences of NME and the "industry" have been tough. I think the phrase is #metoo (**Charlotte Gunn, NME**) **Tuesday, January 29**



**@mikeflatcap** In 2001 every hot new band sounded a bit like The Rapture and in 2019 every hot new band sounds a bit like the Rapture did in 2001 (**Mike Watson, Flat Cap Music**) **Wednesday, January 30**



**@Dancad** Assuming the entire Indie population of London will be joining me at the Strokes in Vicky Park this summer? (**Dan Cadwallader, Virgin EMI**) **Tuesday, January 29**

## #1 TWEET



**@Context\_** 'Grime' was just an answer on University Challenge. Grime is now high culture. I hope students discuss this using Adorno at their earliest essay writing convenience (**Context, artist**) **Monday, January 28**

# RISING STAR

The biz's brightest new talents tell their stories



**Tim Levy:** "I get a real buzz when I book a quality show"

## Tim Levy

Booking agent, MN2S  
@twolegsmusic



### How did you break into the industry?

I've been involved in music in an artist capacity since I was a kid writing, producing and recording. Through this I began organising various live events, most recently a residency for live electronic music at Archspace and Five Miles in London. Alongside this, I did a year's internship at a start-up record label in Soho – it was a small team and really hands-on. After plugging away there, I began work at MN2S. We are an international music and talent agency representing the likes of DJ Jazzy Jeff, Boy George, and Brand New Heavies, we also offer PR, social media, label services, programming and brand partnerships. I started on their agent training programme and became an agent in 2018.

### What is your proudest achievement so far?

I get a real buzz when I book a quality show for one of my artists. Landing Kenny Dope his debut appearance at a certain high profile club in Berlin this year was a real high – that's still to be announced and I'll definitely be making the trip out to Germany. Also up there is signing some of my personal favourite artists, such as German DJ and

producer Powel and St Louis' Osunlade for his live show.

### What's the best way for agents to champion new talent?

It's about balancing two sorts of shows. You need to expose growing artists to new fans through support slots on bigger shows with established names. When I book a bigger name, I'll always suggest my up-and-coming artists for the bill. It's just as important to maintain the lower capacity underground headline shows to keep the current fanbase happy. Developing new talent requires patience and persistence, but if you believe in the music and everyone is on the same team then it can be incredibly rewarding.

### What is your dream music industry job?

Washed-up rock star, boyband lip-syncer or superstar DJ. Anything that involves overwhelming fame and crippling levels of media scrutiny.

### What is your best tip for anyone trying to break into the business?

At all levels of the industry you might have to sift through one hundred 'no's for every 'yes' – the earlier you get to know this, the better.

**TIM'S RECOMMENDED TRACK:** FYI Chris – Flat Psych

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

LABELS

# 'She was the best in the business': Tributes to exec Rebecca Sichel-Coates (1966-2018)

Industry figures and artists share memories of popular director of media at EMI and Columbia

BY ANDRE PAINE

Leading music industry figures, radio bosses, presenters and artists have paid tribute to popular promotions executive and music manager, Rebecca Sichel-Coates.

At London Records, EMI and Columbia, she worked with Robbie Williams, Kate Bush, Shakespears Sister, All Saints, Doves, Louise Redknapp, Geri Halliwell and Diana Ross.

Sichel-Coates, 52, died after a long illness on December 12. She leaves a partner, Lynne, and their dog Charlie.

Tim Clark, IE: Music founder, met her at EMI in 1997 and remained a friend.

"Rebecca played a very serious role in Robbie's early success and we are indebted to her for her hard work, her wonderful ability to sell in Robbie's music to media and her strong advice on strategy," said Clark.

"She worked tirelessly and was always so lovely to be with," added Williams.

Sichel-Coates began her career as secretary on Metal Hammer magazine, went on to secure a radio plugging role at Chrysalis and, in 1987, joined London Records. During her decade at the label, she became head of radio & TV and worked with Bananarama, Fine Young Cannibals and East 17.

"She was a brilliant, talented, opinionated executive who told it like it was," said ex-London colleague Nick Raphael, now co-president, Capitol. "The record business has lost a wonderful lady."

"She was a fierce spirit who took no prisoners," said ex-London boss Roger Ames.

In 1997, Sichel-Coates was poached by EMI and became director of media. She stayed for 10 years and worked with the promotions team on solo careers for Williams and

*"Rebecca played a very serious role in Robbie's early success"*

**Tim Clark**  
IE: Music



**She's the one:** Rebecca Sichel-Coates with (left) Louise Redknapp and (right) London colleague Billy MacLeod

Halliwell, as well as campaigns for Starsailor, Corinne Bailey Rae and the Positiva label.

Sichel-Coates was equally popular among the on-air talent and execs in radio and TV.

"She and Tina [Skinner] took me under their wing and I will be forever grateful," said Scott Mills. "A lovely, lovely person who always looked out for me."

Jeff Smith, head of music at BBC Radio 2, recalled a "boozy" and argumentative first meeting at Sound City in Norwich in the '90s.

"The mixture of self-belief and inner softness was the key to her success," he said. "It was also the reason why all of us in radio and beyond had so much time for her and also why she will be sadly missed."

Jess Eldridge, former Top Of The Pops producer, remembered an awkward

conversation about the show's edit of the video to Williams' single Rock DJ.

"She was the best in the business, deeply passionate about her artists across the board and completely fair and supportive to both the record label and the TV show," she said.

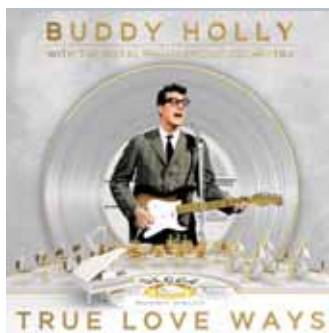
Suzi Aplin, former producer of Friday Night With Jonathan Ross, described her as an "unstoppable force of human nature".

One of the highlights of Sichel-Coates' career was working with Barbra Streisand during a spell as media director of Columbia.

Sichel-Coates ran Mothership Management from 2007. Clients included musical theatre's Ruthie Henshall and Louise Dearman.

"We shared wonderful memories and she quickly became a close friend," said Dearman.

■ See more tributes at [musicweek.com](http://musicweek.com)



**True Love Ways**

**Peak Chart Position:** No.10

**Label:** Decca

## TAKE A BOW

### TEAM Buddy Holly With The RPO

**A&R:** Tom Lewis/Karyn Hughes (Decca)

**Marketing:** Gavin Bayliss/Rebecca Hutter/Elizabeth Burke/Nico Rooney (Decca)

**Media:** Molly Ladbrook-Hutt (Decca)

**Press:** Caroline Crick/Rebecca Homer (Decca)

**Radio:** Sam Kitchen/Charlie Reid (Decca)

**TV:** Nirvana Chelvachandran/Ellie Thomson (Decca)

**International:** Tom Macpherson (Global Classics & Jazz)

**Digital:** Aisling Noonan (Decca)

**Commercial:** Laura Monks/Aaron Spence/Benedict Curran (Decca)

**Marketing:** Gavin Bayliss/Rebecca Hutter/Sophie Hilton/Elizabeth Burke/Nico Rooney (Decca)

**Not fade away:** Buddy Holly





# GEORGIA MEEK



NEW SINGLE...

# PRAY

OUT NOW

 MUSIC



Spotify

 amazon music

# THE PLAYLIST



## DUA LIPA

Swan Song (Warner Bros)



Inspired by LGBT activism and featured on the OST for Robert Rodriguez's cyberpunk film *Alita: Battle Angel*, Dua Lipa's new one uses minimal electronics to sparkling effect. Here begins the clamour for album two...

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

## MAREN MORRIS

Girl (Columbia)



The Nashville-based country star is heading towards three million Spotify streams for this bluesy comeback single. Expect big things in 2019.

**Contact Jon Lawrence**  
jon@chalkpressagency.co.uk

## VAMPIRE WEEKEND

Harmony Hall (Columbia)



With vocals from Danielle Haim, airy acoustic guitars and a wiggling keyboard line, Vampire Weekend's comeback is a big, loose free for all.

**Contact Jon Wilkinson**  
jon@technique-pr.com

## SNAKEHIPS (FEAT. RIVERS CUOMO & KYLE)

Gucci Rock N Rolla (Columbia/Hoffman West)



Unlikely on paper, weirdly addictive in reality, the Sheffield electro heads' hook up with Weezer leader Rivers Cuomo and Cali rapper Kyle is a sunny delight.

**Contact Erin Mills**  
erin@listen-up.biz

## JACK SAVORETTI

Candlelight (BMG)



Jack Savoretti goes epic on this smoky cut from upcoming album *Singing To Strangers*. His UK tour kicks off in May, calling at SSE Arena Wembley on 31.

**Contact Barbara Charone**  
bc@mbcpr.com

## YAK (FEAT. J SPACEMAN)

This House Has No Living Room (Virgin EMI/Third Man)



Homelessness, a new record deal and a friendship with Spiritualized's Jason Pierce came to define Yak's second LP. This is a very woozy introduction.

**Contact Natalie Quesnel**  
natalie@reallifepr.com

## LIL PEEP & ILOVEMAKONNEN (FEAT. FALL OUT BOY)

I've Been Waiting (RCA)



Made with two of Lil Peep's favourite artists and biggest influences, *I've Been Waiting* is built on positivity and boasts a ginormous, unexpected hook.

**Contact Jenna Knight**  
jenna.knight.sme@sonymusic.com

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

## GIG OF THE WEEK



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



**09.02 ALICAI HARLEY**  
O2 Forum Kentish Town, London  
6.30pm

**Tipped by a range** of industry heads and part of BBC Radio 1Xtra's Hot For 2019 list, Alicai Harley forms part of a Gyal Dem bill that also features Lisa Mercedez and Trillary Banks. Born in Jamaica, Harley is based in South London and is one of the capital's brightest rap talents. Will 2019 be hers?

## TASTEMAKERS

The industry's favourite new sounds

### Rachel Finn Staff writer, DIY

#### PUBLIC PRACTICE – SLOW DOWN



Practice makes perfect Rachel Finn

**A Brooklyn DIY** supergroup of sorts, Public Practice were formed from the ashes of the now defunct New York punk band Wall and pop outfit Beverly. Now, the four-piece combine their respective songwriting skills to create something altogether more abrasive and immediate. Last year's debut EP *Distance Is A Mirror* was four tracks of post-punk with a funky, danceable edge, but on new single *Slow Down* they take things to a more urgent level.

*Slow Down* is an anti-consumerist anthem that builds from a juddering start to an explosive finish, and the band say its rapid-fire

guitars act as "a testimony to the mayhem of living in New York City".

It's a caustic reaction against the need to constantly want and require more, anchored by singer Sam York's brilliantly blunt vocals, which get ever more frantic as she intones "It's better to buy than be left behind!" on each chorus.

Partly inspired by cult guitarist Robert Quine as well as later-era Captain Beefheart, it's both raucous and fun and, as one of their more straightforward, cutting tracks, is sure to come roaring into life on stage. See them in Brighton, London and Bristol this week.

## ESSENTIAL INFO

**RELEASES** Awful Ever After (out now) **LABEL** Unsigned  
**MANAGEMENT** Gus Brandt, Jake Lowry and Anna Maslowicz, Cardiff Giant **NEXT GIG** TBC

*Introducing one of the most exciting new rock acts around...*

As far as breaking band CVs go, it would be hard to beat Hot Milk's. They've toured Europe, secured the backing of a major management company and already have spins on national radio. Not too shabby considering they only have one song on Spotify. And only formed a year ago. If that gives some indication as to just how fast things are moving for this rock group, it's even more startling when *Music Week* catches up with them just hours before they go on stage supporting You Me At Six in Berlin. There, co-singer and guitarist James Shaw observes, "Tonight will be our ninth ever show!" You could hardly accuse them of dragging their heels...

The story of how they pulled all of this off starts on a rainy night in Manchester. Hot Milk was founded by Shaw and Hannah Mee – who also acts as vocalist/guitarist. Not only had they previously played in bands, both were part of the Manchester music scene – Mee working as a promoter, Shaw a lighting director. Hot Milk, though, is the product of two unfulfilled musical dreams, latent talent and booze aligning.

"We'd just gotten back from work on a January night last year," begins Mee. "It was really cold and wet so we said, 'Want to write a song?' We had a bottle of wine, an acoustic and just boshed out a song. Afterwards, we were like, 'This isn't bad!'"

With influences such as Operation Ivy and The Replacements plus Green Day and Bring Me The Horizon, they soon had six songs done – think early Paramore with a neat co-vocal spin and you'll be somewhere close. Next step: they played a blinder.

"We sent them out anonymously to managers because I didn't want anyone to think we were using our position in a way that meant we got a leg up," continues Mee. "We wanted the music to speak for itself."

One of the managers said songs wended their way to was Gus Brandt, founder of Cardiff Giant – home to Blink-182 (in partnership with Deckstar). Suffice to say, he became a fan.

"The next day we were on a plane to London where we became smitten with Hannah and James," he tells *Music Week*. "Nine months later the band has an amazing video, their first single is on the radio and they've finished a tour in Europe with You Me At Six. I'm excited for the rest of the world to love Hot Milk as much as I do."

## ON THE RADAR

# HOT MILK

The omens are looking extremely good so far. The band's earworm of a debut single Awful Ever After – which Mee says speaks to the frustrations of living "a life you didn't want for yourself in the first place" – has been played on BBC Radio 1's Rock Show and Hype Chart, plus Kerrang! Radio. Their debut EP is expected in spring.

"We went in with Phil Gornell, recorded four songs and it's getting mixed by Dan Lancaster," beams Shaw. "When we get back off this tour we're doing two videos for the next two singles."

"We saw a gap and we tried to fill it ourselves," says Mee. "They're catchy songs, there are poppy elements, but they also have balls and personality. I'm really confident these songs are where they need to be in order to do something."

But while things are moving fast, with the pair hinting at some "ridiculous" support slots in the pipeline, they're also focused on laying the groundwork for a lasting career.

"It needs a grassroots aspect," says Mee. "It's important we release the EP ourselves, hammer it home and feel like we earned our stripes. And also, to have full control over it as well."

"We're just ready to smash this year," she concludes. "We're going to do this with or without anyone else, we just want to fucking 'ave it!"

**GEORGE GARNER**

## frontline

*"We're ready to smash this year"*

HANNAH MEE



**Got Milk?:** Hot milk (L-R) Tom Paton, Hannah Mee, James Shaw and Harry Deller





Voiced by Cold Feet star James Nesbitt, the ad celebrates BT's offer of a free Amazon Echo for customers switching to BT Broadband. "Alexa, play classic house," says Nesbitt. Cue the instantly recognisable Baby D intro.

Angus Fulton, senior creative sync & licensing manager at Bucks Music Group reflects happily on a sync tie-in that dovetails nicely with the upcoming anniversary campaign.

"We were able to turn around the licence for both the publishing and master rights within 24 hours," he says. "Bucks have teamed up with [composer] Floyd Dyce's production company Little Dragon Records, starting a campaign of reissues and refreshers from his catalogue celebrating the anniversary. It's a great opportunity to expose a new generation to legendary dance music."

Ross Gidney, music supervisor at Soundworks, says the spot "allowed me a nostalgic trip back to my own mis-spent youth, it was the perfect choice".

Time to party like it's 1994 all over again, then.

**SYNC STORY**

# BT BROADBAND/ BABY D

■ BY BEN HOMEWOOD

Released in 1994, Baby D's Let Me Be Your Fantasy came to define the rave era. With 405,677 sales to date, according to the Official Charts Company, the chart-topping song celebrates its 25th anniversary this year, and its use in a recent BT campaign provided an early birthday present.

*Fantasy land: The BT Broadband spot and (below) Baby D's Floyd Dyce*



*"It exposes a new generation to legendary dance music"*

**Angus Fulton**  
Bucks Music Group

**Brand:** BT Broadband **Spot:** Amazon Echo Giveaway **Title:** Let Me Be Your Fantasy **Composer:** Floyd Dyce **Artist:** Baby D **Master:** Baby D/Bucks Music Group obo Little Dragon Records **Publisher:** Bucks Music Group **Music Supervisor:** Ross Gidney (Soundworks) **Ad Agency:** AMV BBDO **Creative Directors:** Matt King/Larry Dyer **Post Production:** The Mill **Air Date:** 27/11/18

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

**MAKING WAVES**



*On the road: Black Country, New Road*

**THIS WEEK'S HOTTEST BRAND NEW ACT**

## Black Country, New Road

**KEY TRACK:** Athen's, France  
**LABEL:** Unsigned  
**MANAGEMENT:** Dan McEvoy  
**FACEBOOK:** @BlackCountryNewRoad

cutting their teeth in London, where they've begun 2019 with a series of hot-ticket shows.

**OK, I'M INTERESTED...**

Glad to hear it. The group formed last summer, and will release a single, Athen's, France, on Dan Carey's Speedy Wunderground label next month.

**WHAT'S IT LIKE?**

A portrait of sexual anxiety that references Ariana Grande's Thank U, Next, sourdough bread and cyber fetishes, as instruments clank and grind with abandon.

**WHO:** Black Country, New Road's six-piece line up features singer and guitarist Isaac, synth player May, bassist Tyler, saxophonist Lewis, violinist Georgia and drummer Charlie. First names only, folks.

**WHAT:** Unpredictable, singular and compellingly hard to categorise. Fans of The Fall, dense lyrical storytelling and blasts of noise will approve.

**WHERE:** The majority of the band come from Cambridge, but they're

**TOP 40 HERE WE COME, THEN!**  
Yep, exactly!

# THE BIGGEST AWARDS NIGHT IN MUSIC WEEK HISTORY



## Music Week AWARDS 2019

in association with  YouTube Music

**THURSDAY MAY 9, 2019**  
BATTERSEA EVOLUTION, LONDON

**BOOK TABLES NOW**

[www.musicweekawards.com](http://www.musicweekawards.com)

Headline Sponsor



Independent Retailer of  
the Year supported by



Category Sponsor



## SPONSOR THE MUSIC WEEK AWARDS 2019

For information about sponsorship opportunities contact Ryan O'Donnell:

[ryan.odonnell@futurenet.com](mailto:ryan.odonnell@futurenet.com) | +44 (0)207 354 6047

and Alice Dempsey: [alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com) | +44 (0)203 871 7387



@MusicWeekNews

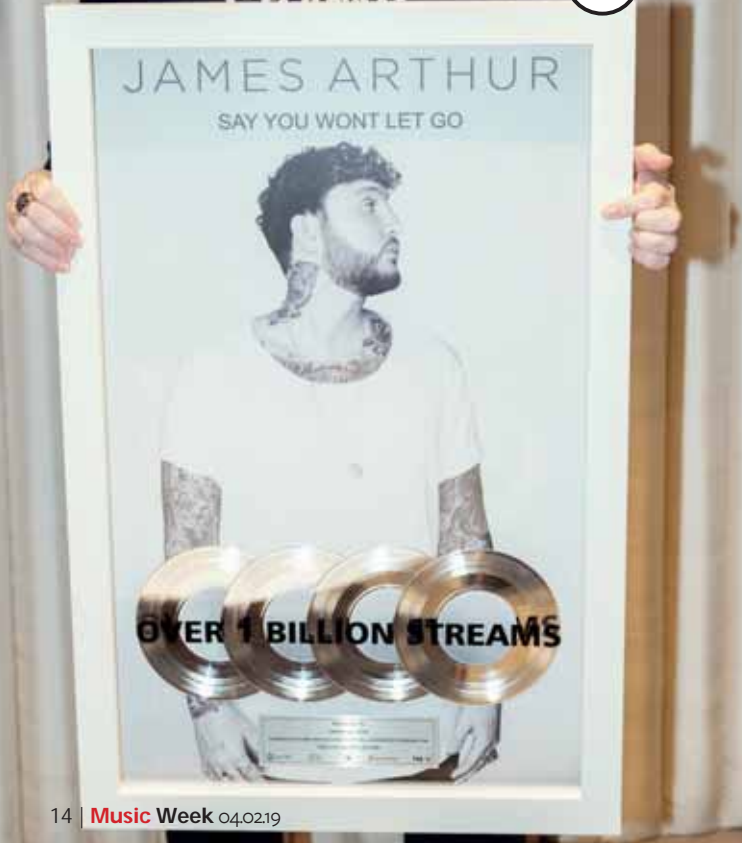


@MusicWeek

#MusicWeekAwards



# HOTSHOTS



**1. Show patrol** Snow Patrol were recently presented gold discs for their latest album *Wildness* backstage at their sold-out show at O2 Arena in London. Pictured here are (L-R): Nathan Connolly (Snow Patrol), Jonny Quinn (Snow Patrol), Fiona McAuley (Polydor), Gary Lightbody (Snow Patrol), Ali Tant (Polydor), Johnny McDaid (Snow Patrol), Paul Wilson (Snow Patrol) and Tom March (Polydor). (Photo: Bradley Quinn).

**2. Two in a billion** Two stars recently received new plaques to hang up at home after reaching a huge milestone. Pictured here are (a) James Arthur, who was honoured for hitting an incredible one billion Spotify streams for his comeback single *Say You Won't Let Go*. (b) Geoff Taylor (chief executive, BPI/BRIT Awards) presented a special One Billion Stream disc to Gavin James – who has been supported by the BPI funded Music Exports Growth Scheme (MEGS) – at the BPI offices in London. Pictured here are (L-R): Christian Tattersfield (founder, Good Soldier Songs), Taylor, James and Edison Waters (Collective Management). (Photo: Ryan Jafarzadeh).

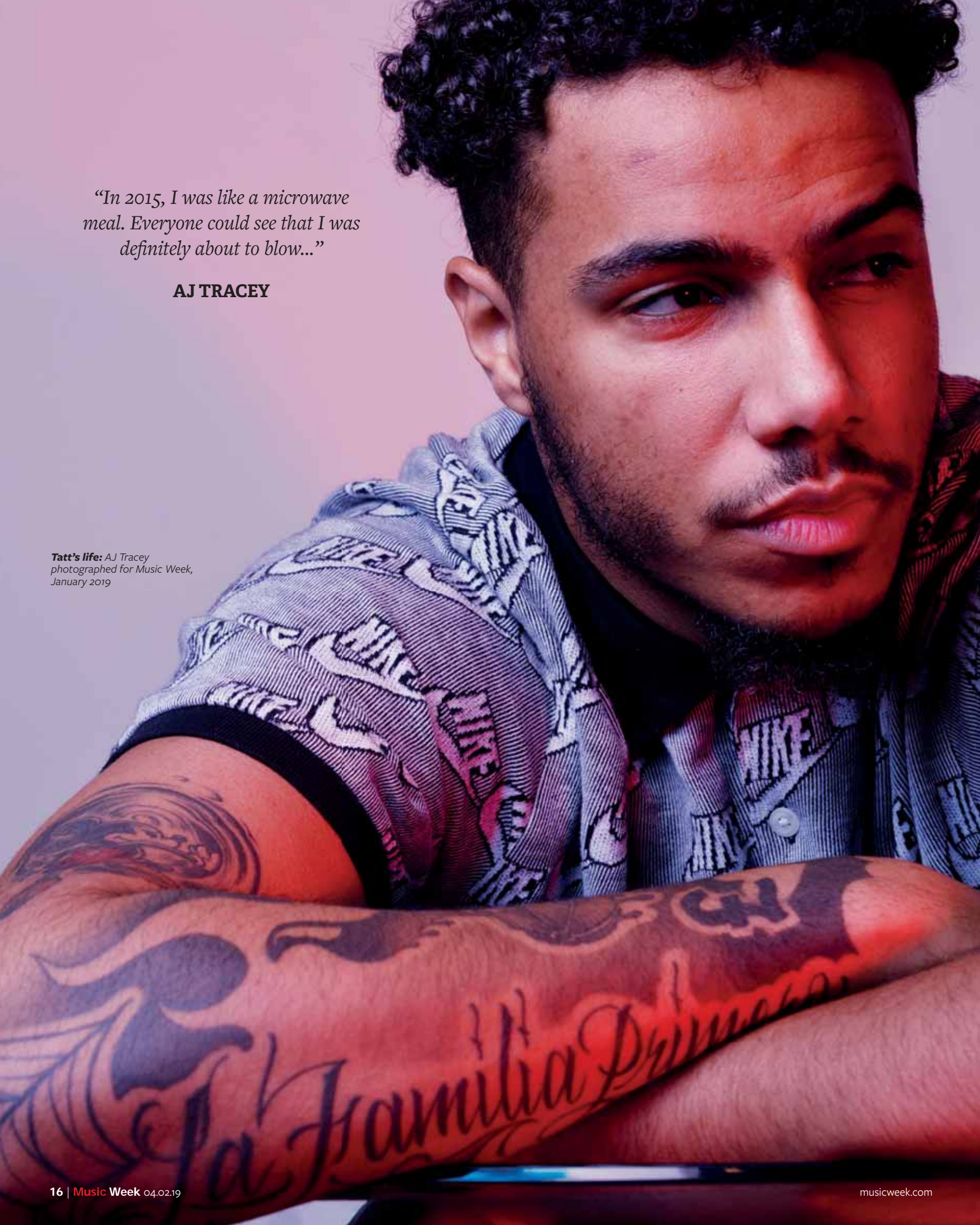
**3. Designed for success** UK metallers Architects celebrated their biggest ever tour, including a show at the SSE Arena Wembley. Pictured here are (top row, L-R): Dan Searle (drums, Architects), Adam Sylvester (agent, UTA), Kamran Haq (promoter, Live Nation), John Drury (VP & GM, SSE Arena, Wembley), Joey Simmrin (management, MDDN), Steph Van Spronsen (associate promoter, Live Nation), Paul Ryan (agent, UTA), Benji Madden (management, MDDN) and Abby Kirk. (Bottom row, L-R): Adam Christianson (guitar, Architects), Ali Dean (bass/keys, Architects), Sam Carter (vocals, Architects) and Josh Middleton (guitar, Architects). (Photo: Ed Mason).

**4. Sheer class** Ed Sheeran surprised guests at a private event held in Anaheim, California, to announce the launch of his new range of guitars, Sheeran By Lowden. Pictured here are (L-R): George Lowden (luthier, Lowden Guitars), David Ausdahl (managing director, Lowden Guitars) and Sheeran. (Photo: Bradley Quinn).

**5. Hope for the Hopeless** The Hopeless Records team celebrated their 25th anniversary at The Regent Theatre, LA with a show featuring a host of label alumni, including legendary punks The Dillinger Four. (Photo: Erica Lauren).



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



*“In 2015, I was like a microwave meal. Everyone could see that I was definitely about to blow...”*

**AJ TRACEY**

**Tatt's life:** AJ Tracey  
photographed for Music Week,  
January 2019



# THE BUTTERFLIES EFFECT

Since bursting onto the scene in 2015, **AJ Tracey** has become one of the UK's biggest and best rappers – and he's done it all independently. Ahead of his self-titled debut album, the West London MC welcomes *Music Week* into his living room to tell a success story like no other...

—BY BEN HOMEWOOD —  
PHOTOS: PAUL HARRIES

**Y**ou'd best watch your step outside AJ Tracey's place. There's a water feature cut into the dark stone walkway outside, and *Music Week* nearly slips in headfirst. Inside, we're greeted by darkness, as our host ushers us in and disappears for a while. He's just woken up and needs to get ready. In the living room, a vast flatscreen TV displays Fortnite's home screen as the viral video game's theme music fills the air. A scented candle burns, balanced on a stack of Tottenham Hotspur coasters. AJ Tracey is a serious gamer, not to mention an avid Spurs fan (their crest is inked on his arm) and anime nerd.

With his various awards (and Bearbricks anime models) dotted around the TV and a luxurious sofa to stretch out on, the MC's home indicates just how far he's come since his grimy 2015 debut single, *Swerve N Skid*. During those early days cooking up ideas in Ladbroke Grove, Tracey set upon what he calls "the blueprint", the ideology that would help him blaze a trail through the music business, racking up 350 million streams and a gold-selling Top 20 hit in *Butterflies* (which features Not3s and has 478,686 sales to date, according to the Official Charts Company) in the process. He hit the Top 20 with his *Secure The Bag!* EP in 2017, and his past collaborators also include Craig David, JME, 67 and close friend Dave, with whom he made *Thiago Silva* (207,223 sales). His fans are partisan and many in number: he has a combined 2.5m followers across streaming and social media.

On February 8, he will release his self-titled debut album, a vivid mix of the grime that made his name, dancehall, garage, UK rap and what Tracey is calling "country". Its bars are packed with trademark detail and personality, and he indulges his singing voice, too. Clothes, restaurants, nights out, his *Forbes* 30 Under 30 listing and his love of football – it's all in there. Things are shaping up well: on the day we meet, soft-focus single *Psych Out* passes 1m streams. A day later, it breaks into the Top 30 and is playlisted by BBC Radio 1. His *March*

UK tour is sold out, and his festival run includes The Great Escape and a main stage slot at Reading & Leeds.

Supported by his manager, Supernature's Andy Musgrave, Earth Agency's Rebecca Prochnik, Wired PR, tour manager Abigail Stein and distribution from ADA, the 24-year-old is bringing his personality and ideas to life in glorious technicolour, and it's a fascinating story.

**E**verything comes from me," he says, reclining on his couch with a bottle of water in one hand and his Xbox controller in the other. "I'm fully independent, so no one can tell me [anything], no one gives me artistic direction. I just make what I want."

He flicks a button, and Fortnite starts up. "My manager will obviously say if he thinks something's a good idea or not, but sometimes he says, 'That's not a good idea,' and I tell him to fuck off. It's up to me, not anyone else." Tracey laughs as he finishes his point, but he's deadly serious. This is our first glimpse of "the blueprint" in action.

It first came to the young rapper while messing around with beats and bars during his youth club days in Brixton, where his Welsh mother, a former jungle DJ, was based in her role as a social worker for Lambeth Council. His Trinidadian father, incidentally, was once a rapper. His parents named him Ché Wolton Grant, after the great revolutionary Che Guevara. Little wonder perhaps, that Tracey began fostering his ethos so young.

He made a video for his first song using imagery he thought might attract YouTube viewers. "It had beautiful women in, half-naked, but not enough to be explicit," he says. "I was trying tactics to see if we could get some views and it got 50,000, no one in my area had that. People were like, 'What the fuck, how did you do that?' From there, I knew I had this blueprint no one else had that I could use to my advantage, to try and climb up."

The ascent continued with Swerve N Skid, which Tracey, who speaks openly about his days selling drugs in his youth, recorded "in my friend's trap house". You could hear voices and mobile ringtones in the background, and he smiles when remembering the terrible sound quality, but the track made an impact on SoundCloud.

Tracey diligently emailed it to "all the famous DJs" he could think of, and when no one replied, reworded them and hit send again. "I thought it was worth a shot," he says. "Certain DJs replied rudely, but Sian Anderson emailed saying she'd spin it on 1Xtra. All the mandem said, 'How are you pulling these things out of the hat?'"

Anderson opened "every show for two months" with Swerve N Skid, and Tracey saw the future crystallise. "I saw the pattern, I'd had this luck with this blueprint, let me keep running with it," he says. "Everyone



**Video star:** (L-R) AJ Tracey in the *Psych Out* video, with Dave (left) in Thiago Silva and alongside Not3s (left) in *Butterfiles*

*"Unless a major can do something for me that I can't do myself, I'm not going to take the easy way out. If I can do it, I'll do it"*

#### AJ TRACEY

**Just did it:** AJ Tracey is a streaming sensation

started asking, 'Who's that?' and looking for me on Twitter."

Tracey's handle at the time was Looney, and he rebranded. "I changed it to AJ Tracey because it sounds like someone's real name, I thought, 'When people ask me my name I can just say AJ,'" he explains. "I changed my name, made a new Twitter and a new Instagram, my old one was super 'hood and had loads of ridiculous stuff on it. It's deleted, untraceable, have fun trying to find it!"

You can bet his fans have tried, but Tracey established his new identity quickly: "I started putting out more stuff, to let everyone know I was there." Next came *Spirit Bomb*, and Tracey's first GRM Daily premiere, brought about by a friend who was interning at the platform.

"He said he'd get me on there, but I didn't take his word, because I know in music everyone is fickle," he says. But Tracey's pal came through, and Caroline Simionescu-Marin, GRM editor at the time, agreed to the premiere.

"I didn't have a video, neither did I have any money for a video," Tracey remembers. No money, no problem: he headed back towards the Westway, roped in all his mates, borrowed a couple of Mercedes and a cameraman and set to work. "Everyone in the ends knows me, but they were saying, 'Rah, he's got Mercedes in his video, he's on GRM Daily, what's going on?' They were seeing it..." he says, visibly excited.

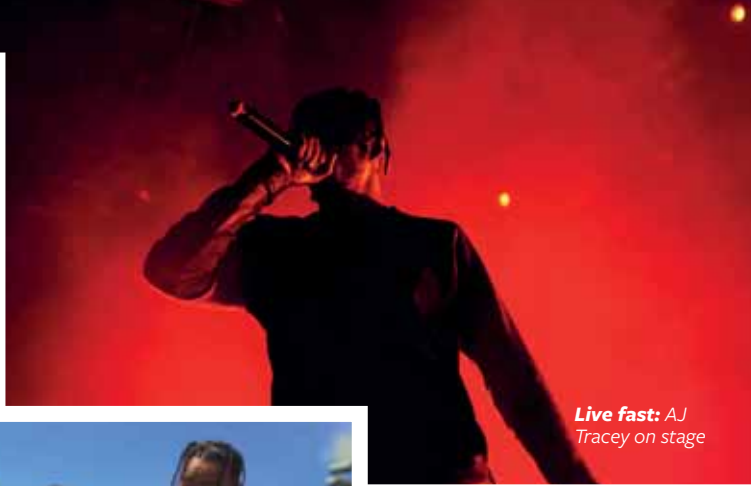
Simionescu-Marin enlisted Tracey for her New Gen compilation in 2017, in her current role as A&R manager at XL Recordings. She remains a big believer.

"When I first watched *Spirit Bomb* I remember thinking AJ had a serious energy and I wanted to support him," she tells *Music Week*. "He has amazed me with his versatility and hunger, he's one of the few artists I know that fully understands his own vision and it was clear to me he was going to do great things, all on his own terms."

Tracey's vision kept evolving, after *Naila*, filmed near Grenfell Tower, he switched things up again. "Those were my last 'hood vids, they looked like everyone else's," he says. "For me to stand out, I needed my own brand of videos, so I started doing things like *Buster Cannon* in Tokyo, *Luke Cage* in New York and *Thiago Silva* in Paris with Dave."

The fledgling rapper had tasted success, and he was hungry for more. He'd dropped out of his criminology degree and was plotting. "I used to sit down every night and think, how am I gonna go upwards? Not to plateau or go down, just to go up, even if it's a tiny bit..."

**A**J Tracey's story continues in the microwave. He was hot, and people were noticing. Enter Andy Musgrave, a Bristol music obsessive whose passion for graphic design



led him to making flyers for club nights and then to start a record label, Crazylegs.

“Andy hit me and asked if I’d done any live shows,” Tracey recalls. “When we met, I was like a microwave meal, everyone could see I was definitely gonna blow, I just needed the right people around me. Andy came in at a good time.”

But Tracey was resistant to outside interference. “I was so hard-headed, I was like, ‘Fuck off, no one’s helping me, I’m gonna do it myself. I was anti-industry, everything. I just wanted to make my sick music, put it out and still be in the ’hood doing what I was doing.’”

But Musgrave didn’t approach with meddling in mind. “I was aware of AJ, there was a little bit of a grime scene in the clubs around that time,” he tells *Music Week*. “One of my other acts, Merlot, told me he’d sent some beats to AJ and told me to check out Wifey Riddim. It was this amazing, freewheeling, joyous garage beat with AJ just... it had so much personality.”

And that was it. Musgrave contacted Tracey – who was already being chased by more experienced managers and management companies and was on Coda’s books – and arranged a meeting.

“We just got started, it was attractive to him that I had a label and we were able to put music out to a standard from day one,” says Musgrave. Earnings from club shows provided the foundations for a business, with the proceeds going towards videos and artwork. The rapper’s increasing profile caught the attention of Earth Agency’s Rebecca Prochnik (Skepta, JME, Ms Banks) and she requested a meeting.

“We met and she said, ‘I want you,’ and I joined,” says Tracey. “No disrespect to Coda, but I felt like they just had me in case I did well, but didn’t really believe in me. Rebecca is the best, the boss lady, there’s no one better. A lot of my success is down to her, she’s an integral part of my team and I love her to bits. People say, ‘How did you get Rebecca as your agent?’ I say, ‘Bruv, I don’t know, you need to go chat to her!’”

Prochnik describes her relationship with Tracey as “harmonious from day one”.

“He’s a hard worker,” she says. “At the start, we opted to keep our heads down, graft and build, rather than resting on the hype as the whole scene appeared to be blowing up. AJ is a thorough and clear thinker, and has a strong sense of self as an artist.”

*“AJ is a hard worker, a thorough and clear thinker, and he has a strong sense of self as an artist”*

**REBECCA PROCHNIK**  
EARTH AGENCY

**In the bag:** Tracey with a lightbox for his *Secure The Bag!* EP

Musgrave agrees. “He’s one of a kind. Social media is our marketing. He’s got amazing levels of charisma and his taste drives everything. People are drawn to him because he’s an unpredictable character, you don’t know what he’s going to do next, musically or in any sense.”

Sat next to Tracey as he taps away at his Xbox controller while shifting his gaze to hold eye contact, you get the sense that, whatever he does, he knows it’ll work, unpredictable or not. That he’s harnessed that conviction to push his music forwards makes him a formidable force.

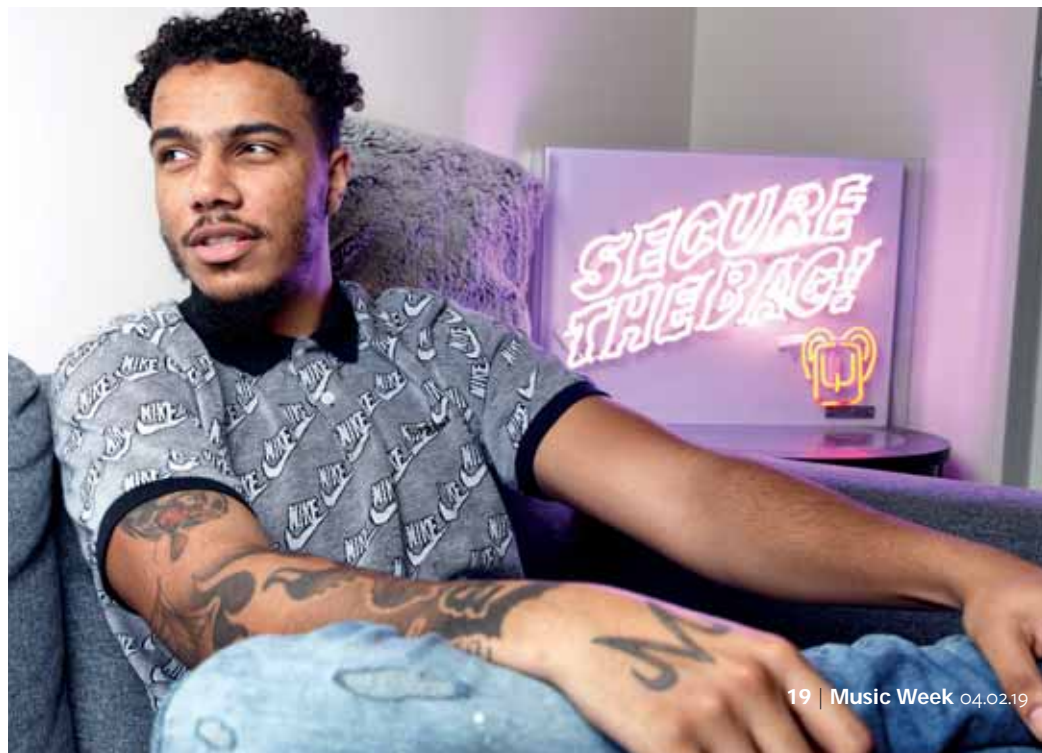
**A**J Tracey doesn’t know anything other than DIY and he doesn’t want to. He and his team are setting an example, proving to aspiring artists that success is possible without label backing. When it comes to extolling the virtues of being indie, Tracey and Musgrave parrot one another. The rapper has softened his anti-label stance slightly, but it doesn’t sound like his situation will be changing any time soon.

“I’m in a position where, unless a major can do something for me that I can’t do myself, I’m not going to take the easy way out. If I can do it I’ll do it,” he says. “I get Top 20s and plaques without a label, they’re cool, but unless they can do something I can’t achieve myself, I’m not interested, regardless of the money.”

Tracey is proud of his ethos and the achievements it’s generating, but he’s aware that his swagger might attract sideways glances from others in the industry.

“A lot of people think I’m a show-off, and I am a bit of a show-off, so that’s fine,” he says. “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.”

Some called him cocky when he shared images of a new diamond watch on Instagram, but he puts it down to mischief. “I get in moods sometimes where I want to be silly. I said, ‘A lot of you rappers are in debt for your diamond watch, but I bought mine myself. You got an advance, maybe £500,000, and you spent 50k on a watch. It’s not *your* money, you owe the label for it. It’s ridiculous.’ Me, I put the music out that I like, I happen to make enough to get a watch so I bought it [*laughs*]. I know that upset people, but it’s about being proud.”





**Sock it to 'em:** AJ Tracey relaxes at home

“Some people didn’t have the chance to be independent and the label route was their route and they’re successful, more power to them,” he continues. “I just don’t like it if you have the potential do it yourself but you chose to take the easy way out. I don’t consider those people artists; they’re more in it for the money than the music.”

Musgrave warms to the theme. “AJ suits the model. People have consistently told us, ‘You need to do this thing in order to achieve that,’ and every time we say, ‘We want to do it ourselves,’ and we end up achieving it anyway,” he says.

“You get a constant sense that the industry is trying desperately to cling onto its old model. I’m not anti-labels, but there’s a certain work ethic in the independent model that you just don’t find in the major label system. It amazes me how many people don’t come at it with the same ethos but still aspire to make a living off the culture.”

Tracey makes the point that, as an independent artist, he can drop a track whenever he fancies. He’s no plans to at the moment (“It would mash up my album roll-out”), but he *could*. “On a label you could never do that. They’d say it’s not a good idea. But when they say that, they mean, ‘You are not putting out a song,’ which is just horrible. How can someone control what you want to do with your music? It’s insane.”

Tracey and his team have to work “100 times as hard” as his major label peers, but they’re not saying they’ll never sign, they just don’t see any reason to at the moment.

“In the UK scene, out of everyone who’s doing well I’m the last one who doesn’t have a situation [deal],” says Tracey. This notion of being separate to the rest of the scene suits him: personality and vibrancy set him apart as much as ethos and ideology.

Naturally, he has a snappy soundbite to prove his point.

“There’s always gonna be a trending sound, it doesn’t mean you have to follow it to be big, but it’s more likely if you do,” he says. “In the UK, it’s drill and Afroswing. Drill music is cool, but I personally don’t really see the longevity in it. It’s cool to do bits and bobs, I pride myself on showing my versatility, I can do a drill song, dancehall, UK rap, whatever, it doesn’t matter, you can have music for different occasions.”



**Deck collector:** AJ Tracey’s skateboards

*“I’m not anti-labels, but there’s a certain work ethic in the independent model that you don’t find in the major system”*

**ANDY MUSGRAVE**  
SUPERNATURE

“You’re not gonna listen to a drill song at someone’s wedding [laughs]. You want to be the artist that’s compatible. Drake, for example if you want to put some Drake on for a wedding, there’s Passionfruit, for when you’re gassed up, you play Nonstop. There’s music for every occasion and I want to be that type of artist.”

Musgrave uses the mix of sounds and styles on Tracey’s debut album to support this idea. He believes you have to shake things up to maintain interest. “It’s the moments where you split the fans that solidify the real followers, he says. “It’s happened a few times, the core fans initially seem disappointed and then they come round, it’s part of moving from a hyped new act into a solid act with longevity. You have to be prepared for a bit of backlash, but you have to change things otherwise you become one-dimensional. I want to see how far we can go by ourselves...”

What does it take, then, to make it as an independent rap star? Musgrave bangs the drum for patience, financial awareness and cultural understanding, knowing “what to say and when to say it”. Tracey, who describes himself as “an anxious person”, says his trajectory depends on his fans (“I’m at their mercy, if they don’t like it, I don’t make any money from it”) and believes his situation requires “nerves of steel”.

All that remains, as Tracey prepares for our photo shoot, is to ask how far he can go. He wants to emulate Drake and Skepta and become omnipresent – and he has the character and talent to do it.

“I’ve never done things for accolades,” he finishes. “It sounds like I’m being a hippy and lying, but I’m being serious. If people like the album I’ll be over the moon, as long as I get feedback saying, ‘I like this,’ ‘He’s done something different,’ or, ‘My nan likes this,’ I’ll be happy.”

With that, he grins, hits pause on his Xbox and lays back on the sofa, ready to move up yet another level.



## TRACEY CHATS

AJ Tracey’s guide to his debut album

### PSYCH OUT

“Some artists change their vibe and just don’t sound like themselves. I have faith in my music, always, but I was anxious about this one. I don’t even know what genre you’d call it, but it still sounds like me. I got a DM from Stormzy when I dropped it saying, ‘That’s a frontline ting, you’re on the frontline trying to innovate and I respect you, it’s scary doing that.’”

### NOTHING BUT NET (FEAT. GIGGS)

“I went to Giggs’ studio to chill because I like building relationships with people. His brother’s my jeweller, but I didn’t have a personal relationship with Giggs. He was smoking, we had a little drink and he was playing me some new music. I asked to play something, which you’re definitely not meant to say in his session, but you have to shoot your shot. I wanted him on the song, we listened but he didn’t bat an eyelid, didn’t make a face at all. I couldn’t gauge whether he liked it and right near the end, he finally said ‘What, you want me to jump on this?’ I feel like he gave me one of his best verses. I was gassed. I got him on a faster beat than normal.”

### THE COVER ARTWORK

“I am the GOAT [greatest of all time] and I love animals so I thought, ‘Let’s get a baby goat on the cover [pictured above].’ I had to buy two because they cry when they’re alone. I donated them to a farm in Hounslow afterwards, I’ve got OCD so them shitting in my house is not the angle. I want to see them this week, they’re cute.”

**Nordoff Robbins**

# MUSIC THERAPY



As the UK's largest music therapy charity, Nordoff Robbins is dedicated to changing the lives of vulnerable and isolated people, and helping them improve their wellbeing through the skilled use of music.

Music therapy can help a child with autism to communicate, build confidence for someone living with mental health issues, and support those with complex disabilities to reach their potential.

Find out more at [www.nordoff-robbins.org.uk](http://www.nordoff-robbins.org.uk)

**n** **NORDOFF  
ROBBINS**  
Life-changing music

# THE MAGNIFICENT ELEVEN SEVEN

Since 2006, **Allen Kovac** has been helping both veteran and breaking rock acts alike reach new levels of success with **Eleven Seven Music Group**. Here, he tells *Music Week* how he did it...

— BY GEORGE GARNER —

*“There are barriers to rock. Everyone’s being told all the money’s in hip-hop and pop. But it’s just not true”*

**ALLEN KOVAC**  
ELEVEN SEVEN

**Eleven Seventh heaven:**  
Allen Kovac



**Good Wolves:** Allen Kovac celebrates the platinum-selling Bad Wolves cover of *Zombies*

**O**n paper, you might look at the storied, enormously successful career of Allen Kovac and say to yourself, ‘He’s a rock guy’. And, fair enough, he is. As founder/CEO of Tenth Street Entertainment, he’s shepherded the careers of many of rock’s biggest names, including the notorious Mötley Crüe. Moreover, in 2006 he created Eleven Seven Music, including its flagship full-service independent label Eleven Seven Records, which handles everything from radio and licensing to publicity and marketing for some big heavy hitters. This venture took American metallers Five Finger Death Punch to arenas and platinum albums, saw Nothing More receive multiple Grammy nominations and helped transform the fortunes of Papa Roach from nu-metal survivors to a band once again occupying the upper echelons of the charts and airwaves again in the US.

But the way Kovac sees it, he’s much more than just ‘the rock guy’. “I’m a record guy – a music guy,” he tells *Music Week* in his office. “My background is managing everyone from Luther Vandross to En Vogue and The Cranberries, through to Clint Black and country, and over to the Bee Gees and Papa Roach.”

Under Kovac’s direction, Eleven Seven has, in fact, expanded significantly. Recent years saw the opening of two European offices, with Dan Waite appointed as the new managing director of E7LG-Europe in London, and Björn Meyer as COO, Europe, in Berlin.

“The vision for that was that it’s a global internet, in the US streaming has turned from 30% of our business, and physical being 70%, 48 months ago to streaming now being 70% of our North America business,” reasons Kovac. “We wanted to expand into Europe, we’re looking at South America next, and looking at South East Asia. We go direct with our streaming partners, and to do that adequately we want to be able to work together with them in the local market and have expertise that allows them to have confidence in our repertoire we’ve developed out of Europe.”

Kovac is quick to give credit where credit’s due.

“Dan and Björn really turned around our European operation, when you can start hitting close to 30% [of overall global business on streaming] as opposed to the 7% we were doing before they started... That’s not easy,” he stresses. “They went in and did that.”

What this speaks to is that Eleven Seven are not content with standing still. A progressive company in every sense, they have been experimenting with finding new ways to break bands outside of the pages of the traditional rock media. One of the biggest successes to that end was rising E7 band Bad Wolves. Their cover of The Cranberries’ *Zombie* – which was originally set to be recorded with

*“You shouldn’t fear changing how you look at revenue and how you look at set-up”*

**ALLEN KOVAC**  
ELEVEN SEVEN

Dolores O’Riordan prior to her tragic passing – became a huge hit, going Diamond in Europe. The story of the band donating all proceeds from the song to O’Riordan’s family was reported globally.

“Regarding engaging the broader press, not just staying within niche, Bad Wolves got covered in broadsheets and tabloids,” says Waite. “That was picked up all around the world and a lot of people checked it out because of their act of kindness. They read about the donation before they heard the track. That’s been part of our strategy not only with Bad Wolves, but with other acts – to try and reach different markets you wouldn’t necessarily expect.”

Not only has their philosophy evolved, there’s more expansion afoot. Eleven Seven launched its Five Seven and Better Noise imprints to showcase, what Kovac calls, the “diverse” nature of its offering. Five Seven’s debut UK signing is Bang Bang Romeo, who have already secured a prime slot opening for Pink on her stadium tour – Kovac says the goal for them “is to be as to alternative and rock what Adele is to pop”. Another exciting proposition is Just Loud.

“We see a need in a newer type of rock, which is what [Five Seven] and Better Noise is,” explains Kovac. “We absolutely see the need for a black alternative artist, like Lenny Kravitz. We think Just Loud is a super-talent and we see a need in the alternative indie world of super-great vocalists, not just a bunch of people who are sitting into a scene and all have a certain vibe, but a different vibe. We feel that’s where opportunity comes: to be different, not generic. We’re a diversified label.”

As diverse as it is, however, there is one thing to which all Eleven Seven acts conform.

“When we work with bands we give them the option: ‘Be here if you want to grow – if you don’t want to grow, there’s a lot of labels out there,’” says Kovac. “That’s what we try to do, teach them new things about how to diversify. It’s funny, not a lot of people realise that an artist is a brand – it’s about being able to see them develop their brand on the road. You want to super-serve your audience. So, what does the audience want? If you can get demographic information so easily from Facebook, Instagram, Snapchat or Spotify – why is it so hard? It should be easy. That’s one of the challenges we have today, to tell artists what they need to hear, not what they want to hear.”

With all of that established, it’s time to speak to Kovac to find out where Eleven Seven is heading next...

**Aside from your European expansion, how else has Eleven Seven had to adopt to the ever-evolving music business?**

“Changing our personnel, primarily. Moving publicity from press releases and trying to get magazines and newspapers, which are

**Eleven Seven Three:** (L-R)  
Allen Kovac, Dan Waite and E7LG  
president E7LG Steve Kline



deteriorating like CDs; advertising is going digital. So what's the best way to reorganise? Expand your video capabilities, expand your social media and have the audience make the news and have media pick up the news. Teaching that to publicists has been very difficult. People fear change. If you look at Five Finger Death Punch and Papa Roach, they've adapted and they've moved in the direction I'm discussing. Look at their socials, and their engagement in streaming – when rock is falling off a cliff – then look at their peers. They decided to make the change I'm discussing. Yeah, there are fewer magazines, but there's more direct information as to the audience, whether it's APIs with Spotify or ticketing with Ticketmaster or social media with direct engagement. That is what can create news. For me, it's more important to get mainstream news than niche. We hope our bands get covered like the bands of rock past, not only in rock, but in lifestyle."

**So how do you go about achieving that?**

"We push our bands to make that happen, and you're able to do that by having them look at: Who is their audience demographically? And how do they move their audience? That's a whole new lesson. The fear that managers and artists have of not thinking in terms of publicity, single at radio, album... It's very difficult. Dan [Waite], to his credit, brought in a guy named Nicholas Bate to do a two day retreat which was top down – from me as the founder down to the assistant – where he taught people how to break through these issues. He's worked with

*"Our strategy  
has been to  
try and reach  
different markets  
you wouldn't  
necessarily expect"*

**DAN WAITE**  
ELEVEN SEVEN

**Loud bang:** (L-R) Five Seven  
Records signings Just Loud and  
Bang Bang Romeo



Amazon, BBC – huge corporations. It costs money, but it was great investment because it's caused a desire to teach our established bands and new artists and managers that you shouldn't fear changing how you look at revenue and how you look at set-up. Radio is a passive audience, your active audience is the one that creates playlists with your music. More music is consumed by playlists that the consumer creates than the playlists managers think you have to get on. The problem with getting on those playlists is that they're algorithms, and if you get on a playlist like that, and the song doesn't react, the algorithm pushes it down until it's out. If we get them on a smaller playlist and take our time before we put out an album, we see which one has engagement, then you're talking. But to get artists, managers, lawyers, business managers to see it, took Nicholas to give us the courage to take our vision and execute it, despite it being unpopular at the beginning."

**Typically, rock bands that have adjusted well to streaming are the ones who are pro-active and forward thinking. Why is that lesson proving so hard to learn for so many?**

"We didn't have a label 11 years ago, we now have a label in North America which is the No.1 Active Rock label that does 12% of Active Rock Radio Airplay. Mediabase is how you monitor radio, our label does 12% of all the radio play in a year. The majors got out of rock, predominantly, and put what I call a stink on rock. It's not well-founded and not good for the long-term industry outlook. An example would be, let's look at the world of Apple and Jimmy Iovine. I have all the reverence in the world for Jimmy, he started with Tom Petty and Bruce Springsteen and ended up with hip-hop and pop, and he purged his rock label. But his label's catalogue was Dreamworks, and it was Geffen and MCA with Elton John and Tom Petty. He got quick returns for quarterly billing that consolidated multi-national companies have to have. But what happens is, you get the same producers, same writers and same beat guys that create generic music for teenagers who [feel] rage or 'I love you, you love me.' Then, as they get older, they get their credit card. When they're no longer 12-24 but 25-45, you get what Apple found out the hard way, which was, 'Wow, we have a billion credit cards, Spotify have zero, and we only converted 10 million when we launch? How did that happen?' It was kind of easy to explain [laughs]. Your demographic doesn't have credit cards! But there's something much more vital and important for labels to know: that also means the catalogues decay. As people get older, and they change their musical taste, they get into country and rock and R&B, jazz, classical... Then what happens? The industry doesn't have their U2s and Bruce Springsteens that they rolled up at the end



of the day. Look what happens, the indie sector goes from 14% years ago to 37% – bigger than Sony! What does that tell you? They're primarily rock, alternative and R&B, you don't see a lot of indie hip-hop labels, you see a lot of joint ventures with majors, but you don't see what you see with a Beggars or Big Machine or an Eleven Seven Music Group. You see the majors' quick hits: boybands, whatever they can find."

**So does rock not belong on major labels anymore?**

"I think rock can't enjoy success on major labels until they decide to take a longer term view. If they're making the kind of money that they're making in streaming – the kind that we are – I would take a portion of that money and I would invest in catalogue for the future. Why is Vivendi selling half of Universal? Do they get something that we don't? Universal is growing by leaps and bounds in market share, and in streaming why are they selling half? They must know something at Vivendi that I'm guessing is... Well, let's see, 'If we keep doing this for another 10 years and the Neil Diamond audience dies, and the Billy Joel audience dies and on it goes... Where's our new catalogue?'"

**So people have to think about the decay rate more now?**

"Correct. I'll tell you what bothers me more than the majors is that the press have drank the Kool Aid. It's fake news. We may as well have Donald Trump running the media in music, because he would love it, the press follows whatever the majors are saying, but it's just fake news. Really look at what I'm talking about and tell me if you think some teenage kid that's full of rage that's listening to someone say 'I'm going to shoot a cap up your ass' – are they going to be doing that when they have two kids and ordering diapers on Amazon Prime? You can see it when you go talk to the folks at Apple or Spotify or Amazon, they tell you. Amazon's No.1 sector in music in America is almost a tie between country and rock. They sell physical, but I'm talking about streaming – it's not hip-hop and pop. If you look at that pie, and you look at the demographic of Amazon, you start to see that the biggest company in the world focussed on something. Then look what happened miraculously 24 months ago, Apple now is in country and rock, and so is Spotify. They're super-serving it because we have credit cards, and they all know that's where you get paid on streaming. The reality is that all these demographic statements I'm making are based on what I've been able to see with the folks at the streaming services and analyse. You'd think the majors are seeing the same thing I am, but they have a different pressure than Beggars, Big Machine or ourselves. The pressure is quarterly billing. We have no pressure, ours is just artist development. Artist development means artists that can make their own records, artists that can play live, artists that can do things! It's not people that just walk in off a TV show and all of a sudden you're expected to be this great artist."

**Have any majors made moves to buy you out? Has anyone approached you?**

"Regularly."

**And what do you say to them?**

"I always say the same thing to them. I love what I do, I love my co-workers, and I have no intention of doing anything but growing this business."

**In terms of growth, do you think covers are a good way for a rock act to establish a name?**

"Yes. Five Finger have at least one on every album. It's a way of finding a new audience. Bottom line is, that's engagement – that's new folks."



**Indestructible:**  
Eleven Seven's Papa Roach

*"Radio is a passive audience, your active audience is the one that creates playlists with your music"*

**ALLEN KOVAC**  
ELEVEN SEVEN

**Eleven + Seven ::**  
Five Finger Death Punch



I try to encourage my artists to be as massive as they can be. Five Finger Death Punch, we saw that a lot of their audience were military employees and they created a fund to help different charities and causes for both and it expanded their audience again. People who would never have heard of Five Finger – or be a part of their audience – grew substantially. Again, that's artists being willing to look at who their fans are, as opposed to radio, to develop them. That's using social media and making that the publicity as opposed to going to radio and saying, 'Can you get a hit for me?' Yes there are barriers to rock, that's because everyone's being told all the money's in hip-hop and pop. But it's just not true. We have a long-tail that hip-hop and pop absolutely do not have. Anyone who has a small degree of intelligence should be able to figure that out."

**What else do you have in the pipeline for 2019?**

"We have a movie with Mötley Crüe – called The Dirt – it's a \$20m movie produced by the Yorns who did Boardwalk Empire. We have four new songs that are being recorded as an EP, we have a musical with Sixx AM, Nikki Sixx has been an 11-year proponent of wanting to get awareness of the opiate epidemic in people's minds. It kills more people than AIDS did at its peak. The musical is from the soundtrack and book The Heroin Diaries, which were both extremely successful. It's coming in 2019 as well. There's a couple of new singles that will come out and I'm very proud of Nikki, not a lot of artists have the courage to stay on something for 11 years and then make it top of mind globally with op-eds, television appearances and book signings. He's worked diligently and extremely hard to make it an important issue. What we're trying to do with this is it being for opiate addiction what Rent was to AIDS."

**Eleven Seven already has a lot on its plate, but do you anticipate you will eventually expand into some other areas of music as well?**

"That's our core business. We're never going to get into hip-hop and pop. It won't happen, I don't see that. That's for Lyor Cohen to do short-term quick business. That's for those kind of folks. I'm in artist development and long-term career development. That's the business I've been in my whole career, that's the business I'm staying in, and that's why we're not for sale."

# HIT AND RUN

**Ed Drewett** has spent his music career writing hits for others while wishing he was a pop star. But now he's finally released his own album, he's decided he's not so keen on the limelight after all. As **Olly Murs**, **Jonas Blue** and **Craig David** sing his praises, *Music Week* meets a *very* reluctant frontman...

— BY CRAIG McLEAN —

**E**d Drewett has hit 2019 running. As *Music Week* meets him for breakfast in Shoreditch House early in the year, he already has one writing camp under his belt. He and fellow songwriters Iain James, James Newman and Adam Argyle spent the weekend in a rented house in Suffolk.

But even if Drewett has serious pop form, co-writing huge hits for The Wanted (Glad You Came), One Direction (Best Song Ever, History), Olly Murs (Dear Darlin') and Little Mix (Black Magic), it doesn't sound like the kind of creative retreat that Team Rihanna would recognise.

"We like to do camps that aren't camps," he says of a set-up that is purposefully *not* about creating route-one chart-bothers that might significantly increase the 1.3 billion cumulative streams of Drewett's six biggest hits.

"So much of songwriting now is about what's working at the moment, what's on-trend," he continues. "Which is cool. But it's also important that we get an opportunity to experiment. That's why we started up these little camps: so we can go away from the music industry for a little bit. There are no labels or publishers or managers involved."

As soon as he's finished talking to *Music Week*, Drewett's off to another studio session, the prospect of which is already a career-high: writing for the Westlife reunion album, trailed last month by Hello My Love, the Ed Sheeran/Steve Mac-penned comeback single.

"I was Westlife obsessed as a little kid," he admits, unabashed, adding that he likes the process of collaborating with other writers. Not that he thinks the current trend for ever-increasing co-writers is necessarily a good thing.

"In the rooms I'm in there's only ever three or four people," he says. "When you have songs sounding a little bit like another song, you have to cut in the original artist and add another three people in. Now, eight people wrote the song. But generally it doesn't feel like there's any more people in the room than there were 10 years ago..."

Strictly speaking, he adds, "You should be able to write a song on your own – or, maybe yourself and a producer. I don't know how proud I'd feel if my name was sandwiched in amongst seven other writers."

In the midst of all this, Drewett has also released his debut solo album. *Ten* (Universal), comprising 10 tracks delivered in his sweet and light vocal, is the writer's reclaiming of eight of his biggest hits for others. That means acoustic guitar and piano versions of all the aforementioned songs, plus similarly stripped-back and home-recorded redrafts of singles for Craig David (Magic), The Vamps (Middle Of The Night) and Jonas Blue (Mama).

There are also two new compositions that speak to Drewett's singular tastes. One, *The Unfortunate Gent*, inspired by The Beatles' Maxwell's Silver Hammer, concerns a man who "can't help killing people and blaming it on his mum". Not, perhaps, a cut that would have worked on LM5.

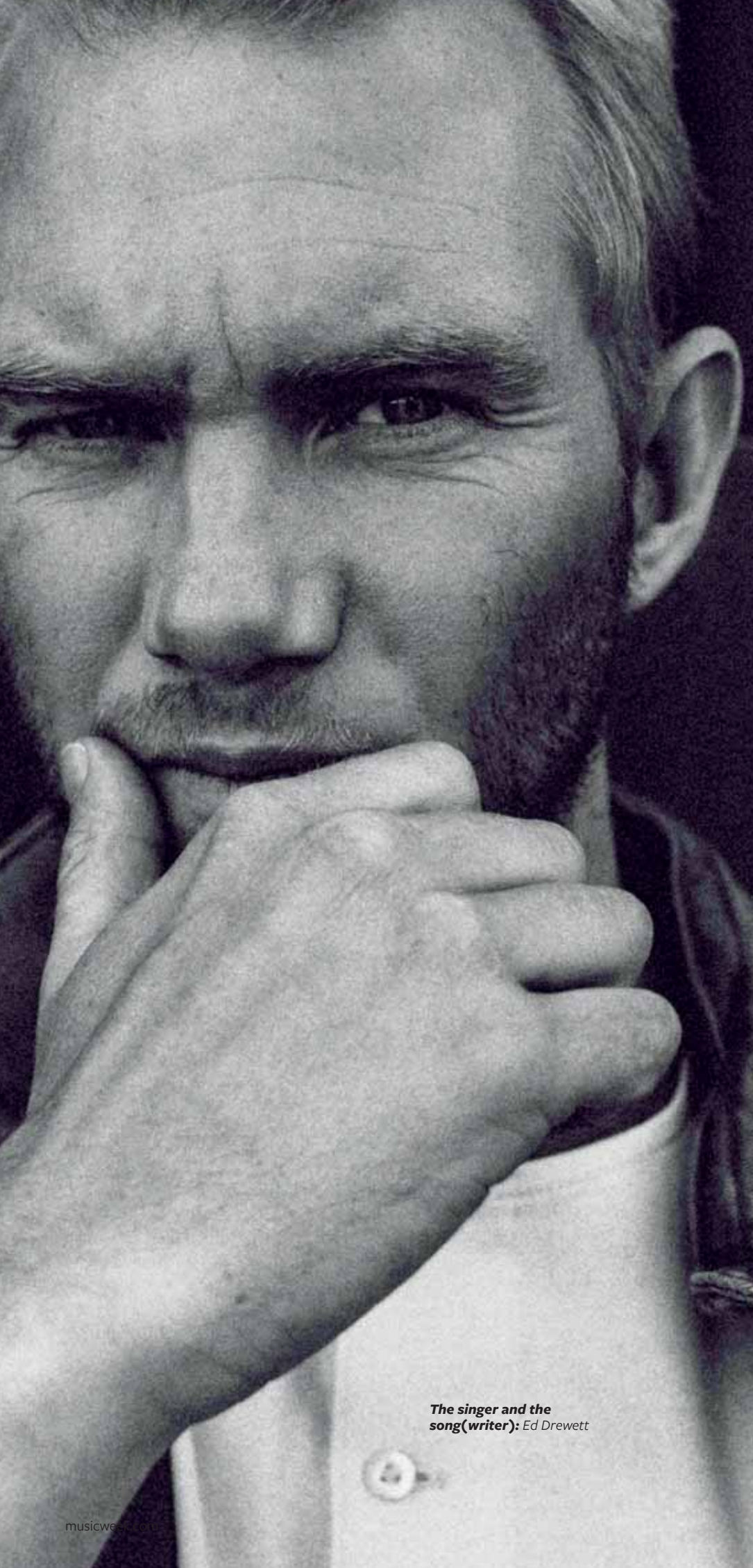
"I wanted to release music," he states simply. "I have a side to me that's mischievous and experimental, and I want to showcase that. Hence starting those camps like the one I've just done. And, yeah, there was that still-unfulfilled artist in me."

Drewett's down-to-earth reputation in the industry precedes him.

"Ed's an amazing all-round talent, and a joy to be in the studio with, because he always keeps that vibe up and is really

*"I don't want to be famous now. It's taken me a long time to work that out"*

**ED DREWETT**



**The singer and the song(writer):** Ed Drewett

efficient,” enthuses Craig David. “He’s not one of these guys that will waste time with an idea that isn’t working. If he doesn’t think the record is going to be a hit, he quickly moves onto the next thing. So the productivity in the session is always 100%.”

Guy Robin, aka hit artist Jonas Blue, puts it simply: “One of the UK’s finest masters of melody and a true great in the art of songwriting.”

For this musical “all-rounder” an artist album is, then, surely a dream come true, if you’ll forgive the talent show cliché. Especially for a musician with two failed record deals and one abortive Britain’s Got Talent run (in 2014) behind him. Why, then, has the release been so low-key? Why isn’t this married, expectant first-time father smashing it on the promo trail – if nothing else, to frontload his campaign before his baby daughter arrives in April?

Drewett sips his coffee and weighs his words.

“When I started getting into the campaign of promoting the album, I realised: this doesn’t feel like me any more. The songs and the music, fine. But the hustle you have to put in,” he winces. “It just didn’t feel right. My priorities lay somewhere else. I don’t want to be famous now. It’s taken me a long time, and a lot of ups and downs, to work that out.”

In late 2008, aged 19, Drewett signed to Warner/Chappell for publishing (he still is). Shortly after that he signed a record deal with Virgin. “And that’s when the fun began,” he says wryly. As he recalls, from the off, he was at creative odds with the label.

“The music that was being asked of me, [to reflect] what was in the charts, was different from my weird and wonderful piano-based pop songs,” he says. “That didn’t fit in with all the four-on-the-floor stuff like Calvin Harris, Professor Green, and all those urban dance tunes [with] lots of synths.”

Forced to compromise, he ended up with debut single Champagne Lemonade – a frantic, squelchy rave-up “that doesn’t feel like me at all”. It peaked at No.84, selling 6,445 copies, according to the Official Charts Company.

Still, there were highs. Label-mate Professor Green (aka Stephen Manderson) was an early champion. He asked Drewett to sing on I Need You Tonight, the INXS-sampling first single from 2010 debut album *Alive Till I’m Dead*. It hit No.3, selling 365,207, and Green invited the Essex youngster to support him on tour.

“I loved it. It was a lifestyle and life I never dreamed I’d have. Being on the tour bus, being on stage at V Festival in Chelmsford, my local area, in front of 30,000-odd people was amazing. But I didn’t have the single, the ammunition, to back it up.”

Champagne Lemonade, pegged as a summer release, ended up coming out “months later... But it’s great that Stephen gave me a chance. Beause that’s how Ed Sheeran started, supporting Example around the same time.”

The two up-and-coming Eds often crossed paths, their connection underlined by sharing a management company in Rocket (Sheeran’s manager, Stuart Camp, has since launched his own company, Grumpy Old Management).

“We were two separate things,” Drewett points out. “Ed just had his shit together, and a better understanding of what he was as an artist. It was an interesting time, especially when Ed skyrocketed.”

While Drewett’s personal musical tastes counted against him, so did timing: “There were eight changeovers in my A&R team over the space of two years.”

“It was a disaster to be honest, because the label was going down the Swanee – we were in the post-Terra Firma acquisition transition,” recalls Phil Christie. Now president of Warner Bros UK, Christie was Drewett’s A&R manager in the latter days at Virgin. Despite the exec feeling like “a



dead man walking”, Christie gave Drewett a final roll of the dice: putting him in for a writing session with Steve Mac and Wayne Hector.

“Together they wrote All Time Low and I thought, ‘Bingo, this is the one...’. I then got fired!” says Christie, who subsequently heard that the team behind a new boyband “were sniffing around”. “I thought, ‘Virgin will never let that song go because that’s a smash’. But they did – and All Time Low was a smash, for The Wanted.”

“We heard that track while we were thinking about the direction of the band,” recalls Jordan Jay, now director of Karma Artists and senior A&R manager at Virgin EMI, but then in the same A&R role at Polydor. “We came up with this concept: what would Coldplay sound like with Calvin Harris producing? Then we heard All Time Low and that became the benchmark and our blueprint for the whole band.”

For Drewett it was a “bittersweet” time: he was dropped by Virgin around the time All Time Low was becoming a 2011 No.1, selling 569,930. But the song’s success led to more Wanted business – he also co-wrote their next single, Glad You Came, another No.1 (816,172 sales) – and secured him a new record deal, via Jay, with Polydor.

But after less than a year he was dropped from that, too. Fortunately, he had other options. His success writing for The Wanted led to collaborations with fellow Essex boy Olly Murs, which in turn led to more Syco work. Partnering with Hector, John Ryan and Julian Bunetta, Drewett was asked to write for One Direction. It was a fruitful partnership: Best Song Ever (642,593 sales) hit No.2 in 2013, 2014’s Steal My Girl (No.3, 738,710) was the lead single from fourth album Four and 2015’s History (No.6, 907,913) became 1D’s swansong.

“I always loved Ed’s writing,” notes Syco MD Tyler Brown, “Particularly his lyrics – they feel really relatable. I thought that Ed could get across what the boys wanted to get across as a band. One Direction was always about big, fun, melodic records, and that’s what Ed does.”

“You’re writing for the biggest band in the world and they pick your song as the first single for their new album,” recalls Drewett of Steal My Girl. “That was mind-blowing. How many other teams and people round the world are writing, trying to get a One Direction single? All of a sudden I’m an integral part of making this massive machine work.”

But still there was that old itch, as evidenced by that 2014 stint on BGT (he reached the semi-finals). One collaborator-turned-friend cautioned against

**Magic happens:** Ed Drewett wrote huge hits for Little Mix (above) and Olly Murs (right)

*“If Ed doesn’t think a song is going to be a hit, he moves on. So the productivity in the session is always 100%”*

**CRAIG DAVID**

**Craig’s hit list:** Ed Drewett has written songs with Craig David

trying too hard. “I knew Ed craved being an artist,” remembers Murs. “He wanted to be in front of the music instead of behind it, and he deserves that. But I said to him, ‘You’re already writing hits, and that’s giving you a fantastic career’. I didn’t want him to waste all his energy trying to become a pop star.”

Drewett decided to have another go anyway, and began putting together Ten. As the press release from his PR firm DawBell put it: “Having spent a decade behind the curtain crafting some of the biggest pop hits of recent years, today he steps into the spotlight.” Worked up throughout last autumn and early winter, the media plan was for “a big push on the broadsheets rather than tabloids, moving away from the people he’s written for and establishing him in his own right”. But even as his publicists and management were plotting a full campaign for the talent they billed as the “songwriter to the stars”, Drewett was already having doubts.

“I was in a really shit place at the end of the year – totally torn,” he frowns. “I did a couple of phoners but pulled out of a radio thing. The build-up of what this was going to involve started to get to me. But everyone was so invested in it... It was difficult, because inside I knew this wasn’t for me.

“I’ve done a lot of work on myself over the past couple of years,” he expands. “I started seeing a therapist, to answer a few questions. I’ve used alcohol and drugs to make myself feel better, and I’ve always battled with severe anxiety. And talking to someone who could help me make sense of that was the best thing I’ve ever done.

“So it just clicked all of a sudden. I thought: ‘I don’t need to waste anyone’s time any more’. I can still put music out, for the joy of it. But I don’t need to go the whole hog with it. I don’t need that bit any more.”

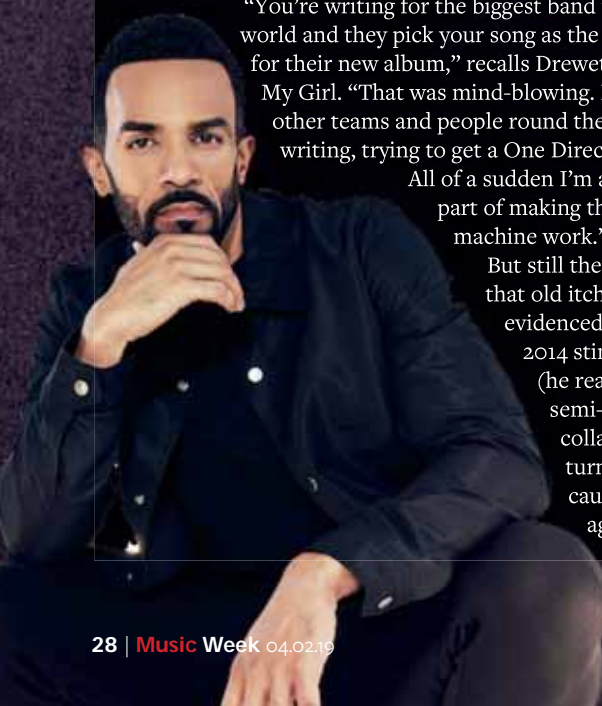
Plans for three singles leading up to an album release in February were shelved. Ten appeared suddenly on January 11 with little fanfare and low sales. Drewett was more than happy, even if it took 10 years and three record deals.

“The album actually got released, and the feedback from peers and friends was fucking brilliant,” he grins. “Olly tweeted and James [McVey] from The Vamps Instagrammed me. And I’m not going to *not* put songs out again. I’ll put them out, and if people stumble upon them, great. But the idea of forcing myself to keep trying to become that artist, that famous person – that didn’t feel right.”

And now? Now it’s back to the day job, a collaboration with 1D-er Louis Tomlinson just one of his on-going projects.

“I feel fresh,” he says. “I’m excited for our baby, and I’m excited for the future. This whole album experience has made me fall back in love with songwriting. The fulfilment I’m getting from other things in life outweigh my need to be any kind of superstar.

“And now I’m working on the Westlife album!” Drewett marvels again. “I was a 13-year-old crying in my bedroom to those ballads, big softie that I am. And now I’m being trusted to work with them on a new album. That is the most humbling shit.”



# Music Week

Inside the business of music. Established 1959

Subscribe from  
just **£179** a year



**SUBSCRIBE NOW**

Call: +44(0) 20 8955 7020  
Online: [musicweek.com/subscribe](http://musicweek.com/subscribe)

# HITMAKERS

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

**THIS WEEK:** On her ubiquitous smash hit **Thank U, Next**, Ariana Grande opened up like never before, while also paying tribute to the late **Mac Miller**. It broke the internet and a host of records. Here, elite songwriter **Tayla Parx** recalls how it came to life...

■ INTERVIEW: GEORGE GARNER

Ariana and myself have known each other since we were teenagers, but Thank U, Next was only our second time working together. I had done My Everything [the title track from Grande's second album] but otherwise we hadn't worked together for years.

It all started out because I was a fan of a play called 13 she was in, and she was a fan of a movie I was in called Hairspray. We ended up filming across from each other on the same lot because we were both on Nickelodeon shows – she was on Victorious and I was on True Jackson VP. We first knew each other as actresses that happened to sing. We never knew it would evolve into *this!*

By the time Thank U, Next came into my life, I was going back and forth from genre to genre [in my songwriting]. Panic! At The Disco's High Hopes had just come out, Love Lies [Khalid & Normani] was doing well, and Tints was about to drop [by Anderson Paak and Kendrick Lamar] when Ariana asked if I could go to New York. I almost wasn't able to make it, but I thought, 'Let's just do it'. We all ended up watching her life change that week, in the beginning she was in a relationship and it was interesting to see how it all unfolded. Every single day she came to the studio and had a new story for us, which was lucky for us as writers because we had a lot of things to work with. It was like a full-blown therapy session.

I was at home one day watching a Jane Fonda documentary and she was going through each chapter of her life – each one was named after a different guy. Suddenly I was like, 'You know who would really like this documentary? Ariana!' I told her about it and she said it needed to be a whole album concept and a whole song. We started going through beats and Victoria [Monét, songwriter] always said, 'Thank you, next' all the time. Ariana was like, 'Are you saying "Thank you, next!?"' Her entire family have been saying that for years and she had never put it into a song – we put it in the search engine on Twitter and found a tweet from years ago where her brother had tweeted 'Thank U, Next'. For me as a songwriter, that is the best thing I could ever ask for – to take a little piece of someone and make it a part of culture.

She told us everything she loved about this ex, and what she learned from that ex. I'm a very hands-on, artist-friendly writer, I love for a session to feel like a therapy session. I love to really get to know someone and, going back to my acting days, getting into character and spending a few hours as

someone. I want to know why you did certain things, felt certain ways and really dive into it. Because me and Ariana knew each other, and she knows the kind of person I am, I think it made it easier for her to open up. Also, the other people involved – Victoria and Tommy Brown who's worked on the past three albums – were also her best friends. This is such a personal story for Ariana. The lyrics were me and Victoria refining her thoughts, but Ariana's a talented writer as well, she's also an artist that comps her own vocals and is really involved. I say that because it's a trend for artists to seem involved nowadays, but she actually is.

One of the big things in the beginning for us, we thought, was how to write a song that was empowering, but not bashing someone. She talked to each of her exes [before it came out], like, 'Hey, there's a song'. We wrote three versions of it because we were going back and forth in our minds like, 'Are we really going to do this?' Then Ariana, being the fearless girl she is, said, 'We're going to do it'. A lot of things unfolded between the first and third version as well, but we ended up just releasing the first version because it was less safe and the truth. It was her truth.

I love that Ariana has grown into a new mode of fearlessness. The things she says, the clothes she wears, her tweets and her music. She is absolutely fearless. I love that she wants to drop music 'like the boys do'. That's a big part of pushing 'what a pop star is' and how they release music. These are very important things she's doing to take us out of the old imaginary box we've built around pop stars. That's what she's doing for pop music.

She's being the most vulnerable she's been throughout her entire career. That takes a lot, to be able to open the book and share it with the world, however they react to it. That's the most important thing for any artist to have had this year and last year – to be real and authentic and unapologetic. That's exactly what she nailed. It was my first No.1 on the Top 100, but honestly we were celebrating from that week we started writing, even just the fact that we were in the studio – we did a lot of her album [Thank U, Next – due February 10] that same week. We celebrated through the release, after the release of it, and after the release of the video.

I loved the music video, I thought it was so cool taking all of your favourite chick flicks and putting them into one thing. I made a cameo in it as well – I'm one of the cheerleaders [see inset]. It has most definitely taken things to a complete whole other stratosphere for me in the past six months.

*"We wrote three versions, but ended up releasing the first one because it was less safe. It was her truth..."*

**TAYLA PARX ON  
THANK U, NEXT**

*Thanks for the memories: Tayla Parx (insets) Ariana Grande in Thank U, Next's viral video, plus Parx's cameo (pictured right)*



# ARIANA GRANDE THANK U, NEXT



PHOTO: Andres Norwood

## Writer's Notes



### Publishers

Broma 16, PEDL, UMPG, Warner/Chappell, ARESA, BMG Rights Management

### Writer

Victoria Monét, Ariana Grande, Njomza Vitia, Kim Krysiuk, Michael Foster, Charles Anderson, Tayla Parx and Tommy Brown

### Release Date

03.11.18

### Record label

Republic

### Total UK sales (OCC)

692,927

# VIEWPOINT Under the influence

**Influencer marketing** is the rocket fuel behind many successful music biz campaigns. In her latest *Music Week* column, **Deviante Digital CEO Sammy Andrews** looks at the do's and don'ts of this new phenomenon...

*“Unless you make the partnership feel completely authentic, it won't work”*

**SAMMY ANDREWS**  
**DEVIANTE DIGITAL**

**L**et's get the basics out of the way early. Influencer marketing is nothing new. Marilyn Monroe being gifted a dress to wear to a media event where she'll be photographed? Influencer marketing. Every band you've ever seen wearing shoes they were gifted for free or paid to wear? Influencer marketing.

The difference now is who the real influencers are... You may be surprised to hear they're mostly people you have never heard of, that have built trusted online relationships with thousands (or even millions) of people across social networks. They have more influence over what sells or gets into the cultural zeitgeist than just about any TV advert you can name.

In the digital world, it started with bloggers, which evolved into vloggers and then smartphones and social networks combined with advertising and got clever. Now there are thousands of hugely influential people online, globally, every hour of every day.

There are two main forms of influencer marketing in the digital world: organic and paid. (You'll notice more posts on Instagram are tagged 'ad' and 'paid partnership'). Features like this on socials mean that, as a paying advertiser, you can track far more insights and ROI. However, audiences do know when they're being advertised to. The best ads don't feel like ads but, have no doubt, influencer marketing is incredibly powerful if it's done right.

I know a lot of record labels have had large influencer management agencies march in, demanding millions to have access to their influencers. But for the music industry, it's not as easy as just placing a product with people. Unless you do your research and make that partnership feel completely authentic, it won't work.

Then there's targeting... Trying to force the wrong thing on the wrong crowd is pointless. It weakens both the brand and the advertiser. I've never understood people that pay thousands for tweets with a track link from a totally irrelevant celeb, but many folks have done it! Figure out who you're trying to reach and take it from there.

Some labels 'get it' and invite influencers into their offices or fly them to shows to meet artists and hear music. Some make a ton of content with influencers to help with roll-outs and some have private Instagram accounts where they offer out opportunities for collaboration directly. I'm increasingly seeing promoters and managers embrace influencer marketing too, with gig invites, merch placements and interviews. Loads of events now provide specific areas and facilities for influencers to work in.

Campaigns with small budgets for influencer marketing can still harness some of their power, by figuring out who their most influential followers are on all social platforms (there are many tools to do this). Facebook have taken that up a notch with tools like Brand Collabs Manager opening up a world of opportunity. With Facebook rolling out in-stream ads on creator long-form content, it's a new way to place ads to the right people, globally, and for artists to monetise as influencers themselves.

Whether it's paid or organic, there are many, very obvious advantages to getting a paid shout-out from a megastar, but it can be just as impactful to spread the budget by using micro-influencer marketing. Smaller influencers' audiences often show higher engagement rates than



**Good influence:** Sammy Andrews

someone with a million followers.

Influencer campaigns in fashion have sold out global brands' new lines in minutes. Some people are paid tens of thousands for a post and many big brands spend millions on a campaign, often getting many influencers to post at exactly the same time.

Timing is a really important component and it works organically too, on a much smaller scale, directly with fanbases. Tools have been available for many years now that allow your fans to release pre-pledged and pre-worded social posts at the same time.

Before you start, consider what you want to achieve with the campaign. Is it introducing a new track to people? Selling tickets? Merch? Raising profile? All require very different approaches and, most importantly, need to feel authentic. Throwing money aimlessly doesn't work here. And yes, there are charlatans around. Respectable management companies, agencies, tools to identify fake followers and close inspection of engagement rates are your friends.

But, if you're not having any success with influencer marketing, it's 99% likely you're doing it wrong.

## SAMMY RECOMMENDS

Influencer companies you need to know...

### GENERATION ENTERTAINMENT

Under Laura Richardson, one of the best new influencer marketing agencies in the UK with a specialism in music.

### M&C SAATCHI SOCIAL

Global advertising powerhouse who've added influencers to their offering.

### URBAN NERDS COLLECTIVE

Youth marketing agency who

have perfectly transitioned to include influencer marketing for music, events and brands.

### WHALAR

Highly acclaimed international network whose campaigns stretch from brands to entire countries and everything that's in between.

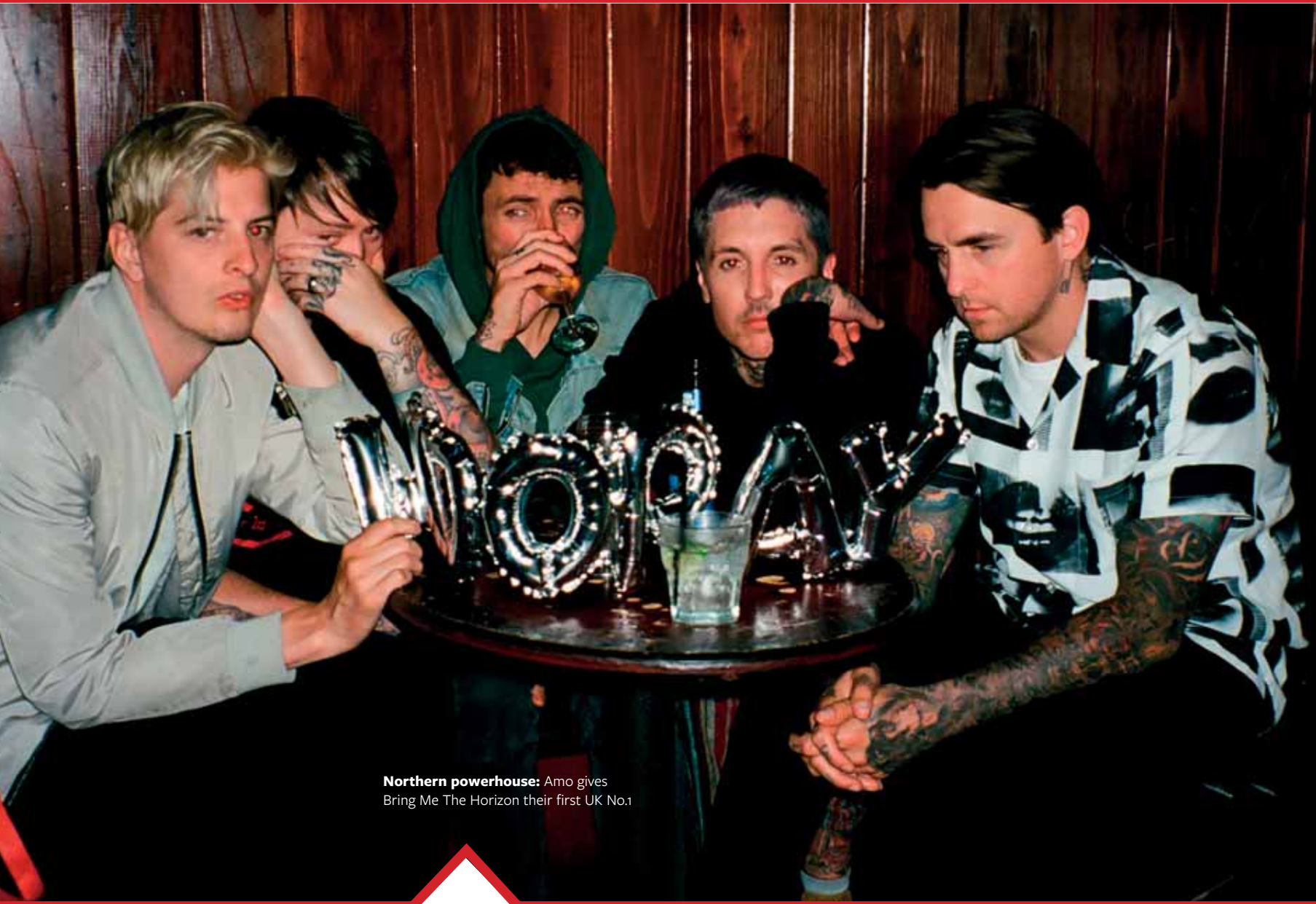
### FACEBOOK BRAND COLLABS

Facebook's own offering to link creators with brands.





# Music Week CHARTS



**Northern powerhouse:** Amo gives  
Bring Me The Horizon their first UK No.1

**34/36** - Singles & Albums

**35/37** - Analysis

**38/39** - Market Shares

**40** - Streaming/Comps/Record Store

**41** - Indies

**42** - UK Airplay & EU Airplay

**44/45** - Apple/Spotify

**46** - Vevo

**47** - Club

# THE OFFICIAL UK SINGLES CHART TOP 75

Official Charts Company

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	2	Ariana Grande 7 Rings Republic/Island USUM71900111 (Sony DADC UK) ●	
2	2	15	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★	
3	3	3	Sam Smith & Normani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) ↑	
4	5	3	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Sony DADC UK) ↑	
5	4	6	Post Malone Wow Republic USUM71822626 (Sony DADC UK) ● ↑	
6	6	9	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia GBAR1801571 (Sony DADC UK) ●	
7	11	2	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ↑	
8	7	15	Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) ●	
9	New		J Cole Middle Child Interscope QMJMT1902056 (Sony DADC UK) ↑	
10	13	5	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ↑	
11	12	5	NSG & Tion Wayne Options NSG OM6P41894589 (The Orchard) ↑	
12	10	9	Jax Jones & Years & Years Play Polydor GBUM71807392 (Sony DADC UK)	
13	9	6	RUSS (MSplash) Gun Lean Virgin UKRL31800005 (Sony DADC UK)	
14	14	17	Halsey Without Me Capitol USUV71803308 (Sony DADC UK) ●	
15	18	9	Meek Mill Ft Drake Going Bad Atlantic/Cash Money/Republic USAT21812712 (Arvato)	
16	16	4	Chris Brown Undecided RCA USRC11803551 (Sony DADC UK)	
17	19	29	Freya Ridings Lost Without You Good Soldier UK8E21701209 (Kobalt/AWAL) ●	
18	20	16	Kodak Black Ft Travis Scott & Offset Zeze Atlantic USAT21811523 (Arvato) ●	
19	15	3	Gesaffelstein & The Weeknd Lost In The Fire Columbia USOX91803314 (Sony DADC UK)	
20	29	3	Westlife Hello My Love EMI GBUM71807035 (Sony DADC UK) ↑	
21	22	16	George Ezra Hold My Girl Columbia GB1101701958 (Sony DADC UK) ●	
22	8	13	Ariana Grande Thank U, Next Republic USUM71819361 (Sony DADC UK) ★	
23	21	4	Headie One Ft Dave 18Hunna Relentless GBAR1801740 (Sony DADC UK)	
24	24	25	Pinkfong Baby Shark Relentless KRE671700001 (The Orchard) ●	
25	New		Dua Lipa Swan Song Warner Bros GBAHT1900097 (Arvato) ↑	
26	31	18	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ● ↑	
27	25	14	Ellie Goulding, Diplo & Swae Lee Close To Me Polydor/RCA GBUM71805350 (Sony DADC UK) ●	
28	26	45	George Ezra Shotgun Columbia GBAR11701372 (Sony DADC UK) ★2	
29	28	13	Clean Bandit Ft Marina And The Diamonds & Luis Fonsi Baby Atlantic GBAHS1800640 (Arvato) ●	
30	37	6	Flipp Dinero Leave Me Alone BlackButter/Cinematic/WTB/Epic QMKSC1800039 (Sony DADC UK) ↑	
31	34	6	Khalid Saturday Nights Right Hand USRC11803517 (Sony DADC UK) ↑	
32	New		Yungen Ft Dappy Comfortable RCA GBAR1900030 (Sony DADC UK) ↑	
33	30	16	Jess Glynne Thursday Atlantic GBAHS1800454 (Arvato) ●	
34	New		Little Mix Think About Us GbHMU1800089 (Sony DADC UK) ↑	
35	32	40	Calvin Harris & Dua Lipa One Kiss Columbia/Warner GBAR1800368 (Sony DADC UK) ★2	
36	27	2	AJ Tracey Psych Out AJ Tracey UKONW1800009 (ADA Arvato)	
37	33	16	Sheck Wes Mo Bamba Interscope QM2451703585 (Sony DADC UK) ●	
38	41	5	A Boogie Wit Da Hoodie Ft 6ix9ine Swervin Atlantic USAT21812918 (Arvato) ↑	

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	36	19	Cadet x Deno Driz Advice Underrated Legends UKFBX1800008 (ADA Arvato) ●	
40	52	3	Kehlani Ft Ty Dolla Sign Nights Like This Atlantic USAT21813049 (Arvato) ↑	
41	40	37	Anne-Marie 2002 Asylum GBASH1800094 (Arvato) ★ ↑	
42	38	24	Calvin Harris & Sam Smith Promises Columbia GBAR1801049 (Sony DADC UK) ★	
43	New		Lauv & Troye Sivan I'm So Tired... Lauv GBKPL1933763 (Kobalt/AWAL) ↑	
44	35	7	Ariana Grande Imagine Republic Records USUM71822236 (Sony DADC UK)	
45	43	44	Tom Walker Leave A Light On Relentless GBAR1701655 (Sony DADC UK) ★	
46	39	57	Keala Settle & The Greatest Showman Ensemble This Is Me Atlantic USAT21704622 (Arvato) ★2	
47	42	4	Catfish & The Bottlemen Longshot Island GBUM71804352 (Sony DADC UK)	
48	Re-Entry		Bring Me The Horizon Medicine RCA GBAR1801498 (Sony DADC UK) ↑	
49	53	29	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) ●	
50	44	29	Benny Blanco, Halsey & Khalid Eastside Interscope/Right Hand USUM71809132 (Sony DADC UK) ★	
51	55	12	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK) ↑	
52	46	26	Travis Scott Sicko Mode Cash Money/Epic/Republic USSM1806660 (Sony DADC UK) ●	
53	51	2	Swarmz Ft Tion Wayne Bally Black Butter GBAR1900043 (Sony DADC UK)	
54	45	19	Rita Ora Let You Love Me Atlantic GBAHS1800684 (Arvato) ●	
55	62	4	CamelPhat & Cristoph Ft Jem Cooke Breathe The Ministry Of Sound GBCEM1800173 (Sony DADC UK) ↑	
56	17	11	James Arthur & Anne-Marie Rewrite The Stars Atlantic USAT21811541 (Arvato) ●	
57	48	24	Marshmello & Bastille Happier Positiva USUG11801651 (Sony DADC UK) ★	
58	59	11	Xyng Bane Needed Time Disturbing London GB7TP1700132 (ADA Arvato) ↑	
59	54	32	Jess Glynne I'll Be There Atlantic GBAHS1800322 (Arvato) ★	
60	49	10	6ix9ine Ft Tory Lanez Kika TenThousand Projects QMEU31821969 (Tenthousand Projects)	
61	57	11	Cardi B Money Atlantic USAT21811495 (Arvato) ●	
62	50	16	Little Mix Ft Nicki Minaj Woman Like Me Cash Money/Republic/Syco GBHMU1800051 (Sony DADC UK) ●	
63	60	34	Loud Luxury Ft Brando Body AATW/BMG/Decca (Sony DADC UK) ★	
64	23	15	Zara Larsson Ruin My Life Black Butter/Epic/TEN USSM1807704 (Sony DADC UK) ●	
65	73	4	A Boogie Wit Da Hoodie Look Back At It Atlantic USAT21812667 (Arvato) ↑	
66	61	12	Benny Blanco & Calvin Harris I Found You Columbia/Interscope USUM71817583 (Sony DADC UK)	
67	63	27	Hugh Jackman, Keala Settle... The Greatest Show Atlantic USAT21704616 (Arvato) ★	
68	New		Bring Me The Horizon Mother Tongue RCA GBAR1801502 (Sony DADC UK) ↑	
69	65	17	Dave Ft Fredo Funky Friday Dave Neighbourhood GBUM71806264 (Sony DADC UK) ●	
70	67	5	Fisher Losing It Good Company CA5KR1821202 (ADA Arvato)	
71	66	35	Maroon 5 Ft Cardi B Girls Like You Interscope USUM71806260 (Sony DADC UK) ★	
72	72	35	Tyga Ft Offset Taste Last Kings USUYG1198481 (Empire) ★	
73	71	10	Anne-Marie Perfect To Me Asylum GBASH1800729 (Arvato)	
74	New		Sub Focus & Dimension Desire EMI GBUM71806016 (Sony DADC UK) ↑	
75	69	89	Ed Sheeran Perfect Asylum GBAHS1700024 (Arvato) ★4	

© Official Charts Company. All Rights Reserved.

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.

# Applaud of the Rings: Ariana Grande holds onto the top spot

BY ALAN JONES

After recording the highest sale of any song for 83 weeks in the previous frame, **Ariana Grande's** fourth No.1, **7 Rings**, racks up an easy second week atop the singles chart but suffers a 31.76% dip in consumption to 86,143 units (including 78,114 from sales-equivalent streams).

Its lead over **Sweet But Psycho** – No.2 for **Ava Max** for the fifth time in total and second time in a row – is reduced from 96.94% to 45.61%, as the latter is subject to a lesser 7.71% fall in consumption to 59,160 units.

**Mabel** reached No.8 with her debut hit **Finders Keepers** (feat. **Kojo Funds**) in 2017, and surpasses that for the first time since, with **Don't Call Me Up** advancing from its debut position of No.11 to No.7 (34,981 sales), while her recently expanded mixtape **Ivy To Roses** dents the Top 40 of the album chart for the first time, climbing 42-34 (2,284 sales).

Rapper **J Cole** scores his 11th hit in total and his first Top 10 entry with **Middle Child** (No.9, 27,972 sales), which is likely the first single from his upcoming album **The Fall Off**. Scottish singer/songwriter **Lewis Capaldi** scores his first Top 10 hit with **Someone You Loved** climbing 13-10 (26,717 sales). There's a new peak for **Giant**, which strides 5-4 (46,297 sales) for **Calvin Harris & Rag'n'Bone Man**, while **Sam Smith & Normani's** **Dancing With Strangers** sees sales increase again but remains at No.3 (51,294 sales).

The rest of the Top 10: **Wow** (4-5, 43,102 sales) by **Post Malone**, **Nothing Breaks Like A Heart** (6-6, 39,571 sales) by **Mark Ronson** feat. **Miley Cyrus** and **Sunflower** (7-8, 34,233 sales) by **Post Malone** feat. **Swae Lee**. Ariana Grande's **Thank U, Next** spent 12 weeks in the Top 10, six of them at No.1, but falls victim to **ACR**, dipping 8-22 (15,878 sales). Also out of the Top 10 are **Play** (10-12, 24,204 sales) by **Jax Jones and Years & Years** and **Gun Lean** (9-13, 21,628 sales) by **Russ**.

From the film **Alita: Battle Angel** which has still yet to be fully released, **Swan Song** is the new single from **Dua Lipa**. Debuting at No.25 (15,232 sales), it is her 11th chart hit. London rapper **Yungen** scores his fourth hit with **Comfortable**, which features former N-Dubz star **Dappy**, and debuts at No.32 (13,017 sales). **Yungen's** simultaneously released second mixtape/album, **Project Purple** – on which it features – debuts short of the Top 75 album chart, at No.96 (1,305 sales).

**Little Mix** rack up their 30th hit in all, and sixth Top 75 entry from current album **LM5** with **Think About Us** (No.34, 12,726 sales). The single version features **Ty Dolla \$ign**, whose endeavours earn him a 'featuring' credit and supply his 11th chart entry.

Californian singer/songwriter **Lauv's** debut hit, **I Like Me Better**, spent 10 weeks in the Top 75 last year, although it never advanced beyond No.58. His second hit, **I'm So Tired...**, is a



No.1

**7 Rings** - Ariana Grande (Republic/Island)

This week's sales: 86,143 | Downloads: 8,029 |

Streams: 78,114 | Total sales to date: 212,383 |



**Lucky number Seven:** Ariana Grande's *7 Rings* is her fourth No.1 in the UK

collaboration with, and the sixth hit for **Troye Sivan**, and debuts higher than his first single peaked, at No.43 (10,733 sales). **I Like Me Better's** slow burn success have helped it to secure consumption of 367,728 units, more than many Top 40 hits.

After falling from its debut position of No.13 to No.29, **Hello My Love** - their first new single in more than seven years - rallies to No.20 (16,407 sales) for **Westlife** after the release of a new acoustic version. Propelled by streaming of their new No.1 album, **Mother Tongue** debuts at No.68 (7,518 sales) for **Bring Me The Horizon**, while **Medicine** - No.42 three weeks ago - bounces 83-48 (10,423 sales). The seventh and final Top 75 debut is **Desire** (85-74, 8,222 sales) by **Sub Focus & Dimension**.

**Going Bad** advances 18-15 (18,382 sales) for **Meek Mill** feat. **Drake**, finally eclipsing the No.17 position in which it debuted eight weeks ago. There are also new peaks for: **Options** (12-11, 25,679 sales) by **NSG** feat. **Tion Wayne**, **Leave Me Alone** (37-30, 13,186 sales) by **Flipp Dinero**, **Saturday Nights** (34-31, 13,082 sales) by **Khalid**, **Swervin** (41-38, 11,757 sales) by **A Boogie Wit Da Hoodie** feat. **6ix9ine**, **Nights Like This** (52-40, 11,454 sales) by **Kehlani** feat. **Ty Dolla \$ign**, **Breathe** (62-55, 9,512 sales) by **CamelPhat x Cristoph** feat. **Jem Cooke** and **Look Back At It** (73-65, 8,114 sales) by **A Boogie Wit Da Hoodie**.

Overall singles sales are up 0.17% week-on-week at 17,315,485, 8.04% above same week 2018 sales of 16,027,423. Paid-for sales are up 1.94% week-on-week at 792,647, and are 29.34% below same week 2018 sales of 1,121,823. They are below same-week, previous-year sales for the 287th week in a row.

# THE OFFICIAL UK ALBUMS CHART 75

TOP

Official Charts Company

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

▲ Sales Increase    ▲ Highest Climber  
+50% Sales Increase    ▲ Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		Bring Me The Horizon Amo RCA 19075895622 (Sony DADC UK) (Fish/Sykes) ▲
2	1	59	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★5 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)
3	3	15	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ● (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards) ▲
4	2	45	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood)
5	New		Rudimental Toast To Our Differences Asylum 0190295614768 (Arvato) (Rudimental/Major Lazer/Jae5/J.Shatkin/M.Spencer/J.Ryan/J.Bunetta/M.Ralph/C.Lowe/C.Picard/M.Picard/.)
6	4	17	Lady Gaga, Bradley Cooper... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)
7	New		Backstreet Boys DNA RCA 19075893762 (Sony DADC UK) (Crickton/Bram/Looh/Troth/Kirkpatrick/Hartman/Kear/Lau/Copperman/Ryan OG/Tedder/The Stereotypes/.)
8	7	16	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ● (Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffey/Langebak/Fred/ Lowe/Rudimental/Ryan/.)
9	10	359	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★6 (Baker/Queen/Mack/May) ▲
10	9	11	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callait)
11	New		Trevor Horn Ft The... Trevor Horn Reimagines The Eighties BMG 4050538443240 (ADA Arvato) (Horn)
12	New		Rival Sons Feral Roots Atlantic 0075678655548 (Arvato) (Cobb)
13	12	87	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmeniuk/Avident/Big Taste/Miguell/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/.)
14	13	100	Ed Sheeran - Asylum 0190295859039 (Arvato) ★10 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/M.Daid/Killbeatz/Labrinth)
15	26	10	Roy Orbison & The Royal... Unchained Melodies Sony Music CG 19075910752 (Sony DADC UK) ● (Reedman/Patrick) ▲
16	18	31	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO ID/Shebib/T.Keith/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/.)
17	14	29	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)
18	15	9	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilyal/Lovus IV/Bunetta/Invisible Men/Salt Wives)
19	20	39	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
20	21	40	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Blueysport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/.)
21	11	9	The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ● (Daniel/Healy)
22	19	24	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/Max/Martin/Pharrell W./Hitboy/T.Brown/BM Baptiste/Anderson/Foster)
23	22	12	Oily Murs You Know I Know RCA 19075894932 (Sony DADC UK) ● (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/ The Six/Hibell/Cutfather/PHD/Babalola/Lewis/Wallevik/.)
24	24	10	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alesso/Watt/Sir Nolan/Fred/EasyFun/Jack & Coke/Avicii/Cashmere Cat/B.Blanco/Bell/Slushii/Payam/.)
25	28	6	A Boogie Wit Da Hoodie Hoodie Szn Atlantic 0075679857262 (Arvato) (Slade da Monsta/Camara/Acheampong/Jake One/Nascent/Kenny Beats/Dubose/KillaGraham/Prettyboy Pt./.)
26	27	11	Little Mix LM5 Syco 19075860752 (Sony DADC UK) ● (Mac/Kearns/Kamille/Goldfingers/Bell/Looco/MNEK/Rad/Loose Change/The Six/Hibell/Sabath/Hill/Team Timbal/.)
27	23	10	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ● (Barlow/Heap/Price/Shanks/Wright/Kurstin/Griffin/Levine/Brothers in Rhythm/Norton/Sigma/Lenzie/Edwards/Porter/.)
28	New		Steve Hackett At The Edge Of Light Inside Out 19075904312 (The Orchard/Proper) (S.Hackett/Fenner/Shulman/J.Hackett)
29	31	22	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) ● (Ronny J/lladaproducer/Eminem/Mike WILL Made-It/Miller/Bol-1da/Sweet/ST/Lonestarmuzik/Swish Alinet/Resto/.)
30	33	547	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
31	35	46	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
32	32	1193	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
33	29	14	Andrea Bocelli Si Decca/Sugar 6773087 (Sony DADC UK) ● (Ezrin/Malavasi/Herns/Guerrini)
34	42	16	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) (GAV/D Reid/Weathers/ODonnell/Jax Jones/Ralph/Crocker/Pott/Poole/Bless Beats/Kito/Compass/Tre Jean-Marie)
35	6	2	James Blake Assume Form Polydor 7737607 (Sony DADC UK) (Blake/Maker/Studio Cat/Metro Boomin'/Dre Moon/Wavey/Ritter/Lopalin)
36	34	40	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Gelger/Ball/Declivo/Looco/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
37	40	560	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callait)
38	37	116	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	43	11	Paul Heaton The Last King Of Pop EMI CDV3215 (Sony DADC UK) ● (J.O.Williams/Kelly/Brough/Slatery/Shields/Flack/The Housemartins/Hedges) ▲
40	45	241	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid) ▲
41	41	408	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Callagher)
42	Re-Entry		Bruce Springsteen Springsteen On Broadway Columbia 19075904362 (Sony DADC UK) (Springsteen)
43	44	64	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/.)
44	49	26	Travis Scott Astroworld Epic 0886447227169 (Sony DADC UK) ● (Sony Digital /B Wheezy/B Korn/30 Roc/Hill-Boy/OZ/Tay Keith/Cubeatz/Roget Chahayed/FKi 1st/T.Scott/J Beatzz/.) ▲
45	39	10	6ix9ine Dummy Boy Ten Thousand Projects 084281211471 (Ten Thousand Projects) (Keith/Murda Beatz/Cubeatz/Yung Lan/Felipe S/Storch/Awedon/Sool Got Hits/Ronny J/ Oyo on the Drums/.)
46	47	112	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ● (FKi 1st/Kudo/Cashio/Dukes/Vinyz/DJ Mustard/Twice As Nice/Post Malone/Ilango/Bell/Handsomer/.)
47	46	180	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson-Scott)
48	50	592	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various) ▲
49	52	36	Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ● (Don Rob/Mira/Mula/Sidepce/B.Blanco/Cashmere Cat/Cardo)
50	55	719	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★14 (Morris/Gallagher)
51	51	193	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 (Blackwood/Pott)
52	60	1102	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
53	64	235	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Komil/Lawrence) ▲
54	48	55	Paloma Faith The Architect RCA 88985479922 (Sony DADC UK) ★ (Faith/Shatkin/TMS/Klemprer/Starsmith/Ghostwriter/J.Green/JF Reynolds/Dixon/Ramazanoglu/Eg White/Ahlund/.)
55	59	20	David Guetta 7 Parlophone 0190295589486 (Arvato) (Guetta/Lotus IV/Harvey/Reznikov/Falk/StarGate/Red Triangle/Nelsky/van Watum/Tuinfort/Wegner/.)
56	16	2	Future Future Hndrxx Pts: The Wzrd Epic/Freebandz 19075874292 (Sony DADC UK) (Southside/Wheezy/ATL Jacob/Billboard Hitmakers/Keith/TM88/Westen Weiss/K.van Riper/Jambo/.)
57	New		Inglorious Ride To Nowhere Frontiers FRCD909 (The Orchard/Proper) (Inglorious)
58	New		Blood Red Shoes Get Tragic Jazz Life JAZZLIFE16CD (ROM/Sony DADC UK) (Blood Red Shoes/tbc)
59	62	282	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)
60	New		Weezer Weezer (Teal Album) Atlantic 0075679854247 (Arvato) (Rankin/Wilson)
61	53	11	Mumford & Sons Delta Gentlemen Of The Road/Island 7707101 (Sony DADC UK) ● (Epworth)
62	67	58	Roy Orbison The Ultimate Collection Legacy 88985379982 (Sony DADC UK) ● (Foster/Lynne/T Bone Burnett/Bono/Otis & Nelson/Wilbury) ▲
63	54	126	The 1975 I Like It When You Sleep, For You Are... Dirty Hit/Polydor DH00117 (Sony DADC UK) ★ (Crossey/Daniel/Healey)
64	72	11	Boyzone Thank You & Goodnight Rhino 0190295608484 (Arvato) ● (Cutfather/Daniel Davidsons/Goldfingers/Pete Kirtley/Chris Looco/Lee McCutcheon/Toby Scott/John Shanks/.) ▲
65	69	3	Val Doonican The Gold Collection Crimson CRIMCD621 (Sony DADC UK) (Various) ▲
66	58	6	21 Savage I Am > I Was Epic/Slaughter Gang 19075922122 (Sony DADC UK) (DJ Dahi/J White/Southside/Metro Boomin'/Doughboy Beatz/FKi 1st/Kid Hazel/Freek Van Workum/ItsNicklus/.)
67	66	18	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) (Sigala/Jany/Manovski/White N3rd/Klingande/Jarl/Barnes/Fielder/Frank/Cutfather/Healey/Ashworth/Clarke/.) ▲
68	63	12	Imagine Dragons Origins Interscope 7716793 (Sony DADC UK) (Mattman & Robin/Odegard/Alex Da Kid/Randolph/Imagine Dragons/Hill/DeZuzio/Zmishlany/Little)
69	57	255	The 1975 The 1975 Dirty Hit/Polydor DH00040 (Sony DADC UK) ★ (Crossey/The 1975)
70	61	11	Buddy Holly & The Royal Philharmonic... True Love Ways Decca 57715316 (Sony DADC UK) ● (Patrick/Petty/Thiele/Jacobs)
71	New		Toy Happy In The Hollow Tough Love TLV18CD (Cargo/Cinram) (Toy)
72	Re-Entry		Twenty One Pilots Trench Fueled By Ramen 0075678655265 (Arvato) ● (Joseph/Meany)
73	70	115	Little Mix Glory Days Syco 88985367812 (Sony DADC UK) ★3 (Electric/MNEK/Kuya/Puth/Carlsson/Freedo/Omelio/Rad/James/JMIKE/Robson/Baxter/Midgley/Wallevik/Davidson/Cutfather)
74	56	11	Michael Bublé Love Reprise 0093624903437 (Arvato) ● (Foster/Van der Saag/Buble/Chang/Goldman)
75	68	29	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) (Gerry Cinnamon/C.Marshall/D.Greene)

© Official Charts Company. All Rights Reserved.

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.

# No.1 with a bullet: Amo hits the target for Bring Me The Horizon

BY ALAN JONES

Yorkshire rock band **Bring Me The Horizon** land the first No.1 of their career and the first new No.1 of 2019 with their sixth studio set, *Amo*.

First week sales of 26,934 copies (6,931 from sales-equivalent streams) are enough to earn the Sheffield band top billing on the chart, relegating *The Original Motion Picture Soundtrack of The Greatest Showman* – which has reigned for the last seven weeks – to No.2 on sales of 20,702 copies.

While the band will doubtless be pleased that *Amo* has finally secured them their first No.1, it sold only 61.86% of the 43,543 copies that immediate predecessor *That's The Spirit* sold on debut at No.2 in 2015, and is their first regular album not to sell more copies on debut than all of its antecedents.

*Rudimental*'s first two albums topped the chart on debut but their third album, *Toast To Our Differences*, was never really in the race this week and debuts at No.5 on sales of 7,778 copies. Home to two Top 10 singles – the August 2017 No.6 hit *Sun Comes Up* (feat. James Arthur) and the March 2018 chart-topper *These Days* (feat. Jess Glynne, Macklemore & Dan Caplen) – its initial impact was probably blunted by the poor showing of subsequent singles *Let Me Live* (feat. Major Lazer, Anne-Marie & Mr. Eazi) and *Walk Alone* (feat. Tom Walker), both of which failed to ignite. *Let Me Live* peaked at No.42 and *Walk Alone* at No.80, although both had radio airplay chart peaks of No.15 and No.18, respectively.

Veteran boy band the **Backstreet Boys** rack up their 10th Top 40 album – and their highest-charting release since *The Hits: Chapter One* reached No.5 in 2001 – with *DNA* (No.7, 6,403 sales). Their ninth studio album, it is only the third to make the Top 10, the previous ones being 1997 second album *Backstreet's Back* and 1999 follow-up *Millennium*, both of which peaked at No.2. Their last album, *In A World Like This*, sold 6,316 copies, debuting and peaking at No.16 in 2013.

The rest of the Top 10: *Bohemian Rhapsody* (3-3, 8,427 sales) by **Queen**, *Staying At Tamara's* (2-4, 8,166 sales) by **George Ezra**, *A Star Is Born* (4-6, 6,705 sales) by **Lady Gaga & Bradley Cooper**, *Always In Between* (7-8, 5,528 sales) by **Jess Glynne**, *The Platinum Collection* (10-9, 5,279 sales) by **Queen** and *50 Years: Don't Stop* (9-10, 5,194 sales) by **Fleetwood Mac**.

Revisiting a dozen classic hits from the decade in question, **Trevor Horn** Reimagines *The Eighties* (feat. The Sarm Orchestra) debuts at No.11 (5,159 sales). It includes suitably sophisticated takes on Tears For Fears' *Everybody Wants To Rule The World*, David Bowie's *Ashes To Ashes* and Grace Jones' *Slave To The Rhythm*, with vocals from Robbie Williams, Seal and Rumer, respectively.

**Rival Sons** have never had a Top 10 album but teeter on the brink and land their highest charting album for the third time



## Bring Me The Horizon - *Amo* (RCA)

This week's sales: 26,934 | Physical: 16,415 | Downloads: 3,588 |  
Streams: 6,931 | Total sales to date: 26,937



### Event Horizon:

*Amo* is Bring Me The Horizon's first No.1 album

in a row with sixth studio album *Feral Roots* debuting at No.12 (4,635 sales). It follows *Great Western Valkyrie* (No.14, 2014) and *Hollow Bones* (No.13, 2016).

Rival Sons' fellow Californian rockers **Weezer** have released 12 albums since their 1994 debut, and for their surprise new release, they opt for an eponymous title for the fifth time.

In recognition of the colour of its cover, and to distinguish it from their previous self-titled sets, it is listed as *Weezer (Teal Album)*, and becomes their 10th chart album, debuting at No.60 (1,718 sales) on drummer Patrick Wilson's 50th birthday. It is their first album comprising entirely of covers,

Also new to the chart are: *At The Edge Of Light* (No.28, 2,706 sales), the 14th Top 75 album by singer/songwriter **Steve Hackett**, who was a member of **Genesis** from 1970-1977; *Ride To Nowhere* (No.57, 1,749 sales), the third chart album in as many releases from London hard rock band **Inglorious**; *Get Tragic* (No.58, 1,738 sales), the fourth chart album in five releases from Brighton alt. rock duo **Blood Red Shoes**; and *Happy In The Hollow* (No.71, 1,591 sales), the fourth album by indie band **Toy**, but the first to make the Top 75 since their eponymous 2012 debut peaked at No.48.

Now *That's What I Call Music!* 101 tops the compilation chart for the 10th week in a row (5,412 sales).

Overall album sales are up 2.26% week-on-week at 1,711,060, 4.48% below same week 2018 sales of 1,791,273. Sales-equivalent streams accounted for 1,094,825 sales, 63.99% of the total. Sales of paid-for albums are up 5.41% week-on-week at 616,235, 28.86% below same week 2018 sales of 852,137.

# 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 WARNER			ALL ALBUMS NO. 1 WARNER		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	41.73%	1	WARNER MUSIC	31.64%	1	WARNER MUSIC	31.20%
2	SONY MUSIC	25.02%	2	UNIVERSAL MUSIC	31.04%	2	UNIVERSAL MUSIC	30.93%
3	WARNER MUSIC	21.16%	3	SONY MUSIC	29.58%	3	SONY MUSIC	28.90%
4	SONY 1/UNIVERSAL	2.34%	4	BMG	1.98%	4	SONY/UNIVERSAL	3.10%
5	SONY/UNIVERSAL	1.32%	5	SONY/UNIVERSAL	1.12%	5	BMG	1.92%
OTHERS		8.42%	OTHERS		4.64%	OTHERS		3.95%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC			ARTIST ALBUMS NO. 1 ATLANTIC			ALL ALBUMS NO. 1 ATLANTIC		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ATLANTIC	20.12%	1	ATLANTIC	24.26%	1	ATLANTIC	24.59%
2	ISLAND	15.53%	2	RCA	17.98%	2	RCA	17.50%
3	COLUMBIA	13.85%	3	POLYDOR	14.36%	3	POLYDOR	13.97%
4	POLYDOR	10.27%	4	VIRGIN EMI	7.86%	4	VIRGIN EMI	7.65%
5	VIRGIN EMI	9.61%	5	ISLAND	6.64%	5	ISLAND	6.46%
6	RCA	5.52%	6	COLUMBIA	5.28%	6	COLUMBIA	5.14%
7	CAPITOL	4.22%	7	RHINO (WARNERS)	4.36%	7	RHINO (WARNERS)	4.24%
8	RELENTLESS	2.82%	8	SONY MUSIC CG	3.13%	8	SONY MUSIC CG	3.74%
9	BLACK BUTTER	2.00%	9	WARNER BROS	2.35%	9	SONY CG/VIRGIN EMI	2.02%
10	COLUMBIA 1/VIRGIN EMI 2	1.34%	10	BMG	1.98%	10	BMG	1.92%
11	ISLAND/RCA	1.32%	11	BIG BROTHER	1.55%	11	WARNER BROS	1.71%
12	ATLANTIC/ISLAND	1.25%	12	DECCA	1.50%	12	BIG BROTHER	1.51%
13	GOOD SOLDIER	1.16%	13	POLYDOR/SONY CG	1.12%	13	DECCA	1.46%
14	ISLAND 1/RCA 2	1.12%	14	CENTURY MEDIA	1.04%	14	POLYDOR/SONY CG	1.09%
15	UMOD	1.10%	15	TENTHOUSAND	0.80%	15	CENTURY MEDIA	1.01%
OTHERS		8.75%	OTHERS		5.78%	OTHERS		5.98%

## THIS WEEK'S TOTAL MARKET SHARE

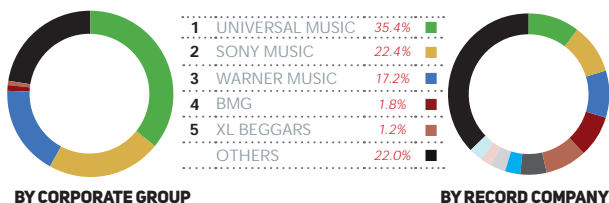
### BY CORPORATE GROUP

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	37.1%	1	UNIVERSAL MUSIC	36.1%	1	UNIVERSAL MUSIC	29.2%
2	SONY MUSIC	21.8%	2	SONY MUSIC	22.7%	2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.2%	3	WARNER MUSIC	17.3%	3	WARNER MUSIC	19.0%
4	XL BEGGARS	1.3%	4	BMG	1.9%	4	BMG	3.8%
5	BMG	1.1%	5	XL BEGGARS	0.9%	5	XL BEGGARS	1.3%
OTHERS		21.5%	OTHERS		21.0%	OTHERS		25.2%

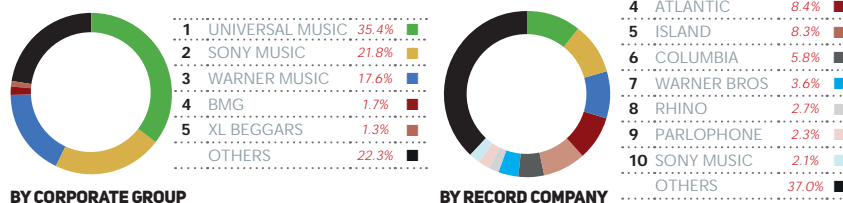
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 RCA		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.9%	1	RCA	10.9%	1	RCA	8.6%
2	VIRGIN EMI	10.4%	2	VIRGIN EMI	10.2%	2	VIRGIN EMI	8.2%
3	POLYDOR	10.3%	3	POLYDOR	9.6%	3	ATLANTIC	7.4%
4	ISLAND	9.8%	4	ATLANTIC	8.4%	4	POLYDOR	6.8%
5	ATLANTIC	8.7%	5	ISLAND	8.3%	5	RHINO (WARNERS)	6.3%
6	COLUMBIA	6.1%	6	COLUMBIA	7.5%	6	SONY MUSIC CG	6.1%
7	WARNER BROS	3.9%	7	WARNER BROS	3.7%	7	COLUMBIA	4.6%
8	PARLOPHONE	2.4%	8	PARLOPHONE	2.7%	8	DECCA	4.1%
9	RHINO (WARNERS)	1.7%	9	CAPITOL	2.6%	9	UMC	4.0%
10	UMC	1.5%	10	RHINO (WARNERS)	2.1%	10	ISLAND	3.3%
11	CAPITOL	1.3%	11	UMC	1.6%	11	WARNER BROS	2.6%
12	SYCO MUSIC	1.2%	12	DECCA	1.4%	12	BMG	2.5%
13	DECCA	1.1%	13	SONY MUSIC CG	1.3%	13	PARLOPHONE	1.8%
14	SONY MUSIC CG	1.0%	14	SYCO MUSIC	1.2%	14	DEMON MUSIC	1.1%
15	XL RECORDINGS	0.7%	15	BMG	1.0%	15	DOMINO	1.0%
OTHERS		29.1%	OTHERS		27.5%	OTHERS		31.5%

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



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



## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	792,647	1,790,193,319	238,724,843	17,315,485	396,056	106,628	1,094,825	1,597,509	113,550	616,235	1,094,825	1,711,060
LAST WEEK	777,599	1,785,252,577	254,828,676	17,286,395	379,178	96,773	1,088,560	1,564,511	108,683	584,634	1,088,560	1,673,194
% CHANGE	1.9%	0.3%	-6.3%	0.2%	4.5%	10.2%	0.6%	2.1%	4.5%	5.4%	0.6%	2.3%

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	35.8%
2	SONY MUSIC	35.0%
3	WARNER MUSIC	9.4%
4	BMG	4.1%
5	NEW STATE	1.7%
OTHERS		13.9%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	30.4%
2	SONY MUSIC	24.0%
3	WARNER MUSIC	17.2%
4	BMG	3.9%
5	DEMON MUSIC	1.2%
OTHERS		23.2%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	17.8%
4	XL BEGGARS	1.3%
5	BMG	1.1%
OTHERS		21.2%

#### SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.6%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	19.4%
4	BMG	1.6%
5	XL BEGGARS	0.9%
OTHERS		20.3%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.2%
2	SONY MUSIC	21.8%
3	WARNER MUSIC	18.2%
4	BMG	1.8%
5	XL BEGGARS	1.2%
OTHERS		20.8%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.1%
2	SONY MUSIC	21.2%
3	WARNER MUSIC	18.6%
4	BMG	1.7%
5	XL BEGGARS	1.3%
OTHERS		21.2%

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	33.5%
2	UMC	16.6%
3	UMOD	9.0%
4	VIRGIN EMI	6.9%
5	RHINO (WARNERS)	4.4%
6	ATLANTIC	4.0%
7	UNION SQUARE	3.5%
8	NEW STATE	1.7%
9	DEMON MUSIC	1.7%
10	BIG 3	1.4%
11	ISLAND	1.3%
12	RCA	1.0%
13	POLYDOR	0.9%
14	NOT NOW MUSIC	0.8%
15	DECCA	0.8%
OTHERS		12.6%

#### ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	11.2%
2	VIRGIN EMI	7.9%
3	RCA	7.2%
4	ATLANTIC	6.8%
5	UMC	6.3%
6	RHINO (WARNERS)	5.9%
7	POLYDOR	5.7%
8	COLUMBIA	3.8%
9	DECCA	3.5%
10	ISLAND	2.9%
11	UMOD	2.2%
12	BMG	2.1%
13	WARNER BROS	2.1%
14	PARLOPHONE	1.6%
15	DEMON MUSIC	1.2%
OTHERS		29.4%

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.6%
2	VIRGIN EMI	10.5%
3	POLYDOR	10.0%
4	ISLAND	9.6%
5	ATLANTIC	9.1%
6	COLUMBIA	6.2%
7	WARNER BROS	3.9%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	1.8%
10	UMC	1.6%
11	SYCO MUSIC	1.3%
12	CAPITOL	1.3%
13	DECCA	1.1%
14	SONY MUSIC CG	1.0%
15	XL RECORDINGS	0.7%
OTHERS		28.8%

#### SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.4%
2	VIRGIN EMI	10.4%
3	ATLANTIC	10.3%
4	POLYDOR	9.2%
5	ISLAND	8.3%
6	COLUMBIA	7.3%
7	WARNER BROS	3.7%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.1%
10	CAPITOL	1.9%
11	UMC	1.8%
12	DECCA	1.4%
13	SONY MUSIC CG	1.3%
14	SYCO MUSIC	1.2%
15	BMG	0.7%
OTHERS		27.1%

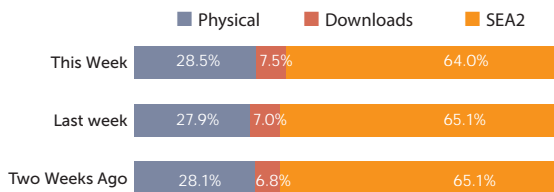
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.0%
3	RCA	8.8%
4	ATLANTIC	8.5%
5	ISLAND	7.9%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	4.1%
8	WARNER BROS	3.6%
9	RHINO (WARNERS)	3.3%
10	UMC	3.0%
11	PARLOPHONE	2.3%
12	DECCA	2.0%
13	UMOD	1.1%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
OTHERS		28.6%

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

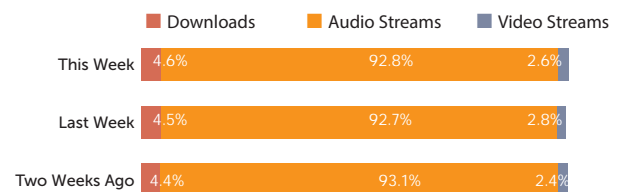
TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.5%
3	RCA	9.2%
4	ATLANTIC	8.6%
5	ISLAND	8.2%
6	COLUMBIA	6.0%
7	WARNER BROS	3.8%
8	RHINO (WARNERS)	3.2%
9	SONY MUSIC CG	2.5%
10	PARLOPHONE	2.4%
11	UMC	2.4%
12	DECCA	2.1%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
OTHERS		28.8%

### ALBUMS



### FORMAT SPLITS

### SINGLES



## MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	3,962,853	8,783,376,573	1,138,215,264	85,209,353	2,399,309	531,537	5,445,419	8,376,265	646,241	3,577,087	5,445,419	9,022,506
LAST YEAR	5,504,439	7,118,557,386	0	76,690,013	2,628,477	772,231	4,508,299	7,909,007	932,763	4,333,471	4,508,299	8,841,770
% CHANGE	-28.0%	23.4%	N/A	11.1%	-8.7%	-31.2%	20.8%	5.9%	-30.7%	-17.5%	20.8%	2.0%

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Ariana Grande	7 Rings <i>Republic/Island</i>	
2	2	Ava Max	Sweet But Psycho <i>Atlantic</i>	
3	3	Post Malone	Wow <i>Republic</i>	
4	7	Sam Smith & Normani	Dancing With A Stranger <i>Capitol</i>	
5	4	Halsey	Without Me <i>Capitol</i>	
6	9	Calvin Harris & Rag'N'Bone Man	Giant <i>Columbia</i>	
7	5	Post Malone Ft Swae Lee	Sunflower <i>Republic</i>	
8	8	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart <i>Columbia</i>	
9	14	Mabel	Don't Call Me Up <i>Polydor</i>	
10	6	Ariana Grande	Thank U, Next <i>Republic</i>	
11	NEW	J Cole	Middle Child <i>Interscope</i>	
12	11	NSG & Tion Wayne	Options <i>NSG</i>	
13	19	Lewis Capaldi	Someone You Loved <i>EMI</i>	
14	10	George Ezra	Shotgun <i>Columbia</i>	
15	12	Russ (Splash)	Gun Lean <i>Virgin</i>	
16	16	Travis Scott	Sicko Mode <i>Cash Money/Epic/Republic</i>	
17	15	Jax Jones & Years & Years	Play <i>Polydor</i>	
18	23	Lady Gaga & Bradley Cooper	Shallow <i>Interscope</i>	
19	13	Jess Glynne	Thursday <i>Atlantic</i>	
20	17	Benny Blanco, Halsey & Khalid	Eastside <i>Interscope/Right Hand</i>	
21	21	Meek Mill Ft Drake	Going Bad <i>Atlantic/Cash Money/Republic</i>	
22	18	Calvin Harris & Sam Smith	Promises <i>Columbia</i>	
23	20	Marshmello & Bastille	Happier <i>Positiva</i>	
24	22	Kodak Black Ft Travis Scott & Offset	Zeze <i>Atlantic</i>	
25	27	Panic! At The Disco	High Hopes <i>DCD2/Fueled By Ramen</i>	
26	24	Keala Settle & The Greatest Showman Ensemble	This Is Me <i>Atlantic</i>	
27	25	Zara Larsson	Ruin My Life <i>Black Butter/Epic/Ten</i>	
28	28	Chris Brown	Undecided <i>RCA</i>	
29	26	Little Mix Ft Nicki Minaj	Woman Like Me <i>Cash Money/Republic/Syco</i>	
30	29	Headie One Ft Dave	18Hunna <i>Relentless</i>	
31	35	Loud Luxury Ft Brando	Body <i>AATW</i>	
32	31	Rita Ora	Let You Love Me <i>Atlantic</i>	
33	33	James Arthur & Anne-Marie	Rewrite The Stars <i>Atlantic</i>	
34	32	Ellie Goulding, Diplo & Swae Lee	Close To Me <i>Polydor/RCA</i>	
35	30	Gesaffelstein & The Weeknd	Lost In The Fire <i>Columbia</i>	
36	36	Dave Ft Fredo	Funky Friday <i>Dave Neighbourhood</i>	
37	34	George Ezra	Hold My Girl <i>Columbia</i>	
38	43	Flipp Dinero	Leave Me Alone <i>BlackButter/Cinematic/WTB/Epic</i>	
39	37	Freya Ridings	Lost Without You <i>Good Soldier</i>	
40	45	Khalid	Saturday Nights <i>Right Hand</i>	
41	44	Tyga Ft Offset	Taste <i>Last Kings</i>	
42	42	Billie Eilish	When The Party's Over <i>Interscope</i>	
43	41	Khalid	Better <i>Right Hand</i>	
44	40	Sheck Wes	Mo Bamba <i>Interscope</i>	
45	39	Hugh Jackman, Keala Settle, Zac Efron...	The Greatest Show <i>Atlantic</i>	
46	46	Ed Sheeran	Perfect <i>Asylum</i>	
47	47	Post Malone	Better Now <i>Republic/Island</i>	
48	NEW	Dua Lipa	Swan Song <i>Warner Bros</i>	
49	49	Clean Bandit Ft Marina And The Diamonds & Luis Fonsi	Baby <i>Atlantic</i>	
50	NEW	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin <i>Atlantic</i>	

## OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Bring Me The Horizon	Amo	RCA
2	NEW	Toy	Happy In The Hollow	Tough Love
3	NEW	Blood Red Shoes	Get Tragic	Jazz Life
4	1	The Twilight Sad	It Won't Be Like This All The Time	Rock Action
5	3	Sharon Van Etten	Remind Me Tomorrow	Jagjaguwar
6	NEW	Buzzcocks	Love Bites	Domino
7	NEW	Buzzcocks	Another Music In A Different Kitchen	Domino
8	2	Steve Mason	About The Light	Double Six
9	5	Deerhunter	Why Hasn't Everything Already...	4AD
10	NEW	Rival Sons	Feral Roots	Atlantic
11	NEW	Nils Frahm	Encores 2	Erased Tapes
12	NEW	Steve Hackett	At The Edge Of Light	Inside Out
13	NEW	Rudimental	Toast To Our Differences	Asylum
14	NEW	Swervedriver	Future Ruins	Rock Action
15	NEW	Unkle	Psyence Fiction	Mo Wax
16	NEW	Earl Sweatshirt	Some Rap Songs	Columbia
17	NEW	Bruce Springsteen	Springsteen On Broadway	Columbia
18	15	Idles	Joy As An Act Of Resistance.	Partisan
19	4	The Delines	The Imperial	Decor
20	NEW	Joni Mitchell	Blue	Rhino

© Official Charts Company. All Rights Reserved.

## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	2	The Greatest Showman Reimagined	Atlantic	(Arvato)
3	3	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
4	NEW	Soul Classics	Crimson	(Sony DADC UK)
5	6	Trance Nation	Ministry Of Sound	(Sony DADC UK)
6	5	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	4	Mary Poppins Returns - OST	Walt Disney	(Sony DADC UK)
8	8	The Annual 2019	Ministry Of Sound	(Sony DADC UK)
9	9	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	11	100 Hits - Number 1's	100 Hits	(Sony DADC UK)
11	12	Throwback - 90s Dance	Ministry Of Sound	(Sony DADC UK)
12	17	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
13	18	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
14	14	Car Songs - The 70s	Crimson	(Sony DADC UK)
15	16	100 Hits - The Best 80s Album (2018)	100 Hits	(Sony DADC UK)
16	15	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
17	7	The Power Of Love - The Ultimate	The Ultimate Collection USM	(Sony DADC UK)
18	10	Car Songs - The Anthems	Crimson	(Sony DADC UK)
19	13	The Sound Of Musicals - The Ultimate	The Ultimate Collection USM	(Sony DADC UK)
20	RE	Love - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)

© Official Charts Company. All Rights Reserved.



INDIE SINGLES TOP 30



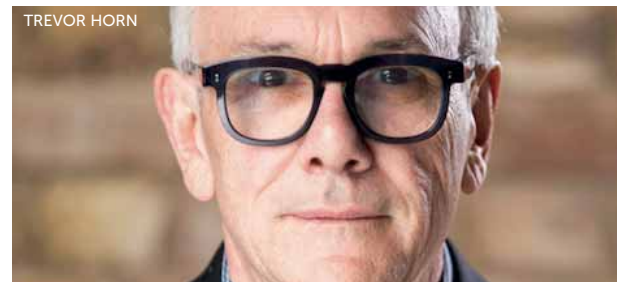
The UK's biggest independently released singles of the week, based on sales of downloads, CDs, vinyl and other physical formats and weighted audio streams.

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
2	4	Tyga Ft Offset Taste / Last Kings (Empire)
3	3	AJ Tracey Psych Out / AJ Tracey (ADA Arvato)
4	5	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
5	NEW	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
6	7	Xyng Bane Needed Time / Disturbing London (ADA Arvato)
7	6	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
8	2	Russ (Splash) Gun Lean / Russ Splash (Russ Splash)
9	8	Fisher Losing It / Good Company (ADA Arvato)
10	9	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
11	NEW	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
12	10	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
13	11	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
14	14	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
15	13	Adele Someone Like You / XL (PIAS Cinram)
16	12	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
17	16	Marshmello & Roddy Ricch Project Dreams / Joytime Collective (Tunecore)
18	19	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
19	18	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
20	17	D-Block Europe, Young Adz, Dirtbike LB & Lil Pino Nassty / D-Block Europe (Ditto)
21	NEW	Xxxtentacion Sauce / Members Only (Empire)
22	15	Xyng Bane Ft Fredo Problem / Disturbing London (ADA Arvato)
23	23	Tyga Swish / Last Kings (Empire)
24	21	Passenger Let Her Go / Nettwerk (ADA Arvato)
25	20	6ix9ine Ft Nicki Minaj &... Fefe / TenThousand Projects (Tenthousand Projects)
26	NEW	Blueface Thotiana / 5th Amendment Ent. (Entertainment One)
27	24	The White Stripes Seven Nation Army / XL (PIAS)
28	27	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
29	26	Adele When We Were Young / XL (PIAS Cinram)
30	25	The Plug Ft Nafe Smalz & M Huncho & Gunna Broken Homes / The Plug (Ditto)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Fisher Losing It / Good Company (Good Company)
2	17	Blueface Thotiana / 5th Amendment Ent. (5th Amendment Ent.)
3	2	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	3	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
5	6	Shy FX Ft Stamina MC & Lily Allen Roll The Dice / Culture (Culture)
6	4	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
7	5	Madison Beer Ft Offset Hurts Like Hell / Access (Kobalt Music Group)
8	9	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
9	8	Weiss Feel My Needs / Toolroom (Toolroom)
10	7	Mixtape Madness... Mad About Bars Xmas S3E1P2 / Mixtape Madness (Mixtape Madness)
11	11	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
12	10	Ambush Buzzworl Man Can't / Buzzworl Ent (Warner Music)
13	15	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
14	13	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
15	12	Peter Manos In My Head / Peter Manos (Peter Manos)
16	14	SL Summertime Santa / SL (SL)
17	16	Jorja Smith & Preditah On My Mind / FAMM (FAMM)
18	18	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
19	20	Michael Bibi Hanging Tree / Repopulate Mars (Repopulate Mars)
20	RE	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Trevor Horn Ft... Trevor Horn Reimagines the Eighties / BMG (ADA Arvato)
2	NEW	Inglorious Ride To Nowhere / Frontiers (The Orchard/Proper)
3	NEW	Blood Red Shoes Get Tragic / Jazz Life (ROM/Sony DADC UK)
4	6	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
5	NEW	Toy Happy In The Hollow / Tough Love (Cargo/Cinram)
6	NEW	Skunk Anansie 25 Live @25 / Boogoyamma (ROM/Sony DADC UK)
7	NEW	The Beat Ft Ranking Roger Public Confidential / DMF (ROM/Sony DADC UK)
8	NEW	Buzzcocks Another Music In A Different Kitchen / Domino (PIAS Cinram)
9	7	The Searchers Farewell Album – Greatest Hits & More / Sanctuary (ADA Arvato)
10	NEW	Walter Trout Survivor Blues / Provogue (ADA Arvato)
11	NEW	Buzzcocks Love Bites / Domino (PIAS Cinram)
12	NEW	Bethel Music Victory – Live / Bethel (Bethel)
13	2	The Twilight Sad It Won't Be Like This All The Time / Rock Action (PIAS Cinram)
14	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
15	1	Thunder Please Remain Seated / BMG (ADA Arvato)
16	3	Sharon Van Etten Remind Me Tomorrow / Jagjaguwar (PIAS Cinram)
17	15	Daniel O'Donnell Walkin' In The Moonlight / DMG TV (Sony DADC UK)
18	NEW	Paul Young The Singles Collection – 1982-1994 / Edsel (Sony DADC UK)
19	NEW	Sound Of The Sirens This Time / DMF (ROM/Sony DADC UK)
20	11	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
21	NEW	Neal Morse Band The Great Adventure / Metal Blade (The Orchard/Proper)
22	NEW	Ed Wynne Shimmer Into Nature / Kscope (Proper)
23	17	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
24	18	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)
25	4	Steve Mason About The Light / Double Six (PIAS Cinram)
26	8	Deerhunter Why Hasn't Everything Already Disappeared? / 4AD (PIAS Cinram)
27	NEW	Swervedriver Future Ruins / Rock Action (PIAS Cinram)
28	NEW	Gentleman's Dub Club Lost In Space / Easy Star (The Orchard/Proper)
29	NEW	Elvis Presley Love Songs / Not Now (Fat Cat Int)
30	24	Arctic Monkeys AM / Domino (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Blood Red Shoes Get Tragic / Jazz Life (Jazz Life)
2	NEW	Toy Happy In The Hollow / Tough Love (Tough Love)
3	NEW	Walter Trout Survivor Blues / Provogue (Mascot Label Group)
4	2	Gerry Cinnamon Erratic Cinematic / Little Runaway
5	NEW	Sound Of The Sirens This Time / DMF (DMF)
6	NEW	Neal Morse Band The Great Adventure / Metal Blade (Metal Blade)
7	NEW	Ed Wynne Shimmer Into Nature / Kscope (Snapper Music)
8	1	Deerhunter Why Hasn't Everything Already Disappeared? / 4AD (XL Beggars)
9	NEW	Swervedriver Future Ruins / Rock Action (Rock Action)
10	NEW	Gentleman's Dub Club Lost In Space / Easy Star (Easy Star)
11	NEW	Eric Dolphy Musical Prophet / Resonance (Resonance)
12	NEW	Mark Stewart + The Maffia Learning To Cope With Cowardice / Mute (Mute)
13	RE	Catrin Finch & Seckou Keita SOAR / Bendigedig (Bendigedig)
14	3	The Delines The Imperial / Decor (Decor)
15	NEW	William Tyler Goes West / Merge (Merge)
16	4	Alice Merton Mint / Paper Planes (Paper Planes)
17	NEW	Swindle No More Normal / Brownswood (Brownswood Recordings)
18	NEW	The Stairs Mexican R'n'B / Cherry Red (Cherry Red)
19	NEW	Keuning Prismism / Pretty Faithful (Thirty Tigers)
20	NEW	Fidlar Almost Free / Mom & Pop (Mom & Pop)

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



SAM SMITH

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	3	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	6,340	+28%	225	86.43	+1%
2	1	6	Mark Ronson Ft... Nothing Breaks Like A Heart Columbia	SME	7,689	+1%	242	86.41	-9%
3	3	4	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	4,952	+14%	231	71.51	-3%
4	5	2	Ava Max Sweet But Psycho Atlantic	WMG	5,992	+5%	205	60.47	+3%
5	NEW	25	Dua Lipa Swan Song Warner Bros	WMG	2,134	+1,580%	158	60.04	+1,088%
6	4	12	Jax Jones & Years & Years Play Polydor	UMG	4,723	-1%	212	52.99	-13%
7	6	54	Rita Ora Let You Love Me Atlantic	WMG	5,644	0%	218	50.97	+1%
8	8	56	James Arthur & Anne-Marie Rewrite The Stars Atlantic	WMG	5,592	-7%	229	50.85	+10%
9	7	33	Jess Glynne Thursday Atlantic	WMG	6,140	+4%	223	44.66	-5%
10	14	1	Ariana Grande 7 Rings Republic/Island	UMG	2,273	+68%	142	43.41	+24%
11	11	17	Freya Ridings Lost Without You Good Soldier	IND.	4,750	-3%	204	40.95	+1%
12	15	42	Calvin Harris & Sam Smith Promises Columbia	SME	3,706	+3%	208	37.83	+10%
13	10	71	Maroon 5 Ft Cardi B Girls Like You Interscope	UMG	4,204	+0%	171	37.67	-7%
14	9	14	Halsey Without Me Capitol	UMG	3,468	+6%	136	37.56	-17%
15	16		Lizzo Juice Atlantic	WMG	809	+365%	104	36.23	+17%
16	21	41	Anne-Marie 2002 Asylum	WMG	3,029	+8%	205	31.96	+14%
17	12	20	Westlife Hello My Love EMI	UMG	2,427	+17%	207	31.27	-17%
18	13		Pink A Million Dreams Atlantic	WMG	3,575	-14%	211	29.66	-21%
19	17	64	Zara Larsson Ruin My Life Black Butter/Epic/TEN	SME	3,227	+3%	165	28.55	-5%
20	24		James Arthur Empty Space Syco	SME	2,505	+5%	89	28.46	+7%
21	18	22	Ariana Grande Thank U, Next Republic	UMG	3,310	-9%	193	28.43	-2%
22	23	26	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	2,499	-3%	206	27.54	+3%
23	20	27	Ellie Goulding, Diplo & Swae Lee Close To Me Polydor/RCA	UMG	3,647	-7%	174	26.63	-8%
24	31		Jonas Blue, Liam Payne & Lennon Stella Polaroid Positiva	UMG	2,578	-1%	173	25.48	+10%
25	27	5	Post Malone Wow, Republic	UMG	793	+35%	85	25.38	+2%
26	NEW		Tom Walker Just You And I Relentless	SME	974	+55%	88	25.28	+592%
27	47		Jack Savoretti Candlelight BMG	IND.	622	+38%	81	24.83	+53%
28	22	57	Marshmello & Bastille Happier Positiva	UMG	2,665	-12%	174	24.77	-8%
29	30	63	Loud Luxury Ft Brando Body AATW	IND.	2,434	+3%	98	24.47	+1%
30	NEW	7	Mabel Don't Call Me Up Polydor	UMG	1,504	+126%	122	23.71	+114%
31	48	47	Catfish & The Bottlemen Longshot Island	UMG	300	+5%	72	23.29	+54%
32	29		Andy Burrows & Matt Haig Barcelona Fiction/Caroline	UMG	232	+89%	43	23.	-7%
33	32	46	Keala Settle & The Greatest... This Is Me Atlantic	WMG	2,188	-1%	206	22.89	+3%
34	25		Silk City & Dua Lipa Ft... Electricity Columbia/Warner Bros	SME/WMG*	2,559	-	139	22.13	-17%
35	36		Nina Nesbitt Colder Cooking Vinyl	IND.	713	+14%	102	21.9	+4%
36	19	29	Clean Bandit Ft Marina And The Diamonds... Baby Atlantic	WMG	2,554	-29%	202	21.48	-26%
37	34	28	George Ezra Shotgun Columbia	SME	2,027	+7%	227	20.1	-5%
38	35	21	George Ezra Hold My Girl Columbia	SME	3,057	-2%	217	19.27	-9%
39	37	48	Bring Me The Horizon Medicine RCA	SME	195	+2%	19	18.69	-3%
40	41	58	Yxng Bane Needed Time Disturbing London	IND.	260	-5%	13	18.37	-1%
41	44		Jess Glynne All I Am Atlantic	WMG	2,178	-6%	193	17.57	+5%
42	NEW	34	Little Mix Think About Us Syco	SME	712	-	85	16.5	-
43	46		Donae'O Ft Belly Chalice Island	UMG	65	-40%	8	16.2	-1%
44	50		The 1975 It's Not Living (If It's Not With You) Dirty Hit/Polydor	UMG	326	+7%	75	15.82	-6%
45	NEW	10	Lewis Capaldi Someone You Loved EMI	UMG	870	+39%	103	15.57	+178%
46	45		MK, Jonas Blue & Becky Hill Back & Forth Columbia	SME	1,212	-6%	84	15.46	-6%
47	RE	50	Benny Blanco, Halsey &... Eastside Interscope/Right Hand	UMG	1,358	-2%	95	15.37	+4%
48	NEW	19	Gesafellestein & The Weeknd Lost In The Fire Columbia	SME	774	+117%	86	15.16	+82%
49	42		Ariana Grande No Tears Left To Cry Republic/Island	UMG	1,328	-15%	163	15.09	-16%
50	NEW		Grimes Ft Hana We Appreciate Power 4AD	IND.	51	+24%	8	14.13	+163%

## UK TV AIRPLAY TOP 30

TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Ava Max Sweet But Psycho / Atlantic	WMG	565	+2%	12
2	11	Gesafellestein & The Weeknd Lost In The Fire / Columbia	SME	505	+38%	14
3	2	Jax Jones & Years & Years Play / Polydor	UMG	499	+3%	12
4	5	Post Malone Ft Swae Lee Sunflower / Republic	UMG	478	+1%	14
5	6	Mark Ronson Ft... Nothing Breaks Like A Heart / Columbia	SME	477	+2%	11
6	48	Ariana Grande 7 Rings / Republic/Island	UMG	469	+237%	14
7	9	Halsey Without Me / Capitol	UMG	453	+14%	10
8	4	Ariana Grande Thank U, Next / Republic	UMG	437	-9%	14
9	NEW	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	426	+433%	12
10	15	Mabel Don't Call Me Up / Polydor	UMG	426	+29%	12
11	7	Chris Brown Undecided / RCA	SME	417	-9%	13
12	8	Zara Larsson Ruin My Life / Black Butter/Epic/TEN	SME	409	-2%	10
13	3	Little Mix Ft... Woman Like Me / Cash Money/Republic/Syco	SME	397	-17%	12
14	12	Jess Glynne Thursday / Atlantic	WMG	390	+9%	11
15	13	Rita Ora Let You Love Me / Atlantic	WMG	368	+3%	11
16	14	Post Malone Wow / Republic	UMG	343	+2%	10
17	10	Calvin Harris & Sam Smith Promises / Columbia	SME	325	-17%	13
18	22	James Arthur & Anne-Marie Rewrite The Stars / Atlantic	WMG	302	+11%	10
19	26	Jonas Blue, Liam Payne & Lennon Stella Polaroid / Positiva	UMG	301	+14%	14
20	17	Khalid Better / Right Hand	SME	300	-4%	11
21	25	Ellie Goulding, Diplo & Swae Lee Close To Me / Polydor/RCA	UMG	297	+11%	11
22	18	Clean Bandit Ft Marina And... Baby / Atlantic	WMG	291	-3%	11
23	20	DJ Snake Ft Selena Gomez... Taki Taki / Interscope	UMG	290	+2%	11
24	19	Silk City & Dua Lipa... Electricity / Columbia/Warner Bros	SME/WMG*	283	-2%	13
25	24	The 1975 It's Not Living (If It's Not With You) / Dirty Hit/Polydor	UMG	265	-1%	9
26	28	Headie One Ft Dave 18Hunna / Relentless	SME	264	+3%	10
27	23	Cardi B Money / Atlantic	WMG	248	-8%	9
28	21	George Ezra Hold My Girl / Columbia	SME	246	-10%	11
29	29	Kodak Black Ft Travis Scott & Offset Zeze / Atlantic	WMG	245	-4%	13
30	33	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	237	+11%	12

# AIRPLAY ANALYSIS

■ BY ALAN JONES

**N**o.1 on the radio airplay chart for the last four weeks, **Mark Ronson's** Nothing Breaks Like A Heart (feat. Miley Cyrus) now dips to No.2, losing the closest battle on the chart in the 2010s by a 0.02% margin to **Sam Smith & Normani's** Dancing With A Stranger. Smith's fifth No.1 and Normani's first, Dancing With A Stranger saw plays jump 27.62% week-on-week from 4,968 to 6,340. Its audience was up just 1.43% from 85.21m to 86.43m – but that was enough to give it an audience of 20,000 more than Nothing Breaks Like A Heart's 86.41m.

Support for Smith & Normani was down marginally at BBC Radio 1 and Radio 2, with their joint contribution to its audience dipping from 48.40% to 44.70%. Its biggest growth area was on the Capital Network, whose 13 stations tallied 917 plays, up 14.77% from the

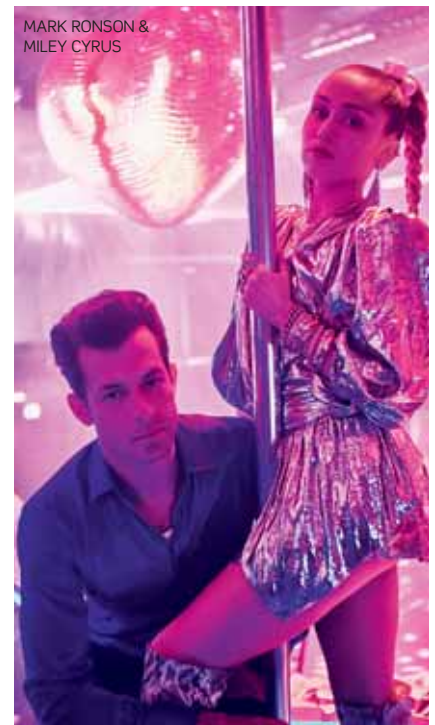
previous frame's 799. After three straight weeks at No.5, **Ava Max's** Sweet But Psycho climbs to No.4 while there are two new arrivals in the Top 10, with **Dua Lipa's** Swan Song catapulting 226-5, and **Ariana Grande's** 7 Rings climbing 14-10. Becoming Dua Lipa's sixth Top 10 radio airplay hit, Swan Song racked up 60.04m audience impressions from 2,134 plays on its first full week of availability. Meanwhile, 7 Rings becomes Grande's eighth Top 10 entry, propelled by a 67.75% jump in plays from 1,255 to 2,273, generating a 23.50% increase in audience.

Radio 1 has had the same No.1 with the same number of plays for the last three weeks, airing **Post Malone's** Wow 34 times in each period. Support for the track elsewhere is much less enthusiastic, and it has moved 26-27-25 on the radio airplay chart over the same timeframe.

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	11	Ava Max Sweet But Psycho	Atlantic	WMG	28,091	+8%	1,237	783.54m	+9%
2	2	9	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	26,781	+5%	1,339	636.83m	+6%
3	5	17	Panic! At The Disco High Hopes	Atlantic	WMG	14,864	+6%	968	499.48m	+7%
4	3	19	Dean Lewis Be Alright	Universal	UMG	12,324	-3%	773	454.37m	-5%
5	8	3	Calvin Harris & Rag'.. Giant	Columbia	SME	18,265	+31%	1,178	448.44m	+19%
6	4	24	Calvin Harris & Sam .. Promises	Sony Music	SME	19,286	-6%	1,307	444.07m	-5%
7	6	15	Lady Gaga & Bradley .. Shallow	Polydor	UMG	15,084	-3%	1,132	422.15m	-6%
8	7	18	Rita Ora Let You Love Me	Atlantic	WMG	18,873	-1%	1,029	416.27m	+3%
9	12	13	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	15,900	+3%	981	345.20m	+5%
10	16	9	Robin Schulz feat. E.. Speechless	Warner Music	WMG	11,465	+7%	699	336.02m	+10%
11	11	10	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	11,182	+4%	690	328.82m	-1%
12	9	21	Imagine Dragons Natural	Universal Music	UMG	8,915	-5%	624	327.21m	-12%
13	10	30	George Ezra Shotgun	Columbia	SME	10,840	-5%	1,077	310.27m	-14%
14	14	15	Lukas Graham Love Someone	Copenhagen Reco	UMG	8,301	+1%	601	308.61m	-4%
15	13	32	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	14,046	-3%	1,167	302.52m	-8%
16	15	20	Marshmello x Bastille Happier	Positiva	UMG	14,029	-7%	986	275.92m	-12%
17	24	3	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	14,759	+36%	983	273.82m	+30%
18	21	6	Dermot Kennedy Power Over Me	Island	UMG	6,901	+14%	490	260.86m	+11%
19	17	28	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	9,747	-3%	807	247.76m	-13%
20	18	11	Ariana Grande thank u, next	Island	UMG	12,949	-8%	924	247.39m	-10%
21	19	7	Alle Farben & ILIRA Fading	B1 Recordings	SME	6,576	+8%	377	245.22m	+2%
22	23	9	Halsey Without Me	Virgin EMI	UMG	12,273	+9%	782	235.79m	+5%
23	20	12	Jonas Blue feat. Lia.. Polaroid	Virgin EMI	UMG	10,351	-3%	725	217.87m	-8%
24	22	11	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	5,215	-2%	386	202.85m	-10%
25	25	14	Lost Frequencies fea.. Like I Love You	Armada/Disco:Wa	SME	5,671	0%	446	195.10m	-6%
26	26	21	LSD feat. Sia, Diplo.. Thunderclouds	Columbia	SME	6,833	-5%	603	191.26m	-2%
27	28	26	Loud Luxury feat. Br.. Body	Armada Music	Ind.	8,990	-1%	602	187.48m	+0%
28	29	16	DJ Snake, Selena Gom.. Taki Taki	Universal Music	UMG	6,481	-5%	561	176.01m	-2%
29	31	8	Angèle feat. Roméo E.. Tout Oublier	Angèle VL	UMG	3,468	+20%	169	162.06m	-4%
30	27	20	Silk City & Dua Lipa.. Electricity	Sony Music	SME/W	10,315	-8%	868	158.65m	-16%
31	30	5	Kygo feat. Sandro C.. Happy Now	Sony Music	SME	7,405	+0%	502	151.36m	-13%
32	33	35	Clean Bandit feat. D.. Solo	Warner Music	WMG/L	7,428	-3%	879	150.36m	-3%
33	45	2	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,078	+6%	157	148.05m	+14%
34	83	1	Imagine Dragons Bad Liar	Polydor	UMG	5,159	+50%	473	147.97m	+70%
35	47	3	Bigflo & Oli Plus Tard	Polydor	UMG	1,664	+8%	62	145.44m	+16%
36	34	45	David Guetta & Sia Flames	Parlophone	WMG	6,256	-2%	1,018	142.64m	-6%
37	38	31	Jonas Blue feat. Jac.. Rise	Virgin EMI	UMG	6,263	-1%	690	140.71m	-1%
38	32	3	Lena Thank You	Polydor	UMG	3,304	-5%	202	138.27m	-12%
39	35	5	Zara Larsson Ruin My Life	Black Butter	SME	9,453	0%	620	136.64m	-9%
40	1766	1	Dua Lipa Swan Song	Warner Bros Reco	WMG	4,629	+2,672%	544	134.58m	+1,664%
41	37	10	Mark Forster Einmal	SMD/Four Music	SME	3,422	-5%	207	132.56m	-9%
42	53	1	George Ezra Hold My Girl	Columbia	SME	6,645	+7%	595	129.88m	+16%
43	36	8	Pink A Million Dreams	Warner Music	WMG	7,457	-2%	521	128.39m	-13%
44	41	20	Zedd & Elley Duhé Happy Now	Polydor	UMG	4,057	-6%	408	126.92m	-5%
45	98	1	Ariana Grande 7 Rings	Universal Music	UMG	6,010	+128%	580	126.13m	+65%
46	48	3	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	9,684	-5%	624	125.90m	+2%
47	40	14	Shawn Mendes & Zedd Lost In Japan (Remix)	Virgin EMI	UMG	6,734	-6%	557	125.46m	-7%
48	43	9	Nico Santos Oh Hello	Virgin	UMG	3,318	+2%	212	123.22m	-6%
49	51	1	Alice Merton Why So Serious	Paper Plane Recor	Ind.	3,260	+9%	231	123.08m	+5%
50	44	16	Ofenbach feat. Benja.. Paradise	Warner Music	WMG	3,265	-8%	364	122.76m	-6%





# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Mabel Don't Call Me Up
3	Post Malone Wow
4	Ava Max Sweet But Psycho
5	Sam Smith & Normani Dancing with a Stranger
6	Calvin Harris & Rag N'Bone Man Giant
7	NSG Options
8	J Cole Middle Child
9	Lewis Capaldi Someone You Loved
10	Ariana Grande Thank U, Next
11	Halsey Without Me
12	Mark Ronson Nothing Breaks Like A Heart...
13	Post Malone & Swae Lee Sunflower
14	Chris Brown Undecided
15	Jax Jones & Years & Years Play
16	Headie One 18Hunna (feat. Dave)
17	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
18	Kehlani Nights Like This (feat. Ty Dolla \$ign)
19	Meek Mill Going Bad (feat. Drake)
20	Lady Gaga & Bradley Cooper Shallow

## UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists The Greatest Showman
2	Drake Scorpion
3	A Boogie Wit Da Hoodie Hoodie SZN
4	Bring Me The Horizon Amo
5	Mabel Ivy To Roses (Mixtape)
6	Future Future Hndrxx Presents...
7	Meek Mill Championships
8	George Ezra Staying At Tamara's
9	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
10	Post Malone Beerbongs & Bentleys
11	Ed Sheeran ÷ (Deluxe)
12	Travis Scott Astroworld
13	Various Artists Spider-Man: Into the ...
14	Lewis Capaldi Breach - EP
15	Ariana Grande Sweetener
16	Jess Glynne Always In Between (Deluxe)
17	6ix9ine Dummy Boy
18	The 1975 A Brief Inquiry Into...
19	Xxxtentacion ?
20	Yungen Project Purple

## US SONGS

TW	ARTIST/TITLE
1	J Cole Middle Child
2	Ariana Grande 7 Rings
3	Post Malone & Swae Lee Sunflower
4	Meek Mill Going Bad (feat. Drake)
5	Post Malone Wow
6	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
7	Lil Baby & Gunna Drip Too Hard
8	Travis Scott Sicko Mode
9	21 Savage A Lot
10	Blueface Thotiana
11	Future First Off (feat. Travis Scott)
12	Calboy Envy Me
13	Cardi B Money
14	Kodak Black Zeze (feat. Travis Scott & Offset)
15	YNW Melly Mixed Personalities (feat...)
16	Ariana Grande Thank U, Next
17	Ariana Grande 7 Rings
18	Future Crushed Up
19	Lil Baby Pure Cocaine
20	A Boogie Wit Da Hoodie Look Back At It

## US ALBUMS

TW	ARTIST/TITLE
1	Future Future Hndrxx Presents...
2	A Boogie Wit Da Hoodie Hoodie Szn
3	J Cole Middle Child - Single
4	YoungBoy Never Broke Again Realer
5	Boogie Everythings For Sale
6	Xxxtentacion Xxxtentacion Presents: Members...
7	Meek Mill Championships
8	21 Savage I Am > I Was
9	Ynw Melly We All Shine
10	Lil Baby Street Gossip
11	Kodak Black Dying To Live
12	Ariana Grande 7 Rings - Single
13	Bad Bunny X 100Pre
14	Various Artists Spider-Man...
15	Travis Scott Astroworld
16	Sada Baby Bartier Bounty
17	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
18	Weezer Weezer (Teal Album)
19	Lil Baby & Gunna Drip Harder
20	Drake Scorpion

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Urban Throwback Apple Music
3	Friday Feeling Apple Music
4	Acoustic Hits Apple Music
5	The A-List: Hip-Hop Apple Music
6	Feeling Happy Apple Music
7	Danc Nation Apple Music
8	Pure Throwback Apple Music
9	Pop Throwback Apple Music
10	Dance Throwback Apple Music
11	New Fire Apple Music
12	UK Rap Apple Music
13	The A-List: Dance Apple Music
14	Pure Party Apple Music
15	Future Hits Apple Music
16	Pure Workout Apple Music
17	Feeling Good Apple Music
18	Top 100: UK Apple Music
19	Mellow Days Apple Music
20	Best Of The Week Apple Music



TRAVIS SCOTT



THE 1975



ED SHEERAN



CARDI B



LADY GAGA & BRADLEY COOPER



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Sam Smith & Normani Dancing With A Stranger
2	Calvin Harris & Rag N'Bone Man Giant
3	Ariana Grande 7 Rings
4	Mark Ronson Nothing Breaks Like A Heart...
5	Ava Max Sweet But Psycho
6	Westlife Hello My Love
7	Lady Gaga & Bradley Cooper Shallow
8	Mabel Don't Call Me Up
9	Jax Jones & Years & Years Play
10	Post Malone Wow

## UK ALBUMS

TW	ARTIST/TITLE
1	Bring Me The Horizon Amo
2	Various Artists The Greatest Showman
3	Rudimental Toast To Our Differences (Deluxe)
4	Backstreet Boys DNA
5	Trevor Horn Trevor Horn Reimagines...
6	Various Artists Now That's What I Call Music! 101
7	Bethel Music Victory (Live)
8	Weezer Weezer (Teal Album)
9	Rival Sons Feral Roots
10	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack

## US SONGS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper Shallow
2	Ariana Grande 7 Rings
3	Post Malone & Swae Lee Sunflower
4	J Cole Middle Child
5	Halsey Without Me
6	Panic! At the Disco High Hopes
7	Post Malone Wow
8	Lauren Daigle You Say
9	Ava Max Sweet But Psycho
10	Ariana Grande Thank U, Next

## US ALBUMS

TW	ARTIST/TITLE
1	Weezer Weezer (Teal Album)
2	Backstreet Boys DNA
3	Bethel Music Victory (Live)
4	Bring Me The Horizon Amo
5	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
6	Various Artists The Greatest Showman
7	Julia Michaels Inner Monologue, Pt. 1 - EP
8	Rival Sons Feral Roots
9	Michael Franti & Spearhead Stay Human, Vol. 2
10	Queen Greatest Hits



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	J. Cole Middle Child
3	Post Malone Sunflower - Spider-Man: Into...
4	Post Malone Wow
5	Halsey Without Me
6	Ariana Grande Thank U, Next
7	Pedro Capó Calma - Remix
8	Ava Max Sweet But Psycho
9	Sam Smith Dancing With A Stranger...
10	DJ Snake Taki Taki (with Selena Gomez...)
11	Bad Bunny MIA (feat. Drake)
12	Lady Gaga Shallow
13	Panic! At The Disco High Hopes
14	Meek Mill Going Bad (feat. Drake)
15	Paulo Londra Adan Y Eva
16	Marshmello Happier
17	Anuel Aa Secreto
18	Travis Scott Sicko Mode
19	Kodak Black Zeze (feat. Travis Scott & Offset)
20	Khalid Saturday Nights

## EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ava Max Sweet But Psycho
3	Post Malone Wow
4	Halsey Without Me
5	Panic! At The Disco High Hopes
6	Capital Bra Prinzessa
7	Lady Gaga Shallow
8	Post Malone Sunflower - Spider-Man: Into...
9	Sam Smith Dancing With A Stranger...
10	Ariana Grande Thank U, Next
11	Mark Ronson Nothing Breaks Like A Heart...
12	J. Cole Middle Child
13	DJ Snake Taki Taki (with Selena Gomez...)
14	Calvin Harris Giant (with Rag'N'Bone Man)
15	Pedro Capó Calma - Remix
16	Marshmello Happier
17	Dean Lewis Be Alright
18	Mero Hobby Hobby
19	Bad Bunny MIA (feat. Drake)
20	Ellie Goulding Close To Me (with Diplo) ...

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ava Max Sweet But Psycho
3	Post Malone Wow
4	Sam Smith Dancing With A Stranger ...
5	Post Malone Sunflower - Spider-Man...
6	J. Cole Middle Child
7	Halsey Without Me
8	Calvin Harris Giant (with Rag'N'Bone Man)
9	Ariana Grande Thank U, Next
10	Mabel Don't Call Me Up
11	Mark Ronson Nothing Breaks Like A Heart...
12	NSG Options
13	Lewis Capaldi Someone You Loved
14	Travis Scott Sicko Mode
15	Meek Mill Going Bad (feat. Drake)
16	Jax Jones Play
17	Kodak Black Zeze (feat. Travis Scott &...)
18	Lady Gaga Shallow
19	Zara Larsson Ruin My Life
20	Benny Blanco Eastside (with Halsey...)

## FRANCE

TW	ARTIST/TITLE
1	Booba PGP
2	Heuss L'enfoiré Khapta
3	Ariana Grande 7 Rings
4	Bramsito Sale Mood
5	Maes Madrina
6	Lomepal 1000°C
7	Eva On Fleek
8	Kaaris Cigarette
9	Angèle Tout Oublier
10	Heuss L'enfoiré Les Méchants
11	Heuss L'enfoiré George Moula
12	Kaaris Aieaieouille
13	Lomepal Trop Beau
14	Kaaris Chien De La Casse
15	Heuss L'enfoiré L'enfoiré
16	Heuss L'enfoiré Benda
17	Kaaris Gun Salute
18	Kaaris Débrouillard
19	Ava Max Sweet But Psycho
20	Lady Gaga Shallow

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Prinzessa
2	Mero Hobby Hobby
3	Ariana Grande 7 Rings
4	Capital Bra Benzema
5	Shirin David Orbit
6	Shindy Dodi
7	Ava Max Sweet But Psycho
8	Fero47 Jaja
9	Mero Baller Los
10	Gringo Dschinni
11	Azet Wenn Die Sonne Untergeht
12	Kontra K Warnung
13	Nimo Roadrunner
14	Halsey Without Me
15	LX HaifischNikez Allstars
16	Farid Bang #Niemalsantauschen
17	Sido Tausend Tattoos
18	Panic! At The Disco High Hopes
19	KitschKrieg Standard (feat. Trettmann...)
20	Post Malone Wow



SAM SMITH



AVA MAX



BENNY BLANCO



MABEL



MARSHMELLO

## NETHERLANDS

TW	ARTIST/TITLE
1	Frenna Viraal
2	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzye)
3	Bizzye Drup
4	Ariana Grande 7 Rings
5	Davina Michelle Duurt Te Lang
6	Ava Max Sweet But Psycho
7	Panic! At The Disco High Hopes
8	The Blockparty Huts
9	Nielson Ijskoud
10	3robi Wazabi

## NORWAY

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Post Malone Wow
3	Lady Gaga Shallow
4	Alan Walker Lost Control
5	Ava Max Sweet But Psycho
6	Halsey Without Me
7	Sam Smith Dancing With A Stranger...
8	Alec Benjamin Let Me Down Slowly
9	Ruben Lay By Me
10	Alan Walker Diamond Heart

## SPAIN

TW	ARTIST/TITLE
1	Anuel Aa Secreto
2	Ozuna Baila Baila Baila
3	Paulo Londra Adan Y Eva
4	Pedro Capó Calma - Remix
5	Bad Bunny Ni Bien Ni Mal
6	Daddy Yankee Adictiva
7	Anuel Aa Amanece
8	6ix9ine Mala (feat. Anuel Aa)
9	Lola Indigo Mujer Bruja
10	Anuel Aa Ella Quiere Beber - Remix

## SWEDEN

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ant Wan Kall
3	Lady Gaga Shallow
4	Victor Leksell Allt För Mig
5	Post Malone Wow
6	Panic! At The Disco High Hopes
7	Einar Katten I Trakten
8	Post Malone Sunflower - Spider-Man...
9	Jireel Alla Mina
10	Ava Max Sweet But Psycho

## UNITED STATES

TW	ARTIST/TITLE
1	J. Cole Middle Child
2	Ariana Grande 7 Rings
3	Post Malone Sunflower - Spider-Man
4	Post Malone Wow
5	Jail Boo Chicken
6	Jail Boo Gema
7	Meek Mill Going Bad (feat. Drake)
8	Jail Boo Hooker
9	Jail Boo Nature Nat
10	Lil Baby Drip Too Hard (Lil Baby...)

## WORLDWIDE

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Pedro Capó ft. Farruko Calma (Remix)
3	Ariana Grande 7 Rings
4	Maroon 5 ft. Cardi B Girls Like You
5	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
6	Post Malone ft. Swae Lee Sunflower
7	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
8	Karol G ft. Anuel AA Culpables
9	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
11	Sebastián Yatra ft. Reik Un An
12	Luis Fonsi ft. Daddy Yankee Despacito
13	Gabriel Diniz Jenifer
14	Becky G ft. Natti Natasha Sin Pijama
15	Tyga ft. Offset Taste
16	Maluma, Becky G, Anitta Mala Mia (Remix Lyric Video)
17	City Girls ft. Cardi B Twerk
18	Sam Smith ft. Normani Dancing With A Stranger (Audio)
19	Lil Wayne ft. Xxxtentacion Don't Cry
20	Los Ángeles Azules ft. Natalia Lafourcade Nunca Es Suficiente

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Maroon 5 ft. Cardi B Girls Like You
3	Post Malone ft. Swae Lee Sunflower
4	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
5	George Ezra Shotgun (Lyric)
6	Sam Smith ft. Normani Dancing With A Stranger (Audio)
7	Mabel Don't Call Me Up
8	Calvin Harris ft. Rag'N'Bone Man Giant
9	Little Mix ft. Nicki Minaj Woman Like Me
10	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
11	Tyga ft. Offset Taste
12	Ariana Grande Thank U, Next
13	Jonas Blue ft. Liam Payne, Lennon Stella Polaroid
14	Travis Scott ft. Drake Sicko Mode
15	Khalid Better
16	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
17	Halsey Without Me
18	City Girls ft. Cardi B Twerk
19	Gesafelstein & The Weeknd Lost In The Fire
20	Calum Scott No Matter What

## UNITED STATES

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	Ariana Grande 7 Rings
3	City Girls ft. Cardi B Twerk
4	Maroon 5 ft. Cardi B Girls Like You
5	Tyga ft. Offset Taste
6	Lil Wayne ft. Xxxtentacion Don't Cry
7	Anuel AA ft Karol G Secreto
8	Travis Scott ft. Drake Sicko Mode
9	Lil Baby x Gunna Drip Too Hard (Audio)
10	Sheek Wes Mo Bamba
11	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
12	Ariana Grande Thank U, Next
13	Khalid Better
14	Karol G ft. Anuel AA Culpables
15	Luke Combs Beautiful Crazy
16	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
17	Ella Mai Boo'd Up
18	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
19	Los Ángeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
20	Pedro Capó ft. Farruko Calma (Remix - Official Video)

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Mabel Don't Call Me Up
2	Calum Scott No Matter What
3	Tom Walker Just You And I
4	Jax Jones ft. Years & Years Play (Visualiser)
5	Stefflon Don ft. Tory Lanez Senseless Remix
6	Ella Mai Shot Clock
7	Dodie Monster
8	Koffee Toast
9	Casanova Ft. Tory Lanez & Davido 2:00 AM
10	Kizz Daniel ft. Davido One Ticket
11	Lewis Capaldi Someone You Loved
12	Skibii ft. Reekado Banks Sensima
13	Dalton Harris ft. James Arthur Power Of Love (Audio)
14	Sigrid Don't Feel Like Crying
15	Jorja Smith The One
16	Sam Fender That Sound
17	Samm Henshaw ft. Earthgang Church (Lyric Video)
18	Tom Grennan Run In The Rain
19	Sasha Sloan Older
20	Koffee Throne



ARIANA GRANDE



KHALID



POST MALONE



SIGRID

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Maes ft. Booba Madrina
3	Bramsito ft. Booba Sale Mood
4	Kendji Girac Tiago
5	Bigflo & Oli ft. Soprano, Black M C'est Que Du Rap
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	DJ Snake ft. Selena Gomez... Taki Taki
8	Ariana Grande 7 Rings
9	Kaaris AieAieOuille
10	Eva Mood

## GERMANY

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Fero47 Jaja
3	Maroon 5 ft. Cardi B Girls Like You
4	DJ Snake ft. Selena Gomez... Taki Taki
5	LEA, Cyril Immer Wenn Wir Uns ...
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	Kerstin Ott Regenbogenfarben
8	Michelle & Matthias Reim Nicht Verdient
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Roland Kaiser ft. Maite Kelly Warum Hast Du Nicht Nein

## AUSTRALIA

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Post Malone ft. Swae Lee Sunflower
3	Maroon 5 ft. Cardi B Girls Like You
4	George Ezra Shotgun (Lyric)
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
6	Ariana Grande Thank U, Next
7	Travis Scott ft. Drake Sicko Mode
8	Tyga ft. Offset Taste
9	Khalid Better
10	Sam Smith ft. Normani Dancing With A Stranger

## SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Lola Indigo Fuerte
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
5	Aitana Vas A Quedarte
6	Rosalía De Aquí No Sales...
7	Juanes ft. Lalo Ebratt La Plata
8	Karol G ft. Anuel AA Culpables
9	C Tangana, Alizzz ft. MC Bin... Pa' Llamar Tu Atención
10	C Tangana ft. Becky G Booty

## NETHERLANDS

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Maroon 5 ft. Cardi B Girls Like You
4	Suzan & Freek Als Het Avond Is
5	DJ Snake ft. Selena Gomez... Taki Taki
6	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Post Malone ft. Swae Lee Sunflower
9	Ariana Grande Thank U, Next
10	Dean Lewis Be Alright

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	8	Jay Pryor Make Luv / Positiva
2	2	4	Adelphi Music Factory Javelin (Calling Out Your Name) / Weapons
3	3	5	Jax Jones And Years & Years Play / Polydor
4	18	3	Joel Corry Ft Hayley May Fallen / Perfect Havoc
5	20	4	Blinkie Take Control / ZTE
6	39	2	Galantis Emoji / Atlantic
7	23	3	Kova Ft Tall Children Finally / Duo-Tone
8	10	6	Shiba San & Tim Baresko All I Need / DTFD
9	19	3	Roger That How Does It Feel / Cr2
10	13	6	Sonny Fodera Ft Shannon Saunders To Love / Defected
11	24	4	NSM Ft Matt Rosa Drop The Molly / SD JEM
12	16	4	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
13	17	5	Martin Jensen x Bjornskov Somebody I'm Not / 3 Beat
14	21	10	Sneaky Sound System Can't Help The Way That I Feel / Cr2
15	NEW	1	Rosemary Quaye Crazy 4 U / Big Mix Up
16	22	3	Just Kiddin Come Together / XVII MG
17	32	2	Calvin Harris & Rag'N'Bone Man Giant / Columbia
18	25	2	Bantu & Jonas Blue Ft... Roll With Me / Blue Future/Virgin
19	11	7	CamelPhat x Cristoph Ft Jem Cooke Breathe / Pryda
20	30	2	Kara Marni Move / Access
21	35	2	Seeb x Bastille Grip / Virgin
22	27	2	Camden Cox Not The One / Frtyfve
23	NEW	1	MaWayy Blame / Hit Tunez
24	34	2	ManyFew Still In Love / AWAL/Kobalt
25	RE	2	Sub Focus X Dimension Desire / EMI
26	1	5	DJ SKT Lipstick & Perfume / Big Beat
27	NEW	1	B Young Juice / Pitched Up/Columbia
28	NEW	1	Various 100th Celebration / Bmkltsch
29	38	2	Cheryl Love Made Me Do It / 3 Beat
30	5	4	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	9	7	Jay Pryor Make Luv / Positiva
2	11	3	Olly Murs Excuses / RCA
3	8	3	Seeb x Bastille Grip / Virgin
4	17	3	JBaby Home / Neverdie/Freaktone
5	14	3	JRaffe California / NHMM
6	10	4	Backstreet Boys Chances / RCA
7	24	2	Fleur East Favourite Thing / Hunter
8	13	6	Jax Jones And Years & Years Play / Polydor
9	NEW	1	Galantis Emoji / Atlantic
10	15	4	Luis Fonsi & Ozuna Impossible / Polydor
11	18	3	Nile Rodgers & Chic Ft Lunchmoney Lewis Do You Wanna Party / EMI
12	16	4	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
13	NEW	1	Calvin Harris & Rag'N'Bone Man Giant / Columbia
14	23	3	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / ZTE
15	2	6	Ava Max Sweet But Psycho / Atlantic
16	1	6	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia
17	NEW	1	Four Of Diamonds Blind / Virgin
18	22	2	Bbantu & Jonas Blue Ft... Roll With Me / Blue Future/Virgin
19	29	2	Jay Jay Vs. Beat Scoundrels Kiss Kiss / Sonic Boom
20	26	2	Notd x Felix Jaehn Ft... So Close / Polydor
21	NEW	1	Static & Ben El Broke Ass Millionaire / Caroline
22	19	3	Major Lazer Ft Tove Lo Blow That Smoke / Because
23	NEW	1	Thomas Passon Los / TP
24	3	3	Clean Bandit Ft Marina & Luis Fonsi Baby / Atlantic
25	NEW	1	Linah London We Need A Change / Pison Contents
26	NEW	1	John Gibbons Ft... A Spaceman Came Travelling / Good Soldier
27	NEW	1	Alan Walker Different World / Relentless
28	NEW	1	Stylo G x The FaNaTix Ft...el Touch Down / 3 Beat
29	NEW	1	Jagmac Right Back With You / Unites Ent.
30	30	2	Alle Farben & Ilira Fading / Insanity

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / ZTE/Warner Bros
2	1	4	Stylo G x The FaNaTix Ft Nicki Minaj & Vybz Kartel Touch Down / 3 Beat
3	9	3	Headie One Ft Dave 18Hunna / Relentless
4	3	4	Travis Scott Sicko Mode / Epic
5	8	3	MoStack Teach You Gangsta / Virgin
6	10	3	Nicki Minaj Ft Lil Wayne Good Form / Cash Money/Republic
7	5	5	CLiQ Ft Ms. Banks & Alka Anything I Do / Columbia
8	NEW	1	Russ Gun Lean / Virgin
9	7	6	Kyla Eyes / EMI
10	6	6	Kodie Shane Don't Worry Bout It / Ministry Of Sound/Epic
11	15	4	Gashi Ft Giggs No Face No Case / Ministry Of Sound/Epic
12	NEW	1	Chris Brown Undecided / RCA
13	13	4	Nile Rodgers & Chic Ft Lunchmoney Lewis Do You Wanna Party / EMI
14	16	3	Bravo Ft Sharlene, Catalyna & Byanda Dominatrix / Astralwerks
15	NEW	1	Mabel Don't Call Me Up / Polydor
16	4	5	GRM pts...Ft Hardy Caprio, Skrapz, Blade Brown Green Light / GRM
17	11	4	Francis Groove Ft Ama I Swear / Glagla
18	NEW	1	Jay1 Becky / GRM
19	NEW	1	Saweezie Pissed / Warner Bros
20	NEW	1	City Girls Twerk / Capitol

## It's double chart glory for Jay Pryor

### ANALYSIS

BY ALAN JONES

Seven weeks after Dublin DJ Jay Pryor's Make Luv peaked at No.2 on the Upfront club chart and topped the Commercial Pop club chart, it simultaneously dashes to the top of both lists.

A remake of Room 5's 2003 smash, which featured a sampled vocal from Oliver Cheatham, it was originally serviced only in its VIP Mix, but additional mixes from Illyus & Barrientos, Crush Club and Redfield boosted it to the top of the charts this week, to the undoubted chagrin of Olly Murs, whose Excuses is only a little behind on the Commercial Pop club chart, and Adelphi Music Factory, whose Javelin (Calling Out Your Name) is Upfront runner-up for the second week in a row.

An energetic party anthem that fuses hip-hop, reggae and electronic dance music, Diztortion's Pull Up moves to No.1 on the Urban club chart. It is the second No.1 for the Dutch-born, UK-based DJ, producer, songwriter and rapper, following Redemption, a collaboration with Sigma and Jacob



Banks that topped the Urban chart in October 2015.

Pull Up is actually a triple-handed effort, on which Lethal Bizzle and Maleek Berry share top-billing. It is the fourth No.1 for Lethal Bizzle and the third No.1 for Berry.

Diztortion & Lethal Bizzle first shared an Urban club chart hit in 2015 when they reached No.7 with Fester Skank, which was also a major OCC hit, reaching No.11 on the singles chart, and selling upwards of 130,000 copies.

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Bonobo Ibrik
2	Anton Powers & Redondo Make Your Move
3	Angie Stone & KDA The Human Stone
4	Illyus & Barrientos Shout
5	DVRX Jambo Jumbo
6	Crush Club Trust
7	Infinity Ink Ft Yasmin Rushing Back
8	1991 Guiding Light
9	Kinobe Excess
10	Culture Shock Take Control
11	Huxley Freekon
12	Josh Parkinson Alternate
13	Joe Stone Bug A Boo
14	Franky Wah Get Me High
15	Gotsome Everybody Know Now
16	Solaro Tango Wango
17	Gorgon City Lick Shot
18	Catz 'N Dogz New Love
19	Shift K3Y Rhythm Of The Drum
20	Todd Edwards You're Sorry

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



## Senior Day-to-Day Manager

You will have at least three years' experience in a similar role or directly comparable and relevant experience in an alternative area of the music industry working with global superstar artists and a comprehensive understanding of artist campaigns. You are a strong and highly organised individual who is able to work in a fast-paced and demanding environment. You have a positive and energetic problem-solving attitude. You are someone who from experience knows when to take charge and when to stand back. TAP Management is an equal opportunities employer. Please send your CV to [jobs@tapmgmt.com](mailto:jobs@tapmgmt.com)

[www.musicweek.com/jobs/read/senior-day-to-day-manager](http://www.musicweek.com/jobs/read/senior-day-to-day-manager)



## Account Manager

Key Production is a leading manufacturing services company offering end to end manufacturing solutions in vinyl, CD, DVD, print and packaging. Working with major and independent record labels, as well as individual artists, in music, media and corporate sectors since 1990. With offices in London and Brighton, The Account Manager will be part of the Planning Team that oversees the manufacture of vinyl, CD, and DVD releases, the role will be to complete projects and tasks covering printing, pressing and packing, from receipt of artwork through to delivery of the finished product.

[www.musicweek.com/jobs/read/account-manager](http://www.musicweek.com/jobs/read/account-manager)



## Senior Events Manager - Music/Not-for-profit

Exciting and unique opportunity for a Senior Events Manager to join a small, busy and sociable team within a not-for-profit music organisation! You will be working very closely with the existing Events Manager to initiate, plan and deliver the company's portfolio of events. The events team is very active throughout the year and runs a variety of events - from their annual awards show to conferences and networking events. You will be working within a close-knit and dedicated team with the opportunity to build your knowledge and network. Based out of their offices in Central London, the work space is incredibly inspiring and exciting and would suit an enthusiastic self-starter with a diligent work ethic.

[www.musicweek.com/jobs/read/senior-events-manager-music-not-for-profit](http://www.musicweek.com/jobs/read/senior-events-manager-music-not-for-profit)



## Digital Matching Assistant

We are seeking an accurate candidate with strong work ethic, total attention to detail and the ability to work at a sustained high level of performance to join the Documentation & Distribution Department in the London office of a Collective Management Organisation.

The successful candidate will be part of a wider team working on a core business function of global digital licensing.

[www.musicweek.com/jobs/read/digital-matching-assistant](http://www.musicweek.com/jobs/read/digital-matching-assistant)



## Marketing Manager (Urban)

We are looking for a passionate Marketing Manager to join our growing in-house label and label services team. Based in London and reporting to the Head of Artist Services, this role is tasked with creating, delivering and implementing marketing and promotional campaigns for a broad roster of artists, with a focus on urban music. Working autonomously and as part of the label team the Marketing Manager is in charge of driving campaigns through to completion.

[www.musicweek.com/jobs/read/marketing-manager-urban](http://www.musicweek.com/jobs/read/marketing-manager-urban)



# THAT WAS THE Music Week THAT WAS

This week 10 years ago...



**(DIGITAL) RADIO GA GA**  
 The latest RAJAR survey revealed that digital broadcasting was gathering pace in the UK. Listening hours were up 10% year-on-year with almost a third of the UK's population now listening digitally, while younger listeners were increasingly turning to mobile phones to tune in. Kids on their phones all day, imagine that!

**TOP STORY**  
**RETAIL STRIKES BACK**  
 The UK's beleaguered physical music retail sector was thrown a lifeline with a well-known company back in business and Sainsbury's boasting massive sales increases. After months of gloom, Music Box Leisure, part of the MBL group, resurrected distributor Windsong International, which went into administration alongside sister firm Pinnacle in December. What chance a similar reprieve for HMV, a decade on?

**GET THE MESSAGE**  
 The Music Managers Forum was gearing up for radical change under new chairman Brian Message. "Our industry has been going through massive transition and some people have different ideas," said Message, who succeeded legendary Big Life Group CEO Jazz Summers in the role. Ten years later, it is still going strong.

**Also inside...** Island Records founder **Chris Blackwell** led tributes to **John Martyn** following the folk legend's death aged 60... **Bob Shennan** was announced as the new controller of **BBC Radio 2** and **Radio 6 Music**... **Napster** relaunched its subscription service in the UK with a new web-based model... **Spotify** was forced to pull certain content over territorial licensing concerns... **Sony Ericsson** was looking for partners in the UK for its PlayNow Plus unlimited download service... **Lily Allen**'s *The Fear* took No. 1 in the singles chart... **Bruce Springsteen**'s *Working On A Dream* was the No.1 album...

# THE AFTER SHOW

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

**THIS WEEK:** **Joyce Smyth**, manager, **The Rolling Stones**

■ INTERVIEW: JAMES HANLEY

Joyce Smyth was **The Rolling Stones'** lawyer before taking over as manager ahead of the group's 50th anniversary. Here, the 2018 **Music Week Women In Music Businesswoman Of The Year** reveals all about life in charge of the world's greatest rock'n'roll band...

**The best thing about managing The Rolling Stones is...**

"The sheer variety and the ability to mix with people who are at the very top of their game in all sorts of areas – merchandising, design, staging – everybody is at the top of their game and that is remarkable. You realise that we are this one team all playing our various parts to keep the whole thing going."

**I was a frustrated performer in my youth...**

"I read law at Cambridge, where I met my husband, and I enjoyed the people aspect, so I knew that pure corporate law wouldn't be for me. I always had this weird thought, 'Wouldn't it be great to somehow combine the frustrated performer bit with the legal bit?' It's been such a slow burner. At the kitchen table at home my mum and dad probably thought, 'Ooh gosh, The Rolling Stones, aren't they a bit risqué?' But no, truly, four brilliant gents!"

**I am in contact with Mick Jagger daily...**

"And most of the others two or three times a week. It is my job to look for new opportunities. That's not to say that Mick and indeed the others aren't, but obviously they are busy and it is my job to be looking at new proposals and trying to garner which of them might be interesting. I get them in, weed out what I think won't ever fly, then I take it to the band to talk through it."

**The Stones is a democracy...**

"You've got four very strong characters and everybody must have their say. I know there may be a perception outside that that is not quite how it operates, but it really is. They are four people with highly intelligent brains and a huge range of experiences and sometimes they look at things slightly differently, so you have to ensure that everybody has been consulted and everybody understands and puts their views on the table. Sometimes you need to turn things around very quickly but on the whole, touch wood, it's jolly along very nicely."

**The decision on when to tour...**

"First and foremost, must come from them. We tend



*Joy-ce to the world:* Joyce Smyth holds court at last year's Women In Music Awards

PHOTO: Paul Harris

*"My mum and dad probably thought, 'Ooh gosh, The Rolling Stones, aren't they a bit risqué?'"*

to find that, somewhere towards the end of a tour leg, I broach the idea of where else might be interesting to go. What might tempt them to want to do it? There is no point just saying, 'Hello, would you want to do another 14 shows?' It's like, 'Where and why?' So let's try and think what might be interesting for them and what keeps it alive and fresh. Then I go away and work on that, talk to the promoters and think, 'Can we make this happen?'

**I constantly need to think about...**

"The [Stones'] tongue and lip logo. I saw in *The Independent* it had been voted the most iconic logo, how amazing is that? You'd be amazed at the number of really young people, almost pre-teens, who wear a T-shirt with it on. They may not be totally aware what it is, but they just love the logo and it's rather special, you can do so much with that. Personally I'd like a lipstick with it on but we haven't quite got to that yet..."

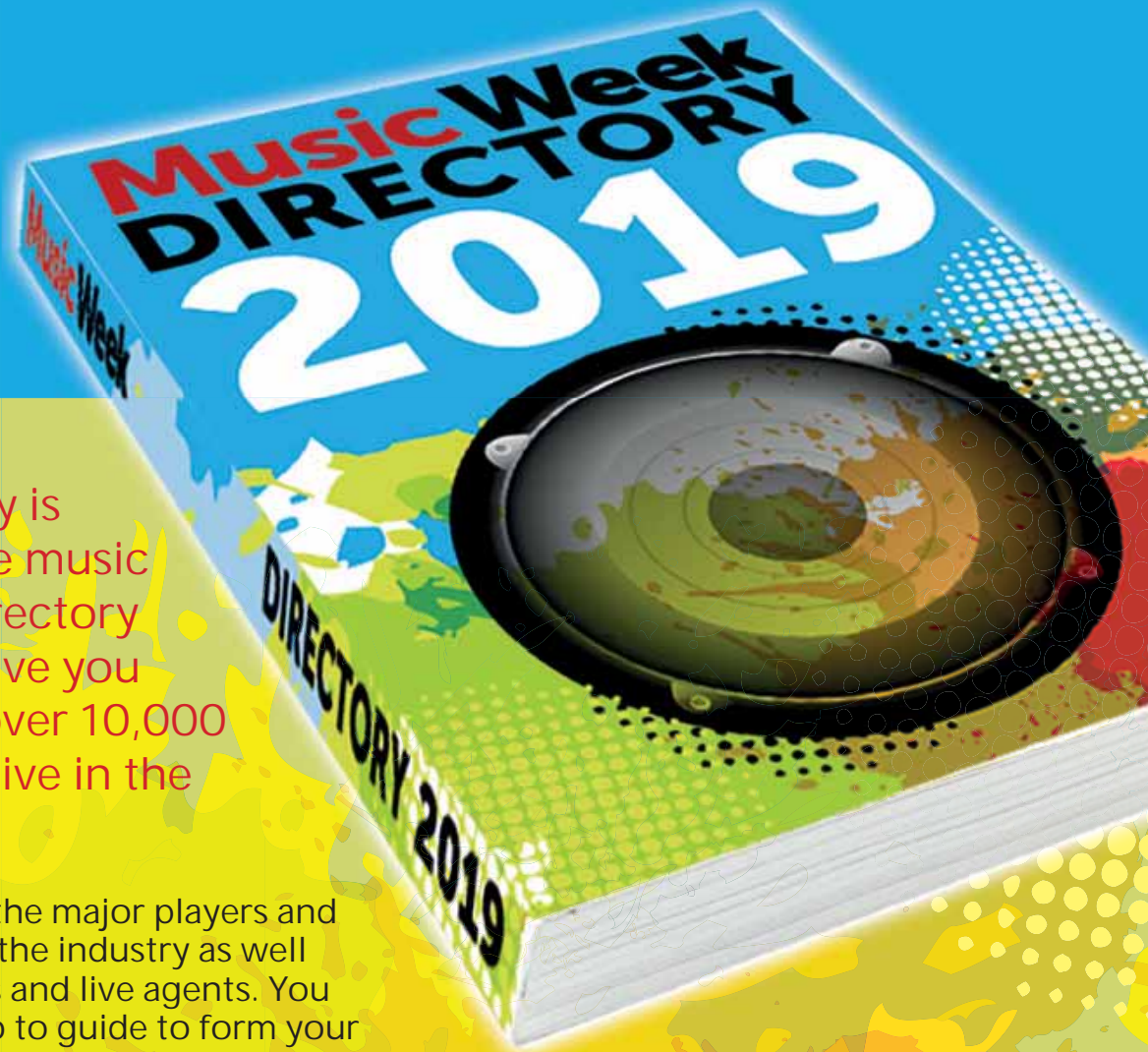
# Music Week DIRECTORY

THE COMPLETE WHO'S WHO  
OF THE MUSIC INDUSTRY

BUY YOUR  
COPY NOW  
FOR JUST  
£50

The Music Week Directory is the respected voice of the music industry. This valuable directory is updated each year to give you detailed information on over 10,000 professionals who are active in the UK music business.

For just £50 you can discover all the major players and innovative independent labels in the industry as well as the key publishers, distributors and live agents. You can also use your copy as your go to guide to form your business strategy and make important decisions.



## BUY YOUR COPY NOW

Call: 0208 955 7020, email: [rachael.hampton@futurenet.com](mailto:rachael.hampton@futurenet.com)



BRITs WEEK 2019

Together with



- P R E S E N T -

Join us to support children affected by war

**IDLES**

Monday 11 February  
100 CLUB

**YOU ME AT SIX**

Monday 11 February  
SCALA

**CHRIS DIFFORD**  
songwriting masterclass

Tuesday 12 February  
BRIT School



Tuesday 12 February  
100 CLUB

**NICK MULVEY**

Wednesday 13 February  
WILTON'S MUSIC HALL

**enter:  
shikari**

Wednesday 13 February  
THE DOME

**FRANK TURNER**



(DJ SET)  
PLUS LIVE MUSIC  
FROM XTRA MILE ACTS

Friday 15 February  
OMEARA

**MABEL**

Sunday 17 February  
BUSH HALL

**JAKE  
BUGG**  
JADE BIRD

Monday 18 February  
OMEARA



Monday 18 February  
XOYO

**THE 1975**

Monday 18 February  
THE GARAGE

**JESS GLYNNE**

Monday 18 February  
O2 SHEPHERD'S BUSH EMPIRE

**BRING ME  
THE HORIZON**

Tuesday 19 February  
THE DOME

**ANNE ♥ MARIE TOM ODELL**

Tuesday 19 February  
OMEARA

Friday 22 February  
OMEARA

Make sure you're there by going to  
**BritsWeekWarChild.co.uk**

**DONATE £5 FOR A CHANCE TO BE THERE**

All proceeds  
help War Child's  
work with children  
affected by war



Entry costs £3.00. War Child (Reg Charity Number 1071659). Every penny goes to War Child. See [britsweekwarchild.co.uk](http://britsweekwarchild.co.uk) for T&Cs. Prize draw opens on Monday 14th January at 11.00am and closes on 4th February at 23.59. Postal entry also available by postcard to War Child Studio 320, 53-79 Highgate Road, London, NWS 7TL.