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*"You can't  
lump me into  
anyone's corner"*

# MAREN MORRIS

★ FACE TO FACE WITH COUNTRY'S NEXT CROSSOVER SUPERSTAR ★

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Welcome to  
**the music week...**

**In a tight Spot**



**There's nothing** like a good, old-fashioned music business power struggle – and, despite the digital bells and whistles, that's exactly what the spat in India between Spotify and Warner Music Group is.

The bust-up – over whether Spotify is entitled to a statutory licence to Warner/Chappell repertoire, rather than needing a direct one – has seen the rhetoric ramped up to 11, with the streaming service accusing Warner of “abusive behaviour” and the major, in turn, branding their comments “appalling”.

No one comes out of this particularly well, but not even the biggest slanging match can hide the fact that this is not ultimately about the Indian market – which has so many idiosyncrasies neither Spotify nor Warner could claim to be one of the biggest players in the field.

No, this is about Spotify's modus operandi. The DSP went ahead and launched in India anyway, at the princely sum of £1.27 per month, at a time when the majors are looking to get average revenue per user moving upwards, not downwards.

Now Spotify is a public company, a successful India launch is crucial to their stated ambitions of growing subscribers. Timing was also crucial, with YouTube Music set to debut on the sub-continent soon, and already boasting a huge audience for its free platform.

But Spotify's contracts with the majors are also up for renewal. It's still hugely important to the music business, but it's no longer the only game in town, so such a public disagreement with one of its biggest suppliers is a high stakes gambit to say the least. With a market cap currently hovering around the £20 billion mark, Spotify can no longer credibly play the impoverished start-up. Yet nor is it sufficiently dominant globally to throw its weight around.

Instead, with increased competition, demanding shareholders and a resurgent record biz to deal with, Spotify is under pressure like never before. How it handles that will be crucial. For everyone.

**Mark Sutherland, Editor**  
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04.03.19

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**“Don't lose your halo”**

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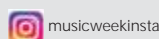
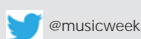
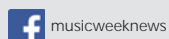
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THE **BIG** STORY

**Who wants to live forever? Queen still reign as OST for Oscar winner energises catalogue**

**EMI MD Clive Cawley describes “dream project”, as label anticipates a further boost from DVD release of *Bohemian Rhapsody***

— BY ANDRE PAINE —

Your essential primer for a week in the biz

**E**MI MD Clive Cawley has told *Music Week* that an “entire new discovery phase” has reinstated Queen as one of the world’s biggest-selling acts. The success of the *Bohemian Rhapsody* movie biopic, released in October, helped the band secure sixth place in the IFPI’s rankings of 2018 global recording artists – a unique achievement for a heritage act.

“It’s incredible, it just keeps on giving and the interesting thing is, it’s not just the soundtrack,” said Cawley.

While Queen have US touring commitments with vocalist Adam Lambert following their Oscars performance, there are no plans for new material. A TV documentary, to air in the US in April, will chronicle their last decade with Lambert.

Universal plans to maintain the band’s global success with further catalogue releases.

“We always do serious, high-end catalogue releases and there’s a lot more of them to come,” said Cawley. “There’s an awful lot of sync going on. Their music is being used everywhere. They always were one of the biggest bands in the world, they’re just going even higher.”

“New material is not top of their list, they delight in the live experience,” said Virgin EMI president Ted Cocker.

The *Bohemian Rhapsody* album and other catalogue has moved around 600,000 units in the UK since October. Virgin EMI are up for Catalogue Marketing Campaign at the Music Week Awards

Globally, the soundtrack has 1,709,382 album equivalent sales, according to Virgin EMI.

“It’s almost like an entire new discovery phase has come in, which is great for those albums and for them,” Cawley told *Music Week*. The band are set for another boost with the DVD and Blu-ray release (March 4), following Oscar, Golden Globes and BAFTA wins for Rami Malek, who stars as Freddie Mercury.

“It is parents taking kids [to the film] and kids coming away and starting to stream Queen,” said Cawley. “So it has reached a whole new generation.”

Universal Music’s global soundtrack and catalogue campaign launched last summer with TV syncs for Amazon Music (*Somebody To Love*) and John Lewis (*Bohemian Rhapsody*).

Amazon used *Don’t Stop Me Now* in its Super Bowl commercial.

Shawn Mendes and 5 Seconds Of Summer recorded Queen songs for charity, while YouTube personality Rudy Mancuso’s *You’re My Best Friend* cover targeted a youth demographic.

Brian May and Roger Taylor also supported the campaign by attending the premiere and switching on the Christmas lights in Carnaby Street, which hosted Universal’s Q4 Queen pop-up.

“It was a branding exercise about keeping that presence there throughout the period and it certainly worked,” said Cawley.

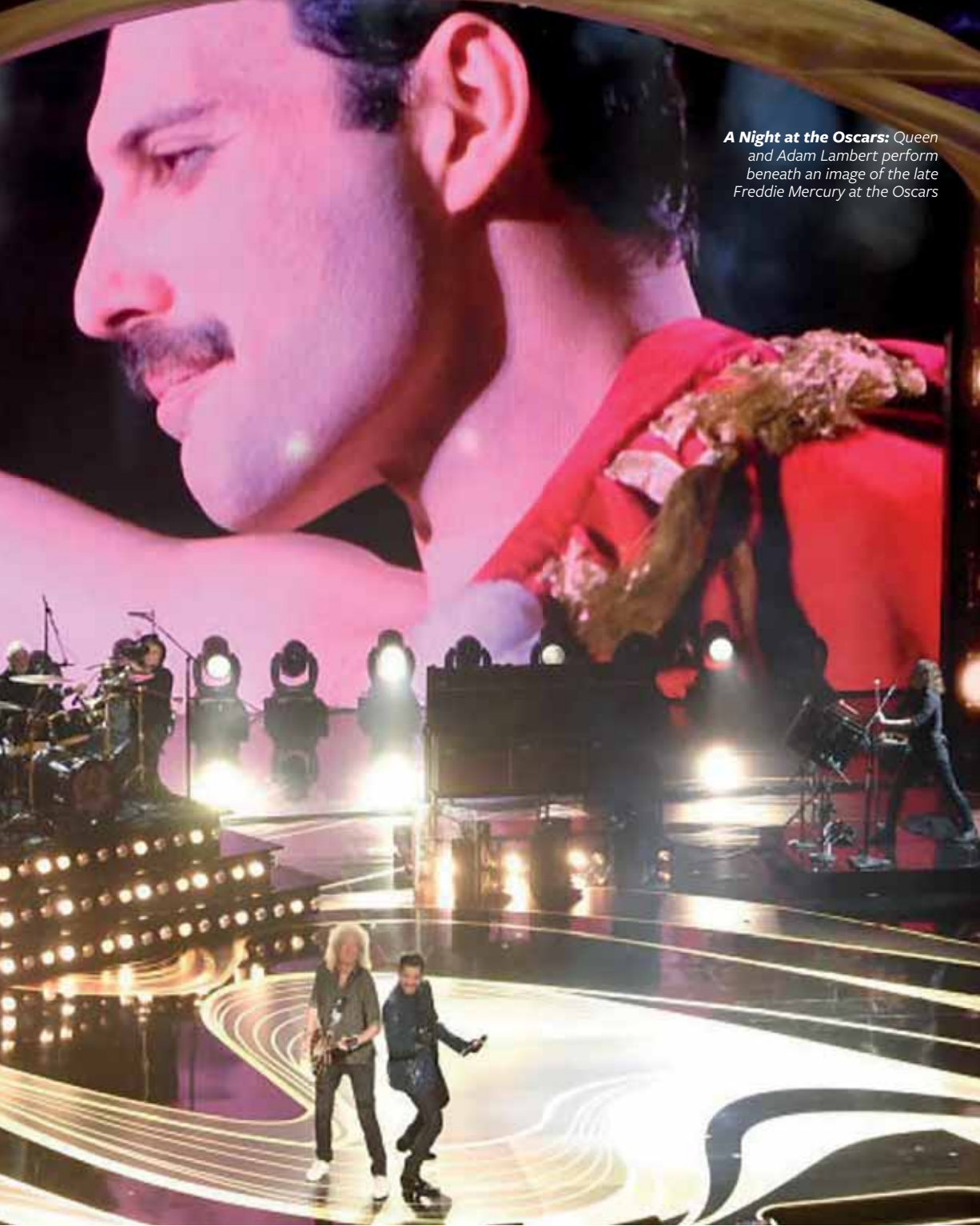
The *Bohemian Rhapsody* soundtrack, featuring rarities and Live Aid recordings, has OCC sales to date of 295,221, of which streaming accounts for 39.3%. The album is at No.4 this week.

Since its release, streams of Queen songs on Spotify have surged 333%, with 70% of those listeners under 35. The band have 33,477,615 monthly listeners on Spotify.

Paul Firth, director, Amazon Music, said: “Whilst they’ve always been popular, there has been a real renaissance around the success of *Bohemian Rhapsody*, with average weekly Alexa requests for

“Queen always were one of the biggest bands in the world, they’re just going even higher”

**CLIVE CAWLEY,**  
EMI



*A Night at the Oscars: Queen and Adam Lambert perform beneath an image of the late Freddie Mercury at the Oscars*

# FOR THE RECORD



## THE BIG RESULT

YouTube's livestream of the BRIT Awards pulled in 3.98 million unique views. The figure was up from last year's 1.5m viewers and set a new livestream record for the event. Followers across the BRITs' social media accounts grew by 12% to 3.375m, while the Facebook red carpet livestream received 5.9m views in its first five days for an overall reach of 34.5m, up 14% on 2018.

## THE BIG DEAL



Composer and pianist Ludovico Einaudi has signed a worldwide deal with Decca. The label has renewed its partnership with the Italian artist, following their six album releases over the last 15 years. With 2 billion streams, Decca said Einaudi is the biggest classical artist on DSPs. During 2019 he will issue *Seven Days Walking*, a monthly release of seven bodies of music.

## THE BIG BATTLE



Following a war of words with Warner Music Group and a legal hearing in the Bombay High Court, Spotify has now launched in India. Indian users can subscribe to the premium package for 119 rupees monthly (£1.27).

the band's music up 211% since the film's release. Spikes like these tend to happen around relevant moments and we don't expect the DVD release to be any different."

Junior Foster, senior artist marketing manager at Deezer, said streams on the band's catalogue were up 210% the month after the film was released.

"Queen's music has been massively booming since the *Bohemian Rhapsody* film release," he said. "The attention from the Oscars created even more interest in the band."

"The biggest user consumption has been through editorial playlists, albums and favoured tracks, but what's surprising is we've seen a large percentage making their own playlists, which proves the relentless appreciation for Queen's music."

John Hirst, HMV's head of music, said that DVD sales will continue to benefit the band's key releases.

"The soundtrack has done really well, but *The Platinum Collection* was the really big lifter – we did 18 times what we did the year before in November and December, it was

one of our Top 10 sellers," said Hirst.

Queen's *Greatest Hits* was HMV's biggest vinyl LP in 2018, while the *Platinum Collection* has passed 2.1m OCC sales.

Hirst expects the DVD to hit 400,000 week one sales across the whole market. The film has already made No.1 in the OCC's Official Film Chart, based on downloads alone.

"We've tied in everything at retail for the DVD – everywhere you go to get the DVD, the soundtrack's going to be there too," said Cawley

"It doesn't look like it's going to slow down," said Hirst. "The Queen effect took hold and it's all demographics."

"Once you've got 14-year-olds now streaming a record that I was playing when I was 14, that's just another generation that are in – it could run forever," added Cawley.

"The flip side to that is, they are bringing an older audience to streaming as well, which is great for everyone. So they've managed to do the physical world, streaming and the digital world. It's a dream project."

MEDIA

# Simon says: Scala to switch on 'younger audience' to classical

Station's star signing Simon Mayo says new digital rival to Classic FM can benefit music industry as sector sees sales rise

BY ANDRE PAINE

Simon Mayo has told *Music Week* he's aiming to win over hundreds of thousands of former Radio 2 listeners to classical station Scala.

Bauer Media launched the station this week (March 4) as a rival to Global's Classic FM. Mayo joined the digital-only network following his exit from BBC Radio 2.

"It feels like a market that's been waiting for something like this to happen, now that classical music is available to more people than ever through Spotify and Apple Music," he said. "It's never been more popular."

The BPI said classical outperformed the market in 2018 with sales up 10.2%.

Mayo is taking his Radio 2 Confessions feature to Scala, where he presents the 10am-1pm slot on Monday to Saturday.

"I was shown some figures that suggest there are about half a million listeners who used to listen to my Drivetime show and Classic FM – they go between the two," he said. "So we're certainly after them. I think what we've got is a formula which will surprise people in the way it's presented and also the content of the shows."

The Scala radio schedule will split 70% core classical and 30% contemporary, which ranges from video game scores to composers such as Ludovico Einaudi.

"We're aiming at a younger audience, so within a couple of weeks you'll know you're listening to Scala rather than Classic FM," he said. "The [music] industry will support us and we will support them. So it will be mutually beneficial."

Mayo is joined at the station by Mark Kermode, his co-host on BBC Radio 5 Live's Film Review. While Scala will feature film music by Hans Zimmer, the pair won't be pushing for *The Greatest Showman*.

"Mark said there isn't a single decent song, I thought it was a complete turkey," quipped Mayo. "That shows what we know."

Mayo's departure from Radio 2 in December followed listener complaints of a lack of chemistry with new co-host Jo Whitley.

"Although it certainly was a little bit awkward to start with, and I should take full responsibility for that, the show actually worked, we got our audience and it was a very healthy 6.2 million when we finished," Mayo told *Music Week*.

"We both had to toughen up – Jo got it particularly badly on social media. She was paying for something that was entirely a management decision. But it actually grew the audience, we didn't have listeners switching off in their thousands."

*"It feels like a market that's been waiting for this to happen"*

**Simon Mayo**  
Scala Radio



Mayo's day: Simon Mayo

## French revolution: Classical station is 'jeans and T-shirt'

Music and content director Ric Blaxill says Scala will take listeners on a "surprising journey"

Scala's playlist will be "as contemporary as possible", says music & content director Ric Blaxill.

The station is going up against established rival Classic FM, which has the benefit of an FM frequency. Its latest RAJAR figure was 5.3m.

"We've got an opportunity to make classical music more relatable to more people with the approach that we're bringing to the market," said Blaxill. "It's not stuffy and it is jeans and T-shirt, so it's kind of just saying the door is open to everybody."

The station has been working with the music industry, which led to Sony Music artist Alexis French joining to present shows about his passion for the piano.

"Not only is he a brilliant musician, he's a fantastic broadcaster," said Blaxill. "The series is also about how classical music has influenced hip-hop and rap and urban music and illustrating those connections during his show."



Piano man:  
Alexis French

Scala has recruited a familiar line-up of presenters including Goldie, William Orbit and Anthea Turner.

Blaxill said the network will embrace recent releases such as Thom Yorke's soundtrack to horror movie remake *Suspiria* and the musical *Hamilton*.

"We're trying to run the playlist to be as contemporary as possible and we're already talking to film companies about the possibility of exclusive tracks from films before they get released," he told *Music Week*.

While Blaxill did not disclose a ratings target for Scala, he is confident that the digital-only station can compete with Classic FM, which launched almost 27 years ago.

"We did some research to see if there was any appetite for doing something with a slightly different twist and it came back positive," he said.


"The quality of the talent is definitely going to help us there – and the station is going to have a sense of humour."






# TWEETS OF THE WEEK

The past seven days in 280 characters


 **@livycoare** Wonder how we've got to a stage in our society where the default response to "how are you?" is "really busy". Depressing really isn't it? (**Livy Coare, Caroline International**) **Monday, February 25**


 **@ArianaGrande** Manchester babes, I'm so thrilled to be headlining pride. My heart. I can't wait to see u and I love u so so much. (**Ariana Grande, artist**) **Monday, February 25**

 **@carolinesm** I don't eat chocolate all year round but omg when mini eggs hit the stores I turn into a crackhead (**Caroline Simionescu-Marin, XL Recordings**) **Sunday, February 24**

 **@nicoprimary** What's wrong with "new pastures"? Why's it always "pastures new"? (**Nick Holroyd, Primary Talent International**) **Wednesday, February 27**


 **@ladygaga** A moment I will never forget. My whole artistic journey flashed before my eyes. Thank you to the Academy and to the gentlemen who wrote and performed this song with me (**Lady Gaga, artist**) **Tuesday, February 26**

 **@danielleperry** That moment when you head for the train and realise you've left your headphones at home. I will NOT be that person playing things aloud. No way. (**Danielle Perry, Absolute Radio**) **Tuesday, February 26**

 **@KaceyMusgraves** I just shook Joni Mitchell's (very soft) hand. Can't. Deal. With. Life. (**Kacey Musgraves, artist**) **Monday, February 25**

 **@AnnieMac** It's so very frustrating to see so many negative comments from listeners when we play Dave's Black. Listen to the song with open ears. Please. (**Annie Mac, BBC Radio 1**) **Tuesday, February 26**

 **@tiffanycalver** Made it to Glasgow! I feel like there should be a "surviving RyanAir" guide. (**Tiffany Calver, BBC Radio 1Xtra**) **Tuesday, February 26**

 **@joemuggs** When a job spec says "young and energetic team" it means "fervent cocaine user or gtf0" right? (**Joe Muggs, journalist**) **Wednesday, February 27**

## #1 TWEET



**@cazba** Funny the snapshot of life you find when you've not used Twitter for 4 years. Seems back then I was mostly concerned about chocolate covered wasabi peas & telling the world about my slow MacBook. So sorry I've deprived everyone of this top content for so long! (**Caz Beashel, Yes Please**) **Wednesday, February 27**

# RISING STAR

The biz's brightest new talents tell their stories

Charlotte Spillerova: "Stick to your values"



## Charlotte Spillerova

Marketing manager, Believe

@charlicharlotte



### What made you want to work in the music industry?

I always enjoyed festivals in Europe. Since I was a Czech expat living in the Middle East, my summer holidays revolved around travelling and going to as many festivals as I could, just to get my fix. When most friends went to university, I didn't because I wasn't sure what I wanted to do. Then one summer I ended up backstage at a festival with a friend, and was surrounded by a lot of cool artists and industry people. Suddenly, I realised that I could also work behind the scenes and that there are jobs available, it was like an epiphany. I worked in events and interior design for a few years and then, at 22, came to London to be in music.

### What's been the biggest obstacle?

Moving countries to work in the industry and having zero contacts or experience. My family and a lot of my friends didn't live here, so I had to start from scratch. Things didn't always go according to plan, so I'd just work around it. I started at a music institute, lost some money because I dropped out, then thought I wanted to be a tour manager or even an A&R. I was promoting for The Columbo Group and scouting for MTA Records, but it wasn't anything permanent and I felt a bit lost. All that made me realise the direction I wanted to take. If you stick to your values, stay motivated and stand

out from the crowd, others will notice and it'll work out. However, I do feel extremely lucky that I didn't have to do years of internships or work experience to get to this point.

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

How much I've grown at Believe in a short amount of time. I was an apprentice and working as a distribution label manager for a year before moving to the label team to work on campaigns. I was always into the more niche genres, so for the past year I have been working on our label Phases that focuses on electronic and modern classical music. Last year, I had great success with both Max Cooper and Erland Cooper. We had massive support from 6 Music and ended up on Albums Of The Year lists in Mixmag, DJ Mag and more, that was a proud moment.

### What does the biz need more of?

It is said a lot, but there still aren't enough women working in the industry, or even as producers. I also like all the recent awareness around mental health, we need more of that.

### What's your dream music job?

Probably something similar to what I am doing now but on a bigger scale. I like that I get to be creative with the artists I work with and think of new ways of how we can help them evolve.

**CHARLOTTE'S RECOMMENDED TRACK:** Bonobo – Ibrik

**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...

**FILM**  
**Go Wild: Island launches UK country soundtrack ‘superstar’ Jessie Buckley**

Globe president Marc Robinson says Wild Rose movie set in Glasgow and Nashville has “mass appeal”

■ BY ANDRE PAINE

**Globe president** Marc Robinson has spoken to *Music Week* about the “phenomenal” film and UK country music project Wild Rose.

Universal’s Globe Soundtrack & Score division is the music partner with Fable Pictures in the £6 million movie, which stars Jessie Buckley in the role of aspiring Scottish country singer Rose-Lynn Harlan.

“We invested in the music budget and in the process did an additional soundtrack deal,” said Robinson.

Island will release the Wild Rose OST on April 12 to tie in with the film, which is distributed by Entertainment One.

Following new single Country Girl, a Primal Scream cover, the label will release further tracks in the run-up to the movie.

“We are introducing her to streaming and all the commercial partners, we’ve got some great video content,” said Guillermo Ramos, VP, marketing at Island Records UK. “There’s a cohesive campaign to really make the most of this soundtrack release.”

“Island has been really brilliant at bringing it all together in this new era of soundtracks and streaming and building a story around it, so that when the film comes out everyone’s just ready to engage with it,” said Robinson.

Buckley has played low-key shows and will perform at SXSW to launch the film in the US, where it is distributed by Neon. Republic Records will partner on the soundtrack.

“The response at screenings in America is just phenomenal,” said Robinson. “When you have an emotive film and such strong music, it can reach many people.”

Robinson is confident that a story about a UK country singer in Glasgow and Nashville



“With an emotive film and music, you can reach many people”

**Marc Robinson**  
Globe



**Buckley up:** Jessie Buckley

can have global appeal.

“It will convert a lot of people,” he said. “It’s got such heart and soul, it’s got mass appeal. Obviously it’s not on the scale of *The Greatest Showman* or *A Star Is Born*, [but] Jessie is on the rise. Everyone who watches the movie engages with it in the same way that they do with those films.”

Buckley, who stars with Julie Walters, was recently up for the BAFTA Rising Star award.

“The moment we saw her in rehearsals in Glasgow, we were just gobsmacked at how incredible she was,” said Robinson. “It’s not a musical, it’s a performance-led film like *A Star Is Born* and Jessie really delivers – she’s a superstar.”

Buckley ended up co-writing and recording songs with Nicole Taylor, who

scripted Wild Rose. Island A&R consultant Ian Brown oversaw the music alongside Fable, including director Tom Harper.

“[Brown] did a lot of work to help bring that music together, because he knows that genre really well,” said Robinson. “I’ve never seen such a collaborative, authentic and exciting project come together.”

While Buckley’s filming career limits promotion, Ramos said Island had filmed her music activity since last summer. The label will coordinate a social media campaign with Entertainment One.

“It’s exciting to try and build an artist campaign around this soundtrack and treat it almost as a debut album,” he said.

“It’s a very true country record that she’s made and recorded in very authentic style.”

**TAKE A BOW**

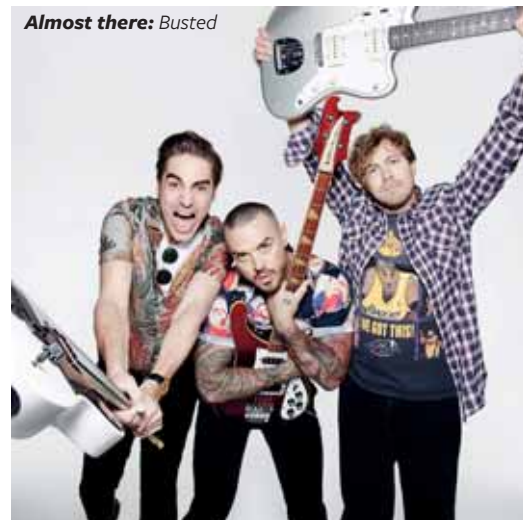


**TEAM BUSTED**

**Agent:** Geoff Meall (Coda)  
**Management:** Tristan Lillingston/  
Hannah Butler (1983 Management)  
**Publisher:** Kobalt/Sony/ATV  
**A&R:** Tristan Lillingston  
(1983 Management)  
**Marketing:** Julie Eldridge  
**Label Manager:**  
Peu Cheung (ADA)  
**Digital Marketing:** Claire Higgins/  
Sam Irvine (CYOA Media)

**National & Online Press:**  
Kat Bawden (DediKated PR)  
**Regional Press:** Pomona  
**National Radio:** Claire Collins  
(Scream Promotions)  
**Regional Radio:** Alex Alexandrou  
(NoBul Promotions)  
**TV:** Sam Wright (Seesaw PR)  
**International:**  
Ed Carruthers (ADA)

**Half Way There**  
**Peak Chart Position:** No.2  
**Label:** East West



**Almost there:** Busted

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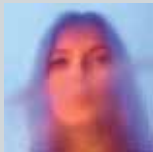
messe frankfurt

# THE PLAYLIST



## JADE BIRD

I Get No Joy (Glassnote Music)



Jade Bird's self-titled debut album will be here next month, and the former BRIT School student drops this huge, soulful single to tide us over in the meantime. It's pretty mega.  
**Contact Ruth Drake**  
[ruth@toastpress.com](mailto:ruth@toastpress.com)

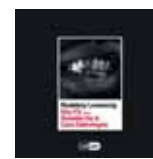
## DAVE

Black (Neighbourhood)



Dave's debut album *Psychodrama* is coming this week (March 8) and he follows No.1 *Funky Friday* with this crackling exploration of his identity.  
**Contact James Cunningham**  
[james.cunningham@s-414.com](mailto:james.cunningham@s-414.com)

## SHY FX (FEAT. SWEETIE IRIE & CARA DELEIVINGNE)



The legendary Shy FX teams up with fellow UK OG Sweetie Irie and Cara Delevingne on a track that wanders in unexpected directions.  
**Contact Kate Head**  
[kate@stokedpr.com](mailto:kate@stokedpr.com)

## GIGGS

Baby (No BS/Island)



Giggs' new LP *Big Bad* is enjoyably murky, but he sounds like he's about to laugh here, on a bassy highlight from a record with many layers.  
**Contact Ben Harris**  
[ben@runmusic.co.uk](mailto:ben@runmusic.co.uk)

## BLACK FUTURES (FEAT. BOBBY GILLESPIE)



This big slab of noise comes with a charitable message, as the Londoners recruit Bobby Gillespie to emphasise the line, "Turn up for your community".  
**Contact Chris Dean**  
[chris.dean@wifulpublicity.co.uk](mailto:chris.dean@wifulpublicity.co.uk)

## KH

Only Human (Ministry Of Sound)



Kieran Hebden dusts off his KH alias to release *Only Human*, which takes a sample from Nelly Furtado's *Afraid* and warps it with concrete-heavy techno.  
**Contact Emily Gale**  
[emily@triplethreatmgmt.com](mailto:emily@triplethreatmgmt.com)

## BIG THIEF

UFOF (4AD)



Big Thief's first release for 4AD is a pleasing folk confection that sounds like it was recorded in the countryside (it was). The album drops May 3.  
**Contact Annette Lee**  
[annettelee@4ad.com](mailto:annettelee@4ad.com)

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

# GIG OF THE WEEK



## 04.03 BILLIE EILISH

O2 Shepherd's Bush Empire, London, 7pm

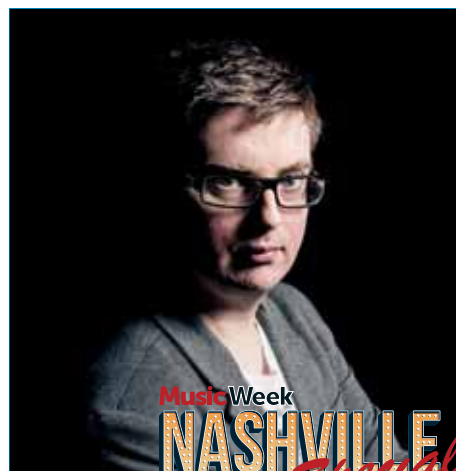
It's almost time for the one we've all been waiting for. With Billie Eilish's debut album *When We All Fall Asleep, Where Do We Go?* due on March 29, the Californian is in West London for three sold-out shows. Remember these when she's a megastar.

# TASTEMAKERS

The industry's favourite new sounds

## Chris Stevens, Founder, Chris Country Radio

### ASHLEY MCBRYDE – GIRL GOING NOWHERE



Going places Chris Stevens

At last year's Country To Country, Ashley McBryde went from unknown performer to the talk of the festival overnight. Her ability to hold an audience comes from years of performing in dive bars, and it's only recently that the wider world has realised how incredible she is.

The Grammys also realised, with debut album *Girl Going Nowhere* nominated this year, and McBryde returns to C2C this month, promoted to the main stage.

Her sound isn't complicated – solid musicianship combined with powerful lyrics; sometimes funny, sometimes sad,

sometimes both, without the need for production tricks or multi-layering. Country music is often described as "three chords and the truth", and this is a reminder that, if the lyrics and performance are top drawer, little else matters.

Eric Church described McBryde as a "whiskey drinking badass", and I wouldn't disagree. She returned to the UK last autumn to tour with Luke Combs, and it was one of those rare but awesome tours that felt like it had two headliners. The UK country community has discovered how awesome Ashley McBryde's music is; it's time for the rest of the world to follow.

## ESSENTIAL INFO

RELEASES Violins (single out now) LABEL MCA Nashville & Interscope MANAGEMENT Creative Nation NEXT GIG TBC

### Meet a new Nashville superstar in the making...

There is a name on the tip of a lot of tongues in Nashville right now. This week's cover star Maren Morris is a fan. So is C2C 2019 headliner Keith Urban and the CMA's Milly Olykan. Said artist has already written with some of the biggest names in country music and even starred in a Budweiser commercial in the States. She goes by the name of Kassi Ashton, and she's been working towards this for a long time.

"I always say I started singing before I could read, because my mom used to sneak me into karaoke bars," laughs Ashton from her Nashville home. "I couldn't read the prompter so she'd stand behind me and tell me the words. My favourite song to sing when I was little was My Heart Will Go On by Céline Dion."

Since that formative experience, Ashton was raised on a steady diet of Reba McEntire, Stevie Nicks and Cher before graduating onto artists like Amy Winehouse, Adele, John Mayer, Tori Amos, Imogen Heap and Eric Church. "I went through a Beyoncé phase," she adds. "Obviously, that one never stops!" It was while studying a music programme at Nashville's Belmont University that she got her big break: winning a country showcase.

"That put me in front of a lot of industry people and led to my first publishing offers and signing with Creative Nation, and picking them for management as well," she reflects. "Not long after I graduated I signed a joint deal between UMG/Nashville and Interscope LA - it was amazing!"

With direction from Creative Nation - co-founded by songwriting sensation Luke Laird (Little Big Town) and Beth Laird, a music exec with previous work at BMG Music Publishing, Windswept Music Publishing and BMI - Ashton soon began attracting critical acclaim. Her beautiful, slow-burn single California, Missouri is essentially her autobiography, outlining the disenchantment of her formative years in the Midwest.

"I knew my whole life I wanted to write a song about my hometown that wasn't your usual romanticised song," explains Ashton. "I wanted to write a song not only for 16-year-old Kassi who felt so different in a small town, but also for other kids who might feel like they don't fit in."

## ON THE RADAR

# KASSI ASHTON

Small town anonymity isn't something Ashton will have to worry about anymore. The singer-songwriter appeared in the UK last year as part of the CMA Songwriters Series, and has since gone on to appear in an ad for Budweiser (which, she jokes, "runs in my family's DNA!") and also collaborated with Keith Urban. Beyond that, Ashton's found herself in sessions with some of Nashville's most elite songwriters. California, Missouri was written with Luke Laird and Shane McAnally (Kacey Musgraves). She isn't taking such dream collaborations for granted.

"Publishers say they can get you into a room with anyone once; it's your responsibility to get them in a room twice," she explains. "I'm hoping what they saw in me, my writing and my honesty the first time is what convinced them to write with me a second and third time."

Indeed, superstar writers keep lining up to collaborate. Ashton's new single, Violins, was co-written with Luke Dick (Miranda Lambert) and Natalie Hemby (Kacey Musgraves). Boasting a huge video - featuring some very impressive choreography from Ashton - it broadcasts pop influences far-removed from the plaintive strains of California, Missouri.

"I don't mind if my songs sound different as long as I like it," says Ashton. "I like to show as many of my layers as I can, and I have a lot of layers to go."

While no debut album is confirmed yet, Ashton has an ambitious plan to release a song "every 10 weeks or so" to build on her remarkable start.

"If anyone gets anything from what I do, it's that I want to empower people to be 150% themselves," she concludes. "I'm being as authentic as I can be, and I'm hoping to give them the courage to do the same."

GEORGE GARNER

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*"I want to empower people to be themselves"*

KASSI ASHTON

PHOTO: Alysse Gafkjen



**Card knock life:** Camila Cabello in Mastercard's ad and (below) with fans at a promo event in Los Angeles

**SYNC STORY**

# MASTERCARD/ CAMILA CABELLO

■ BY BEN HOMEWOOD

Mastercard has pulled off a masterstroke in collaborating with Camila Cabello to introduce its new 'sound identity'.

After consulting musicians including Mike Shinoda, the company created a melody that will greet customers whenever they interact with Mastercard.



*"Camila is an empowering role model to her fans and beyond"*

**Cheryl Guerin**  
Mastercard

How better to launch it than via a new sync with Camila Cabello?

Aired before the Grammys last month, the ad introduces a new initiative designed to give fans access to 'priceless' prizes, including intimate shows and behind the scenes access.

Filmed in New York, it sees the singer doling out gifts to passers-by as her 2017 hit Havana (1,841,544 sales, OCC) plays in the background. At the end, the new 'sonic identity' plays.

"I am thrilled to bring fans closer to the music," said Cabello. "I can't wait for them to see what surprises we have in store."

Cabello played a pre-Grammys gig as part of the launch, while the ad saw heavy rotation at the BRITs.

"As an empowering role model to her fans and beyond we are honoured to partner with Camila," said Cheryl Guerin, EVP marketing & communications at Mastercard. "She encapsulates our brand values and we applaud her commitment and appreciation for fans."

Cabello seems the perfect fit, then. Priceless indeed.

**Brand:** Mastercard **Spot:** Priceless Surprises **Title:** Havana (feat. Young Thug) **Composers:** Camila Cabello, Starrah, Ali Tamposi, Brian Lee, Andrew Watt, Pharrell Williams, Young Thug, Adam Feeney, Louis Bell, Kaan Gunesberk **Artist:** Camila Cabello **Master:** Syco **Publishers:** Sony/ATV, AMRA, SOLAR Music Rights Management, ASCAP, Reservoir Media, EMI Music Publishing, UBEM, Warner/Chappell, UMPI, Pulse Recordings, PEDL, Kobalt Music Publishing, Broma 16, ARESA, PeerMusic **Ad Agency:** Mastercard **Air Date:** 07/02/19

**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**



**Dec him out:** Declan J Donovan

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

## DECLAN J DONOVAN

**KEY TRACK:** Pieces  
**LABEL:** Unsigned  
**MANAGEMENT:** Ben Karter Music  
**TWITTER:** @declanjdonovan

**WHO:** Declan J Donovan is a young singer and songwriter who might just be sneaking into the big time.

**WHAT:** Pop songs played mostly acoustic, Donovan's tracks start off sad and then take off.

**WHERE:** Harlow, Essex. Fun fact: Harlow is also home to Rupert Grint.

**SNEAKING INTO THE BIG TIME YOU SAY?**  
With radio success and growing live

profile on the continent, not to mention an identifiably emotional vocal style, Donovan could be following in the footsteps of recent UK breaking acts such as Rag'n'Bone Man, Tom Walker and Freya Ridings.

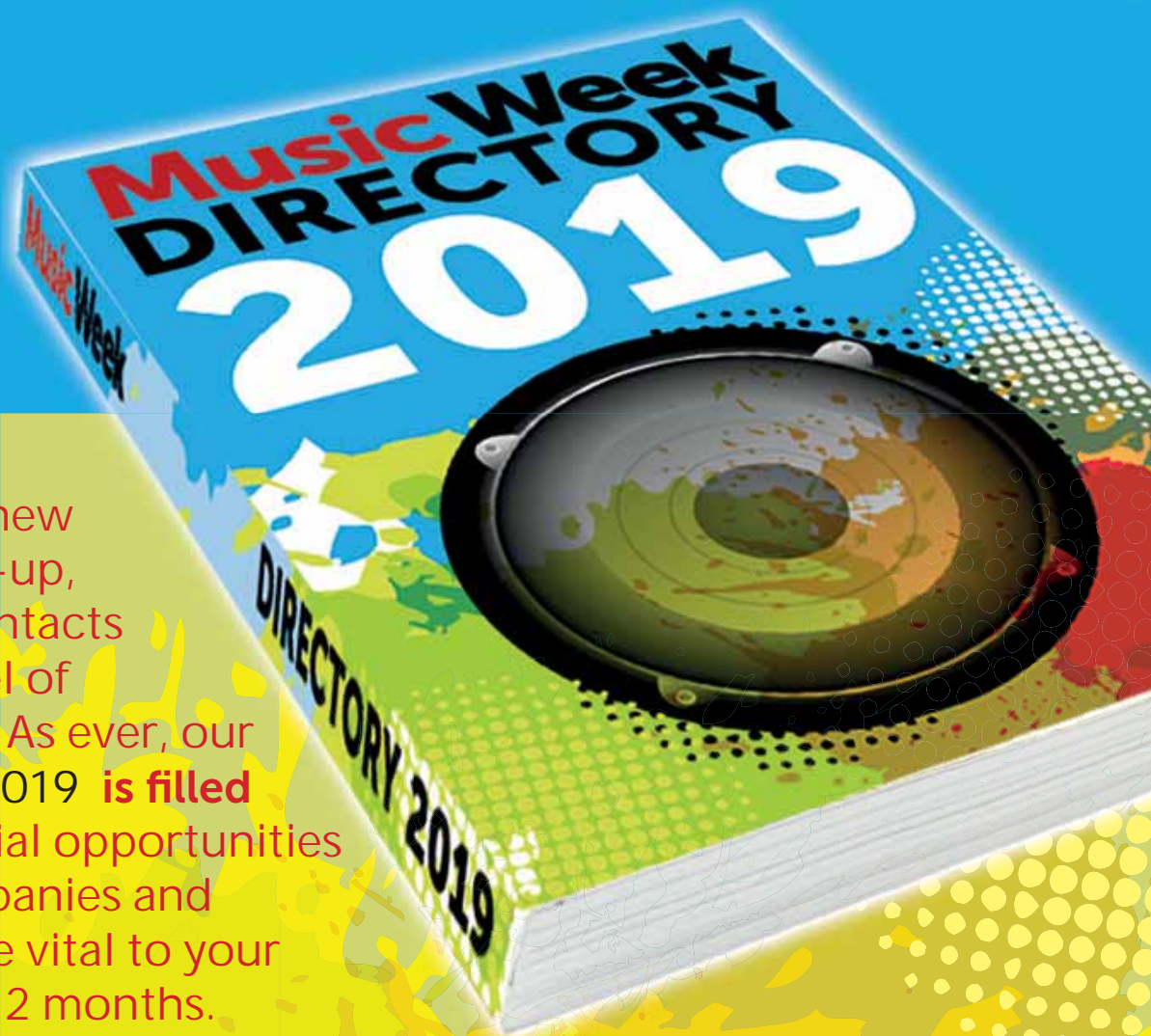
**WHAT'S THE HIT?**  
Better, from 2017, has over 13 million plays on Spotify (where Donovan has over 1m monthly listeners) and Fallen So Young has 11m, but current single Pieces is his strongest so far.

**AND WHAT'S NEXT?**  
We're now in the 'will he or won't he?' area, as the buzz surrounding Donovan intensifies and labels circle. Watch this space, as they say.

# Music Week DIRECTORY

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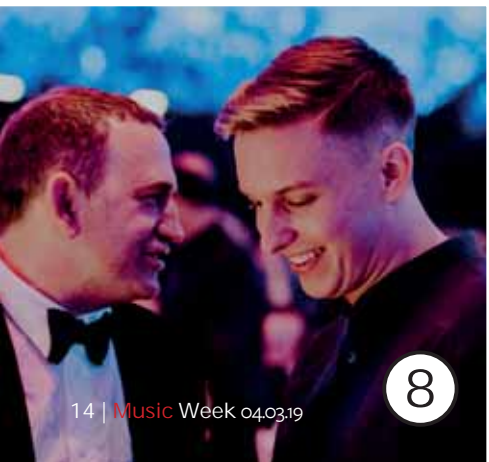
# HOTSHOTS

## BRIT AWARDS 2019 SPECIAL



### Sony Music

Sony won eight awards on the night and had their afterparty at Aqua Shard - overlooking the London skyline from the 31st floor. Artists and executives from across the industry partied into the early hours at the record label's elite bash. Pictured here are: **(1)** Ferdy Unger-Hamilton (president, Columbia UK), Mark Gillespie (CEO, Three Six Zero), Jason Iley (chairman and CEO, Sony Music UK & Ireland/chairman, BRIT Awards), Rob Stringer (CEO, Sony Music Entertainment), Calvin Harris, Mike Pickering (A&R, Columbia). **(2)** Jason Iley, Pink, Peter Edge (CEO, RCA Records), John Fleckenstein (co-president, RCA). **(3)** Jason Iley, Stacey Tang (MD, RCA UK), Rag'N'Bone Man, Julian Palmer (head of A&R, Columbia). **(4)** The Tom Walker winning team. **(5)** Nicola Tuer (COO, Sony Music UK & Ireland), Julie Swidler (EVP, business affairs & general counsel, Sony Music), Annette Donnelly (MD, Sony Music Ireland). **(6)** Cassandra Gracey (president, 4th Floor Creative, Sony Music UK) and Stacey Tang. **(7)** Paloma Faith and David Massey (CEO, Arista Records). **(8)** Ferdy Unger-Hamilton and George Ezra. **(9)** Jason Iley and Sylvia Rhone (president, Epic Records).







**Universal Music**  
 Top execs and artists were out in full force for BRIT Awards and The Universal Awards Party 2019 at the Ned. Pictured here are: **(1)** Frank Briegmann (president & CEO of central Europe & Deutsche Grammophon), David Joseph (chairman & CEO, Universal Music UK), Michele Anthony (EVP, UMG), Monte Lipman (Republic founder & CEO), Sir Lucian Grainge (chairman & CEO, UMG), Jody Gerson (chairman and CEO, Universal Music Publishing Group) and Naoshi Fujikura (president & CEO, Universal Music Japan). **(2)** Mel C. **(3)** David Hawkes (MD, commercial division, Universal Music UK) and Doug Putman (new owner of HMV). **(4)** Louis Bloom (president, Island Records UK) and Giggs. **(5)** Owain Davies (OD Management), Ben Mortimer (co-president, Polydor) and Sam Fender. **(6)** Emeli Sandé and Ted Cockle (president, Virgin EMI). **(7)** Nathan Standlee (Tap Management), Steve Pitron (SVP, Island Records UK and promotions), Dermot Kennedy, Phil Witts (director of radio, Island Records UK). **(8)** Yinka Ilori, the artist/designer commissioned to do Universal's party creative/invites/and artist gifts. **(9)** Liam Payne and Mabel. **(10)** Natasha Mann (co-managing director, Island Records UK), Louis Bloom (president, Island Records UK), Alastair Smith (director of streaming and commerce, Island Records UK) and Guillermo Ramos (marketing director, Island Records UK). **(11)** Nick Grimshaw and Maya Jama. (Photos: Carsten Windhorst, Dave M Benett).



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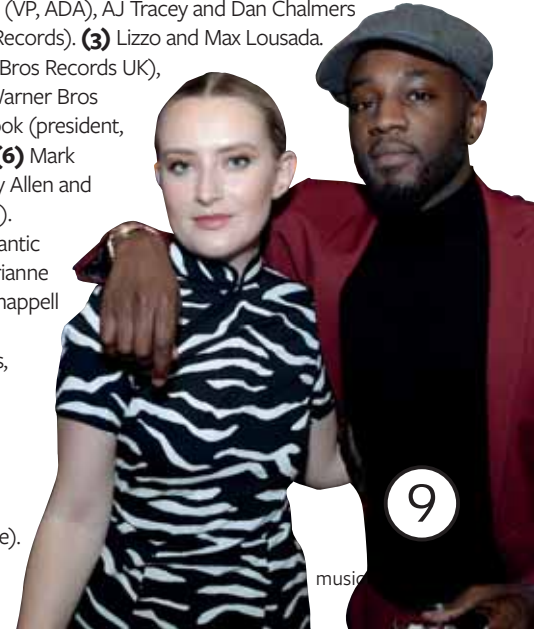
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**Warner Music**

Warner Music celebrated the BRITs with an afterparty at the Chiltern Firehouse, which included an amazing performance from Lizzo as well as a DJ set from Pete Tong. Pictured here are: **(1)** Steve Cooper (CEO, Warner Music Group) and Max Lousada (chief executive officer, recorded music, Warner Music Group and chairman & chief executive officer, Warner Music UK). **(2)** Howard Corner (VP, ADA), AJ Tracey and Dan Chalmers (president of Rhino, ADA & East West Records). **(3)** Lizzo and Max Lousada. **(4)** Joe Kentish (head of A&R, Warner Bros Records UK), Dua Lipa and Phil Christie (president, Warner Bros Records UK). **(5)** Grace Chatto, Ben Cook (president, Atlantic Records UK) and Anne-Marie. **(6)** Mark Mitchell (co-president, Parlophone), Lily Allen and Nick Burgess (co-president Parlophone). **(7)** Briony Turner (co-head of A&R, Atlantic Records UK) and Maisie Peters. **(8)** Carianne Marshall (co-chair and COO, Warner/Chappell Music), Mike Smith (managing director, Warner/Chappell Music UK), BullySongs, Josh Record and Paul Smith (creative director, Warner/Chappell Music UK). **(9)** Amelia Dimoldenberg (CEO, Chicken Shop Date) and Alec Boateng (co-head of A&R, Atlantic Records UK). (Photos: Stacey Osborne/Michael Leckie).



9

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Your match day anthem  
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Your hands in the air  
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Your first dance  
Your last night of the proms  
Your family singalong  
Your swan song.**

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COVER STORY

# *The girl with all the gifts*

Maren Morris is already one of country's biggest stars, but can her brilliant new album, *Girl*, help her cross over into the mainstream? *Music Week* speaks to the charismatic singer, manager Janet Weir and Jason Iley to find out...

— BY GEORGE GARNER —

COVER/OPENING PHOTO: Jamie Nelson

**T**he answer is “no”. Though the word is delivered with a warm laugh, it is immediately repeated for emphasis. “No,” Maren Morris insists again, she has still not managed to process the fact that earlier in the month she joined Miley Cyrus onstage at the Grammys to perform a live tribute to one of her foremost songwriting heroes: Dolly Parton. *With Dolly*

*Parton*. The emotional hangover is real.

“I’ve gotten to perform with people I love, and for people I love,” she grins. “But being side-by-side with Dolly? That was incredible. I’ve had such a gamut of superstars I’ve gotten to sing with this last year; from Dolly to Taylor Swift, I’m just like a sponge absorbing their energy! I love to watch these women and how they work.”

It’s extremely likely that a lot of people will be finding similar inspiration in the form of Maren Morris in 2019 when she releases her incredible second major label album, *Girl*, on March 8 via Columbia. It’s for that very reason that *Music Week* has travelled to Nashville to find out all about her highly-anticipated comeback.

Our interview takes place in a vast warehouse – one perched on top of a hill and set far, far back from the main roads of Morris’ hometown. It’s the kind of cavernous location you might expect to inevitably find yourself in after being kidnapped by a defiantly clichéd super-villain. Taking up a sizeable amount of floor space inside its industrial-looking shell, however, is a sleek-looking stage complete with dazzling screens, lights and Morris’ impeccable band preparing for a day of tour rehearsals.

Soon after Morris arrives onsite – well-prepared for Nashville’s freezing weather in a large grey overcoat, camouflage trousers and a maroon beanie – she settles into the sofa of her makeshift dressing room. She immediately becomes a friendly, charming and articulate interviewee – one possessed with a steely confidence that is often delivered in a deceptively soft-spoken manner. As the sound of her band jamming echoes down the hallway, she recalls past months spent enjoying the relative calm of her home life in East Nashville: time spent with her husband (and fellow country artist) Ryan Hurd, her dogs and her Netflix subscription. Oh, and periods of decompressing with some best friends who have “no shits to give about the music industry”.

With *Girl* – and its accompanying world tour – just around the corner, R&R won’t be too easy to come by. Morris is primed for the biggest chapter of her career, one that has already racked up enough achievements to warrant early retirement.

In 2017, Morris regaled *Music Week* with the pretzel-shaped narrative of her journey towards success in the music industry. Her career started as a teen back in Texas, where she made three self-released albums and played live relentlessly. When that didn’t take off, she auditioned for *American Idol* aged 17 and, not too long afterwards, for *The Voice*. As inconceivable as it now seems, she was rejected for both. It was, she felt at the time, the final nail in the coffin of her aspirations as an artist.

“It sounds very world-weary and downtrodden to say, but I was burned out at 20 years old,” she confessed to *Music Week*.

Morris relocated to Nashville when she was 22 to focus on a new career as a full-time songwriter, and it was there the tide turned when she started to notch up credits for the likes of Tim McGraw and Kelly Clarkson. Buoyed by enthusiastic responses to her voice on demos, plus her reluctance to give some songs to other people owing to their personal nature, the thought of trying one last time to become a solo artist was too hard to ignore.

Janet Weir of 42 Entertainment/Red Light Management saw the potential others had overlooked. Morris’ manager since May 2015, she fondly recalls hearing her early demos and playing them over and over again in her car.

“It was both her vocals and her songwriting that I just fell in love with,” she reflects. Soon Weir would be flying back and forth from LA to Nashville, before finally

moving her family to country’s capital to concentrate on helping the young singer get the success she deserved. In July of the same year, Morris released her soon-to-be-ubiquitous single *My Church* independently. The song – a hymn to the healing power of music as experienced via a car radio – transformed both of their lives.

The stats can fill in the rest. After releasing her gold-selling major label debut, *Hero*, in 2016, Morris went on to win the 2017 Best Country Solo Performance Grammy Award for *My Church*. It is now double-platinum. A host of other Grammy nominations have been tallied up since – including a further six at this year’s ceremony – plus numerous platinum singles and other awards.

Things went up another notch when Morris collaborated with Niall Horan on *Seeing Blind*, who she would later tour with. It was but a prelude to her major crossover: *The Middle*. Released in January 2018, the dance-leaning pop track – a collaboration with Zedd and Grey – has since been streamed over 621 million times on Spotify alone. It currently stands on cumulative sales of 785,957 in the UK according to OCC data. *The Middle* also secured Morris Grammy nominations for Record Of The Year, Song Of The Year and Pop Duo/Group Performance at the 2019 ceremony.

Morris’ ability to effortlessly juggle both critical acclaim and commercial success certainly bodes well for *Girl*. Add to this the fact that her new record pairs Morris with super-producer Greg Kurstin (Adele, Foo Fighters) for a trio of songs, not to mention some famous Nashville alumni joining her for the ride, the question now is: Can she go stratospheric?

Sony Music UK CEO and chairman Jason Iley, for one, thinks, Morris, “has the ability to be one of the next global superstars”.

Morris acknowledges there was, initially, a build-up of pressure attached to her return in light of her success.

“I obviously have more going on this time,” she admits. “The stakes are higher when you’re more known. You don’t want to fall into the ‘sophomore slump,’ but you also have to just push that all out of your mind.”

Pressure, schmessure.

“Once I got the first few songs in the can, the pressure started to melt away because it’s like, ‘Who gives a shit about the critics or people who say something doesn’t sound like *My Church*!’” she continues. “I wasn’t setting out to re-record those songs – you’re just setting yourself up to disappoint if you do. I’ve always been the first person I need to impress. You just keep writing until you have enough in the bucket to say, ‘This is a story, this is what’s going on in my head right now.’”

Without further ado, it’s time to find out precisely that...

**M**aren Morris has been learning a lot about herself lately. One of the ways she’s achieved this, she reveals, has been by going to therapy sessions. It was a response to a year of enormous personal change: getting married, having a colossal worldwide hit with *The Middle* and the (blessed) burden of having a debut album that kept on spawning hits and tours.

“All these really big things were happening to me and I was still feeling this emotion of unease,” she explains. “I don’t know if it was trying to finish this record, or if I was so burned out from touring for three years non-stop. I realised I wasn’t really able to celebrate any of these wonderful, life-changing events because something inside me was not OK. That’s when I started going to a therapist.

“I am a very chill personality, being out on a stage, on the road, doing promo – I get invigorated by that, but eventually I hit a wall and I have to stop,” she continues. “I don’t want it to ever sound like I’m ungrateful for my life, because I get to do what I love every day. But I’m also a human being, and have struggles just like anyone else.”

Morris says the few short months of attending those therapy sessions have started to make a big difference.

“I’ve felt way more exposed, and more uncomfortable than I’ve ever been in my life – it’s a new feeling for me, I am just accepting it and I’ve learned a lot about myself, in the way

*“A programme director told me, ‘People don’t want to hear women being sad’... 42 weeks later it ended up being my first No.1”*

## MAREN MORRIS

**Girl aloud:** The cover for Maren Morris’ second album, *Girl*



# THE GIRL NEXT TOUR

Team Morris reveal all about the upcoming plans for the Girl world tour...



**InterNashville superstar:**  
Maren Morris at C2C 2017

Not only does Maren Morris have a new album in the offing, there is also the small matter of the Girl World Tour to contend with, which will officially kick-start with a show at Chicago's Riviera Theatre on March 9. After zigzagging across the States, it heads to Germany, Switzerland and the Netherlands before touching down in the UK/Ireland on May 24 for the first of seven headline shows. The year will be rounded out with more American concerts, alongside dates in Australia and New Zealand. It draws attention to the global nature of Morris' return.

"It's not just the States," beams Janet Weir. "She's going to be everywhere! From day one that was something Maren wanted to do."

Indeed, alongside Kacey Musgraves, Morris has been at the forefront of a wave of modern Nashville artists treating international touring as an absolute priority.

"When I signed my record deal at Sony, I told them I wanted to immediately start touring the UK," recalls Morris. "They were like, 'OK, why?' I remember being a teenager and doing coffee shops in England and those fans are so loyal. If you start early and keep coming back once or twice a year, you're going to have those fans for life."

Weir notes Morris' recent underplay at London's Omeara and a fan listening session for *Girl* that took place last year as an example.

"They were the first ones we did a listening event for because we wanted to show different markets that we're serious about this," she says. "We want all of the international fans to really, really understand that we want to come back before launching this record."

Nor is it just in the UK that Morris has made her mark.

"Last year when we were on tour with Niall Horan we toured South America, and there's really no country artists that ever do that," she says. "I asked a Brazilian journalist, 'Do you know anyone in country music?' They said Shania Twain, Dolly Parton and Taylor Swift. That was kind of it. The Middle created fans in parts of the world that I never would expect. When I sang *The Middle* in Sao Paulo and Santiago, Chile and Argentina, they would freak out when it came on. That made me feel like the sky's the limit – we do not have to keep touring the same States, we can go way further than we ever dreamt."

There is, however, one date in particular that looks set to be a huge milestone in Morris' career: London's Royal Albert Hall on May 31.

"It shows the scale of the audiences she draws and it's wonderful to have her playing at such a prestigious venue," says Charlie Shawcross, senior marketing manager, Columbia. "Maren would win over fans in any setting; so we expect that to be a real moment."

Morris, for one, is counting down the days...

"It's been that bucket list venue for me," she explains. "Royal Albert Hall is going to be the biggest venue capacity I've ever done in my career. Also counting the US, it will be the biggest venue I've played [as a headline act]. I'm very excited."



PHOTO: Mike Coppola/Getty

**High five:** (L-R) Ryan Hurd, Maren Morris, Sony Music Entertainment CEO Rob Stringer, Sony Music Nashville Chairman & CEO Randy Goodman and Janet Weir at the 2019 Grammys

that I talk to people, the way I listen, and sometimes *don't* listen, to people. I think I was just burned out and needed to light the pilot light again."

In many ways that is what is captured so beautifully on *Girl*. If *Hero* was an album largely defined by heartbreak, her latest is the sound of someone putting themselves back together. Janet Weir estimates there were as many as 50 songs written for the record. Of this staggering amount, one of the very last to be recorded was the title-track/lead single, which Morris views as a letter to herself. It was never conceived as such, but gradually she noted the lyrics were starting to be about her.

"It just happened to be where the song was going," she says. "Like, 'No, this is about you.' I had to accept that and finish the song and, actually, it was really cathartic. I learned that I'm not as tough as I think I am. Sometimes I think other people – and sometimes even myself – think of me as a very tough, strong Texas woman that is unaffected by the music industry. You have to be strong [but] I do have my dips, I get through it with the help of amazing people around me, and my husband. I think *Girl* taught me it was OK to be vulnerable and that that's not weak, that's actually a sign of strength: to accept the fact you aren't armoured all the time."

If this required a certain lyrical bravery on Morris' part, she admits she's since been buoyed by the phenomenal response to the song. Not only was it streamed 3.3 million times in its first week, its video directed by the legendary Dave Meyers (Ariana Grande, Kendrick Lamar, Pink) also surpassed a million views in just over seven days. Suffice to say, the song's success was well-received by Team Morris.

"It was incredible," reflects Weir. "After three years of not releasing music and, then having *The Middle*, I think there were a lot of people thinking, 'Is she going to go country? Pop? What's she going to do?' That first statement was just so important."

Weir stresses the sheer amount of firsts on this campaign. Not only is it Meyers' first time working with a country artist, Morris also was the debut country artist to join the likes of Future and John Legend in doing Genius' flagship Verified series – in which she broke down her songwriting process.

Perhaps the most significant milestone is that *Girl* is Morris' first time working with super-producer Greg Kurstin and, likewise, his first time working with a country artist. With regards to the title track, Kurstin and *The Middle* co-writer Sarah Aarons helped Morris find what she'd been looking for. "I don't care how 'rock' the production sounds on *Girl*," she recalls saying at the time. "I want that to be my single, that's what I want to say."

"I was blown away by Greg in the studio. He moves from room to room, tinkering with a synth, then he plays drums – he's layering the track as Sarah and I work on the lyrics and melody," she reflects. "He's fascinating. He has two Producer Of The Year Grammy awards under his belt and he's the most mellow, humble individual. He created sounds I hadn't heard before, especially in my music. That's

*"I don't look at her as a country artist, or as a pop artist, it's just Maren..."*

**JANET WEIR,**  
42 ENTERTAINMENT/  
RED LIGHT

what I was looking for: something refreshing to my ears.”

A self-confessed “studio rat”, Morris co-produced three songs with Kurstin and the other 11 songs with Hero producer Mike Busbee. She had a clear vision in mind.

“I wanted to get weirder with the sonics,” she says. “The things I’ve been inspired by in the last few years have been really expansive.”

Make no mistake, *Girl* has one foot firmly in country – especially on *All My Favorite People*, a collaboration with Brothers Osborne that Morris also co-wrote with her husband Ryan Hurd. Elsewhere, pop influences creep in, and not just because *Song For Everything* includes a reference to her “favourite pop song of the past 15-20 years”: *Teenage Dream* by Katy Perry. Take *RSVP* as a particularly bold example – a sleek R&B song that could easily sit next to a *Thank U, Next*-era Ariana Grande track on a playlist.

“This album is the evolution of *Maren – Maren 2.0*,” offers Weir.

“There’s something for everyone on there, there’s something for country, something for pop. In rehearsals I was watching her during *RSVP* and I thought, ‘Wow, four years ago she was known as this new country artist,’ and when I look at her now I don’t even think of her that way. I don’t look at her as a country artist, or as a pop artist, it’s just *Maren*. That’s something that’s been pretty amazing to watch.”

Morris’ crossover potential has, of course, already been primed by the success of *The Middle*. Charlie Shawcross, senior marketing manager at Columbia Records, believes there is now a huge opportunity to introduce Morris’ music to new audiences.

“First and foremost, we want to get her existing fanbase excited about this record,” he says. “But ultimately we’ve a bigger goal to broaden that fanbase out to a much more mainstream audience, which we’re confident of achieving. This album arrives off the back of *The Middle*, so it feels like we have a solid foundation on which to develop *Maren’s* pop credentials.”

Janet Weir concurs. She has high hopes that *The Middle’s* ripple-effect will spread to this campaign. So far the omens look extremely positive.

“The support from all the DSPs for *The Middle* has just been massive for the streaming numbers overall,” she beams. “We’ve never had pop playlisting before either. It just put her voice on a massive song around the world, with enormous streaming numbers. I won’t say it immediately made her first album jump enormously, but it’s definitely helped with everything else we’re doing. For *Girl*, the single, Apple has been really supportive; all of them have. She’s also been played on the pop playlists and Sirius XM Hits One – the main Sirius XM hits pop channel added *Girl*.”

Everyone knows about her now from the song. We wanted to service it to country first, that’s where we’re rooted, that’s where we started, but it’s available to everyone and we’re just going to grow it from there. Because of *The Middle*, when people hear her other songs now on the radio, they go, ‘I know that voice!’”

While flirtations with pop can be a potentially risky manoeuvre for country artists without the surname Twain or Swift, it’s also worth noting it has always been present in Morris’ music, look no further than her early single, *80s Mercedes*. She has her own colourful way of

*“People think of me as a very tough, strong Texas woman that is unaffected by the music industry... Girl taught me it was OK to be vulnerable”*

## MAREN MORRIS



**Maren in the middle:**  
*Maren Morris*

explaining why she’s so focused on exploring new sounds with her music. Quite literally.

“OK, I love country music – I’m from Texas, this is in my bones no matter what,” she begins. “But I also love the colour green. That’s my favourite colour. But if someone told me, ‘You can only colour with this crayon for the rest of your life, all your clothes have to be green – you said you liked this colour!’ I would be very burned out on it in a week. So how do you hold an artist to that standard with what they’re going to create that day in the studio? You just can’t. I’m not going to say I’m going to walk in and write a polka song – but why not!? Take a whack at it!”

There’s always a third album for that...

“It’ll be my polka album!”

Morris has previously been vocal regarding some of the strictures of country music. More specifically, the people who love to accuse artists of ‘Not being country enough’. She ponders where she would be if she had ever listened to them...

“I’ve seen artists listen to that criticism and stay in their lane,” she observes. “Some of them have been very successful staying in

one lane, and others have been suffocated by the box they’ve been put in and implode and self-destruct. I’ve seen that happen with both male and female artists that are new. If I had listened, I don’t think I would have this tour set-up, I don’t think I’d be selling as many tickets. I wouldn’t have *The Middle*! There’s a lot of things I’ve said no to that you wouldn’t know about. A lot of pop songs have asked me for a feature and none of them felt like me until I heard *The Middle*. I said, ‘I have to be a part of this no matter what,’ and I worked my ass off to record my vocal and fight for it. I’m glad I did, it created fans in parts of the world I didn’t ever expect as a country artist.”

Sadly, some other obstacles aren’t always quite so easy to sidestep when it comes to the music industry.

**T**here are four words that have likely haunted the conscience of many a country artist. They are ‘shut up and sing’ – words which were part of a death threat issued to the Dixie Chicks after their public denouement of President George W Bush in 2003.

The fervour with which the incredibly popular trio were ostracised bred the idea that country artists must play it safe – must maintain a political state of ambiguity or else be willing to suffer the consequences. Morris, however, is not prone to silence: her 2019 Grammy-nominated song *Dear Hate* was penned as her response to the Las Vegas Strip shooting that so affected the country world. *Girl* builds

on that awareness. On *Common* featuring Brandi Carlile, Morris sings, ‘*If I’m being honest, I don’t know what God is.*’ It’s the kind of sentiment that doesn’t always wash well with certain more conservative factions of the country audience...

“It’s a thought,” she reasons. “It’s not harming anyone. It’s a thought that even the most Christian person could have. Tragedy strikes all of us. It’s a lightbulb that goes on, like, ‘Where is he?’”

It’s on one of *Girl’s* standout tracks, *Flavor*, that Morris most aggressively insists on the right for artists to have a voice.



PHOTO: Matt Winkelmeier

“It was my clapback to people that did not appreciate my political honesty,” says Morris. “I’ve gotten a rep for being a troll to trolls on Twitter. Sometimes I really enjoy calling them out. There’s always that threat of being erased when you have an opinion, especially if you’re a woman – like being ‘cancelled’, or ending up like the Dixie Chicks. That’s always a threat that’s used against me and other artists that speak out, especially in country music. I wrote Flavor as a middle finger to that mentality. If my heart is in something, and I really believe in it, I don’t think that because I happen to have this musical platform that my career should be erased for voicing an opinion. Flavor is a light take on saying, ‘Shut up and sing? Hell no, I won’t!’”

It isn’t the only instance on this campaign where Morris is sounding out. The video for *Girl* ends on a poignant note with her fielding a question.

“One of the hard things about being a girl is...” she pauses. “Having to always answer questions about why it’s hard to be a girl.”

Its power as a statement is in the innumerable threads of interpretation it opens up, ranging from ignorance to prejudice to prevailing double-standards.

“I love being a woman,” she explains. “Listen, I feel very empowered to be a woman and right now, even though there’s been a huge slant in radio airplay for women in country music, I think this is the most transformative time to be a woman. They’re making some of the most complex, compelling, beautiful music that’s *saying something*. But is being a woman the most interesting thing about me? No. And I don’t want to be remembered for being a great female artist; I want to be remembered for being a great artist, hopefully. That’s what I was trying to convey in that answer – is that it’s not that different.”

Morris drawing attention to the topic of airplay is significant. The perplexing absence of female talent from country airwaves – as rendered extra baffling in a year that saw Kacey Musgraves claim Album Of The Year at the Grammys – is a deeply ingrained problem. It even earned its own monicker ‘Tomato Gate’, after radio consultant Keith Hill infamously gave Country Radio Aircheck a catastrophically ignorant salad-based example of how country radio should work: “The lettuce is Luke Bryan and Blake Shelton, Keith Urban and artists like that,” he said. “The tomatoes of our salad are the females.”

It is an unfortunate truth that Morris happens to be one of relatively few female acts to gain traction on modern country radio. In one recent week, she was the only solo female artist featured in the Top 20 on the Country Airplay charts. This fact hasn’t bypassed her: she has been one of the most high-profile voices in addressing

**Look what you made them do:**  
Maren Morris joins Taylor Swift onstage at Texas’ AT&T Stadium in October 2018

*“Maren has the ability to be one of the next global superstars”*

**JASON ILEY**  
SONY UK

**Hero worship:** Morris’ 2016 debut *Hero* and (centre) Morris at the end of the *Girl* video

the paucity of female representation. Commenting on the success of Ariana Grande and Halsey in the charts, she recently took to Twitter to write: “Someday I will read this same thing about the country radio chart. Could 2019 be different?”

All of this does, however, constitute something of a bind for her. Morris admits she isn’t an expert on how country radio airplay research works (“Fuck if I know!” she zings at one point). Similarly, she’s also deeply appreciative of the support she’s received.

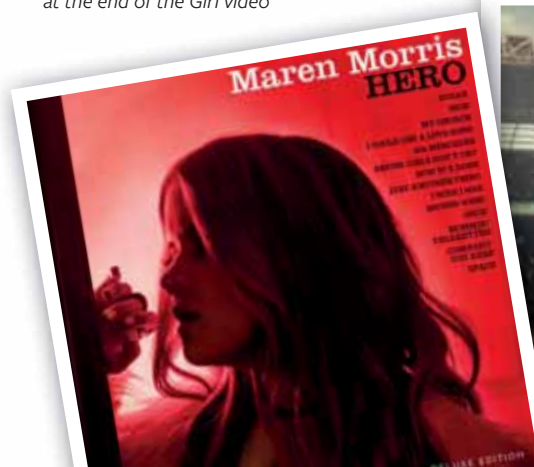
“Being on the radio never sucks,” she says. “When you see a crowd singing your words back to you, a lot of that is from the radio.”

But nor does that feeling ease her discomfort when she surveys the airplay charts.

“It’s kind of a Catch 22,” she says. “It’s like, ‘Oh my God, the song I wrote is the No.1 song in the country this week!’ But I’m looking at the other songs on the chart and it’s like, ‘None of my friends are on here.’ And I’m not even just talking about women, I’m talking about some of my male friends that are artists that are making incredible country music and deserve to be up there too, but it’s like, ‘No, this song is just too complex for radio listeners.’ I think sometimes they think the audience is not ready to hear it, and they are.”

Morris is equally sure of some of the outdated attitudes and behaviours that need to change in the music industry. She has encountered many of them first hand.

“Some have been small and some have been way more massive than I care to even approach,” she says. “I remember having a conversation with a programme director who no longer has that position – and rightfully so. He was drunk at a show I was playing with Keith Urban and this guy told me, ‘What’s your next single?’ I was just coming off 80s Mercedes and I said, ‘I think I’ll release I Could Use A Love Song.’ He rolled his eyes and said, ‘People don’t want to hear women being sad.’ And 42 weeks later it ended up being





my first No.1 at radio. That's a really fun story I get to remember forever. I wish I could frame it. Rich was such a fan favourite at shows so we decided to make it the final single [from Hero] and it went all the way to No.2. It's hilarious because that song in the beginning was researching so poorly – it was 'too ballsy'."

Morris has gone on record this year saying she believes positive change can be effected at a publishing level, especially by helping female singer-songwriters get in the door. After all, it worked so brilliantly for her. Likewise, Janet Weir praises Morris for being part of the solution – not only in being an inspirational female presence in male-dominated airwaves, but also in the platform she's providing.

"I definitely feel grateful for the radio support we've had," she says. "And we do everything we can to support other females, we're taking two different females from Nashville out on tour. We're trying to do everything we can."

Weir notes Girl's release date also happens to coincide with International Women's Day. It was a happy accident, she says, but – in more ways than one – the sense is that the timing of Morris' return couldn't be better.

**I**f something soon becomes evident in Maren Morris' company it's that she is not an artist who thrives exclusively in the studio and onstage. She is equally as engaged behind the scenes, something which Janet Weir, in particular, praises her for.

"Maren stays true to herself, she understands creatively where she stands in every situation," she says. "She doesn't make a decision unless she feels it's 100% her own voice."

In 2017, Morris told *Music Week* that she was gradually learning to become the "CEO" of herself. Indeed, it's notable that when she gives us an update on that endeavour, she speaks with the same pride and enthusiasm she does for her music, especially as it concerns her crew.

"The most wonderful thing about being a boss is seeing your company and employees thrive," she says. "I remember, not this past Christmas but the one before, I got to put my band and crew on salary and health insurance. That was the biggest win. I can't believe all these songs I pulled out of my ass employ these people! Seeing it materialise in those ways has been one of the most amazing things."

Morris cites one of her contemporaries as being particularly inspirational to her.

"When I got to perform with Taylor Swift at AT&T stadium, I was so inspired by her work ethic," she says. "She knew everyone's name. There were almost 300 people working on that tour, and she's involved with every facet of it and her career, you can tell, she's the one approving everything. Nothing is 'backseat driver' for those artists, and I never want to be complacent – where you don't care about the font on merch, and it's like, 'Just send me the money.'"

It perhaps comes as unsurprising, then, to hear that Morris is also unafraid of putting her own money where her mouth is. Which included partially funding the epic *Girl* video to make sure her vision was delivered fully.

"I wanted to work with Dave Meyers, who I met on *The Middle* video," she remembers. "He had never worked with a country artist, and Sony Nashville had never seen a budget so large as the *Girl* video budget [*laughs*]. It was just a conversation like, 'We will cover the majority of this, but the extra you'll have to foot yourself.' I believed in it enough to do that, I know that artists like Beyoncé, they're



PHOTO: Aron Klein

**Morris dancer:** Maren Morris playing *Country To Country* Festival in 2017

*"There's always that threat of being erased when you have an opinion, especially if you're a woman..."*

## MAREN MORRIS

**Golden girl:** Morris accepts the Grammy for Best Country Solo Performance in 2017



funding their own videos and their award show performances. People like Taylor Swift, their vision is larger than life, very artistic and they want to execute it the right way and it not be condensed or watered down. Sometimes you do have to step up and sign the cheque."

Her business acumen has not gone unnoticed. Jason Iley tells *Music Week* how impressed he was when Morris visited the UK just before Christmas to play her new music and talk about her aspirations. He was reminded of another artist who went on to do pretty well...

"She's young and determined," he says. "The artists that are willing to come and spend time in the UK and tour and put the effort in have the ability to be some of the biggest artists in the world. I remember the beginning with Rihanna. The first couple of years, she spent more time here than she did in America, she was always here. She put the effort in and Maren has got that determination too."

Morris' label are equally committed to ensuring that *Girl* is a success. Columbia's Charlie Shawcross says there will be activations at *Country To Country* Festival to make sure her presence is felt, before she returns for her headline UK tour in May [see panel]. Stateside, Weir points to a *Today Show* performance in New York on the day of release as another huge moment, as well as the launch of a female mentorship programme. Everything is primed.

And what becomes clear when speaking to Morris and Weir is that not only have they closely strategised this next chapter, they have both enjoyed the crap out of doing so.

"There's definitely a high level of trust, because we built this from the ground up from day one, independently," explains Weir. "We've always taken a unique approach to what we do, and we have a very similar creative vision which is very natural for us. She's just the most amazing business and creative partner. We make great decisions together."

"We're both workhorses," Morris agrees. "We love scheming and we'll drink rosé and talk about all these dreams. And a lot of them have materialised. I think she completely understands the way my mind works and what I'm trying to achieve. Because I don't think you can lump me into anyone's corner right now. Luckily, I've been accepted by the critical industry and also been able to have songs on the radio."

*Music Week* can't help but wonder if one is more important to her right now in 2019...

"I think they're symbiotic, honestly," she concludes. "A lot of people feel like you have to choose between them. I've been able to prove you don't. I like that I don't need to choose between this person's career or that person's career. I've made my own."



**Not your run of the mill:** Milly Olykan

*“I want to build new markets for country music internationally”*

**MILLY OLYKAN**  
CMA

PHOTO: Sam Armstrong

**CM-YAY:** Carrie Underwood and Keith Urban performing at the CMA Fest in Nashville



**CMA FEST PHOTOS:** John Russell/Dam Jones

# THE UNDISCOVERED COUNTRY

In her time at AEG, Milly Olykan played an indispensable role in turning **Country To Country Festival** into a phenomenon. Last year, she headed to Nashville to embark on a new role as VP of international relations and development with the **CMA**. *Music Week* finds out all about her global gameplan for country music...

—BY GEORGE GARNER—

**F**or a number of years now, *Music Week* has been reporting extensively about the rise and rise (and rise) of country music in the UK. And every bit a part of that success story, alongside a new generation of artists such as Kacey Musgraves and this week's cover star Maren Morris, is Milly Olykan.

Formerly working as AEG's VP of live music and major arena events, Olykan developed in-house commercial content programmes for The O2 in London and, crucially, was the founding festival director and co-promoter of Country To Country Festival, as well as contributing to the launch of Country Music Week. Put simply, Olykan has proven something of a country music clairvoyant – she saw its potential on UK shores long before the rewards were being reaped. Nashville stars weren't always playing in sold-out UK arenas, you know...

"I heard stories about country artists coming to the UK – big mainstream artists – and playing to an audience that was basically line-dancing," she recalls, smiling. "That was the horror show Nashville didn't want to see happening! That was just before Country To Country, around 2010."

From those humble beginnings, Olykan, co-promoter Chris York [SJM], and AEG Nashville's Ali Harnell helped build the UK country scene from the ground up by attracting some of the biggest names from across the pond to play Country To Country Festival, including everyone from Carrie Underwood, Reba McEntire and Marty Stuart to Tim McGraw, Miranda Lambert and Brad Paisley. To say that Country To Country has been a huge part of her life, then, is an understatement; hence, her decision to leave AEG after last year's event was not made lightly.

"AEG is a great company to work for and I love Country To Country – it's like my baby," she smiles. "But actually, to be honest, after about another year or so of it I would have felt like I'd achieved everything I had to do there, especially by establishing the brand experience with all the different showcasing stages and bringing in the songwriter series."

There was one aspect of her job that Olykan was really starting to savour in particular.

"One of the things I did before I went was to set up Country To Country in Australia, in so far as I got it contracted," she explains. "I didn't have anything to do with the booking of it, but I got it set up so it could happen. I really liked the idea of doing something internationally, and that's what appealed to me about this new job: it's about [taking Nashville] across the world on behalf of all country music, and it's not just about being commercially driven. This role is about trying to find what the opportunities are and

putting people together to make it happen."

In her new position as VP of international relations and development at the CMA – a recently-introduced role in the storied history of the organisation – Olykan will be looking to help country music develop around the world. Eight months into her role, she says that while it's been a "full-on" experience as she adapts to a new role in a different discipline than the one she worked in previously as a promoter, she is happy to report that it is "awesome".

It's time to find out what foundations she's been laying to help country go global...

## What is your objective with the CMA in this new role?

"Ultimately, I want to build new markets for country music internationally. That's my objective. As an industry, if we could unlock another market – like a Brazil or a Germany – and get it really firing, that would be amazing. For a number of years, the CMA has had task forces around the world – industry people who work in country music in different locations: we have one in Canada, Australia, the UK and in Scandinavia. I was on the one in the UK – it includes publicists, publishers, Live Nation, AEG, SJM, the major labels, BBC Radio 2 and Chris Country. We've recently established the task force in Germany made up of labels and some promoters. They are people who are going to go, 'How do we make a difference in this market with country music? How do we get a Country To Country happening?'"

## So how do the task forces actually work?

"They get together and act almost like a mini CMA board would act, not with the legal responsibilities, but they'll put their agendas aside and go, 'How do we do this? Do we need to get behind an artist coming through? Do we need a PR for country music?' Germany's a good example; they've got an artist there who's a big country music fan who's a household name. Do we use her to be a mouthpiece or spokesperson and do something for country artists as an influencer? Now that Country To Country has gone to Germany for the first time, there's something they can all get together around and start working together towards making more of it. In the UK, we worked really closely with Radio 2 and with all of the labels. As more people started working in country music and doing more, other promoters and publicists all became looped in on information and were all working for the greater good. The task forces are really powerful and I want to leverage them, get more out of them and make sure I support them."

*"Programming into non-country festivals is a priority. We have to shift perceptions..."*

**MILLY OLYKAN,**  
CMA



PHOTO: Matt Carson

### Which places are starting to get onboard with country?

“Outside of Canada, it’s the UK and Australia – Australia is a really strong country market. It has a long tradition of building their own country scene there. New Zealand has too, just geographically it’s more challenging. Then there’s Brazil, Mexico, Germany and Scandinavia.”

### Is Brazil a surprising country market for you?

“It is to me. I’ve learned that they have their own country music there – their own kind. Country stars aren’t touring there, most likely due to the infrastructure, but I understand streaming is pretty good for certain artists. One of the things we are working towards is for CMA to have really good data on all of these markets so we can start measuring what’s happening, how is streaming going, what’s driving it and how do tours, TV appearances or local radio impact it? To understand territories where we see some good streaming stats but not much touring, is that an opportunity for a promoter? Some music industries report their streaming and sales data to a body which makes it possible to measure – but not all do. So that is where we need to work with that local market to get a better understanding of the lay of the land.”

### The CMA clearly believe in taking country international – is there a glass ceiling to how big it can go?

“It’s impressive that the CMA have an international focus – and that they mean business, which is why they developed this role. They also have an international committee on the board which help focus what the international priorities are. There are a lot of bits to the ‘glass ceiling’. One is that in other countries you first have to change perceptions of country music within the industry. Because artists stopped touring internationally for a big period of time, there’s a massive shift of perception that we need to address regarding what people actually consider country music to be.”

### So how do you change those ingrained perceptions?

“There’s two parts to changing perception. Let’s face it, to people working in country music in the UK, they know the commercial opportunities; that it’s broad, that it’s not just one thing. That’s one good example of [what happens] when an industry is onboard. The core fanbase might have started off being a smaller, older one, but it’s gone younger and broader. Look at Country To Country over the years and you see that. With some countries, you’re starting off with just trying to get the industry onboard. The next thing is moving into getting more mainstream media attention – that’s the next challenge for us in the UK. We have a really great country story, it has success, but now we need to go broader. How do we engage commercial radio? How can streaming services deliver more for country fans, can we share with those services what we know about the fanbase – how engaged they are, how open they are to discovering new acts... And crucially how do we shift perceptions of fans who think they don’t listen to country music? In a market like the UK where there is now a lot of live activity, and where country has seen some terrific collaborations with pop artists in the last year, there is an opportunity to grow the audience through streaming. If you think about how broad the genre is, there are many country artists who could engage a wider audience if they were not only featured on country playlists.”

**The write note:** *The CMA Songwriter Series touches down in Hamburg*

*“Many artists could engage a wider audience if they were not only featured on country playlists”*

**MILLY OLYKAN**  
CMA

Radio 1 started playing country music in the past year, whether it was Maren Morris, Florida Georgia Line, Chris Stapleton. That’s massive. It’s a good example of taking things to a different environment.”

### On the live front, country doesn’t really seem to exist in festivals in the UK outside of its own ecosystem...

“Programming into non-country festivals is absolutely a priority. We have to shift the perceptions of people in that side of the industry about country. That’s one of my priorities this year, to have relationships with programmers of mainstream festivals in the UK and see what the opportunities are. I can only do what I can control – I’m not in a position to book artists onto festivals – but 2019, for me, is about developing relationships with programmers who aren’t currently looking at country artists, and showing them acts that could work well on their festivals.”

### And where do labels fit into those plans?

“It took a few years for the Nashville labels to get engaged in the UK market, but they definitely all are now – and likewise in the UK all of the major labels are engaged. The UK is a great example for me to use when I speak to other groups in other countries of how we can develop a market and how the CMA can be a conduit to bring together great minds from the different sectors to address where the opportunities and the challenges are. What I can do myself is go and get relationships with key festivals and share with them the opportunities: inviting them to come to Nashville, get them to see things in the UK. I want to start exposing them to the broad variety of country artists. There are a lot of artists that will impress any music fan – not just a country music fan – Kacey Musgraves is an obvious one, but also Ashley McBryde, Maren Morris, Chris Stapleton, Brothers Osborne, Kassi Ashton, Dan + Shay are all good examples of artists who can appeal to other genres. I’ve seen every type of music fan converted by seeing a Nashville songwriters round – where you get to hear the artists stripped back and talking about their songs in an unrehearsed way – and then get completely floored by a song you’ve never heard before. I’d love to see something like that presented at a festival – it would completely work!”

### What other activity does the CMA have coming up in 2019?

“We have a new initiative called Introducing Nashville. It’s a tour representing current artists performing in a songwriters round. It’s like saying, ‘This is Nashville on tour’ – these are the artists happening in Nashville right now. I’m really excited about building a brand like that. You’re seeing four artists for one ticket, and those artists are playing to more people than they would on their own. That’s coming to Australia, New Zealand and Japan in March, and to the UK and Europe in October. Although there is no real traction of country music in Japan, I’m going there on a research mission in March. CMA has a relationship with the US Ambassador to Japan who is from Tennessee – he is graciously hosting a reception for us – so we are seizing the opportunity to meet with the industry. I’m taking some artists with me to meet the industry and go, ‘Is there an opportunity here?’ The CMA has a massive festival brand too, it’s something I want to help build an international profile around. Every country music fan has to come to the CMA Festival, it’s the mother church – a country fan’s Burning Man! Anyone who’s working in country music anywhere needs to come to Nashville, meet us and see CMA Fest and the huge potential.”

**Nashville skyline:** *The CMA Festival in action*



PHOTO: Caitlin Harris

# #



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# Music Week JOBS

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PHOTOS: Luke Dyson

# COUNTRY FOLK

Nothing reflects the growth of country music in the UK more effectively than **Country To Country** festival, which this weekend welcomes headline acts **Keith Urban**, **Lady Antebellum** and **Chris Stapleton**.

Here, **SJM Concerts** promoter **Chris York** explains how it got so big...

—BY JAMES HANLEY—

**N**ot too long ago, the idea of an annual country music festival packing out arenas in England, Scotland and Ireland over the same weekend would have been laughed out of the room. But somewhere along the line the laughter stopped, and eyes were opened to the mass appeal of a genre previously considered niche outside its homeland.

Today, six years on from its inception, Country To Country (C2C) is a much-loved fixture of the UK's live music calendar, enticing a host of top names across the Atlantic including Kacey Musgraves, Carrie Underwood, Maren Morris, Brad Paisley, Florida Georgia Line, Faith Hill, Little Big Town, Dixie Chicks, Faith Hill and Tim McGraw.

Promoter Chris York admits to being taken aback by the level of its success.

"When we started the event there was no real sense of the size of the country audience in the UK," says York of SJM Concerts, which launched the festival in 2013 with The O2 and the Country Music Association (CMA). "The first event was just two nights at the O2 and it has evolved every year."

This year is no exception, with headliners Keith Urban, Lady Antebellum and Chris Stapleton joined by the likes of Brett Eldredge, Hunter Hayes, Ashley

*"We're going to do 42,000 tickets in London. The audience has grown year-on-year"*

**CHRIS YORK**  
SJM CONCERTS

*Land of the free: Sugarland at last year's festival*

McBryde, Dustin Lynch and the legendary Lyle Lovett at three arenas across England, Scotland and Ireland from March 8-10.

"I'm pleased to say that [in 2019] we have sold the most tickets we've ever sold," York tells *Music Week*. "The line-up is very strong; it's great to have Chris Stapleton back, Keith Urban for the first time and to host Lady Antebellum again off the back of fantastic sales of their own tour, so we're in a good place."

"We try to get artists that have come through the C2C ranks like Ashley McBryde [who played the Spotlight Stage last year] to show progression and boost their careers. And it's always nice to be able to put one of the legends of country on, we try and do that every year and this year it's Lyle Lovett. That bill with Stapleton will be terrific. It's just a perfect piece of programming and we're very happy with the line-up."

C2C is scheduled prior to the main US touring season to free up access to artists and avoid clashing with country music festivals such as California's Stagecoach, held in April.

"Probably the biggest challenge is to not have too much repetition of talent so we can keep it fresh for the fans and, thus far, I think we've been very successful on that," points out York.

Having started out in London in 2013, C2C expanded to Dublin's 3Arena in Ireland in 2014, with Glasgow hopping on board three years ago and upscaling from the 3,000-capacity SEC Armadillo to the 13,000-capacity SSE Hydro last year.



“The audience has grown and part of that is to do with our partnership with BBC Radio 2, which has been very positive about pushing country music,” adds York. “It is also to do with the modern way that C2C markets country music to people, which I don’t think had been done quite as effectively before.”

The proof is in the pudding: sales for 2019 have hit record levels. “We’re going to do 42,000 tickets in London, we did our first shows at the Hydro last year and this year it’s selling significantly better to the extent that I would say the C2C market in Scotland is thriving,” beams York. “We’re also doing bigger numbers in Dublin than ever – three nights in the 3Arena. The audience has grown year-on-year and hopefully that will remain the same.”

What’s more, York believes C2C has helped elevate the UK as a potential year-round touring destination for country acts. “The reach of our online community and platforms means that country touring can be done in a very effective manner if you look at the volume of artists from Nashville who see breaking the UK and Ireland, and to an extent Europe, as a realistic opportunity,” he says. “We’re getting multiple acts on tour in the autumn and the spring. Obviously the US touring cycle means that they’re occupied in North America for most of April through to September, but when we can bring them over here we’re finding that most acts are receptive to it.”

In 2017, organisers launched Country Music Week – a weeklong series of shows staged at various London venues.

“Five years ago things like that just wouldn’t be possible, just because we wouldn’t have access to as many acts in that period of time,” suggests York. “They’ve had their eyes opened to coming to the UK by playing Country To Country.”

Another offshoot is the CMA Songwriters Series, which introduces new acts and songwriters through an intimate storytelling format. Now in its sixth year, it returns to Indigo At The O2 on March 7, the night before C2C begins. Hosted by American singer Cam and featuring Jimmie Allen and Ross Copperman, it will introduce Travis Denning and Laura Veltz to UK audiences for the first time and follows the second Songwriters Series European tour last October.

“There is a vast amount of ancillary activity around C2C that fans really buy into,” stresses York. “What we’ve found with the Songwriter Series is that people are coming on the Thursday and making it into a long weekend. It effectively sells out before the talent is announced, which is fantastic for the Country Music Association and shows the depth of interest in Nashville songwriting.”

York believes the C2C platform has helped UK country artists like The Shires (who have released two gold-selling albums) and recent *Music Week* cover stars Ward Thomas



**Moore life:** Kip Moore salutes the crowd



*“The event was designed to showcase non-UK talent and we remain committed to that”*

**CHRIS YORK**  
SJM CONCERTS

(who claimed a historic No.1 with 2016’s *Cartwheels*) achieve mainstream acceptance.

“The boundaries between what is acceptable as country music these days are very blurred,” he adds. “The crossover potential of the country genre has been highly developed over the last three or four years and it’s clear that radio has played a big part in that. Daytime programming of previously niche country tunes has allowed acts – and The Shires are a good example – to go on and be very successful.

“I’m very pleased if C2C has played a small part in raising the bar of country music for domestic acts in as much as they get access to the market.”

Though rightly proud of their progress, York does not envisage a hometown country act topping the bill at C2C any time soon (indeed, a UK artist is yet to play the main stage).

“The event itself was designed to showcase non-UK talent in the best possible manner and we remain committed to that,” explains York. “Keith Urban is Australian so it’s not specific in terms of countries, but UK acts have their own domestic touring schedule.

“We tend to focus on people that you *can’t* see in the UK in the main. But this year I’m pleased to say that The Wandering Hearts are on the B-stage, for instance, so there is representation of domestic talent within the main arena.”

In a key organisational change the festival’s founding director and co-promoter Milly Olykan departed The O2 last year for a new role with the CMA (see page 24), but remains involved.

“It’s a different dynamic,” notes York. “We still talk, we still share ideas and it’s great to be working with a new hat on, as it were, because the CMA is one of our partners in Country To Country and that’s been a positive thing ever since we started the event.

“There was a handover period and [AEG Presents event operations manager] Vikki Jacobs has taken on the day-to-day aspects that Milly was looking after. It’s a good team and we work closely with our partners at AEG.”

The genre’s global profile has now swelled to the extent that festivals have also popped up under the C2C banner in Norway, Sweden and – for the first time this year – Germany, the Netherlands and Australia.

However, there are no plans for any major format changes in the foreseeable future, with building the Scottish and Irish legs high on York’s immediate priority list.

“Ultimately, it’s talent-driven and as long as we’re presenting the best talent and the fans are enjoying what we do then the event will keep moving forward,” he finishes.

“In 2013 we’d never have thought that the audience was as big as it is – but we’ve built a community.”



**Big time:** Little Big Town closing C2C 2018

# HITMAKERS

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

**THIS WEEK:** Country To Country Festival 2019 headliners Lady Antebellum's single *Need You Now* sold 6m copies, won four Grammys and became the most downloaded country song ever. And Adele covered it. Singer Hillary Scott recalls its creation...

■ INTERVIEW: GEORGE GARNER

We had already released our [self-titled] debut album and we had begun writing for our second record in Nashville when *Need You Now* came to life. It was the first time we'd ever written with Josh Kear, our co-writer. He had just had incredible success with *Before He Cheats* by Carrie Underwood and a lot of other huge country songs. We were absolutely ecstatic to get into the room with him. His voice and musicianship are incredible. The drama, the dynamics that he brings to a song, he always wants it to take you on a journey, whether it's uptempo or a ballad. That's what he brought, alongside the incredible lyrics, to the room.

We started the day and he came in with an idea for a song that was close to being done. We dug into it, finished it and were like, 'We've done one song and it's not even lunch – let's see what else we've got!' Charles [Kelley, Lady Antebellum] had been picking up the acoustic guitar again to learn some new chords and had stumbled across a melody in his head at his house. He showed it to us and something just clicked. Personally, it's not that that song is about any specific person, I think we all just pulled from our own lives of having relationships that didn't work out, where you just longed to be back with them. That was where we pulled from, that place in our heart. Charles had the verse lines, and even a couple of the lyrics. He came into the room that day singing, '*Picture perfect memories scattered all around the floor*' and that's kind of all he had. Lyrically, it just poured out – we were off to the races!

The song came really quickly – it was written in less than two hours, and I don't think we knew what we had when we wrote it. We felt it, we thought it was really dynamic and a little edgy, the melody captivated us, but if we played you the work tape of the day we wrote it – which is just us singing into a recorder in the middle of the room – we thought it was crap! As songwriters, your favourite thing is the last thing you wrote, and we went on to write other things that were more in the forefront of our minds.

Later, we got into a meeting with our label and by the grace of God it was the last song Charles played in that meeting. He said, 'We don't have a real demo for this song, but it's one that we wrote and I feel like we've got to play you everything.' So we played it for the room and they all

looked at us and said, 'We hear something here, y'all have to get in the studio and see what happens.'"

*Need You Now* was one of those songs that needed production. It came to life in the studio and Paul Worley, our producer, worked his magic. He said it best: 'It was a bear to wrestle' – just in terms of making sure all the elements were there musically. That's why the session musicians in Nashville are, honestly, in a lot of cases, just as important as any lyric or any melody in the song. They pour their art and creativity into it. I'll never forget, Michael Rojas, who played piano on that track, that signature melody line on piano was originally in the outro. We heard it and were like, 'That's how the song needs to start!' He played it at the front and you could argue that's one of the most recognisable things about the song.

My favourite performance of *Need You Now* has to be the 2009 CMAs. Dave [Haywood] was on a huge great piano and it was a very dramatic performance, we had fake snow at the end – it made for a very moody and beautiful set that brought the song to life.

Another amazing moment was when Adele covered it. I'm a huge fan of hers. When we came over to visit with our record label in London for the first time, they were so kind and let us walk through their catalogue room where all the CDs of the artists they had on the roster and they were like, 'Here's some new music you may have heard, you may not have heard.' One of the records I got to take home that day was Adele, 19. I fell in love with her. Fast forward to later and she and Darius Rucker singing *Need You Now* together for us on the CMT Awards 2010 show... And now she's arguably the biggest artist in the entire world! She's lovely. The times I've had with her have just been incredible. That was a huge moment for me.

I've never once done a show in any kind of environment where I've not wanted to perform that song. You hear artists who've toured their hits for years and years and say, 'Oh my God, if I have to play that song one more time...' I enjoy that song just as much today as I did the day we released it. It truly opened the doors to the world for us, for our music to go so much further than we could have ever dreamed – to tour the UK, Europe and Australia and bring our music to so many corners of the world. We owe that song so much – our deepest gratitude. I'll never tire of it.

*"Adele and Darius Rucker sang it to us – it was a huge moment for me"*

**HILLARY SCOTT  
ON NEED YOU NOW**

**Ante-heroes:**  
*Lady Antebellum and (insets) Darius Rucker and Adele covering Need You Now, plus Hillary Scott in the video*





# LADY ANTEBELLUM NEED YOU NOW



PHOTO: John Shearer

## Writer's Notes



### Publishers

Warner/Chappell,  
Round Hill

### Writers

Josh Kear, Dave Haywood,  
Charles Kelley, Hillary Scott

### Release Date


11.08.09

### Record label

Capitol

### Total UK sales (OCC)

805,002



**CALVIN HARRIS** - BRITISH PRODUCER OF THE YEAR AND BEST BRITISH SINGLE

**GEORGE EZRA** - BRITISH MALE SOLO ARTIST

**LITTLE MIX** - BRITISH ARTIST VIDEO OF THE YEAR

**PINK** - OUTSTANDING CONTRIBUTION TO MUSIC AWARD

**THE CARTERS** - INTERNATIONAL GROUP

**TOM WALKER** - BRITISH BREAKTHROUGH ACT

**BRIT**  
AWARDS  
2019  

AWARD STYLED BY SIR DAVID ADJAYE



# VIEWPOINT

## Your art's content

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** looks at the growing importance of **digital content** for modern campaigns – and why so many music companies are still getting it wrong...

“Don’t expect digital teams and external agencies to work miracles if you’ve budgeted pennies”

**SAMMY ANDREWS**  
DEVIATE DIGITAL

Following the overwhelming reaction to my last *Music Week* column on influencer marketing, I want to dig in a little more. This time, I’m talking content, as so many of you reached out to ask about it. It’s changed marketing as we know it over the last 15 years but, for reasons that I simply don’t understand, our industry has been very slow to adapt their marketing budget models to accommodate this fact.

In years gone by, labels wouldn’t have batted an eyelid about dropping anywhere between £100,000 and £1 million on a single music video. But nowadays, the idea of ploughing a reasonable sum into engaging, multi-format content seems utterly lost on some labels. Instead, there’s often pushback onto artists to “be creative” on socials.

Now, there is certainly call for that. If you want successful campaigns on socials, the content needs to feel real and from the artist, and they need to be maintaining that themselves. But if you want to weave promo, the album and tracks into that mix, you need specific content too and, as a label, you need to contribute to that. According to the responses I received to my last article, some of you still seem happy financing huge global superstars who arguably don’t need the extra cash for this, but many fall short on investing in up-and-coming artists.

So, this month I want to have a look at what kind of content is important; why streaming services are investing big in their own content; the downfalls of Netflix investing so much in theirs; and why our industry on the whole hasn’t quite got it yet... But needs to, and quick!

Let me start with a very direct call to label bosses and project managers. When you come to your internal digital teams and external agencies asking them to run amazing marketing campaigns for three to 12 months please understand that yes, they absolutely can. But only if you allow budgets for content creation. If you want to understand the frustration myself and many others have here, go and type “client brief vs client budget” into any search bar, then ask yourself: “Am I that person?” If you are, facepalm for a moment, then please take note...

The amount of content involved in campaigns these days is vast. It’s the main driving force for all of your online marketing activity yet, on the whole, labels don’t seem to want to invest the money and time required to build the content banks the digital age requires.

Many brands, on the other hand, do get it, I know of at least one UK High Street brand that allocated £30m for content creation for 12 months alone.

There are other heavyweight content investments too. Spotify bought Gimlet Media and Anchor lately, causing a huge wave of investment in podcast production companies with backers betting on similar sales going forward. And they’re right to do so. It’s a potentially huge income stream for the streaming services, and audio content is showing real traction with listeners worldwide. The industry also needs to embrace these routes



**Explicit (about) content:** Sammy Andrews

to market and promotion. Some podcasts have more listeners globally than major TV shows and those ears are most certainly as approachable as eyeballs, especially as we see smart speaker sales soaring.

There are some though that have fallen temporarily foul of their own content creation drives... Netflix has been in the media a lot lately owing to its spiralling debt, which many folks are sure is down to original content expenses. This, coupled with certain brands pulling their content, has left Netflix pumping vast sums into original content to survive any slumps in subscribers. I will say openly that I think Netflix will prevail ultimately though and, given that Spotify CFO Barry McCarthy is ex-Netflix you can be sure they’re looking at the potential long-term ROI there.

So, in summary, do reach out to streaming services for innovative ways to utilise spoken word and video content. Do try new things and experiment with content ideas. Do invest in spoken word content and a variety of multi-format and multi-platform video, both organic and paid.

And do work with managers on finding content budgets and the best way to support your artists’ creation of said content, and with brands, influencers and managers on content ideas and collaborations.

But don’t expect your digital teams and external agencies to work miracles if you’ve budgeted pennies. Don’t expect your artists and managers to absorb all responsibility and costs for content creation. And don’t deliver a basic video, packshot and artist image and think that’s enough. It isn’t!



# Music Week CHARTS



**Lew day:** Someone You Loved gives Lewis Capaldi his maiden chart-topper

36/38 - Singles & Albums  
37/39 - Analysis  
40/41 - Market Shares

42 - Streaming/Comps/Record Store  
43 - Indies  
44/45 - UK Airplay & EU Airplay

46 - Apple  
47 - Spotify  
48/49 - Vevo/Club



# THE OFFICIAL UK SINGLES CHART 75



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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	3	9	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ●	↑
2	4	7	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Sony DADC UK) ●	↑
3	2	3	Ariana Grande Break Up With Your... Republic/Island USUM71900409 (Sony DADC UK)	
4	1	6	Ariana Grande 7 Rings Republic/Island USUM71900111 (Sony DADC UK) ●	
5	5	6	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ●	
6	6	7	Sam Smith & Normanani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) ●	
7	9	9	NSG Ft Tion Wayne Options. NSG QM6P41894589 (The Orchard) ●	↑
8	New		Pink Walk Me Home RCA USRC11900110 (Sony DADC UK)	▲
9	8	4	Billie Eilish Bury A Friend Interscope USUM71900770 (Sony DADC UK)	
10	19	7	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) ●	↑
11	21	22	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★	↑
12	10	19	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★	
13	20	3	Khalid & Disclosure Talk Right Hand USRC11900004 (Sony DADC UK)	↑
14	7	10	Post Malone Wow Republic USUM71822626 (Sony DADC UK) ●	
15	23	4	Blueface Thotiana Entertainment One OZDA51839408 (Entertainment One)	↑
16	13	13	Meek Mill Ft Drake Going Bad Atlantic/Cash Money/Republic USAT21812712 (Arvato) ●	
17	22	5	Lauv & Troye Sivan I'm So Tired... Lauv GBKPL1933763 (Kobalt/AWAL)	↑
18	14	23	Cadet x Deno Driz Advice Underrated Legends UKFBX1800008 (ADA Arvato) ●	
19	16	3	D-Block Europe Kitchen Kings D-Block Europe GB2Y1900071 (Caroline/Sony DADC UK)	
20	12	2	Cardi B & Bruno Mars Please Me Atlantic USAT21811659 (Arvato)	
21	28	5	J Cole Middle Child Interscope QMJMT1902056 (Sony DADC UK)	↑
22	15	13	Jax Jones & Years & Years Play Polydor GBUM71807392 (Sony DADC UK) ●	
23	26	5	Little Mix Think About Us Syco GBHM1800089 (Sony DADC UK)	↑
24	30	16	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK)	↑
25	18	33	Freya Ridings Lost Without You Good Soldier UKBE21701209 (Kobalt/AWAL) ★	
26	27	49	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) ★2	
27	17	13	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia GBARL1801571 (Sony DADC UK) ●	
28	31	9	A Boogie Wit Da Hoodie Ft 6ix9ine Swervin Atlantic USAT21812918 (Arvato)	↑
29	29	19	Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) ●	
30	Re-Entry		Ariana Grande Thank U, Next Republic USUM71819361 (Sony DADC UK) ★	
31	47	2	YNW Melly Murder On My Mind 300 Ent. QMCE31801827 (Arvato)	▲
32	24	7	Westlife Hello My Love EMI GBUM71807035 (Sony DADC UK)	
33	43	7	Kehlani Ft Ty Dolla Sign Nights Like This Atlantic USAT21813049 (Arvato)	↑
34	25	29	Pinkfong Baby Shark Relentless KRE671700001 (The Orchard) ●	
35	41	20	Jess Glynne Thursday Atlantic GBAS1800454 (Arvato) ●	↑
36	38	8	CamelPhat & Cristoph Ft Jem Cooke Breathe Ministry Of Sound GBCE1800173 (Sony DADC UK)	↑
37	50	28	Calvin Harris & Sam Smith Promises Columbia GBARL1801049 (Sony DADC UK) ★	↑
38	35	8	Chris Brown Undecided RCA USRC11803551 (Sony DADC UK)	

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	42	33	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) ★	
40	New		Dave Black Dave Neighbourhood GBUM71900576 (Sony DADC UK)	
41	34	6	AJ Tracey Psych Out! AJ Tracey UKQNW1800009 (ADA Arvato)	
42	New		Giggs 187 NO BS GBUM71900285 (Sony DADC UK)	
43	44	41	Anne-Marie 2002 Asylum GBAS1800094 (Arvato) ★	
44	36	28	Marshmello & Bastille Happier Positiva USUG11801651 (Sony DADC UK) ★	
45	32	5	Dua Lipa Swan Song Warner Bros GBAT1900097 (Arvato)	
46	40	10	21 Savage A Lot Epic/Slaughter Gang OZ45A1700126 (Sony DADC UK)	
47	39	21	Halsey Without Me Capitol USUV71803308 (Sony DADC UK) ★	
48	48	3	The Chainsmokers Ft 5 Seconds... Who Do You Love Disruptor USQX91803661 (Sony DADC UK)	↑
49	46	2	Juice Wrld Robbery Interscope USUG11900303 (Sony DADC UK)	
50	49	48	Tom Walker Leave A Light On Relentless GBARL1701655 (Sony DADC UK) ★	
51	61	3	Lizzo Juice Atlantic USAT21813044 (Arvato)	↑
52	52	7	Sub Focus & Dimension Desire EMI GBUM71806016 (Sony DADC UK)	
53	0	1	Giggs Baby NO BS GBUM71900171 (Sony DADC UK)	
54	56	6	Swarmz Ft Tion Wayne Bally Black Butter GBARL1900043 (Sony DADC UK)	
55	45	7	Gesaffelstein & The Weeknd Lost In The Fire Columbia USQX91803314 (Sony DADC UK)	
56	69	44	Calvin Harris & Dua Lipa One Kiss Columbia/Warner GBARL1800368 (Sony DADC UK) ★2	↑
57	57	33	Benny Blanco, Halsey & Khalid Eastside Interscope/Right Hand USUM71809132 (Sony DADC UK) ★	
58	37	2	Zedd & Katy Perry 365 Interscope/Virgin USUM71900881 (Sony DADC UK)	
59	65	2	Yungblud & Halsey Ft Travis Barker 11 Minutes Interscope/Virgin USUG11800796 (Sony DADC UK)	↑
60	60	61	Keala Settle & The Greatest Showman Ensemble... This Is Me Atlantic USAT21704622 (Arvato) ★2	
61	54	8	Headie One Ft Dave 18Hunna Relentless GBARL1801740 (Sony DADC UK)	
62	Re-Entry		Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) ●	
63	64	8	Catfish & The Bottlemen Longshot Island GBUM71804352 (Sony DADC UK)	
64	68	5	Alec Benjamin Let Me Down Slowly Atlantic USAT21802284 (Arvato)	
65	New		Sigrid Don't Feel Like Crying Island GBUM71900031 (Sony DADC UK)	
66	Re-Entry		Loud Luxury Ft Brando Body AATW NLF711710457 (Sony DADC UK) ★	
67	67	8	A Boogie Wit Da Hoodie Look Back At It Atlantic USAT21812667 (Arvato)	
68	Re-Entry		The 1975 Sincerity Is Scary Dirty Hit/Polydor GBK3W1800834 (Sony DADC UK)	
69	Re-Entry		Hugh Jackman, Keala Settle...The Greatest Show Atlantic USAT21704616 (Arvato) ★	
70	59	20	George Ezra Hold My Girl Columbia GB1101701958 (Sony DADC UK) ●	
71	Re-Entry		Queen Bohemian Rhapsody Virgin GBUM71029604 (Sony DADC UK) ★	
72	66	30	Travis Scott Sicko Mode Cash Money/Epic/Republic USSM11806660 (Sony DADC UK) ●	
73	New		Jorja Smith Don't Watch Me Cry FMM QM4TW1828151 (The Orchard)	
74	58	15	Xyng Bane Needed Time Disturbing London GB7TP1700132 (ADA Arvato)	
75	51	2	DigDat & Loski No Cap Relentless GBARL1900167 (Sony DADC UK)	

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

# Loved up: Capaldi pips Rag'N'Bone Man and Calvin Harris to No.1

■ BY ALAN JONES

Looking for much of the week as if it would deliver **Calvin Harris** his 11th No.1 single and **Rag'N'Bone Man** his first, **Giant** was pipped at the post by Glaswegian singer/songwriter **Lewis Capaldi**'s *Someone You Loved*, which jumps 3-1 (57,698 sales, 47,031 from sales-equivalent streams).

Released last November, *Someone You Loved* debuted at No.100 at the time but really came into its own at the start of 2019, since when it has increased sales for nine weeks in a row.

Two more tracks from Capaldi's debut album *Divinely Uninspired To A Hellish Extent* – which is set to drop in May – reach new peaks this week, with *Grace* climbing 30-24 (16,136 sales) and *Bruises* up 79-62 (8,178 sales). September 2018 release *Grace* previously peaked at No.26 a fortnight ago, while *Bruises* also previously peaked a fortnight ago, at No.72.

On its seventh straight week in the Top 10 since release, *Giant*'s chart-topping ambitions may have been thwarted but its 4-2 move brings its highest position and sales (55,799) to date. For the moment, it is Harris' seventh No.2 hit and Rag'N'Bone Man's second, equalling the December 2016 peak of *Human*.

**Pink** racks up her 20th Top 10 single and has the highest of this week's six new entries, with *Walk Me Home* – the introductory single from her upcoming (eighth) album *Hurts 2B Human* – debuting at No.8 (27,777 sales). Her 35th Top 75 entry, it tops the paid-for downloads list with 11,738 such sales, 35 more than *Giant*, the biggest-seller for the previous three weeks.

No.7 with debut hit *Leave A Light On* last June, **Tom Walker** scores his second Top 10 hit with *Just You And I*, which jumps 19-10 (24,532 sales). It is the ninth week in a row that the track, which was first released in December 2016, has increased sales. Both Walker singles are on his first album, *What A Time To Be Alive*, which showed up in midweek sales flashes but wasn't actually released until Friday (March 1). Confusion over its release date saw home deliver pre-order sales initially included, then excluded, from said rankings.

*Options* (9-7, 28,472 sales) reaches a new peak for **NSG** feat. **Tion Wayne**.

**Ariana Grande** had the top two tracks for the last fortnight but 7 *Rings* now falls 1-4 (50,352 sales), while *Break Up With Your Girlfriend, I'm Bored* ebbs 2-3 (51,296 sales).

The rest of the Top 10: *Don't Call Me Up* (5-5, 47,125 sales) by **Mabel**, *Dancing With A Stranger* (6-6, 41,581 sales) by **Sam Smith & Normani** and *Bury A Friend* (8-9, 26,211 sales) by **Billie Eilish**.

Departing from the Top 10 are: *Sweet But Psycho* (10-12, 22,166 sales) by **Ava Max** and *Wow* (7-14, 20,109 sales) by **Post Malone**, the latter slipping into ACR for the first time.

**Dave**'s follow-up to *Funky Friday* (feat. **Fredo**), which scorched to a No.1 debut last October, *Black* makes a less



No.1

## Someone You Loved - Lewis Capaldi (EMI)

This week's sales: 57,698 | Downloads: 10,667 |

Streams: 47,031 | Total sales to date: 297,170 |



**Giant slayer:**  
Lewis Capaldi

spectacular first appearance, opening at No.40 (11,655 sales). The rapper's 11th Top 75 entry, it leapfrogs two recent Top 20 hits on which he was featured, **Headie One**'s *18Hunna* (54-61, 8,195 sales) and **Fredo**'s *All I Ever Wanted* (72-91, 5,871 sales).

**Giggs**' third consecutive Top 10 album, *Big Bad...*, charts primarily on sales-equivalent streams, which also fuel singles chart debuts for two of its tracks, 187 (No.42, 11,426 sales) and *Baby* (No.53, 9,253 sales), his ninth and 10th Top 75 hits.

Also new to the Top 75, bizarrely, are two songs whose titles reflect negatively on lachrymosity: *Don't Feel Like Crying* (92-65, 7,974 sales), the fourth hit for Norwegian singer/songwriter **Sigrid**; and *Don't Watch Me Cry* (No.73, 7,400 sales), the seventh hit for **Jorja Smith** and 2019 BRIT Awards' Best British Female Solo Artist, who performed it at the ceremony.

There are new peaks for: *Talk* (20-13, 20,189 sales) by **Khalid & Disclosure**, *Thotiana* (23-15, 19,258 sales) by **Blueface**, *I'm So Tired* (22-17, 17,972 sales) by **Lauv & Troye Sivan**, *Think About Us* (26-23, 16,254 sales) by **Little Mix** feat. **Ty Dolla \$ign**, *Murder On My Mind* (47-31, 14,594 sales) by **YNW Melly**, *Breathe* (38-36, 12,685 sales) by **CamelPhat x Cristoph** feat. **Jem Cooke**, *Juice* (61-51, 9,548 sales) by **Lizzo** and 11 *Minutes* (65-59, 8,546 sales) by **Yungblud, Halsey & Travis Barker**.

Overall singles sales are down 0.61% week-on-week at 17,896,497, 14.05% above same week 2018 sales of 15,692,435. Paid-for sales are down 7.04% week-on-week at 733,265, and are 27.80% below same week 2018 sales of 1,015,568. The last time paid-for sales were lower was 707 weeks ago, in chart week 32, 2005, when 725,462 singles sales were detected by OCC.

THE OFFICIAL UK ALBUMS CHART

TOP 75

Official Charts Company logo and certification icons: Platinum (300,000), Gold (100,000), Silver (60,000), Sales Increase, +50% Sales Increase, Highest Climber, Highest New Entry.

Chart table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 1-38. Includes entries like Ariana Grande Thank U, Next, Motion Picture Cast Recording The Greatest Showman OST, Lady Gaga, Bradley Cooper... A Star Is Born OST, Queen Bohemian Rhapsody - OST, George Ezra Staying At Tamara's Columbia, etc.

Chart table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 39-75. Includes entries like Ed Sheeran X Asylum, ABBA Gold - Greatest Hits, Bring Me The Horizon Amo, A Boogie Wit Da Hoodie Hoodie, Anne-Marie Speak Your Mind, etc.



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.

# Ari on regardless: Thank U, Next racks up third week at No.1

■ BY ALAN JONES

**A**riana Grande's five-week lock on the singles chart is over but her fifth studio album, *Thank U, Next* is No.1 again in a frozen Top 5, becoming the first by an overseas female solo star to spend three consecutive weeks at No.1 since Rihanna's *Loud* a little over eight years ago.

*Thank U, Next*'s victory came despite a 31.03% fall in consumption to 21,659 units (including 16,839 from sales-equivalent streams).

Film-related titles occupy the next three positions again – and all post increased sales following last Sunday's Oscar awards, with **The Greatest Showman** up 4.72% (2-2, 16,679 sales), **Lady Gaga & Bradley Cooper**'s *A Star Is Born* up 6.84% (3-3, 11,559 sales) respectively, and **Queen**'s *Bohemian Rhapsody* up 5.11% (4-4, 10,442 sales).

**George Ezra**'s BRIT Award for Best British Male Solo Artist helped *Staying At Tamara's* to a third week of increased sales, with consumption up 14.04% at 9,653 sales as it held at No.5. Ezra, who performed the album's chart-topping single *Shotgun* at the ceremony, also saw his 2014 debut album, *Wanted On Voyage*, turn in a third straight week of growth. It achieves a 26-week high, climbing 43-31 (2,426 sales).

Among the other acts to prosper anew are **Jess Glynne**'s nominated but unsuccessful *Always In Between* (12-7, 6,059 sales); Best British Group, **The 1975**'s Best British Album Of The Year, *A Brief Inquiry Into Online Relationships*, which jumps 23-10 (a five-week high) on sales of 5,008 copies; Outstanding Contribution To Music winner **Pink**, whose 2013 compilation *Greatest Hits So Far* is up for the fifth straight week and at its highest position for exactly eight years (417 weeks), soaring 55-18 (3,798 sales), while her latest album *Beautiful Trauma* – No.1 in 2017 – is back in the Top 75 for the first time in 18 weeks, advancing 145-60 (1,746 sales); and Best British Female Solo Artist **Jorja Smith**'s debut album, *Lost & Found*, which jumps 47-27 (2,923 sales), a 35-week high for the set which debuted and peaked at No.3 last June.

London rapper **Giggs** scores his third straight Top 10 album and has the week's highest new entry with sixth album, *Big Bad...*, whose 18 songs include collaborations with Labrinth, French Montana, Lil Yachty, Jadakiss and Ghetts, among others. Even so, its debut at No.6 (8,560 sales) means it falls below his August 2016 release *Landlord* and October 2017's *Wamp 2 Dem*, which both debuted at No.2 on first week sales of 11,437 and 12,350, respectively.

Eton Alive is the fourth chart entry thus far for Nottingham post-punk duo **Sleaford Mods**. Debuting at No.9 (5,444 sales), it is their first ever Top 10 album. *Eton Alive* benefitted from being released in three vinyl editions, whose total sales of



No.1

## Ariana Grande - *Thank U, Next* (Republic)

This week's sales: 21,659 | Physical: 3,542 | Downloads: 1,278 |  
Streams: 16,839 | Total sales to date: 118,279 |



### I thank u:

Ariana Grande holds firm in a static Top 5

2,860 copies earn it the No.1 position on the vinyl album chart.

Queen's *The Platinum Collection* (8-8, 5,940 sales) completes the Top 10.

Nearly 29 years into their recording career, US progressive rock band **Dream Theater**'s 14th studio album, *Distance Over Time* becomes their fourth Top 20 entry, opening at No.12 (4,886 sales). Another 123 sales would have seen it become their first Top 10 album.

Also new to the chart are: *Father Of 4* (No.19, 3,706 sales), the debut solo album by rapper **Offset**; *Drip Or Drown 2* (No.24, 3,370 sales), the first solo album by **Gunna**; *While We Wait* (No.47, 2,090 sales), a nine song 30 minute mixtape from Californian R&B singer/songwriter **Kehlani**; Harvard Dropout (No.48, 2,012 sales), the second album by 18-year-old Floridian rapper **Lil Pump**; *Strange Creatures* (No.52, 1,902 sales), the third chart album by Derbyshire rock trio **Dreng** and *Crushing* (No.67, 1,602 sales), the second album by Australian singer/songwriter **Julia Jacklin**.

Now 100 Hits: 80s debuts atop the compilation chart (7,053 sales), dethroning *Now That's What I Call Music! 101* (1-2, 4,460 sales).

Overall album sales are down 1.64% week-on-week at 1,648,912, 3.87% above same week 2018 sales of 1,587,451. Sales-equivalent streams accounted for 1,125,476 sales, a record 68.26% of the total. Sales of paid-for albums are down 1.72% week-on-week at 523,436, 22.98% below same week 2018 sales of 679,620, and their lowest level since Kantar Millward Brown started compiling sales data for OCC in 1994.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	47.21%	1	UNIVERSAL MUSIC	47.15%	1	UNIVERSAL MUSIC	43.90%
2	SONY MUSIC	23.75%	2	WARNER MUSIC	27.14%	2	WARNER MUSIC	26.33%
3	WARNER MUSIC	17.20%	3	SONY MUSIC	17.30%	3	SONY MUSIC	15.53%
4	ENTERTAINMENT ONE	1.29%	4	EXTREME EATING	2.09%	4	SONY/UNIVERSAL	6.93%
5	UNIVERSAL/WARNER	1.25%	5	AJ TRACEY	1.69%	5	EXTREME EATING	2.01%
	OTHERS	9.31%		OTHERS	4.63%		OTHERS	5.30%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ISLAND			ARTIST ALBUMS NO. 1 ATLANTIC			ALL ALBUMS NO. 1 ATLANTIC		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ISLAND	19.94%	1	ATLANTIC	19.05%	1	ATLANTIC	18.53%
2	ATLANTIC	16.46%	2	ISLAND	18.58%	2	ISLAND	16.75%
3	COLUMBIA	12.86%	3	POLYDOR	14.10%	3	POLYDOR	13.04%
4	POLYDOR	11.17%	4	VIRGIN EMI	10.72%	4	VIRGIN EMI	9.78%
5	VIRGIN EMI	9.65%	5	RCA	6.74%	5	RCA	6.49%
6	RCA	7.24%	6	COLUMBIA	4.63%	6	COLUMBIA	4.46%
7	RELENTLESS	3.65%	7	RHINO (WARNERS)	2.99%	7	SONY CG/VIRGIN EMI	4.25%
8	CAPITOL	2.78%	8	WARNER BROS	2.56%	8	RHINO (WARNERS)	2.88%
9	DAVE	1.52%	9	EXTREME EATING	2.09%	9	WARNER BROS	2.46%
10	ENTERTAINMENT ONE	1.29%	10	SONY MUSIC CG	1.93%	10	EXTREME EATING	2.01%
11	ATLANTIC/ISLAND	1.25%	11	CENTURY MEDIA	1.87%	11	SONY CG/UMC	1.89%
12	LAUV	1.20%	12	AJ TRACEY	1.69%	12	CENTURY MEDIA	1.80%
13	UNDERRATED LEGENDS	1.19%	13	CAROLINE	1.65%	13	AJ TRACEY	1.62%
14	COLUMBIA/VIRGIN EMI2	1.17%	14	BIG BROTHER	1.54%	14	CAROLINE	1.59%
15	CAROLINE	1.14%	15	UMC	1.38%	15	BIG BROTHER	1.49%
	OTHERS	7.49%		OTHERS	8.48%		OTHERS	10.94%

## THIS WEEK'S TOTAL MARKET SHARE

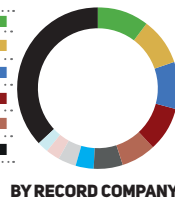
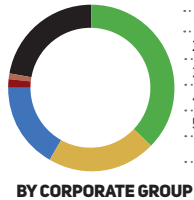
### BY CORPORATE GROUP

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	37.9%	1	UNIVERSAL MUSIC	36.0%	1	UNIVERSAL MUSIC	34.9%
2	SONY MUSIC	21.1%	2	SONY MUSIC	24.1%	2	WARNER MUSIC	17.7%
3	WARNER MUSIC	17.0%	3	WARNER MUSIC	16.7%	3	SONY MUSIC	16.9%
4	XL BEGGARS	1.2%	4	BMG	1.8%	4	BMG	3.2%
5	BMG	1.1%	5	XL BEGGARS	0.8%	5	EXTREME EATING	1.3%
	OTHERS	21.6%		OTHERS	20.6%		OTHERS	26.0%

### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	10.6%	1	RCA	11.9%	1	VIRGIN EMI	9.6%
2	ISLAND	10.5%	2	VIRGIN EMI	11.0%	2	POLYDOR	8.2%
3	RCA	10.4%	3	POLYDOR	9.8%	3	ISLAND	6.0%
4	POLYDOR	10.0%	4	ISLAND	8.2%	4	ATLANTIC	5.9%
5	ATLANTIC	8.3%	5	ATLANTIC	7.8%	5	RHINO (WARNERS)	5.7%
6	COLUMBIA	6.2%	6	COLUMBIA	7.6%	6	SONY MUSIC CG	5.6%
7	WARNER BROS	3.8%	7	WARNER BROS	3.7%	7	COLUMBIA	4.9%
8	PARLOPHONE	2.4%	8	PARLOPHONE	2.8%	8	UMC	4.8%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	1.9%	9	RCA	4.1%
10	UMC	1.5%	10	CAPITOL	1.8%	10	DECCA	3.4%
11	SONY MUSIC CG	1.4%	11	UMC	1.6%	11	WARNER BROS	2.9%
12	CAPITOL	1.3%	12	SONY MUSIC CG	1.6%	12	PARLOPHONE	2.3%
13	SYCO MUSIC	1.1%	13	RELENTLESS	1.4%	13	BMG	1.6%
14	DECCA	1.0%	14	DECCA	1.4%	14	CENTURY MEDIA	1.3%
15	CAROLINE	0.9%	15	SYCO MUSIC	1.0%	15	EXTREME EATING	1.3%
	OTHERS	28.9%		OTHERS	26.7%		OTHERS	32.4%

### 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	733,265	1,856,967,434	246,233,597	17,896,497	321,464	94,918	1,125,476	1,541,858	107,055	523,436	1,125,476	1,648,912
LAST WEEK	788,781	1,865,373,079	266,163,803	18,005,647	323,317	105,038	1,143,756	1,572,111	104,245	532,600	1,143,756	1,676,356
% CHANGE	-7.0%	-0.5%	-7.5%	-0.6%	-0.6%	-9.6%	-1.6%	-1.9%	2.7%	-1.7%	-1.6%	-1.6%

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 **SONY**

TW	COMPANY	SHARE
1	SONY MUSIC	38.7%
2	UNIVERSAL MUSIC	36.9%
3	WARNER MUSIC	6.4%
4	BMG	3.9%
5	DEMON MUSIC	1.6%
	OTHERS	12.5%

#### ALL ALBUM SALES NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.3%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	15.4%
4	BMG	3.4%
5	DEMON MUSIC	1.1%
	OTHERS	23.5%

#### SINGLES STREAMS NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.4%
4	XL BEGGARS	1.3%
5	BMG	1.1%
	OTHERS	21.5%

#### SINGLES SALES NO. 1 **UNIVERSAL**

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.0%
2	SONY MUSIC	22.6%
3	WARNER MUSIC	18.2%
4	BMG	1.8%
5	XL BEGGARS	0.9%
	OTHERS	20.6%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.6%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	17.5%
4	BMG	1.8%
5	XL BEGGARS	1.2%
	OTHERS	21.3%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.6%
2	SONY MUSIC	20.9%
3	WARNER MUSIC	17.9%
4	BMG	1.7%
5	XL BEGGARS	1.3%
	OTHERS	21.7%

#### COMPILATION SALES NO. 1 **SONY CG**

TW	COMPANY	SHARE
1	SONY MUSIC CG	37.4%
2	UMC	16.4%
3	VIRGIN EMI	9.4%
4	UMOD	8.4%
5	RHINO (WARNERS)	3.5%
6	UNION SQUARE	2.8%
7	ATLANTIC	2.1%
8	DEMON MUSIC	1.6%
9	BIG 3	1.2%
10	ISLAND	1.0%
11	BMG	0.9%
12	FABRIC	0.9%
13	NEW STATE	0.8%
14	RCA	0.8%
15	CHERRY RED	0.8%
	OTHERS	12.0%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	12.1%
2	VIRGIN EMI	9.6%
3	UMC	7.2%
4	POLYDOR	6.7%
5	RHINO (WARNERS)	5.3%
6	ATLANTIC	5.1%
7	ISLAND	5.0%
8	COLUMBIA	3.9%
9	RCA	3.5%
10	DECCA	2.8%
11	WARNER BROS	2.3%
12	UMOD	2.3%
13	PARLOPHONE	2.0%
14	BMG	1.5%
15	UNION SQUARE	1.1%
	OTHERS	29.8%

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 **RCA**

TW	COMPANY	SHARE
1	RCA	10.6%
2	VIRGIN EMI	10.5%
3	ISLAND	10.1%
4	POLYDOR	10.0%
5	ATLANTIC	8.8%
6	COLUMBIA	6.1%
7	WARNER BROS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.8%
10	UMC	1.6%
11	CAPITOL	1.3%
12	SYCO MUSIC	1.2%
13	SONY MUSIC CG	1.2%
14	DECCA	1.1%
15	XL RECORDINGS	0.7%
	OTHERS	29.0%

#### SINGLES SALES NO. 1 **RCA**

TW	COMPANY	SHARE
1	RCA	10.7%
2	VIRGIN EMI	10.6%
3	POLYDOR	9.3%
4	ATLANTIC	9.2%
5	ISLAND	8.5%
6	COLUMBIA	7.4%
7	WARNER BROS	3.7%
8	PARLOPHONE	2.7%
9	RHINO (WARNERS)	2.1%
10	CAPITOL	2.0%
11	UMC	1.7%
12	DECCA	1.4%
13	SONY MUSIC CG	1.4%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	27.3%

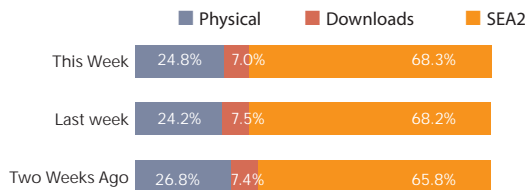
#### AES (ALL ALBUMS) NO. 1 **VIRGIN EMI**

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.0%
3	RCA	8.9%
4	ISLAND	8.5%
5	ATLANTIC	8.1%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	4.0%
8	WARNER BROS	3.5%
9	RHINO (WARNERS)	3.1%
10	UMC	3.0%
11	PARLOPHONE	2.2%
12	DECCA	1.8%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.0%
15	UMOD	1.0%
	OTHERS	29.0%

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

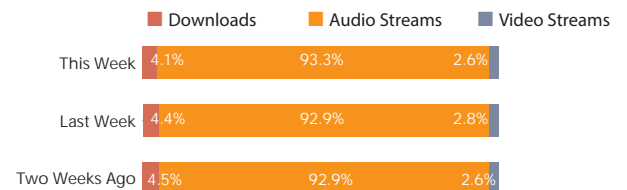
TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.4%
3	RCA	9.3%
4	ISLAND	8.8%
5	ATLANTIC	8.3%
6	COLUMBIA	5.9%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	3.0%
9	SONY MUSIC CG	2.4%
10	UMC	2.4%
11	PARLOPHONE	2.3%
12	DECCA	1.8%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	29.3%

### 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	7,080,753	16,144,918,767	2,144,819,586	156,317,538	3,803,530	950,776	9,958,595	14,712,901	1,088,779	5,843,084	9,958,595	15,801,679
LAST YEAR	9,690,234	13,059,423,338	0	140,284,467	4,339,608	1,327,021	8,224,249	13,890,878	1,650,713	7,317,342	8,224,249	15,541,591
% CHANGE	-26.9%	23.6%	N/A	11.4%	-12.4%	-28.4%	21.1%	5.9%	-34.0%	-20.1%	21.1%	1.7%

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	2	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
2	1	Ariana Grande	7 Rings	Republic/Island
3	3	Lewis Capaldi	Someone You Loved	EMI
4	7	Calvin Harris & Rag N'Bone Man	Giant	Columbia
5	5	Mabel	Don't Call Me Up	Polydor
6	4	Post Malone	Wow.	Republic
7	6	Ava Max	Sweet But Psycho	Atlantic
8	8	Sam Smith & Normani	Dancing With A Stranger	Capitol
9	10	NSG Ft Tion Wayne	Options.	NSG
10	9	Ariana Grande	Thank U, Next	Republic
11	11	Post Malone Ft Swae Lee	Sunflower	Republic
12	17	Lady Gaga & Bradley Cooper	Shallow	Interscope
13	15	George Ezra	Shotgun	Columbia
14	12	Billie Eilish	Bury A Friend	Interscope
15	13	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart	Columbia
16	14	Marshmello & Bastille	Happier	Postiva
17	16	Halsey	Without Me	Capitol
18	45	Tom Walker	Just You And I	Relentless
19	25	Jess Glynne	Thursday	Atlantic
20	33	Blueface	Thotiana	Entertainment One
21	31	Calvin Harris & Sam Smith	Promises	Columbia
22	23	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
23	19	Meek Mill Ft Drake	Going Bad	Atlantic/Cash Money/Republic
24	34	Khalid & Disclosure	Talk	Right Hand
25	26	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand
26	24	Cadet x Deno Driz	Advice	Underrated Legends
27	36	Lauv & Troye Sivan	I'm So Tired...	Lauv
28	NEW	YNW Melly	Murder On My Mind	300 Ent.
29	37	J Cole	Middle Child	Interscope
30	28	Jax Jones & Years & Years	Play	Polydor
31	NEW	Pink	Walk Me Home	RCA
32	27	D-Block Europe	Kitchen Kings	D-Block Europe
33	38	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
34	RE	Calvin Harris & Dua Lipa	One Kiss	Columbia/Warner
35	32	Travis Scott	Sicko Mode	Cash Money/Epic/Republic
36	35	Cardi B & Bruno Mars	Please Me	Atlantic
37	20	Ariana Grande	Bloodline	Republic
38	18	Ariana Grande	Needy	Republic/Island
39	NEW	Lewis Capaldi	Grace	EMI
40	47	Loud Luxury Ft Brando	Body	AATW
41	RE	Kehlani Ft Ty Dolla Sign	Nights Like This	Atlantic
42	21	Ariana Grande	Bad Idea	Republic
43	41	Keala Settle & The Greatest Showman Ensemble	This Is Me	Atlantic
44	NEW	Tom Walker	Leave A Light On	Relentless
45	22	Ariana Grande	NASA	Republic
46	40	Freya Ridings	Lost Without You	Good Soldier
47	RE	Queen	Bohemian Rhapsody	Virgin
48	49	George Ezra	Hold My Girl	Columbia
49	44	Post Malone	Better Now	Republic/Island
50	NEW	Juice Wrld	Robbery	Interscope

## 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	Sleaford Mods	Eton Alive	Extreme Eating
2	NEW	Drenge	Strange Creatures	Infectious
3	NEW	Giggs	Big Bad...	No BS
4	NEW	Better Oblivion Community	Better Oblivion Community Center	Dead Oceans
5	NEW	Julia Jacklin	Crushing	Transgressive
6	NEW	Yola	Walk Through Fire	Easy Eye Sound/Nonesuch
7	NEW	Desperate Journalist	In Search Of The Miraculous	Fierce Panda
8	NEW	James Yorkston	The Route To The Harmonium	Domino
9	NEW	Dream Theater	Distance Over Time	Century Media
10	1	William The Conqueror	Bleeding On The Soundtrack	Loose
11	2	Chaka Khan	Hello Happiness	Island
12	NEW	Teeth Of The Sea	Wraith	Rocket
13	NEW	The Claypool Lennon...	South Of Reality	ATO
14	NEW	John Mayall	Nobody Told Me	Forty Below
15	NEW	U2	No Line On The Horizon	Island
16	3	The Specials	Encore	UMC
17	NEW	The Wandering Hearts	Wild Silence	Decca
18	7	Sharon Van Etten	Remind Me Tomorrow	Jagjaguwar
19	9	Ex Re	Ex Re	4AD
20	NEW	Du Blonde	Lung Bread For Daddy	MoshiMoshi

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	1	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	5	The Greatest Showman Reimagined	Atlantic	(Arvato)
4	16	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
5	2	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
6	3	Sounds Of The 80s - 1987-89	Spectrum/Sony Music CG	(Sony DADC UK)
7	4	Sounds Of The 80s - 1984-86	Spectrum/Sony Music CG	(Sony DADC UK)
8	6	80s Soul Jams - Vol II	Ministry Of Sound	(Sony DADC UK)
9	10	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	9	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
11	7	100 Hits - Old Skool Anthems	100 Hits	(Sony DADC UK)
12	18	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
13	8	Car Songs - The 70s	Crimson	(Sony DADC UK)
14	13	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
15	12	Car Songs - The Anthems	Crimson	(Sony DADC UK)
16	17	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
17	15	100 Hits - Number 1's	100 Hits	(Sony DADC UK)
18	11	Ultimate R&B Slow Jams	The Ultimate Collection USM	(Sony DADC UK)
19	RE	The Annual 2019	Ministry Of Sound	(Sony DADC UK)
20	14	100 Hits - American Anthems	100 Hits	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	4	Blueface Thotiana / Entertainment One (Entertainment One)
2	3	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
3	1	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
4	2	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
5	5	Tyga Ft Offset Taste / Last Kings (Empire)
6	6	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
7	7	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
8	RE	Jorja Smith Don't Watch Me Cry / FAMM (The Orchard)
9	8	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
10	9	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
11	11	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
12	12	Fisher Losing It / Good Company (ADA Arvato)
13	17	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
14	18	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
15	19	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
16	10	Marshmello Alone / Monstercat (Tunecore)
17	RE	Jorja Smith Blue Lights / FAMM (Next Step)
18	16	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
19	23	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
20	25	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
21	20	Adele Someone Like You / XL (PIAS Cinram)
22	13	AJ Tracey & Giggs Nothing But Net / AJ Tracey (ADA Arvato)
23	14	AJ Tracey Wifey Riddim 3 / AJ Tracey (ADA Arvato)
24	30	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
25	24	The White Stripes Seven Nation Army / XL (PIAS)
26	26	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
27	27	Passenger Let Her Go / Nettwerk (ADA Arvato)
28	RE	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
29	RE	Arctic Monkeys Fluorescent Adolescent / Domino (PIAS UK)
30	15	AJ Tracey Country Star / AJ Tracey (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Fisher Losing It / Good Company (Good Company)
2	3	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
3	4	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	19	Jorja Smith & Preditah On My Mind / FAMM (FAMM)
5	12	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
6	9	Weiss Feel My Needs / Toolroom (Toolroom)
7	8	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
8	7	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
9	14	Calboy Envy Me / Paper Gang (Paper Gang)
10	2	Avril Lavigne Ft Nicki Minaj Dumb Blonde / BMG (BMG)
11	16	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
12	15	Shy FX Ft Stamina MC & Lily Allen Roll The Dice / Culture (Culture)
13	20	Dillon Francis Ft T-Pain & That Girl Lay Lay Catchy Song / WaterTower (WaterTower)
14	20	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
15	NEW	Ozuna Baila Baila Baila / Dimelo VP (Dimelo VP)
16	NEW	Georgia Started Out / Domino (Domino)
17	RE	Dave & J Hus Samantha / Tropics (Tropics)
18	18	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
19	17	Noisestorm Crab Rave / Monstercat (Monstercat)
20	11	Madison Beer Ft Offset Hurts Like Hell / Access (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/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Sleaford Mods Eton Alive / Extreme Eating (Cargo/Cinram)
2	NEW	Drengre Strange Creatures / Infectious (ADA Arvato)
3	NEW	Julia Jacklin Crushing / Transgressive (PIAS Cinram)
4	NEW	Better Oblivion Community Better Oblivion Community Center / Dead Oceans (PIAS Cinram)
5	1	Avril Lavigne Head Above Water / BMG (ADA Arvato)
6	4	Jorja Smith Lost & Found / FAMM (The Orchard/Proper)
7	3	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
8	NEW	Overkill The Wings Of War / Nuclear Blast (ADA Arvato)
9	NEW	John Mayall Nobody Told Me / Forty Below (Proper)
10	6	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
11	NEW	Delain Hunter's Moon / Napalm (The Orchard/Proper)
12	NEW	Last In Line II / Frontiers (The Orchard/Proper)
13	NEW	James Yorkston The Route To The Harmonium / Domino (PIAS Cinram)
14	NEW	The Claypool Lennon Delirium South Of Reality / ATO (PIAS Cinram)
15	RE	Belinda Carlisle The Collection / DMG TV (Sony DADC UK)
16	NEW	Candlemass The Door To Doom / Napalm (The Orchard/Proper)
17	NEW	Our Native Daughters Songs Of Our Native Daughters / Smithsonian Folkways (Proper)
18	7	Al Green Greatest Hits - The Best Of Al Green / Fat Possum (The Orchard/Proper)
19	RE	Christine And The Queens Chris / Because (Caroline/Sony DADC UK)
20	24	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
21	NEW	The Gloaming 3 / Real World (PIAS)
22	NEW	Desperate Journalist In Search Of The Miraculous / Fierce Panda (The Orchard/Proper)
23	RE	Christine And The Queens Chaleur Humaine / Because (ADA Arvato)
24	NEW	Du Blonde Lung Bread For Daddy / Moshi Moshi (PIAS Cinram)
25	NEW	Teeth Of The Sea Wraith / Rocket (Cargo/Cinram)
26	NEW	The Unthanks Lines - Pts One Two And Three / RabbleRouser (Cadiz/Plastic Head)
27	NEW	FM The Italian Job / Frontiers (The Orchard/Proper)
28	28	Bob Mould Sunshine Rock / Merge (Cargo/Cinram)
29	20	Aled Jones & Russell Watson In Harmony / BMG (ADA Arvato)
30	NEW	Michael Rother Solo / Gronland (PIAS)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Julia Jacklin Crushing / Transgressive (PIAS)
2	NEW	Better Oblivion Community Better Oblivion Community... / Dead Oceans (Secretly Group)
3	NEW	Overkill The Wings Of War / Nuclear Blast (Nuclear Blast)
4	NEW	Delain Hunter's Moon / Napalm (Napalm)
5	NEW	Last In Line II / Frontiers (Frontiers)
6	NEW	James Yorkston The Route To The Harmonium / Domino (Domino)
7	NEW	The Claypool Lennon Delirium South Of Reality / ATO (PIAS Recordings)
8	NEW	Candlemass The Door To Doom / Napalm (Napalm)
9	NEW	Our Native Daughters Songs Of Our Native... / Smithsonian Folkways (Smithsonian Folkways)
10	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
11	NEW	The Gloaming 3 / Real World (Real World)
12	NEW	Desperate Journalist In Search Of The Miraculous / Fierce Panda (Fierce Panda)
13	NEW	Du Blonde Lung Bread For Daddy / Moshi Moshi (PIAS)
14	NEW	Teeth Of The Sea Wraith / Rocket (Rocket)
15	11	Bob Mould Sunshine Rock / Merge (Merge)
16	NEW	Michael Rother Solo / Gronland (Gronland)
17	NEW	Find Me Angels In Blue / Frontiers (Frontiers)
18	NEW	Lily & Madeleine Canterbury Girls / New West (New West)
19	14	Ex Re Ex Re / 4AD (XL Beggars)
20	NEW	Pom Poko Birthday / Bella Union (PIAS)

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 & NORMANI

TW	LW	SALE POS	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	6	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	7,567	+0%	232	73.73	-7%
2	4	2	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	6,022	+3%	235	63.31	+4%
3	46	8	Pink Walk Me Home RCA	SME	3,747	+440%	210	61.55	+246%
4	3	5	Mabel Don't Call Me Up Polydor	UMG	4,414	+3%	172	61.42	-1%
5	7	65	Sigrid Don't Feel Like Crying Island	UMG	2,803	+18%	205	60.67	+22%
6	2	27	Mark Ronson Ft Miley Cyrus Nothing Breaks... Columbia	SME	7,113	-4%	233	58.83	-12%
7	6	10	Tom Walker Just You And I Relentless	SME	3,178	+12%	213	52.18	+5%
8	9	1	Lewis Capaldi Someone You Loved EMI	UMG	3,056	+22%	207	47.43	+2%
9	8	45	Dua Lipa Swan Song Warner Bros	WMG	3,083	-8%	179	46.73	-4%
10	10	12	Ava Max Sweet But Psycho Atlantic	WMG	5,826	+1%	200	42.44	-5%
11	11	35	Jess Glynne Thursday Atlantic	WMG	5,083	-5%	221	42.08	+1%
12	14		James Arthur & Anne-Marie Rewrite The Stars Atlantic	WMG	4,785	-7%	224	40.04	+5%
13	16	37	Calvin Harris & Sam Smith Promises Columbia	SME	3,406	-5%	182	37.64	+4%
14	5	51	Lizzo Juice Atlantic	WMG	3,951	+17%	201	37.5	-25%
15	17	25	Freya Ridings Lost Without You Good Soldier	IND	4,347	-1%	198	34.43	-4%
16	12		Rita Ora Let You Love Me Atlantic	WMG	4,256	-14%	206	33.24	-19%
17	15	32	Westlife Hello My Love EMI	UMG	2,858	-5%	209	33.18	-12%
18	18		James Morrison Ft Joss Stone My Love Goes On Atlantic	WMG	828	+15%	102	31.99	+2%
19	32	23	Little Mix Think About Us Syco	SME	1,288	-7%	117	30.24	+34%
20	20		Pink A Million Dreams Atlantic	WMG	3,000	-14%	191	27.67	-5%
21	13	4	Ariana Grande 7 Rings Republic/Island	UMG	2,369	-14%	149	27.57	-28%
22	19	22	Jax Jones & Years & Years Play Polydor	UMG	3,999	-12%	201	26.48	-15%
23	30	39	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	1,935	+21%	120	26.12	+13%
24	21	43	Anne-Marie 2002 Asylum	WMG	2,660	+2%	196	25.97	-9%
25	23		James Arthur Empty Space Syco	SME	1,913	-5%	70	24.68	-2%
26	26	20	Cardi B & Bruno Mars Please Me Atlantic	WMG	1,640	+44%	131	24.11	-2%
27	39	11	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	2,236	+7%	240	23.94	+23%
28	38	36	CamelPhat & Cristoph Ft... Breathe Ministry Of Sound	SME	816	-2%	132	23.93	+21%
29	24	66	Loud Luxury Ft Brando Body AATW	IND	2,654	-6%	102	23.55	-6%
30	NEW	13	Khalid & Disclosure Talk Right Hand	SME	1,308	+67%	106	23.13	+70%
31	40	26	George Ezra Shotgun Columbia	SME	2,239	-4%	221	22.12	+14%
32	36		Ariana Grande Breathe Republic/Island	UMG	2,078	+4%	128	22.1	+8%
33	27	47	Halsey Without Me Capitol	UMG	2,315	-14%	131	22.02	-10%
34	NEW	58	Zedd & Katy Perry 365 Interscope/Virgin	UMG	636	+62%	112	21.28	+129%
35	37		Clean Bandit Ft Ellie Goulding Mama Atlantic	WMG	604	+2%	86	20.88	+5%
36	35		Bryan Adams Shine A Light Polydor	UMG	389	-7%	57	20.56	-3%
37	34		Bob Sinclar Ft Robbie Williams Electrico Romantico Armada	IND	304	+60%	47	19.81	-11%
38	41	63	Catfish & The Bottlemen Longshot Island	UMG	219	-6%	42	19.38	0%
39	48	41	AJ Tracey Psych Out! AJ Tracey	IND	215	-1%	8	19.15	+10%
40	31		Silk City & Dua Lipa Ft... Electricity Columbia/Warner Bros	SME/WMG*	2,128	-7%	185	18.9	-18%
41	22		Grace Carter Heal Me Polydor	UMG	719	+77%	87	18.42	-28%
42	NEW		Foals Exits Warner Bros	WMG	132	-8%	27	18.19	+68%
43	42	7	NSG Ft Tion Wayne Options. NSG	SME	272	+5%	24	17.88	-3%
44	NEW	3	Ariana Grande Break Up With... Republic/Island	UMG	1,524	+34%	128	16.96	+7%
45	47		Jonas Blue, Liam Payne & Lennon Stella Polaroid Positiva	UMG	1,989	+2%	142	16.9	-4%
46	NEW	9	Billie Eilish Bury A Friend Interscope	UMG	73	+28%	32	16.55	+102%
47	RE	16	Meek Mill Ft... Going Bad Atlantic/Cash Money/Republic	WMG/UMG*	168	-	9	16.52	+10%
48	25	44	Marshmello & Bastille Happier Positiva	UMG	1,883	-9%	167	16.48	-34%
49	43		Maroon 5 Ft Cardi B Girls Like You Interscope	UMG	2,201	-19%	165	16.	-12%
50	NEW	29	Post Malone Ft Swae Lee Sunflower Republic	UMG	1,666	-6%	107	15.78	+3%

## UK TV AIRPLAY TOP 30

TW	LW	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS
1	2	Mabel Don't Call Me Up / Polydor	UMG	708	+36%	13
2	1	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	684	+18%	12
3	3	Ava Max Sweet But Psycho / Atlantic	WMG	628	+22%	12
4	6	Jax Jones & Years & Years Play / Polydor	UMG	581	+28%	13
5	4	Mark Ronson Ft... Nothing Breaks Like A Heart / Columbia	SME	574	+11%	11
6	8	Lewis Capaldi Someone You Loved / EMI	UMG	564	+36%	12
7	12	NSG Ft Tion Wayne Options. / NSG	SME	543	+46%	14
8	7	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	535	+28%	10
9	9	Ariana Grande Break Up With Your... / Republic/Island	UMG	534	+32%	14
10	5	Ariana Grande 7 Rings / Republic/Island	UMG	511	+12%	13
11	46	Little Mix Think About Us / Syco	SME	490	+286%	10
12	15	Dua Lipa Swan Song / Warner Bros	WMG	486	+44%	10
13	10	Gesaffelstein & The Weeknd Lost In The Fire / Columbia	SME	479	+19%	12
14	21	CamelPhat & Cristoph Ft... Breathe / Ministry Of Sound	SME	419	+56%	10
15	NEW	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	394	+776%	12
16	11	Post Malone Ft Swae Lee Sunflower / Republic	UMG	367	-7%	13
17	13	Halsey Without Me / Capitol	UMG	356	-3%	10
18	14	Jess Glynne Thursday / Atlantic	WMG	334	-3%	10
19	17	Chris Brown Undecided / RCA	SME	319	+3%	11
20	25	Kehlani Ft Ty Dolla Sign Nights Like This / Atlantic	WMG	319	+38%	10
21	16	Post Malone Wow / Republic	UMG	309	-1%	10
22	22	Lizzo Juice / Atlantic	WMG	278	+6%	10
23	32	Khalid Better / Right Hand	SME	271	+40%	11
24	29	Meek Mill Ft... Going Bad / Atlantic/Cash Money/Republic	WMG/UMG*	257	+29%	10
25	36	Sigrid Don't Feel Like Crying / Island	UMG	251	+63%	8
26	18	Ellie Goulding, Diplo... Close To Me / Polydor/RCA	UMG	248	-14%	9
27	20	Ariana Grande Thank U, Next / Republic	UMG	246	-9%	12
28	35	Ella Mai Shot Clock / Interscope	UMG	240	+51%	5
29	26	Billie Eilish Bury A Friend / Interscope	UMG	236	+4%	7
30	24	Yungen Ft Dappy Comfortable / RCA	SME	220	-10%	7

## AIRPLAY ANALYSIS

BY ALAN JONES

**S**am Smith & Normani spend their fifth week atop the radio airplay chart with Dancing With A Stranger. The track's audience has declined for three weeks in a row, and, at 73,73m, is 22.64% below its peak of 95,31m. Despite its clear and sustained fall in audience, it continues to increase plays, albeit slowly – they have increased every week ago but rise by just nine this week, from 7,558 to 7,667.

After spending four weeks at its peak position of No.3, **Calvin Harris & Rag'N'Bone Man's** Giant slipped back to No.4 last week but now advances to a new peak at No.2.

**Sigrid's** Don't Feel Like Crying and **Lewis Capaldi's** Someone You Loved also reach new peaks within the Top 10, rising 7-5 and 9-8 respectively

– but both are leapfrogged by Walk Me Home, the first single from **Pink's** upcoming Hurts 2B Human set.

On its first full week on the airwaves, Walk Me Home racked up 3,747 plays and an audience of 61,55m, enough for it to catapult 46-3. In so doing, it is well-placed to become the fifth radio airplay No.1 on Pink's career. Of her four to date, the first – Get This Party Started – was way back in 2002, while the most recent, The Greatest Showman cover A Million Dreams, topped the list less than three months ago.

Walk Me Home had a top tally of 46 plays on each of 17 Heart franchises, but secured 54.20% of its audience from a dozen plays on BBC Radio 1 and 19 plays on Radio 2, where it shares most-played honours with **James Morrison's** My Love Goes On (feat. Joss Stone).

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	15	Ava Max Sweet But Psycho	Atlantic	WMG	30,056	0%	1,329	805.17m	-4%
2	2	13	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	29,412	+0%	1,397	731.84m	+4%
3	3	7	Calvin Harris & Rag'.. Giant	Columbia	SME	26,578	+6%	1,331	646.73m	+4%
4	4	21	Panic! At The Disco High Hopes	Atlantic	WMG	17,576	+2%	1,053	556.03m	-1%
5	6	7	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	22,138	+5%	1,204	457.84m	+4%
6	7	13	Robin Schulz feat. E.. Speechless	Warner Music	WMG	13,168	+1%	738	449.99m	+3%
7	5	23	Dean Lewis Be Alright	Universal	UMG	11,494	-3%	758	436.71m	-4%
8	8	22	Rita Ora Let You Love Me	Atlantic	WMG	15,692	-8%	979	365.68m	-3%
9	10	19	Lady Gaga & Bradley .. Shallow	Polydor	UMG	14,697	+7%	1,416	359.85m	+10%
10	9	17	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	13,980	-5%	964	318.05m	-7%
11	12	10	Dermot Kennedy Power Over Me	Island	UMG	8,850	+2%	539	307.50m	-1%
12	11	28	Calvin Harris & Sam .. Promises	Sony Music	SME	14,707	-4%	1,190	304.43m	-4%
13	16	11	Alle Farben & ILIRA Fading	B1 Recordings	SME	7,802	+1%	426	292.93m	+9%
14	18	5	Imagine Dragons Bad Liar	Polydor	UMG	9,591	+10%	691	292.38m	+17%
15	13	14	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	9,978	-2%	662	278.40m	-6%
16	14	19	Lukas Graham Love Someone	Copenhagen Reco	UMG	8,013	-2%	604	273.94m	-4%
17	15	34	George Ezra Shotgun	Columbia	SME	9,238	-4%	1,035	259.25m	-5%
18	20	32	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	8,165	-5%	712	242.50m	+1%
19	22	5	Ariana Grande 7 Rings	Universal Music	UMG	11,422	+6%	823	242.30m	+9%
20	17	25	Imagine Dragons Natural	Universal Music	UMG	6,369	-8%	593	232.91m	-8%
21	19	36	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	10,082	-8%	1,070	229.98m	-7%
22	21	13	Halsey Without Me	Virgin EMI	UMG	10,757	-9%	750	211.71m	-6%
23	54	1	ZEDD & Katy Perry 365	Polydor	UMG	7,293	+94%	742	180.18m	+55%
24	25	5	George Ezra Hold My Girl	Columbia	SME	7,268	-2%	630	175.09m	+1%
25	23	24	Marshmello x Bastille Happier	Positiva	UMG	10,150	-5%	932	175.05m	-14%
26	24	4	Gesaffelstein & The .. Lost In The Fire	Columbia	SME	7,729	+2%	534	173.39m	-3%
27	29	15	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	4,573	+1%	374	168.94m	+4%
28	216	1	Pink Walk Me Home	RCA	SME	6,498	+510%	686	164.33m	+277%
29	32	6	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,552	+1%	176	163.02m	+10%
30	35	2	Mabel Don't Call Me Up	Polydor	UMG	9,247	+20%	625	161.06m	+12%
31	42	2	Lady Gaga Always Remember Us T..	Polydor	UMG	3,974	+10%	457	160.11m	+24%
32	26	30	Loud Luxury feat. Br.. Body	Armada Music	Ind.	8,190	-3%	602	155.07m	-6%
33	27	16	Jonas Blue feat. Lia.. Polaroid	Virgin EMI	UMG	6,844	-7%	629	152.88m	-7%
34	33	7	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	8,512	-4%	602	150.19m	+2%
35	47	2	Tom Walker Just You And I	Relentless	SME	5,636	+18%	514	141.90m	+18%
36	30	5	Dua Lipa Swan Song	Warner Bros Reco	WMG	8,610	-3%	684	140.68m	-8%
37	37	18	Lost Frequencies fea.. Like I Love You	Armada/Disco:Wa	SME	4,536	-9%	421	137.39m	-2%
38	59	1	Pedro Capó X Farruko Calma	Sony Music	SME	3,740	+16%	346	136.33m	+27%
39	28	4	Declan J Donovan Pieces	SMD/Columbia De	SME	4,053	+1%	249	135.82m	-16%
40	38	39	Clean Bandit feat. D.. Solo	Warner Music	WMG/L	6,133	-4%	847	134.84m	-2%
41	36	25	LSD feat. Sia, Diplo.. Thunderclouds	Columbia	SME	4,837	-8%	542	132.94m	-6%
42	52	3	Alice Merton Why So Serious	Paper Plane Recor	Ind.	3,262	-2%	249	128.75m	+10%
43	39	4	Bob Sinclar feat. Ro.. Electrico Romantico	Armada Music	Ind.	5,627	+5%	489	128.47m	-5%
44	44	3	Wincent Weiss Hier Mit Dir	Vertigo Berlin	UMG	2,679	+4%	176	126.85m	-1%
45	31	7	Lena Thank You	Polydor	UMG	3,129	-4%	198	122.99m	-18%
46	40	20	DJ Snake, Selena Gom.. Taki Taki	Universal Music	UMG	4,635	-8%	461	121.79m	-8%
47	57	1	Welshly Arms Learn To Let Go	Universal Music	UMG	2,904	+21%	196	121.44m	+11%
48	43	96	Ed Sheeran Shape Of You	Atlantic	WMG	5,160	-3%	1,277	120.72m	-6%
49	49	9	Kygo feat. Sandro Ca.. Happy Now	Sony Music	SME	5,552	-6%	455	119.92m	+1%
50	63	1	Justin Jesso Getting Closer	Sony Music	SME	3,120	+18%	175	118.50m	+17%



AVA MAX



MARK RONSON



GEORGE EZRA



PINK



ED SHEERAN

## UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Ariana Grande Break Up With Your Girlfriend...
3	Ariana Grande 7 Rings
4	Calvin Harris & Rag'N'Bone Man Giant
5	Mabel Don't Call Me Up
6	Sam Smith & Normani Dancing With A Stranger
7	Post Malone Wow
8	NSG Options
9	Ava Max Sweet But Psycho
10	Ariana Grande Thank U, Next
11	Khalid Talk
12	Pink Walk Me Home
13	D-Block Europe Kitchen Kings
14	Lady Gaga & Bradley Cooper Shallow
15	Tom Walker Just You And I
16	Post Malone & Swae Lee Sunflower
17	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
18	Halsey Without Me
19	Kehlani Nights Like This (feat. Ty Dolla Sign)
20	Cardi B & Bruno Mars Please Me

## UK ALBUMS

TW	ARTIST/TITLE
1	Ariana Grande Thank U, Next
2	Giggs Big Bad...
3	D-Block Europe Home Alone
4	Various Artists The Greatest Showman
5	Offset Father Of 4
6	Gunna Drip Or Drown 2
7	AJ Tracey AJ Tracey
8	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
9	Lewis Capaldi Breach - EP
10	A Boogie Wit Da Hoodie Hoodie SZN
11	George Ezra Staying At Tamara's
12	Drake Scorpion
13	Mabel Ivy To Roses (Mixtape)
14	Post Malone Beerbongs & Bentleys
15	Ed Sheeran + (Deluxe)
16	The 1975 A Brief Inquiry Into Online...
17	Meek Mill Championships
18	Travis Scott Astroworld
19	Jess Glynne Always In Between (Deluxe)
20	Various Artists Spider-Man: Into The Spideverse

## US SONGS

TW	ARTIST/TITLE
1	YNW Melly Murder On My Mind
2	J Cole Middle Child
3	Ariana Grande 7 Rings
4	Offset How Did I Get Here (feat. J. Cole)
5	Gunna Wit It
6	Offset Legacy (feat. Travis Scott & 21 Savage)
7	Ariana Grande Break Up With Your Girlfriend, I'm Bored
8	Gunna Outstanding
9	Offset Clout (feat. Cardi B)
10	Cardi B & Bruno Mars Please Me
11	Gunna One Call
12	Gunna 3 Headed Snake (feat. Young Thug)
13	Offset Lick
14	Meek Mill Going Bad (feat. Drake)
15	Post Malone & Swae Lee Sunflower
16	Offset Red Room
17	Gunna Derek Fisher (feat. Lil Baby)
18	Offset Wild Wild West (feat. Gunna)
19	Gunna Richard Millie Plain
20	Lady Gaga & Bradley Cooper Shallow

## US ALBUMS

TW	ARTIST/TITLE
1	Gunna Drip Or Drown 2
2	Offset Father Of 4
3	Ariana Grande Thank U, Next
4	A Boogie Wit Da Hoodie Hoodie SZN
5	Kehlani While We Wait
6	Meek Mill Championships
7	21 Savage I Am > I Was
8	Travis Scott Astroworld
9	Drake Scorpion
10	Future Future Hndrxx Presents: The...
11	YNW Melly I Am You
12	Lil Pump Harverd Dropout
13	YoungBoy Never Broke Again Realer
14	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
15	Kodak Black Dying To Live
16	Post Malone Beerbongs & Bentleys
17	Lil Baby & Gunna Drip Harder
18	YNW Melly We All Shine
19	Cardi B Invasion Of Privacy
20	Lil Baby Street Gossip

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Ministry Of Sound
2	Urban Throwback Apple Music
3	The Brit List Apple Music
4	Friday Feeling Apple Music
5	Feeling Happy Apple Music
6	Acoustic Hits Apple Music
7	Dance Nation Ministry Of Sound
8	Pure Throwback Apple Music
9	The A-List: Hip-Hop Apple Music
10	Pop Throwback Apple Music
11	Calvin Harris Essentials Apple Music
12	Dance Throwback Apple Music
13	Feeling Good Apple Music
14	R&B Mixtape Apple Music
15	Top 100: UK Apple Music
16	New Fire Apple Music
17	Mellow Days Apple Music
18	Pure Motivation Apple Music
19	UK Rap Apple Music
20	The A-List: Dance Apple Music



LEWIS CAPALDI



CARDI B



GEORGE EZRA



TOM WALKER

## UK SONGS

TW	ARTIST/TITLE
1	Pink Walk Me Home
2	Calvin Harris & Rag'N'Bone Man Giant
3	Lewis Capaldi Someone You Loved
4	Lady Gaga & Bradley Cooper Shallow
5	Sam Smith & Normani Dancing With A Stranger
6	Tom Walker Just You And I
7	Mark Ronson Nothing Breaks Like A Heart (feat. Miley...)
8	Mabel Don't Call Me Up
9	Ava Max Sweet But Psycho
10	Ariana Grande 7 Rings

## UK ALBUMS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
2	Giggs Big Bad...
3	Various Artists The Greatest Showman
4	Ariana Grande Thank U, Next
5	Queen The Platinum Collection
6	George Ezra Staying At Tamara's
7	The 1975 A Brief Inquiry Into Online Relationships
8	Lewis Capaldi Breach - EP
9	Various Artists Now That's What I Call Music! 101
10	Talk Talk Spirit Of Eden

## US SONGS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper Shallow
2	Pink Walk Me Home
3	Lady Gaga Always Remember Us This Way
4	Ariana Grande 7 Rings
5	John Mayer I Guess I Just Feel Like
6	Post Malone & Swae Lee Sunflower
7	Queen Bohemian Rhapsody
8	Halsey Without Me
9	Lauren Daigle You Say
10	Post Malone Wow

## US ALBUMS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
2	Queen Bohemian Rhapsody (The Original...)
3	Dream Theater Distance Over Time (Bonus Track Version)
4	Queen Greatest Hits
5	Offset Father Of 4
6	Kehlani While We Wait
7	Queen The Platinum Collection (Greatest Hits...)
8	Various Artists The Greatest Showman
9	Ariana Grande Thank U, Next
10	Gary Clark Jr This Land





# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ariana Grande Break Up With Your Girlfriend... Daddy Yankee Con Calma
3	Lady Gaga Shallow
4	Post Malone Wow
5	Post Malone Sunflower - Spider-Man...
6	Ariana Grande Thank U, Next
7	Marshmello Happier
8	Billie Eilish Bury A Friend
9	Sam Smith Dancing With A Stranger (with...)
10	Pedro Capó Calma - Remix
11	Halsey Without Me
12	Ava Max Sweet But Psycho
13	Anuel Aa Secreto
14	J Cole Middle Child
15	Ozuna Baila Baila Baila
16	DJ Snake Taki Taki (with Selena Gomez...)
17	Khalid Talk
18	Juice Wrld Robbery
19	Meek Mill Going Bad (feat. Drake)
20	

## EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ariana Grande Break Up With Your Girlfriend... Ava Max Sweet But Psycho
3	Lady Gaga Shallow
4	Daddy Yankee Con Calma
5	Calvin Harris Giant (with Rag'N'Bone Man)
6	Post Malone Wow
7	Billie Eilish Bury A Friend
8	Panic! At The Disco High Hopes
9	Sam Smith Dancing With A Stranger (with...)
10	Marshmello Happier
11	Halsey Without Me
12	Mabel Don't Call Me Up
13	Ozuna Baila Baila Baila
14	Ninho Goutte D'eau
15	Pedro Capó Calma - Remix
16	Ariana Grande Thank U, Next
17	Post Malone Sunflower - Spider-Man: Into...
18	Lewis Capaldi Someone You Loved
19	Mark Ronson Nothing Breaks Like A Heart...
20	

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande Break Up With Your Girlfriend...
2	Ariana Grande 7 Rings
3	Lewis Capaldi Someone You Loved
4	Calvin Harris Giant (with Rag'N'Bone Man)
5	Post Malone Wow
6	Mabel Don't Call Me Up
7	Sam Smith Dancing With A Stranger (with...)
8	NSG Options
9	Post Malone Sunflower - Spider-Man: Into...
10	Ava Max Sweet But Psycho
11	Ariana Grande Thank U, Next
12	Billie Eilish Bury A Friend
13	Lady Gaga Shallow
14	Marshmello Happier
15	Meek Mill Going Bad (feat. Drake)
16	George Ezra Shotgun
17	Mark Ronson Nothing Breaks Like A Heart...
18	Halsey Without Me
19	J Cole Middle Child
20	Lauv I'm So Tired...

## FRANCE

TW	ARTIST/TITLE
1	Ninho Goutte D'eau
2	Heuss L'enfoiré Khaptia
3	Ariana Grande 7 Rings
4	Angèle Tout Oublier
5	Roméo Elvis Malade
6	Lomepal Trop Beau
7	Heuss L'enfoiré Les Méchants
8	Lomepal 1000°C
9	Bramsito Sole Mood
10	Ava Max Sweet But Psycho
11	Kaaris Gun Salute
12	Eva On Fleek
13	Maes Madrina
14	Lady Gaga Shallow
15	Hamza HS (feat. Sch)
16	Bad Bunny MIA (feat. Drake)
17	Aya Nakamura La Dot
18	Koba Lad Aventador
19	Booba PGP
20	Shay Notif

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Capital Bra Je M'appelle
2	KC Rebell DNA
3	Shirin David Gib Ihm
4	Eno Ferrari
5	Azet Fragen
6	Capital Bra Prinzessa
7	Azet Hallo Hallo
8	Mero Hobby Hobby
9	Ariana Grande 7 Rings
10	Ava Max Sweet But Psycho
11	Capital Bra Benzema
12	Loredana Romeo & Juliet
13	Nimo Leyla
14	Ariana Grande Break Up With Your Girlfriend...
15	Mero Baller Los
16	Pietro Lombardi Nur Ein Tanz
17	Fero47 Jaja
18	Robin Schulz Speechless (feat. Erika Sirola)
19	Post Malone Wow
20	Calvin Harris Giant (with Rag'N'Bone Man)



SAM SMITH



AVA MAX



MARK RONSON



POST MALONE



KHALID

## NETHERLANDS

TW	ARTIST/TITLE
1	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
2	Chivv Ewa Ewa
3	Sevn Alias Bruig Man
4	Bizzy Drup
5	Frenna Viraal
6	Davina Michelle Duurt Te Lang
7	Nielson Ijskoud
8	Snelle Scars
9	Ariana Grande 7 Rings
10	Suzan & Freek Als Het Avond Is

## NORWAY

TW	ARTIST/TITLE
1	Karpe Sas Plus/Sas Pussy
2	Lady Gaga Shallow
3	Ariana Grande 7 Rings
4	Ariana Grande Break Up With Your Girlfriend...
5	Billie Eilish Bury A Friend
6	Mabel Don't Call Me Up
7	Alec Benjamin Let Me Down Slowly
8	Ava Max Sweet But Psycho
9	Kygo Think About You (feat. Valerie...)
10	Alan Walker Lost Control

## SPAIN

TW	ARTIST/TITLE
1	Daddy Yankee Con Calma
2	Anuel Aa Secreto
3	Ozuna Baila Baila Baila
4	Don Patricio Contando Lunares (feat. Cruz...)
5	Pedro Capó Calma - Remix
6	Paulo Londra Adan Y Eva
7	Sebastian Yatra Un Año
8	C. Tangana Pa' Llamar Tu Atención (feat...)
9	Anuel Aa Amanece
10	Cauty Ta To Gucci (Remix)

## SWEDEN

TW	ARTIST/TITLE
1	Einár Katten I Trakten
2	Lady Gaga Shallow
3	Ant Wan Kall
4	Billie Eilish Bury A Friend
5	Dolly Style Habibi
6	estrad Vart Ar
7	Ariana Grande 7 Rings
8	Panic! At The Disco High Hopes
9	ZE Ungefär
10	Omar Rudberg Om Om Och Om Igen

## UNITED STATES

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Ariana Grande Break Up With Your Girlfriend...
3	J Cole Middle Child
4	Post Malone Sunflower - Spider-Man: Into...
5	Post Malone Wow
6	Juice Wrld Robbery
7	Ynw Melly Murder On My Mind
8	Meek Mill Going Bad (feat. Drake)
9	Blueface Thotiana
10	21 Savage A Lot

# STREAMING - MUSIC VIDEO

## WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Anuel AA ft. Karol G Secreto
3	Maroon 5 ft. Cardi B Girls Like You
4	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
5	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
6	Sam Smith ft. Normani Dancing With A Stranger
7	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
8	Karol G & Anuel AA Culpables
9	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
10	Ariana Grande 7 Rings
11	Post Malone ft. Swae Lee Sunflower
12	Ariana Grande Break Up With Your Girlfriend, I'm Bored
13	Luis Fonsi ft. Daddy Yankee Despacito
14	Khalid Better
15	Ariana Grande Thank U, Next
16	Christian Nodal No Te Contaron Mal
17	Becky G ft. Natti Natasha Sin Pijama
18	Juanes ft. Lalo Ebratt La Plata
19	Sebastián Yatra ft. Reik Un Año
20	Los Ángeles Azules ft. Natalia Lafourcade Nunca Es Suficiente

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Maroon 5 ft. Cardi B Girls Like You
2	Ariana Grande Break Up With Your Girlfriend, I'm Bored
3	Sam Smith ft. Normani Dancing With A Stranger
4	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
5	Ariana Grande 7 Rings
6	Post Malone ft. Swae Lee Sunflower
7	George Ezra Shotgun (Lyric)
8	Deno First Days (Cadet Tribute)
9	Khalid Better
10	Calvin Harris ft. Rag'N'Bone Man Giant
11	Ariana Grande Thank U, Next
12	Mabel Don't Call Me Up
13	Tyga ft. Offset Taste
14	Calvin Harris ft. Rag'N'Bone Man Giant
15	Sean Paul ft. Stefflon Don Shot & Wine
16	Travis Scott ft. Drake Sicko Mode
17	Billie Eilish Bury A Friend
18	Zedd ft. Katy Perry 365
19	Lewis Capaldi Someone You Loved
20	Little Mix ft. Ty Dolla \$ign Think About Us

## UNITED STATES

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	21 Savage ft. J.Cole A Lot
3	Maroon 5 ft. Cardi B Girls Like You
4	Khalid Better
5	Travis Scott ft. Drake Sicko Mode
6	Ariana Grande 7 Rings
7	Lil Baby x Gunna Close Friends
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Yo Gotti ft. Lil Baby Put A Date On It
10	Ariana Grande Break Up With Your Girlfriend, I'm Bored
11	Lil Baby x Gunna Drip Too Hard (Audio)
12	Sam Smith ft. Normani Dancing With A Stranger
13	Tyga ft. Offset Taste
14	Anuel AA ft. Karol G Secreto
15	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
16	Luke Combs Beautiful Crazy
17	Pedro Capó ft. Farruko Calma (Remix)
18	Ariana Grande Thank U, Next
19	Sheck Wes Mo Bamba
20	Offset Red Room

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Deno First Days (Cadet Tribute)
2	Mabel Don't Call Me Up
3	Billie Eilish Bury A Friend
4	Lewis Capaldi Someone You Loved
5	Jax Jones ft. Years & Years Play
6	Tom Walker Just You And I
7	Yungblud, Halsey ft. Travis Barker 11 Minutes
8	Julia Michaels ft. Niall Horan What A Time
9	YK Osiris Worth It
10	Ella Mai Shot Clock
11	Anuel AA ft. Karol G Secreto
12	Jorja Smith The One
13	Julia Michaels ft. Selena Gomez Anxiety (Audio)
14	Samm Henshaw Church
15	Sigríð Don't Feel Like Crying
16	Mahmood Soldi
17	Slowthai Peace Of Mind
18	Metro Boomin ft. 21 Savage 10 Freaky Girls
19	James TW James TW
20	Doja Cat ft. Rico Nasty Tia Tamera



TYGA



MAROON 5



MABEL

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Bramsito ft. Booba Sale Mood
3	Kendji Girac Tiago
4	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
5	Maes ft. Booba Madrina
6	Kaaris Gun Salute
7	DJ Snake ft. Selena Gomez... Taki Taki
8	Ariana Grande 7 Rings
9	Maroon 5 ft. Cardi B Girls Like You
10	Eva Mood

## GERMANY

TW	ARTIST/TITLE
1	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
2	Ariana Grande 7 Rings
3	Fero47 Jaja
4	Maroon 5 ft. Cardi B Girls Like You
5	Lea, Cyril Immer Wenn Wir ....
6	Kerstin Ott Regenbogenfarben
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Ariana Grande Break Up With Your Girlfriend...
9	Sam Smith ft. Normani Dancing With A Stranger
10	DJ Snake ft. Selena Gomez... Taki Taki

## AUSTRALIA

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

## SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft. Karol G Secreto
2	Pedro Capó ft. Farruko Calma (Remix - Official Video)
3	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
4	C Tangana, Alizzz ft. MC Bin... Pa' Llamar Tu Atención
5	Karol G & Anuel AA Culpables
6	Juanes ft. Lalo Ebratt La Plata
7	Aitana Vas A Quedarte
8	Luis Fonsi, Ozuna Imposible
9	Sebastián Yatra ft. Reik Un Año
10	David Bisbal ft. Greeicy Perdón

## NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Sam Smith ft. Normani Dancing With A Stranger
4	Calvin Harris ft. Rag'N'Bone Man Giant
5	Maroon 5 ft. Cardi B Girls Like You
6	Ariana Grande 7 Rings
7	Ariana Grande Break Up With Your Girlfriend...
8	Mark Ronson ft. Miley Cyrus Nothing Breaks Like A Heart
9	DJ Snake ft. Selena Gomez... Taki Taki
10	Imagine Dragons Bad Liar

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	5	M-22 White Lies / 3 Beat
2	13	3	Example All Night / Staneric
3	7	3	Joe Stone Bug A Boo / Spinnin'
4	17	4	Perfecto Allstarz On Top Of The World / New State
5	1	3	Friend Within The Truth / Toolroom
6	10	3	Deekline Be Happy / 3 Beat
7	31	2	Robinson Karma / Ministry Of Sound
8	27	2	Tiggi Hawke Alibi / Humble Angel
9	14	3	Glowie Body / Columbia
10	23	3	Yolanda Be Cool Dance And Chant / Xploded
11	22	3	Brooks Ft Zoe Moss Limbo / Positiva
12	8	5	Anton Powers & Redondo Make Your Move / 3 Beat
13	24	2	Josh Parkinson Alternate / Another Rhythm
14	16	5	Senti Not With Me / AST
15	19	4	MKTO How Can I Forget / BMG
16	5	4	Eat More Cake Memories / Perfect Havoc
17	20	4	Hugel Ft Amber Van Day WTF / 2TE
18	18	14	Sneaky Sound System Can't Help The Way That I Feel / Cr2
19	29	2	Rudimental Ft Ray... Scared Of Love / Major Tom's/Asylum
20	32	2	Lizzo Juice / Atlantic
21	NEW	1	Arty Save Me Tonight / Xploded
22	NEW	1	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
23	26	2	The Manor I'm On That / Virgin
24	2	8	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
25	21	7	Joel Corry Ft Hayley May Fallen / Perfect Havoc
26	15	6	Calvin Harris & Rag'N'Bone Man Giant / Columbia
27	33	2	Joan Alasta Close / Humble Angel
28	NEW	1	Caitlyn Scarlett x Segal Nightmares / BMG
29	NEW	1	Donae'O Ft Belly Chalice / Island
30	3	4	Tom Walker Just You And I / Relentless

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	11	4	Little Mix Ft Ty Dolla \$ign Think About Us / Syco
2	13	3	Example All Night / Staneric
3	9	3	Sub Focus x Dimension Desire / EMI
4	21	2	Tiggi Hawke Alibi / Humble Angel
5	20	3	James Arthur & Anne-Marie Rewrite The Stars / Atlantic
6	25	2	Rudimental Ft Raphaella Last Time / Major Tom's/Asylum
7	18	4	MKTO How Can I Forget / BMG
8	19	3	Sigrid Don't Feel Like Crying / Island
9	16	5	Alan Walker, K-391 & Sofia Carson... Different World / Relentless
10	10	4	Chelsea Ft NexXThursday Pink Tool Box / Astana
11	22	2	CamelPhat x Cristoph Ft Jem Cooke Breathe / Ministry Of Sound
12	NEW	1	Deekline Be Happy / 3 Beat
13	2	4	Mabel Don't Call Me Up / Polydor
14	6	3	M-22 White Lies / 3 Beat
15	17	3	Electric Pineapple Ft Ben... Good Girls, Bad Habits / Electric Pineapple
16	23	2	Brooks Ft Zoe Moss Limbo / Positiva
17	24	2	Yolanda Be Cool Dance And Chant / Xploded
18	26	2	Moss Kena Touch / Ministry Of Sound
19	28	2	Arty Save Me Tonight / Xploded
20	1	4	Sam Smith & Normani Dancing With A Stranger / Capitol
21	NEW	1	Robinson Karma / Ministry Of Sound
22	27	2	Nina Nesbitt Colder / Cooking Vinyl
23	14	5	Calvin Harris & Rag'N'Bone Man Giant / Columbia
24	15	4	Anton Powers & Redondo Make Your Move / 3 Beat
25	NEW	1	Saara Aalto Dance Like Nobody's Watching / Warner
26	NEW	1	Skallee & Wagz Ft Shaun Colwill Same Page / S&W
27	4	8	David Guetta, Bebe Rexha & J Balvin Say My Name / Parlophone
28	NEW	1	Yasmin Jane Come A Little Closer / White Label
29	NEW	1	Shaun Ft Conor Maynard Way Back / Spinnin'/Parlophone
30	30	10	Jax Jones And Years & Years Play / Polydor

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	4	Sean Paul Ft Stefflon Don Shot & Wine / Island
2	4	4	Yungen Ft Dappy Comfortable / RCA
3	2	5	Mabel Don't Call Me Up / Polydor
4	1	5	Chris Brown Undecided / RCA
5	7	5	Jay1 Becky / GRM
6	13	2	Nao Ft 6lack If You Ever / RCA
7	8	5	Saweetie Pissed / Artistry/2TE/Warner Bros
8	12	3	Tory Lanez Ft Trippie Redd Ferris Wheel / Virgin
9	5	5	Russ Gun Lean / Virgin
10	19	2	Ziezie Sensei / RCA
11	6	9	Diztortion, Lethal Bizzle & Maleek Berry Pull Up / 2TE/Warner Bros
12	NEW	1	Blueface Ft Cardi B & YG Thotiana (Remix) / Entertainment One
13	18	2	Villain Know Who We Are / Rhythm Rollers
14	10	4	Kaytranada Ft Ty Dolla \$ign... Nothin Like U/Chances / RCA
15	9	8	Stylo G x The Fanatix Ft Nicki... Touch Down / 3 Beat
16	11	7	Headie One Ft Dave 18Hunna / Relentless
17	NEW	1	In8te Never / 4Tgog
18	16	2	Sneakk Ft Tyga & YG Spray / Def Jam
19	NEW	1	Kelly Rowland Crown / Island
20	NEW	1	Cardi B & Bruno Mars Please Me / Atlantic

## Little Mix pip Example to top spot ANALYSIS

BY ALAN JONES

In pursuit of his 17th Upfront No.1 and his fourth Commercial Pop No.1 this week, **Example** ends as runner-up on both charts with identical, unlucky 13-2 leaps for his latest single, All Night.

His Upfront conqueror is production duo **M-22** – Briton Mark James and German Frank Sanders – who have been working together since 2015, and whose previous peak as artists came in 2017, when their Klingande collaboration Somewhere New reached No.2. They also reached No.5 on the Upfront chart last year with First Time (feat. Medina), which went on to give them their OCC breakthrough, climbing to No.20 on that chart, with consumption to date of 527,775 units. M-22's latest smash is White Lies, which the pair describe as 'darker' old school house, and which was serviced in both their own mix and an alternative mix by Dutch DJ/producer Ferreck Dawn.

Meanwhile, getting the better of Example on the Commercial Pop club chart are **Little Mix**, whose Think About Us collaboration with US rapper Ty



Dolla \$ign rockets to the summit in the wake of their BRIT Awards success. It is their 12th Commercial Pop No.1, and the second for Ty Dolla \$ign who performed a similar cameo on Ella Eyre's 2017 chart-topper, Ego.

A chart force since 2002, **Sean Paul** powers to the top of the Urban club chart with Shot & Wine, his collaboration with more recent arrival Stefflon Don. It's Paul's first No.1 since May 2017, when he topped with Body (feat. Migos). Shot & Wine is the fifth No.1 for London-based rapper and singer Stefflon Don, less than 13 months after her first.

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Icarus Sirens
2	Solarido Tango Wango
3	M-22 White Lies
4	Black Saint Ft Sam Fischer Everybody Wants You
5	CamelPhat & Alan Fitzpatrick Kona
6	Matrix & Futurebound Ft Zelah Got You There
7	Friend Within Waiting
8	Tough Love Ft Alex Mills Echoes
9	Undercatt Cadabra
10	Duke Dumont Ft Shaun Ross Red Light Green Light
11	Spy Runaway Dub
12	Patrick Topping Watch What Ya Doing
13	Krystal Klear Euphoric Dreams
14	Andy C Till Dawn
15	Andrea Oliva Rosa
16	Kings Of Tomorrow Ft Julie McKnight Finally
17	Danny Howard & Harry Romero Ft George Morel The Game
18	Just Kiddin There For You
19	Bleach Baby Turn Around
20	Offalaha Cheddar

SEAN PAUL & STEFFLON DON

© 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.

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# THAT WAS THE **Music** Week **Week** THAT WAS

This week **15** years ago...

**TOP STORY**



## DARKNESS DELIGHT

No one in the music business wants to miss out on the Music Week Awards, and The Darkness were no different in 2004. The spandex crusaders arrived at our bash – which took place earlier in the year back then – on a private jet. Their label East West won the A&R Award, while Sue Whitehouse was named Manager Of The Year. The band flew in to surprise her. “Oh my God, I had no idea,” she said. It’s a good job they got Permission To Land...

## GONNA LIVE FOREVER

You might think a lot has changed in the live sector since 2004, but *Music Week* spoke to execs excited for Glastonbury and some big gigs from Busted that summer. “Nobody has a clue why business is so good,” said Clear Channel’s John Giddings. “I’d love to think we’re all geniuses...” Us too, John, us too.

## LIVE AID TURNS 20

The Band Aid Trust was planning to generate “millions more for the starving of Africa” by green-lighting the first ever DVD and video releases of the Live Aid concert to celebrate its 20th anniversary. Universal was the first port of call for discussions, although “trustees stressed rights will go to the highest bidder”. The DVDs are still selling today.

**Also inside...** Universal and EMI cleaned up at the Music Week Awards, while U2 manager Paul McGuinness won The Strat... More than 7 million tuned in to watch BBC One’s Eurovision ‘Making Your Mind Up’ show, which determined who would enter for the UK... Napster was targeting the UK as its launch market for Europe... BBC Radio 6 Music temporarily hit the FM airwaves to coincide with the Beeb’s Music Live event in Belfast... Franz Ferdinand signed to Epic in America... Katie Melua’s Call Off The Search was the No.1 album... Britney Spears topped the singles and airplay charts with Toxic...

# THE AFTER SHOW

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

**THIS WEEK:** **TROY TOMLINSON**, president/CEO, Sony/ATV Music Publishing Nashville

■ INTERVIEW: MARK SUTHERLAND

**Troy Tomlinson** recently celebrated 35 years of working in Nashville's music publishing hotspot. During that time, he's signed **Kenny Chesney**, worked with the young **Taylor Swift** and picked up a lot of country wisdom along the way. Here, he shares some of it...

**Growing up around country music helps because...**

"It meant that I knew that stars were regular people too. I had a half brother who was a bass player for an Opry star so, when I was 10-15 years old, I would go along on the weekend and be backstage. I never thought it would evolve into a career but, when I look back, it did help me, because hanging with country stars as a kid and seeing how they interacted with one another, made me comfortable with them. Dolly Parton was probably the most compelling person that I met as a child. At the exact same moment you've got a lady that's known by one name around the world and yet, when you're with her, you feel like she's your next-door neighbour."

**Nashville is different to other music towns because...**

"It's still like a neighbourhood. There are three streets here that are a mile long each and, within those streets, you'll find 80% of the music business. I can't walk out of the front door of my building without someone yelling at me, 'Hey Troy, what's up?' And if there's a town that exists that's more songwriter driven, I've never been there!"

**I can tell when a song is great because...**

"I get caught up in it and I must make funny contortions with my body. A lot of writers retell the story about watching me with my eyes closed, listening to their music, and they think I'm having a seizure. But I'm just eaten up with it. I do have a visceral reaction that's hard to hide when I'm moved by a song. I need to get them to film my ass one day and show me how weird I look! But it's worked for 35 years, I don't really want to change what I'm doing right now, even if it's wrong. Having a near seizure could be the key to it all!"

**My favourite story about Taylor Swift is...**

"When she was called for jury duty and needed to get out of it because of her touring schedule. She had to appear before the judge and, when he asked who she was and what she did, she said: 'I'm Taylor Alison Swift, I was born December 13, 1989 and I'm a songwriter'. She was already a massive pop star so she could have said anything about her career and it would have been correct. But she said, 'I'm a songwriter' and I was like, 'Hell, yeah!' That's still the basis of how she sees herself. I started working with her when she was 15 and had limited life experience, yet her songs sounded like this old soul was writing



**Nashville star:**  
Troy Tomlinson

PHOTO: Jodi Richfield

*"Taylor Swift was 15, yet her songs sounded like an old soul had written them"*

them. The lyrics are so vivid, so emotional and so smart. That's the kind of shit that makes me have a near seizure!"

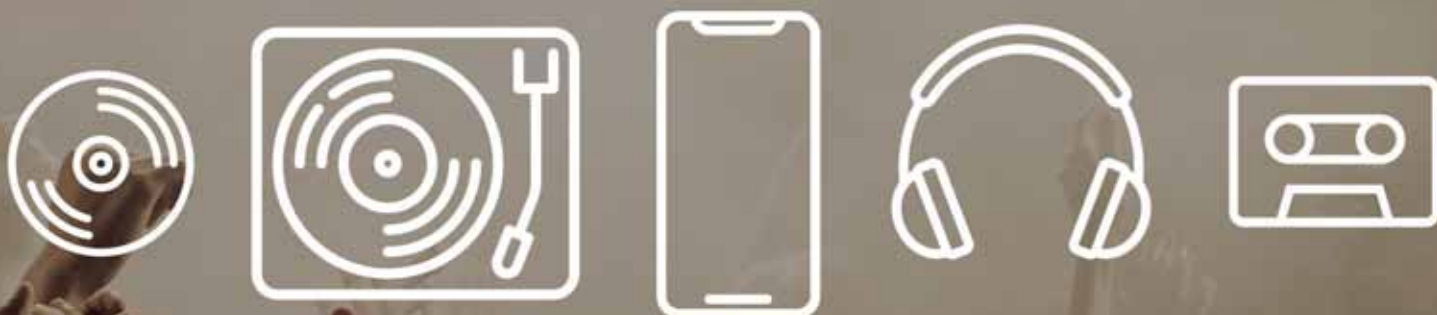
**You never know that someone will be a superstar...**

"So you sign them because of their songs. When Kenny Chesney came in and played, I had no thought that day of him as an artist. I thought he sang well, but I signed him because of the songs. If they move me, I try my best to sign them and then it seems like good things happen. Even if they turn out to be big artists, like a lot of them have, it's still the song that moves me."

**The best advice I've ever received was...**

"From Rick Hall, who owned the FAME Studio in Muscle Shoals. The very first meeting I had with him he said, 'If you don't know and you know that you don't know, it's OK. But if you don't know and you *don't know* that you don't know, you're in for a heap of trouble'. I've seen a lot over my career and I've come to believe that he is absolutely right!"

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