

# Music Week

Inside the business of music. Established 1959

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£6.00 | 25.03.2019 | www.musicweek.com



“PEOPLE ARE  
LOOKING TO ME  
TO SPEAK UP”

# ANNIE MAC

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# Welcome to the music week...

## The profits of boom



Another week, another set of figures for the music business. This week, they came from the BPI, showing that UK recorded music revenues were up 3.1% in 2018, and have risen by a not-too-shabby 21.8% since 2015.

Now true, the rate of annual growth is slowing, an inevitable consequence of the shift from physical to streaming. Plus the figures still lag behind the growth in music consumption (5.7% last year, blah blah value gap etc) and still leaves the industry total of £865.5 million well below its 2001 peak of £1.2 billion.

But, there's a reason why 'revenue is vanity, profit is sanity' is an industry maxim. Because what no industry-wide stats will ever show you is the transformation in how record companies conduct their business since those days.

Streaming has changed many things for the music industry, not all of them for the better. But it has turned the majority of music business earnings into a low-overhead concern. With no physical products to manufacture or distribute, the big catalogues can tick over very nicely without major investment.

Furthermore, while we're seeing the return of the made-up-sounding job title to the biz as labels staff up, most record companies are still run on the lean-and-mean model established during the years of decline.

Even in the eternally hit-and-miss world of A&R, the risk has been reduced, with artists doing more groundwork themselves before they sign, and labels taking fewer expensive punts.

But while the majors may well be more profitable than they were even at the biz's peak, what they haven't quite worked out is what to do with that money. Should they bet big on A&R to try and solve the breaking artist crisis, or double down on pushing those low maintenance catalogue streams? Should they widen their remit and invest in other businesses, or stick to what they know best?

What they almost certainly won't do, unlike in the boom years, is blow it all on a big party. But even so, however you slice the figures, these are the good times. Let's try and enjoy them.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com

MusicWeek  
25.03.19

## frontline

- 04 **The Big Story**  
India's streaming conundrum
- 06 **News**
- 10 **The Playlist**
- 11 **On The Radar**  
Fired up guitar bangers from Ten Tonnes
- 12 **Sync Story**
- 14 **Hotshots**

## features



16 **Cover story**  
Annie Mac sorts out the music biz

## 22 Crosstown Concerts

Taking on the big guns with the underdog promoters

## 26 Jenny Lewis

Can indie's cult heroine cross into the mainstream in 2019?

## regulars

### 30 Hitmakers

Sophie Ellis-Bextor on disco hit Murder On The Dancefloor

### 33 Charts

### 49 Archive



50 **The Aftershow**  
The Killers' guitar hero Dave Keuning

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## "Opened my eyes and hallucinated"

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



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

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

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



## THE BIG STORY

# A package to India: Execs weigh up opportunities as sub-continent sees streaming surge

Incoming international streaming services and artists urged to have patience if market is to fulfil Top 10 potential

BY MARK SUTHERLAND

India's booming digital music business will offer opportunities for DSPs and rights-holders alike – but local execs have warned western companies that they will need to change their approach to succeed in the market.

India has been a key focus for the music industry in recent weeks as both YouTube Music and Spotify launched in the market, the latter despite a legal battle with Warner Music Group over licensing Warner/Chappell repertoire.

But both companies have a long way to go to catch up with local streaming services such as JioSaavn, Gaana Music and Wynk Music, which have capitalised on cheap data prices and recent boosts to India's 4G network to attract tens of millions of users.

"Traditionally, when Indians were asked, 'What do you want to be?', you'd say a doctor or a lawyer or engineer," quipped Mandar Thakur, COO of leading Indian label and publisher Times Music, in an interview with *Music Week*. "Today, ask anyone and they'll say they either want to own a collection society or launch a DSP!"

The arrival of Spotify and YouTube Music means most of the big western players are now active in the market, but Thakur noted that many local players are linked to telcos, which gives them a local advantage. JioSaavn – a product of last year's merger between JioMusic and Saavn – is one of those, owned by Reliance Industries, which runs mobile network Jio, architect of India's 4G revolution.

Paramdeep Singh, Saavn co-founder and executive chairman, said his service is "fast approaching" 100 million monthly active users, and predicted that figure will triple in the next two-to-three years, leaving the new services a long way behind.

"We're a deeply localised service," Singh told *Music Week*. "We've spent the last decade aggregating content across all regions of India, we have data across programming and algorithms that we've built around Indian and regional music to deliver an immersive and highly engaged experience. India is not a cookie cutter market, you can't just pick up a product from the UK or the US and expect to do the same thing for India. It doesn't work that way."

YouTube's free service is already huge in India, with the Top 4 artists on YouTube's Global Top Artists Chart last week all hailing from the territory.

"Because of Bollywood, we're a very YouTube-ready country," said Thakur, whose parent company also owns Gaana. "Spotify will certainly create an impact because of

the brand. But will it make an earth-shattering impact? I'm not so sure."

The good news for UK and US execs is that legal music consumption in India is surging, which should benefit international artists and labels as well as local ones.

"Look at what's happened to China," said IFPI director of global insight David Price. "China is now a Top 10 music market with huge potential ahead of it. India has a similarly-sized population. Internet use isn't quite as high as we see in China and GDP is lower but the demand for music is certainly there. When you have a population of that size, if you're able to monetise it to any significant extent the potential is enormous."

The impact of that huge population could work in two ways, with Indian artists looking to follow Latin and Korean stars in being propelled up global streaming charts via sheer weight of numbers, while international artists will also be able to tap into a burgeoning market.

"Look at the popularity of [Indian label] T-Series; they're one of the biggest YouTube channels globally," said Price. "It's a culture which is ripe for global interest. We've seen it happen with Latin and K-Pop, and there's no reason why the next big global thing can't be coming out of India."

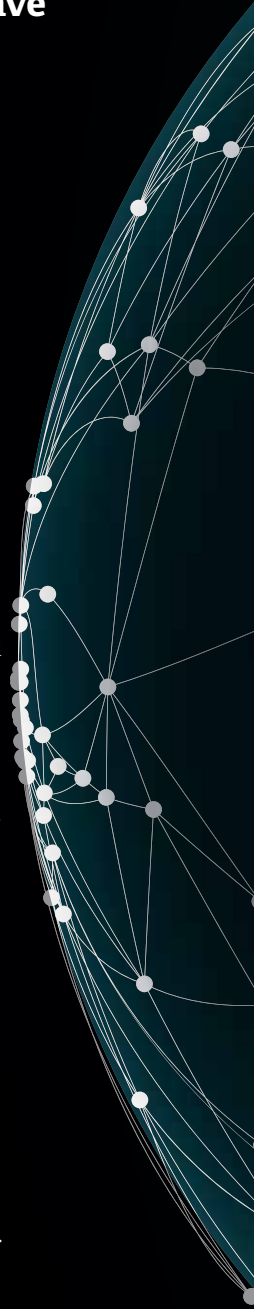
While western artists rarely feature in the upper echelons of YouTube's India charts, Spotify's India chart has featured the likes of Ariana Grande, Post Malone and Mabel, and Thakur said growth in international music on streaming was generally outpacing domestic music.

"But streaming is not the only story," he said. "The income coming out of brands, sync and collection societies is really where the action's at. Do a simple map of the amount of restaurants, bars, clubs and concerts in a country of 1.2 billion people. Imagine the long tail on that."

India was the No.19 global market in 2017, according to the IFPI, worth \$130.7 million, and is expected to rise up the chart in the next report, due next month. But Thakur urged the music industry not to expect too much, too soon.

"We all love the attention but there are some ground realities that it's necessary to put forward," he said, noting India's very low Average Revenue Per User on streaming services. "You have to come to terms with the fact that it isn't going to be a billion dollar market in the next few years, just because there's a billion people."

■ Mandar Thakur is speaking at this year's MUSEXPO conference in California, which begins today (March 25). Check [musicweek.com](http://musicweek.com) and our social media profiles for updates throughout the week.





**Sub-continental as anything:**  
(clockwise from top left) Ariana Grande, Post Malone, Mabel, YouTube's Lyor Cohen, Mandar Thakur, Spotify's Daniel Ek and Paramdeep Singh

# FOR THE RECORD



## THE BIG AWARD

The shortlist has been unveiled for the Grassroots Venue: Spirit Of The Scene category at the Music Week Awards. The seven venues who will be in the running at the ceremony on May 9 are: Ramsgate Music Hall, Kent; Rescue Rooms, Nottingham; Sneaky Pete's, Edinburgh; The Half Moon, Putney; The Sugarmill, Stoke; Trades Club, Hebden Bridge; and Black Box, Belfast.

## THE BIG RESULT



UK record company trade income increased by 3.1% year-on-year in 2018 to £865.5 million, according to the BPI. Revenue from streaming subscriptions made the largest single contribution – £467.6m (up 34.9%). CD revenue was down 28.4% at £176.8m, while vinyl LP sales increased 3.7% to £57.1m. Overall recorded music revenues are up by 21.8% over three years.

## THE BIG SPONSOR



Marshall is to sponsor the Festival Of The Year category at the Music Week Awards on May 9. Jonathan Ellery, MD, said: "Marshall has supported live music for over 55 years and is proactively involved with a number of festivals of all sizes and forms across the UK and overseas."

SONGWRITING

# Hunt is on: Ivors Academy to 'fight for rights of creators'

Major rebrand of BASCA will take songwriters' and composers' organisation into 21st century, says chair Crispin Hunt

BY ANDRE PAINE

**Crispin Hunt**, chair of the rebranded Ivors Academy, has told *Music Week* that he wants the organisation to become a global voice for UK songwriters and composers.

Formerly the British Academy Of Songwriters, Composers and Authors (BASCA), the body dates back 75 years. It will now unite all its activities under the name of its annual awards ceremony.

"It's got to be forward facing, it's got to look like the 21st century and I'm not sure it did in the past," said Hunt. "We now have one message under one aspirational banner."

The Ivors Academy will launch a membership drive, which begins with the addition of superstar songwriter Ed Sheeran. It currently has around 2,000 members.

"Our goal is to bring enough [members] on board so that we can have a back office that is the equivalent of any other major sector in music, engage on a level playing field and empower our members," said Hunt.

"I've got big ambitions. We are in a global world, and I'd like us to have offices in New York, LA, Paris and Berlin within 10 years."

The move comes as the songwriting community faces issues including the challenge by DSPs to the US streaming royalty rate and copyright reform in Europe, which could fix the so-called 'value gap' in relation to platforms such as YouTube.

MEPs are set to vote on the Copyright Directive on Tuesday (March 26).

"I pray it goes through because democracy needs to step in and make sure there's a future for European culture," said Hunt.

"A lot of us, as artists and creators, have been putting ourselves forward. The tide has changed and we're at a point where the world is beginning to realise we all need to share in the benefits of the internet, not just the people from one little area in California."

The BASCA Trust, which has awarded bursaries to up-and-coming writer-producers, will become The Ivors Academy Trust and expand its support of UK talent.

"The pillars of our strategy are campaigning and fighting for the rights of creators, but also cultivating the next generation and strengthening creators' careers," said CEO Graham Davies.

The rebrand will result in the British Composer Awards becoming The Ivors Composer Awards.

Plans are also taking shape for the main Ivor Novello prize ceremony on May 23.

"The awards are going to be brilliant this year – it's going to be a classic," said Hunt.

*"I've got big ambitions, I'd like offices in New York, LA, Paris and Berlin"*

**Crispin Hunt**  
Ivors Academy



Hello, Novello: (L-R) Graham Davies and Crispin Hunt

## Payment by results: Ivors to push for DSP overhaul

User-centric streaming revenue sharing would benefit specialist genres, says Crispin Hunt

The Ivors Academy will campaign on streaming services switching to a user-centric payment system for songwriters, says Crispin Hunt.

None of the major DSPs use the model, which bases royalty payments on music listened to by subscribers. At present, payments are based on market share.

"We desperately need to be pushing on user-centric remuneration from streaming services, because we represent a completely broad church," said Hunt. "We have to keep on nourishing the weirdness in British music."

"The way to do that is to make sure that if somebody is listening to that music, then that [songwriter] gets paid. That's going to be a major push for us."

Deezer has trialled a user-centric system and is urging labels and DSPs to back the change. Sulinna Ong, Deezer's global VP of artist marketing, has described it as a "fairer

and more transparent" system.

Hunt admitted there were questions over calculating payments from dormant or low-volume subscribers, but he was confident of a solution.

"There's currently a disconnect between fans and their support [for artists on DSPs]," he said. "[Payments] would actually go to the people whose music people are listening to."

Hunt is opposed to any increase in subscription fees while "we're trying to build the market".

But he called for a re-evaluation of the value provided by songwriters and producers. At present, labels and recording artists benefit from higher royalty rates from DSPs.

"The songwriting and publishing community is underpaid in the digital world," said Hunt. "We are creating an enormous amount of value, [but] we're not extracting a fair amount of that value. We're doing old world splits in a completely new world market – and that has to change."



Write stuff:  
Crispin Hunt



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@louisarainbird** So sick of tech platforms dictating 'choices'. I can decide what TV to watch, what music to listen to and who to follow on socials. Keep your algorithms to yourself! **(Louisa Rainbird, Music Sales) Monday, March 18**



**@JessGillamSax** Decca go! Thank you very much to @MusicWeek for including me in the article and a very Happy Birthday to Decca! I am so proud to be signed to this iconic label! **(Jess Gillam, artist) Monday, March 16**



**@alistairtant** People moaning about the Glastonbury line-up. People saying they're going to ditch their tickets. Imagine being that sort of knob. It's the best weekend. It's basically Christmas with Chemical Brothers and Cider **(Alistair Tant, Polydor) Friday, March 15**



**@Megwam** Wouldn't it be great if the internet just went down forever **(Megan Page, Record Store Day/ERA) Wednesday, March 13**



**@adrian\_read** #PRProTip offer to buy journalists a pre-show dinner at a small chain restaurant but don't tell them which one **(Adrian Read, Inside/Out PR) Thursday, March 21**



**@Santandave1** The unity in the UK scene. The support from the people. I cannot thank you enough, there is no scene or industry in the world I can imagine being as supportive for me in this time **(Dave, artist) Friday, March 15**



**@SophieEB** I love making music. I love promoting a new LP. I do not love talking over and over about childcare. I am a singer. I am a mum. I will sort the childcare. Ask something else. **(Sophie Ellis-Bextor, artist) Tuesday, March 19**



**@tiffanycalver** Can't trust anyone lol **(Tiffany Calver, BBC Radio 1Xtra) Wednesday, March 20**



**@liamgallagher** Looking forward to resuming my residency at Glastonbury be there or be nowhere as you were LG x **(Liam Gallagher, artist) Friday, March 15**



**@LaraKBaker** Been on a ranch in Bandera Texas for 3 hours and I've ridden a horse, drank a beer, refused the advances of a cowboy and sat in a pickup truck. Country music now makes TOTAL sense. **(Lara Baker, The Bkry) Monday, March 18**

## #1 TWEET



**@rob\_chute** had a dream one of our artists broke my nose last night, which bodes well for the week ahead. **(Rob Chute, Toast Press) Monday, March 18**

# RISING STAR

The biz's brightest new talents tell their stories

**Andrea De Leon:** "This is definitely a time of opportunity"



## Andrea De Leon

A&R manager, Audio Network  
@Bukadelion



### How did you break into the biz?

While studying studio production at Buckinghamshire University, one of my lecturers started an indie record label, which I began scouting for. After graduating, I interned in A&R and sync at One Little Indian Records and then at Giant Artist Management, where I went on to become an assistant. It was all brilliant experience with music I was passionate about. I went on to work as a day-to-day manager to a few major label artists, fast-forward to now, and I'm working as an A&R manager for Audio Network. I also run For Nothing Management and manage my own artist, Iyahmah. I want to give a big shout out to Sam Potts and Remi Harris from YGN, a network created by young people for young people who have brought myself and many others through.

### Who are your music biz icons?

I would definitely say Sylvia Rhone, the current president of Epic Records, she's an inspiration as the first African-American woman to lead a major record label. I also really respect Richard Russell for the culture he's created at XL Recordings.

### What's been the biggest challenge?

The biggest challenge for me was

finding a permanent role within a company that I felt was going in the right direction for me. I decided to take the risk and left a full-time job to intern within a company I was passionate about, while still working part-time. Luckily, the risk paid off!

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

Releasing great tracks is definitely the biggest motivator for me. If I have to pick a moment, however, it would be being part of an award-winning Classical BRIT Award campaign with Alfie Boe.

### Is this the best era ever to be young and working in music?

I feel like every era would have seemed like it was buzzing for those who were young and involved at the time, but it feels like now is definitely a time of opportunity. There are more and more forward-thinking and unique business models emerging for people to get into, such as Audio Network's sync and commercial project. It's not just your standard label, and it's an exciting time at the company. The capacity to find people and grow your connections is getting easier and I see more and more people working on multiple projects, utilising all their skills, which is a great thing!

**ANDREA'S RECOMMENDED TRACK:** Iyahmah - Lone Soldier

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

TALENT

# ‘Billiemanía’: Polydor plots big opening for ‘most exciting pop star in the world’

Tom March predicts Billie Eilish’s streaming numbers for debut LP will be “through the roof”

BY ANDRE PAINE

**Polydor co-president** Tom March has told *Music Week* that the UK is an “incredibly important market” for Billie Eilish.

The 17-year-old US artist’s debut, *When We All Fall Asleep, Where Do We Go?*, is released on March 29.

“She breaks every rule, she’s a trailblazer,” said March. “She’s the most exciting pop star in the world.”

The debut album follows the slow-burning streaming success of the 2017 EP, *Don’t Smile At Me*, which took 31 weeks to reach its No.12 chart peak last month. According to the Official Charts Company, the EP has sales to date of 127,972 (85.4% from streams).

Even before the album release, Eilish has built up 32,045,707 monthly listeners on Spotify.

“Billie Eilish is doing incredibly well,” said Austin Daboh, Spotify UK’s head of shows & editorial. “The hundreds of millions of streams that she’s already accrued give you an indication as to how the global public feel about her.”

“She’s an artist who is clearly special, she’s got a young and feverish fanbase.”

Mike Malak, Eilish’s agent at Coda, described scenes of “Billiemanía” at the three sold-out O2 Shepherd’s Bush Empire shows this month.

“We saw a major shift and step up in the excitement and frenzy around Billie’s shows last month through Europe,” he said. “It truly was ‘Billiemanía’. The Shepherd’s Bush shows in particular were both astounding in terms of the number of fans camping overnight and the A-listers in attendance, from Sam Smith to Thom Yorke and Lewis Hamilton.”

March confirmed that Eilish is planning four return trips to the UK this year, including televised appearances at BBC Radio 1’s Big



*“Billie loves the UK, she’s put a lot of time into the market”*

**Tom March**  
Polydor



**Billie talent:** Billie Eilish

Weekend in Middlesbrough on May 25, Glastonbury and Reading & Leeds festivals.

“The UK has always been an incredibly important market for her – she actually played her first ever show in the UK,” he said.

“We’ve taken our time to build her organically and in the right way over a series and succession of releases. Billie loves the UK, she’s put a lot of time into the market right from the beginning.”

As Eilish issued new songs last year, tracks were added to the EP on DSPs. *Lovely* feat. Khalid has OCC sales to date of 332,997.

Eilish secured her first Top 10 single last month with *Bury A Friend* (173,766 sales, according to the Official Charts Company).

Malak said that the live plot will be crucial for Eilish’s campaign throughout 2019.

“Billie’s performances are effortless and she

truly knows how to command the stage and engage with her audience,” he told *Music Week*.

“We have some very exciting times ahead on the live circuit. Billie is truly a leader of her generation with some astounding creative ideas that we will be giving her all the tools to make a reality on stage.”

March predicted that Eilish would end up headlining festivals. He is also confident about scoring a No.1 album next month.

“Her first EP has been lodged in the albums chart for months, so we know the consumption for her debut album will be through the roof,” he told *Music Week*.

“But the album release is very much the beginning of the second phase of the campaign, we have so much more to achieve. Her potential is limitless.”

PHOTO: Kenneth Cappello



**Still On My Mind**  
**Peak Chart Position:** No.3  
**Label:** BMG

## TAKE A BOW

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# THE PLAYLIST



## HOLLY HERNDON

Eternal (4AD)



Holly Herndon's third LP Proto (May 10) questions the mixing of technology and humanity, and was made with her very own AI. More brain-busting electronica from the maverick producer awaits.

Contact Annette Lee  
annetelee@4ad.com

## ANDERSON PAAK

King James (Aftermath Entertainment)



Grainy, soulful and boasting the best bassline of 2019 so far, Anderson Paak's new one is excellent. New album Ventura drops on April 12.

Contact Imran Malik  
imran@imran-malik.com

## PHOEBE GREEN

Dreaming Of (Chess Club)



Phoebe Green debuts on Chess Club with Dreaming Of, a classic indie-pop combo of lovesickness, drifting vocals and waves of guitar.

Contact Dan Carson  
dan@they-do.com

## KOJEY RADICAL

25 (Asylum Records)



Exploring identity and tracking his story so far, the video to go with Kojey Radical's shifting single 25 is a fascinating window into his world.

Contact Jenna Knight  
jenna@jennaknight.co.uk

## JONAS BLUE (FEAT. THERESA REX)

That's What I Like About You (Virgin EMI)



After starring on Martin Jensen's Solo Dance, Danish newcomer Theresa Rex flexes her vocal muscles over (yet) another bouncy Jonas Blue banger.

Contact Barbara Charone  
bc@mbcpr.com

## TWO DOOR CINEMA CLUB

Talk (Prolifica Inc)



Two Door Cinema Club target your cerebral cortex with a fishing hook on a poppy comeback single designed to burrow into the brain and stay there.

Contact James Windle  
james.windle@dawbell.com

## EDITORS

Barricades (Play It Again Sam)



Part of new remix set The Blanck Mass Sessions, Barricades is a synth-driven example of what Editors got up to in the studio with Benjamin John Power.

Contact James Windle  
james.windle@dawbell.com

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

## GIG OF THE WEEK

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



**27.03 RINA SAWAYAMA**  
Moth Club, London  
7pm

Catch a glimpse into pop's near future as experimentalist extraordinaire Rina Sawayama headlines Moth Club for Annie Mac's AMP London event. Support comes from fellow convention-twisters Georgia and Suzi Wu.

## TASTEMAKERS

The industry's favourite new sounds

### Andrew Rafter Editor, Harder Blogger Faster MONARCHY – MID:NIGHT



Monarch of the glen Andrew Rafter

Monarchy's rise began in 2010, when the duo performed their first gig from Cape Canaveral, Florida. During their formative years, they were somewhat anonymous, leading many to believe that producer Stuart Price was behind early cuts The Phoenix Alive and I Won't Go, owing to the fact that they both sounded like Price earworms.

It turns out we were all way off the mark. Monarchy is the brainchild of Aussie Andrew Armstrong (a former breaks DJ and producer) and vocalist Black Ra. They've since gone on to perform at Coachella, collaborate with Dita Von Teese and remix

everyone from Kylie to Lady Gaga. Last month, they released third LP Mid:Night, their most well-rounded offering yet. It embodies their futuristic synth-pop aesthetic, but with a maturity that only comes with a decent catalogue under your belt. I saw them play to a criminally small crowd in Manchester recently, their showmanship commanded the attention and they even managed to orchestrate a sit-down – normally the preserve of house and techno shows – for a moment of real theatre. This band have always flown under pop's radar and have long been one of its best kept secrets, until now...

ESSENTIAL INFO

RELEASES Lucy (out now), Ten Tonnes (May 3) LABEL Warner Bros MANAGEMENT Red Light Management NEXT GIG O2 Institute, Birmingham, May 7

*Fresh guitar anthems with timeless pop sensibilities...*

What do Lauren Laverne, Annie Mac, Chris Evans and Jack Saunders have in common? All four are part of a growing group of radio DJs who have fallen hard for Ten Tonnes, aka Hertford indie kid Ethan Barnett. Since 2016, Barnett has been channelling his love of fizzing guitar songs – from Tom Petty and The Clash to The Strokes – into sharp vignettes such as current single Lucy. Live, Barnett’s crowds range from screaming teens to nodding middle-agers, and he’s revelling in his cross-generational appeal.

“It’s testament to the songs being good,” he begins. “I love old music. I’m a new indie act, but I know what I’m doing and I listen to a lot of good music, so that’s maybe why older people rate it too.”

With debut album Ten Tonnes due in May, it’s increasingly apparent that Barnett does indeed know what he’s doing. Ever since he started writing songs in his bedroom as a teenager, this cheery tunesmith has been in pursuit of perfection.

“I always want to make music I’d want to listen to, in the vein of the bands I like, old or new,” he says. “I love pop music as well, The Beatles are my go-to, that level of songwriting. Obviously I’m not as good as The Beatles! [Laughs] But that standard of really strong pop songs.”

Barnett, who’s been developing under Warner’s tutelage and worked with Dan Grech (Liam Gallagher, Circa Waves) and former Maccabee Hugo White on his LP, loves nailing such songs.

“It takes the most skill to write songs like that. I could write an emotional ballad tune fairly easily, I feel like anyone could,” he says. “Making a big pop tune with guitars and a great chorus can be harder to get really good. That’s what drives me, trying to write those songs, it feels like a bigger achievement when you get a good one. It’s quite a big mission statement but it’s what I try to do. Fuck it, I’ve got one chance to make a great record, I might as well go all out.”

As for lyrics, Ten Tonnes deals with relationships and the frustrations associated with wanting to break out of smalltown life. Barnett, now 22, is happily settled in London.

ON THE RADAR

# TEN TONNES

“I wanted the album to sound a bit naïve, I don’t want to sound too grown up,” he says.

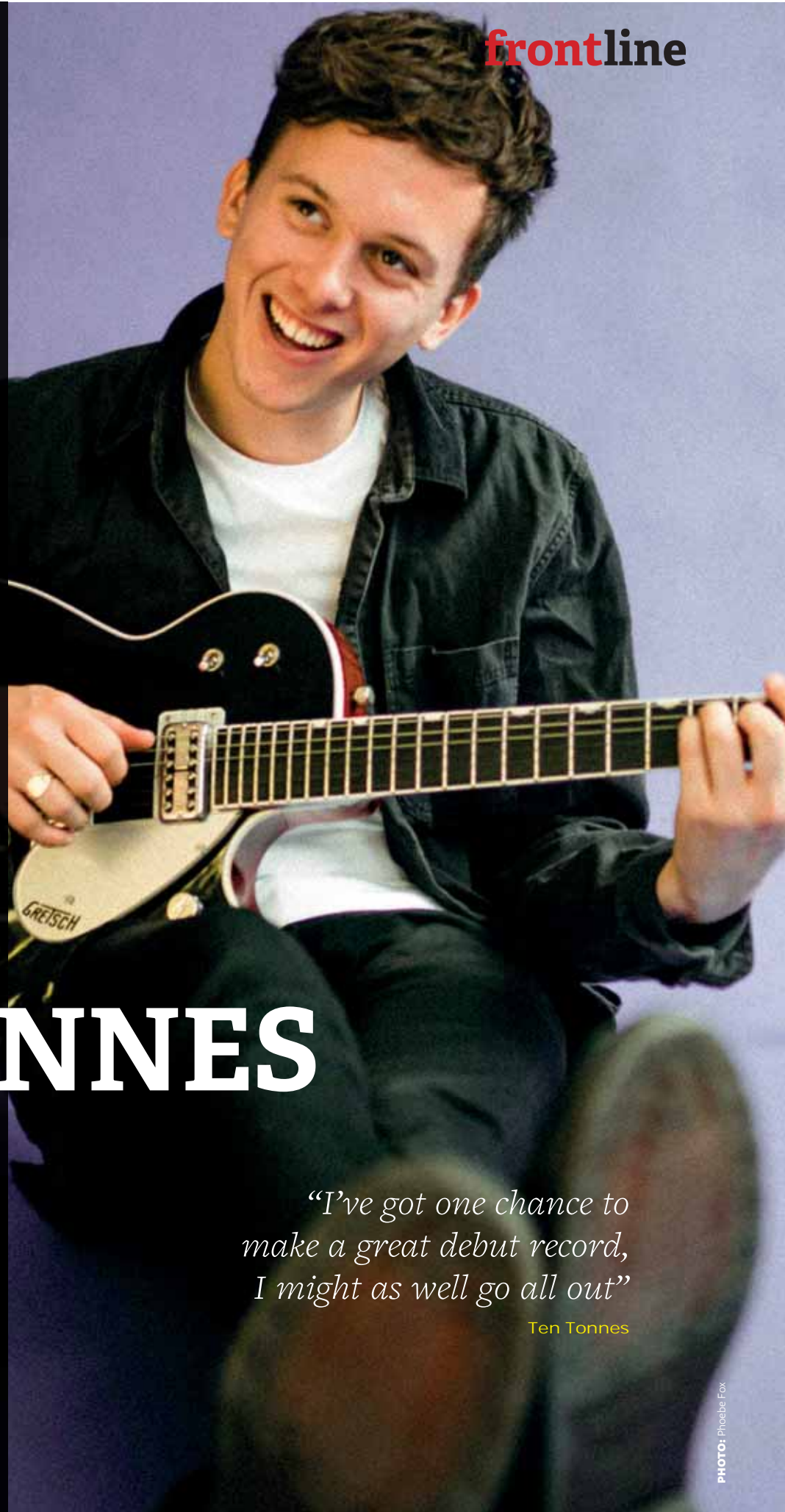
“Some of the songs were written when I was 18. And some I wrote and thought, ‘I don’t want it to sound like a 40-year-old should be singing it’. I wanted it to feel youthful.”

More than anything, Barnett is excited to finally release the record and get back to pounding the road on tour. He wants success, and he’s been up close to it recently, thanks to the success of his brother, George, who’s a few rungs further up pop’s ladder. Yes, Ten Tonnes and George Ezra are siblings.

“He had an amazing year, it’s been great to watch,” says Barnett, who reveals that the pair avoid music and “go to the pub, talk shit and be brothers” when they’re together.

Barnett “would fucking love a BRIT Award” and says he’s not bothered by questions about his brother. “The only thing that would annoy me is if people assume I’ve got to where I am because of George. If my songs were shit they wouldn’t get played anywhere. Most people get that,” he says. “My main focus is continuing to be successful...”

**BEN HOMEWOOD**



*“I’ve got one chance to make a great debut record, I might as well go all out”*

Ten Tonnes

PHOTO: Phoebe Fox



ITVBe here now: The ITVBe spot and (below) Karen Harding

SYNC STORY

ITVBE/KAREN HARDING

BY BEN HOMEWOOD

Glossy and slick, Karen Harding's 2018 single Picture has scored its third sync in the shape of ITVBe's new spot.

Touting the channel's new season of programming and starring members of the cast of The Only Way Is Essex, the video celebrates ITVBe's 'celebrity, without the filter' tagline.

"The track fits perfectly with the brand. It's fun, upbeat and inspirational, which is exactly what we wanted to



"Karen's excellent songwriting and lyrical content have proven very successful"

Rob Davies  
Perfect Havoc

**Spot:** ITVBe Brand Spot **Title:** Picture **Composers:** Tobias Karlsson/Karen Harding/Jamie Harper **Artist:** Karen Harding  
**Master:** Perfect Havoc **Publisher:** Organised Chaos Ltd (administered by Universal Music Publishing Group)/Copyright Control/  
Let Me Hear It (administered by Bucks Music) **Music Supervisor:** Nico Evans (ITV) **Ad Agency/Film Company:** ITV Creative  
**Creative Directors:** Alex Mathieson/Tony Pipes **Director:** Alex Dickinson **Post Production:** Unit & ITV Creative **Air Date:** 06/03/19

convey in the promo," says music supervisor Nico Evans.

"It was also a massive bonus that the piece was set around a photo shoot which tied in flawlessly with the lyrics."

MNEK collaborator Harding is managed by Upside UK's Simon Jones, who describes the new spot as "a perfect sync".

"I'm really pleased with how prominent the music is," he adds. "Each time the ad runs we re-chart on iTunes and the Shazam stats jump right up."

The song has enjoyed BBC Radio 1 support from MistaJam and Scott Mills and has more than 4.5 million Spotify streams.

"This is the third sync of the campaign, following toy brand Tomy and NBCUniversal sitcom

The Body Type," says Rob Davies, director of Harding's label Perfect Havoc. "Karen's excellent songwriting and lyrical content, reflecting today's mobile phone culture, have proven very successful."

Harding plays her debut London show in May.

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

MAKING WAVES

Bagged for life: Anteros



THIS WEEK'S HOTTEST BRAND NEW ACT

Anteros

**KEY TRACK:** Drive On

**LABEL:** Distiller Records

**MANAGEMENT:** Prolifica

**TWITTER:** @AnterosOfficial

**WHO:** Anteros formed way back in 2014 as a union between singer Laura Hayden and bassist Joshua Rumble, before guitarist Jackson Couzens and drummer Harry Balazs joined later.

**WHAT:** Spiky dream pop, with impeccable influences (No Doubt, Blondie, The Pretenders).

**WHERE:** While Anteros are based in London, Hayden grew up in Barcelona, where her formative musical years were shaped by her mother's collection of

guitar-driven '70s pop.

2014? THAT'S AGES AGO!

Steady on. It takes a while to break a band these days. Anteros have released two expertly-titled EPs (Breakfast and Drunk) and debut album When We Land has just, erm, landed.

WHAT'S IT LIKE?

Its 11 songs fizz like a hundred pints of Berocca. Recent single Drive On is particularly good. Patience works, guys!

ARE THEY ON TOUR?

You bet. Fresh from SXSW, Anteros are on a short in-store tour this week, and kick off a full UK run at Norwich Waterfront on April 7.



IN MEMORIAM

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# HOTSHOTS



- 1. Wow wow wow** Post Malone and his team were presented with plaques celebrating his first ever headline shows at The O2. Pictured here are (L-R): Colin Lewis (vice president of touring, Live Nation), Marc Saunders (programming manager, The O2), Post Malone, Cheryl Paglierani (agent, UTA), Alice Hogg (European Tour promoter, Live Nation) and Austin Rosen (manager, Electric Feel Management). (Photo: Luke Dyson).
- 2. Genuine class-ical (A)** Top executives travelled from cities around the world for the Universal Global Classics Conference, which featured talks and panel discussions as well as performances from international superstar artists including Lang Lang and Ludovico Einaudi. **(B)** The women of the Universal Music Global Classics team celebrated International Women's Day in Dublin to lead change within the classical world. (Photos: Ray Keogh).
- 3. Flying high** Twenty One Pilots recently received commemorative plaques for their sold-out, three-date run of performances at The SSE Arena, Wembley, as part of their Bandito UK tour. The awards were presented by The SSE Arena, Wembley's vice president & general manager, John Drury and operations manager, Jill Nesbitt. Pictured here are (L-R): Drury, Josh Dun, Nesbitt and Tyler Joseph. (Photo: Drew Stewart).
- 4. Shoulder to shoulder** BMG's Alistair Norbury dropped in to celebrate with Mike & The Mechanics on the extension of their recordings relationship with BMG. Captured here backstage during the Looking Back Over My Shoulder Tour are (L-R): Tony Smith (manager), Mike Rutherford (Mike & The Mechanics), Andrew Roachford (Mike & The Mechanics), Norbury (BMG) & Tim Howar (Mike & The Mechanics). (Photo: BMG).
- 5. Jimmie Eat World** Rising country star Jimmie Allen played his first C2C London performance. Pictured here are (L-R): Jon Loba (Broken Bow Records), Brendan Rich (Wideopen Music Mgmt), Jimmie Allen, Lance Roberts (UTA) and Sean Goulding (UTA).



3



4



5

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

# MAC IN BUSINESS

In recent years, **Annie Mac** has become one of the most vital mouthpieces in music. The star DJ's ever-expanding **Annie Mac Presents** project has nailed clubbing and emerging talent, and now it's coming for the industry. *Music Week* meets a woman on a mission...

—BY BEN HOMEWOOD —

**A**nnie Mac is standing on the precipice. In March 2019, the BBC Radio 1 mainstay, new music expert and founder of Annie Mac Presents is about to impact the music industry like never before, as she gathers a selection of its biggest players to debate the issues she wants answers to.

"I haven't properly considered myself as having a role or responsibility in the music industry up to now," begins Mac, taking time out of her hectic schedule to meet *Music Week* in West London. Later, she'll be on the school run (her toddler currently favours big sticks and scattering Haribo on the ground), but now, music is on her mind.

Now in her 15th year at Radio 1, Mac is also one of dance music's biggest names as a live DJ. These days, settled in a daily evening slot, she's feeling a sense of things shifting once again.

"I've been aware of myself as a woman in a world that hasn't been frequented by solo women, what with getting stage shows and being a performing DJ at my level," she says. "I've felt aware of my role being meaningful in that we just *need* women, so being a woman is significant in itself, but I haven't really thought any further than that. If you ask me the question after AMP London, maybe that will change. I really think that will be a big turning point."

From March 27-30, the first ever AMP London will host more than 40 of the hottest emerging artists – from Sam Fender and Mahalia, to Koffee and Kojey Radical – in venues across the capital, while the shabby glitz and sticky floors of Hackney's Moth Club will see Mac branch out into conferences for the first time. The presenter has called upon representatives from Island Records, BBC Radio 1Xtra, Dirty Hit, RCA, GRM Daily, NME and more, and they've come running. *Music Week* will be in attendance, too, as media partner.

Nowadays, when Mac speaks, the music world listens. "When I posted about the AMP London event with just the gigs, there were people who said, 'Woah, this looks amazing' and I was really happy," she explains.

"But the conferences have had an amazing reaction, people seem really happy to take part. I feel really excited. The conference aspect is something I'd really like to see grow for AMP and become a destination for the industry."

On a smaller scale, Mac's Twitter feed has become something of a destination in itself recently. Last summer, the DJ spoke about the paucity of female acts on the Wireless Festival line-up, while her first appearance on the cover of *Music Week* in January 2018 ruffled feathers in the dance music world as she sounded off on clubbing's problem with mobile phones.


Equality and diversity in music remain at the top of Mac's agenda, and in February she launched the Equalising Music Pledge, the latest part of a three-year initiative run by Smirnoff to push for greater gender balance across the business.

Also last month, in the build-up to the release of Dave's No.1 debut *Psychodrama*, Mac's thumbs were whirring once again, as she shot off a series of tweets laying down her opinion on some Radio 1 listeners' responses to lead single, *Black*.

"It's so very frustrating to see so many negative comments from listeners when I, and other DJs play *Black*," she wrote. "Let me get this straight, if you are genuinely offended by a man talking about the colour of his skin and how it has shaped his identity then that is a problem for you. It's a real issue that a song so intelligent, so thought-provoking, so excellently put together can actually offend you. It's not just OK to talk about race. It is crucial. Listen to the song with open ears. Please."

Mac has little more to say on the matter today ("I don't want to talk about it. I said in the tweet very clearly what I meant to say and I don't want to capitalise on it"), but her position as a spokesperson for the business has never been more prominent. Crucially, it's very hard to detect even a whiff of falseness in





*“I haven’t properly  
considered myself  
as having a role or  
responsibility in  
the music industry  
until now”*

**ANNIE MAC**

**Genie of the AMP:** Annie Mac

**PHOTOS:** Stephanie Sian Smith

what she says. No industry gloss here, thank you very much.

"I'd really like the talks at AMP London to be very uninhibited and to feel meaningful. I want people to feel comfortable, it was very important for the venue not to feel corporate, which is why we're doing it in a working man's club in east London with booths and a bar," Mac says.

The presenter says she wants the two days of talks – including one geared towards young people breaking into the industry – to be "no holds barred, a real honest discussion".

Funnily enough, *Music Week* is after the same from our encounter with Mac, and with that we sit down to unravel the blood and guts of the music business...

#### **Why are you going into conferences with AMP?**

"It's pushing the boundaries of what AMP can be. I really want AMP to feel like a place for the music industry: putting on gigs that are desirable and special, with artists in venues they wouldn't normally play, new acts a lot of people are talking about. I do it naturally anyway, I talk about music as a job, it's exciting to bring that into AMP. I want this to be known and respected in the industry, but also from a young music lover's perspective too. I want people to go away having learned something and found it enriching and educational. I want it to mean something."

#### **How can the industry benefit from this type of event?**

"It would be hard not to benefit from hearing people air their feelings, thoughts and discoveries in a safe space where everyone is listened to. The way we all work now is through the prism of social media, where everything is so extreme, binary, black or white, you have to know [instantly], hate or love. It's really important to have honest, nuanced discussions; that can only benefit everybody."

#### **Is the industry's perception of you changing? You're increasingly known for speaking your mind...**

"I know! I keep getting asked to do keynote speeches [*Laughs*]. It's funny, actually, when I did that last cover interview with *Music Week*, I felt like that changed a lot of things. I probably need to get better at shutting my mouth! But there is a change of perception, coupled with the amount of time I've been around. When someone is around long enough, perceptions change. People are looking to me to speak on things more and more. I don't fully know how I feel about that. As well as being someone who speaks for a living, I consider myself to be a creative first and foremost, rather than a businesswoman. I kind of struggle with those two roles, but I'm doing what feels natural to me and authentic. I talk about things I feel passionate about and say no to the things that don't suit me so well."

#### **What can the next generation hope to learn from you?**

"I feel strongly about owning things and the concept of owning your own ideas and ambitions. In the music industry, there are a lot of people ready to own you. For young people, it's less and less necessary to hand over things to bigger corporations if you don't have to or want to. If you're a young person coming up, feel the courage to have your idea, own it and run with it. Create your own podcast, create your own label, your own radio station, publishing company, studio... It's all stuff you can do yourself."

#### **Do you see that happening more nowadays?**

"There's an exciting trend where people are saying, 'You know what? We're just going to do this ourselves and see what happens'. It's the idea of not having to go down the same road every time and do the same thing, that's when music becomes really exciting."

#### **How much has new music excited you in 2019 so far?**

"There are a lot of debuts coming that I'm really excited about;

*"I stand by  
breaking bands on  
the radio, it's still  
the preferred option  
for the UK"*

**ANNIE MAC**



**Annie question  
answered:**  
*Annie Mac*

Sam Fender's album, Jade Bird's album should be good. I'm happy to see big, heritage British bands, I guess you'd call them that now, like Foals and Bring Me The Horizon coming with the fifth or sixth albums of their careers. I'm happy bands are still allowed to exist that long and grow and evolve. I hope that record labels look at albums like that and realise that it's really worth investing in bands long term."

**How do you think the labels are doing at the moment?**

"I still see so much of people signing artists out of panic and then dropping them because they didn't sign them for the right reasons. It's mad how much that still happens. I don't feed that back to labels, it's not my place to do that, I'm not God, do you know what I mean? I sometimes find it frustrating when you see an artist with amazing potential being shaped in a way that doesn't feel... You see an artist do really great things that are very authentic, and then you see them get signed and you see it changing quite slowly at first, then quite extremely and they become something other than who they are. But you can't get everything right, no one can. People are only human."

**What other records have you enjoyed so far this year?**

"The Solange album [When I Get Home]. I really appreciate that music like that exists, music that challenges the idea of what an album even is, challenges the listening process and pushes the boundaries of the art. Little Simz's album [Grey Area], too, I love her, she's a shining example of what you can be as an artist if you have the balls – well, not the balls, she's a woman! – but the bravery to own your stuff and not jump on every offer you get. Hold your own and do things your way. It's interesting that Dave and Foals released at the same time as an angle on British music right now, both albums are brilliant."

**What are the biggest ways the business has changed in your time?**

"Music consumption. I started off sitting in a room listening to music for my show with piles of records and CDs all around me, that switch to digital was quite overwhelming, because the amount of music you get sent is so infinite. It's hard to keep track of. When I started out, radio was everything. No one else was doing anything at a national level where you could listen to music in that way. In the last five years, it's changed irrevocably, from the way you consume music and, from an industry perspective, the way you break a band. I still stand by breaking a band on the radio, it's definitely still the preferred option for Great Britain, which is all I'm qualified to talk about."

**Isn't it about more than that now, though?**

"I can see now that it's not just about radio, you have to look at a multi-tiered campaign: streaming, radio and playlists. There are way more options for everything. It's making people work harder and be more competitive. You can see it when you look at [music] billboards all over London, with the different platform logos. It's not a bad thing for radio. It's been a good thing for us, we've done a good job in the UK in carving out a place and being part of the ecology of the music industry."

**So radio can still break acts?**

"Radio 1 is definitely seen as a place people can come and have their music played and launched in a meaningful way. That hasn't changed at all and will, I hope, continue forever. Radio's got that human aspect where you can contextualise a record and talk about why a band or a song is brilliant. You get direct contact with the artists, they're there, live and it's a communal listening experience, that kind of launch for a record is unparalleled. It's been interesting for my new music show to see streaming rise up, but I feel very positive about the fact that everyone has a place. It's about trying to stay on top of the rapid changing of music consumption, I'm sure the labels have struggled with that as well."



**AMP it up:** AMP in action with Annie Mac (top) Disclosure (bottom left) and Kurupt FM

*"I still see labels signing artists out of panic and then dropping them, it's frustrating"*

**ANNIE MAC**

**How different is it for young women starting out in music now compared to when you did?**

"You'd definitely feel more encouraged now. There are more people talking, the awareness of the lack of equality is bigger. People are looking out for how they can be more diverse, whatever they do within music. But it's still really, really unequal at the top levels, it's embarrassing, the lack of women decision-makers at the top. The lack of women who own stuff, who head up publishing companies, management companies and record labels. There are a few women general managers in the labels now, which is good to see, but you have to remember, just because you can name a woman that runs a label doesn't mean it's all plain sailing. There's a lot of work to be done. It's mad to see how few women there are at the top in every aspect. Here's where we're at now: there are females coming through and there's an open door policy for women much more than there was, and an active awareness of having more women and trying to make it work for women. But we now need to see tangible results of the good intentions and to see women having the courage to own their ideas and start their own businesses."

**What bugs you the most about music right now?**

"In black music, there are artists coming through and storming the charts, but the reality is, in a live music capacity, they're still not getting what they deserve from being able to put on nights, to gig, to make money from live touring as other artists would. I say that from experience of trying to put on line-ups with AMP in London and getting shut down."

**What levels are these acts getting blocked at?**

"It's a combination of a lot of things. The people who have the licences are worried they'll get them revoked or that they're putting them at risk. I understand you don't want your business to go under, but the main problem is the police. With Form 696, it seems that what people were allowed to do or not do under the legislation is still happening in a way. The removal of 696 doesn't seem to have affected a big change. We need to be helping more of these artists at a grassroots level get out there and play shows and make money from it. It's a really massive stream of income for artists starting out."



**And what excites you most?**

“There’s just so much great music, it’s a never-ending stream. British music has a lot of big artists at the top level coming through, Tom Walker and George Ezra and all of that, which is great because there’s a massive audience for them, but equally there are amazing bands too. I feel very excited about a lot of guitar music in the UK now, as well as rap, grime and the Afro scene.”

**Are there enough other voices calling for change?**

“I’m sure we could do with more people shouting about things that need to be changed, definitely. It’s a healthy thing to talk passionately about stuff that matters to you, and it’s healthy for the music industry to look in the mirror and see what it looks like and what it’s projecting into the world. It’s more accepted and more normalised to do that now, so I hope more people will.”

**Where do you and AMP go from here?**

“I’d like to see AMP grow as a trusted music platform. People already come to us and ask us to put their acts on early on. I’m happy about that, we’ve been around long enough to earn the trust, I’d like to build on that and make AMP a bigger deal, to be culturally really relevant and a place for the industry to get a good overview of where we’re at. As for me, I don’t know. I always used to have a solid five-year plan about where I wanted to be and what I wanted to do. Since I’ve had the new radio slot, the ambition has plateaued, but in a good way, I’m very, very happy where I am. I’m not looking on the horizon for more, it’s been a lifelong dream to do a daily radio show, especially this one, I feel really lucky. It’s the ideal place to be as a music lover, with free rein to play what we like and I take that very seriously.”

**So we shouldn’t expect to see you running a label or anything like that?**

“I’m very happy where I am, that’s all I can say. I doubt [I’ll be poached], people think I would never leave the BBC, I’ve been there fucking ages! I got my show in 2004; it’ll be 15 years in July. I’ve only been doing my new show for the last three, so it feels like a whole new era...”

*“Just because you can name a woman that runs a label doesn’t mean it’s all plain sailing. There’s work to do”*

**ANNIE MAC**

# London calling

Annie Mac’s AMP London conference picks...



**HOT TOPICS**

“The conference feels timely. It’s more normalised now to have discussions on the state of play in the musical landscape, so it feels like a natural evolution for AMP. The themes are ones I’m genuinely interested in and excited by, things I would want to sit and listen to being talked about. Female voices in rap was one of the first we came up with, also I love that we’ve got [LGBTQ+ nightlife collective] Sink The Pink, they’re a really great example of owning an idea and having the courage to pursue it. It’s been a journey of streamlining the themes into what will be a good discussion. It’s mad producing a conference, I’ve not done it before and I’m so used to curating music line-ups, this has been about curating talkers and producing them the same way you would go about doing a radio show for Radio 4 or something. It’s been really interesting.”

**CAN WE CANCEL?**

“We’re holding a talk on removing artists’ music [hosted by Music Week], and the subject feels more and more pertinent. The question is there to be answered over the moral balance of artists and their art and whether you can listen to someone if they’ve been accused of doing awful things. I’m in two minds, I haven’t made a decision. With the music, it’s hard, it’s not all down to one person. Even if you think about Michael Jackson, there are so many other people involved, the producers, the players... All those people who don’t deserve to be taken down because of the actions of another person. I know that it instinctively doesn’t feel right with Michael Jackson, I don’t know if it ever will. A lot of it is to do with the behaviour of the person in question, it varies according to what they’ve done, or what they’re accused of doing. Individual cases are important.”

**STRIP THAT DOWN**

“BBC Radio 1Xtra’s Mark Strippel is part of the line-up, he’s done a really good job with the people he’s brought in recently. [Rap Show host] Tiffany Calver was a wonderful appointment. It’s brave and it’s exactly what 1Xtra should be doing. If you look at the history and heritage of that slot, it’s so testosterone-fuelled. You couldn’t make it up, kind of cartoon testosterone. I have genuine delight at her very existence, and that’s before she opens her mouth. And when she does, she’s her own self, she’s just being her, really natural, self-effacing, the opposite of the self-aggrandising hip-hop culture that came before her. There was nothing wrong with that and I was a massive fan of Tim Westwood and Charlie Sloth, but it’s different now and I applaud that. Tiffany Calver really does represent a whole generation of super-young rap fans.”



**KEITH FLINT**

17th September 1969 - 4th March 2019

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Sol and everyone at Coda. Paul and everyone at Paradigm





**Run this town:** Crosstown Concerts founders (L-R): Fraser Duffin, Paul Hutton and Conal Dodds

# CROSSTOWN TRAFFIC

— BY JAMES HANLEY —

Former Metropolis Music promoters **Paul Hutton** and **Conal Dodds** went it alone in 2016 to launch **Crosstown Concerts**, maintaining relationships with acts such as **George Ezra**, **Noel Gallagher** and **Pixies**. Here, Hutton talks three years of ups and downs, festivals and sticking it to the man...

**P**aul Hutton's motto is borrowed from American boxing promoter Don King: "You often arrive with the champ and you always leave with the champ. But they're not necessarily the same person."

On many an occasion Crosstown Concerts co-founder Hutton has scouted an artist, only to find another act on the bill was the one *really* worth putting his money on.

It's a policy that has kept Hutton in a job for upwards of 30 years. The chirpy live biz veteran spent the vast majority of his career with one firm, Bob Angus' Metropolis Music. But after their negotiations to take control of Metropolis broke down, Hutton and fellow promoter Conal Dodds struck out on their own, launching Crosstown in 2016 with the help of businessman Fraser Duffin (Metropolis eventually joined forces with Live Nation).

One of its first acts as a business was to launch Bristol festival The Downs that September, headlined by Massive Attack, and harbourside concert series Bristol Sounds the following summer. The company has gone on to present concerts by Nick Cave, Jack White, George Ezra, Lana Del Rey, Pixies, The Vaccines, The Streets, PJ Harvey, Manic Street Preachers, Seasick Steve and First Aid Kit, among others, in its first three years.

"We hit the ground running more quickly than we thought we were going to," reflects Hutton. "We got that Massive Attack show in early, which set the ball in motion. That was a stroke of luck and it put us on the map."

"It's not been a straight line, but we're probably where we expected to be. I'll be honest, I think we got slightly ahead of ourselves, but if you'd have said to me at the start, 'In three years' time, this is where you'll be', we'd have taken it, without any shadow of a doubt."

Speaking at Crosstown's Islington base (Dodds is based at the firm's Bristol office), Hutton tells *Music Week* the loyalty displayed by certain acts came as a pleasant surprise. "The most welcome thing that happened was a lot of the groups that we'd worked with [at Metropolis] carried on working with us as individuals," he says. "I didn't expect that because I always treated it as a company thing. When people said, 'Do you promote this band?' I always said, 'Yeah, we promote this band', because it wasn't just me."

"It surprised us how many people stuck with us. Part of it, I think, was perhaps that the direction Metropolis was going in was not where they wanted to go. But I suppose it shows that, if you go to bands' gigs for years on end, sometimes they do know who you are!"

The Downs welcomed Elbow, Paul Weller and Noel Gallagher's High Flying Birds to its headliner ranks in subsequent years, while the 2019 festival will host Lauryn Hill, Grace Jones, Loyle Carner, Idles and Neneh Cherry in August. Bristol Sounds, which takes place over the Glastonbury weekend in June, returns from a year off with a



**Some might slay:** Noel Gallagher at *The Downs*, 2018



*"Certain acts will still fight against being part of the machine"*

**PAUL HUTTON**  
CROSTOWN  
CONCERTS

**Time for heroes:** *The Libertines* at *OnBlackheath* 2017

line-up including Bloc Party and Elbow.

"The only reason we didn't do [Sounds] last year is we couldn't get anybody to play it," laughs Hutton. "We thought there being no Glastonbury [in 2018] would be great for us because there is nowhere else to play that size in the west of England, but there weren't enough acts in the UK at that time. There are only so many bands in the world that can play to 5,000 people outdoors in Bristol."

Touring was a struggle across the board in the latter part of 2018, suggests Hutton. "Everything was down," he says. "The volume of shows is probably increasing, but the number of people going to see individual shows is the same."

Returning to festivals, Hutton admits to regrets over Crosstown's involvement with the 2017 edition of OnBlackheath. Headlined by Travis and The Libertines, the event was hindered by adverse weather and disappointed at the box office.

"It didn't sell well and it took up a lot of our time," laments Hutton. "If it had sold out on the first day it would have been easy, but when stuff is not selling it takes a lot of manpower and hours of stress to try and rescue it."

"That affected us, definitely, but we got through it. It was important for us to get through it and produce an acceptable event because, if we'd have bailed out, we'd have got a black mark against us."

Market saturation is a persistent cause of anxiety within the business, and Hutton's thoughts on the proliferation of festivals come through loud and clear.

"There are too many of them," he shrugs. "There just aren't enough acts out there at the moment for the number of outdoor events. This game is going down a route that it shouldn't be going down. Bands get well paid for it, don't get me wrong, but it means they're compromised for the rest of the year."

"An agent said to me that, because there are so many festivals now, it is very hard for an event to change your future in a sizeable way. If you go back to when Pulp replaced The Stone Roses at Glastonbury [in 1995], everybody remembers that and there would be a Reading Festival effect where a band would go from being OK to huge. But now there are so many festivals that you don't



get that defining performance.

“Unfortunately, festivals have become like a tick-list for people, so if you see a band who are fourth on the bill, that’s it for the year. People won’t keep going back to see them because they can’t afford to. Also, [festivals] are putting big exclusions on certain acts – three or four months either side – which is fair enough because you want your event to look a bit more special. But it’s not helping us and I don’t think it helps the bands in the long term.”

Hutton admits to concerns over Live Nation and AEG’s increasing domination of the sector. The former now controls over a quarter of UK festivals over 5,000 capacity, with the latter owning 5%, according to an ownership map published by the Association Of Independent Festivals.

“You’ve got these two massive companies slugging it out in the UK like we’re their own private boxing ring and it doesn’t help,” sighs Hutton. “Ultimately, if one or two companies are controlling the market, the long-term effect of that is that bands will probably get paid less money. If one company is controlling the market, they’ll *definitely* get paid less money.”

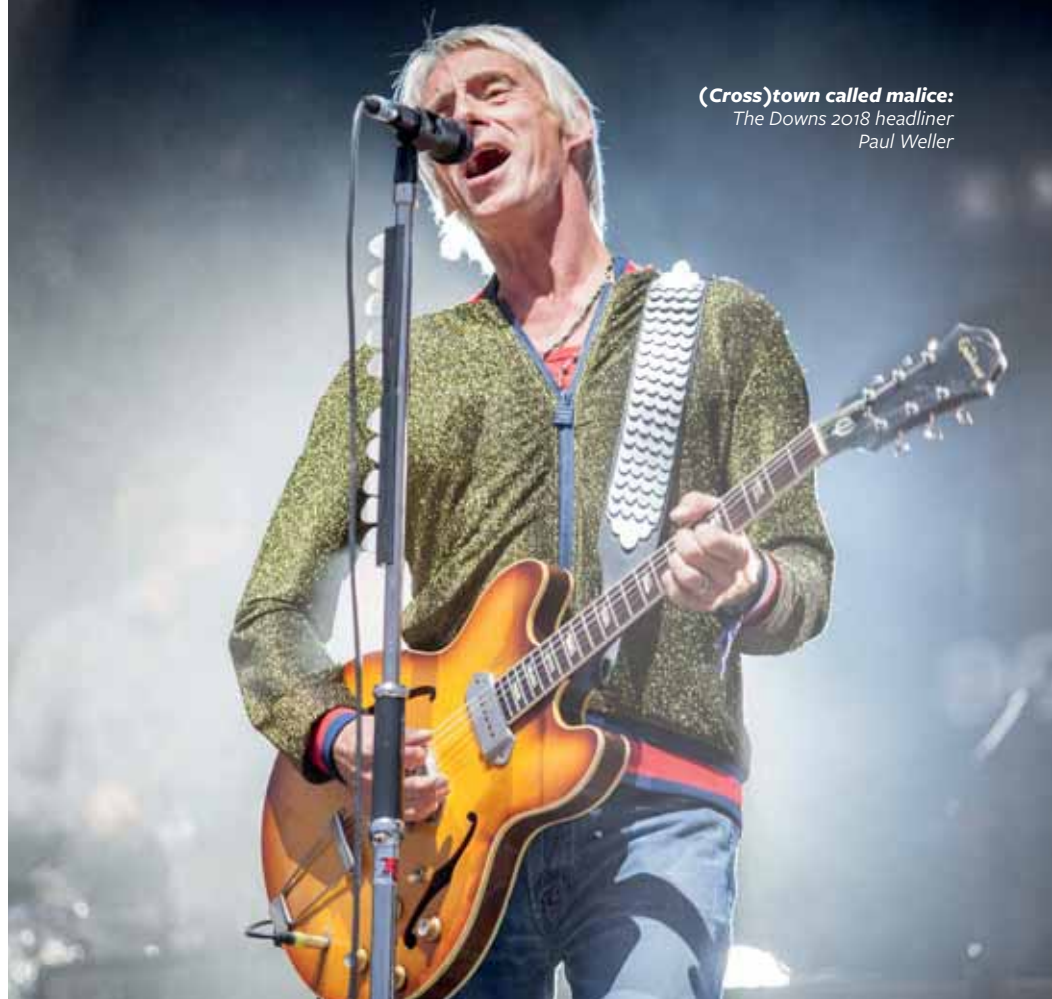
The personal touch offered by smaller promoters such as Crosstown can still hold sway, insists Hutton. “At the end of the day, we’re not interested in market share and they are, so it’s quality or volume,” he points out. “You can’t have both because, ultimately, if you have so much volume you’re going to be doing a fair amount of dross as well.”

“Certain acts will still fight against being part of the machine. I think they feel an independent company will fight a bit harder for them. Maybe we’ve got a bit more time for them, maybe we’re a bit more nimble and can react more quickly to variations in marketing and ticket sales.”

Hutton argues that the days of huge domestic camping festivals are numbered (Glastonbury aside), citing the fate of V Festival, which ended in 2017. “V was the pre-eminent festival in the UK for at least five years and then time caught up with it because fashion changed,” he says. “People were really into camping, but by the end they weren’t into it at all. One of the years at V, I reckon 50% of the tents were left behind, it was unbelievable. It was like there’d been a nuclear disaster and everybody had died.”

“Another thing that has affected a lot of the bigger festivals has been the rise of localised ones like Kendal Calling. That is a tidy little festival, but all the people that go to that would have previously gone to T In The Park, which obviously no longer exists, or maybe Leeds/Reading. They don’t need to now because they’ve got something on their doorstep and that’s been a crucial change.”

**T**he company has developed additional strings to its bow in the form of Crosstown Management, which represents artists including Keir, Mauve and Paris Youth Foundation. Its Crosstown Recordings label



**(Cross)town called malice:**  
The Downs 2018 headliner  
Paul Weller

*“V was the pre-eminent festival in the UK and then time caught up with it, because fashion changed”*

**PAUL HUTTON**  
CROSSTOWN  
CONCERTS

arm, meanwhile, aims to release 12 singles a year in the mould of the Rough Trade Singles’ Club.

“There’s not too much onus on it doing amazingly well, the idea is to get the record out, give the band some profile and take it from there,” explains Hutton.

Crosstown recently bolstered its ranks with the hiring of Simon Bailey from Oxford-based promoter Future Perfect and has upcoming gigs with the likes of Jack Savoretti, Sleaford Mods, The Hold Steady, The Zutons, Jenny Lewis, Gomez, Peter Doherty, Fun Lovin’ Criminals and The Good, The Bad & The Queen.

“We want to keep moving forward,” stresses Hutton. “We’ve started promoting more out of town shows and ideally we want to do more territories. It’s funny how touring’s changed – go back a few years and bands would do 20 to 25-date tours, but as they get bigger they seem to do less and less. Places like Coventry and Reading would have had shows in the past and now they get very few, but there are still people living there who want to go out, so a lot of the time it’s about taking the circus to town.”

For all his misgivings about the current state of play Hutton is open to the idea of launching a new festival, under the right circumstances.

“We’ll probably look to do another festival at some point,” he says. “With the OnBlackheath thing we were trying to run with something that already had a slightly flawed template whereas, if we do something like that again, we’ll go with what we want to do – starting out in the single figure thousands and building up to 20,000-ish. Something fairly bespoke that suits where we think there might be a hole in the market, in a geographical area that could sustain it.”

Finishing on an upbeat note, Hutton surmises: “There will always be a Rough Trade and there will always be a Sony. There’ll always be a Costa and there’ll always be the local coffee house.”

“I haven’t read any Don King books for a while. But don’t worry, I’m still turning up with the champ and leaving with the champ!”



**Down with the kids:**  
The Downs festival returns  
to Bristol in August



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*“I’m open to anything. But if there comes a point where I have to compromise the actual music then it’s no, no way”*

**JENNY LEWIS**

# A CULT ABOVE THE REST

Former **Rilo Kiley** frontwoman **Jenny Lewis** is the cult artists’ cult artist, whose indie rock principles have always dissuaded her from achieving fame and fortune. But could her star-studded new album, **On The Line**, finally break her into the mainstream?

*Music Week* meets her in LA to find out...

—BY MARK SUTHERLAND —

**Jenny from the rock:** *Lewis has made one of her best albums yet*



Jenny Lewis is contemplating why, despite being one of the most critically acclaimed and downright treasured songwriters of the last 25 years, she's never tasted mainstream success. "I may have a little bit of the indie rock self-defeating, foot-shooting thing," she concedes. "You're talking to your girl that changed a [Rilo Kiley] song that should have been called Bad News to Portions For Foxes. Terrible idea! I wanted the poetry but everyone was like, 'You're crazy'.

"It's just part of the ethos," she adds. "I should have taken some opportunities, but I acted out of fear that I would have to compromise and not feel good about the music. And that was never an option for me. In Rilo Kiley, we could have recorded with any pop producer or written with anyone, but that wasn't the path. We were mining a different thing."

That thing has taken Lewis through a remarkable, musically dazzling career. She led Rilo Kiley through four albums of star-crossed indie rock, has now made four brilliant solo albums, and also sung in two other bands, Jenny & Johnny and Nice As Fuck, as well as appearing on records by everyone from Bright Eyes to Brandon Flowers, Elvis Costello to The Postal Service. Despite her impeccable indie credentials, she has actually been signed to Warner Bros in the US since Rilo Kiley's 2004 classic, *More Adventurous*.

Yet her highest-charting and selling UK album remains Rilo Kiley's *Under The Backlight*, which reached No.34 in 2007 and has 25,976 sales, according to the Official Charts Company. *Rabbit Fur Coat*, her solo debut with The Watson Twins from 2006, is next with 25,948. She quips that she only ever gets recognised in Whole Foods ("That's clearly where my people are. At least they're eating well").

"When Rilo Kiley first signed to Warner people were like, 'They're making their music so mainstream and look at her shorts, they're too short'," she shrugs. "But I've never put on anything that I wasn't responsible for. I would imagine [the label] probably wanted me to do stuff in addition to the music initially that I wasn't interested in, like being on *The OC* or something. But we didn't do it."

Why not?

"At the time, having come from an acting background, I thought people would be confused and think we were actors playing musicians when we were musicians," she sighs. "It's a little confusing when you're trying to legitimise the most illegitimate profession in the world: being a child actor. People immediately write you off."

Lewis' childhood turns in such movies as *Troop Beverly Hills* and *The Wizard* have long since been eclipsed by her musical career. But her refusal to compromise has also paid off in plenty of ways. Nowadays, every time she plays a festival, young female artists approach her to tell her they "grew up listening to my band and have my lyrics tattooed on their arms". And the universal respect for her work has seen her corral a stellar castlist for *On The Line*, released last Friday on Warner Bros in the UK.

Beck, Don Was, Tom Petty And The Heartbreakers' Benmont Tench and veteran drummer Jim Keltner all feature, alongside a little-known sticksman called Ringo Starr, brought in by Was ("Ringo is not sliding into my DMs," she chortles). Today, as we meet at her manager's office in Hollywood, Lewis fizzles with excitement about her "incredible band" and having "the best experience in the studio I've ever had".

"We were at Capitol Studios, in Studio B where Frank Sinatra recorded, and being there in itself is pretty surreal," she smiles. "But other musicians are our people. There's a comfort level, especially when someone's down to earth like Ringo, he's just a cool person and very approachable. People are surprised when their heroes are kind and want to make music but they're the only ones that understand. No one knows what it's like to live out of a suitcase on a bus with 12 other people. So I rarely



**Horse power:** Lewis could finally be set for mainstream success

*"She's built up an unimpeachable repertoire and we have to be confident it will cross over"*

**JENNIFER IVORY**  
WARNER BROS

feel uncomfortable around other musicians. Even Ringo, I felt comfortable around him."

What's rather less comfortable, in retrospect, is Ryan Adams' role on the album as co-producer. Lewis did most of her promo for the record – including this *Music Week* interview – before allegations of sexual misconduct against Adams emerged. Lewis declined to comment further after the revelations, although she issued a statement on Twitter saying she was "deeply troubled" by his alleged behaviour. "Although he and I had a working professional relationship, I stand in solidarity with the women who have come forward," she said.

Warner Bros UK GM Jennifer Ivory is reluctant to discuss the potential impact of the allegations on the campaign. "We are confident in Jenny as an artist and the amazing record she has made and that's very much what we are concentrating on," she says.

And, in truth, it would be grossly unfair if Adams' alleged behaviour was allowed to overshadow *On The Line*, which features some of Lewis' best-ever songs. From the emotional heft of *Dogwood* to the Ringo-featuring *Heads Gonna Roll* ("The coolest I ever felt") to the faux-hedonism of *Red Bull & Hennessy* ("It's not about getting laid, but it's not *not* about getting laid, if you know what I mean," she giggles), it tackles the fallout from the death of Lewis' mother and the break-up of her relationship with fellow musician Johnathan Rice with Lewis' trademark spirit, wit and emotional resonance.

"I was longing for autonomy and getting back to my internal monologue," she says of the vision for the album. "When you're in a band or a relationship, you share consciousness in a way. So I wanted to go out and adventure and remember what I was thinking before I joined the cult of my own band or life."

That search saw Lewis do the unthinkable and move away from LA to live in New York, only to "realise that, wherever you go, there you are" (she now splits her time between Los Angeles and Nashville, where she spent a Christmas being taught "how to two-step in Robert's Western World"). She even wrote songs in the hospital as her mother was ill.

"I worked compulsively," she says. "Not as a coping mechanism, I'm just always working on some words. I would go in and sing something and my Mom would be coherent or not,

but I could feel her listening and singing along. Music was the tool for us to be able to communicate. She was my biggest fan and the only person that truly gets me. She understood, even though she thought all of the songs were about her and I was like, 'No, Mom, only like *half* of them!'"

The end result is that rarest of modern beasts: a proper, expertly-crafted album that Lewis is desperate for people to hear in full.

"I didn't work on it for four-and-a-half years for it to be listened to once!" she insists. "It's hard to listen to music now. We're all really distracted. There's so much music. So at this point in time it would be nice if people listened to it, and then maybe listened to it again..."

Lewis is dubious about the streaming revolution that has kicked in since her last solo record, 2014's *The Voyager* (10,164 sales to date) and is ambivalent at best about the business side of music.

"I'm not really engaged with that," she admits. "Although, on a streaming level, having come from an indie rock background where we sold records on the road, it's interesting to see how things have shifted. But do I really care? Not particularly."

Nonetheless, she has 540,888 monthly listeners on Spotify (Rilo Kiley have 402,589) and Ivory hopes the shift to streaming could yet benefit an artist like Lewis.

"Jenny has the ability to reach even further audiences with her unique storytelling abilities, coupled with a streaming landscape that provides a larger and longer reach," says Ivory. "What's brilliant now, firstly, is the broader genre lists – such as Apple's Eclectic Rock – giving Jenny's music a new space to sit in to reach her audience. The popularity of mood lists and the variety available give us the opportunity to reach new listeners and build a larger fanbase."

Ivory expects the presence of Starr et al to "shine an additional glow" on the album, but says the plan is more long-term than just the current record.

"Clearly for us this isn't about chasing chart numbers and huge first week sales; it's rather about continuing to expand and enhance Jenny Lewis' reputation as one of the pre-eminent singer-songwriters of her generation," says Ivory. "She's now built up an unimpeachable repertoire of band and solo work over the last 20 years, and we have to be confident that at some point this will cross over to a considerably wider audience."

No one can accuse Warner Bros of not backing Lewis, occasionally to even her own surprise.

"I guess if it wasn't working they'd have kicked me off!" she laughs. "Why haven't they dropped me? I don't think I make them that much money, which is testament to them being nice! There have been so many different people at Warner, there are like three people that are left from when I first signed there. They must look at my name next to some numbers when the new president comes in and they're like, 'It's Jerry Lewis' daughter, we'll keep her!'"

You suspect there's rather more to it than mistaken identity. At Lewis' Koko show last year, it was clear that she was the absolute favourite artist of every single person in attendance, and that kind of loyalty can't be bought in the modern age. Especially as Lewis' commitment to her fans is just as strong.

"I've got a pretty good thing going," she grins. "Of course I'd like to play at Shepherd's Bush next time [she actually plays Electric Ballroom on July 25], that'd be amazing. But as long as I can make what I want to make and be in control of how things look and sound and feel, then I'm open to anything. But if there comes a point where I have to compromise any aspect of the actual music then no, no way. I don't want to do any lame shit."

"I mean, I'll do all the stuff I need to," she shrugs, as she prepares to head back out into sun-bleached L.A. "But hopefully, Field Of Dreams style, if you build it, they will come. When you're an artist for 20 years, hopefully there's enough quality and you'll find your people."

*"People are surprised when their musical heroes are kind but they're the only ones that understand"*

**JENNY LEWIS**



**Rilo Kiley confidential:**  
Lewis has been an indie rock cult for years

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# HITMAKERS

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**THIS WEEK:** Almost 18 years after it became **Sophie Ellis-Bextor's** biggest solo hit, **Murder On The Dancefloor** has been given an orchestral makeover for her album **The Song Diaries**. Here, she reveals the inspiration behind a disco classic...

■ INTERVIEW: ANDRE PAINE

I'd signed a solo deal with Polydor and they introduced me to Gregg Alexander. He had this cassette of him singing what became **Murder On The Dancefloor**.

He'd wanted to go to a club and then his car wouldn't start. So he just sat in his car on the drive with the guitar and started writing **Murder On The Dancefloor**. He recorded it into a cassette player and it was really loose. The verses weren't really there, it was just him singing nonsense lyrics. But he had the chorus.

I remember being in quite a high-tech studio and being played his cassette of this really rough recording. So I nurtured it and finished the lyrics – it was pretty easy and fun. It started us collaborating on quite a few things together after that.

Weirdly, I didn't feel much pressure at that point because [Ellis-Bextor's former band] Theaudience had been signed to Mercury and dropped a couple of years later. The thing you get scared of when you sign a record deal is that you're going to get dropped. I'd already had that, so it removed my fear a little bit.

When it came to making my first pop record, I was more interested in what my friends thought of it than the record company.

We finished off the lyric and then I remember Gregg calling me after I'd sung it. He's quite a quirky bloke. He's lovely and very talented but he literally didn't even say hello, he just went, 'Sophie, you'd better not steal the moves, Sophie.'

I couldn't tell if he was really annoyed with me or not. Luckily, it turned out he was happy.

It's actually a weird song because it sort of has two verses and an A chorus and a B chorus, it's quite an odd little structure.

It also has a really brilliant bassline, which was played by Guy Pratt – he's got such flair for bringing melody to a bassline. With disco, if you haven't got the rhythm section doing what they need to do, then it isn't disco.

Making the video was one of my happiest experiences. It was just so much fun, because at the time pop was really quite a dirty word. There were a lot of manufactured bands back in the charts and the start of all the Popstars programmes. So people were very cynical, because the image of pop music was being in a club high-fiving models who were pretending to be your mates.

I didn't want that [for the video]. I wanted to be a girl that's really unpleasant, I wanted to be a villainess who's cruel and evil!

I'd just seen the movie for *They Shoot Horses, Don't They?* about a dance marathon, and by the end of it they're all absolutely out of their minds. That kind of became the idea of maybe we do a dance competition, where I'm trying to do everything I can to win.

It's just amazing really. There are songs where you don't know when you sing them that they're going to be the songs you end up singing for 20 years. It's very exciting when a song has a life outside of you.

**Murder On The Dancefloor** took me all around the world. Once my album came out, I toured in South America, Australia, South East Asia, all over the place and it was brilliant.

With the re-recording [for orchestral album *The Song Diaries*] we've gone quite weird. I worked with Ed Harcourt and he suggested making it Spanish, so we put in castanets.

David Arnold did some additional production. He put in feet stomping and some handclaps, so it's really quite robust and has a party feel.

The title is definitely something that people remember, although every once in a while people think it's *Blood On The Dance Floor*, which is the Michael Jackson song.

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

*"It was just so much fun, because at the time pop was really quite a dirty word"*

**SOPHE ELLIS-BEXTOR  
ON MURDER ON  
THE DANCEFLOOR**

*Lip service:  
Murder On The  
Dancefloor first appeared  
on Ellis-Bextor's 2001  
debut LP Read My Lips*



PHOTO: Laura Lewis

# SOPHIE ELLIS-BEXTOR MURDER ON THE DANCEFLOOR

## Writer's Notes



### Publisher

Rondor Music/Keepin  
It Real How 'Bout You/  
Warner/Chappell Music

### Writers

Gregg Alexander,  
Sophie Ellis-Bextor

### Release Date

03.12.01

### Record label

Polydor

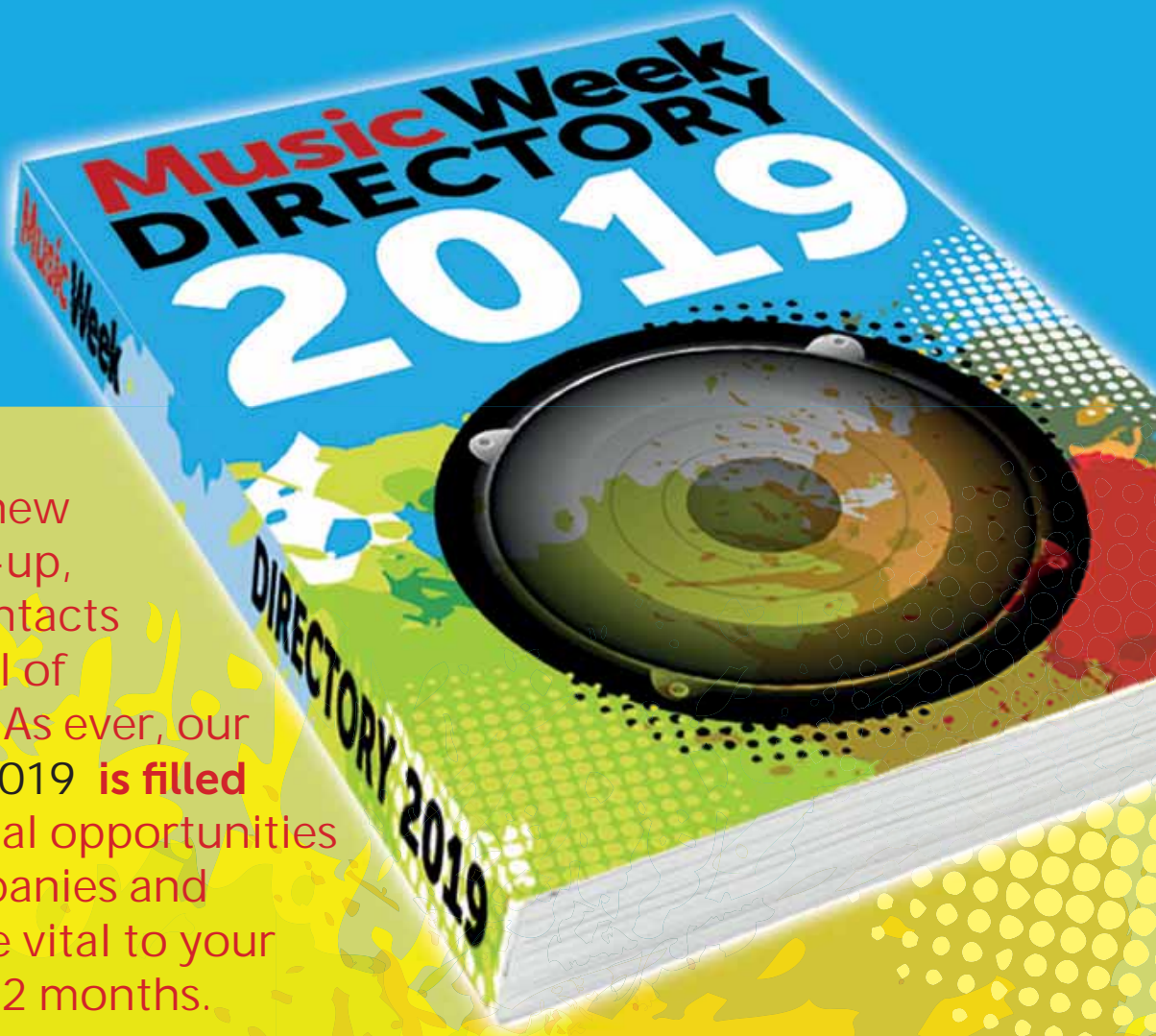
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# Music Week CHARTS



**Strangers Things:** Jack Savoretti scores the No.1 album with *Singing To Strangers*

**34/36** – Singles & Albums

**35/37** – Analysis

**38/39** – Market Shares

**40** – Streaming/Comps/Record Store

**41** – Indies

**42/43** – UK Airplay & EU Airplay

**44/45** – Apple/Spotify

**46** – Vevo

**47** – Club



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

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

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# Still loving it: Lewis Capaldi holds on to top spot for fourth week

BY ALAN JONES

Returning to growth, with consumption of 65,177 units on its fourth week at No.1 – including 55,059 from sales-equivalent streams – **Lewis Capaldi's** *Someone You Loved* heads up a familiar top three in which **Calvin Harris & Rag'n'Bone Man's** *Giant* is No.2 for the fourth time (52,799 sales), with **Mabel's** *Don't Call Me Up* at No.3 (39,384 sales) for the third week running.

The lowest-placed of three concurrent new hits from rapper **Dave's** *Psychodrama* album last week, *Location* (feat. Burna Boy) is now the highest, climbing 11-8 (30,901 sales) to become his fifth Top 10 single, and Burna Boy's first. It overtakes *Disaster* (feat. J. Hus 8-10, 26,672 sales) and *Streatham* (9-13, 23,540 sales). Improving its chart position for the seventh straight week since it debuted at No.43, *I'm So Tired* finally breaches the Top 10 for **Lauv & Troye Sivan**. Moving 13-9 (26,972 sales). It is the first Top 10 entry for both.

With none of the week's four Top 75 debuts able to open inside the Top 50, and big climbers in short supply, two existing Top 10 hits reach new peaks.

*Just You And I* surpasses the No.7 peak of his debut hit *Leave A Light On* to become **Tom Walker's** first top five entry, advancing to No.4 (36,711 sales). It is the 12th week in a row that consumption of the track – which slipped 8-10 last week – has increased. Meanwhile, **The Jonas Brothers'** first hit in nearly a decade, *Sucker*, also switches direction. After slipping 6-7 on its second frame, it rallies to No.5 (34,453 sales), helped by a big increase in media exposure, which see it jump 69-9 on the radio airplay chart and 19-10 on the TV airplay chart this week. A brace of **Ariana Grande** fallers round out the Top 10: *Break Up With Your Girlfriend, I'm Bored* (4-6, 33,479 sales) and *7 Rings* (6-7, 31,346 sales).

After nine weeks in the Top 10, **Sam Smith & Normani's** *Dancing With A Stranger* is hit by ACR, and dives 5-16 (19,326 sales) as a result. The week's highest debut is deep house cut *Piece Of Your Heart* (No.58, 7,864 sales), the introductory hit for production trio **Meduza** (feat. Good Boys). Also new to the Top 75: *Pure Water* (78-62, 7,481 sales), a collaboration between producer **Mustard** and hip-hop trio **Migos** bringing his second hit as a named artist and their eighth; *Last Hurrah* (79-64, 7,245 sales), the eighth hit for **Bebe Rexha**; and *Sponsored* (No.70, 6,863 sales), the fourth hit for **Hardy Caprio**.

US producer/artist **Marshmello** scores his fifth Top 40 hit as *Here With Me* jumps 42-23 (16,817 sales). The track also features Glasgow band **Chvrches**, who have had three Top 20 albums but had a previous best singles chart placing of No.38 for 2013 release, *The Mother We Share*.

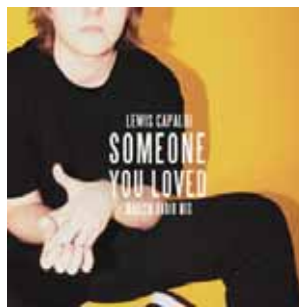
Falling 51-54-57 in the last fortnight, **Lizzo's** debut hit *Juice* got a shot in the arm from her appearance on *The Jonathan*



No.1

## Someone You Loved – Lewis Capaldi (EMI)

This week's sales: 65,177 | Downloads: 10,118 | Streams: 55,059 | Total sales to date: 489,897 |



**Loved is in the air:** Lewis Capaldi's *Someone You Loved* notched up 55,059 sales-equivalent streams on its fourth week

Ross Show to chat and sing the track, which enjoys growth of 30.11% week-on-week as it jumps to No.38 (10,885 sales).

A year after debuting and peaking at No.54 as an album track, *Pretty Shining People* is a bona fide single for **George Ezra** and climbs 68-41 (9,679 sales) to establish a new peak. The three previous singles from the album – *Paradise* (No.2), *Shotgun* (No.1) and *Hold My Girl* (No.8) – all reached the Top 10. The album itself climbs 9-6 this week – exactly a year after it debuted at No.1 – with its highest sales for eight weeks propelling it to a to-date tally of 824,340. It has been in the Top 10 for all but four weeks since release, never falling below No.14.

Also achieving new peaks are: *Don't Feel Like Crying* (20-15, 20,514 sales) by **Sigrid**, *Boasty* (33-22, 17,811 sales) by **Wiley x Sean Paul x Stefflon Don**, *So Am I* (50-30, 13,547 sales) by **Ava Max**, *I Can't Get Enough* (60-42, 9,377 sales) by **Benny Blanco, Selena Gomez, J Balvin & Tainy**, *Bet* (51-44, 9,312 sales) by **Octavian** feat. Michael Phantom, *Let Me Down Slowly* (66-45, 9,243 sales) by **Alec Benjamin**, *Bruises* (59-55, 8,271 sales) by **Lewis Capaldi**, *My Bad* (61-59, 7,859 sales) by **Khalid** and *Only Want You* (74-68, 7,002 sales) by Rita Ora.

Overall singles sales are down 0.58% week-on-week at 17,671,957, 8.63% above same week 2018 sales of 16,147,331. Paid-for sales are down 0.82% week-on-week at 744,468, and are 26.12% below same week 2018 sales of 1,007,595. They are below same-week, previous-year sales for the 294th week in a row.

# THE OFFICIAL UK ALBUMS CHART **TOP 75**

**Official Charts Company**

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) (Cam Blackwood) ▲	39	26	3	Hozier Wasteland, Baby! Island 7739086 (Sony DADC UK) (A. Hozier-Byrne/M.Draws/A.Rechtshaid/R.Kirwan)
2	1	2	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) (K.Evans/Nana.Rogues/FT.Smith/Jae5/Omoregie/T.SB/169/1MIND)	40	39	554	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)
3	5	3	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mac/J.Abbiss/T.Walker/J.Quarmby)	41	32	16	The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ● (Daniel.Healy)
4	6	66	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman) ↑	42	28	599	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Variou)
5	7	22	Queen Bohemian Rhapsody – OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)	43	42	71	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone.Burnett/Bellotte/Bacharach/C.Bayer.Sager/Narada/Penny/Collins/Rimes/Pnau)
6	9	52	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood) ↑	44	31	19	Olly Murs You Know I Know RCA 19075894932 (Sony DADC UK) ● (Mac/TMS/Robson/Riley/Zara/Digital.Farm.Animals/The.Six.Hibel/Cutfa/her/PHD/Babala/Lewis/Wallevik/Davidsen/The.Fearless/Eliot/T-Collar/.)
7	8	6	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop.Wansel/Happy.Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova.Wav/Foster)	45	40	31	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/Max/Martin/Pharrell.W./Hitboy/T.Brown/B.M.Baptiste/Anderson/Foster)
8	11	24	Lady Gaga, Bradley Cooper and The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady.Gaga/Newman/Rice/Cobb/Nilan/Monson/Blair)	46	35	316	Pink Greatest Hits – So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machoposcho/Dr.Luke/Martin/Kasz.Money/Pink/Danja/Shellback)
9	3	2	Dido Still On My Mind BMG 4050538455793 (ADA Arvato) (Dido/Rollo/Hulbert/Adam/Rahman/Louder)	47	45	415	Oasis Time Flies – 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher) ↑
10	2	2	Foals Everything Not Saved Will Be Lost – Part 1 Warner Bros 0190295500917 (Arvato) (Y.Phillips/Foals/B.Shaw/J.Ford/V.Taurelle)	48	43	1200	ABBA Gold – Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
11	13	366	Queen The Platinum Collection Virgin 2722417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)	49	44	23	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) (GA/JD.Reid/Weathers/O'Donnell/Jax.Jones/Ralph/Crocker/Pott/Pooler/Bless.Beats/Kito/Compass/Tre.Jean-Marie)
12	4	2	Sigrid Sucker Punch Island 7726644 (Sony DADC UK) (Spolie/Odd.Martin.Skalnes/Skalnes/Holter/Solstrand/Berger/Stilling)	50	New		The Comet Is Coming Trust In The Lifeforce Of The Deep Mystery Impulse! 7737755 (Sony DADC UK) (tbc)
13	15	23	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ● (Mac/Knox/Brown/Gad/Bell/Starnith/Electric/Ralph/Bunetta/Colfer/Langebaek/Fred.Lowe/Rudimental/Ryan/Too.Many.Zooz/KDA)	51	New		Newton Faulkner The Very Best Of Newton Faulkner... So Far Battenberg BRC002 (The Orchard/Proper) (Faulkner/Farrar/Miller/Pooler/M.Spencer/Som/Mayes/Littlemore/Ruth/Dan.Dare)
14	New		Sophie Ellis-Bextor The Song Diaries Cooking Vinyl EBGBCSD005X (The Orchard/Proper) (Ed.Harcourt/Bill.Slannard/Ash.Howes)	52	50	567	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood/Mac/Dashut/Callat) ↑
15	16	107	Ed Sheeran – Asylum 0190295859039 (Arvato) ★10 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)	53	47	248	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Cosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
16	17	46	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)	54	49	53	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell.Soda/Soukiasyan/P.Soul/TMB8/Tre.pounds/Wages/Den.Beats/Smash.David/ Z3N)
17	12	2	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/Caro/Russian/NoID/DY/Rex.Kudo/.)	55	48	29	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) ● (Romney/J.Rodproducer/Eminem/Mike.WILL.Made-It/Miller/Boi-Ida/Sweet/SI/Lonestarmuzik/Swiss.Allnet/Resto/Tay.Keith/Subby/Bal)
18	19	47	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bluesport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank.God/Watt/Swish/.) ↑	56	51	47	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible.Men/White/TMS/Nicola/Geiger/Ball/Deciveo/Loxo/Lennox/Monson/Lostboy/Manson/FT.Smith/Meredith)
19	New		The Cinematic Orchestra To Believe Ninja Tune ZENCD226 (PIAS Cinram) (Swinscoe/Smith)	57	55	13	A Boogie Wit Da Hoodie Hoolie Szn Atlantic 0075679857262 (Arvato) (Sade.da.Monta/Camara/Achesonpung.Jake.One/Nascent/Kenny.Beats/Dubose/Kill.Graham/Pretyboy/P.London.da.Track/T-Minus/R.Soul/.)
20	New		Joanne Shaw Taylor Reckless Heart Silvertone 19075892172 (Sony DADC UK) (Al.Sutton)	58	38	77	Queen A Night At The Opera Virgin 2764422 (Sony DADC UK) ★ (Queen/Baker)
21	20	94	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmeniuk/Aldrett/Big.Taste/Miguel/J.Reynolds/Digital.Farm.Animals/Principato/Levine/Wells/Grades/Kirkpatrick/Farrigan/.)	59	53	187	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox/Brown/Starnith/Patterson/TMS/Naughty.Boy/Clean.Bandit/Bless.Beats/Gibson/Robson.Scott)
22	22	38	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO.I.D/Shebbi/T.Keith/Cadastre/Nonstop.Da.Hitman/PartyNextDoor/The.25th.Hour/Caro/Young.Exclusive/Boi-Ida/O.Mane/.)	60	52	123	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
23	24	18	Fleetwood Mac 50 Years – Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood/Mac/Dashut/Callat) ↑	61	54	17	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ● (Barlow/Heap/Price/Shanks/Wright/Kurstin/Griffin/Levine/Brothers.In.Rhythm/Norton/Sigma/Lenzie/Edwards/Porter/Red.Triangle/.)
24	25	16	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Lotus.IV/Bunetta/Invisible.Men/Salt.Wives)	62	59	18	Little Mix LMS Syco 19075860752 (Sony DADC UK) ● (Mac/Keams/Kamille/Goldfingers/Bell/Loxo/MNEK/Radi.Loose.Change/The.Six.Hibel/Sabath/Hill/Team.Timbo/Timbaland/Lopez/Vinder/Dopson/Y.) ↑
25	23	6	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly.Raw/Nyge/Steel.Banglez/Hazard/Sushi.Ceej/Kazza/Rex.Kudo/Charlie.Handsome/M.Mind/Wallis.Lane/.)	63	57	43	Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ● (Don.Rob/Mira/Mula/Sidepe/B.Blanco/Cashmere.Cat/Caro)
26	14	2	James Morrison You're Stronger Than You Know Stanley Park 0190296915017 (ADA Arvato) (M.Taylor)	64	58	242	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)
27	New		The Fisherman's Friends Keep Hauling Island 7739548 (Sony DADC UK) (Christie/Woolley/Lobb)	65	New		Francis Rossi & Hannah Rickard We Talk Too Much earMusic 213572EMU (Absolute/Sony DADC UK) (tbc)
28	30	36	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)	66	56	3	Daniel O'Donnell The Gold Collection Crimson CRIMCD622 (Sony DADC UK) (J.Ryan)
29	New		UB40 For The Many Shoestring SHOECDA1 (Absolute/Sony DADC UK) (UB40)	67	60	41	Jorja Smith Lost & Found FAIM JSLAFCD01 (The Orchard/Proper) ● (Charlie/Cadenza/Uzowuru/Kleinman/Pounds/J.LBS/J.Compass/Kito/F.Joseph/Joice/Engine.Earz/Misch)
30	36	200	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 (Blackwood/Pott) ↑	68	69	726	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher) ↑
31	New		Ludovico Einaudi Seven Days Walking – Day 1 Decca 7744515 (Sony DADC UK) (Einaudi/tbc)	69	64	289	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)
32	34	17	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alesso/Watt/Sir.Nolan/Fred/EasyFun/Jack & Coke/Avicii/Cashmere.Cat/B.Blanco/Bell/Slushii/Payami/Karlsson/Rudimental/Yogi/.)	70	46	24	Twenty One Pilots Trench Fueled By Ramen 0075678655265 (Arvato) ● (Joseph/Meany)
33	New		Slim Sliii Working Parlophone 0190295468125 (Arvato) (First.Born.Music/Beat.Boss/Childs.Play/Karmah.Cruz/Sbz.Beats/NMT)	71	68	33	Travis Scott Astroworld Epic 088644727169 (Sony DADC UK) ● (Sonny.Digital/B.Wheezzy/B.Korn/30.Roc/Hit.Boy/OZ/Tay.Keith/Cubestz/Rogét.Chahayed/FKI.1st/T.Scott/J.Bestzz/M.Dean/.)
34	41	119	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ● (FKI.1st/Kudo/Cashio/Dukes/Vinylz/DJ.Mustard/ Twice.As.Nice/Post.Malone/Flangelo/Bell/Handsome/Mosley/Evans/Foreign. ) ▲	72	70	1109	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Variou)
35	New		Karen O & Danger Mouse Lux Prima BMG 4050538446272 (ADA Arvato) (Danger.Mouse)	73	27	3	Bryan Adams Shine A Light Polydor 6788538 (Sony DADC UK) (B.Adams/J.Carlsson/B.Rock/J.Vallance/P.Thornalley)
36	10	2	Paul Weller Other Aspects – Live At The Royal Albert Hall Parlophone 0190295493981 (Arvato) (J.Gook)	74	67	370	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston/Kashi/Masser/Narada.M.Walden/Bentley/Babyface/Reid/Minoz/Foster/Lipson/Soushock & Karlin/Wyckel.Jean/Duplessis/Jerkins/Griffin)
37	33	5	D-Block Europe Home Alone D-Block Europe 0602577517853 (Caroline/Sony DADC UK) (M.J.Prod/Nybe.Hitz/Yung.Lando/Ni/Gruspro/Ice.Starr/Cage.Beats/Sound.Box.100/808.Melo/Ambrezza/N.London/Nyfe/.)	75	Re-Entry		Sigala Brighter Days Mos 88985497362 (Sony DADC UK) (Sigala/Jarvis/Manovski/White.N3rd/Klingande/Jar/Barnes/Fielder/Frank/Cutfa/her/Healey/Ashworth/Clarke/Dahl/Newman/Kodaline/Slein/The.Invisible.Men)
38	37	7	The Specials Encore UMC 7721090 (Sony DADC UK) (T.Hall/L.Golding/H.Panter/T.Larsen)				

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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 SEAI2 methodology.

# I'd rather Jack: Savoretti at summit with first No.1 album

■ BY ALAN JONES

**B**ellissima! For the first time in chart history, Anglo-Italians are numero uno on the singles and album chart simultaneously, with **Lewis Capaldi's** *Someone You Loved* spending its fourth week atop the former, while **Jack Savoretti** tops the latter list for the first time, with his sixth long-player, *Singing To Strangers*.

*Singing To Strangers* racked up first week consumption of 32,264 units (including 1,068 from sales-equivalent streams). His third consecutive Top 10 album, it arrives 12 years and two weeks after the 35-year-old singer-songwriter's debut album, *Between The Minds*, made its one and only appearance in the Top 75, at No.70. His second album *Harder Than Easy* (2009) and third *Before The Storm* (2012) fared even less well than his first, with the former failing to make the Top 200 and the latter peaking at No. 109. But Savoretti's fourth album, 2015's *Written In Scars*, debuted at No.13 and eventually peaked at No.7, while his most recent, *Sleep No More*, opened at No.6 on sales of 15,215 copies in 2016.

Savoretti's only appearance in the Top 75 singles chart came five weeks ago, when *Candlelight* flickered briefly, reaching No.70. Nevertheless, his album success is powered by singles, of which no fewer than 16 have made the Top 75 of the radio airplay chart, including three from *Singing To Strangers* – *Candlelight* (No.24), *Music's Too Sad Without You* (feat. Kylie Minogue, No.36) and *What More Can I Do*, which jumps 49-33.

Rapper **Dave's** *Psychodrama*, which topped the list last week, now dips to No.2 (14,286 sales), while **Tom Walker's** *What A Time To Be Alive* rebounds 5-3 (13,653 sales).

With Savoretti's album being the only new release with enough clout to breach the Top 10, several existing hit titles regain lost ground. They include: **The Greatest Showman** soundtrack (6-4, 13,336 sales), **Queen's** *Bohemian Rhapsody* (7-5, 10,691 sales), *Staying At Tamara's* (9-6, 10,198 sales) by **George Ezra** and *Thank U, Next* (8-7, 9,436 sales) by **Ariana Grande**. **Lady Gaga & Bradley Cooper's** *A Star Is Born* soundtrack returns to the Top 10, advancing 11-8 (7,345 sales)

The rest of the Top 10: *Still On My Mind* (3-9, 7,103 sales) by **Dido** and *Everything Not Saved Will Be Lost, Part 1* (2-10, 6,585 sales) by **Foals**.

Comprising new, orchestrated versions of her best-known recordings, **Sophie Ellis-Bextor's** seventh album, *The Song Diaries*, debuts at No.14 (4,795 sales).

A week ahead of their 40th anniversary tour, **UB40's** new album, *For The Many*, debuts at No.29 (2,792 sales). It is the 34th chart album in total to bear the UB40 brand.

*We Talk Too Much* (No.65, 1,662 sales) is **Francis Rossi's** collaboration with vocalist and violinist **Hannah Rickard**. Having fronted 46 Top 75 albums for Status Quo, it is his first



No.1

## **Singing To Strangers** - Jack Savoretti (BMG)

This week's sales: 32,264 | Physical: 25,153 | Downloads: 6,042 | Streams: 1,068 | Total sales to date: 32,268 |



**Strangers love:** Jack Savoretti's sixth album opened with sales of 32,264

such success outside the band.

Also new to the chart: *To Believe* (No.19, 4,147 sales), the third Top 75 album from **The Cinematic Orchestra** after a 12-year sabbatical; *Reckless Heart* (No.20, 3,929 sales), the third chart album from blues/rock singer and guitarist **Joanne Shaw Taylor**; *Keep Hauling* (No.27, 2,914 sales), the third chart album by **Fisherman's Friends**, from their eponymous biopic; *Seven Days Walking: Day One* (No.31 2,495 sales), Italian composer and musician **Ludovico Einaudi's** seventh charted album; and *Still Working* (No.33, 2,403 sales), the debut by London MC **Slim**.

*Lux Prima* (No.35, 2,339 sales), the first collaboration between Korean/American singer **Karen O** and Brian Burton aka **Danger Mouse**, debuts at No.34 (2,339 sales).

*Trust In The Liferforce Of The Deep* (No.50, 2,067 sales), is the first chart album for nu-jazz trio **The Comet Is Coming**.

**Newton Faulkner** has charted all six of his studio albums, twice reaching No.1. Compilation album *The Very Best: So Far* makes No.51 (2,067 sales).

Now *That's What I Call Music! 101* is knocked off the top of the compilation chart for the third time, with *Sing Your Heart Out!* 2019 debuting at the summit on sales of 6,210 copies. It is the sixth album in the franchise, and the fourth to reach No.1.

Overall sales are down 1.42% week-on-week at 1,713,684, 5.16% above same week 2018 sales of 1,629,583. Sales-equivalent streams accounted for 1,124,752 sales, 65.63% of the total. Sales of paid-for albums are down 2.60% week-on-week at 588,932, 14.19% below same week 2018 sales of 686,327.

# 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.

AE S = Album Equivalent Sales. SEA = Stream Equivalent Albums

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	47.61%	
2	SONY MUSIC	21.79%	
3	WARNER MUSIC	14.85%	
4	SONY/UNIVERSAL	2.76%	
5	KOBALT MUSIC	1.92%	
	OTHERS	11.06%	

ARTIST ALBUMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	39.10%	
2	WARNER MUSIC	20.74%	
3	SONY MUSIC	16.11%	
4	BMG	14.29%	
5	COOKING VINYL	1.64%	
	OTHERS	8.11%	

ALL ALBUMS NO.1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	38.99%	
2	WARNER MUSIC	19.64%	
3	SONY MUSIC	14.15%	
4	BMG	13.89%	
5	SONY/UNIVERSAL	2.39%	
	OTHERS	10.94%	

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC			
TW	COMPANY	SHARE	
1	ATLANTIC RECORDS	14.85%	
2	ISLAND	12.33%	
3	COLUMBIA	12.02%	
4	POLYDOR	11.81%	
5	VIRGIN EMI	11.76%	
6	DAVE	7.46%	
7	RELENTLESS	4.69%	
8	RCA	4.37%	
9	CAPITOL	2.42%	
10	LAUV	1.92%	
11	BLACK BUTTER/DAVE	1.90%	
12	ENTERTAINMENT ONE	1.32%	
13	BMG	1.27%	
14	300 ENTERTAINMENT	1.20%	
15	COLUMBIA/VIRGIN EMI2	1.12%	
	OTHERS	9.56%	

ARTIST ALBUMS NO. 1 BMG			
TW	COMPANY	SHARE	
1	BMG	14.29%	
2	ATLANTIC RECORDS	13.03%	
3	ISLAND	11.56%	
4	POLYDOR	11.17%	
5	VIRGIN EMI	7.75%	
6	DAVE	4.90%	
7	RELENTLESS	4.68%	
8	COLUMBIA	4.37%	
9	WARNER BROS	3.57%	
10	RCA	3.15%	
11	SONY MUSIC CG	2.61%	
12	RHINO (WARNERS)	2.53%	
13	COOKING VINYL	1.64%	
14	PARLOPHONE	1.61%	
15	DECCA	1.56%	
	OTHERS	11.56%	

ALL ALBUMS NO.1 BMG			
TW	COMPANY	SHARE	
1	BMG	13.89%	
2	ATLANTIC RECORDS	12.14%	
3	ISLAND	10.73%	
4	POLYDOR	10.35%	
5	VIRGIN EMI	7.53%	
6	DAVE	4.76%	
7	RELENTLESS	4.55%	
8	COLUMBIA	4.25%	
9	WARNER BROS	3.47%	
10	RHINO (WARNERS)	2.46%	
11	SONY CG1/UMOD3	2.07%	
12	RCA	2.05%	
13	SONY CG	2.04%	
14	SONY CG/VIRGIN EMI	1.79%	
15	COOKING VINYL	1.60%	
	OTHERS	16.33%	

## THIS WEEK'S TOTAL MARKET SHARE

### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	37.8%	
2	SONY MUSIC	20.9%	
3	WARNER MUSIC	16.6%	
4	BMG	1.3%	
5	XL BEGGARS	1.3%	
	OTHERS	22.1%	

SINGLES SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	35.9%	
2	SONY MUSIC	22.4%	
3	WARNER MUSIC	16.8%	
4	BMG	2.7%	
5	XL BEGGARS	1.2%	
	OTHERS	21.0%	

ARTIST ALBUM SALES NO. 1 UNIVERSAL			
TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	30.7%	
2	SONY MUSIC	16.0%	
3	WARNER MUSIC	15.9%	
4	BMG	10.5%	
5	XL BEGGARS	1.5%	
	OTHERS	25.5%	

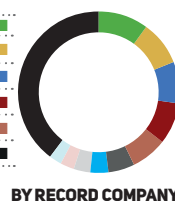
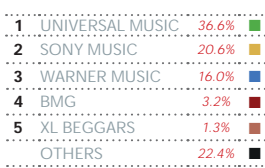
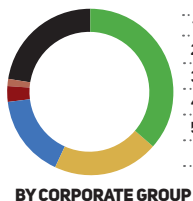
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	10.6%	
2	POLYDOR	10.2%	
3	RCA	10.1%	
4	ISLAND	9.7%	
5	ATLANTIC RECORDS	8.0%	
6	COLUMBIA	6.0%	
7	WARNER BROS	3.8%	
8	PARLOPHONE	2.5%	
9	RHINO (WARNERS)	1.6%	
10	UMC	1.5%	
11	SONY MUSIC CG	1.4%	
12	SYCO MUSIC	1.2%	
13	CAPITOL	1.2%	
14	DECCA	1.1%	
15	DAVE	0.9%	
	OTHERS	30.3%	

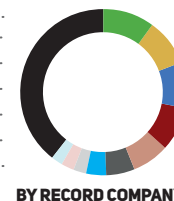
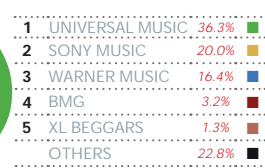
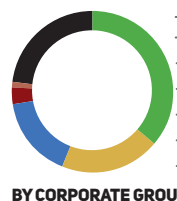
SINGLES SALES NO. 1 VIRGIN EMI			
TW	COMPANY	SHARE	
1	VIRGIN EMI	11.1%	
2	RCA	10.5%	
3	POLYDOR	9.6%	
4	ISLAND	8.1%	
5	ATLANTIC RECORDS	7.5%	
6	COLUMBIA	7.2%	
7	WARNER BROS	3.7%	
8	PARLOPHONE	3.1%	
9	RHINO (WARNERS)	2.0%	
10	BMG	1.8%	
11	CAPITOL	1.7%	
12	UMC	1.7%	
13	SONY MUSIC CG	1.5%	
14	RELENTLESS	1.4%	
15	DECCA	1.4%	
	OTHERS	27.8%	

ARTIST ALBUM SALES NO. 1 BMG			
TW	COMPANY	SHARE	
1	BMG	9.5%	
2	VIRGIN EMI	8.1%	
3	POLYDOR	6.1%	
4	ISLAND	5.3%	
5	SONY MUSIC CG	5.3%	
6	RHINO (WARNERS)	5.2%	
7	UMC	4.5%	
8	ATLANTIC RECORDS	4.2%	
9	COLUMBIA	4.1%	
10	DECCA	3.8%	
11	WARNER BROS	3.2%	
12	RCA	3.1%	
13	PARLOPHONE	2.5%	
14	RELENTLESS	2.4%	
15	COOKING VINYL	1.2%	
	OTHERS	31.5%	

### AE S (ALL ALBUMS) TOTAL MARKET - THIS WEEK



### AE S (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



### MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS WEEK	744,468	1,842,874,737	232,039,838	17,671,957	378,714	104,403	1,124,752	1,607,869	105,814	588,932	1,124,752	1,713,684
LAST 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
% CHANGE	-0.9%	-0.6%	0.7%	-0.6%	-3.7%	-3.5%	-0.8%	-1.7%	2.6%	-2.6%	-0.8%	-1.4%

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	42.7%
2	SONY MUSIC	34.7%
3	WARNER MUSIC	6.4%
4	BMG	3.1%
5	BIG 3	1.6%
	OTHERS	11.6%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.8%
2	SONY MUSIC	19.3%
3	WARNER MUSIC	14.1%
4	BMG	9.1%
5	XL BEGGARS	1.3%
	OTHERS	23.3%

#### 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	1.9%
5	XL BEGGARS	1.2%
	OTHERS	20.6%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.2%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	21.4%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.8%
3	WARNER MUSIC	17.6%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	33.4%
2	UMC	18.4%
3	UMOD	14.5%
4	VIRGIN EMI	7.2%
5	RHINO (WARNERS)	3.9%
6	UNION SQUARE	2.5%
7	ATLANTIC RECORDS	1.6%
8	BIG 3	1.6%
9	DEMION MUSIC	1.1%
10	RCA	0.9%
11	NEW STATE	0.9%
12	DECCA	0.9%
13	ISLAND	0.9%
14	NOT NOW MUSIC	0.8%
15	POLYDOR	0.6%
	OTHERS	11.1%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.3%
2	VIRGIN EMI	8.0%
3	BMG	7.9%
4	UMC	7.0%
5	POLYDOR	5.1%
6	RHINO (WARNERS)	4.9%
7	ISLAND	4.5%
8	ATLANTIC RECORDS	3.8%
9	COLUMBIA	3.4%
10	DECCA	3.3%
11	UMOD	3.0%
12	RCA	2.7%
13	WARNER BROS	2.7%
14	PARLOPHONE	2.1%
15	RELENTLESS	2.0%
	OTHERS	29.4%

#### SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.5%
2	VIRGIN EMI	10.5%
3	POLYDOR	10.0%
4	ISLAND	10.0%
5	ATLANTIC RECORDS	8.6%
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	29.3%

#### SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.7%
2	VIRGIN EMI	10.7%
3	POLYDOR	9.4%
4	ATLANTIC RECORDS	8.8%
5	ISLAND	8.4%
6	COLUMBIA	7.3%
7	WARNER BROS	3.6%
8	PARLOPHONE	2.8%
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	1.0%
	OTHERS	27.6%

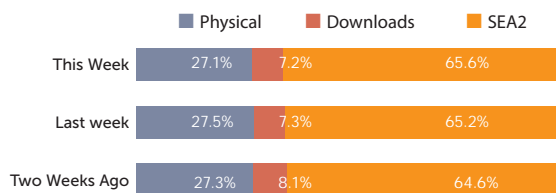
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.1%
3	RCA	8.8%
4	ISLAND	8.5%
5	ATLANTIC RECORDS	7.8%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.9%
8	WARNER BROS	3.5%
9	UMC	3.0%
10	RHINO (WARNERS)	2.9%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	CAPITOL	1.1%
14	BMG	1.0%
15	SYCO MUSIC	1.0%
	OTHERS	29.6%

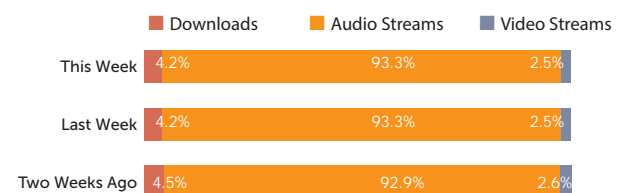
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.5%
3	RCA	9.2%
4	ISLAND	8.9%
5	ATLANTIC RECORDS	8.0%
6	COLUMBIA	5.8%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	2.9%
9	PARLOPHONE	2.4%
10	SONY MUSIC CG	2.3%
11	UMC	2.3%
12	DECCA	1.7%
13	CAPITOL	1.1%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	29.8%

### 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	9,387,273	21,698,125,023	2,850,487,385	209,693,679	4,961,678	1,283,345	13,345,032	19,590,055	1,410,874	7,655,897	13,345,032	21,000,929
LAST YEAR	12,777,065	17,588,751,932	0	188,664,584	5,703,729	1,744,411	11,056,509	18,504,649	2,234,870	9,683,010	11,056,509	20,739,519
% CHANGE	-26.5%	23.4%	N/A	11.1%	-13.0%	-26.4%	20.7%	5.9%	-36.9%	-20.9%	20.7%	1.3%

# OFFICIAL UK STREAMING TOP 50



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

## 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	Jack Savoretti	Singing To Strangers	BMG
2	NEW	The Cinematic Orchestra	To Believe	Ninja Tune
3	NEW	The Comet Is Coming	Trust In The Lifeforce Of The Deep Mystery	Impulse!
4	1	Foals	Everything Not Saved Will Be Lost - Part 1	Warner Bros
5	NEW	Karen O & Danger Mouse	Lux Prima	BMG
6	NEW	Newton Faulkner	The Very Best Of Newton Faulkner... So Far	Battenberg
7	9	Tom Walker	What A Time To Be Alive	Relentless
8	NEW	The Brian Jonestown...	The Brian Jonestown Massacre	A Rec
9	NEW	Benjamin Francis Leftwich	Gratitude	Dirty Hit
10	2	Sigrid	Sucker Punch	Island
11	20	Nick Waterhouse	Nick Waterhouse	Innovative Leisure
12	NEW	The Fall	Bend Sinister/The Domesday...	Beggars Banquet
13	NEW	Stephen Malkmus	Groove Denied	Domino
14	8	The Specials	Encore	UMC
15	5	Sleaford Mods	Eton Alive	Extreme Eating
16	NEW	Devlin	The Outcast	Devlin
17	NEW	Joanne Shaw Taylor	Reckless Heart	Silverstone
18	11	Durand Jones & The...	American Love Call	Dead Oceans
19	12	Julia Jacklin	Crushing	Transgressive
20	7	Stella Donnelly	Beware Of The Dogs	Secrity Canadian

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
2	1	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	2	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)
4	3	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	5	Number 1 Mum - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
6	4	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
7	7	Car Hits - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
8	11	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	RE	Now That's What I Call Mum	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	14	The Greatest Showman Reimagined	Atlantic (Arvato)	
11	6	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
12	NEW	80s Car Songs	DMG TV	(Sony DADC UK)
13	12	Ultimate 70s	The Ultimate Collection USM	(Sony DADC UK)
14	10	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
15	8	Sounds Of The 80s - 1987-89	Spectrum/Sony Music CG	(Sony DADC UK)
16	13	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	18	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
18	9	Sounds Of The 80s - 1984-86	Spectrum/Sony Music CG	(Sony DADC UK)
19	16	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
20	15	100 Hits - Number 1's	100 Hits	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
2	2	Blueface Thotiana / Entertainment One (Entertainment One)
3	7	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
4	3	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
5	4	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
6	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
7	5	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
8	8	Tyga Ft Offset Taste / Last Kings (Empire)
9	9	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
10	11	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
11	12	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
12	NEW	Iggy Azalea Sally Walker / Bad Dreams (Empire)
13	13	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
14	14	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
15	18	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	16	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
17	20	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
18	22	Fisher Losing It / Good Company (ADA Arvato)
19	21	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
20	NEW	Lil Nas X Old Town Road / Lil Nas X (Amuseio)
21	28	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
22	19	Jorja Smith Don't Watch Me Cry / FMM (The Orchard)
23	25	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
24	23	Adele Someone Like You / XL (PIAS Cinram)
25	24	Passenger Let Her Go / Nettwerk (ADA Arvato)
26	17	Nafe Smallz Ft M Huncho Like A Film / Nafe Smallz (ADA Arvato)
27	26	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
28	29	The White Stripes Seven Nation Army / XL (PIAS)
29	RE	Marshmello & Roddy Ricch Project Dreams / Joytime Collective (Tunecore)
30	27	Adele When We Were Young / XL (PIAS Cinram)

INDIE SINGLE BREAKERS TOP 20

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

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
2	1	Dido Still On My Mind / BMG (ADA Arvato)
3	NEW	Sophie Ellis-Bextor The Song Diaries / Cooking Vinyl (The Orchard/Proper)
4	NEW	The Cinematic Orchestra To Believe / Ninja Tune (PIAS Cinram)
5	2	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
6	NEW	UB40 For The Many / Shoestring (Absolute/Sony DADC UK)
7	NEW	Karen O & Danger Mouse Lux Prima / BMG (ADA Arvato)
8	NEW	Newton Faulkner The Very Best Of Newton... So Far / Battenberg (The Orchard/Proper)
9	NEW	Francis Rossi & Hannah Rickard We Talk Too Much / earMUSIC (Absolute/Sony DADC UK)
10	4	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
11	3	David Gray Gold In A Brass Age / IHT (AWAL/Proper)
12	NEW	Devlin The Outcast / Devlin (Believe/Proper)
13	NEW	The Brian Jonestown Massacre The Brian Jonestown Massacre / A Rec. (Cargo/Cinram)
14	NEW	Snarky Puppy Immigration / Groundup (The Orchard/Proper)
15	9	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
16	NEW	The Fall Bend Sinister/The Domesday Pay-Off Triad-Plus / Beggars Banquet (PIAS Cinram)
17	NEW	Stephen Malkmus Groove Denied / Domino (PIAS Cinram)
18	7	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)
19	NEW	Tom Russell October In The Railroad Earth / Proper (Proper)
20	6	The Prodigy Their Law - The Singles 1990-2005 / XL (PIAS Cinram)
21	16	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
22	13	Amanda Palmer There Will Be No Intermission / 8FT (The Orchard/Proper)
23	NEW	Shy FX Raggamuffin SoundTape / CULT.URE (ADA Arvato)
24	20	Jorja Smith Lost & Found / FMM (The Orchard/Proper)
25	12	Sleaford Mods Eton Alive / Extreme Eating (Cargo/Cinram)
26	24	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
27	8	The Prodigy The Fat Of The Land / XL (PIAS Cinram)
28	18	Avril Lavigne Head Above Water / BMG (ADA Arvato)
29	27	Julia Jacklin Crushing / Transgressive (PIAS Cinram)
30	NEW	Benjamin Francis Leftwich Gratitude / Dirty Hit (InGrooves)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Francis Rossi & Hannah Rickard We Talk Too Much / earMUSIC (Edel Music)
2	NEW	The Brian Jonestown Massacre The Brian Jonestown Massacre / A Rec (A Rec)
3	NEW	Snarky Puppy Immigration / Groundup (Groundup)
4	NEW	Stephen Malkmus Groove Denied / Domino (Domino)
5	NEW	Tom Russell October In The Railroad Earth / Proper (Proper)
6	3	Amanda Palmer There Will Be No Intermission / 8FT (8FT)
7	9	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
8	11	Julia Jacklin Crushing / Transgressive (PIAS)
9	NEW	Venom Prison Samsara / Prosthetic (Prosthetic)
10	5	Little Simz Grey Area / Age 101 (Age 101)
11	13	Durand Jones & The Indications American Love Call / Dead Oceans (Secretly Group)
12	RE	Better Oblivion Community Better Oblivion Community... / Dead Oceans (Secretly Group)
13	6	Stella Donnelly Beware Of The Dogs / Secretly Canadian (Secretly Group)
14	16	Robert Forster Inferno / Tapete (Tapete)
15	NEW	Any Given Day Overpower / Arising Empire (Nuclear Blast)
16	12	In Flames I, The Mask / Nuclear Blast (Nuclear Blast)
17	NEW	The Bouncing Souls Crucial Moments / Rise (BMG)
18	19	Nick Waterhouse Nick Waterhouse / Innovative Leisure (Innovative Leisure)
19	NEW	Isabelle Faust... JS Bach: Violin Concertos / Harmonia Mundi (Harmonia Mundi)
20	NEW	Gary Hoey Neon Highway Blues / Provogue (Mascot Label 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



TW	LW	SALE/POS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	5	12	Pink Walk Me Home / RCA	SME	6,033	+3%	226	68.51	+21%
2	1	16	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	7,473	+0%	233	64.04	-10%
3	2	2	Calvin Harris & Rag'n'Bone Man Giant / Columbia	SME	6,113	0%	224	63.99	+6%
4	4	36	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia	SME	6,551	-4%	234	63.14	+12%
5	3	1	Lewis Capaldi Someone You Loved / EMI	UMG	5,322	+18%	244	60.53	+6%
6	7	4	Tom Walker Just You And I / Relentless	SME	6,133	+12%	223	58.75	+9%
7	6	3	Mabel Don't Call Me Up / Polydor	UMG	5,519	+10%	182	57.21	+4%
8	11		Jess Glynne No One / Asylum	WMG	3,101	+42%	199	48.84	+32%
9	69	5	Jonas Brothers Sucker / Republic	UMG	2,323	+135%	137	47.34	+319%
10	8	15	Sigrid Don't Feel Like Crying / Island	UMG	4,306	+9%	212	46.65	-5%
11	13	41	George Ezra Pretty Shining People / Columbia	SME	1,700	+8%	151	40.21	+15%
12	10	48	Jess Glynne Thursday / Atlantic	WMG	4,528	-1%	206	39.92	+5%
13	18	9	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	2,568	+33%	127	36.6	+25%
14	12	21	Ava Max Sweet But Psycho / Atlantic	WMG	5,175	-4%	184	36.29	-1%
15	9		James Arthur & Anne-Marie Rewrite The Stars / Atlantic	WMG	4,283	+0%	213	35.44	-8%
16	33	68	Rita Ora Only Want You / Atlantic	WMG	1,025	+58%	111	33.37	+59%
17	14	53	Calvin Harris & Sam Smith Promises / Columbia	SME	3,332	-1%	185	33.09	-5%
18	17		Rita Ora Let You Love Me / Atlantic	WMG	3,832	-4%	201	32.91	+5%
19	15	71	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	839	-8%	132	32.68	+0%
20	16		Vampire Weekend Harmony Hall / Columbia	SME	318	+47%	48	31.83	+0%
21	30	14	Khalid & Disclosure Talk / Right Hand	SME	1,948	+6%	134	31.63	+42%
22	19		Anne-Marie 2002 / Asylum	WMG	2,708	-4%	196	29.94	+2%
23	36	6	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	1,439	+16%	129	29.36	+49%
24	0		Emeli Sandé Sparrow / Virgin EMI	UMG	76	-	14	27.07	-
25	32		Jax Jones & Years & Years Play / Polydor	UMG	2,713	-6%	183	26.37	+24%
26	23	31	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	1,578	-5%	150	25.54	0%
27	25	66	Freya Ridings Lost Without You / Good Soldier	IND.	3,078	-5%	195	25.38	+2%
28	24	37	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	2,175	+4%	146	25.08	+1%
29	21	17	Cardi B & Bruno Mars Please Me / Atlantic	WMG	1,784	-5%	129	24.73	-12%
30	50	30	Ava Max So Am I / Atlantic	WMG	1,441	+56%	126	24.73	+56%
31	26		James Arthur Empty Space / Syco	SME	1,890	+1%	77	24.61	0%
32	27		Pink A Million Dreams / Atlantic	WMG	2,480	-5%	173	23.28	0%
33	49		Jack Savoretti What More Can I Do? / BMG	IND.	458	+99%	79	22.42	+40%
34	28	54	Halsey Without Me / Capitol	UMG	2,107	-4%	120	22.07	-5%
35	54	49	Marshmello & Bastille Happier / Positiva	UMG	2,303	+10%	165	21.48	+44%
36	104	64	Bebe Rexha Last Hurrah / Parlophone	WMG	1,174	+7%	73	21.	+161%
37	29		Keith Urban Never Comin Down / Caroline Int.	UMG	224	+37%	32	20.82	-9%
38	40	25	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	1,977	+1%	181	19.62	+7%
39	37		Silk City & Dua Lipa Ft... Electricity / Columbia/Warner Bros	SME/WMG*	2,244	+1%	194	19.34	0%
40	20	38	Lizzo Juice / Atlantic	WMG	2,454	-21%	200	18.68	-34%
41	53		Maroon 5 Ft Cardi B Girls Like You / Interscope	UMG	1,954	+7%	165	18.3	+21%
42	38		Sam Fender Play God / Polydor	UMG	177	-12%	35	17.67	-6%
43	43		Foals Exits / Warner Bros	WMG	129	+5%	38	17.25	-1%
44	35		Gabrielle Every Step / BMG	IND.	216	+53%	45	16.77	-17%
45	117	69	Louis Tomlinson Two Of Us / Syco	SME	834	-12%	109	15.3	+107%
46	56	35	Post Malone Ft Swae Lee Sunflower / Republic	UMG	1,584	-2%	98	15.24	+4%
47	80		Pharrell Williams Happy / RCA	SME	921	-9%	196	15.17	+56%
48	22	7	Ariana Grande 7 Rings / Republic/Island	UMG	1,830	-13%	135	14.75	-42%
49	61		Martin Jensen & James Arthur Nobody / Discowax	SME	1,374	+12%	93	14.74	+14%
50	76	18	Post Malone Wow / Republic	UMG	936	+7%	95	14.57	+44%

## UK TV AIRPLAY TOP 30



TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Mabel Don't Call Me Up / Polydor	UMG	580	-2%	15
2	3	Calvin Harris & Rag'n'Bone Man Giant / Columbia	SME	548	+7%	13
3	4	Lewis Capaldi Someone You Loved / EMI	UMG	544	+15%	14
4	10	Cardi B & Bruno Mars Please Me / Atlantic	WMG	529	+35%	14
5	2	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	503	-3%	13
6	59	Khalid & Disclosure Talk / Right Hand	SME	452	+330%	14
7	5	NSG & Tion Wayne Options / NSG	SME	452	-	13
8	6	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	448	-	12
9	7	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia	SME	441	0%	12
10	19	Jonas Brothers Sucker / Republic	UMG	431	+49%	11
11	9	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	430	+6%	11
12	8	Ava Max Sweet But Psycho / Atlantic	WMG	394	-8%	14
13	12	Ariana Grande 7 Rings / Republic/Island	UMG	360	+4%	13
14	13	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	352	+3%	11
15	11	Jax Jones & Years & Years Play / Polydor	UMG	351	-2%	13
16	18	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	339	+14%	11
17	14	Kehlani Ft Ty Dolla Sign Nights Like This / Atlantic	WMG	295	-12%	12
18	15	Lizzo Juice / Atlantic	WMG	291	-8%	11
19	30	Tom Walker Just You And I / Relentless	SME	286	+38%	11
20	22	Yungblud & Halsey Ft Travis Barker 11 Minutes / Interscope/Virgin	UMG	273	+5%	8
21	24	Dua Lipa Swan Song / Warner Bros	WMG	265	+6%	8
22	20	Post Malone Wow / Republic	UMG	258	-7%	10
23	25	Jess Glynne No One / Asylum	WMG	245	-1%	9
24	16	Gesafelstein & The Weeknd Lost In The Fire / Columbia	SME	244	-20%	9
25	29	Post Malone Ft Swae Lee Sunflower / Republic	UMG	243	+8%	15
26	26	Sean Paul Ft Stefflon Don Shot & Wine / Island	UMG	242	+4%	10
27	28	Billie Eilish Bury A Friend / Interscope	UMG	240	+4%	8
28	53	Clean Bandit Ft Ellie Goulding Mama / Atlantic	WMG	233	+94%	12
29	252	Ava Max So Am I / Atlantic	WMG	217	+804%	8
30	23	Halsey Without Me / Capitol	UMG	216	+15%	11
31	32	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	215	+7%	12
32	21	Ariana Grande Thank U, Next / Republic	UMG	208	-24%	14
33	17	Meek Mill Ft Drake Going Bad / Atlantic/Cash Money/Republic	WMG/UMG*	205	-32%	9
34	0	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	201	-	11
35	35	Bebe Rexha Last Hurrah / Parlophone	WMG	199	+13%	10
36	37	Marshmello & Bastille Happier / Positiva	UMG	189	+11%	11
37	50	Dave Black / Dave Neighbourhood	IND.	181	+48%	10
38	28B	Rita Ora Only Want You / Atlantic	WMG	181	+723%	8
39	36	Pink Walk Me Home / RCA	SME	178	+3%	6
40	27	CamelPhat & Cristoph Ft Jem Cooke Breathe / Ministry Of Sound	SME	170	-26%	9
41	3	The Chainsmokers Ft 5 Seconds... Who Do You Love / Disruptor	SME	169	-15%	4
42	31	Chris Brown Undecided / RCA	SME	163	-20%	6
43	70	Sigrid Don't Feel Like Crying / Island	UMG	160	+76%	10
44	56	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	157	+34%	10
45	46	Little Mix Ft Nicki... Woman Like Me / Cash Money/Republic/Syco	SME	150	+10%	12
46	43	Jess Glynne Thursday / Atlantic	WMG	144	+2%	9
47	45	George Ezra Shotgun / Columbia	SME	137	+1%	10
48	41	Cadet x Deno Driz Advice / Underrated Legends	WMG	132	-12%	8
49	89	Martin Garrix Ft Bonn No Sleep / Columbia	SME	131	+134%	4
50	42	Ellie Goulding, Diplo & Swae Lee Close To Me / Polydor/RCA	UMG	130	-10%	9

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	16	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	29,113	-1%	1,424	753.87m	-1%
2	2	18	Ava Max Sweet But Psycho	Atlantic	WMG	26,254	-7%	1,301	715.42m	-4%
3	3	10	Calvin Harris & Rag'.. Giant	Columbia	SME	28,091	+1%	1,367	696.72m	+4%
4	4	10	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	24,464	+3%	1,229	534.67m	+0%
5	5	24	Panic! At The Disco High Hopes	Atlantic	WMG	15,861	-2%	1,068	477.28m	-4%
6	6	16	Robin Schulz feat. E.. Speechless	Warner Music	WMG	13,318	-1%	741	475.52m	-1%
7	7	8	Imagine Dragons Bad Liar	Polydor	UMG	12,427	+9%	797	423.56m	+11%
8	8	26	Dean Lewis Be Alright	Universal	UMG	10,140	-1%	749	370.70m	-3%
9	10	13	Dermot Kennedy Power Over Me	Island	UMG	9,338	+5%	571	339.25m	+7%
10	13	4	Pink Walk Me Home	RCA	SME	14,563	+7%	965	331.53m	+20%
11	12	20	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	11,567	-7%	901	321.06m	+7%
12	9	22	Lady Gaga & Bradley .. Shallow	Polydor	UMG	13,350	+0%	1,173	307.10m	-4%
13	11	14	Alle Farben & ILIRA Fading	B1 Recordings	SME	7,899	+2%	425	295.63m	-3%
14	20	5	Mabel Don't Call Me Up	Polydor	UMG	15,581	+19%	920	270.45m	+19%
15	14	25	Rita Ora Let You Love Me	Atlantic	WMG	12,015	-7%	950	245.31m	-4%
16	15	8	Ariana Grande 7 Rings	Universal Music	UMG	10,799	-7%	758	234.29m	-8%
17	16	22	Lukas Graham Love Someone	Copenhagen Reco	UMG	6,496	-12%	578	230.97m	-6%
18	22	5	Lady Gaga Always Remember Us T..	Polydor	UMG	4,852	+8%	468	229.23m	+4%
19	21	4	ZEDD & Katy Perry 365	Polydor	UMG	10,843	+4%	893	228.86m	+2%
20	17	17	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	8,408	-7%	643	218.98m	-9%
21	33	2	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	7,776	+25%	570	214.04m	+36%
22	23	39	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	8,747	0%	1,052	208.28m	-4%
23	18	31	Calvin Harris & Sam .. Promises	Sony Music	SME	11,852	-5%	1,154	207.53m	-13%
24	19	37	George Ezra Shotgun	Columbia	SME	8,018	-10%	1,006	206.33m	-11%
25	24	35	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	6,965	-6%	705	200.54m	-4%
26	27	4	Pedro Capó X Farruko Calma	Sony Music	SME	5,499	+11%	414	195.28m	+9%
27	28	5	Tom Walker Just You And I	Relentless	SME	10,352	+19%	706	193.46m	+13%
28	25	8	George Ezra Hold My Girl	Columbia	SME	6,820	+6%	557	184.10m	+0%
29	38	3	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	10,550	+22%	703	177.02m	+28%
30	36	4	Justin Jesso Getting Closer	Sony Music	SME	4,289	+14%	230	163.65m	+14%
31	32	27	Marshmello x Bastille Happier	Positiva	UMG	8,999	-1%	897	162.86m	+3%
32	26	28	Imagine Dragons Natural	Universal Music	UMG	4,832	-7%	516	159.85m	-13%
33	30	3	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	7,009	+4%	532	156.45m	-3%
34	40	2	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	7,851	+21%	505	155.78m	+16%
35	31	18	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	3,948	-8%	306	152.29m	-5%
36	35	9	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,985	+6%	196	151.80m	+3%
37	99	1	Jonas Brothers Sucker	Universal Music	UMG	7,888	+95%	701	146.50m	+109%
38	34	10	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	7,711	-1%	528	144.76m	-2%
39	37	7	Declan J Donovan Pieces	SMD/Columbia De	SME	4,237	-1%	249	137.93m	-2%
40	29	16	Halsey Without Me	Virgin EMI	UMG	8,543	-10%	625	135.97m	-17%
41	49	4	Welshly Arms Learn To Let Go	Universal Music	UMG	3,012	+16%	217	135.96m	+15%
42	39	42	Clean Bandit feat. D.. Solo	Warner Music	WMG/L	5,217	-6%	810	135.53m	-1%
43	43	3	Lizzo Juice	Atlantic	WMG	7,548	+1%	700	134.29m	+3%
44	106	1	Ava Max So Am I	Atlantic	WMG	6,400	+118%	582	131.14m	+92%
45	47	6	Alice Merton Why So Serious	Paper Plane Recor	Ind.	2,769	-5%	219	123.80m	+1%
46	41	7	Gesaffelstein & The .. Lost In The Fire	Columbia	SME	5,967	-8%	428	122.28m	-8%
47	42	33	Loud Luxury feat. Br.. Body	Armada Music	Ind.	6,351	-3%	587	119.87m	-8%
48	50	49	David Guetta & Sia Flames	Parlophone	WMG	5,244	+2%	985	117.91m	+1%
49	45	19	Jonas Blue feat. Lia.. Polaroid	Virgin EMI	UMG	5,862	-3%	562	117.58m	-6%
50	46	98	Ed Sheeran Shape Of You	Atlantic	WMG	4,830	-5%	1,243	115.22m	-6%



MARK RONSON



AVA MAX



TOM WALKER



ED SHEERAN



RITA ORA



# STREAMING

## UK SONGS

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

## UK ALBUMS

TW	ARTIST/TITLE
1	Dave Psychodrama
2	Ariana Grande Thank U, Next
3	Various Artists The Greatest Showman
4	D-Block Europe Home Alone
5	Juice Wrld Death Race For Love
6	Drake Scorpion
7	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
8	Lewis Capaldi Breach - EP
9	George Ezra Staying At Tamara's
10	Slim Still Working
11	Post Malone Beerbongs & Bentleys
12	A Boogie Wit Da Hoodie Hoodie Szn
13	Ed Sheeran + (Deluxe)
14	AJ Tracey AJ Tracey
15	Mabel Ivy To Roses (Mixtape)
16	Tom Walker What A Time To Be Alive
17	Giggs Big Bad...
18	Sigrid Sucker Punch
19	Travis Scott Astroworld
20	Post Malone Stoney

## US SONGS

TW	ARTIST/TITLE
1	J Cole Middle Child
2	YNW Melly Murder On My Mind
3	Lil Nas X Old Town Road
4	Cardi B & Bruno Mars Please Me
5	Ariana Grande 7 Rings
6	Schoolboy Q Numb Numb Juice
7	Meek Mill Going Bad (Feat. Drake)
8	Post Malone & Swae Lee Sunflower
9	City Girls Act Up
10	Post Malone Wow
11	Juice Wrld Hear Me Calling
12	Ariana Grande Break Up With Your Girlfriend, I'm Bored
13	Lil Baby & Gunna Drip Too Hard
14	Juice Wrld Empty
15	Jonas Brothers Sucker
16	YNW Melly Mixed Personalities (Feat. Kanye West)
17	Juice Wrld Robbery
18	A Boogie Wit Da Hoodie Swervin (Feat. 6ix9ine)
19	Calboy Envy Me
20	21 Savage A Lot

## 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	Meek Mill Championships
6	Drake Scorpion
7	Offset Father Of 4
8	Travis Scott Astroworld
9	DaBaby Baby On Baby
10	21 Savage I Am > I Was
11	Future Future Hndrxx Presents: The Wizrd
12	Post Malone Beerbongs & Bentleys
13	YoungBoy Never Broke Again Realer
14	Kodak Black Dying To Live
15	Lil Skies Shelby
16	Lil Baby & Gunna Drip Harder
17	Lil Baby Street Gossip
18	2 Chainz Rap Or Go To The League
19	YNW Melly I Am You
20	Cardi B Invasion Of Privacy

## UK PLAYLISTS

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



KHALID



AVA MAX



SAM SMITH



PINK



DAVE



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Someone You Loved Lewis Capaldi
2	Giant Calvin Harris & Rag'N'Bone Man
3	Just You And I Tom Walker
4	Walk Me Home Pink
5	Dancing With A Stranger Sam Smith & Normani
6	Shallow Lady Gaga & Bradley Cooper
7	I'm So Tired... Lauv & Troye Sivan
8	Sucker Jonas Brothers
9	Don't Call Me Up Mabel
10	Sweet But Psycho Ava Max

## UK ALBUMS

TW	ARTIST/TITLE
1	Singing To Strangers Jack Savoretti
2	What A Time To Be Alive Tom Walker
3	The Greatest Showman Various Artists
4	Still On My Mind Dido
5	Sing Your Heart Out 2019 Various Artists
6	A Star Is Born Soundtrack Lady Gaga & Bradley Cooper
7	To Believe The Cinematic Orchestra
8	Seven Days Walking (Day 1) Ludovico Einaudi
9	Staying At Tamara's George Ezra
10	The Platinum Collection Queen

## 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	Lauren Daigle You Say
6	Ariana Grande 7 Rings
7	Iggy Azalea Sally Walker
8	Ava Max Sweet But Psycho
9	Halsey Without Me
10	Sam Smith & Normani Dancing With A Stranger

## US ALBUMS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
2	Various Artists The Greatest Showman
3	Queen Greatest Hits
4	Lauren Daigle Look Up Child
5	Maren Morris Girl
6	Ariana Grande Thank U, Next
7	Karen O & Danger Mouse Lux Prima
8	Queen The Platinum Collection (Greatest Hits I, II & III)
9	Snarky Puppy Immigrance
10	Queen Bohemian Rhapsody (The Original Soundtrack)



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ariana Grande 7 Rings
2	Daddy Yankee Con Calma
3	Jonas Brothers Sucker
4	Lady Gaga Shallow
5	Post Malone Sunflower - Spider-Man: Into The Spider...
6	Ariana Grande Break Up With Your Girlfriend, I'm Bored
7	Post Malone Wow
8	Pedro Capó Calma - Remix
9	Sam Smith Dancing With A Stranger (with Normani)
10	Marshmello Happier
11	Anuel Aa Secreto
12	Ava Max Sweet But Psycho
13	Ozuna Baila Baila Baila
14	Halsey Without Me
15	J Cole Middle Child
16	Ariana Grande Thank U, Next
17	Billie Eilish Bury A Friend
18	YNW Melly Murder On My Mind
19	Lauv I'm So Tired...
20	Benny Blanco I Can't Get Enough

## EUROPE

TW	ARTIST/TITLE
1	Daddy Yankee Con Calma
2	Ariana Grande 7 Rings
3	Lady Gaga Shallow
4	Ava Max Sweet But Psycho
5	Calvin Harris Giant (with Rag'N'Bone Man)
6	Capital Bra Wir Ticken
7	Jonas Brothers Sucker
8	Mabel Don't Call Me Up
9	Mero Wolke 10
10	Post Malone Wow
11	Ariana Grande Break Up With Your Girlfriend, I'm Bored
12	Panic! At The Disco High Hopes
13	Sam Smith Dancing With A Stranger (with Normani)
14	Ozuna Baila Baila Baila
15	Billie Eilish Bury A Friend
16	Pedro Capó Calma - Remix
17	Lewis Capaldi Someone You Loved
18	Marshmello Happier
19	Mero Jay Jay
20	Alec Benjamin Let Me Down Slowly

## UNITED KINGDOM

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

## FRANCE

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

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Wir Ticken
2	Mero Wolke 10
3	Mero Jay Jay
4	KC Rebell Alleeb
5	Mero Wie Buffon
6	Ufo361 Pass Auf Wen Du Liebst
7	Mero Traume Werden Wahr
8	Mero Hops
9	Mero Hobby Hobby
10	Shirin David Gib Ihm
11	Mero Gib Ihn
12	Mero Mill'n
13	Mero Baller Los
14	Kontra K Kampfgeist 4
15	Mero Auf Dem Weg
16	Mero Enes Meral
17	KC Rebell DNA
18	Capital Bra Capital Bra Je M'Appelle
19	Capital Bra Prinzessa
20	Mero Intro



BILLIE EILISH



BENNY BLANCO



MABEL



POST MALONE



LEWIS CAPALDI

## NETHERLANDS

TW	ARTIST/TITLE
1	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
2	Priceless Rompe
3	Suzan & Freek Als Het Avond Is
4	Mabel Don't Call Me Up
5	Nielson Ijskoud
6	Yung Felix Baby Momma
7	Lady Gaga Shallow
8	Yung Felix Last Man Standing
9	Davina Michelle Duurt Te Lang
10	Duncan Laurence Arcade

## NORWAY

TW	ARTIST/TITLE
1	Nicolay Ramm Raske Brillen
2	Lady Gaga Shallow
3	Mabel Don't Call Me Up
4	Karpe Sas Plus/Sas Pussy
5	Jonas Brothers Sucker
6	Ariana Grande 7 Rings
7	Keino Spirit In The Sky
8	Lady Gaga Always Remember Us This Way
9	Bebe Rexha Last Hurrah
10	Alec Benjamin Let Me Down Slowly

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	John Lundvik Too Late For Love
2	Einär Fusk
3	Hanna Fern Hold You
4	Mohombi Hello
5	Lady Gaga Shallow
6	Bishara On My Own
7	Benjamin Ingrosso All Night Long (All Night)
8	Einär Katten I Trakten
9	Wiktorija Not With Me
10	Arvingarna I Do

## UNITED STATES

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

## WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Maroon 5 ft. Cardi B Girls Like You
3	Maluma HP
4	Anuel AA ft. Karol G Secreto
5	Wisn & Yandel ft. Romeo Santos Aullando
6	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
7	Benny Blanco, Tainy, Selena Gomez, J Balvin I Can't Get Enough
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Post Malone ft. Swae Lee Sunflower
10	Luis Fonsi ft. Daddy Yankee Despacito
11	Sebastián Yatra ft. Reik Un Año
12	Ariana Grande 7 Rings
13	Khalid ft. Kane Brown Saturday Nights Remix
14	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
15	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
16	Sam Smith ft. Normani Dancing With A Stranger
17	Jonas Brothers Sucker
18	Iggy Azalea Sally Walker
19	Los Angeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
20	Fuego ft. Nicky Jam, De La Ghetto, Good Vibes

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Wiley ft. Sean Paul, Stefflon Don & Idris... Boasty
2	Freya Ridings You Mean The World To Me
3	Maroon 5 ft. Cardi B Girls Like You
4	Sam Smith ft. Normani Dancing With A Stranger
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
7	Post Malone ft. Swae Lee Sunflower
8	George Ezra Shotgun (Lyric)
9	Mabel Don't Call Me Up
10	Ariana Grande Break Up With Your Girlfriend, I'm Bored
11	Ariana Grande 7 Rings
12	Jonas Brothers Sucker
13	Lewis Capaldi Someone You Loved
14	Khalid ft. Kane Brown Saturday Nights Remix
15	Iggy Azalea Sally Walker
16	Tyga ft. Offset Taste
17	Benny Blanco, Tainy, Selena Gomez... I Can't Get Enough
18	Lewis Capaldi Someone You Loved (Audio)
19	Khalid Better
20	2 Chainz ft. Ariana Grande Rule The World

## UNITED STATES

TW	ARTIST/TITLE
1	Yo Gotti ft. Lil Baby Put A Date On It
2	Post Malone ft. Swae Lee Sunflower
3	Khalid ft. Kane Brown Saturday Nights Remix
4	Maroon 5 ft. Cardi B Girls Like You
5	Mustard ft. Migos Pure Water
6	21 Savage ft. J.Cole A Lot
7	Iggy Azalea Sally Walker
8	Offset ft. Cardi B Clout (Audio)
9	Tyga ft. Offset Taste
10	Wisn & Yandel ft. Romeo Santos Aullando
11	Lil Baby x Gunna Close Friends
12	Khalid Better
13	2 Chainz ft. Ariana Grande Rule The World
14	Travis Scott ft. Drake Sicko Mode
15	Maluma Hp
16	Ariana Grande 7 Rings
17	Juice Wrld Hear Me Calling
18	Lil Baby x Gunna Drip Too Hard
19	Lil Baby x Gunna Pure Cocaine
20	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Mabel Don't Call Me Up
2	Lewis Capaldi Someone You Loved
3	Tom Walker Just You And I
4	Billie Eilish Bury A Friend
5	Octavian ft. Skepta, Michael Phantom Bet
6	Jax Jones ft. Years & Years Play
7	Deno First Days (Cadet Tribute)
8	Billie Eilish Wish You Were Gay
9	Sigrid Don't Feel Like Crying
10	YK Osiris Worth It
11	Martin Jensen ft. James Arthur Nobody
12	Julia Michaels Happy
13	Yungblud, Halsey ft. Travis Barker 11 Minutes
14	Tom Walker Not Giving In (Audio)
15	Hardy Caprio Sponsored
16	Ella Mai Shot Clock
17	Fabulous Ickkid Make We Dey
18	Julia Michaels ft. Niall Horan What A Time
19	Lil Mosey Greet Her
20	Doja Cat ft. Rico Nasty Tia Tamera



LADY GAGA & BRADLEY COOPER



GEORGE EZRA



ARIANA GRANDE



LUIS FONSI

## FRANCE

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

## GERMANY

TW	ARTIST/TITLE
1	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
2	Benny Blanco, Tainy, Selena... I Can't Get Enough
3	Kerstin Ott Regenbogenfarben
4	Calvin Harris ft. Rag'N'Bone Man Giant
5	LEA, Cyril Immer Wenn Wir...
6	Maroon 5 ft. Cardi B Girls Like You
7	Fero47 Jaja
8	Ariana Grande 7 Rings
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Michelle & Matthias Reim Nicht Verdient

## AUSTRALIA

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	Maroon 5 ft. Cardi B Girls Like You
3	Khalid ft. Kane Brown Saturday Nights Remix
4	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
5	Jonas Brothers Sucker
6	Iggy Azalea Sally Walker
7	Sam Smith ft. Normani Dancing With A Stranger
8	Khalid Talk
9	Benny Blanco, Tainy, Selena... I Can't Get Enough
10	George Ezra Shotgun (Lyric)

## SPAIN

TW	ARTIST/TITLE
1	Maluma HP
2	Wisn & Yandel ft. Romeo... Aullando
3	Anuel AA ft. Karol G Secreto
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Sebastián Yatra ft. Reik Un Año
6	Fuego ft. Nicky Jam, De La... Good Vibes
7	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
8	Luis Fonsi ft. Ozuna Imposible
9	Aitana Vas A Quedarte
10	David Bisbal ft. Greeicy Perdón

## NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
3	Calvin Harris ft. Rag'N'Bone Man Giant
4	Maroon 5 ft. Cardi B Girls Like You
5	Sam Smith ft. Normani Dancing With A Stranger
6	Wiley ft. Sean Paul, Stefflon Don &... Boasty
7	Ariana Grande 7 Rings
8	Luis Fonsi ft. Daddy Yankee Despacito
9	Souff Cash
10	Imagine Dragons Bad Liar

## CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	9	Calvin Harris & Rag'n'bone Man Giant / Columbia
2	3	4	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
3	1	6	Deekline Be Happy / 3 Beat
4	14	4	Icarus Sirens / Parlophone
5	20	3	Don Diablo Ft Kiliara You're Not Alone / Atlantic
6	28	3	Tom Ferry & Lisa Ajax Off My Mind / Enhanced
7	NEW	1	Tyra & George Preston Wild Side / Tap-Water
8	25	3	Nicola Zucchi Wow / Ego Italy
9	22	3	Meduza Ft Goodboys Piece Of Your Heart / Polydor
10	16	4	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros.
11	32	2	Charlotte Devaney Ft Lil Debbie & Knytro Animal / Karma London
12	23	3	Just Kiddin Ft Effie There For You / XVII MG
13	19	3	Duke Dumont Ft Shaun Ross Red Light, Green Light / Blasé Boys Club/EMI
14	17	4	Caitlyn Scarlett x Segal Nightmares / BMG
15	10	6	Joe Stone Bug A Boo / Spinnin'
16	26	2	ADA The Boys Are Waiting / Strange Love
17	NEW	1	Lucas & Steve Say Something / Atlantic/Spinnin'
18	NEW	1	M. Rodriguez You Understand / Big Beat
19	21	2	Arno Cost & Norman Doray Together / Positiva
20	34	2	Oliver Heldens & Lenno This Groove / Heldeep
21	29	2	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
22	38	2	White N3rd Ft BB Diamond Walkaway / 3 Beat
23	35	2	Prospa Prayer/Information / Stress
24	13	6	Yolanda Be Cool Dance And Chant / Xploded
25	18	6	Example All Night / Staneric
26	NEW	1	Oliver Nelson & Tobtok Ft Liv Dawson Yellow / Perfect Havoc
27	2	4	Steve Void Ft Andy Marsh Closure / Strange Fruits
28	4	5	Joan Alasta Close / Humble Angel
29	NEW	1	Priest J Sing Promises Bootleg / White Label
30	30	8	M-22 White Lies / 3 Beat

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	23	7	Calvin Harris & Rag'n'bone Man Giant / Columbia
2	6	4	Saara Aalto Dance Like Nobody's Watching / Warner
3	11	3	Lewis Capaldi Someone You Loved / EMI
4	13	3	Westlife Hello My Love / EMI
5	17	2	Pink Walk Me Home / RCA
6	12	3	Eat More Cake Memories / Perfect Havoc
7	16	3	Casey Lowry 40 Years Old / Access
8	14	4	Yasmin Jane Come A Little Closer / White Label
9	NEW	1	Hardwell Ft Conor Maynard & ... How You Love Me / Parlophone/Spinnin'
10	15	3	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros.
11	19	3	Years & Years + MNEK Valentino / Polydor
12	1	5	CamelPhat x Cristoph Ft Jem Cooke Breathe / Ministry Of Sound
13	21	2	Meduza Ft Goodboys Piece Of Your Heart / Polydor
14	NEW	1	Alok Ft. Conor Maynard Pray / Parlophone/Spinnin'
15	28	2	Alice Chater Thief / Virgin
16	NEW	1	Rozalla Turn On The Light / Energise
17	24	2	The Zoyboyz Ft Carol McGoldrick Sweet Talking Rapper / Zoyboyz
18	NEW	1	The Chainsmokers Ft 5SOS Who Do You Love / Disruptor/Columbia
19	22	2	Sammy Porter Ft. Liv Dawson Talking Like Friends / Speakerbox/Insanity
20	26	2	Grace Carter Heal Me / Polydor
21	NEW	1	Jonas Brothers Sucker / Island
22	NEW	1	Carly Rae Jepsen Now That I Found You / Interscope
23	20	2	Ritual Ft Tove Stryke Love Me Back / Island
24	18	4	Deekline Be Happy / 3 Beat
25	NEW	1	Lauv & Troye Sivan I'm So Tired / Kobalt
26	2	3	Steve Void Ft Andy Marsh Closure / Strange Fruits
27	NEW	1	Martin Jensen x James Arthur Nobody / Discowax
28	NEW	1	Matrix & Futurebound Ft Zelah Get You There / Metro/Viper
29	NEW	1	Sam Bennett The Weakness In Me / Sonic Boom
30	5	3	Luis Fonsi Sola / Polydor

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	ZieZie Sensei / RCA
2	5	4	Kelly Rowland Crown / Island
3	6	3	Grace Carter Heal Me / Polydor
4	4	7	Yungen Ft Dappy Comfortable / RCA
5	10	2	Unknown T With Crazy Cousinz Throwback / Island
6	7	3	DigDat x Loski No Cap / Relentless
7	8	3	Offset Red Room / Quality Control
8	1	6	Tory Lanez Ft Trippie Redd Ferris Wheel / Virgin
9	3	5	Nao Ft 6lack If You Ever / RCA
10	13	2	YLD Ft Liz Jai & Akil Dasan Give Me Your Love / Ikigai Muzik
11	18	2	Geko Don Daddy / 3 Beat
12	12	7	Sean Paul Ft Stefflon Don Shot & Wine / Island
13	9	8	Mabel Don't Call Me Up / Polydor
14	14	4	Cardi B & Bruno Mars Please Me / Atlantic
15	15	2	Francis Groove Ft Tony G Born To Win / Glagla
16	17	8	Chris Brown Undecided / RCA
17	NEW	1	Col3trane x DJDS x Raye The Fruits / Island
18	19	2	GRM Daily Ft Suspect x Ambush Bring Em Out / GRM
19	16	4	Blueface Ft Cardi B & YG Thotiana (Remix) / Entertainment One
20	NEW	1	BRKE Feelin' Me / Mad Moves

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	The Chemical Brothers We've Got To Try
2	Friend Within Waiting
3	Duke Dumont Ft Shaun Ross Red Light Green Light
4	Patrick Topping Watch What Ya Doing
5	Krystal Klear Euphoric Dreams
6	Swales Ft RuthAnne Higher (Call My Name)
7	Phil Fuldner Take Me
8	Mike Mago Wake Up
9	Mason Maynard The Feeling
10	Illyus & Barrientos The One
11	Jack Back Survivor / Put Your Phone Down
12	Alesso Time
13	Purple Disco Machine Body Funk
14	Jaded x Black Caviar x Anthony & Cleopatra Slippin
15	Michael Bibi Frequency
16	Fracture Big Up The Ladies
17	Mant & Biscits Get Busy
18	Elliott Adamson Victory Chop
19	Danny Byrd Ft Hannah Symons Starting Over
20	King & Early Moving Forward

## Harris &amp; Rag'N'Bone Man reclaim No.1 ANALYSIS

■ BY ALAN JONES

**F**ive weeks after it first topped the Upfront and Commercial Pop club charts, Giant once again returns to the top of both for **Calvin Harris and Rag'N'Bone Man**.

On its first visit to the summit, Giant was available only in Harris' own mix but its return to pole position was powered by a plethora of additional mixes serviced to DJs, with a further dozen reworks provided by Weiss, Michael Calfan, Purple Disco Machine, Laidback Luke, Robin Schulz and Audien.

Exploding 7-1 Upfront and 23-1 on the Commercial Pop club chart, Giant prevents **Kings Of Tomorrow's** Finally from topping the former chart, and 2016 X Factor runner-up **Saara Aalto's** Dance Like Nobody's Watching from leading the latter.

As we reported at the time of its initial coronation Giant is Harris' 18th Upfront No.1, and his 20th Commercial Pop No.1, while providing Rag'N'Bone Man's first Upfront and third Commercial Pop No.1.

29 year old Londoner **ZieZie** – it rhymes with 'bye bye' – laid down a marker on the Urban club chart



last summer, when his impressive debut single **Fine Girl** reached No.7. It subsequently enjoyed a 15 week chart run on the OCC Top 75, peaking at No.30, while attracting consumption of more than 420,000 units. **ZieZie's** follow-up is the no less impressive **Sensei**, which moves unerringly to the top of the Urban chart this week, giving him his first chart-topper. Once again combining the Afrobeats style of his Congolese heritage and rap, it has a massive 38.57% victory margin over new runner-up, Crown by **Kelly Rowland**.



## Senior Sync Creative

Based out of London's creative hub of Tileyard Studios, this is a full time, creative position at A&GSync; an opportunity to join an ambitious, close knit and growing sync agency with international clients and a significant track record. The successful candidate would be working with a small but dedicated, passionate team of creative people. Responsible for creative pitching and clearance of rights of an eclectic roster of emerging and established labels, publishers and management rosters. Will be working with the team to help develop our composers and producers, either on brief or in house production requests, handling promotion of both the company and A&G's artist client base.

[www.musicweek.com/jobs/read/senior-sync-creative](http://www.musicweek.com/jobs/read/senior-sync-creative)



## Business Development Manager

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UNITED TALENT  
AGENCY

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

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



**TOP STORY**

**BRIDGING THE NAP**

Fifteen years ago, Jeff Smith – then a former BBC Radio 1 and Capital Group exec – was recruited by Napster UK as its programming director, giving him the responsibility for sourcing and selecting all the music for their UK service. “With its unlimited streamed content, Napster operates in a similar fashion to radio,” said Smith. In the present, of course, he is BBC Radio 2 and 6 Music’s head of music. We have no idea if he still uses Napster, mind...

**TEXAS HOLD 'EM**

The Hives weren’t the only ones set to make an impact at SXSW as *Music Week* went to press. Some 370 UK registrations had been confirmed for the conference – a whopping 45% increase on the 2003 count – while 68 UK bands were set to play, with Franz Ferdinand among the biggest names. Never underestimate the power of BBQ...

**KEEPING SCORE**

The biz paid tribute to composer Michael Nyman as he celebrated his 60th birthday. Reflecting on his incredible career, Nyman told *Music Week*: “I write music for my own survival, not financial survival but because that’s what I like doing, want to do and, actually, I think I’m fucking good at it.” [Insert your own Parental Advisory – Explicit Content sticker here]

**Also inside...** Creative Artists Agency added **Robbie Williams** to its roster for the US, Canada and South America... **Universal** and **Sony** linked up with **T-Mobile** to launch **Mobile Jukebox**, enabling – get this! – the download of tracks directly to a phone... There was grim news from the **National Arenas Association** which highlighted that attendance at 16 key venues in 2003 was down 20%... **George Michael** usurped **Katie Melua** at the top of the albums charts with **Patience**, elsewhere **Usher**, **Lil’ Jon** and **Ludacris** were saying ‘Yeeeeeeeah!’ as their club classic, er, **Yeah** debuted at No.1 in the singles chart...

# THE AFTER SHOW

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

**THIS WEEK:** **Dave Keuning**, guitarist, **The Killers**

■ INTERVIEW: JAMES HANLEY

The Killers' founding member **Dave Keuning** released his debut solo album **Prismism** in January and begins an eight-date tour of the UK this week. Here, the guitarist turned frontman, who stepped back from touring with the 2019 **Glastonbury** headliners two years ago, shares a few tales from the road...

#### Quitting touring with The Killers was...

"The hardest decision of my life but, given my situation, I felt I had no choice but to walk away. I loved it in the beginning and the high took about five years to start to wear off. It was probably halfway through *Day & Age* [2008/09] where I was like, 'We've got another 10 months to go and I've been on the road a year already?' I wanted to have more of a normal life."

#### I formed The Killers after placing an ad in the local Las Vegas newspaper...

"And I was very close to doing an old school, 'Looking to start a band', advert again this time. But there would be a twist, because I'm 'Dave Keuning from The Killers', so do I include that in the ad? It would have been weird if I did, but it would've been just as weird if I didn't and then they showed up and were like, 'What the heck is this?!' So I got it together by word of mouth. Austin Burns, who did a little engineering on the record, knew some guys and we put together a band."

#### I never aspired to be a frontman...

"I wanted to be a guitar player and solo in front of audiences – that was my little rock star dream and it all came true, of course. But I hadn't considered that if I had a bunch of songs that the rest of the band didn't want, was that the end of it or should I use them in another project?"

#### All of The Killers have side projects...

"Mark [Stoermer, bass] has three, Ronnie [Vannucci, drums] has two and Brandon [Flowers, vocals] has got two. It had crossed my mind, but I was shy because of the singing. I thought Mark would be a little shy, too, so when he went out and did it, I was like, 'Oh, I should try that'. I remember going to an open mic night in San Diego and seeing 16-year-old kids up there and I was just like, 'If these kids have the courage to do it then I need to get some balls and not worry so much. I can do this, I just need to suck it up.'"

#### Albums used to mean more...

"I still try and appreciate a whole album, but we're a rare breed. We got in at the tail-end of physical music, which was a good



PHOTO: Dana Trippe

*"Albums used to mean more. I still try and appreciate a whole album, but we're a rare breed"*

thing. I am very discouraged by the current state for a couple of reasons, but I'll give you the most important one – most people aren't using a very good stereo system. They are just using their phone or laptop and those are crap ways to listen to music. Streaming is OK, but it's not the same quality as physical."

#### British music is so influential to me because...

"There are way more good bands from England than anywhere else, especially in the formative years of the '60s, '70s and '80s. You've got The Beatles and Stones from the '60s; Led Zeppelin and Black Sabbath, '70s; Depeche Mode, Joy Division and New Order, '80s and then Oasis and Blur in the '90s."

#### It's a tough time for rock...

"There are so many things going against it with the way music is and the impatience of this generation. I don't know if they're into rock music – it seems like they keep going back to the old classics so it's hard for new bands to emerge."

# #



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