

Music Week

Inside the business of music. Established 1959

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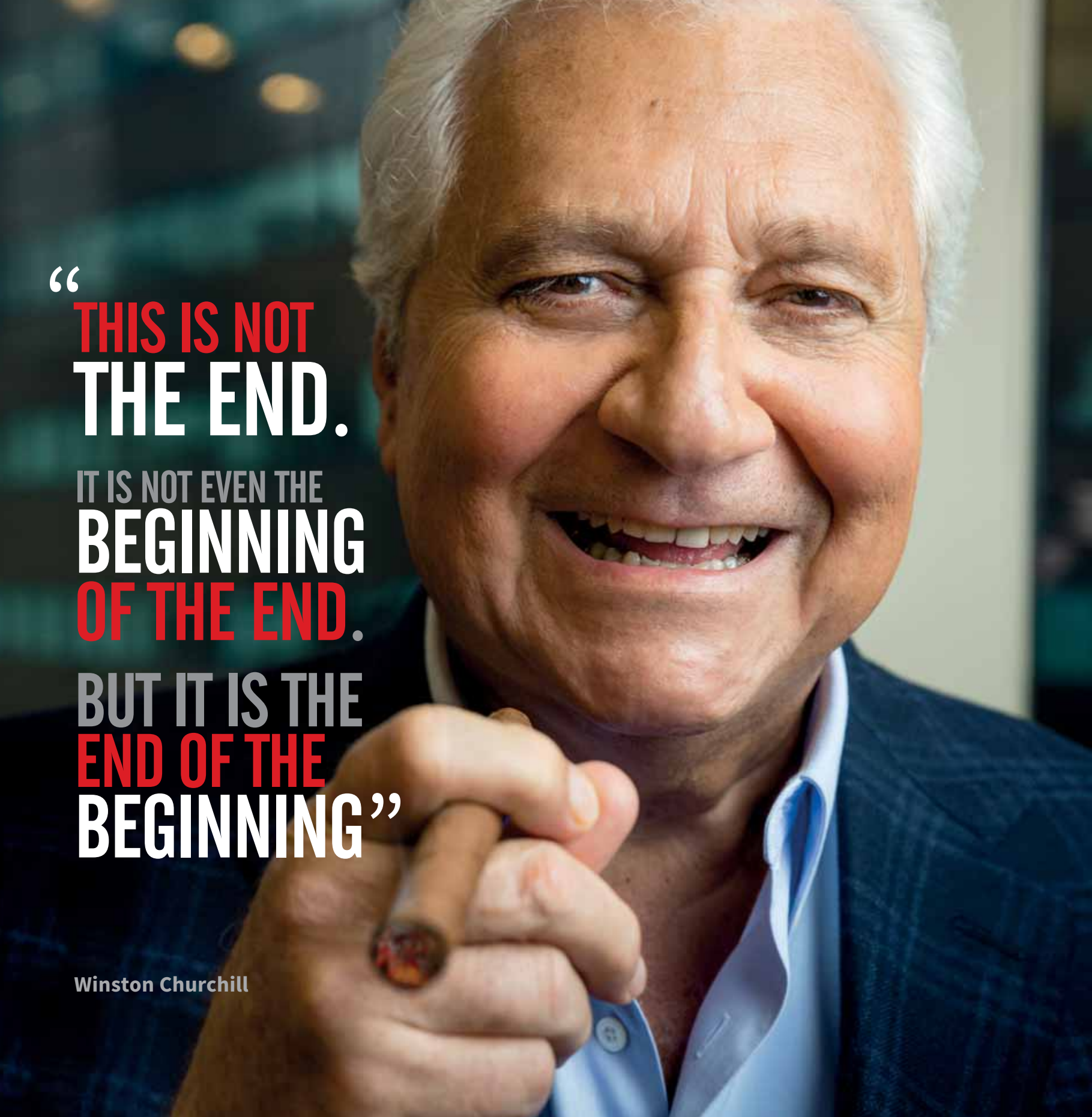
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“MY CAREER’S NOT STOPPING HERE...”

MARTIN BANDIER

FAREWELL, **SONY/ATV**...
HELLO, BOLD NEW FUTURE



“
**THIS IS NOT
THE END.**
IT IS NOT EVEN THE
**BEGINNING
OF THE END.**
BUT IT IS THE
**END OF THE
BEGINNING”**

Winston Churchill

**Marty, we are all going to
miss you. From all your friends
and colleagues at Sony/ATV.**
Your Finest Hour Is Yet To Come.



Welcome to the music week...

There is power in a union



It's been something of a vintage few weeks for music business dust-ups.

Spotify and Apple are in dispute in Europe over the latter's App Store. Songwriters and streaming services are at odds in the US over the Copyright Board reforms. Warner's legal dispute with Spotify in India is still rumbling on. Even music's hitherto united front on

the Copyright Directive started to show signs of crumbling in the face of intense lobbying.

Some of the rhetoric around these ongoing rows has also been pretty uncompromising. Older readers will remember when such spats were a regular feature of *Music Week's* pages. But in recent years, as the biz coped with a sales slump, arguments – at least public ones – drifted from the agenda, as all parts of the value chain pulled together to try and make things work.

Those days of unity, however, are under threat. The size of the prize in music's newly-globalised world right now – what Rob Stringer refers to as the 'jackpot economy' – means there is a veritable sharknado of opportunists heading the music business' way at the moment.

But higher expectations and higher investment also ramp up the pressure. For Spotify to be involved in three significant business disputes at once seems unfathomable – especially given their hard-won reputation for being low-stress and artist-friendly – until you consider the financial investors they now have to answer to.

But all sides might want to remember what they achieved together during the economic hard times. Labels and publishers made sacrifices to help streaming services get started, and DSPs in turn have powered the rights-holders' recovery. Both sides are now in much better positions than they were a few years ago, but neither has much of a business without the other.

And ultimately, like Elton John and Bernie Taupin, the music and streaming businesses are stronger together. So, while Saturday night might be alright for fighting, Monday morning should be the time to get along and get back to business.

Mark Sutherland, Editor
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"There's a dark secret in me"

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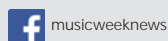
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THE BIG STORY

Breaking point: Can debut album acts still deliver in 2019?

As Tom Walker and Lewis Capaldi lead a new wave of breakthroughs, execs say labels need to “invest in artists” for long term

BY ANDRE PAINE

Leading executives have spoken to *Music Week* about their renewed optimism for securing artist breakthroughs in 2019.

The revival for UK debut acts has been led by the chart-topping performances of Lewis Capaldi, Dave (see p8) and Tom Walker, who won the BRIT for British Breakthrough Act.

Virgin EMI president Ted Cockle hailed Capaldi’s “remarkable” campaign. After three weeks at No.1, *Someone You Loved* has OCC sales to date of 424,721.

Capaldi has further chart entries with *Grace* (No.24) and *Bruises* (No.59), which have helped him amass 10,952,416 monthly Spotify listeners ahead of the release of debut album *Divinely Uninspired To A Hellish Extent* in May.

“The public has switched on to Lewis as an artist rather than just a song,” said Cockle. “The album pre-order is doing better than we thought it would, and everything about the streaming behaviour suggests it will perform very well because people are interested in hearing more.”

Walker’s album, *What A Time To Be Alive (Relentless)*, debuted at No.1 on March 8 and remains in the Top 5. It has sales of 54,818, according to the Official Charts Company.

“We think this can be an album that continues to sell for the rest of the year,” Relentless Records GM Ben Coates told *Music Week*. “There’s a healthy share coming from the supermarkets already, which indicates that crossover appeal.

“Looking at [fellow Sony acts] Rag’N’Bone Man and George Ezra, there’s a blueprint that we know works, and hopefully in a year’s time we’ll have sold a lot of records.”

Rag’N’Bone Man moved over a million copies of *Human* (Columbia) in 2017. He was one of eight UK debut LP artists to make the Top 100 albums. But last year, Anne-Marie was the single UK breakthrough success in the Top 100.

However, executives have spoken about the importance of monitoring a range of metrics in the streaming era. While Mabel’s mixtape *Ivy To Roses* (Polydor) peaked at No.28 last month, she has scored a run of hits including current No.3 single *Don’t Call Me Up* (327,800 sales to date – OCC).

“It’s very hard to qualify what is a breaking artist nowadays,” said Polydor co-president Ben Mortimer.

“Mabel is having the biggest song of her career with a proper global hit, which has come off the back of three years of development. She sold out O2 Academy Brixton last December, so she has a real base already.”

Following the gradual trajectory of globally successful acts such as Dua Lipa, there is now widespread agreement

on the need for long-term artist development.

“Things are taking longer, particularly if you’re looking at going on to sell albums and hit that wide demographic, which is what we’ve started to do with Tom,” said Coates.

Walker and Capaldi have been active since 2017 and were given early exposure from BBC Radio 1’s Brit List initiative.

“In Lewis and Tom, we’re seeing the fruits of the industry’s labours really start to pay off,” said Chris Price, head of music at Radio 1. “I wanted the Brit List to give labels and label services companies the confidence to invest in artists over the longer term. They have done that in spades and now it’s coming to fruition.”

The network is taking submissions for the next Brit List up to March 29 and will reveal the line-up on April 8.

International debut acts including Billie Eilish and Sigrid, who’s signed in the UK to Island, are also making an impact.

John Hirst, HMV head of music, observed that the current crop of successful breakthrough acts have been “given time to develop and build fanbases”.

“There are some encouraging signs for UK acts and debutants in particular,” he said. “With a great week one for Tom Walker and [the album] holding up OK for week two, Lewis Capaldi at No.1 and the recent strong showing for the two-year-old Billie Eilish EP ahead of the album proper, signs are all pointing to a much better year for new artists.”

Mortimer has high expectations for Grace Carter, Celeste and BRIT’s Critics’ Choice recipient Sam Fender.

“Already the British public are connecting to him in a real way,” he said. “It’s our job just to harness that and help him reach as many people as he can.”

Fender, who has 1,719,535 monthly listeners on Spotify, received support from Radio 1 on the latest Brit List.

“I’m confident that Sam will become not just a commercially successful artist, but a culturally important one,” said Price.

Atlantic GM Katie White is “feeling really good” about 2019 prospects Mahalia and Maisie Peters.

“As an artist, Maisie is a true digital social native,” she said. “Mahalia is a homegrown talent – so much time and effort has been put into helping Mahalia as a young artist find her identity.”

While labels have adapted to streaming, Cockle said that the quality of music in 2019 is also significant.

“The lesson could be that you have to dig in for a little bit longer,” he said. “[But] the reality is they’re a better collection of artists.”



“The public has switched on to Lewis Capaldi as an artist, rather than just a song”

TED COCKLE
VIRGIN EMI





Class of 2019: (Clockwise from top) Sigrid, Tom Walker, Sam Fender, Maisie Peters, Mabel, Billie Eilish, Lewis Capaldi and Mahalia

FOR THE RECORD



THE BIG LAUNCH

YouTube Music has launched in India, as well as expanding into 13 other markets. “India is where the multi-lingual music scene thrives,” said global head of music Lyor Cohen (*pictured*). YouTube sources said that the company has secured all necessary licences ahead of the subscription service’s launch. Spotify has been in a legal dispute with Warner Music Group over licensing in India.

THE BIG STAKE



Chess Club Records has secured investment from Coran Capshaw, founder of Red Light Management and ATO Records. The indie has also signed with AWAL for global distribution. The label was launched by Peter McGaughrin (*pictured, left*) and Will Street (*right*) in 2007 and has released music by Wolf Alice, Jungle and Mumford & Sons.

THE BIG RESULT



The Greatest Showman soundtrack has been revealed as the recipient of the IFPI’s award for Global Album of 2018. It moved 3.5 million units based on physical and digital sales. BTS were in second and third place with Love Yourself: Answer and Love Yourself: Tear.

PUBLISHING

Six pack: 'Music factory' leader and Warner/Chappell go global

UK managing director Mike Smith compares rising hit-maker Rick Boardman's Manchester-based songwriting collective to Xenomania

BY ANDRE PAINE

Warner/Chappell UK MD Mike Smith has told *Music Week* that new signing Rick Boardman is set to join the "premier league of songwriting".

The Manchester-based writer/producer, who heads up hit-making collective The Six, has signed a global deal for future works.

Formerly of indie-dance act Delphic, he co-wrote Back To You by Louis Tomlinson feat. Bebe Rexha & Digital Farm Animals, Real Love by Clean Bandit & Jess Glynne and Only You by Cheat Codes & Little Mix.

"I always like it when you've got somebody who doesn't come from an obvious pop background who turns to making pop music," said Smith, who tried to sign Delphic a decade earlier at Columbia. "You're going to get something slightly different, so I was fascinated to see what The Six were up to."

Boardman shares writing credits with fellow members of The Six on Friends by Marshmello & Anne-Marie, which made No.9 in the IFPI's Top Digital Singles of 2018 (9.6m equivalent sales).

"It struck me that he was the leader of The Six and he was bringing in this great core of people around him, like Brian Higgins did with Xenomania," said Smith. "I found that really exciting, having a modern-day music factory based in the north of England."

"I'm inspired by songwriting teams," Boardman told *Music Week*. "I'm just about doing whatever it takes to get a great song. To make it truly brilliant, sometimes I can't do it with just me and one other guy in the room."

Warner/Chappell will work on global co-writing opportunities, particularly within the publisher's stable.

"Warner/Chappell has got a very good reputation in North America, we've got a terrific roster of songwriters over there and we're involved with a lot of really big A-list American artists," said Smith.

"America is where so much of Rick's energy is going to be – it's still the premier league of songwriting, so we're very keen to have him be a part of it."

Boardman has writing credits on more than 30 tracks, including All Falls Down by Alan Walker feat. Noah Cyrus, James Arthur's Empty Space and Love On Me by Galantis & Hook N Sling.

"With the arc of his songwriting, you can see that it's just getting better and better," said Smith.

"Mike's such a big music lover and a big fan of the Manchester scene," said Boardman. "We just really hit it off again."



All a-Boardman: (L-R) Mike Smith, Rick Boardman, Holly Lintell of TripTik Management, Warner/Chappell creative director Paul Smith and Will Gresford of TripTik Management

Lost & found: Foals target DSPs with dual album strategy

Mike Smith says "important rock band" have material to sustain twin LP releases

Mike Smith has told *Music Week* that Foals have "grown in stature", as their latest album opened with strong sales.

Everything Not Saved Will Be Lost Pt 1 (Transgressive/Warner Bros) debuted in the Top 3 after a close battle with fellow Warner/Chappell act Dave (see page 8).

"It's a tremendous record, a big ambitious work and they've pushed their sound further than they've ever done before," said Smith. "It's been amazing seeing how well radio has supported them."

In November, Warner/Chappell partnered with Transgressive Publishing on a global deal ahead of Foals' fifth album. The second part will be released in September, a dual album strategy that mirrors The 1975's latest campaign.

"We're obviously glad to get as much music out there as possible," said Smith. "It's another way that streaming

is having an impact on the way that people make music."

Streaming accounted for just over 15% of first week sales for Everything Not Saved Will Be Lost Pt 1.

"The importance of maintaining very high monthly listeners means that it's good to keep constantly putting out music," said Smith. "The fans really appreciate that and it keeps everything fresh and exciting for the artist."

"There's a lot to be said for this strategy, and I know that Foals have got sufficiently strong depths of material to be able to sustain it."

Smith said the latest album would further enhance the band's live reputation.

"You've got people despairing of finding great festival headliners, but Foals are one of the most important rock bands in Britain right now," he said. "They've grown in stature, this is a powerful record with serious lyrics."





TWEETS OF THE WEEK

The past seven days in 280 characters



@MichaelAHann Hey, @TheO2. I was reviewing Nicki Minaj, four bouncers questioned me about my “suspicious behaviour”. I was taking notes, in a notebook. I had also been seen “looking around” **(Michael Hann, journalist) Tuesday, March 12**



@vickydowdall Happy International Women’s Day! Thank you @MusicWeek. I hope this helps other women in music & independent companies get more industry support **(Vicky Dowdall, VDM Music Management) Friday, March 8**



@Santandave1 I got a lot of targets to hit before 21 **(Dave, artist) Sunday, March 10**



@feedlimmy Overheard in the office PR 1: “She’s known in her circle...” PR 2: “Everyone’s known in their circle.” **(David Lim, Outside Organisation) Wednesday, March 13**



@LaraKBaker Wow Dua Lipa was a fantastic keynote finale for #FuturesForum. So humble and passionate about giving back to her fanbase and supporting young Kosovan musicians. **(Lara Baker, The Bkry) Friday, March 8**



@christopheslade no PR has all five: email address, phone, emotional stability, taste, friends **(Chris Slade, Cousin) Friday, March 8**



@hbrampton lol Vampire Weekend saturday morning show doors are at NINE AM. the opening doors Spoons breakfast crowd is going to be wild. **(Harriet Brampton, Chalk Press Agency) Wednesday, March 13**



@ParrisOH what an amazing event last night from @SonyMusicUK & @TicketmasterUK. Big shouts to everyone involved for #Wd2019 **(Parris O’Loughlin-Hoste, RCA) Monday, March 11**



@hannahjdavies God the Dave album is immense. Also not trusting anyone called Hannah is generally great advice **(Hannah J Davies, journalist) Friday, March 8**



@ZOLAJESUS My favourite SXSW story is that time a big label head was going to see me play out of interest in signing me. It was running late and they thought a different band was me and signed them instead **(Zola Jesus, artist) Tuesday, March 12**

#1 TWEET



@Sacha_Lord Brexit = Fyre Festival **(Warehouse Project/ Parklife Festival/Night Time Economy Adviser for Greater Manchester) Wednesday, March 13**

RISING STAR

The biz’s brightest new talents tell their stories

James Osgood:
“Work hard and be honest”



James Osgood

Music coordinator, United Talent Agency
@jamesosgood1



How did you break into the industry?

I secured a six-month full-time internship at UTA within the classical and performing arts department whilst I was doing my degree. For years I’d spent most of my money going to shows and festivals, so after finishing the internship I knew that I definitely wanted to work in the live sector. I had to return to university to finish my studies, but within a couple of weeks of doing so, I reached out to a few people that I had worked with at UTA and fortunately found a position.

What’s your proudest achievement?

Receiving an offer for Glastonbury for an act that I have worked on since I started at UTA felt like a big achievement. But, in all honesty, working on sold-out shows at any level is exciting. Being in the room on the night while it is all coming together is one of the best feelings you can get. Also, seeing acts that we work with sell out shows, then move on to bigger venues and seeing those shows sell out as well, makes me proud to be a part of the growth. Ultimately, I feel happy for the artists because their hard work is evidently paying off, and their career progression is tangible.

What does it take to succeed in the live sector?

It sounds fairly obvious, but checking

out lots of live music is something I’ve found importance in. It may not be relevant to everyone, but I like music across different genres, so going to see all kinds of gigs has helped me to gain a deeper understanding of the different scenes and crowds, and therefore what might and might not work so well in a live setting.

How can artists make the most of live opportunities?

Most people seem to like artists that have that balance of good songs, some kind of message, and a unique way of delivering both of those things live. If those three things are slotting into place then they’re probably in a position to start making the most of opportunities. If there’s still lots to work out, there’s an argument that it might be better to wait before going for those big support slots, or the slots at the more ‘established’ festivals when they will be performing in front of critical eyes and ears. In the fallow period before major releases; it’s important to keep on playing shows, small festivals, picking up fans and honing the craft.

What’s your biggest lesson?

Just to work hard and be honest. As is the case in most industries, sometimes projects can go through difficult moments for various reasons. If people are honest and up front, it’s easier to collaborate and find solutions.

JAMES’ RECOMMENDED TRACK: Low Island – In Person

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

TALENT

Psycho killer: UK rapper Dave's No.1 debut album scores 'stunning streaming result'

Austin Daboh says consumption of Psychodrama on Spotify compares to Stormzy and major pop acts

BY ANDRE PAINE

Dave's album Psychodrama was powered to No.1 by "massive" streaming numbers. The independent UK rapper's debut edged out Foals to reach the summit in a close chart battle. While the Official Charts Company total of 26,390 units was in line with sales of other No.1 albums, the proportion from streams – 78.8% – was unprecedented for a UK artist chart-topper. "It's massive, the numbers that he's putting on the board first week are comparable with major label pop artists," Austin Daboh, Spotify's head of shows & editorial, told *Music Week*. "He's got an incredibly loyal and dedicated fanbase, and there's definitely a huge amount of organic demand for the album."

The album has received a series of five-star reviews. Producer and co-writer Fraser T Smith said that he was "buzzing" about the reaction. "I've been in touch with [Dave] a little bit over text, he's bowled over at the response," said Smith. "When you put your heart on your sleeve like that, to see it being rewarded in a commercial and critical way is the reason why we all do what we do."

"Dave's a passionate and articulate artist who's not scared to speak about the big issues we face in society," said Amber Davis, A&R director of Dave's music publisher, Warner/Chappell. "Not only is he an accomplished songwriter, he's also an amazing musician."

Warner/Chappell MD Mike Smith described Dave as the "greatest voice of consciousness" in the UK and a "very important artist".

Dave's sales-equivalent streams of 20,786 were narrowly ahead of the 20,748 that Stormzy secured in week one for 2017 debut *Gang Signs & Prayer*. Stormzy's total week one album sales were 64,735.



"He's got an incredibly loyal and dedicated fanbase"

Austin Daboh
Spotify



Neighbour-hood watch: Dave

"Dave's [streaming] numbers are comparable to Stormzy, that is a stunning result," said Daboh. The streaming proportion is similar to that of Post Malone's chart-topping *Beerbongs & Bentleys* (81.6% of its 43,190 first week sales). Heavy consumption on DSPs meant that three of the album tracks entered the singles chart – Disaster feat. J Hus (No.8), Streatham (No.9) and Location feat. Burna Boy (No.11). Daboh said the inclusion of three Dave tracks in the Hot Hits UK playlist was "pretty unprecedented" for a rapper. "We're confident that we're playing a big part in helping drive users towards his music," he said. Dave has 3,136,599 monthly listeners on Spotify, which supported him from early releases, including the 2017 EP *Game Over* (49,873 sales). "We had Dave on billboards two years ago, before mainstream media were taking much

notice of him," said Daboh. "Spotify has been there from the beginning of Dave's journey as an artist." The success of *Psychodrama* follows a run of mixtapes and singles, including last year's No.1 *Funky Friday* feat. Fredo (558,293 sales – OCC). Fraser T Smith praised Dave's Neighbourhood label and management team, Jack Foster and Benny Scarrs, for securing the No.1. "It's a homegrown label that's all about passion and culture," he told *Music Week*. "Everyone that's part of the team just feels that this is another David and Goliath situation. Someone that's come from these independent roots can triumph and music ultimately wins." "Jack and Ben's vision and execution has been second to none," added Davis. "I'm so pleased for them that his debut album is absolutely smashing it and getting the recognition it deserves."



What A Time To Be Alive
Peak Chart Position: No.1
Label: Relentless Records

TAKE A BOW

TEAM TOM WALKER

Management: Simon King/Jake Tasker (Covert Talent)
A&R: Shabs Jobanputra/Jamie Croz/Alex Donnelly (Relentless Records)
Marketing: Ben Coates/Hannah Colson/Roland Hill (Relentless Records)
Publishing: Mike McCormack (Universal Music Publishing Group)
National Radio: Pete Black (Sony Music)/Chris Slade (Blueprint)/Joe Bennett (JBPR)

Regional Radio: Martin Finn
Press: Barbara Charone (MBC PR)
Online: Jak Miller (Lucid Group)
Regional Press: Gordon Duncan (APB PR)
TV: Karen Williams (Big Sister Promotions)
Agent: Sol Parker/Olly Hodgson (Coda)
Social Media: Matt Gage (Be-Hooked)



Leave a hat on: Tom Walker



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HAPPY INTERNATIONAL WOMEN'S DAY 2019

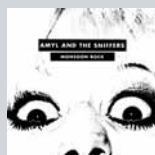


THE PLAYLIST



AMYL AND THE SNIFFERS

Monsoon Rock (Rough Trade)



The brilliantly named Aussie oiks tee up their debut LP with a song that distils their excellence: it's loud, odd and exhilarating enough to put hairs on even Chewbacca's chest. Strewth.
Contact Ben Ayres/Jamie Woolgar
benayres/jamiewoolgar@roughtraderecords.com

EMELI SANDÉ

Sparrow (Virgin EMI)



"We've got magic in our bones", sings Emeli Sandé on a comeback that functions as a humungous reminder of her way with an epic pop song.
Contact Janet Choudhury
janet.choudhury@umusic.com

DENO

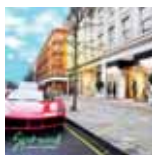
Lifestyle (Columbia)



Aged just 16, Deno has racked up more than 100 million global streams. "I'm young and wavy," he intones here. "Lifestyle is a mad one".
Contact Abisola Oke
abisola.oke@sonymusic.com

HARDY CAPRIO

Sponsored (Virgin EMI)



Here's an early taste of summer from Hardy Caprio, who fires off easy bars over whooshing beats from producer Ill Blu. This one sizzles like sausages.
Contact Julie Smith
julie@stokedpr.com

THE BLACK KEYS

Lo/Hi (Nonesuch)



There's a stirring in The Black Keys camp. After five years away, they're back with some buzzing blues, but will they change things up for album nine?
Contact Matthew Rankin
matthew.rankin@Nonesuch.com

CHARLIE CUNNINGHAM

Sink In (Infectious/BMG)



Woozy and gentle, Sink In features former Maccabees members Felix and Hugo White. Cunningham is set for a London show in June.
Contact Amanda Freeman
amanda@freemanpr.net

TWINNIE

Better When I'm Drunk (BMG)



Rolling chords and a vivid portrait of nights on the sauce from the rising UK country star. See Twinnie at The Lexington on April 17.
Contact Barbara Charone
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Hear **THE PLAYLIST** at spotify.com/user/musicweek

GIG OF THE WEEK



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



9.03 PICTURE THIS

O2 Forum Kentish Town, London 7pm

Irish pop-rockers Picture This sold out five nights at Dublin's 3Arena last year, that's more than U2 and Adele. The question is, can they become similarly massive elsewhere? Find out at this North London show, which is sold out too, incidentally.

TASTEMAKERS

The industry's favourite new sounds

Natasha Youngs, Co-founder, Resident Music

FLAMINGODS – PARADISE DRIVE



Paradise found Natasha Youngs

I'm always up for a bit of crazed psych-rock energy and it goes down a treat with Resident customers too. Flamingods bring it in spades. Well, actually they bring it in psychedelic loops, with restless noise and infectious energy.

New single Paradise Drive is a splendid introduction to their sun-drenched yet somehow nocturnal, mystic and hypnotic grooves. It sounds like the kind of record you'd imagine the Fat White Family would make if they acid tripped back to the Middle East in the '70s and has a party in the desert at sunset.

I've been a fan since the London/Bahrain

group's 2013 debut, Sun. Live, they build a frenzied dance party and I've danced like an idiot to them a few times, most recently at their awesome set at Mutations Festival in Portslade where they were joined onstage by Snapped Ankles.

When Moshi Moshi offered our Dinked [record shop] collective the opportunity to work on their new record Levitation, we jumped at the chance. I was really keen to help spread the word on this band. The limited Dinked Edition is going to make this record shine even brighter!

Now I can't wait to have it blasting on the shop stereo...

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ESSENTIAL INFO

RELEASES Mad Move (out now) **LABEL** Since '93
MANAGEMENT Riki Bleau and Anthony Layiwola
NEXT GIG The Garage, Glasgow, March 18

South London rapper growing up in style...

It's not easy to get to know Loski. A fast-increasing number of people are aware of the South London MC and his hard, rhythmic rap tracks, but precious few really know him.

"My music is just explaining [things], it's not really about people getting to know me [as I am] now," he says. "Not a lot of people do know me like that."

Talking to the 19-year-old, you quickly get the sense that this is just how he likes it, content to allow a sense of enigma to build, as sentences hang unfinished.

"Every song has a meaning, probably from a day I've lived or something like that," he offers, in response to a question about his new Mad Move mixtape, which narrowly missed out on the Top 40 earlier this month. Loski appears in cartoon form on its cover, sitting in space, perched on top of the world with flying £20 notes, stars and a fireball. So, is there a concept behind it?

"Nah, not at all. It's just literally how it is," he shrugs. "I put my ideas down and see what people create, it's not hard to put together at all."

But the mixtape's 12 songs belie such offhanded breeziness. Previous single Boasy is a highlight, and finds the young rapper and Harrods fan delighting in making money from music and chucking out one-liners about Gavin & Stacey and wrestling legend Ric Flair.

Boasy neatly exemplifies Loski's move away from the drill that made his name (see early singles Money & Beef and Loose), but his slang-filled bars offer frequent hints of his story so far ("I got a chance to change my life").

ON THE **RADAR**

LOSKI

Growing up in Kennington and affiliated to drill crew Harlem Spartans, he pretty much knew nothing else when it came to music. But after an injury curtailed dreams of becoming a professional footballer (he has incidentally switched allegiance from Arsenal to Manchester City "because they're the best team"), Loski zoned in on music. Fans are now familiar with the self-styled 'cool kid's' lyrical motifs and he's part of a burgeoning roster on Sony's Since '93 imprint.

"I don't know what it's like to grow up and make music anywhere else. I'm just learning as I go, that's it really," he says. "Everything's good, I don't know anything about what's going on with other people [artists], so I don't know if there's better somewhere else."

Apart from lorryloads of expensive clobber, Loski says the main way his life is changing is through application. "[Success] makes me want to work even harder, I've been in the studio a lot this year, almost every day."

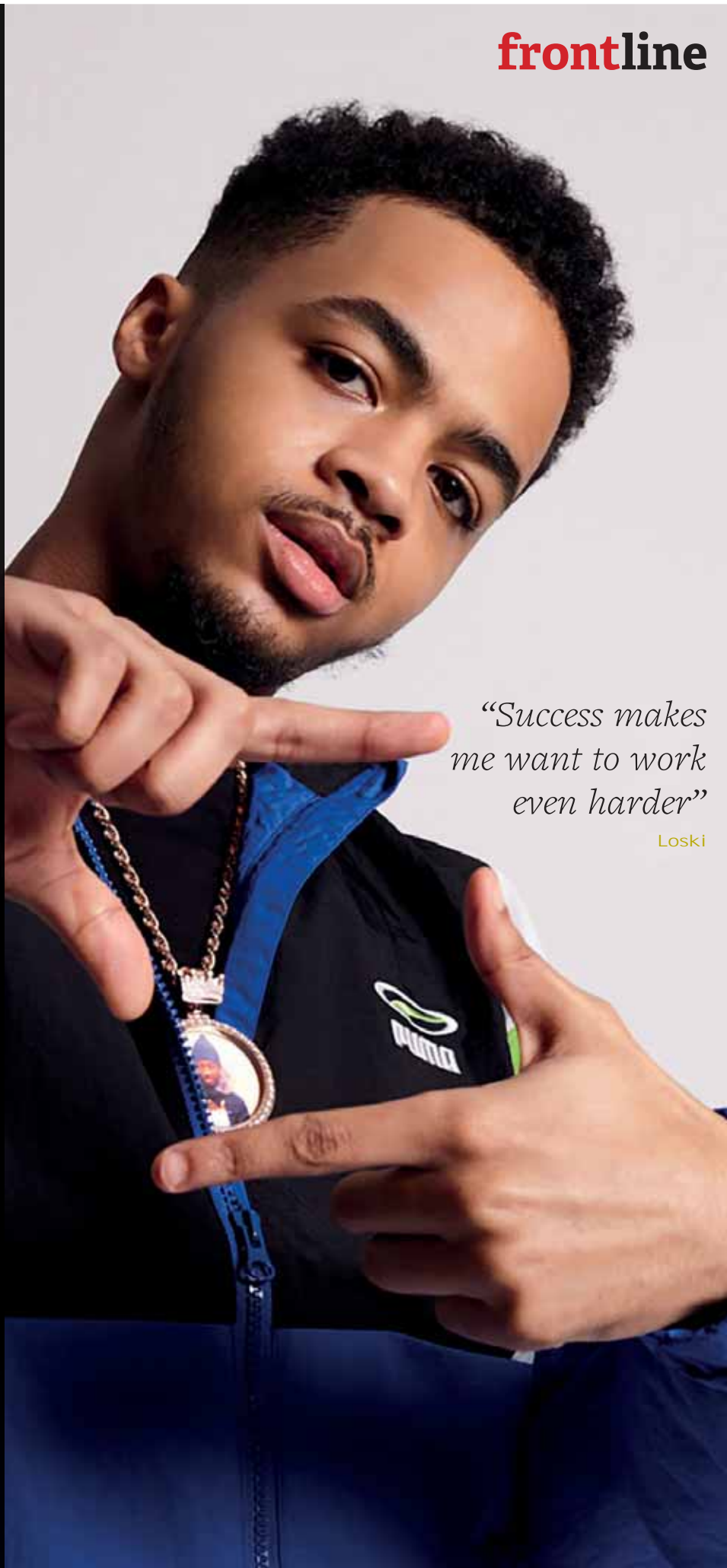
Loski sounds totally unfazed by it all, but perhaps he's more bothered that he's letting on. Either way, he's now concentrating on a UK tour, which kicks off in Glasgow this week and calls at London's O2 Forum Kentish Town.

"It should be good, I'm excited. I haven't performed at some of these venues before," he says before hanging up.

Will he be nervous?

"Nah, I doubt that, it'll just be a good vibe..."

BEN HOMEWOOD



"Success makes me want to work even harder"

Loski

PHOTO: Eva Pentel

Marty - wishing you all the best for the future, Sony/ATV will not be the same without you

Ed, Stuart, Jim and everyone else at
Ed Sheeran/Grumpy Old Management



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SYNC STORY

VERY.CO.UK/RUELLE

BY BEN HOMEWOOD

March is turning into a busy month for Ruelle.

Real name Maggie Eckford, the Mississippi singer features on Lesley, from Dave's debut album Psychodrama, while her music drives the spring/summer 2019 campaign for online shopping company Very.co.uk.

The new ad deploys soft-focus shooting to deliver a poignant message and is soundtracked by Ruelle's Where We Come Alive, a song Steve Philips at Concord Music describes

Ruelle the world: The new Very.co.uk ad and (below) Ruelle



"The track is uplifting, with just the right amount of emotion"

David Bass Theodore

Brand: Very.co.uk **Spot:** It Starts With A Box **Title:** Where We Come Alive **Composers:** Eckford/Myers **Artist:** Ruelle **Master/Publishing:** Zync powered by Round Hill/Carlin Music Delaware, A Round Hill Company represented by Stoddart Music/Concord Music Group Inc **Music Supervisor:** David Bass (Theodore) **Ad Agency:** St Luke's Communications **Production Company:** Outsider **Director:** Chris Balmon **Post Production:** Electric Theatre Collective **Air Date:** 09/03/19

as "very special".

"It was great working with Dave Bass and the team at Theodore, who were instrumental in placing the song on this fantastic campaign," he says.

Bass served as music supervisor for the ad and says: "We knew this would work perfectly once we heard it. It's uplifting with just the right amount of emotion and lyrically works with the script. We're really proud of this one."

Ruelle is a client of Stoddart Music, the company founded by former Kobalt SVP, global creative sync, Michelle Stoddart.

"It's always a pleasure to work with David and I am really pleased to get Ruelle placed in this campaign," she says. "I am thrilled to pitch the wonderful Zync, Carlin and Round Hill catalogues."

After a shift to a more electronic sound as Ruelle, Eckford's latest sync success follows spots including Grey's Anatomy, Titans, Pretty Little Liars and Teen Wolf.

It seems her sync career isn't slowing down any time soon...

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

MAKING WAVES



Believe the type: Body Type

THIS WEEK'S HOTTEST BRAND NEW ACT

Body Type

KEY TRACK: Stingray
LABEL: Partisan Records/Inertia Music
MANAGEMENT: Converge Management
TWITTER: @bodytypeband

WHO: Body Type's line-up is Sophie McComish and Annabel Blackman on vocals and guitar, singing bassist Georgia Wilkinson-Derums and drummer Cecil Coleman.

WHAT: Indie-pop rendered in time-honoured fashion. Body Type are massive on melody, huge on harmonies and they go large on gang spirit. Scratchy new single Stingray typifies their life-affirming sound.

WHERE: Three of the band are from

Perth, but Body Type formed in Sydney after McComish wound up there looking for a band flesh out her demos.

WHAT HAPPENED NEXT? Debut track Ludlow was quickly followed by 264 and Body Type's sound took shape, a garagey blend of riffs and vinegary lyrics. Last year's debut EP will be followed in May by EP2.

ANYTHING ELSE I SHOULD KNOW? Post-SXSW, Body Type are bound for Live At Leeds and The Great Escape in May. A run of UK dates includes a night at Moth Club in London on 15.

NICE! Damn right. Bring your dancing shoes.

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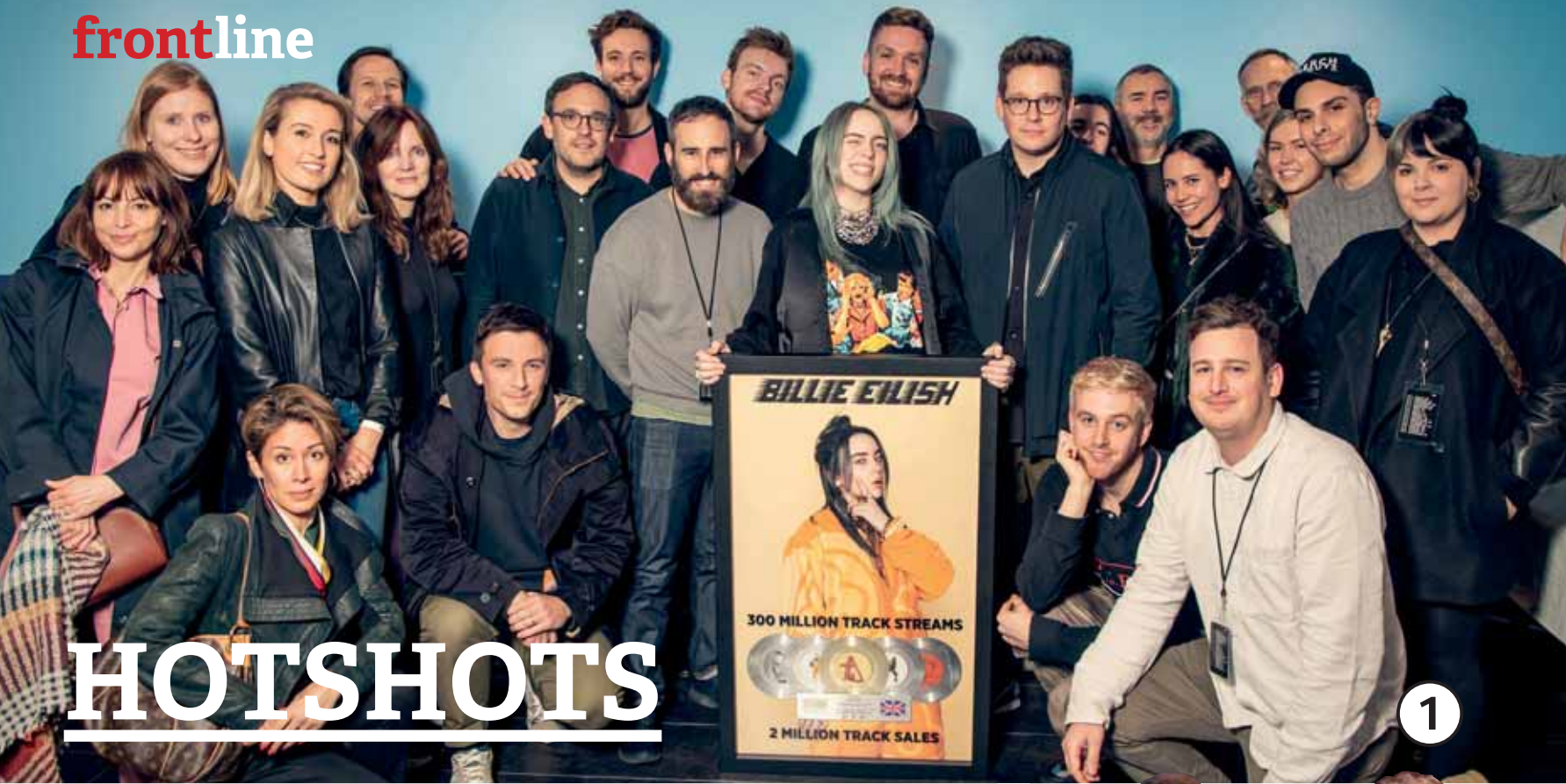
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HOTSHOTS



1. When the party's not over Team Billie Eilish presented the rising star with a special plaque celebrating – *take a deep breath* – 300 million UK track streams, two million UK track sales, plus gold sales for her Don't Smile At Me EP and silver status of Lovely, Ocean Eyes, When The Party's Over & Bellyache. Pictured here are (L-R): Ruth Drake (Toast), Annabel Crowhurst (Toast), Lucy Dann (Polydor), Michelle Teh (Universal), Tom Windish (Paradigm), Maggie Baird (Eilish's Mum), Tom March (Polydor), Ben Mortimer (Polydor), Oliver Hunter (Polydor), Danny Rukasin (management), Finneas O'Connell, Billie Eilish, Ali Tant (Polydor), Jodie Cammidge (Polydor), Hattie McIlroy (Coda), Danny Ingham (Polydor), Solomon Parker (Coda), Nadya Duke (Stylist), Brandon Goodman (management), Patrick O'Connell (Eilish's Dad), Rebecca Bates (Coda), Mike Malak (Coda) and Sara Bollwinkel (Paradigm). (Photo: Carsten Windhorst). **2. For the gram** Instagram and Sony Music's Cassandra Gracey are pictured here hosting an event at Annabel's to celebrate Women in Music. **3. Anarchy In The USA** Four decades since their first single, OMD's Andy McCluskey dropped by KLOS Los Angeles and met former Sex Pistol Steve Jones for his Jukebox Radio Show following their Microsoft Theatre gig. Pictured here are (L-R): Andy McCluskey, Blaze Lovejoy (3-Hole Punch Productions) and Steve Jones. (Photo: Michael Pavlinic). **4. Dawes of perception** Richard Dawes, Stuart Bell and the DawBell team are pictured backstage at The O2 here post-BRIT Awards 2019, where they had run another successful media operation across print and online press. (Photo: Sue

5



6

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7

Moore). **5. A Kacey in point** Kacey Musgraves was surprised with the 2019 CMA International Artist Achievement Award backstage at Nashville's historic Ryman Auditorium. Pictured here are (L-R): Leslie Cohea (Sandbox Entertainment), Jason Owen (Sandbox Entertainment), Milly Olykan (vice president, international relations and development, CMA), Kacey Musgraves, Sarah Trahern (chief executive officer, CMA) and Samantha Borenstein (Sandbox Entertainment). (Photo: Catherine Powell). **6. 90 degrees of separation** The biz was out in full force for Decca's 90th anniversary bash at White City House. Pictured here are (L-R): Rebecca Allen (president, Decca), David Stark (former international press officer) and Virginia Lewis (daughter of Dame Vera Lynn who, at 102 this month, is Decca's oldest record-breaking No. 1 chart artist). (Photo: Chris O'Donovan). **7. Here's looking at Who, kid** Roger Daltrey arrived at ILMC in style... Oh, and found a handy way of promoting The Who's forthcoming Wembley Stadium date at the same time. (Photo: Live Nation). **8. Urban legends** Urban Development's annual flagship event Industry Take Over All Dayer recently took place at Kings Place, attracting over 400 young future industry leaders and aspiring artists, and featured showcases and discussions with artists and influencers, plus workshops, panels and keynotes from the industry's key trade bodies and organisations. Pictured here are (L-R): Kwame Kwaten (MMF/Ferocious Talent), Pamela McCormick (founder/director of Urban Development), J2K (artist/founder, Crep Protect) and Wala Kalejaiye (associate, Sheridans). (Photo: Ellie Ramsden).



8

King of New York: Martin Bandier shot exclusively for Music Week on the roof of Sony HQ, February 2019



“It’s like Alex Ferguson leaving Manchester United when they were still a great team”

MARTIN BANDIER,
SONY/ATV

NEW WORK STATE OF MIND

After 12 years, **Martin Bandier** is leaving his role as boss of **Sony/ATV**. In that time, he took the music publisher to No.1, bought **EMI** and worked with some of the biggest songwriters in the world. As he prepares to exit, he sits down with *Music Week* to talk big deals, great stories and why this “is not a retirement situation”...

— BY MARK SUTHERLAND —
PHOTOS: ANDREW LIPOVSKY

It seems almost unthinkable but, on March 29, after all the debates and discussions, there will be a final parting of the ways. An old, highly-profitable alliance will be dissolved as an institution that once ruled the waves goes it alone.

Yes, never mind Brexit, the final Friday in March will also see Band-exit, as Martin Bandier – the cigar-chomping, twinkly-eyed chairman and CEO of Sony/ATV, the world’s No.1 music publisher – will depart the company for pastures new. And, unlike Brexit – looking likely to be delayed as your correspondent writes – it is definitely happening.

“I have mixed emotions,” he sighs, as we meet in his room at the Beverly Hills Hotel – another fabled institution, as featured on the sleeve of The Eagles’ Hotel California. It’s Grammys weekend and all is as it should be: Bandier has his usual suite, and his trademark cigar is in hand as he stretches his legs on the veranda. But everything is about to change.

“I anticipated that I wouldn’t be staying on at Sony,” he says. “But to leave the team that I’ve built over the 12 years – and that team included the team that I built at EMI – is the biggest thing. It’s just an extraordinary bunch of executives who I will miss.”

Indeed, Bandier’s influence over the next generation of music publishers can’t be under-estimated. He takes great pride in the fact that the three major publishers will now be led by Jon Platt (who takes over from Bandier at Sony/ATV), Jody Gerson (chairman/CEO at Universal Music Publishing Group) and Guy Moot (who is leaving Sony/ATV at the same time as Bandier to become co-chair & CEO at Warner/Chappell). All of the above are former colleagues who graduated from what he jokingly calls “the Bandier school of music publishing and hard knocks” (these days he actually does have his own school: the Bandier Program at the Newhouse School in Syracuse University).

“Everybody is competitive in our business,” he smiles. “But really, I couldn’t think of a better legacy. I’m really proud of it like, ‘Wow, how did that happen?’ I can’t believe that I’m going to leave and have to make a publishing deal with one of them!”

Giant steps: Bandier has transformed Sony/ATV's operations



Making deals, of course, has been a signature of Bandier's incredible 45-year career in the biz. His early reputation was made at SBK with a breathtaking \$125 million deal to buy CBS Songs. When SBK was sold to EMI Music Publishing in 1989, Bandier joined too as part of the deal.

"My wife said, 'You've never worked for anyone, you don't even know how to fill out a T&E form, how are you going to do that?'" he chuckles. "And I said, 'I'm sure in a year they'll get rid of me and that'll be the end of it...'"

In fact, he became chairman and CEO, powering EMI to become the No.1 music publisher. He left in 2006, having reportedly failed to persuade EMI bosses to sell the company to him. Instead, he joined Sony/ATV, became chief exec and, in 2012, oversaw the deal to buy EMI as part of a consortium also involving Abu Dhabi-based investment firm Mubadala. Sony/ATV assumed full control of EMI last year, a deal which reportedly netted Bandier around \$100m.

But, if Bandier has done very nicely out of Sony/ATV, the experience has been mutually beneficial. Again, Bandier took Sony/ATV from the No.4 slot to being indisputably the world's

No.1, and Platt will inherit many of the biggest artists and writers in the world, from The Beatles to Taylor Swift, Queen to Ed Sheeran.

It's a symbolic changing of the guard. Platt's own track record is absolutely stellar, but Bandier is the last of the old-school buccaneering music publishers, a big character unashamedly happy to focus on making dollars as well as making music (and Bandier *loves* music, frequently describing himself as "a song junkie"). But, while he may be leaving Sony/ATV, he's adamant we haven't seen the last of him.

"There's been a lot of good luck and a million stories," he smiles as he tries to sum up his career so far. "And I'm great at telling stories..."

Time, then, for him to spark up a stogie and sit down with *Music Week* to talk us through some of those tales – and to tell us what comes next...

"There were tough times. But we always managed to be a little bit ahead and work a little harder"

MARTIN BANDIER
SONY/ATV

We know what you will miss. But is there anything you won't miss about working at Sony/ATV?

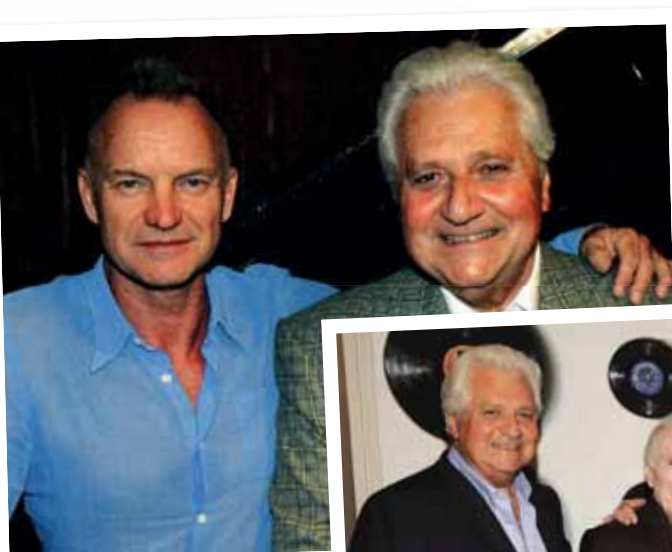
"No. I love it. I've always been a look-forward-to-Monday type of guy, not a look-forward-to-Friday guy. Sony has been pretty terrific for me. It's been 12 years, they've never interfered with how I operated the company and I'd like to think a good part of that was as a result of the success that we continued to have."

How did you come to join in the first place?

"Howard Stringer [former Sony Corp CEO] was one of the main reasons. We shared a vision that music publishing was one part of the Sony operation that could use bolstering and growth. There was no one more supportive. I had another opportunity from another company that, on the face of it, seemed more lucrative but would have had a lot more restrictions on how I'd operate the business. Howard gave me great confidence and would say, 'Just go do it'. And we certainly grew. Not only economically, but from a prestige point of view, going from fourth place to first place. I was at Sony for maybe a year when we won ASCAP Publisher Of the Year – and I don't think they'd ever won anything until that time."

What have been the highlights of your time there?

"Buying Famous Music within six months of me being there



I'm with the Band:

Marty with (left) Sting and (below) songwriters Lieber & Stoller and Randy Jackson



and gaining approval, not only from Sony, but from Michael Jackson's representatives [the ATV half of the JV], to buy it. I explained to them why bigger was better in the music publishing business and why having more volume in the digital age was going to be really beneficial. That was my vision. That was pretty exciting for them to buy into. Today, the deal seems like [paying] peanuts..."

Hang on, wasn't it sold for \$370m? That sounds like quite a lot of money...

"Yeah, but today one artist would get that! (Laughs) It's like, [someone will say], 'There's these two rappers who had a couple of No.1 singles so we're giving them \$100m' – oh, OK. But, no, it was a lot of money then and it's a lot of money now but it did OK! The EMI acquisition was an incredible one because that was a reunion with people that I knew. There's a million highlights. In Nashville, we won what Troy Tomlinson and I called 'the triple': ASCAP, BMI and SESAC publisher of the year in 2007. No one had ever done that because you normally put all your writers in one or the other."

How did it feel to finally get your hands on The Beatles' catalogue after missing out on buying it in your SBK days?

"To actually represent the Lennon & McCartney catalogue is astounding. Michael Jackson bested us in that deal, there was no question about it. I thought we had the deal, but Michael agreed to do a concert in Australia, where [ATV Music owner Robert Holmes à Court] came from and, because it was his daughter's favourite song, he gave her Penny Lane. I looked at my business partner and said, 'We might have thought of Penny Lane, but neither one of us could do a moonwalk so there was no question of that!' At Sony/ATV, I helped protect that catalogue over the years and helped in terms of encouraging Yoko and Paul to allow us to do commercials."

They had been very resistant to that...

"Yes. But the commercial value became so huge and I explained to them that they were losing an audience. I said, 'Not every kid that you run into knows who John, Paul, George and Ringo are. We grew up knowing The Beatles, but they don't necessarily know the music and the way kids hear music is, they hear a commercial'. So you've got to expand the audience, introduce them to younger people. And I wasn't just saying that to get approval on commercials, I was saying it because I believed it! It's like, at EMI I had one person who's sole responsibility was to pitch songs and ideas to American Idol or any music-oriented television show. We didn't tell anybody that we did that – that's part of my philosophy, you make that public and soon all of your competitors will soon have the same thing. So when I got to Sony, I said, I'm assuming you don't have anybody, and they didn't. So I went to American Idol and said, 'How would you like to have an all-Beatles show?' 'Oh, we've never licensed The Beatles'. I said, 'Well, you can have a tribute to The Beatles'. They went bonkers, like, 'We're in, let's pick a week during sweeps week [when ratings are measured] because we think the ratings will be terrific'. So I went to Apple Corps and said, 'I need some footage'. 'Ah, we're not sure we think this is a good idea'. 'OK, that ship has sailed, I'm doing this, I'm just telling you...' And the show had an audience of 34 million people. The first call I got was from someone at Apple Corps saying, 'Do you think they'd do another one?' And they did!"

You placed some pretty big bets in your career. But most of them seem to have paid off...

"That's one of the bright spots about leaving Sony. I'm leaving when the business is in the biggest growth spurt that there's been for a long time and Sony/ATV itself, we're having the best year financially and otherwise this year. It's like Alex Ferguson leaving Manchester United or Bill Belichick leaving the [New England] Patriots when they were still a great team."



Marty people: (clockwise from top) with Lady Gaga and Sony/ATV sync boss Brian Monaco; Calvin Harris; Taylor Swift

"BMG thought they had the EMI deal sewn up. Any person I met with a German accent, I'd say, 'We're out of money!'"

MARTIN BANDIER
SONY/ATV

Have there also been tougher times?

"We went through some tough times in the music business, when CDs were down and digital downloads started to go down and streaming was just recovering. But we were always inventive and I spent a considerable amount of time and energy working with our people in sync. Sync suddenly became a major revenue source for us. I always believed in the power of film, television and commercial syncs. I like to think that I actually invented the concept of sync! We actually had the first sync department and I used to tell people, 'You can't tell people you're in the sync department, I don't want anybody to know we have a group of proactive people going to brands and agencies to pitch our songs'. I would go and play piano for brands if I had to. 'Have you heard this one? Would this work for you?' So yeah, there were tough times in the industry but we always managed to be a little bit ahead of everyone and work a little harder, we made the best deals we could with all the digital service providers and brands."

How difficult was the EMI deal to do?

"It was difficult, because BMG thought they had that catalogue sewn up and they were going to buy it. We strategised that we were going to say, 'We're having difficulty raising the money for it'. And the more we said that, the more BMG stood firm on their proposal and believed, 'There's no one else that's going to pay \$2.3 billion for this catalogue'. Honestly, up until the last moment, any person I met that had a German accent I would say, 'Yeah, we're out of money'. I don't know if they fell for it but, at the end of the day, we were the last man standing! It was tough in all regards, tough getting the equity, tough getting the deal. But once we got the deal, it was a shoo-in, because I knew every song. I knew all of the people."

When you started in the biz, did you imagine you'd have such a stellar career?

"I thought I would be here for a long time because it was something I loved, but never. I loved working with songwriters and hearing a demo that three months later you'd hear on the



radio. I always got a kick out of someone who'd hear a song on the radio and say, 'If I'd heard that song, I would have known it was a hit'. I always felt like saying, 'You should have heard it the first time I heard it, because it didn't sound like that!'"

The business has changed a lot. But is what you do fundamentally the same?

"Fundamentally, you can't be successful without having a hit. You can make the greatest deal with Spotify and Apple and Amazon and YouTube but, if you don't have a hit, none of those guys will talk to you. You need to have people who can sign the right writers and hook them up with the right artists or co-writers. I've been fortunate in my life to have found people who can do that really well. Like, Jody Gerson played me Lady Gaga and said, 'What do you think?' I said, 'It sounds OK to me, does she have to have that name?' 'Yeah, she likes it'. So I said, 'If you love her, I love her' and we signed her. She was there one month and got one of the biggest albums of all time. I don't take credit for signing her, I take credit for signing Jody, who signed her. So, fundamentally, everything starts with a song. That's been behind my cry for equality for songwriters, because why should the guy who writes the melody and lyrics to something that is then sung by someone else be treated so

Desk job: Bandier in his New York office

"You can make the greatest deal with Spotify but if you don't have a hit, no one will talk to you"

MARTIN BANDIER
SONY/ATV

Marty time: With (clockwise from left) Dolly Parton, Ed Sheeran and Stevie Wonder



differently in the value chain? For a long time, songwriters have been under-estimated and under-valued. You have to have a song to have a hit and it's the hit that drives our business. That's why someone like Ed Sheeran is a great writer to have: because he has hits."

So, what are you going to do next?

"I can only say that, coming to an end at Sony/ATV is not a retirement moment. My wife would not stand for me being around that much! Some future plans will be finalised once I'm out of Sony. I'm not looking for a job, it will be something more grandiose than that."

Will you stay in publishing?

"Music will be a part of whatever I do, I don't want to say more than that. But I've been in music all my life. I'm not going to become a dentist."

After EMI and Sony, maybe you should join a smaller publisher and get them to No.1. How about Kobalt?

"(Laughs) They could certainly use help..."

What advice have you given Jon Platt?

"The advice I said was, 'Don't compare this to Warner/Chappell because, as big as Warner/Chappell is, it's nowhere close to how big Sony/ATV is'. You have to look at where repertoire comes from, where ideas come from and how to foster those ideas. You have to be light on your feet and spring to ideas that come from anywhere in the world. Guy Moot has had tremendous success in the UK. The artistry that has come out of the UK is incredible, starting with Ed Sheeran, but he's not the only one. The same with places like Nashville, fostering Taylor Swift to become a global artist."

How about Guy Moot? How do you think he'll get on running Warner/Chappell?

"He's ready. He's a terrific music executive. My tip to him is, 'You're sharing responsibility with someone [Warner/Chappell co-chair/COO Carianne Marshall] and you have to allow that person to do their thing, even if you know how to do that thing'. And he's smart enough to do that. Guy is a consummate music publisher; he can talk to you about neighbouring rights, production music, urban music, anything. He's a trained, full



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package music publisher and they'll be a formidable team."

Will any of them go on to have a career like yours?

"They all have the potential. But times are different. There are more people in the business than ever before. The majors don't necessarily control things. But one of the great things about both EMI and Sony/ATV was, we reported to the head of the company. We didn't report to the record company. That gave us a great sense of independence, we made decisions that were good for our songwriters and ourselves, we didn't make decisions that would necessarily be for the benefit of the record company. These days, there's so much money around and so many people that want to be in the music publishing business, because we created such a great success story, that it might be difficult to be the kingpin. But they all have the potential and capabilities, they all have the sparkle and knowledge and, honestly, I love them all. And this is a great business. Doing what I love and working with songs and songwriters, I know it's a cliché but it's almost like I should not be paid. To watch something become a big hit after hearing it in the rawest of stages, never grows old. It's something I always enjoyed and strived for year after year after year. It's been terrific, and if it stopped here, it'd still be terrific. But it's not stopping here..."

*"I've been in music
all my life. I'm not
going to become
a dentist"*

**MARTIN
BANDIER**
SONY/ATV

Introducing the Band:
Bandier with Leon Bridges
(left) and Sam Smith (right)



MARTY'S BAND HERE

Some of Bandier's UK colleagues and partners pay tribute to the great man



"Marty's a mentor, a motivator and somebody you enjoy winning with. He's sharp as a tack. Any bad deals I've done, he always remembers, but it's done with humour and motivation. Marty had no reason, when I was a young, slightly club-crazed kid wandering around the New York office, to take any interest in me or listen to my ideas, but he's always supported me. I'm leaving the company myself and, in this game, you're always looking forward. But when you look back at what Marty's achieved - buying Jobete, running EMI, building the No.1 music publisher - it's pretty incredible."

GUY MOOT, OUTGOING UK MD & PRESIDENT, WORLDWIDE CREATIVE, SONY/ATV; INCOMING CO-CHAIR & CEO, WARNER/CHAPPELL

"I have worked for Marty for longer than anyone else in my career. I have learned more from him than anyone else and, most importantly, I have had more laughs with him than with anyone else. One of my colleagues once said that, if you stand near Marty, good things happen to you. A bit of the angel dust that has landed on him throughout his career lands on you, too. With his generosity and loyal support for those around him, that angel dust has landed on so many of us."

GUY HENDERSON, PRESIDENT, INTERNATIONAL, SONY/ATV

"Marty is recognised as a legend in publishing for good reason. He has a true appreciation for the value of the song and the importance of the songwriter in a world where the focus is more often on sound recordings and artists. That's why he's been so successful."

ANTHONY BEBAWI, EVP DIGITAL & SOCIETY RELATIONS, INTERNATIONAL & UK, SONY/ATV

"Marty is a true icon, an entrepreneur and pioneer of the music publishing business. I am very lucky to have worked closely with him for the past seven years. He has relentlessly fought for songwriters in the constantly changing musical landscape and working with him has been a complete honour and a total privilege."

DAVID VENTURA, UK HEAD OF A&R, SONY/ATV

"Marty will be missed at Sony/ATV - he has always been a presence in Ed's career and always made time for us. His knowledge, wisdom, and some great stories, were always gratefully received."

STUART CAMP, ED SHEERAN'S MANAGER

"I've known Marty since the 1980s. He helped drive the Cannes Agreement, the start of a new relationship between publishers and collection societies. I've worked for him at EMI and Sony/ATV, but it always felt like I was working with him and the great team he built."

WILLIAM BOOTH, DEPUTY MD, UK, SONY/ATV



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We are proud to sponsor the *Music Week Rising Star Award* which recognises the enormous contribution that people at the start of their careers can make to the music business.

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Thank you to all those who have supported us in the past and continue to do so.



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Label Manager

Iconic world music label requires an experienced Label Manager to oversee the release and marketing of titles and playlists across UK and International markets. The ideal candidate will have an in-depth knowledge of and experience marketing world or roots based music artists and have covered new releases, marketing, website and socials as well as more administrative responsibilities.

Marketing Director

Hugely successful music company require an experience Marketing Director to work both emerging and established roster of artists. Working closely with artists, manager and label clients you will be responsible for implementing and delivering innovative marketing campaigns as well as managing a team. Proven history of creating and delivering successful marketing campaigns essential.

Senior Marketing Manager

Major label seeks a highly experienced music marketing manager to manage commercial campaigns from start to finish. Proven track record in working both new and established acts, the ideal candidate will be a strategic creative thinker with proven background in producing innovative artist campaigns.

Music Supervisor

Outstanding opportunity for a well connected Music Supervisor to join this exciting agency. The ideal candidate must be tapped into the indie and emerging artist scene as well as with top cinematic composers. A solid understanding of licensing, syncs and meta data tagging ideal.

Director Tour Marketing

Unique opportunity for an experienced marketer with extensive experience within live touring and marketing to join this hugely successful agency to create and implement marketing strategies, including launches, advertising, promotions, publicity, social media and partnerships with artists. The ideal candidate will possess a solid background in show and tour marketing and have worked extensively in international markets.

Snr Production Manager

International showcase and events company seek an experienced Production Manager to develop and deliver their programme internationally. Proven background in production planning and event management within music or the arts essential. Adept at managing relationships with artists, as well as cultural and corporate partners and stakeholders. In-depth knowledge of digital technology and its application in the arts and willingness to work across all musical genres from grime to country.





JUST THE JOB

As traditional industry models continue to bend and shift, pathways into the music business are changing like never before. But are we careering ahead when it comes to **recruitment**? *Music Week* gathers the sector's biggest names to find out...

— BY BEN HOMEWOOD —

Last month, Tiffany Calver starred on the cover of *Music Week* and praised her generation to the hilt.

In an interview about her journey to her dream industry job, the 24-year-old presenter of BBC Radio 1Xtra's Rap Show couldn't hide her excitement about the success she shares with her fellow up-and-comers. For Calver, this is the finest music industry crop in years, and her story has attracted the attention of executives across the business. But is the new generation shaping up to be the best yet? And is the industry more open than ever to new talent?

Kate Reilly, director of people and organisational development at PPL, kicks off *Music Week's* examination of where the biz is at with recruitment in 2019 with an emphatic 'yes'.

"There has been a lot of focus on fair access to all for entrance-level jobs. There is now more awareness of diversity issues in the industry than previously, so there are more initiatives ensuring people from a range of backgrounds have an equal chance of gaining employment and experience in the music industry," Reilly begins.

"One example of this is apprenticeships. Thanks to a focus from UK Music, supported by PPL in recent years, as well as the introduction of the apprenticeship levy in 2017, there is a host of new opportunities available."

"There has been a lot of focus on fair access to all for entry-level jobs"

KATE REILLY

PPL

Calver has been touring with West London MC Fredo, who the DJ first encountered at college in Westminster, where drill star Headie One also studied. Many among the new wave of UK rappers are surrounding themselves with trusted friends, offering a route into the industry to those who may not otherwise have had one. J Hus, managed by *Music Week* Rising Stars and *Music Week* Awards nominees Kilo Jalloh and Moe Bah, is a case in point.

Reflecting on this trend, Handle Recruitment's David Johnston tells *Music Week* that, "Emerging artists have more options around releasing and sharing their content, so it's less about hiring 'friends' and more about the ability to network in a meaningful way and build creative teams within your network. People are encouraged to go out and make connections."

Handle partners with organisations including UK Music, BIMM, Urban Development and Young Guns Network to connect with new talent. Johnston says such initiatives are designed to "offer opportunities for young professionals to attend events providing really practical advice on how to succeed and progress within the industry".

Johnston believes the recruitment landscape is shifting in 2019, as established routes are broadening, giving a "wider, more diverse range of people" the chance to break through. And it's not just entry-level positions that are being affected by the changes.

"Now more than ever, at more senior levels, the industry

recognises the value of welcoming individuals, with complementary skillsets, from outside music,” says Johnston.

“As the industry continues to innovate, creatives are crossing over from other businesses rather than via a bottom-up route, bringing fresh perspectives and ideas to nourish the creative process.”

Indeed, Helen Ward, managing director at music industry and media recruitment specialist The Music Market, says we’re in “a highly competitive multi-media age driven by the need to provide an immediate and seemingly inexhaustible amount of content”.

Ward argues that artists need to have trusted teams around them who are “skilled in new technologies and are financially viable in a time when marketing and development budgets are under pressure.”

Moreover, she stresses that the industry “is always open” to those with knowledge, a work ethic and passion.

“The hours do not suit everyone, the nature of the business on occasion requires people to work at any time required,” she continues. “Whilst this may appear glamorous, it requires real commitment. It is not enough to love music, you have to be up to speed on all aspects of popular culture including fashion, art, digital, technology and broadcast media of all types. The broader your scope and knowledge, the more you bring to an employer.”

Kate Dosanjh, operations manager at accountancy firm CC Young, also emphasises the importance of exposing the reality behind music’s rock’n’roll image.

“One of the traps people can fall into is thinking that working for a music industry-related company will be all glitz and glamour,” she says. “Ultimately, people need to enjoy the underlying role, for example, being an accountant, as much, if not more than, the industry in which the role is being performed.”

That said, Dosanjh adds that an intrinsic understanding of music and its value is necessary across the business.

“It helps to link the various sectors of the music industry together, ultimately working towards the same goal, but in the knowledge that everyone has a part to play,” she says. “It is best when the different roles in the business sectors work together as a cohesive team to help the artist.”

It seems newcomers to the business have more and more to offer, wherever their entry point.

Silvia Gargiulo, founder/director of BIY People & Talent, works across recruitment, human resources and people development.

She agrees that the industry is now “more open”, putting this down in part to the prominence of social media and digital platforms. This, Gargiulo adds, is dovetailing with more traditional music biz values.

Reeling off a list of skills common among new executives including content creation, curation and general business understanding, Gargiulo says, “It’s about being proactive, self-motivated and actually *doing* it, which certainly isn’t a new idea in the music business!”

BIY People aims to equip young people entering the industry with resilience, not forgetting “the absolute basics that we take for granted like organisation, effective communication and managing expectations”.

Gargiulo’s company also seeks to be the link between candidate and employer, to ensure clarity of communication. “That can be anything from educating employers about what a good recruitment process is, to how to be a good people manager, or helping entry level candidates be truly work-ready,” she says.

BIY partners with BIMM on its Future Talent Programme, a service aimed at smoothing the graduate recruitment process for employers. There are five BIMM



PHOTO: Paul Harries

All rise: RCA exec Parris O’Loughlin-Hoste won the Rising Star Award at Music Week Women In Music 2018

“The key to continued success is to inspire young people to believe that there is a place for them”

MEL THORNTON
BIMM

colleges in the UK, and each has a team offering support with CVs, mock interviews and assessment centres. Its students undertook 800 work placements in 2018.

Mel Thornton is head of careers & employability at BIMM, and is very clear about what the music business must do to prosper.

“The key to continued success is to inspire young people to believe that there is a place for them and to equip them with the required soft skills, work experience and resilience to succeed,” says Thornton.

“BIMM supports UK Music’s Talent Pipeline campaign, the nature of the music business means there’s always a need for young talented people, but as music features less and less in classrooms, we all need to ensure that the workforce of the future knows about the opportunities available and how to access them.”

While Thornton acknowledges “great support” from companies including PRS Foundation, the Music Venues Trust and BBC Introducing, she says the onus falls primarily on major labels and larger companies to open the door to new talent.

Thornton is happy to report that the majors are “stepping up brilliantly,” citing investment in internships, mentoring programmes and working more closely than ever with education providers such as BIMM.

RCA’s Parris O’ Loughlin-Hoste, crowned Rising Star at Music Week’s Women In Music Awards in 2018, said “the future is female” in her winner’s speech, and her rise through the Sony ranks shows what’s possible.

Thornton believes “there will always be demand for entry-level jobs” and notes significant opportunity in digital marketing and the live sector in particular. Word of mouth and communication, unsurprisingly, continue to be of paramount importance.

Where, then, does all that leave music industry recruitment as 2019 rolls on? One certainty is that the sector will continue to roll with the changing times.

The Music Market’s Ward has been in business for 30 years, and says “recruitment has changed beyond all recognition, becoming far more professional and targeted.”

“External agencies have had to raise their game as the growth of in-house recruiters has reduced the roles outsourced,” Ward continues.

“In 2019, it is not good enough to be inexperienced but



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Bouff daddy: Team J Hus has offered new talent a path into the industry

enthusiastic – roles are becoming more specialised and candidates need to be able to demonstrate that they have the right skills.”

Looking towards the future, PPL’s Reilly says the industry “is making positive strides” by asking “important questions” around diversity, equality and unconscious bias.

PPL received the Company Award For Diversity In The Workplace at Music Week’s Women In Music event last year, and Reilly says diversity is at the top of the agenda.

“The industry *can* shake associations with a lack of diversity and equality and it is already making progress,” she explains. “UK Music’s 2018 Music Industry Workforce Diversity Survey revealed representation of BAME and women is on the up.”

However, the report also revealed a lower representation of women aged 35 and above and said BAME representation in the 45-65 age groups is still lower than the UK population average. “There is still work to do,” says Reilly.

BIY Talent’s Gargiulo has a simple message on the subject: “We must all be advocates, we all have a responsibility to call out inequality and help others.”

Handle’s Johnston supports the point, while praising the industry for work done so far. “Isn’t it unfair to accuse the music industry of not progressing?” he asks. “We’d like to think the days of nepotism and private schoolboys hiring ‘someone like me’ are well behind us. Diversity is the major topic of change and continues to be a focus.”

Handle recently launched its second mentoring programme, Creative Breakthrough, to help nurture the next generation of female leaders, while the company is working with clients to support wellbeing. “Burn-out is a common feature of candidates we see looking for an alternative to a career in music,” Johnston says.

Driven by its commitment to support, opportunity and commitment to better diversity and modernisation, music industry recruitment is pushing for a better future.

PPL’s Reilly offers a rousing statement in conclusion.

“Why do people go to work?” she asks. “They want to be successful, work with good people and be rewarded and recognised. It is important that we create an environment that allows this to happen, while being respectful, open, honest and fair.”

“In 2019, it is not good enough to be inexperienced but enthusiastic, roles are becoming more specialised”

HELEN WARD
THE MUSIC MARKET

Hire and hire...

Top names reveal the most exciting aspects of life in music business recruitment...



KATE DOSANJH, operations director, CC Young & Co

“As the world continues to become more digitised, the traditional role of an accountant will change. But people will always love music and people will always need accountants. The creative element and the

business element of the music industry need not be divided. I’m excited about recruiting and training up the next generation of music industry accountants to help bridge this gap.”



SILVIA GARGIULO, founder, BIY People & Talent

“Helping people grow and develop, watching their careers go from strength to strength, and helping them come back stronger from the challenges that work and life have thrown at them. Success is raising others up to help them reach their goals, supporting,

empowering and encouraging people to succeed is what it’s all about. If you invest your time in helping people achieve, every little success becomes another piece of happiness that you played a part in making possible. It might sound cheesy, but it’s why I do what I do!”



DAVID JOHNSTON, executive director, Handle Recruitment

“It’s a positive time for the industry and it’s an exciting time for recruitment as the music landscape changes the power shift from label to DSPs. Major labels are innovating their structure, which is creating new

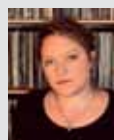
roles, departments and opportunities that never previously existed, paving the way for talented young people to come through and make their mark on the industry. The content space and platforms such as Vevo, GRM Daily and Kyra are providing additional opportunities amidst the social media age and the consumer’s thirst for all things content. People are investing in the industry for the first time in years.”



KATE REILLY, director of people and organisational development, PPL

“For PPL, we are excited to continue our focus on diversity. After winning the Company Award For Diversity In The Workplace at the Music Week Women in Music Awards in 2018, we are keen to

keep developing our own initiatives whilst supporting the industry in recruiting the right talent, wherever it can be found.”



MEL THORNTON, group head of careers and employability, BIMM

“From speaking to senior HR and recruitment people, it’s clear that diversity and inclusion are big priorities. These guiding principles are throwing up some really exciting and innovative ideas. We’re hearing about

mentoring programmes, events discussing the challenges presented and many other interesting discussions. We’re also really inspired by the way employers are embracing mental health and wellbeing as key concerns. Finally, the investment in internship programmes run by major labels and forward-thinking companies like CAA and Spotify are vital. It feels like we’re moving in the right direction as these programmes gather pace.”



HELEN WARD, managing director, The Music Market

“There has never been a more creative time in the industry in respect of how music is shared and distributed both visually and audibly. The sheer diversity in the personalities and skills required

to drive the machine is exciting and inspiring. We are proud to support and encourage the development of new talent in sponsoring The Rising Star feature and the Rising Star Award at the Women In Music Awards – we fully expect all of these featured individuals to go far... And possibly pay us a visit one day.”

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VIEWPOINT

Metal health

Rock may struggle to gain traction on streaming services, but the digital world has also helped win vital exposure for the international scene. Ahead of the inaugural **Metal World Congress** on March 22-23, event founder **Alexander Milas** explains why metal is now a truly global phenomenon...

“Metal’s marginalisation by the mainstream media is actually responsible for its longevity”

ALEXANDER MILAS
MWC

It’s been nearly 50 years since Black Sabbath’s first record dropped on an unsuspecting public, and a half century later it’s the riff that’s truly been heard around the world. Much more than a mere genre of music, it sparked a cultural phenomenon that easily occupies every territory regardless of culture, colour or creed. Curiously, it’s also one of the least-celebrated success stories in the music industry – and I’m not talking about the BRITs’ metal myopia or the Grammys’ grating tokenism. Metal requires no such obvious industry validation. In fact, you could argue that its consistent marginalisation by the mainstream media is actually responsible for its unparalleled longevity. The kiss-of-death toxicity of tastemaking and subsequent rapid disposal has been side-stepped in favour of consistent support from niche outlets and specialised movers-and-shakers.

As a consequence, a half century since Tony Iommi committed the spine-tingling opening notes of Black Sabbath to reel, a truly stunning echo is about to come thundering back from every timezone – and it’s truly like nothing else out there.

It’s called global metal, or what I prefer to call heavy metal from unlikely places – if judged by normal western standards. In fact, this peculiarly overlooked phenomenon – a story perhaps best told by Iron Maiden’s epic Flight 666 documentary a few years back – represents such a huge opportunity for the industry and fans alike that myself and a group of partners from the world of politics, live promotion and academia have created a platform to celebrate and investigate the opportunities represented by these remarkable developments.

It’s called the World Metal Congress and takes place in London this week. The case for its existence was self-evident enough that even Arts Council England agreed to get on board. Joining our panels will be key decision-makers and artists from Singapore, Indonesia, Nepal, Afghanistan, Lebanon and India, just to name a few. As well as some of the best and brightest from our world including Steve Strange, Sammy Andrews, Julie Weir and many more who’ve unanimously seen the point in all this.

Take The Hu for instance – no, not The Who founded by Daltrey, Townsend and Entwistle in 1964. I mean The Hu – a Mongolian folk metal band who’ve racked up tens of millions of streams in the last few months, are now represented by William Morris and will be making their UK debut at Download Festival this June. They’ll be joined there by the likes of Underside (figureheads for Kathmandu’s burgeoning metal scene) and Alien Weaponry – certainly the first Maori metal band I’ve heard of – plus Lovebites from Japan, among many others.

They’re not there because they’re international – they’re there because they deserve to be. So, while Metallica are playing their biggest stadium tours of all time; Wacken Festival is selling out all 75,000 tickets for its 2019, 30th anniversary edition (just five days after announcing); and the UK’s own Bloodstock festival (longtime champions of the underground) maps a remarkable pattern of growth; there’s now even more reason to be excited.



PHOTO: John McMurtrie

Metal head: Alexander Milas

The rest of the world has heard the call.

All this, of course, is nothing new if you’ve been watching closely. Over the course of 17 years as a music journalist for Kerrang!, editor-in-chief at Metal Hammer and now a documentary producer, I’ve had a front row seat for heavy metal’s unique ability to renew interest in successive generations of music fans while retaining the interest of the old guard.

Nowhere was that more apparent than over 10 years ago, when I attended my first music conference in Mumbai. It’s home to a startlingly large and prolific metal scene possessed of an independent DIY spirit, but confounded by the questions that perplex almost every one of these scenes: how to engage and get noticed when it seems so much is out of reach.

Much has been written about the relative lack of popularity of rock and metal on streaming services although, as recent Spotify research has shown, heavy metal fans are also the most loyal of all music fans, returning to releases time and time again.

What’s less evident, though, is how access to streaming has transformed the way fans in developing countries access and discover that music as well. So, if you’re looking for a case in point, I invite you to join us when WMC will be hosting the UK premiere of Syrian Metal Is War, a gripping documentary film on metal’s incredible triumph over adversity in Aleppo.

For them, playing in bands is more than a passion – it’s a political act and a dangerous one. It’s a story worth knowing, with music worth listening to.

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HITMAKERS

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THIS WEEK: Not only did **Can't Get You Out Of My Head** give **Kylie Minogue** her biggest hit so far, it also became one of the most iconic pop songs of all time. Here, la-la-la-legendary songwriter **Cathy Dennis** recalls creating a phenomenon...

■ INTERVIEW: ANDRE PAINE

I always feel that *Can't Get You Out Of My Head* shouldn't have been the hit that it was – it was written in about two-and-a-half hours. There have been lots of songs that have been easy to write over the years, but it was probably one of the quickest, if not the quickest, sessions I've ever done in my life.

It was a very fluid session with Rob [Davis, formerly of Mud] at his house in Epsom. I remember Rob's wife at the time, Christina, was making a fuss of both of us making sure that we had what we wanted, like nuts and seeds, but it was just for a couple of hours of writing. It's a great example of when you've got two people in the room and they give each other creative freedom, that's what can happen.

Rob is a guitarist and he had some chord ideas, so I started jamming around that. I had an idea in my head about Bronski Beat for some reason, so that's where I was coming from melodically – although lyrically there was no reference to that at all. Then I had an idea for the, well, I call it the bassline, which was a kind of Kraftwerk idea which I played on the Korg Triton.

I remember going for a wee, and it was quite an inspirational one! I came back and a lot of lyrics fell into place quite quickly. Then we worked on the second verse together and then I came up with the, 'la, la, la' thing just before I was leaving and that was it.

Initially, I loved *Can't Get You Out Of My Head*, but I thought, 'Oh, maybe I'll just release it myself', because I was still kind of interested in releasing music. We sent it to Sophie Ellis-Bextor and it got turned down for whatever reason, probably just by her label. Then it was [Dennis' then manager] Simon Fuller's idea to send it to Kylie. Jamie [Nelson, who co-signed Minogue to Parlophone] loved it and they said it's going to be the album's first single. I thought,

"They don't know what they're talking about, it's going to be a terrible mistake' [laughs]. But it wasn't.

Can't Get You Out Of My Head was written on its own and then we got back together after that to do another one, *Come Into My World*, which was equally great, because we got a Grammy for that one.

I co-produced *Can't Get You Out Of My Head* with Rob. Kylie was in the studio at the same time – I didn't have any expectations and I don't think she did either. We recorded some of it in Universal's writing room and we put the finishing touches to it in a studio in Hampstead. It was a really cheap production.

The only way to template your song initially is to sing it yourself, and producers don't normally volunteer themselves for that kind of thing. I'm not saying that I enjoy vocaling – unless it's a song that I'm really into – but I did background [vocals] on the finished version. When Rob and I produced it, we kept my backing vocals in but it doesn't sound exactly the same [as the original Dennis recording] at all. I've sung on most of my big hits, I think maybe people like the sound of my voice in the background or something. I've done backgrounds on the finished versions of *Toxic*, *I Kissed A Girl* and some of my other big hits.

Kylie put her own stamp on it vocally. My voice doesn't sound like hers, but she brought the same ambience to the production. The lead vocal is very different. She did an amazing video and did the song justice, vocally. She's a very hard worker, everyone always says how lovely she is and she really is.

I'm a really free spirit and I love to make music that mirrors the kind of person I am, which is why I like the song so much. As a song, it's not sticking to any stereotypes. I guess in that respect I would say that it's one of my proudest works, just because it is totally uninhibited.

"They said it was going to be the album's first single... I thought, 'It's a terrible mistake!'"

**CATHY DENNIS
ON CAN'T GET YOU
OUT OF MY HEAD**

Cathy The Great:
*Cathy Dennis and
(insets) Kylie Minogue
now and then in the
video for Can't Get You
Out Of My Head*





KYLIE MINOGUE CAN'T GET YOU OUT OF MY HEAD

Writer's Notes



Publisher

Sony/ATV/UMPG

Writers

Rob Davis, Cathy Dennis

Release Date

08.09.01

Record label

Parlophone

Total UK sales (OCC)

1,342,820

THINK

GIGS

THINK

SKIDDLE



skiddle



Music Week CHARTS



Drama king: Dave scores a No.1 for debut album Psychodrama

38/40 - Singles & Albums

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45 - Indies

46/47 - UK Airplay & EU Airplay

48/49 - Apple/Spotify

50 - Vevo

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THE OFFICIAL UK SINGLES CHART

TOP 75



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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	11	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ●
2	2	9	Calvin Harris & Rag'n'Bone Man Giant Calvini & Klayton GB1101801908 (Sony DADC UK) ●
3	3	8	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ●
4	4	5	Ariana Grande Break Up With Your Girlfriend... Republic/Island USUM71900409 (Sony DADC UK) ●
5	7	9	Sam Smith & Normani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) ●
6	5	8	Ariana Grande 7 Rings Republic/Island USUM71900111 (Sony DADC UK) ●
7	6	2	Jonas Brothers Sucker Republic USUG11900515 (Sony DADC UK)
8	New		Dave Ft J Hus Disaster Black Butter/Dave Neighbourhood GBUM71900581 (Sony DADC UK) ▲
9	New		Dave Streatham Dave Neighbourhood GBUM71900575 (Sony DADC UK)
10	8	9	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) ●
11	New		Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK)
12	9	3	Pink Walk Me Home RCA USRC11900110 (Sony DADC UK)
13	14	7	Lauv & Troye Sivan I'm So Tired... Lauv GBKPL1933763 (Kobalt/AWAL) ●
14	10	11	NSG Ft Tion Wayne Options NSG QM6P41894589 (The Orchard) ●
15	11	6	Billie Eilish Bury A Friend Interscope USUM71900770 (Sony DADC UK)
16	13	4	Cardi B & Bruno Mars Please Me Atlantic USAT21811659 (Arvato) ●
17	15	5	Khalid & Disclosure Talk Right Hand USRC11900004 (Sony DADC UK)
18	17	6	Blueface Thotiana Entertainment One QZDA51839408 (Entertainment One)
19	16	21	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★
20	34	5	Sigrid Don't Feel Like Crying Island GBUV71900031 (Sony DADC UK)
21	20	4	YNW Melly Murder On My Mind 300 Ent. QMCE31801827 (Arvato)
22	19	12	Post Malone W/ow Republic USUM71822626 (Sony DADC UK) ●
23	12	24	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★
24	21	18	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK) ●
25	29	9	Kehlani Ft Ty Dolla Sign Nights Like This Atlantic USAT21813049 (Arvato)
26	61	2	Billie Eilish Wish You Were Gay Interscope USUM71900767 (Sony DADC UK)
27	18	2	Roddy Ricch, Chip & Yung Bane Ft The Plug How It Is The Plug UKS2R1900003 (ADA Arvato)
28	25	7	J Cole Middle Child Interscope QMJMT1902056 (Sony DADC UK)
29	22	7	Little Mix Ft Ty Dolla Sign Think About Us Syco GBHMU1800089 (Sony DADC UK)
30	28	11	A Boogie Wit Da Hoodie Ft 6ix9ine Swervin Atlantic USAT21812918 (Arvato)
31	31	51	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) ★3
32	30	21	Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) ★
33	New		Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty BMG GBKSW1900082 (ADA Arvato)
34	33	31	Pinkfong Baby Shark Relentless KRE67100001 (The Orchard) ●
35	27	15	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia GBARL1801571 (Sony DADC UK) ●
36	26	5	D-Block Europe Kitchen Kings D-Block Europe GB2DY1900071 (Caroline/Sony DADC UK)
37	38	35	Panic! At The Disco High Hopes DCDD2/Fueled By Ramen USAT21801174 (Arvato) ★
38	35	9	Westlife Hello My Love EMI GBUM71807035 (Sony DADC UK)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	42	4	Juice Wrld Robbery Interscope USUG11900303 (Sony DADC UK)
40	32	8	Swarmz Ft Tion Wayne Bally Black Butter GBARL1900043 (Sony DADC UK)
41	New		Juice Wrld Fast Interscope USUG11900316 (Sony DADC UK)
42	New		Marshmello Ft Chvrches Here With Me Joytime/Positiva USUG11900610 (Sony DADC UK)
43	36	17	Ariana Grande Thank U, Next Republic USUM71819361 (Sony DADC UK) ★
44	46	43	Anne-Marie 2002 Asylum GBASH1800094 (Arvato) ★
45	37	50	Tom Walker Leave A Light On Relentless GBARL1701655 (Sony DADC UK) ★
46	39	22	Jess Glynne Thursday Atlantic GBASH1800454 (Arvato) ●
47	40	10	CamelPhat & Cristoph Ft Jem Cooke Breathe The Ministry Of Sound GBCE11800173 (Sony DADC UK)
48	53	3	Giggs Baby No BS GBUM71900171 (Sony DADC UK)
49	45	30	Calvin Harris & Sam Smith Promises Columbia GBARL1801049 (Sony DADC UK) ★
50	New		Ava Max So Am I Atlantic USAT21900569 (Arvato)
51	51	2	Octavian Ft Skepta & Michael Phantom Bet Black Butter GBARL1900160 (Sony DADC UK)
52	49	30	Marshmello & Bastille Happier Positiva USUG11801651 (Sony DADC UK) ★
53	47	8	AJ Tracey Psych Out! AJ Tracey UKONW1800009 (ADA Arvato)
54	50	23	Halsey Without Me Capitol USUV71803308 (Sony DADC UK) ★
55	52	5	The Chainsmokers Ft 5 Seconds Of Summer Who Do You Love Disruptor USOX91803661 (Sony DADC UK)
56	41	2	Summer Walker Ft Drake Girls Need Love Interscope USUM71809283 (Sony DADC UK)
57	54	5	Lizzo Juice Atlantic USAT21813044 (Arvato)
58	New		Juice Wrld Hear Me Calling Interscope USUG11900313 (Sony DADC UK)
59	56	6	Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) ●
60	43	2	Benny Blanco, Tainy, Selena Gomez & J Balvin I Can't Get Enough Interscope USUM71902650 (Sony DADC UK)
61	New		Khalid My Bad Right Hand USRC11900407 (Sony DADC UK)
62	64	48	Queen Bohemian Rhapsody Virgin GBUM71029604 (Sony DADC UK) ★
63	59	35	Benny Blanco, Halsey & Khalid Eastside Interscope/Right Hand USUM71809132 (Sony DADC UK) ★
64	New		Louis Tomlinson Two Of Us Syco GB101900243 (Sony DADC UK)
65	23	15	Meek Mill Ft Drake Going Bad Atlantic/Cash Money/Republic USAT21812712 (Arvato) ●
66	66	7	Alec Benjamin Let Me Down Slowly Atlantic USAT21802284 (Arvato)
67	24	25	Cadet x Deno Driz Advice Underrated Legends UKFBX1800008 (ADA Arvato) ●
68	Re-Entry		George Ezra Pretty Shining People Columbia GB1101701956 (Sony DADC UK) ●
69	60	35	Freya Ridings Lost Without You Good Soldier UK8E21701209 (Kobalt/AWAL) ★
70	New		Foals Exits Warner Bros GBAAH1800791 (Arvato)
71	55	7	Dua Lipa Swan Song Warner Bros GBAAH1900097 (Arvato)
72	70	4	Zedd & Katy Perry 365 Interscope/Virgin USUM71900881 (Sony DADC UK)
73	63	9	Sub Focus & Dimension Desire EMI GBUM71806016 (Sony DADC UK)
74	New		Rita Ora Only Want You Atlantic GBASH1800676 (ADA Arvato)
75	65	63	Keala Settle & The Greatest Showman Ensemble This Is Me Atlantic USAT21704622 (Arvato) ★2

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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.

Someone like Lew: Lewis Capaldi seals a third week at No.1

BY ALAN JONES

In an unchanged Top 4, **Lewis Capaldi's** *Someone You Loved* spends a third straight week at the summit.

After 10 consecutive weeks of growth, its consumption is down 4.42% week-on-week to 62,336 (including 52,919 from sales-equivalent streams) but *Someone You Loved* maintains a small but significant lead over *Giant* (2-2, 56,710 sales) by **Calvin Harris & Rag'n'Bone Man**, while *Don't Call Me Up* (3-3, 40,299 sales) by **Mabel** and *Break Up With Your Girlfriend, I'm Bored* (4-4, 38,861 sales) by **Ariana Grande** complete a logjammed leading quartet.

All of the Top 4 suffer a decline in consumption with *Giant* holding up best, with a 3.60% decline week-on-week, leaving it at No.2 for the third week in a row, 9.03% in arrears of *Someone You Loved* on overall consumption, *Giant* is nevertheless No.1 on paid-for sales for the fifth time in six weeks, with 14,118 downloads in the week. It has had upwards of 10,000 sales in the format for eight weeks in a row.

It's a great week for London rapper **Dave**, who tops the album chart with *Psychodrama* and has three new entries to the singles chart. No.1 with *Funky Friday* (feat. Fredo) last October and No.6 with *Headie One* collaboration 18 Hunna in January – his first two Top 10 singles – Dave doubles his tally with *Psychodrama* album tracks *Disaster* (feat. J Hus, No.8, 35,474 sales) and *Streatham* (No.9, 34,769 sales). The third and final track he is allowed to chart under primary artist rules is *Location* (feat. Burna Boy, No.11, 31,860 sales).

The other eight tracks on the album are all, of course, 'starred out' of the singles chart but in the Top 200 combined tracks list – which has no upper limit on number of tracks, and where ACR is disregarded – all 11 tracks from the album are in the Top 75. *Black*, which entered the Top 75 a fortnight ago at No.40 for Dave and dipped to No.71 last week, increases consumption by 160% to 19,438 units but its starred-out between No.19 and No.20.

Dancing With A Stranger rallies 7-5 (36,650 sales) for **Sam Smith & Normani**. The track, which peaked at No.3, has been out of the Top 5 for the last three weeks.

The rest of the Top 10: 7 Rings (5-6, 36,334 sales) by Ariana Grande, *Sucker* (6-7, 35,650 sales) by **Jonas Brothers** and *Just You And I* (8-10, 34,470 sales) by **Tom Walker**.

Falling out of the Top 10: *Walk Me Home* (9-12, 25,224 sales) by **Pink** and *Options* (10-14, 24,377 sales) by **NSG** feat. Tion Wayne.

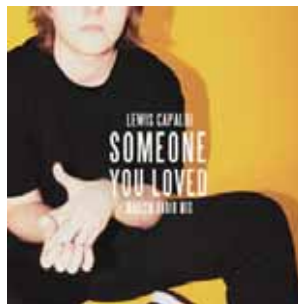
Rapper **Juice Wrld's** existing hit, *Robbery*, breaches the Top 40 for the first time (42-39, 11,310 sales) helped by streaming of newly-released parent album, *Death Race For Love*, which also provides the rapper with two more Top 75



No.1

Lewis Capaldi - Someone You Loved (EMI)

This week's sales: 62,335 | Downloads: 9,416 |
Streams: 52,919 | Total sales to date: 424,721 |



If I needed someone:

Lewis Capaldi reigns supreme once again

hits in the form of *Fast* (No.41, 10,749 sales) and *Hear Me Calling* (94-58, 8,299 sales).

Also new to the Top 75 are: *Boasty* (No.33, 12,759 sales), by **Wiley, Stefflon Don & Sean Paul**; *Here With Me* (No.42, 10,727 sales) by **Marshmello** feat. Chvrches; *So Am I* (No.50, 9,237 sales), **Ava Max's** follow-up to her chart-topping debut, *Sweet But Psycho*; *My Bad* (No.61, 8,189 sales), **Khalid's** 17th hit; *Two Of Us* (No.64, 8,045 sales), **Louis Tomlinson's** 33rd hit, including 29 as a member of **One Direction**; *Exits* (No.70, 7,526 sales), **Foals'** fourth hit in total, and their first since 2013; and *Only Want You* (90-74, 7,099 sales), **Rita Ora's** 21st hit.

I'm So Tired (14-13, 24,432 sales) reaches a new peak for the sixth week in a row for **Lauv & Troye Sivan**.

Up 31 places last week, *Don't Feel Like Crying* makes further progress for Norwegian singer **Sigrid**, becoming her second Top 20 hit (34-20, 18,091 sales).

Billie Eilish lands her third Top 40 hit with *Wish You Were Gay* jumping 61-26 (14,266 sales).

There are also new peaks for: *Nights Like This* (29-25, 14,886 sales) by **Kehlani** feat. Ty Dolla \$ign and *Baby* (53-48, 9,347 sales) by **Giggs**.

Overall singles sales are down 0.86% week-on-week at 17,775,443, 7.95% above same week 2018 sales of 16,466,769. Paid-for sales are down 7.43% week-on-week at 750,911, and are 25.56% below same week 2018 sales of 1,008,708. They are below same-week, previous-year sales for the 293rd week in a row.

THE OFFICIAL UK ALBUMS

TOP CHART 75



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

➕ Sales Increase ⬆️ Highest Climber
➕ +50% Sales Increase ⬆️ Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) (K.Evans/Nana Rogues/FT Smith/Jaes/Omoregie/TSB/169/Mind)	39	36	553	Eminem Curtain Call – The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
2	New		Foals Everything Not Saved Will Be Lost - Part 1 Warner Bros 0190295500917 (Arvato) (Y.Philippakis/Foals/B.Shaw/J.Ford/V.Taurelle)	40	37	30	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) (Ilya/Max/Martin/Pharrell W./Hitboy/T.Brown/BM.Baptiste/Anderson/Foster)
3	New		Dido Still On My Mind BMG 4050538455793 (ADA Arvato) (Dido/Rollo/Hulbert/Adam/Rahman/Louder)	41	46	118	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) (FKI 1st/Kudo/Cashio/Dukes/Vinytz/DJ Mustard/2Ice As Nice/Post Malone/Trangelo/Bell/Handsome/Mosley/Evans/Foreign Teck of the...)
4	New		Sigrid Sucker Punch Island 7726644 (Sony DADC UK) (Spjolle/Odd Martin Skaines/Skaines/Holter/Solstrand/Berger/Stilling)	42	39	70	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellocche/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Pnau)
5	1	2	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) (M.Spencer/S.Mac/J.Abbiss/T.Walker/J.Quarmbly)	43	43	1199	ABBA Gold – Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvæus)
6	4	65	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)	44	45	22	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph Crocker/Pott/Poolox/Bless Beats/Kito/Compass/Tre Jean-Marie)
7	5	21	Queen Bohemian Rhapsody – OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)	45	42	414	Oasis Time Flies – 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
8	3	5	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)	46	49	23	Twenty One Pilots Trench Fueled By Ramen 0075678655265 (Arvato) (Joseph/Meany)
9	8	51	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood)	47	50	247	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
10	New		Paul Weller Other Aspects – Live At The Royal Albert Hall Parlophone 0190295493981 (Arvato) (J.Good)	48	44	28	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) (Ronny J./Illadproducer/Eminem/Mike Will Made-It/Miller/Boi-Ida/Sweet/ST/Lonestarmuzik/Swiz Alinet/Resto/Tay Keith/Suby/Ball)
11	7	23	Lady Gaga, Bradley Cooper.. A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nilani/Monson/Blair)	49	51	52	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/M88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
12	New		Juice Wrld Death Race For Love Interscope 0602577516528 (Sony DADC UK) (Mira/Boi-Ida/Hit-Boy/Fayaz/Paperboy Fabe/Watt/Bell/Dukes/Purps On The Beat/Yung Exclusive/Carido/Russian/No/DIY/Rex Kudo/A.Ray/.)	50	52	566	Fleetwood Mac Rumours Rhino 81222976778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callat)
13	9	365	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)	51	59	46	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) (Mac/Invisible Men/White/TMS/Nicita/Geiger/Ball/Declivo/Loce/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
14	New		James Morrison You're Stronger Than You Know Stanley Park 0190296915017 (ADA Arvato) (M.Taylor)	52	55	122	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
15	10	22	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) (Mac/Knox Brown/Gad/Bell/Starmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)	53	56	186	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson-Scott)
16	11	106	Ed Sheeran – Asylum 0190295859039 (Arvato) ★10 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)	54	60	16	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) (Barlow/Hesp/Pico/Shanks/Wright/Kustin/Griffin/Lewine Brothers in Rhythm/Norton/Sigma/Lenzis/Edwards/Porter/Red Triangle/Ralph/Selham/James.)
17	12	45	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) (O'Connell)	55	53	12	A Boogie Wit Da Hoodie Hoodie Szn Atlantic 0075679857262 (Arvato) (Slade da Monsa/Camara/Acheampong/Jake One/Nascent/Kenny Beats/Dubose/KillaGraham/Prettyboy PL/London on da Track/T-Minus/R.Soul/.)
18	New		Kate Bush The Other Sides Rhino 0190295568887 (Arvato) (D.Gilmour/J.Kelly/K.Bush)	56	23	2	Daniel O'Donnell The Gold Collection Crimson CRIMCD622 (Sony DADC UK) (J.Ryan)
19	16	46	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Blueyspon/Bell/Dukes/Wallon/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank God/Watt/Swish/Robinson/.)	57	57	42	Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) (Don Rob/Mira/Mula/Sidepoce/B.Blanco/Cashmere Cat/Carde)
20	14	93	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Lewine/Wells/Grades/Kirkpatrick/Flannigan/Rahkof/.)	58	62	241	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naughty Boy/Komi/Lawrence)
21	New		David Gray Gold In A Brass Age IHT IHTCD1815 (AWAL/Proper) (DeVies)	59	54	17	Little Mix LM5 Syco 19075860752 (Sony DADC UK) (Mac/Kearns/Kamille/Goldfingers/Bell/Loce/MNEK/Red/Loce/Change/The Six Hibell/Skath/Hill/Team Timbo/Timbaland/Lopez/Indier/Dopson/.)
22	19	37	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO 1D/Sheib/FT Keith/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Carido/Young Exclusive/Boi-Ida/O.Mane/Sweet/.)	60	40	40	Jorja Smith Lost & Found FAIMM JSJLAFCD01 (The Orchard/Proper) (Charlie/Cadenza/Uzowuru/Kleinman/Pounds/J.LBS/J.Compass/Kito/F.Joseph/Joice/Engine Earz/Misch)
23	17	5	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly Raw/Nyge/Steel Banglez/Hazard/Sushi Ceej/Kazza/Rex Kudo/Charlie Handsome/1Mind/Wallis Lane/Keith Varon/.)	61	67	885	Queen Greatest Hits Virgin 2761039 (Sony DADC UK) ★21 (Baker/Queen/Mack)
24	15	17	Fleetwood Mac 50 Years – Don't Stop Rhino 0603497855612 (Arvato) (Fleetwood Mac/Dashut/Callat)	62	32	3	Giggs Big Bad... No BS 7742109 (Sony DADC UK) (Dirty Saj/Ki/Da Beatreakz/Machine Baby/The FatTatX/6 Figure/6W/Mazza/ResEye/Vil/Jahl Beats/Snips/Teddy Fantum/Labrinth/IlDaDaProducer/.)
25	20	15	Clean Bandit What Is Love? Atlantic 019029555289 (Arvato) (Patterson/Ralph/Chatto/FRED/Mac/Niya/Lotus W/Bunetta/Invisible Men/Salt Wives)	63	Re-Entry		Amy Winehouse Back To Black Island 1713041 (Sony DADC UK) ★13 (Ronson/Salaamremi.com)
26	6	2	Hozier Wasteland, Baby! Island 7739086 (Sony DADC UK) (A.Hozier/Byrne/M.Dravs/A.Rechtshaid/R.Kwam)	64	69	288	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)
27	2	2	Bryan Adams Shine A Light Polydor 6788538 (Sony DADC UK) (B.Adams/J.Carlsson/B.Rock/J.Vallance/P.Thornalley)	65	26	144	The Prodigy The Fat Of The Land XL.XLCD121 (PIAS Cinram) ★4 (L.Howlett)
28	61	598	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)	66	Re-Entry		Dido Greatest Hits RCA 88883777132 (tbc) (Nowels/Dido/Gabriel/Statham/Rollo/Hedges/Brian/The Ark/Sister Bliss/Kurstin/Rahman)
29	13	106	The Prodigy Their Law - The Singles 1990-2005 XL.XLCD190 (PIAS Cinram) ★3 (L.Howlett)	67	70	369	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston/Kashi/Messer/Narada M Walden/Bentley/Babyface/Reid/Minor/Foster/Lipson/Soulshock & Karlin/Wyclef Jean/Duplessis/Jenkins/Griffin)
30	33	35	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)	68	65	32	Travis Scott Astroworld Epic 0886447227169 (Sony DADC UK) (Sony Digital /B Wheezy/B Korn/30 Roc/HI-Boy/OZ/Tay Keith/Cubezat/Roget Chahayev/FKI 1st/T Scott/J Beatz/M.Dean/WondaGurl/.)
31	31	18	Oily Murs You Know I Know RCA 19075894932 (Sony DADC UK) (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/ The Six Hibell/Culfather/PHD/Batalola/Lewis/Wallevik/Davidson/The Fearless/Eliot/.)	69	68	725	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)
32	22	15	The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) (Daniel/Healy)	70	71	1108	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
33	25	4	D-Block Europe Home Alone D-Block Europe 0602577517853 (Caroline/Sony DADC UK) (MJ Prod/Yybe Hitz/Yung Lando/Ni/Gruspro/Ice Starr/Cage Beats/Sound Boi 100/808 Melo/Ambezza/N.London/Nyge/Ayy Walker/.)	71	New		Flight Of The Conchords Live In London Sub Pop SPCCD1275 (PIAS Cinram) (M.Petralia)
34	34	16	Rita Ora Phoenix Atlantic 019029551575 (Arvato) (Mac/Alesso/Watt/Sir Nolan/Fred/EasyFun/Jack & Coke/Avicii/Cashmere Cat/B.Blanco/Bell/Slushii/Payami/Karlsson/Rudimental/Yogfi/.)	72	New		Maren Morris Girl Columbia Nashville 19075901862 (Sony DADC UK) (G.Kurstin/Busbee/M.Morris)
35	29	315	Pink Greatest Hits – So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopoyo/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	73	63	7	Bring Me The Horizon Amo RCA 19075895622 (Sony DADC UK) (Fish/Sykes)
36	48	199	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 (Blackwood/Pott)	74	Re-Entry		Twenty One Pilots Blurryface Atlantic/Fueled By Ramen 75678669934 (Arvato) ★ (Wollman/Reed/Joseph/Elizondo/Crossey/Wells/Janick)
37	27	6	The Specials Encore UMC 7721090 (Sony DADC UK) (T.Hall/L.Golding/H.Panther/T.Larsen)	75	47	3	Offset Father Of 4 Virgin 0602577528071 (Sony DADC UK) (Metro Boomin/Dre Moon/ SwaVay/SO ICEY BOYZ/Cubezat/Southside/Ritter/Doughboy/Zaytoven/Pyrex)
38	58	76	Queen A Night At The Opera Virgin 2764422 (Sony DADC UK) ★ (Queen/Baker)				

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

Sweet and Psycho: Dave scores debut No.1 in tight race

BY ALAN JONES

Oxford alternative rock quartet **Foals** looked to be cantering to their first No.1 when their fifth release, *Everything Not Saved Will Be Lost: Part 1* established an early lead on the album chart. But it fell at the last, losing a photo finish to **Dave**'s first full-length release, *Psychodrama*.

Home to the track *Black*, which reached No.40 a fortnight ago, it spins off three new Top 20 hits this week – *Disaster*, *Streatham* and *Location*. *Psychodrama*'s total consumption of 26,390 units includes a contribution of 20,786 (78.76% of its total) from sales-equivalent streams. While its streams are more than double any other title, its paid-for sales of 5,604 are only the 11th highest of the week.

If *Foals*' latest album had secured first week sales near to matching the last two of its four predecessors, they would be comfortably No.1 this week – but *Everything Not Saved Will Be Lost: Part 1* lands instead at No.2 on consumption of 26,111 units. That's just 279 fewer than *Dave*'s *Psychodrama*, making it the closest Top 2 since *Michael Ball & Alfie Boe's Together Again* trumped *Stereophonics' Scream Above The Sounds* 43,795 to 43,760 in the November 6, 2017 chart, 71 weeks ago. *Foals* are far ahead on paid-for sales, with a total of 22,037, which includes a contribution of 6,421 from vinyl, in which format it is also No.1.

David Gray and **Dido** both started their recording careers in the 1990s but emerged as superstar singer/songwriters at the start of the 20th century, with their most popular albums – his *White Ladder* and her *No Angel* – both selling upwards of three million copies to qualify for the rarely-achieved decuple platinum awards. Both returned to the fray last week after long lay-offs, with *Dido*, now 47, issuing her fifth studio album, *Still On My Mind*, almost exactly six years after her fourth; and 50 year old *Gray*'s 11th studio album, *Gold In A Brass Age*, emerging nearly five years after his 10th. This time around, *Dido* makes by far the bigger impact of the two, with *Still On My Mind* opening at No.3 (19,874 sales), while *Gold In A Brass Age* opens at No.21 (3,873 sales).

Norwegian singer **Sigrid**'s second Top 40 hit, *Don't Feel Like Crying*, jumps 34-20, while her first album *Sucker Punch*, debuts at No.4 (18,318 sales). Aside from the 22-year-old's latest hit, the album includes her 2017 debut chart entry, *Don't Kill That Vibe* and 2018 hit *Strangers*, which peaked at No.62 and No.10, respectively – but not *High Five*, which reached No.59 last June. *Sucker Punch* is No.2 on vinyl (1,909 sales) and No.1 on cassette (1,245 sales).

Twenty five weeks after his latest studio album, *True Meanings*, debuted at No.2, **Paul Weller** opens at No.10 with *Other Aspects* (8,454 sales), a live recording made at the Royal Albert Hall. It is his 36th Top 10 album in all, and his 19th solo.

The Greatest Showman soundtrack dips 4-6 (12,995 sales),



No.1

Dave - Psychodrama

This week's sales: 26,390 | Physical: 3,360 | Downloads: 2,244 |
Streams: 20,786 | Total sales to date: 26,392



Great drama:
Dave's album has set a furious streaming pace

ending a run of 62 consecutive weeks in the Top 5.

The rest of the Top 10: *What A Time To Be Alive* (1-5, 18,117 sales) by **Tom Walker**; *Bohemian Rhapsody* (5-7, 12,761 sales) by **Queen**; *Thank U, Next* (3-8, 11,291 sales) by **Ariana Grande**; and *Staying At Tamara's* (8-9, 9,530 sales) by **George Ezra**.

Rapper **Juice Wrld** scores his third chart album in less than a year. His second solo set, *Death Race For Love* (No.12, 6,886 sales) surpasses the No.25 peak position of his June 2018 debut, *Goodbye & Good Riddance*, and the October 2018 No.23 peak of his *Future* collaboration, *Wrld On Drugs*. **James Morrison** falls short of a Top 10 debut for the first time with fifth album *You're Stronger Than You Know* opening at No.14 (6,682 sales).

Hot on the heels of remastered CD/vinyl sets, **Kate Bush** returns with *The Other Sides* (No.18, 3,970 sales), a new compilation that anthologises 12" mixes, B-sides, cover versions and assorted rare tracks. Also new to the Top 75: *Live In London* (No.71, 1,503 sales) by **Flight Of The Conchords**; and *Girl* (No.72, also 1,503 sales) by **Maren Morris**.

In the first full week since the damning Channel 4/HBO documentary *Leaving Neverland* was screened, sales of **Michael Jackson** albums have increased 210%, with 2003 compilation *Number Ones* jumping 61-28 (2,770 sales) to achieve its highest chart position for 106 weeks.

Back at No.1 on the compilation chart – its 13th week – is *Now That's What I Call Music!* 101 (3,536 sales).

Overall album sales are down 0.51% week-on-week at 1,738,288, 5.98% below same week 2018 sales. Sales-equivalent streams accounted for 1,133,649 sales, 65.22% of the total.

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	52.85%	1	UNIVERSAL MUSIC	44.48%	1	UNIVERSAL MUSIC	45.24%
2	SONY MUSIC	20.28%	2	WARNER MUSIC	26.51%	2	WARNER MUSIC	25.64%
3	WARNER MUSIC	11.46%	3	SONY MUSIC	15.12%	3	SONY MUSIC	13.08%
4	SONY/UNIVERSAL	3.21%	4	BMG	5.88%	4	BMG	5.78%
5	KOBALT MUSIC	1.63%	5	STANLEY PARK	1.98%	5	SONY/UNIVERSAL	3.38%
	OTHERS	10.57%		OTHERS	6.03%		OTHERS	6.88%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 POLYDOR			ARTIST ALBUMS NO. 1 ISLAND			ALL ALBUMS NO. 1 ISLAND		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	13.44%	1	ISLAND	14.69%	1	ISLAND	14.00%
2	DAVE	13.16%	2	ATLANTIC	11.79%	2	ATLANTIC	11.17%
3	ISLAND	12.16%	3	POLYDOR	11.34%	3	POLYDOR	11.15%
4	ATLANTIC	11.46%	4	WARNER BROS	8.88%	4	WARNER BROS	8.74%
5	COLUMBIA	10.99%	5	VIRGIN EMI	8.67%	5	VIRGIN EMI	8.10%
6	VIRGIN EMI	9.95%	6	DAVE	7.80%	6	DAVE	7.67%
7	RELENTLESS	4.35%	7	BMG	5.88%	7	BMG	5.78%
8	RCA	4.22%	8	RELENTLESS	5.36%	8	RELENTLESS	5.27%
9	CAPITOL	2.44%	9	COLUMBIA	3.97%	9	COLUMBIA	3.47%
10	BLACK BUTTER/DAVE	2.36%	10	RCA	3.40%	10	RHINO (WARNERS)	3.28%
11	LAUV	1.63%	11	RHINO (WARNERS)	3.34%	11	PARLOPHONE	2.46%
12	ENTERTAINMENT ONE	1.33%	12	PARLOPHONE	2.50%	12	RCA	2.45%
13	300 ENTERTAINMENT	1.20%	13	STANLEY PARK	1.98%	13	STANLEY PARK	1.94%
14	COLUMBIA 1/VIRGIN	1.05%	14	SONY MUSIC CG	1.29%	14	SONY CG/VIRGIN EMI	1.84%
15	ATLANTIC/ISLAND	1.03%	15	XL RECORDINGS	1.26%	15	UMC	1.68%
	OTHERS	9.24%		OTHERS	7.85%		OTHERS	11.00%

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	38.2%	1	UNIVERSAL MUSIC	35.6%	1	UNIVERSAL MUSIC	32.5%
2	SONY MUSIC	20.9%	2	SONY MUSIC	23.3%	2	WARNER MUSIC	20.6%
3	WARNER MUSIC	16.5%	3	WARNER MUSIC	16.5%	3	SONY MUSIC	16.5%
4	XL BEGGARS	1.4%	4	BMG	2.3%	4	BMG	5.9%
5	BMG	1.2%	5	XL BEGGARS	1.8%	5	XL BEGGARS	1.7%
	OTHERS	21.7%		OTHERS	20.5%		OTHERS	22.9%

BY RECORD COMPANY

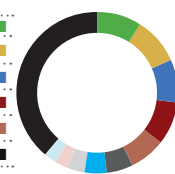
SINGLES STREAMS NO. 1 POLYDOR			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	10.4%	1	RCA	11.0%	1	VIRGIN EMI	8.6%
2	VIRGIN EMI	10.4%	2	VIRGIN EMI	10.7%	2	ISLAND	6.9%
3	RCA	10.2%	3	POLYDOR	9.6%	3	WARNER BROS	6.5%
4	ISLAND	9.7%	4	ISLAND	8.0%	4	POLYDOR	6.4%
5	ATLANTIC	8.1%	5	ATLANTIC	7.5%	5	RHINO (WARNERS)	5.7%
6	COLUMBIA	5.9%	6	COLUMBIA	7.4%	6	BMG	5.0%
7	WARNER BROS	3.9%	7	WARNER BROS	3.7%	7	SONY MUSIC CG	4.6%
8	PARLOPHONE	2.3%	8	PARLOPHONE	2.7%	8	UMC	4.2%
9	RHINO (WARNERS)	1.6%	9	RHINO (WARNERS)	2.0%	9	COLUMBIA	4.1%
10	UMC	1.5%	10	CAPITOL	1.8%	10	ATLANTIC	4.1%
11	SONY MUSIC CG	1.4%	11	UMC	1.6%	11	PARLOPHONE	3.5%
12	DAVE	1.3%	12	SONY MUSIC CG	1.6%	12	RCA	3.5%
13	CAPITOL	1.2%	13	RELENTLESS	1.5%	13	RELENTLESS	3.1%
14	SYCO MUSIC	1.2%	14	BMG	1.5%	14	DECCA	2.8%
15	DECCA	1.0%	15	DECCA	1.4%	15	STANLEY PARK	1.3%
	OTHERS	29.9%		OTHERS	28.1%		OTHERS	29.7%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.9%
4	BMG	2.3%
5	XL BEGGARS	1.4%
	OTHERS	21.6%

BY CORPORATE GROUP



1	VIRGIN EMI	9.9%
2	POLYDOR	9.2%
3	ISLAND	8.7%
4	RCA	8.5%
5	ATLANTIC	7.0%
6	COLUMBIA	5.4%
7	WARNER BROS	4.2%
8	SONY MUSIC CG	3.3%
9	UMC	2.8%
10	RHINO	2.5%
	OTHERS	38.3%

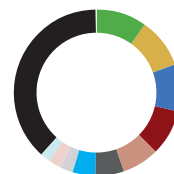
BY RECORD COMPANY

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	20.1%
3	WARNER MUSIC	17.3%
4	BMG	2.2%
5	XL BEGGARS	1.4%
	OTHERS	21.9%

BY CORPORATE GROUP



1	VIRGIN EMI	10.0%
2	POLYDOR	9.6%
3	ISLAND	9.1%
4	RCA	8.9%
5	ATLANTIC	7.2%
6	COLUMBIA	5.6%
7	WARNER BROS	4.4%
8	PARLOPHONE	2.6%
9	RHINO	2.5%
10	UMC	2.1%
	OTHERS	38.1%

BY RECORD COMPANY

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	750,911	1,853,354,163	230,511,271	17,775,443	393,279	108,209	1,133,649	1,635,137	103,151	604,639	1,133,649	1,738,288
LAST WEEK	811,142	1,856,977,356	243,116,691	17,928,744	386,156	119,957	1,128,036	1,634,149	113,130	619,243	1,128,036	1,747,279
% CHANGE	-7.4%	-0.2%	-5.2%	-0.9%	1.8%	-9.8%	0.5%	0.1%	-8.8%	-2.4%	0.5%	-0.5%

Your essential guide to the market shares for this week and 2019 so far. Compiled from Official Charts Company data.



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	41.7%
2	SONY MUSIC	36.0%
3	WARNER MUSIC	6.3%
4	BMG	3.2%
5	BIG 3	1.4%
	OTHERS	11.4%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.1%
2	SONY MUSIC	19.8%
3	WARNER MUSIC	18.1%
4	BMG	5.5%
5	XL BEGGARS	1.4%
	OTHERS	21.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	17.2%
4	XL BEGGARS	1.3%
5	BMG	1.1%
	OTHERS	21.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	22.7%
3	WARNER MUSIC	17.8%
4	BMG	1.8%
5	XL BEGGARS	1.1%
	OTHERS	20.5%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	17.3%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	21.3%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.8%
3	WARNER MUSIC	17.7%
4	BMG	1.7%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	34.5%
2	UMC	20.1%
3	UMOD	11.0%
4	VIRGIN EMI	7.3%
5	RHINO (WARNERS)	3.9%
6	UNION SQUARE	2.6%
7	BIG 3	1.4%
8	ATLANTIC RECORDS	1.4%
9	DECCA	1.2%
10	DEMON MUSIC	1.0%
11	NEW STATE	1.0%
12	RCA	0.9%
13	ISLAND	0.9%
14	NOT NOW MUSIC	0.8%
15	POLYDOR	0.6%
	OTHERS	11.3%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	9.7%
2	VIRGIN EMI	8.3%
3	UMC	6.9%
4	ISLAND	5.9%
5	WARNER BROS	5.4%
6	POLYDOR	5.4%
7	RHINO (WARNERS)	5.4%
8	BMG	4.2%
9	ATLANTIC RECORDS	3.7%
10	COLUMBIA	3.5%
11	RCA	3.0%
12	PARLOPHONE	3.0%
13	RELENTLESS	2.6%
14	DECCA	2.5%
15	UMOD	2.3%
	OTHERS	28.1%

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.6%
2	VIRGIN EMI	10.5%
3	ISLAND	10.0%
4	POLYDOR	10.0%
5	ATLANTIC	8.7%
6	COLUMBIA	6.1%
7	WARNER BROS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
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	29.2%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.8%
2	VIRGIN EMI	10.7%
3	POLYDOR	9.4%
4	ATLANTIC	8.9%
5	ISLAND	8.4%
6	COLUMBIA	7.4%
7	WARNER BROS	3.6%
8	PARLOPHONE	2.7%
9	RHINO (WARNERS)	2.0%
10	CAPITOL	2.0%
11	UMC	1.7%
12	SONY MUSIC CG	1.4%
13	DECCA	1.4%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	27.6%

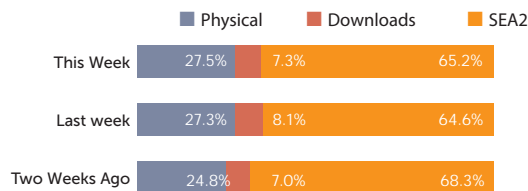
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.1%
3	RCA	8.8%
4	ISLAND	8.5%
5	ATLANTIC	7.9%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.9%
8	WARNER BROS	3.5%
9	UMC	3.0%
10	RHINO (WARNERS)	3.0%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	CAPITOL	1.7%
14	SYCO MUSIC	1.0%
15	UMOD	1.0%
	OTHERS	29.4%

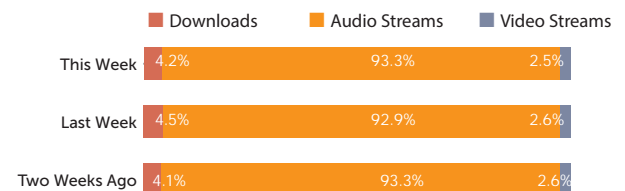
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.5%
3	RCA	9.2%
4	ISLAND	8.9%
5	ATLANTIC	8.1%
6	COLUMBIA	5.9%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	2.9%
9	SONY MUSIC CG	2.4%
10	PARLOPHONE	2.4%
11	UMC	2.3%
12	DECCA	1.8%
13	CAPITOL	1.1%
14	SYCO MUSIC	1.1%
15	BMG	0.9%
	OTHERS	29.6%

ALBUMS



FORMAT SPLITS



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	8,642,805	19,855,250,286	2,618,447,548	192,021,722	4,582,964	1,178,942	12,220,280	17,982,186	1,305,060	7,066,965	12,220,280	19,287,245
LAST YEAR	11,769,469	16,074,778,380	0	172,517,253	5,312,753	1,615,024	10,113,253	17,041,030	2,068,906	8,996,683	10,113,253	19,109,936
% CHANGE	-26.6%	23.5%	N/A	11.3%	-13.7%	-27.0%	20.8%	5.5%	-36.9%	-21.4%	20.8%	0.9%

OFFICIAL UK STREAMING TOP 50



LEWIS CAPALDI

TW	LW	ARTIST	TITLE	LABEL
1	1	Lewis Capaldi	Someone You Loved	EMI
2	2	Calvin Harris & Rag N' Bone Man	Giant	Columbia
3	5	Mabel	Don't Call Me Up	Polydor
4	3	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
5	4	Ariana Grande	7 Rings	Republic/Island
6	NEW	Dave Ft J Hus	Disaster	Black Butter/Dave Neighbourhood
7	6	Post Malone	Wow	Republic
8	NEW	Dave	Streatham	Dave Neighbourhood
9	9	Jonas Brothers	Sucker	Republic
10	7	Ava Max	Sweet But Psycho	Atlantic
11	NEW	Dave Ft Burna Boy	Location	Dave Neighbourhood
12	8	Sam Smith & Normani	Dancing With A Stranger	Capitol
13	11	Tom Walker	Just You And I	Relentless
14	10	Lady Gaga & Bradley Cooper	Shallow	Interscope
15	12	NSG Ft Tion Wayne	Options	NSG
16	13	Post Malone Ft Swae Lee	Sunflower	Republic
17	15	Billie Eilish	Bury A Friend	Interscope
18	16	George Ezra	Shotgun	Columbia
19	18	YNW Melly	Murder On My Mind	300 Ent.
20	NEW	Dave	Psycho	Dave Neighbourhood
21	NEW	Dave	Screwface	Capital
22	20	Lauv & Troye Sivan	I'm So Tired...	Lauv
23	14	Ariana Grande	Thank U, Next	Republic
24	19	Blueface	Thotiana	Entertainment One
25	NEW	Dave	Black	Dave Neighbourhood
26	17	Mark Ronson Ft Miley Cyrus	Nothing Breaks Like A Heart	Columbia
27	23	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
28	26	Pink	Walk Me Home	RCA
29	22	Khalid & Disclosure	Talk	Right Hand
30	21	Marshmello & Bastille	Happier	Postiva
31	28	Cardi B & Bruno Mars	Please Me	Atlantic
32	24	Halsey	Without Me	Capitol
33	25	Jess Glynne	Thursday	Atlantic
34	27	Meek Mill Ft Drake	Going Bad	Atlantic/Cash Money/Republic
35	NEW	Dave	Environment	Dave Neighbourhood
36	30	Calvin Harris & Sam Smith	Promises	Columbia
37	33	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand
38	32	Tom Walker	Leave A Light On	Relentless
39	37	Kehlani Ft Ty Dolla Sign	Nights Like This	Atlantic
40	34	Cadet x Deno Driz	Advice	Underrated Legends
41	36	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
42	NEW	Billie Eilish	Wish You Were Gay	Interscope
43	NEW	Dave Ft Ruelle	Lesley	Dave Neighbourhood
44	31	J Cole	Middle Child	Interscope
45	NEW	Dave	Purple Heart	Dave Neighbourhood
46	41	Queen	Bohemian Rhapsody	Virgin
47	NEW	Sigrid	Don't Feel Like Crying	Island
48	35	Lewis Capaldi	Grace	EMI
49	NEW	Dave	Voices	Dave Neighbourhood
50	38	Travis Scott	Sicko Mode	Cash Money/Epic/Republic

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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	Foals	Everything Not Saved Will Be Lost - Part 1	Warner Bros
2	NEW	Sigrid	Sucker Punch	Island
3	2	Snapped Ankles	Stunning Luxury	Leaf
4	NEW	Paul Weller	Other Aspects - Live At The Royal...	Parlophone
5	4	Sleaford Mods	Eton Alive	Extreme Eating
6	NEW	Dido	Still On My Mind	BMG
7	NEW	Stella Donnelly	Beware Of The Dogs	Secretly Canadian
8	11	The Specials	Encore	UMC
9	1	Tom Walker	What A Time To Be Alive	Relentless
10	17	Little Simz	Grey Area	Age 101
11	14	Durand Jones & The..	American Love Call	Dead Oceans
12	12	Julia Jacklin	Crushing	Transgressive
13	NEW	Indoor Pets	Be Content	Wichita
14	NEW	Flight Of The Conchords	Live In London	Sub Pop
15	13	Better Oblivion Community	Better Oblivion Community Center	Dead Oceans
16	5	Hozier	Wasteland, Baby!	Island
17	NEW	Bring Me The Horizon	Arno	RCA
18	NEW	Townes Van Zandt	Sky Blue	Fat Possum
19	20	Sharon Van Etten	Remind Me Tomorrow	Jagaguar
20	NEW	Nick Waterhouse	Nick Waterhouse	Innovative Leisure

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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	2	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	1	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)
3	3	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	4	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
5	RE	Number 1 Mum - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
6	5	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
7	6	Car Hits - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
8	8	Sounds Of The 80s - 1987-89	Spectrum/Sony Music CG	(Sony DADC UK)
9	9	Sounds Of The 80s - 1984-86	Spectrum/Sony Music CG	(Sony DADC UK)
10	10	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
11	13	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	7	Ultimate 70s	The Ultimate Collection USM	(Sony DADC UK)
13	12	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
14	11	The Greatest Showman Reimagined	Atlantic	(Arvato)
15	15	100 Hits - Number 1's 100 Hits	(Sony DADC UK)	
16	16	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
17	17	Car Songs - The 70s	Crimson	(Sony DADC UK)
18	14	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
19	18	100 Hits - Old Skool Anthems	100 Hits	(Sony DADC UK)
20	19	Car Songs - The Anthems	Crimson	(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	1	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
2	2	Blueface Thotiana / Entertainment One (Entertainment One)
3	NEW	YNW Melly Murder On My Mind / 300 Ent (Arvato)
4	4	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
5	3	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
6	5	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
7	17	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
8	7	Tyga Ft Offset Taste / Last Kings (Empire)
9	8	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
10	6	The Prodigy Firestarter / XL (PIAS Cinram)
11	11	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
12	13	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
13	10	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
14	14	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
15	9	The Prodigy Breathe / XL (PIAS Cinram)
16	19	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
17	12	Nafe Smallz Ft M Huncho Like A Film / Nafe Smallz (ADA Arvato)
18	20	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
19	15	Jorja Smith Don't Watch Me Cry / FMM (The Orchard)
20	22	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
21	23	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
22	21	Fisher Losing It / Good Company (ADA Arvato)
23	25	Adele Someone Like You / XL (PIAS Cinram)
24	28	Passenger Let Her Go / Netwerk (ADA Arvato)
25	26	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
26	RE	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
27	RE	Adele When We Were Young / XL (PIAS Cinram)
28	30	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
29	29	The White Stripes Seven Nation Army / XL (PIAS)
30	27	Marshmello Alone / Monstercat (Tunecore)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Nafe Smallz Ft M Huncho Like A Film / Nafe Smallz (Nafe Smallz)
2	2	Fisher Losing It / Good Company (Good Company)
3	3	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	20	Lil Nas X Old Town Road / Lil Nas X (Lil Nas X)
5	4	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
6	5	Ard Adz Habibti / Ard Adz (Ard Adz)
7	14	Dave & J Hus Samantha / Tropics (Tropics)
8	6	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
9	7	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
10	10	Weiss Feel My Needs / Toolroom (Toolroom)
11	9	Calboy Envy Me / Paper Gang (Paper Gang)
12	8	Jorja Smith & Preditah On My Mind / FMM (FMM)
13	19	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
14	12	Rex Orange County Ft Benny... Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	11	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
16	15	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
17	RE	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
18	13	Ozuna Baila Baila Baila / Dimelo VP (Dimelo VP)
19	17	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
20	RE	Dave & AJ Tracey Thiago Silva / Tropics (Tropics)

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	Dido Still On My Mind / BMG (ADA Arvato)
2	NEW	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
3	NEW	David Gray Gold In A Brass Age / IHT (AWAL/Proper)
4	1	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
5	NEW	Flight Of The Conchords Live In London / Sub Pop (PIAS Cinram)
6	5	The Prodigy Their Law - The Singles 1990-2005 / XL (PIAS Cinram)
7	3	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)
8	4	The Prodigy The Fat Of The Land / XL (PIAS Cinram)
9	12	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
10	18	Snapped Ankles Stunning Luxury / Leaf (SRD/Proper)
11	NEW	Children Of Bodom Hexed / Nuclear Blast (ADA Arvato)
12	8	Sleaford Mods Eton Alive / Extreme Eating (Cargo/Cinram)
13	NEW	Amanda Palmer There Will Be No Intermission / Cooking Vinyl (The Orchard)
14	15	The Prodigy Experience / XL (PIAS Cinram)
15	NEW	Indoor Pets Be Content / Wichita (PIAS Cinram)
16	19	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
17	11	Little Simz Grey Area / Age 101 (AWAL/Proper)
18	14	Avril Lavigne Head Above Water / BMG (ADA Arvato)
19	13	The Prodigy Music For The Jilted Generation / XL (PIAS Cinram)
20	17	Jorja Smith Lost & Found / FMM (The Orchard/Proper)
21	NEW	Stella Donnelly Beware Of The Dogs / Secretly Canadian (PIAS Cinram)
22	NEW	Holding Absence Holding Absence / Sharptone (ADA Arvato)
23	NEW	Townes Van Zandt Sky Blue / Fat Possum (The Orchard/Proper)
24	24	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
25	NEW	Patty Griffin Patty Griffin / PGM (The Orchard/Proper)
26	21	The Prodigy Invaders Must Die / Cooking Vinyl (The Orchard)
27	23	Julia Jacklin Crushing / Transgressive (PIAS Cinram)
28	RE	The Prodigy The Day Is My Enemy / Takemetothospital/Cooking Vinyl (The Orchard/Proper)
29	6	In Flames I, The Mask / Nuclear Blast (ADA Arvato)
30	RE	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)


INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	5	Snapped Ankles Stunning Luxury / Leaf (Leaf)
2	NEW	Children Of Bodom Hexed / Nuclear Blast (Nuclear Blast)
3	NEW	Amanda Palmer There Will Be No Intermission / 8FT (8FT)
4	NEW	Indoor Pets Be Content / Wichita (PIAS)
5	3	Little Simz Grey Area / Age 101 (Age 101)
6	NEW	Stella Donnelly Beware Of The Dogs / Secretly Canadian (Secretly Group)
7	NEW	Holding Absence Holding Absence / Sharptone (Nuclear Blast)
8	NEW	Townes Van Zandt Sky Blue / Fat Possum (Fat Possum)
9	9	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
10	NEW	Patty Griffin Patty Griffin / PGM (Thirty Tigers)
11	8	Julia Jacklin Crushing / Transgressive (PIAS)
12	1	In Flames I, The Mask / Nuclear Blast (Nuclear Blast)
13	6	Durand Jones & The Indications American Love Call / Dead Oceans (Secretly Group)
14	11	Our Native Daughters Songs Of Our Native... / Smithsonian Folkways (Smithsonian Folkways)
15	NEW	EB The Younger To Each His Own / Bella Union (PIAS)
16	4	Robert Forster Inferno / Tapete (Tapete)
17	NEW	The Raven Age Conspiracy / Corvid (Corvid)
18	2	The Japanese House Good At Falling / Dirty Hit (Dirty Hit)
19	NEW	Nick Waterhouse Nick Waterhouse / Innovative Leisure (Innovative Leisure)
20	NEW	M.Mitchell, K.Lapshin & ... Grace Williams: Chamber Music/ Naxos (Naxos Music Group)

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	SALEPOS	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	5	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	7,447	-2%	231	71.05	-5%
2	7	2	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	6,117	-2%	232	60.47	+12%
3	6	1	Lewis Capaldi Someone You Loved EMI	UMG	4,512	+23%	234	57.02	-2%
4	4	35	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia	SME	6,798	-4%	233	56.5	-8%
5	3	12	Pink Walk Me Home RCA	SME	5,862	+13%	229	56.41	-8%
6	5	3	Mabel Don't Call Me Up Polydor	UMG	5,008	+8%	181	55.02	-10%
7	8	10	Tom Walker Just You And I Relentless	SME	5,480	+16%	223	53.84	+1%
8	2	20	Sigrid Don't Feel Like Crying Island	UMG	3,958	+24%	210	42.94	-32%
9	11		James Arthur & Anne-Marie Rewrite The Stars Atlantic	WMG	4,270	-6%	223	38.71	+3%
10	9	46	Jess Glynne Thursday Atlantic	WMG	4,560	-6%	215	38.08	-6%
11	14		Jess Glynne No One Asylum	WMG	2,181	+42%	181	37	+10%
12	10	19	Ava Max Sweet But Psycho Atlantic	WMG	5,407	-3%	195	36.66	-7%
13	26	68	George Ezra Pretty Shining People Columbia	SME	1,578	+96%	138	34.93	+38%
14	12	49	Calvin Harris & Sam Smith Promises Columbia	SME	3,360	+1%	182	34.8	-7%
15	17	72	Zedd & Katy Perry 365 Interscope/Virgin	UMG	916	-1%	101	32.53	+11%
16	33		Vampire Weekend Harmony Hall Columbia	SME	217	+29%	31	31.7	+45%
17	15		Rita Ora Let You Love Me Atlantic	WMG	3,994	-2%	209	31.42	-3%
18	39	13	Lauv & Troye Sivan I'm So Tired... Lauv	IND	1,932	+44%	123	29.36	+48%
19	24	44	Anne-Marie 2002 Asylum	WMG	2,835	+5%	205	29.23	+12%
20	13	57	Lizzo Juice Atlantic	WMG	3,097	-9%	194	28.45	-21%
21	18	16	Cardi B & Bruno Mars Please Me Atlantic	WMG	1,883	-3%	129	28	-3%
22	31	6	Ariana Grande 7 Rings Republic/Island	UMG	2,098	-6%	134	25.58	+11%
23	19	29	Little Mix Ft Ty Dolla \$ign Think About Us Syco	SME	1,660	-1%	114	25.55	-11%
24	22	37	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,092	+0%	129	24.95	-7%
25	20	69	Freya Ridings Lost Without You Good Soldier	IND	3,251	-16%	198	24.89	-11%
26	27		James Arthur Empty Space Syco	SME	1,878	-3%	67	24.67	+0%
27	23		Pink A Million Dreams Atlantic	WMG	2,616	-5%	185	23.28	-12%
28	30	54	Halsey Without Me Capitol	UMG	2,206	0%	131	23.27	+0%
29	NEW		Keith Urban Never Comin Down Caroline Int.	UMG	164	+76%	34	22.97	+220%
30	28	17	Khalid & Disclosure Talk Right Hand	SME	1,832	-21%	142	22.25	-7%
31	42		Jonas Blue, Liam Payne & Lennon Stella Polaroid Positiva	UMG	1,828	-1%	141	21.43	+11%
32	25		Jax Jones & Years & Years Play Polydor	UMG	2,879	-11%	184	21.28	-18%
33	NEW	74	Rita Ora Only Want You Atlantic	WMG	647	+105%	81	21.03	+463%
34	32		Bob Sinclar Ft Robbie Williams Electrico Romantico Armada	IND	311	-13%	49	20.39	-9%
35	37		Gabrielle Every Step BMG	IND	141	+40%	25	20.12	-1%
36	36	4	Ariana Grande Break Up With Your Girlfriend... Republic/Island	UMG	1,240	-14%	120	19.75	-5%
37	44		Silk City & Dua Lipa Ft Diplo ... Electricity Columbia/Warner Bros	SME/WMG*	2,232	-4%	187	19.37	+9%
38	NEW		Sam Fender Play God Polydor	UMG	200	-10%	19	18.76	+74%
39	16		James Morrison Ft Joss Stone My Love Goes On Atlantic	WMG	809	-7%	107	18.56	-41%
40	29	23	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	1,955	-2%	181	18.3	-21%
41	34		Ariana Grande Breathin Republic/Island	UMG	1,858	-11%	132	18.04	-18%
42	NEW		Dave Black Dave Neighbourhood	IND	108	-12%	14	17.92	+103%
43	46	70	Foals Exits Warner Bros	WMG	123	+4%	30	17.5	-1%
44	41		Grace Carter Heal Me Polydor	UMG	1,102	+9%	97	16.56	-14%
45	NEW		Michael Bublé Forever Now Warner Bros	WMG	95	-	39	16.51	-
46	48	53	AJ Tracey Psych Out! AJ Tracey	IND	148	-27%	12	16.42	+0%
47	RE	15	Billie Eilish Bury A Friend Interscope	UMG	173	+28%	67	16.32	+8%
48	RE		Years & Years If You're Over Me Polydor	UMG	1,868	-1%	188	16.13	+4%
49	NEW		Jack Savoretti What More Can I Do? BMG	IND	230	+123%	45	16	+11%
50	NEW	50	Ava Max So Am I Atlantic	WMG	921	+2,691%	92	15.83	+4,903%

UK TV AIRPLAY TOP 30



MABEL

TW	LW	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS
1	1	Mabel Don't Call Me Up / Polydor	UMG	590	-13%	15
2	3	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	519	-9%	14
3	2	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	514	-19%	13
4	8	Lewis Capaldi Someone You Loved / EMI	UMG	475	-6%	14
5	5	NSG Ft Tion Wayne Options. / NSG	SME	452	-16%	14
6	12	Little Mix Ft Ty Dolla \$ign Think About Us / Syco	SME	448	+11%	12
7	7	Mark Ronson Ft Miley Cyrus Nothing Breaks... / Columbia	SME	443	-13%	12
8	4	Ava Max Sweet But Psycho / Atlantic	WMG	430	-24%	12
9	6	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	404	-23%	11
10	NEW	Cardi B & Bruno Mars Please Me / Atlantic	WMG	393	+514%	13
11	9	Jax Jones & Years & Years Play / Polydor	UMG	357	-28%	13
12	10	Ariana Grande 7 Rings / Republic/Island	UMG	347	-25%	14
13	17	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	343	-7%	12
14	19	Kehlani Ft Ty Dolla \$ign Nights Like This / Atlantic	WMG	334	+7%	14
15	15	Lizzo Juice / Atlantic	WMG	315	-6%	12
16	11	Gesaffelstein & The Weeknd Lost In The Fire / Columbia	SME	306	-24%	12
17	23	Meek Mill Ft Drake Going Bad / Atlantic/Cash Money/Republic	WMG/UMG*	303	+24%	13
18	21	Lauv & Troye Sivan I'm So Tired... / Lauv	IND	298	+8%	11
19	NEW	Jonas Brothers Sucker / Republic	UMG	290	+1,161%	10
20	16	Post Malone Wow / Republic	UMG	278	-14%	11
21	24	Ariana Grande Thank U, Next / Republic	UMG	274	+21%	15
22	38	Yungblud & Halsey Ft... 11 Minutes / Interscope/Virgin	UMG	260	+63%	9
23	26	Halsey Without Me / Capitol	UMG	253	+17%	11
24	13	Dua Lipa Swan Song / Warner Bros	WMG	249	-34%	8
25	27	Jess Glynne No One / Asylum	WMG	248	+22%	10
26	20	Sean Paul Ft Stefflon Don Shot & Wine / Island	UMG	232	-19%	9
27	14	CamelPhat & Cristoph Ft... Breathe / Ministry Of Sound	SME	231	-34%	12
28	25	Billie Eilish Bury A Friend / Interscope	UMG	230	+5%	8
29	18	Post Malone Ft Swae Lee Sunflower / Republic	UMG	225	-29%	15
30	32	Tom Walker Just You And I / Relentless	SME	207	-16%	12
31	22	Chris Brown Undecided / RCA	SME	205	-18%	9
32	31	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	201	+9%	14
33	35	The Chainsmokers Ft... Who Do You Love / Disruptor	SME	198	+21%	5
34	43	Mahalia Do Not Disturb / Asylum	WMG	178	+29%	7
35	NEW	Bebe Rexha Last Hurrah / Parlophone	WMG	176	+198%	8
36	34	Pink Walk Me Home / RCA	SME	172	+4%	7
37	36	Marshmello & Bastille Happier / Positiva	UMG	170	+4%	11
38	RE	Cardi B Money / Atlantic	WMG	165	+43%	6
39	NEW	Jade Bird I Get No Joy / Glassnote	IND	157	+481%	6
40	40	Calvin Harris & Sam Smith Promises / Columbia	SME	152	-1%	12
41	30	Cadet x Deno Driz Advice / Underrated Legends	WMG	150	-22%	11
42	39	Ellie Goulding, Diplo & Swae Lee Close To Me / Polydor/RCA	UMG	145	-6%	10
43	28	Jess Glynne Thursday / Atlantic	WMG	141	-30%	11
44	RE	Kodak Black Ft Travis Scott & Offset Zeze / Atlantic	WMG	139	+17%	6
45	47	George Ezra Shotgun / Columbia	SME	136	+5%	11
46	RE	Little Mix Ft... Woman Like Me / Cash Money/Republic/Syco	SME	136	+24%	11
47	NEW	Rak-Su Into It / Sony	SME	133	+37%	5
48	RE	Calvin Harris & Dua Lipa One Kiss / Columbia/Warner	SME/WMG*	127	+6%	11
49	29	Khalid Better / Right Hand	SME	123	-37%	11
50	NEW	Dave Black / Dave Neighbourhood	IND	122	+1,256%	10

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP/GROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	2	15	Mark Ronson feat. Mi..	Nothing Breaks Like ..	Sony Music	SME	29,392	-1%	1,416	764.59m	+1%
2	1	17	Ava Max	Sweet But Psycho	Atlantic	WMG	28,233	-3%	1,350	743.14m	-5%
3	3	9	Calvin Harris & Rag!..	Giant	Columbia	SME	27,845	+1%	1,375	668.81m	+4%
4	5	9	Sam Smith & Normani	Dancing With A Stranger	Capitol Records	UMG	23,846	+3%	1,212	532.12m	+6%
5	4	23	Panic! At The Disco	High Hopes	Atlantic	WMG	16,230	-7%	1,069	498.34m	-9%
6	6	15	Robin Schulz feat. E..	Speechless	Warner Music	WMG	13,438	+1%	727	481.59m	+6%
7	8	7	Imagine Dragons	Bad Liar	Polydor	UMG	11,356	+4%	754	382.38m	+14%
8	7	25	Dean Lewis	Be Alright	Universal	UMG	10,242	-7%	734	380.70m	-6%
9	11	21	Lady Gaga & Bradley ..	Shallow	Polydor	UMG	13,329	0%	1,190	318.97m	+4%
10	10	12	Dermot Kennedy	Power Over Me	Island	UMG	8,900	0%	554	317.13m	+0%
11	12	13	Alle Farben & ILIRA	Fading	B1 Recordings	SME	7,738	-1%	421	303.82m	+1%
12	13	19	Ellie Goulding x Dip..	Close To Me	Polydor	UMG	12,389	-5%	898	300.47m	+1%
13	19	3	Pink	Walk Me Home	RCA	SME	13,551	+21%	983	276.71m	+22%
14	9	24	Rita Ora	Let You Love Me	Atlantic	WMG	12,979	-7%	974	255.15m	-22%
15	16	7	Ariana Grande	7 Rings	Universal Music	UMG	11,585	-1%	747	253.71m	+1%
16	18	21	Lukas Graham	Love Someone	Copenhagen Reco	UMG	7,358	-3%	594	246.29m	+3%
17	15	16	David Guetta, Bebe R..	Say My Name	Parlophone	WMG	9,010	-4%	638	240.05m	-8%
18	14	30	Calvin Harris & Sam ..	Promises	Sony Music	SME	12,441	-4%	1,143	238.11m	-9%
19	17	36	George Ezra	Shotgun	Columbia	SME	8,943	+0%	1,025	230.68m	-8%
20	25	4	Mabel	Don't Call Me Up	Polydor	UMG	13,142	+24%	849	228.15m	+20%
21	22	3	ZEDD & Katy Perry	365	Polydor	UMG	10,385	+12%	842	224.78m	+8%
22	24	4	Lady Gaga	Always Remember Us T..	Polydor	UMG	4,502	+11%	471	220.44m	+15%
23	20	38	Maroon 5 feat. Cardi B	Girls Like You	Polydor	UMG	8,780	-5%	1,021	217.61m	-4%
24	21	34	Dynoro & Gigi d'Agos..	In My Mind	B1 Recordings	SME	7,374	-3%	693	209.70m	-7%
25	27	7	George Ezra	Hold My Girl	Columbia	SME	6,454	-8%	527	183.95m	+10%
26	23	27	Imagine Dragons	Natural	Universal Music	UMG	5,207	-6%	519	183.03m	-9%
27	28	3	Pedro Capó X Farruko	Calma	Sony Music	SME	4,936	+13%	391	179.73m	+8%
28	32	4	Tom Walker	Just You And I	Relentless	SME	8,665	+19%	572	171.79m	+13%
29	26	15	Halsey	Without Me	Virgin EMI	UMG	9,524	-5%	739	162.91m	-10%
30	38	2	Galantis feat. OneRe..	Bones	Warner Music	WMG/L	6,732	+6%	497	160.85m	+21%
31	29	17	Bad Bunny feat. Drake	MIA	Warner Bros Reco	WMG	4,303	-2%	354	160.04m	-3%
32	31	26	Marshmello x Bastille	Happier	Positiva	UMG	9,053	-4%	926	157.39m	-1%
33	51	1	Daddy Yankee feat. Snow	Con Calma	El Cartel	UMG	6,215	+25%	520	156.90m	+37%
34	34	9	James Arthur And Ann..	Rewrite The Stars	Atlantic	WMG	7,788	-4%	531	147.67m	+3%
35	35	8	CNCO x Meghan Traino..	Hey DJ	Sony Music	SME	2,819	+8%	188	146.79m	+2%
36	50	3	Justin Jesso	Getting Closer	Sony Music	SME	3,747	+11%	215	144.16m	+21%
37	39	6	Declan J Donovan	Pieces	SMD/Columbia De	SME	4,268	-2%	246	141.04m	+7%
38	46	2	Lewis Capaldi	Someone You Loved	Virgin EMI	UMG	8,639	+25%	685	137.91m	+14%
39	36	41	Clean Bandit feat. D..	Solo	Warner Music	WMG/L	5,543	-6%	804	136.80m	-4%
40	59	1	Lauv & Troye Sivan	I'm So Tired	Kobalt	Ind.	6,514	+28%	479	133.95m	+27%
41	30	6	Gesaffelstein & The ..	Lost In The Fire	Columbia	SME	6,480	-11%	442	133.04m	-17%
42	33	32	Loud Luxury feat. Br..	Body	Armada Music	Ind.	6,546	-10%	577	130.16m	-10%
43	42	2	Lizzo	Juice	Atlantic	WMG	7,496	+9%	479	130.00m	+5%
44	41	6	Bob Sinclar feat. Ro..	Electrico Romantico	Armada Music	Ind.	5,499	-1%	688	125.73m	-2%
45	37	18	Jonas Blue feat. Lia..	Polaroid	Virgin EMI	UMG	6,048	-4%	601	124.81m	-7%
46	57	97	Ed Sheeran	Shape Of You	Atlantic	WMG	5,069	+0%	1,310	122.90m	+14%
47	43	5	Alice Merton	Why So Serious	Paper Plane Recor	Ind.	2,906	+4%	229	122.38m	0%
48	48	13	Angèle feat. Roméo E..	Tout Oublier	Angèle VL	UMG	3,264	-7%	171	119.55m	+0%
49	47	3	Welshly Arms	Learn To Let Go	Universal Music	UMG	2,607	-5%	196	118.74m	-2%
50	54	48	David Guetta & Sia	Flames	Parlophone	WMG	5,154	-4%	982	116.42m	+8%



MARK RONSON & MILEY CYRUS



AVA MAX



PINK



RITA ORA



TOM WALKER

UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Dave Location (feat. Burna Boy)
3	Dave Disaster (feat. J Hus)
4	Dave Streatham
5	Mabel Don't Call Me Up
6	Ariana Grande Break Up With Your Girlfriend, I'm Bored
7	Calvin Harris & Rag'N'Bone Man Giant
8	Jonas Brothers Sucker
9	Ariana Grande 7 Rings
10	Post Malone Wow
11	Dave Screwface Capital
12	Sam Smith & Normani Dancing With A Stranger
13	Dave Psycho
14	Tom Walker Just You And I
15	Ava Max Sweet But Psycho
16	NSG Options
17	Kehlani Nights Like This (feat. Ty Dolla \$ign)
18	Lady Gaga & Bradley Cooper Shallow
19	Dave Black
20	Pink Walk Me Home

UK ALBUMS

TW	ARTIST/TITLE
1	Dave Psychodrama
2	Ariana Grande Thank U, Next
3	Various Artists The Greatest Showman
4	Juice Wrld Death Race For Love
5	D-Block Europe Home Alone
6	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
7	Drake Scorpion
8	Lewis Capaldi Breach - EP
9	George Ezra Staying At Tamara's
10	A Boogie Wit Da Hoodie Hoodie Szn
11	AJ Tracey AJ Tracey
12	Post Malone Beerbongs & Bentleys
13	Mabel Ivy To Roses (Mixtape)
14	Giggs Big Bad...
15	Ed Sheeran + (Deluxe)
16	Tom Walker What A Time To Be Alive
17	Sigrid Sucker Punch
18	Foals Part 1 Everything Not Saved Will Be Lost
19	Travis Scott Astroworld
20	Meek Mill Championships

US SONGS

TW	ARTIST/TITLE
1	Juice Wrld Empty
2	YNW Melly Murder On My Mind
3	J Cole Middle Child
4	Cardi B & Bruno Mars Please Me
5	Juice Wrld Hear Me Calling
6	Juice Wrld Robbery
7	Ariana Grande 7 Rings
8	Jonas Brothers Sucker
9	Juice Wrld Maze
10	Post Malone Wow
11	Post Malone & Swae Lee Sunflower
12	Meek Mill Going Bad (Feat. Drake)
13	Juice Wrld Fast
14	Ariana Grande Break Up With Your Girlfriend, I'm Bored
15	Lil Nas X Old Town Road
16	Lil Baby & Gunna Drip Too Hard
17	Ynw Melly Mixed Personalities (feat. Kanye West)
18	Juice Wrld Flaws And Sins
19	Lil Skies I
20	Juice Wrld Hemotions

US ALBUMS

TW	ARTIST/TITLE
1	Juice Wrld Death Race For Love
2	Ariana Grande Thank U, Next
3	Gunna Drip Or Drown 2
4	A Boogie Wit Da Hoodie Hoodie Szn
5	Offset Father Of 4
6	Meek Mill Championships
7	Drake Scorpion
8	2 Chainz Rap Or Go To The League
9	Dababy Baby On Baby
10	Lil Skies Shelby
11	Travis Scott Astroworld
12	21 Savage I Am > I Was
13	Future Future Hndrxx Presents: The Wizrds
14	Youngboy Never Broke Again Realer
15	Post Malone Beerbongs & Bentleys
16	Ynw Melly I Am You
17	Kodak Black Dying To Live
18	Lil Baby & Gunna Drip Harder
19	Lil Baby Street Gossip
20	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Now UK Top 40 Now
3	Urban Throwback Apple Music
4	Acoustic Hits Apple Music
5	Wake Me Up! Apple Music
6	Friday Feeling Apple Music
7	Pure Throwback Apple Music
8	The A-List: Hip-Hop Apple Music
9	New Fire Apple Music
10	Mellow Days Apple Music
11	Pop Throwback Apple Music
12	Top 100: UK Apple Music
13	Feeling Happy Apple Music
14	Dance Throwback Apple Music
15	Dance Nation Ministry Of Sound
16	UK Rap Apple Music
17	Future Hits Apple Music
18	The A-List: Dance Apple Music
19	The A-List: Pop Apple Music
20	Office DJ Apple Music



ED SHEERAN



CARDI B



DRAKE



LADY GAGA & BRADLEY COOPER



MARK RONSON

UK SONGS

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

UK ALBUMS

TW	ARTIST/TITLE
1	Dido Still On My Mind
2	Sigrid Sucker Punch
3	Foals Part 1 Everything Not Saved Will Be Lost
4	Tom Walker What A Time To Be Alive
5	Dave Psychodrama
6	James Morrison You're Stronger Than You Know
7	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
8	Queen The Platinum Collection
9	Various Artists The Greatest Showman
10	David Gray Gold In A Brass Age

US SONGS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper Shallow
2	Jonas Brothers Sucker
3	Post Malone Wow
4	Post Malone & Swae Lee Sunflower
5	Ariana Grande 7 Rings
6	Dustin Lynch Ridin' Roads
7	Cardi B & Bruno Mars Please Me
8	Lauren Daigle You Say
9	Ava Max Sweet But Psycho
10	Sam Smith & Normani Dancing With A Stranger

US ALBUMS

TW	ARTIST/TITLE
1	Maren Morris Girl
2	Juice Wrld Death Race For Love
3	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
4	New Kids On the Block Hangin' Tough (30th Anniversary)
5	Dido Still On My Mind
6	Queen Greatest Hits
7	David Gray Gold In A Brass Age
8	Various Artists The Greatest Showman
9	Queen The Platinum Collection (Greatest Hits I, II & III)
10	Tesla Shock



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Jonas Brothers Sucker
3	Daddy Yankee Con Calma
4	Lady Gaga Shallow
5	Ariana Grande Break Up With Your Girlfriend...
6	Post Malone Wow
7	Post Malone Sunflower - Spider-Man...
8	Sam Smith & Normani Dancing With A Stranger
9	Marshmello Happier
10	Pedro Capó Calma - Remix
11	Anuel Aa Secreto
12	Billie Eilish Wish You Were Gay
13	Ava Max Sweet But Psycho
14	J Cole Middle Child
15	Billie Eilish Bury A Friend
16	Halsey Without Me
17	Ariana Grande Thank U, Next
18	Ozuna Baila Baila Baila
19	YNW Melly Murder On My Mind
20	Juice Wrld Robbery

EUROPE

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Mero Wolke 10
3	Lady Gaga Shallow
4	Daddy Yankee Con Calma
5	Ava Max Sweet But Psycho
6	Calvin Harris Giant (With Rag'N'Bone Man)
7	Ariana Grande Break Up With Your Girlfriend...
8	Jonas Brothers Sucker
9	Post Malone Wow
10	Mabel Don't Call Me Up
11	Billie Eilish Bury A Friend
12	Sam Smith & Normani Dancing With A Stranger
13	Panic! At The Disco High Hopes
14	Lewis Capaldi Someone You Loved
15	Ozuna Baila Baila Baila
16	Pedro Capó Calma - Remix
17	Marshmello Happier
18	Billie Eilish Wish You Were Gay
19	Halsey Without Me
20	Post Malone Sunflower - Spider-Man...

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Calvin Harris Giant (With Rag'N'Bone Man)
3	Ariana Grande Break Up With Your Girlfriend...
4	Ariana Grande 7 Rings
5	Dave Disaster (Feat. J Hus)
6	Mabel Don't Call Me Up
7	Post Malone Wow
8	Dave Streatham
9	Jonas Brothers Sucker
10	Dave Location (Feat. Burna Boy)
11	Sam Smith & Normani Dancing With A Stranger
12	NSG Options
13	Tom Walker Just You And I
14	Post Malone Sunflower - Spider-Man...
15	Lady Gaga Shallow
16	Dave Psycho
17	Ava Max Sweet But Psycho
18	Billie Eilish Bury A Friend
19	Dave Screwface Capital
20	Lauv I'm So Tired...

FRANCE

TW	ARTIST/TITLE
1	Ninho Goutte D'eau
2	RK C'est Mon Sang
3	Heuss L'enfoiré Khapta
4	Djadja & Dinaz Possède
5	Lomepal Trop Beau
6	Heuss L'enfoiré Les Méchants
7	Ariana Grande 7 Rings
8	Niska Giuseppe
9	Lomepal 1000°C
10	Angèle Tout Oublier
11	Kaaris Gun Salute
12	Hamza HS (Feat. Sch)
13	Lady Gaga Shallow
14	Bramsito Sale Mood
15	Koba Lad R44
16	Eva On Fleek
17	Maes Madrina
18	Ava Max Sweet But Psycho
19	Angèle Balance Ton Quoi
20	Landy Muerte

GERMANY

TW	ARTIST/TITLE
1	Mero Wolke 10
2	Shirin David Gib Ihm
3	KC Rebell Dna
4	Azet Kamehameha
5	Capital Bra Capital Bra Je M'appelle
6	Azet Fragen
7	Eno Ferrari
8	Capital Bra Prinzessa
9	Mero Hobby Hobby
10	Ava Max Sweet But Psycho
11	Ariana Grande 7 Rings
12	Azet Hallo Hallo
13	Luciano Diablo
14	Azet Pam Pam
15	Post Malone Wow
16	Daddy Yankee Con Calma
17	A Boogie Wit Da Hoodie Look Back At It
18	Mero Baller Los
19	Capital Bra Benzema
20	Azet Pare



AVA MAX



POST MALONE



ARIANA GRANDE



TOM WALKER



LADY GAGA

NETHERLANDS

TW	ARTIST/TITLE
1	Priceless Rompe
2	Kris Kross Amsterdam Hij Is Van Mij (Feat. Bizzey)
3	Yung Felix Baby Momma
4	Suzan & Freek Als Het Avond Is
5	Snelle Scars
6	Nielson Ijskoud
7	Mula B Fully Fendi
8	Duncan Laurence Arcade
9	Lady Gaga Shallow
10	Davina Michelle Duurt Te Lang

NORWAY

TW	ARTIST/TITLE
1	Nicolay Ramm Raske Brillen
2	Lady Gaga Shallow
3	Karpe Sas Plus/Sas Pussy
4	Mabel Don't Call Me Up
5	Keiino Spirit In The Sky
6	Ariana Grande 7 Rings
7	Jonas Brothers Sucker
8	Billie Eilish Bury A Friend
9	Lady Gaga Always Remember Us This Way
10	Ariana Grande Break Up With Your Girlfriend...

SPAIN

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

SWEDEN

TW	ARTIST/TITLE
1	John Lundvik Too Late For Love
2	Hanna Fern Hold You
3	Mohombi Hello
4	Bishara On My Own
5	Wiktorija Not With Me
6	Arvingarna I Do
7	Jon Henrik Fjällgren Norrskén
8	Lady Gaga Shallow
9	Lisa Ajax Torn
10	Malou Prytz I Do Me

UNITED STATES

TW	ARTIST/TITLE
1	Jonas Brothers Sucker
2	J Cole Middle Child
3	Ariana Grande 7 Rings
4	Post Malone Sunflower - Spider-Man: Into...
5	YNW Melly Murder On My Mind
6	Juice Wrld Robbery
7	Post Malone Wow
8	Ariana Grande Break Up With Your Girlfriend...
9	Juice Wrld Fast
10	Meek Mill Going Bad (Feat. Drake)

WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Anuel AA ft Karol G Secreto
4	Maroon 5 ft. Cardi B Girls Like You
5	Sam Smith ft. Normani Dancing With A Stranger
6	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
7	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
8	Jonas Brothers Sucker
9	Post Malone ft. Swae Lee Sunflower
10	Maluma HP
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Ariana Grande Break Up With Your Girlfriend, I'm Bored
13	Ariana Grande 7 Rings
14	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
15	Sebastián Yatra ft. Reik Un Año
16	Billie Eilish Wish You Were Gay (Audio)
17	Khalid Better
18	21 Savage ft. J Cole A Lot
19	Christian Nodal No Te Contaron Mal
20	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born) - Live From The Oscars

UNITED KINGDOM

TW	ARTIST/TITLE
1	Sam Smith ft. Normani Dancing With A Stranger
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Ariana Grande Break Up With Your Girlfriend, I'm Bored
4	Jonas Brothers Sucker
5	Maroon 5 ft. Cardi B Girls Like You
6	Calvin Harris ft. Rag'N'Bone Man Giant
7	Post Malone ft. Swae Lee Sunflower
8	Billie Eilish Wish You Were Gay (Audio)
9	Ariana Grande 7 Rings
10	Freya Ridings You Mean The World To Me
11	George Ezra Shotgun (Lyric)
12	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
13	Khalid Better
14	Lewis Capaldi Someone You Loved
15	Lewis Capaldi Someone You Loved (Audio)
16	Billie Eilish Bury A Friend
17	Mabel Don't Call Me Up
18	21 Savage ft. J Cole A Lot
19	Tyga ft. Offset Taste
20	Calvin Harris ft. Rag'N'Bone Man Giant

UNITED STATES

TW	ARTIST/TITLE
1	21 Savage ft. J Cole A Lot
2	Post Malone ft. Swae Lee Sunflower
3	Sam Smith ft. Normani Dancing With A Stranger
4	Maroon 5 ft. Cardi B Girls Like You
5	Billie Eilish Wish You Were Gay (Audio)
6	Jonas Brothers Sucker
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Khalid Better
9	Ariana Grande Break Up With Your Girlfriend, I'm Bored
10	Yo Gotti ft. Lil Baby Put A Date On It
11	Lil Baby x Gunna Close Friends
12	Luke Combs Beautiful Crazy
13	Travis Scott ft. Drake Sicko Mode
14	J Cole Middle Child
15	DaniLeigh ft. Lil Baby Lil Bebe (Remix)
16	Anuel AA ft. Romeo Santos Quiere Beber (Remix)
17	Ariana Grande 7 Rings
18	Tyga ft. Offset Taste
19	Lil Baby x Gunna Drip Too Hard (Audio)
20	Anuel AA ft Karol G Secreto

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Wish You Were Gay
2	Lewis Capaldi Someone You Loved
3	Mabel Don't Call Me Up
4	Billie Eilish Bury A Friend
5	Octavian ft. Skepta, Michael Phantom Bet
6	Tom Walker Just You And I
7	Deno First Days (Cadet Tribute)
8	Yungblud, Halsey ft. Travis Barker 11 Minutes
9	Rak-Su Thunder
10	Rak-Su Into It
11	Jax Jones ft. Years & Years Play
12	Lil Mosey Greet Her
13	YK Osiris Worth It
14	Julia Michaels ft. Niall Horan What A Time
15	Sigrid Don't Feel Like Crying
16	Johnny Orlando Sleep
17	Tom Walker Not Giving In (Audio)
18	Doja Cat ft Rico Nasty Tia Tamera
19	Ella Mai Shot Clock
20	New Hope Club Permission



BILLIE EILISH



SAM SMITH



LUIS FONSI



SIGRID

FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Bramsito ft. Booba Sale Mood
3	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
4	Kaaris Gun Salute
5	Kendji Girac Tiago
6	Maes ft. Booba Madrina
7	M Pokora Les Planètes
8	Alonzo Assurance Vie
9	Eva Mood
10	Ariana Grande 7 Rings

GERMANY

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

AUSTRALIA

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	Sam Smith ft. Normani Dancing With A Stranger
3	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
4	Maroon 5 ft. Cardi B Girls Like You
5	Jonas Brothers Sucker
6	Billie Eilish Wish You Were Gay (Audio)
7	Khalid Better
8	Ariana Grande Break Up With Your...
9	Ariana Grande 7 Rings
10	George Ezra Shotgun (Lyric)

SPAIN

TW	ARTIST/TITLE
1	Anuel AA ft Karol G Secreto
2	Maluma HP
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
5	Sebastián Yatra ft. Reik Un Año
6	Miki Núñez La Venda (Eurovision Song...)
7	Luis Fonsi ft. Ozuna Imposible
8	Wisín & Yandel ft. Romeo Aullando
9	Santos Pa' Llamar Tu Atención
10	C Tangana, Alizzz ft. MC Bin... Perdon

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	Billie Eilish Wish You Were Gay (Audio)
7	Jonas Brothers Sucker
8	Ariana Grande 7 Rings
9	Ariana Grande Break Up With Your...
10	Luis Fonsi ft. Daddy Yankee Despacito

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CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	5	Deekline Be Happy / 3 Beat
2	14	3	Steve Void Ft Andy Marsh Closure / Strange Fruits
3	8	3	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
4	16	4	Joan Alasta Close / Humble Angel
5	23	3	Donae'O Ft Belly Chalice / Island
6	12	6	Hugel Ft Amber Van Day WTF / 2TE
7	29	8	Calvin Harris & Rag'N'Bone Man Giant / Columbia
8	18	3	Skallee & Wagz Ft Shaun Colwill Same Page / S&W
9	13	4	Rudimental Ft Ray Blk & Stefflon Don Scared Of Love / Major Tom's/Asylum
10	1	5	Joe Stone Bug A Boo / Spinnin'
11	17	4	Lizzo Juice / Atlantic
12	20	9	Joel Corry Ft Hayley May Fallen / Perfect Havoc
13	2	5	Yolanda Be Cool Dance And Chant / Xploded
14	21	3	Icarus Sirens / Parlophone
15	24	3	Georgie Keller It's My Life / 365
16	22	3	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros
17	26	3	Caitlyn Scarlett x Segal Nightmares / BMG
18	9	5	Example All Night / Staneric
19	33	2	Duke Dumont Ft Shaun Ross Red Light, Green Light / Blasé Boys Club/EMI
20	27	2	Don Diablo Ft Kiiara You're Not Alone / Atlantic
21	NEW	1	Arno Cost & Norman Doray Together / Positiva
22	28	2	Meduza Ft Goodboys Piece Of Your Heart / Polydor
23	25	2	Just Kiddin Ft Effie There For You / XVII MG
24	5	4	Josh Parkinson Alternate / Another Rhythm
25	38	2	Nicola Zucchi Wow / Ego Italy
26	NEW	1	ADÁ The Boys Are Waiting / Strange Love
27	35	2	Ritual Ft Tove Stryke Love Me Back / Island
28	30	2	Tom Ferry & Lisa Ajax Off My Mind / Enhanced
29	NEW	1	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
30	7	7	M-22 White Lies / 3 Beat

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	4	CamelPhat x Cristoph Ft Jem Cooke Breathe / Ministry Of Sound
2	12	2	Steve Void Ft Andy Marsh Closure / Strange Fruits
3	8	3	Robinson Karma / Ministry Of Sound
4	15	3	Skallee & Wagz Ft Shaun Colwill Same Page / S&W
5	14	2	Luis Fonsi Sola / Polydor
6	13	3	Saara Aalto Dance Like Nobody's Watching / Warner
7	26	2	Stacey Jackson Ft Papa Levi I Just Wanna Disco / 3B1G
8	1	5	Sigrid Don't Feel Like Crying / Island
9	27	2	Don Diablo Ft Kiiara You're Not Alone / Atlantic
10	17	3	Shaun Ft Conor Maynard Way Back / Spinnin'/Parlophone
11	22	2	Lewis Capaldi Someone You Loved / EMI
12	21	2	Eat More Cake Memories / Perfect Havoc
13	20	2	Westlife Hello My Love / EMI
14	18	3	Yasmin Jane Come A Little Closer / White Label
15	25	2	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros
16	28	2	Casey Lowry 40 Years Old / Access
17	NEW	1	Pink Walk Me Home / RCA
18	5	3	Deekline Be Happy / 3 Beat
19	30	2	Years & Years + MNEK Valentino / Polydor
20	NEW	1	Ritual Ft Tove Stryke Love Me Back / Island
21	NEW	1	Meduza Ft Goodboys Piece Of Your Heart / Polydor
22	NEW	1	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
23	RE	6	Calvin Harris & Rag'N'Bone Man Giant / Columbia
24	31	0	The Zoyboyz Ft Carol McGoldrick Sweet Talking Rapper / Zoyboyz
25	36	0	SYBS Ft Mayowa Flex On The Beat / SYBS
26	NEW	1	Grace Carter Heal Me / Polydor
27	2	4	Arty Save Me Tonight / Xploded
28	NEW	1	Alice Chater Thief / Virgin
29	23	6	Mabel Don't Call Me Up / Polydor
30	3	4	Yolanda Be Cool Dance And Chant / Xploded

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	5	Tory Lanez Ft Trippie Redd Ferris Wheel / Virgin
2	6	4	Ziezie Sensei / RCA
3	5	4	Nao Ft 6lack If You Ever / RCA
4	1	6	Yungen Ft Dappy Comfortable / RCA
5	8	3	Kelly Rowland Crown / Island
6	15	2	Grace Carter Heal Me / Polydor
7	16	2	Digdat x Loski No Cap / Relentless
8	17	2	Offset Red Room / Quality Control
9	4	7	Mabel Don't Call Me Up / Polydor
10	NEW	1	Unknown T With Crazy Cousinz Throwback / Island
11	13	3	In8te Never / 4Tgog
12	2	6	Sean Paul Ft Stefflon Don Shot & Wine / Island
13	NEW	1	YLD Ft Liz Jai & Akil Dasan Give Me Your Love / Ikigai Muzik
14	11	3	Cardi B & Bruno Mars Please Me / Atlantic
15	NEW	1	Francis Groove Ft Tony G Born To Win / Glagla
16	12	3	Blueface Ft Cardi B & YG Thotiana (Remix) / Entertainment One
17	7	7	Chris Brown Undecided / RCA
18	NEW	1	Geko Don Daddy / 3 Beat
19	NEW	1	GRM Daily Ft Suspect x Ambush Bring Em Out / GRM
20	NEW	1	Realz Right Now / Rhythm Rollers

CamelPhat x Christoph claim No.1 ANALYSIS

BY ALAN JONES

Nine weeks after Breathe topped the Upfront club chart for **CamelPhat x Cristoph** feat. Jem Cooke, it completes its crossover by occupying the same berth on the Commercial Pop club chart. The fourth Upfront No.1 for CamelPhat – Liverpool DJ duo Dave Whelan and Mike Di Scala – it is, however, their first Commercial Pop No.1, as it is for Newcastle DJ Cristoph and London-based singer Jem.

Twenty years after he first came to prominence, 40-year-old DJ/producer Nick Annand – better known as **Deekline** – registers his first Upfront No.1 hit with Be Happy.

Based on Mary J Blige's 1994 hit of the same name, Be Happy is an uplifting, piano-led track serviced in Deekline's extended original mix and a VIP mix. It marks Deekline's first appearance in the Upfront club chart since Shake The Pressure, a collaboration with Ed Solo, reached No.9 in 2011. His first ever Upfront chart appearance – as DJ Dee Kline – came in 1999 with breakbeat/garage novelty I Don't Smoke, which



was also a major OCC hit the following year, when it reached No.11 on the Top 75.

Canadian rapper **Tory Lanez** has his third No.1 on the Urban club chart with Ferris Wheel, the latest single from his album Love Me Now. Previously No.1 in 2016 with his debut hit, Luv, Lanez returned to the Urban summit the following year as featured rapper on Sean Paul's Take Weh Yuh Heart. Ferris Wheel also provides featured rapper, Trippie Redd, with his first No.1.

TORY LANEZ

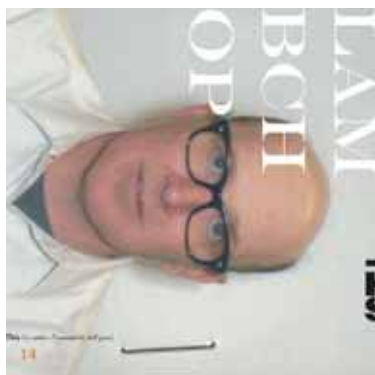
COOL CUTS TOP 20

TW	ARTIST/TITLE
1	M-22 White Lies
2	The Chemical Brothers We've Got To Try
3	Friend Within Waiting
4	Tough Love Ft Alex Mills Echoes
5	Duke Dumont Ft Shaun Ross Red Light Green Light
6	Patrick Topping Watch What Ya Doing
7	Krystal Klear Euphoric Dreams
8	Paul Woolford You Already Know
9	Jabru Ms Jones & I
10	Swales Ft Ruthanne Higher (Call My Name)
11	Foals Exits
12	Phil Fuldner Take Me
13	Mike Mago Wake Up
14	Mason Maynard The Feeling
15	Ilyus & Barrientos The One
16	Purple Disco Machine Body Funk
17	Dawn Penn & Toni Toolz No No No (You Still Don't Love Me)
18	Michael Bibi Frequency
19	Fracture Big Up The Ladies
20	Roc & Riba Ft Leo Teran The Loop

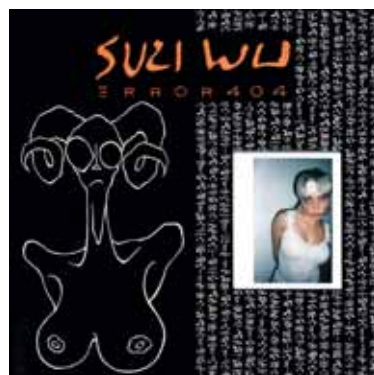
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KEY RELEASES

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



► LAMBCHOP THIS (IS) WHAT I WANTED TO TELL YOU 22.03.



► SUZI WU ERROR 404 22.03.



► LA DISPUTE PANORAMA 22.03.



► APPARAT LP5X 22.03.



► IRON & WINE OUR ENDLESS NUMBERED DAYS - DELUXE 22.03

MARCH 22

SINGLES

- Alice Chater Thief (Virgin EMI)
- Alvaro Soler Loca (Virgin EMI)
- Anais Woman (Virgin EMI)
- Andrew Bird Sisyphus (Virgin EMI)
- Dermot Kennedy Lost (Island)
- Flight Brigade Fury Road (Rebel Cinema)
- Flora Cash Press - EP (RCA)
- Modern Nature Nature - EP (Bella Union)
- Suzi Wu Error 404 - EP (Virgin EMI)
- Walking On Cars Coldest Water (Virgin EMI)

ALBUMS

- American Football American Football (Wichita)
- Andrew Bird My Finest Work Yet (Virgin EMI)
- Apparat LP5 (Mute)
- Avey Tare Cows On Hourglass Pond (Domino)
- Bonnie Tyler Between The Earth And The Stars (Ear Music via Absolute)
- Connie Constance English Rose (Virgin EMI)
- Iron & Wine Our Endless Numbered Days - Deluxe (Sub Pop)
- Jenny Lewis On the Line (WEA Int.)
- Kaori Muraji Cinema (Decca Classics)
- La Dispute Panorama (Epitaph)
- Lambchop This (Is) What I Wanted To Tell You (City Slang)
- Lucy Rose No Words Left (Communion/Caroline)
- Maverick Sabre When I Wake Up (FAMM)

- Megadeth Warheads On Foreheads (UMC)
- Michael Ball Coming Home To You (Decca)
- Mötley Crüe The Dirt Soundtrack (Eleven Seven)
- Nilüfer Yanya Miss Universe (ATO)
- Rv x Headie One Drillers & Trappers II (Sony)
- Sleeper The Modern Age (Gorsky)
- Strand Of Oaks Eraserland (Dead Oceans)
- Tamaryn Dreaming The Dark (DERO Arcade)
- These New Puritans Inside The Rose (Infectious/BMG)
- Van Morrison The Healing Game (Sony)
- Wallows Nothing Happens (Atlantic)
- Yungblud Yungblud (Live In Atlanta) (Universal)

MARCH 29

SINGLES

- Astrid Someone New (Virgin EMI)
- Chantel Jeffries Ft YG, Rich The Kid & BIA Facts (Capitol/Virgin EMI)
- Connie Constance English Rose (Virgin EMI)
- Jessie Ware Adore You (Virgin EMI)
- Naked Elephant Long Way Home (Virgin EMI)
- New Hope Club Permission (Virgin EMI)
- Steve Void Closure (Virgin EMI)

ALBUMS

- A Wake In Providence The Blvck Sun || The Blood Moon (Cooking Vinyl)
- Chris Cohen Chris Cohen (Captured Tracks)
- Jamie Lawson The Years In Between (Gingerbread Man/ADA/Gingerbread Man)

- Keith Richards Talk Is Cheap (BMG)
- Lang Lang Piano Book (Deutsche Grammophon)
- Reef In Motion (Live In Hammersmith) (Ear Music via Absolute)
- Show Me The Body Dog Whistle (Loma Vista/Concord)
- Yngwie Malmsteen Blue Lightning (Mascot)

APRIL 5

SINGLES

- Alma Bad News Baby (Virgin EMI)
- Half Alive Still Feel. (RCA)
- Sara Bareilles Fire (RCA)
- T Mulla Link Up (Virgin EMI)
- Tyler Ramsey Dream Of Home (Virgin EMI)

ALBUMS

- Alma Have You Seen Her? (Virgin EMI)
- Circa Waves What's It Like Over There? (Prolifica/PIAS)
- Flying Steps Flying Pictures At An Exhibition (Sony)
- Girli Odd One Out (Virgin EMI)
- Guy Sigsworth Stet (Mercury KX)
- Khalid Free Spirit (Right Hand/Columbia/No results found)
- Lissie When I'm Alone: The Piano Retrospective (Domino)
- Miel De Botton Surrender To The Feeling (Miel Creation via Absolute)
- Pup Morbid Stuff (BMG/Rise/Little Dipper)

- Sara Bareilles Amidst The Chaos (RCA)
- Tyler Ramsey For The Morning (Virgin EMI)

APRIL 12

SINGLES

- Adam French Keep It Together (Virgin EMI)
- Arno Cost Together (Virgin EMI)
- Fletcher Undrunk (Virgin EMI)
- Norah Jones Just A Little Bit (Virgin EMI)
- Ray Blk Paradise (Island)
- The Chemical Brothers Got To Keep On (Virgin EMI)
- U2 The Europa EP (out April 13 for Record Store Day) (Island)

ALBUMS

- Andy Bell Torsten In Queereteria (Cherry Red)
- Andy Black The Ghost Of Ohio (Island)
- Band Of Skulls Love Is All You Love (So/Silva Screen)
- Norah Jones Begin Again (Virgin EMI)
- The Chemical Brothers No Geography (Virgin EMI)
- Walking On Cars Colours (Virgin EMI)

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

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



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THAT WAS THE Music Week THAT WAS

This week 35 years ago...



TOP STORY

HAVE A PRICE DAY

Investors were clamouring to buy shares in beloved retail chain Our Price after it floated on the London Stock Exchange. "This is an astonishing vote of confidence in the future of the British music industry and record retailing," said BPI chairman Maurice Oberstein. Good times, they come and go...

TOO BIG TO FAIL?

The proposed merger between the PolyGram and Warner's record operations received a major setback when the US Federal Trade Commission announced its opposition to the deal. The merger was called off for good in late 1984.

OFF THE RECORD

EMI Records was fined £10,000 by the BPI for breaching the chart code of conduct. Gallup reported that EMI salesmen offered dealers free albums by artists other than those whose records they were promoting. Naughty, naughty, very naughty...

Also inside... Following the success of the first **Now That's What I Call Music**, the record business looked to repeat the trick with a second compilation, **Now 2...** Organisations representing the **music**, video, film, TV, theatre, computer and book publishing industries joined forces to form the **Copyright Reform Group...** **EMI Records** announced plans to reissue 17 digitally remastered **Frank Sinatra** albums... **BBC Records** launched a campaign to promote three new children's records... **99 Red Balloons** by German band **Nena** led the way in the singles chart... **Howard Jones** claimed the No.1 LP with **Human's Lib...**

THE AFTER SHOW

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

THIS WEEK: **James Lavelle**, artist/founder, **Unkle/Mo' Wax/Songs For The Def** ■ INTERVIEW: GEORGE GARNER

In the '90s, **James Lavelle** founded **Mo' Wax** – the label that would help introduce/introduce people to trip-hop via **DJ Shadow**. From there he would launch his group **Unkle** – collaborating with **Thom Yorke** among many others – and even become the subject of a 2018 documentary film. Ahead of releasing Unkle's new album, he looks back on his incredible journey so far...

I started working in the music industry aged 14...

"At Bluebird Records, and then when I was 16 I went to Honest Jon's. Through that I started Mo' Wax. I don't know how I did it; I was naïve and it was also about being a part of the cultural movement challenging the establishment. I was very good at getting records; that's how I started getting a name. I was the go-to hip-hop guy in London for promo records because I would ring all the labels up in America and blag them. In the early '90s, vinyl had been phased out – the only way to get tracks if you were into A Tribe Called Quest or Leaders Of The New School was to get them on promo. I was constantly getting them from America and taking them to people like Tim Westwood. I'd save to go to New York and sleep on couches. It was an incredible experience."

Running a label that invented a new branch of hip-hop...

"Was insanely creative and insanely difficult. The labels were still run by the Chris Blackwells and Ahmet Ertegun's; it hadn't quite gone as corporate. Then it did in the middle of Mo' Wax and that became the downward slide, really. There was a lot of fucking backstabbing and ego that went on. Mo' Wax had become very successful and so anything you tried to touch, majors would just go in with a lot of money. There were a lot of artists I tried to sign, but I couldn't compete. I was 28 when it finished. It was all the classic clichés, I got very beaten down in the press and I was very young, I didn't have the right support mentally, emotionally. There was the mental side of it, the drugs, the hedonism, and the stress of being responsible for so much when you're young and kind of a guinea pig in the industry. The road has been set out now, but in those days it was trailblazing."

Watching The Man From Mo' Wax film was...

"So mental, but also amazing to see you've been part of some key moments of musical history in my generation. That goes from Mo' Wax to working with Queens Of The Stone Age and Stanley Kubrick's family. It's been an amazing journey. I also felt sad that I didn't really get to fulfil a lot of those visions. People look at my time at XL as a failure but I actually hired Nick Huggett who signed Adele, Dizzee Rascal and MIA – I never got any of the benefits for any of that. I do feel slightly more understood now after the film, though."



The man from Unkle: James Lavelle

PHOTO: Warren Du Preez and Nick Thornton Jones

"There was a lot of backstabbing and ego that went on..."

For Unkle's new album **The Road: Part II/Lost Highway**...

"There were a lot of different records that didn't have one particular sound, something might be more electronic or more acoustic or rocky. So I started thinking of the metaphor that this is like a road trip, and you're just playing tracks you love. When you do that with your friends there should be a weird cohesiveness to it because you're into a certain style or emotion."

Keith Flint and I did a track together...

"Called No Pain No Gain and we were going to launch it as part of a Levi's Super Bowl campaign with Gisele [Bündchen] on a horse jumping over a train. It cost fucking millions of dollars and then someone said, 'It might incite people to jump over trains...' – so they pulled it! The best experience I had with Keith was when I used to hang out with him in Fabric. Once, we were so fucking off our heads while I was DJing, he said, 'What's this record?' I literally pulled it off the deck with 2,000 people there and showed it to him, forgetting it was actually playing! I got reprimanded..."

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