

# Music Week

Inside the business of music. Established 1959

# VIC©TORY

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BUT WHAT HAPPENS NEXT?

FUTURE

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## AWAL

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RECORDED MUSIC REVOLUTION



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# Welcome to the music week...

## It takes two



**Watching Capitol UK** co-presidents Nick Raphael and Jo Charrington on stage at MUSEXPO in Los Angeles this week gave plenty of insight into their relationship.

“It works because we’re honest with each other,” said Charrington. “We challenge each other and sometimes we fall out. It’s a really important part of a creative relationship to be able to be honest.”

Raphael and Charrington have worked like this for a long time, of course. But nowadays the music industry, on both sides of the Atlantic, is populated by many such successful duos.

Look at Ben Mortimer and Tom March at Polydor, Tom Corson and Aaron Bay-Schuck at Warner Bros US, Mark Mitchell and Nick Burgess at Parlophone, Craig Kallman and Julie Greenwald at Atlantic US and Guy Moot and Carianne Marshall, newly-installed at Warner/Chappell. It’s not even just happening at C-level: look at Annie Christensen and Daniel Lloyd Jones, going great guns as co-heads of A&R at Island.

There’s more to this than simple ‘two heads are better than one’ logic. As artists and songwriters become more collaborative, it seems inevitable that executives should go down the same road, rather than stick to the historic autocratic model.

The old school record company divisions between money-makers and money-counters may be blurring, but it’s still difficult to find all the high-level skills required to run a modern label or publisher in a single individual.

So two people of equal status but with complementary skillsets is often the perfect solution. Of course, there remain potential difficulties with such relationships, especially when dealing with internal politics. “You can’t have people running to Dad because they don’t like what Mum is saying,” as one half of one senior duo put it to me this week.

Still, as long as both leaders are on the same page about the big picture, there’s no reason why they can’t disagree about the small stuff. There are very few certainties when it comes to breaking records these days, so varying perspectives are key.

Just so long as we draw the line at having the CEO equivalent of the multiple featured artist. Two may be good company, but three surely remains a crowd.

**Mark Sutherland, Editor**  
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**MusicWeek**  
01.04.19

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## “The night will go on, my little windmill”

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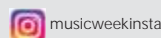
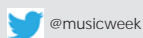
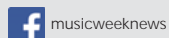
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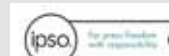
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## THE BIG STORY

# Euro Millions: Copyright Directive set to boost streaming economy

Leading industry figures react to crunch EU vote and look ahead to increased revenue for rights-holders and greater competition

— BY ANDRE PAINE —

The music industry is celebrating the prospect of a significant increase in streaming revenue, following the European Parliament vote on the Copyright Directive.

After three years of internal EU negotiations and scrutiny, followed by a flurry of intense lobbying, the legislation was passed without amendments last week. Describing it as a “momentous day” for the industry, PRS For Music CEO Robert Ashcroft said the measures within Article 13 would create a “level playing field” for streaming services.

“Consumers and creators will benefit,” he told *Music Week*. “The platforms are now liable [for copyrighted material] and it means they have to be licensed.”

While the legislation did not target specific platforms, the biz has welcomed it as potential solution to the so-called ‘value gap’ in remuneration from YouTube compared to services such as Spotify, Amazon Music and Apple Music.

“It puts Spotify and YouTube on the same playing field,” said Ashcroft.

“In practical terms for consumers, very little will change,” AIM CEO Paul Pacifico told *Music Week*. “For platforms, they have to play a little bit fairer.”

YouTube declined to be interviewed. A Google spokesperson said: “The Copyright Directive is improved but will still lead to legal uncertainty and will hurt Europe’s creative and digital economies.”

Although YouTube has been fully licensed with PRS For Music for a decade, it has been able to dictate terms to rights-holders because of safe harbour loopholes that mean it is not responsible for user-generated content featuring copyrighted material.

The much-debated Article 13 (later renamed Article 17) requires platforms to secure full licences that cover user-generated content. Rights-holders, including the indies’ digital agency Merlin, are now set to renegotiate licensing terms with YouTube across the EU.

While there is no definitive measure of the discrepancy in revenues between YouTube and subscription services, the ratio of 10 to one is widely quoted.

“It’s fairly accurate and illustrative of the scale of the value gap,” said Pacifico.

IMPALA executive chair Helen Smith said the Copyright Directive should result in improved competition in streaming.

“Overall, I would expect to see more revenue going into the sector,” she told *Music Week*.

“I think we will see platforms being more responsive and looking to exploit more opportunities. Hopefully, more services will be able to start up and provide alternatives to what is really a very concentrated market, particularly at a local level.”

Based on the “incredible amounts of music consumed on YouTube”, Ivors Academy chair Crispin Hunt said he expects the boost in remuneration to rights-holders to be “significant”.

Ashcroft added: “This brings more platforms under the scope of licences, which means more revenue. Our real focus is on the business, we’re not trying to do [YouTube] down.”

Pacifico welcomed the ‘stay-down’ measure in Article 13, which requires upload platforms to ensure that copyrighted material taken down by YouTube does not get immediately re-posted.

“Licensing is the lifeblood of our industry but it’s also about respecting the decisions of artists,” he said. “Of course, the value gap is a crucial issue but it’s also about the package overall. The balance of power will now shift back a little bit.”

While the text does not mention filters, YouTube would have to employ recognition technology for material uploaded to the site.

Ashcroft said PRS For Music would continue discussions with the platform about content ID and identifiers for music.

“I will fully admit that on our side of the industry we’ve got work to do to make this work more smoothly,” he told *Music Week*.

Smith said that IMPALA is ready to talk to YouTube about the new licensing structure on behalf of the independents.

“We would seek to discuss implementation with all interested parties, so that we get the best result and that the opportunity of growing the streaming economy is seized,” she said.

“We have managed to isolate quite tough discussions about the value gap,” added Pacifico. “The on-going relationship between YouTube and our members is absolutely essential.”

While there’s been jubilation at the vote, the legislation still has to be passed by member states on the Council of the EU on April 15, and then be enacted by national governments within two years. But there are concerns that Google will now lobby hard in each country.

Amid the political uncertainty in the UK, there may also be issues around the fate of the Copyright Directive post-Brexit.

Pacifico said a Tweet by Boris Johnson describing the EU legislation as “terrible for the internet” was “very unfortunate”.

“The UK has been clear that it intends to implement this particular piece of legislation,” added Smith. “Considering how strong the cultural industries are in the UK, it’s in their interests to make sure its rules are the same as elsewhere in Europe.”

Hunt admitted there were concerns about platforms attempting to exploit potential loopholes in the Directive. He said the legislation could face an “uphill battle” in Germany, where some politicians are concerned about internet filters.

“We’ve got to rally behind it, even the people that have concerns about it,” he said. “The industry’s got to stand united across Europe and say that this is real progress.”





**The European stream:**  
(Clockwise from top left) Paul Pacifico,  
Crispin Hunt, Helen Smith and  
Robert Ashcroft

LOGO DESIGN: GESAC

# FOR THE RECORD

## DOWNTOWN

### THE BIG DEAL

Downtown Music Holdings has signed a deal to acquire AVL Digital Group and its portfolio of music distribution, rights management and artist services businesses, including AdRev, CD Baby, DashGo and Soundrop. The global footprint will include over 300 employees spanning 14 markets in North America, Europe, Asia, Australia, and Latin America.

### THE BIG COUNTRY



Warner Music Group has announced a partnership with Chocolate City, a high-profile independent record label in Nigeria co-founded by Audu Maikori (pictured) and Paul Okeugo. The joint venture is set to grow the reach of African artists around the world, and will create new opportunities for the major's global superstars in the region.

### THE BIG RESULT



BMG has reported revenues up 7.5% year-on-year in 2018 to €545m (£482m). The company's organic growth was 7.8%. Operating EBITDA was up 17.3% to €122m (£108m). The company said recordings are driving growth, following 2018 releases by Kylie Minogue, Lil Dicky, The Prodigy, A Perfect Circle and Alice In Chains.

LABELS

# Director hits: ‘Unstoppable’ RCA makes pair of big hires

Damaris Rex-Taylor and Phil Youngman are latest execs to join “competitive label”, reveals RCA president David Dollimore

■ BY ANDRE PAINE

**RCA president** David Dollimore has told *Music Week* that the latest senior recruits will complete the work of creating a “dynamic record company”.

Damaris Rex-Taylor has joined as director of marketing. She was previously GM at Disturbing London and worked alongside co-founders Tinie Tempah and Dumi Oburota.

“Damaris has a lot of experience, she gets the independent ethos and that’s something that is very key for me,” said Dollimore.

“We’ve been building a strong, domestic roster over the last year or two and we’ve got a very healthy international roster (see panel). We’re starting to have real success.”

“RCA has an incredible stable of global artists and I hope to be part of developing a new creative language to spearhead the next generation of music leaders from artists to exec talent,” said Rex-Taylor.

Phil Youngman, who was head of radio at Atlantic for 12 years, has been appointed as director of promotions.

“His collaborative team spirit and strategic approach will enhance our promotions teams and reinforce RCA’s stature as a progressive label,” said MD Stacey Tang.

Youngman played a key role in Ed Sheeran, Stormzy and Jess Glynne campaigns. He will work alongside head of playlisting, James Bass.

“James has great relationships, Phil has great relationships – they are going to be unstoppable,” Dollimore told *Music Week*.

The label president said he’s “very happy” with the team he’s built over the last two years at RCA, following the recruitment of a diverse range of rising and established execs.

“I feel that we’ve certainly completed that, in making a label that’s a modern-day dynamic record company,” he said. “Stacey [Tang] is an incredible MD and it’s amazing to have her working alongside me.”

RCA is nominated in the Record Company category at the Music Week Awards on May 9.

According to year-to-date market shares, RCA is the No.1 record label for singles sales (10.7% market share) and streams (10.5%).

Dollimore stressed that the company is just as focused on albums. RCA is No.3 on AES (artists albums) with a 9.2% share.

“I want to do everything now,” he said. “We want to have hits, we want to break acts that we’ve signed, obviously that takes time.

“We want to do the best possible job in delivering for the acts that have been on the roster for a while, like Bring Me [The Horizon]. We’re across everything now and I think we’re a competitive label.”

*“We’ve been building a strong domestic roster over the last year”*

**David Dollimore**  
RCA



*Camp David:* (L-R) Damaris Rex-Taylor, David Dollimore, Stacey Tang and Phil Youngman

## Think Pink: US icon among RCA priorities for 2019

Label’s pop acts set to benefit from refreshed BBC Radio 2 music policy, says Phil Youngman

Newly-appointed promotions director Phil Youngman is confident that the new BBC Radio 2 music policy is “definitely good for RCA”.

*Music Week* recently revealed that Radio 2 had updated its approach with more pop to target the younger end of the demographic.

“Hopefully, it’s good for the industry as a whole,” Youngman told *Music Week*. “Jeff [Smith] and the music team there have had a vision – it needed freshening up.”

“The RCA roster is diverse, it’s not one-dimensional. [But] there is quite a lot of pop, so it’s helpful for us.”

“Radio 2 seems to be jumping on board [tracks] earlier than they’ve ever used to,” said Dollimore.

“I see it as a good thing, but you’ve still got to have a full house if you want to really have a hit or break an act. If it’s an established artist like Pink, of course Radio 2 is key.”

With Pink’s new album *Hurts 2B Human* out on April 26,

*Human interest:*  
Pink



Youngman will be working one of the label’s superstar acts just weeks after his arrival.

“We want to do the best possible job for Pink when her album drops and building this single [Walk Me Home],” said Dollimore.

The Pink track peaked at No.8 following its release last month and has OCC sales to date of 129,369.

The label has also just had a hit with Options by NSG feat. Tion Wayne. Dollimore identified the Afrobeats act as a priority, along with Au/Ra and Camelphat.

Last year RCA finished third for market share (11.13%) in the Radiomonitor UK airplay Top 100. Youngman admitted it would be a “big ask” to steal the airplay crown from his former label, Atlantic.

“There’s this really young exciting vibrant team [at RCA], I’m just really excited to be able to apply everything I’ve learnt,” he said. “It’s a brilliant opportunity.”



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@TheBeat** RIP @RankingRoger who sadly passed away peacefully at home with family by his side early today. Roger was a fighter (**The Beat, artist**) **Tuesday, March 26**



**@wendyfinnandmax** Scott Walker. Another huge loss to music. One of the most significant singer-songwriters of our era, un-mistakable voice, innovation & influence. (**Wendy Smith, Prefab Sprout**) **Monday, March 25**



**@GeorgErgatoudis** So I met Prince Charles and yes, we talked about @AppleMusic but sadly the only photo I got was an epic eyes shut fail! Lol! (**George Ergatoudis, Apple Music**) **Sunday, March 24**



**@ajtracey** headlining a sold out show at big big Brixton tonight you know... thank God (**AJ Tracey, artist**) **Saturday, March 23**



**@charliesimmondz** honestly, nothing in this industry is so time sensitive that it needs chasing 45 minutes later. Behave. (**Charlie Simmonds, The Dome/Boston Music Room**) **Tuesday, March 26**



**@hollieboston** Was lucky enough to eat in Noma last night and even more lucky enough to end the night on the floor in KFC (**Hollie Boston, Polydor**) **Saturday, March 23**



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



**@crispinhunt** Thank the gods! Thank the MEPs! Thank Europe! Best get this tweet in while the Internet is still working! (**Crispin Hunt, Ivors Academy**) **Tuesday, March 26**



**@leoniemaycooper** Rockabilly QUEEN Wanda Jackson has just announced her retirement at age 81. Man, you had a party (**Leonie Cooper, Dice**) **Tuesday, March 26**



**@snoochieshy** Know your worth. It's actually so important, whether that be relationships, career etc. Please just know your worth (**Snoochie Shy, BBC Radio 1Xtra**) **Tuesday, March 26**

## #1 TWEET



**@Santandave1** Twitter is so elite (**Dave, artist**) **Monday, March 25**

# RISING STAR

The biz's brightest new talents tell their stories



**Amy Collins:** "Don't be afraid to break the rules"

## Amy Collins

Head of TV & visual, Your Army  
[@amescollins](https://twitter.com/amescollins)



### How did you break into the industry?

Although I studied music at A level, my degree was in professional dance practice, so interning was the first step. I can't recommend it enough - it's a great way to discover what career path is right for you while actively learning. I was fortunate enough to go straight into a role after an internship working heritage acts at radio and TV. I was also stage-managing with Musicalize, and found myself meeting the right people and took any networking opportunity that I could. It was when I was looking after [R&B artist] Brandy that I met Your Army Director Christian Nockall at BBC Radio 1 & 1Xtra. Christian was with Sam Smith, who was a fan of Brandy, so we got chatting. When he told me about the Your Army roster I couldn't believe it - a home perfect for my taste in music. I kept on his case for a job for six months, and now here we are!

### Why is good TV coverage important?

Everyone we look after has a strong visual identity. How they are portrayed through music videos, performances, bespoke commissions and interviews needs to be positioned extremely carefully from the beginning. Whether you say yes to everything or not, it's this early shaping that gains you media champions and fans.

### What's the single best moment of your career to date?

Christine And The Queens' first album campaign was very special, with my work at TV being instrumental in its success. The Later... With Jools Holland booking I obtained kickstarted the campaign in the UK and led us to an opportunity on The Graham Norton show, then key coverage at Glastonbury. Chaleur Humaine was the biggest independent debut of the year.

### How can young people effect change in the music industry?

Don't be afraid to break rules and challenge conversation. It's important to continue raising awareness of equality in music, which I would always encourage young people to do whether they are freelance or work for a large organisation. Jamz Supernova and I run a night called Flexx, where we encourage women to support one another. Surround yourself with people that want you to win!

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

I'm really proud of my progression within Your Army. From joining as a radio assistant to opening the TV department and becoming head of it, I feel really proud of what we've built and the fantastic artists we now represent, including Christine And The Queens, AJ Tracey, Jade Bird, Diplo, Ms Banks, Major Lazer and Slowthai.

**AMY'S RECOMMENDED TRACK:** Slowthai - Peace Of Mind

**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...

RADIO

# Stolen Kisses: BBC Radio 1 trio aiming to 'break new artists' with move to evenings

Star signings Rickie, Melvin and Charlie are "great entertaining broadcasters", says Ben Cooper

BY ANDRE PAINE

Former *Kiss* trio Rickie, Melvin and Charlie have spoken about their surprise move from a commercial breakfast show to evenings on BBC Radio 1.

The presenters were poached from the rival network and make their Radio 1 debut this week (9pm, April 1). The show airs Monday to Thursday.

"It's a chance for us to challenge ourselves at a different time of the day on the radio, and one we're looking forward to because it's after the watershed, so we've got a bit more freedom," said Rickie Haywood-Williams.

It follows a major shake-up of the Radio 1 schedule in 2018, including the move to a three-day weekend, the new Breakfast show with Greg James and the launch of the late-night Indie Show With Jack Saunders.

Ben Cooper, controller, BBC Radio 1, 1Xtra and Asian Network said the latest – and final – planned change ensured that the station would have "great entertaining broadcasters" across the schedule.

"Bringing in Rickie, Melvin & Charlie, that's the last piece of the puzzle," he told *Music Week*. "We've now got that ability to bring audiences through from daytime into Annie [Mac], into Rickie, Melvin & Charlie and then into Jack [Saunders]."

The show is billed as candid conversation between friends combined with new music. The trio are in the slot previously occupied by Charlie Sloth, who has moved to Beats 1.

"The really exciting thing about this show is that we have the opportunity to break new artists," Melvin Odoom told *Music Week*.

"At Kiss it was all about the big hits and what was poppin' in the charts. We have so



"Rickie, Melvin & Charlie are the last piece of the puzzle"

Ben Cooper  
BBC Radio 1



Sealed with a Kiss: Melvin Odoom, Charlie Hedges and Rickie Haywood-Williams

many people sending us music, now we have the opportunity to celebrate that music on air and to bring artists into the studio."

Hedges added: "We've always had a really good relationship with a lot of labels. So I think those guys are really excited about us moving over."

The trio's *Kiss* show was a ratings hit for the network and topped 2 million weekly listeners in RAJAR figures for two quarters in 2018. They had the No.1 commercial breakfast show in Q1 of last year, while their final RAJAR figure for Q4 was 1.846m.

"It's a completely different time slot on a different radio station, but there were a lot of young people that used to listen [to us]," said Odoom. "I would say that when we were doing the Breakfast Show, there was no

one more connected to their audience."

"We'll just be grateful if anyone who previously listened comes to [Radio 1]," added Hedges. "Equally, it would be amazing to get new people."

Cooper said there has been a hugely positive reaction to the move.

"I don't think I've ever had such a response from the music industry before on a signing," he said. "They are going to have the freedom to have that post-watershed conversation and they want to play new music that they love."

"We're joining a long line of amazing DJs and talent that has passed through [Radio 1] over the years," said Haywood-Williams.

"It's a really big deal – we just want to enjoy every minute of it."



**Singing To Strangers**  
**Peak Chart Position:** No.1  
**Label:** BMG

## TAKE A BOW

### TEAM Jack Savoretti

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Danielle Livesey  
(Push Music Management)  
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**Marketing:** Gemma Reilly/Mandy  
Plumb (BMG)  
**National Press:**  
Barbara Charone (MBCPR)  
**Online:**  
Ashley Matthews (MBCPR)  
**Regional Press:**  
Anastasia Roe (MBCPR)

**Radio:** Chris Hession  
(Hesso Media)  
**Regional Radio:** Steve Tandy  
(Cop Media)  
**TV:** Sarah Adams/Thom Brunner  
(Sassy Media)  
**Digital:** Sam Hill/Phil Brown (BMG),  
Amy Massey (Dark Arts),  
Clement Lauchard  
**Commercial:** Darren Ridgewell/Will  
Cooper/Simon Rugg (BMG)  
**Agent:** Olly Hodgson (Coda)



Drive time:  
Jack Savoretti





WWW.THEORCHARD.COM



# THE PLAYLIST



## TAME IMPALA

Patience (Fiction)



On this light and breezy return, studio wizard Kevin Parker aims for disco and ends up somewhere slower and more added, seemingly after dozing off for a bit. The drums are brilliant.

**Contact Duncan Jordan**  
duncan@bellaunion.com

## PEGGY GOU

Starry Night (Gudu Records)



Peggy Gou's first release on her own label has a bassline that stalks by like an angry peacock. Sun-bleached keys balance things out nicely.

**Contact Dean Driscoll**  
dean@deandriscoll.de

## BECKY HILL

I Could Get Used To This (Polydor)



Thanks to Becky Hill's voice, I Could Get Used To This is injected with palpable emotion, elevating it above your run of the mill dance record.

**Contact Susie Ember**  
susie.ember@umusic.com

## PINKY PINKY

Do Me Dirty (Charlie) (Innovative Leisure)



Make room in your life for Pinky Pinky and their chiming indie hits. The Los Angeles trio hit the UK for the first time in May.

**Contact Kate Price**  
kate@stereosancity.co.uk

## RUSS SPLASH X TION WAYNE

Keisha & Becky (Virgin EMI)



Russ Splash teams up with Tion Wayne to fling bars over a languid, minimal beat on a song that adds more weight to his chances of breaking big.

**Contact Karim Khan**  
karim.khan@lucidonline.co.uk

## STEEL BANGLEZ (FEAT. AJ TRACEY & MOSTACK)

Fashion Week (Gifted Music)



We all like clothes, but few like them as much as AJ Tracey, who hooks up on this chilled out rap track with fellow threads fans Steel Banglez and Mostack.

**Contact Kat Bawden**  
kat@dedicatedpr.com

## CATE LE BON

Daylight Matters (Kemado Records)



Cate Le Bon introduces new LP Reward (May 24) with this wintry waltz. Her repetitions of 'I love you' help thaw the icy atmosphere with melody.

**Contact Nisa Kelly**  
nisa.kelly@goodmachinepr.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!



**0404 IAMDDDB**  
Roundhouse, London  
7.30pm

**IAMDDB's** recent *Swervvvvv.5* EP finds the Manchester chameleon exploring the idea of urban jazz, paring back her sound in favour of something more earthy, less alien. See it take flight in North London.

## TASTEMAKERS

*The industry's favourite new sounds*

### Rupert Morrison Manager, Drift Records

DANIEL THORNE – LINES OF SIGHT



**Building sight** Rupert Morrison

**Doubtless the very** best part of working in a record shop is getting turned on to artists who not only fly under the radar, but ones that fly so far off radar that tracking them pertains to nothing of reference whatsoever. Lines Of Sight is the solo debut from Australian-born, Liverpool-based composer and saxophonist Daniel Thorne. Released on London's Erased Tapes label, it is powerful and totally cosmic music: swells of brass create warm and euphoric grandeur, but also introspection and quite chilling clashes. There are more than a few

dystopian, cinematic moments here. The electronic gestures bubble away perfectly and provide grounding to saxophone that's full of otherworldly beauty and real sonic searching. Every gesture feels both deeply considered and gloriously organic. Daniel is also founder of Immix Ensemble, who we invited last year to play at our Sea Change Festival in a commission with Jane Weaver and Sam Wiehl. People making challenging and ambitious music is always thrilling to us. It is a joy and a privilege to be able to give music of this magnitude a home at Drift and to introduce it to people.

## ESSENTIAL INFO

**RELEASES** Pushing 21 (out now) **LABEL** Olivia Music  
**MANAGEMENT** Georgie Willmore and Alex Bingham  
**NEXT GIG** TBC

*New beginnings for a pop prospect with stars in her eyes...*

**L**iv Dawson is making a fresh start, so it's fitting that her fizzing new single, Pushing 21, landed with the spring equinox. And the 20-year-old's disposition matches the sunny March morning when *Music Week* catches up with her on a day off.

"I've had a few changes in my career," begins the singer, who is under new management and released Pushing 21 through her Olivia Music label with help from The Orchard.

"It's my first independent release, and I wanted to write about empowerment," Dawson explains. "It's about being able to do stuff on your own and not feeling scared or ashamed about cutting people off who haven't really got your best interests at heart. It goes out to anyone who's trying to make it or put music out and feels like they need the backing of a massive label to do that."

Reading between the lines, it might be easy to assume that things turned sour with Dawson's previous label Method, where she signed after songwriter Jimmy Napes introduced her to Disclosure. The housey duo produced her 2017 single Searching, while she has also collaborated with Years & Years singer Olly Alexander and toured with Khalid. But Dawson insists she "has nothing against big labels," adding that Method "really took care of me".

While she remains open to signing elsewhere, Dawson is revelling in a new era.

"When I ended the deal I realised I can actually do whatever I want," she says. "Even if people aren't telling you to do things, you feel like you have to be consistent with the music you're making. They might love a single; but you won't necessarily want to make the next one sound the same. Now I've got loads of different songs to put out and it doesn't have to be the same one regenerated."

For Dawson, who's working towards an album and focusing on "talking about real subjects", the extra autonomy is welcome. "I'm in control of my diary, which is such a small thing, but it's quite empowering," she says.

ON THE **RADAR****LIV DAWSON**

Growing up in Shepperton, Dawson started gigging at 14 and feels the benefit of experience. "I know all about the music industry, I know the dark ends and the amazing parts of it," she says. "I've had people tell me, 'Don't put music out, no one really wants to hear any more music'. Then came Pushing 21 and it was like, 'Ha, I did it!' [*Laughs*] It proved those people wrong."

Now, Dawson is keeping her distance from any dissenting voices and enjoying the industry. On a wave of positivity and with new songs around the corner, she's excited for the future. So, incidentally, are her fans, some of whom she keeps up with via a busy Whatsapp group ("We had a good old chat last night!").

Before we leave her, Dawson fires off a few wise words for any aspiring pop stars out there. "You have to grow as a person before stepping into the industry. Focus on yourself, learn how to say no, learn what music you like and have confidence. It's easy to be led astray, but you can do it on your own," she says, sounding ready to take on the world.

**BEN HOMEWOOD**

*"I know all about the dark ends and the amazing parts of the music industry"*

Liv Dawson



bespoke version of Seinabo Sey's 2018 track Breathe, backed by a gospel choir, while musicians Raye, Ama Lou, Lava La Rue feature in the film alongside designers Paria Farzaneh and Feng Chen Wang.

"Celeste is an extraordinary talent who everyone at Globe is excited to be working with," says Adam Gardiner, head of film & TV sync at Globe.

"Her sensational vocals elevate any visual and we're sure this will be the first of many great campaigns."

Wieden + Kennedy worked on the ad alongside music supervisor John Connon at Mr Pape.

Connon reflects on "working with the incredible voice of Celeste, supported by a 20-piece gospel choir" to re-record Breathe and says the resulting clip is "empowering".

Celeste released the Lately EP last month and has enjoyed support from BBC Radio 1, 1Xtra and Beats 1 this year. Sounds like progress to us...

All star cast: Converse's new spot and (below) Celeste

SYNC STORY

CONVERSE/CELESTE

BY BEN HOMEWOOD

Celeste has a bright future in the world of sync, according to her team at Universal Music's in-house creative arm, Globe.

The Brighton soul singer is the voice behind new Converse campaign Spark Progress, which is aimed at inspiring young Londoners and features five emerging talents from music and fashion. Celeste sings a



"Celeste's sensational vocals elevate any visual"

Adam Gardiner  
Globe

**Spot:** Sparks Progress **Title:** Breathe **Composers:** Seinabo Sey/Magnus Lidehäll/Vincent Pontare/Salem Al Fakir **Artist:** Celeste **Master:** Universal/Polydor **Publisher:** Universal Music Publishing Group **Music Supervisor:** John Connon (Mr Pape) **Ad Agency:** Wieden + Kennedy London **Creative Director:** Darren Simpson **Film Company:** Pulse **Director:** Paco Raterta **Air Date:** 14/03/19

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

MAKING WAVES



Nude health: The Nude Party

THIS WEEK'S HOTTEST BRAND NEW ACT

The Nude Party

**KEY TRACK:** Chevrolet Van  
**LABEL:** New West Records  
**MANAGEMENT:** Vector Management  
**TWITTER:** @TheNudeParty

**WHO:** The Nude Party's guestlist is: singing guitarists Patton Magee and Shaun Couture, bassist Alec Castillo, keys player Don Merrill, percussionist Austin Brose and drummer Connor Mikita.

**WHAT:** A gently psychedelic blend of pop and rock. The Nude Party are young, but they sound old, in a good way.

**WHERE:** The six-piece formed in Boone, which nestles in the Blue Ridge Mountains in North Carolina. They came up there playing sozzled house shows.

REALLY? THE NUDE PARTY?

Yep, the band didn't have a name, and some joker who attended their nascent shows dubbed them 'The Naked Party Band' because that's what often happened at the gigs.

FAIR ENOUGH...

Quite. Anyway, let's focus on the music: there's a lot for fans of the best parts of rock'n'roll's rich history to enjoy. Throw in the messy spirit of The Black Lips (whose drummer Oakley Munson produced TNP's debut album) and it's quite the combo.

ANYTHING ELSE?

Check out their record (out now) and see them live in the UK in May.

# #



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1  
HOTSHOTS



2



3

**1. The gladness of King George** George Ezra was recently given a new plaque to celebrate his first ever headline shows at The O2. Awards were presented to the singer, his band and team before the first of two sold-out shows at the venue by The O2's VP & general manager, Steve Sayer. Pictured to the left of Ezra and his band here are (back row, L-R): Angus Baskerville (agent, 13 Artists), Bob Angus (promoter, Metropolis), Steve Sayer, Mazin Tappuni (promoter, Communion), (front row, L-R) Emma Bownes (VP of venue programming, The O2) and Ryan Lofthouse (manager). (Photo: Luke Dyson).

**2. The wild bunch** Six female composers took part in Wild Plum Songbook, a new career development initiative from PRS For Music, Wild Plum Arts and Cheltenham Music Festival. Standing in the PRS office in Kings Cross here are (back row, L-R): Rachael Lloyd (mezzo-soprano), Lisa Robertson, Lana Bode (piano), Lucy Schauer (Wild Plum Arts), Joanna Lee (mentor), Errollyn Wallen (mentor), Kate Marlais, Harriet Wybor (PRS For Music), Ella Jarman-Pinto and Camilla King (Cheltenham Music Festival). (Front row, L-R): Janet Oates, Rose Miranda Hall and Sarah Lianne Lewis. (Photo: Jon Jacob).

**3. No business like show quizzness** Steve Lamacq presented a trophy to the Bluetones and Star Shaped team who won the Lost Alternatives quiz, put on by Demon Music Group at the Old Queens Head pub, Islington to promote the Lamacq-curated box set of the same name. (Photo: Dean Fardnell).

**4. Who run the world?** This International Women's Day, female collectives Shesaid.so, Girls I Rate, Flexx and The Sorority House & Co came together for a banquet - with food by Mam Sham - to celebrate the women of the music industry, at The Curtain in London. Music was provided by performers including Ms. Banks, Alicai Harley and Miraa May, followed by DJs such as Jamz Supernova, K2Rah and Ellie Prohan. Pictured here are: **(A)** Rachel Menzies and Amy Wagner (founders, Hookline). **(B)** Harriet Moss (MD, Manners McDade and shesaid.so), Ruby Wasmuth (composer manager, Manners McDade), Jenna Fentimen (music & composition producer, Manners McDade), Clare Everson (creative manager, Manners McDade). **(C)** Duschan N (event producer, The Sorority House), Kaiya Milan (CEO, The Sorority House), Jamz Supernova (founder, Flexx; DJ, BBC Radio 1), Amy Collins (founder, Flexx), Carla Marie Williams (founder, Girls I Rate), Harriet Moss, Amanda Maxwell (community director, shesaid.so). **(D)** Event performer, Alicai Harley. **(E)** Jamz Supernova, Harriet Moss, Tawiah (artist). **(F)** Ms Banks. **(G)** Jamz Supernova, Amy Collins. **(H)** Event speaker, Arfa Butt. (Photos: Helen Boast).



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

**The A-team:** Team AWAL, with Willard Ahdriz (centre left) and Paul Hitchman (centre right) in London, February 2019

# AWAL IN A

The view from the rooftop at AWAL's London HQ is spectacular. Wearing a contented smile, Alison Donald guides *Music Week* around the terrace, bathed in Friday morning sunshine, pointing out her favourite corners. There's the stage where Freya Ridings recently played, and here's where Donald likes to enjoy a moment's quiet.

Formerly co-president at Columbia, Donald arrived in 2017, as head of creative across AWAL and parent company Kobalt's recordings and publishing arms. She's practically giddy to be there.

"For me, it was about whether I wanted to feel part of the future or not," she says. "I love the transformation technology has allowed, the appetite for the business is fantastic and it's great being able to empower artists." Donald will repeatedly revel in the absence of pressure to "find the hit, find the hit" throughout our interview.

Downstairs, Lonny Olinick, AWAL's Los Angeles-based CEO,

*"Our culture is unique, everyone is here because they want to make the industry better for artists"*

**LONNY OLINICK**

AWAL

recorded music, and president Paul Hitchman quickly make clear that every member of the company's workforce shares Donald's boundless enthusiasm. It seems the view inside AWAL is every bit as spectacular as from the roof.

"This culture is unique, every single person is here because they want to make the industry better for artists," offers Olinick, holding eye contact. "That is something I believe in so deeply that it motivates me every single day."

Previously of RCA and BMG, Olinick joined Kobalt in 2016, and began in his new role in January 2018. Hitchman has been involved since 2012: Kobalt's maverick founder Willard Ahdriz (see box, page 20) purchased AWAL and brought him in as managing director of the new label services business. Back then, Ahdriz was plotting a recorded music revolution, now team AWAL are taking a moment to reflect on the story so far.

"It's easy to say things are going really well for us," says Olinick with a smile. "It looks like we'll do \$100 million in revenue in this



# TRANSFORMATION

First acquired by **Kobalt** in 2011, **AWAL** has morphed from a digital distro into one of the most progressive companies around. *Music Week* meets **Lonny Olinick, Paul Hitchman** and **Alison Donald** at their riverside London offices to get the inside track on an industry revolution...

— BY BEN HOMEWOOD —



fiscal year, which is up five times from two years ago. We just had five songs on the BBC Radio 1 playlist and three songs on Top 40 radio in the US. For a company like ours, no one else is doing that.”

His softly-spoken demeanour muffles the bullishness, but only slightly. “We have the right strategy at the right time,” he continues. “We’ve been building for seven years, we’ve seen where the market is going and realised that a services-based model where you don’t trade on what you can deliver as an artist is the model that works.”

Ahdritz grouped Kobalt’s recorded music business under AWAL in March 2018 with a \$150m investment. Its offering covers a full range of services, including an artist-facing app, while allowing acts to own their copyrights. The performer’s rights share is weighted in the talent’s favour too, while AWAL’s tiered system is designed to give artists what they want, when they need it.

Kobalt’s latest financial results highlighted 50% growth for AWAL year-on-year, and Olinick promises further investment, yet some in the industry have questioned the sustainability of the model, while

there are concerns over a lack of profitability.

Even so, AWAL’s leaders believe that, right now, we’re witnessing “a sea change among artists” and say they’re the one company positioned to deliver everything today’s acts need.

“We’re not looking to be a small company, we consider ourselves a major record company and just like they have diverse rosters, we want to have the best of all genres,” says Olinick. “We want to do everything, but we want to do everything well.”

Hitchman talks up Kobalt and AWAL’s community and education work, as well as its hunger to work with artists who share their “independence of spirit”. Using Madison Beer, Gerry Cinnamon and Little Simz as examples, proudly states, “we have independently minded artists across every genre”.

As far as OCC figures are concerned Freya Ridings’ *Lost Without You* (694,429 sales) and Lauv’s *Like Me Better* (395,843) are among AWAL’s biggest hits, while Lauv is currently in the Top 10 with Troye Sivan collaboration *I’m So Tired*. Lauv is AWAL’s flagship

*“I love the transformation technology has allowed, it’s great to be able to empower artists”*

**ALISON DONALD**  
KOBALT



PHOTOS: Beth Crockatt, Andrew Hetherington/Redux, Jon Moe

streaming artist, with a global total of 1.4 billion.

Further success stories range from Apple sync sensation Cosmo Sheldrake and tastemakers' favourite Rex Orange County, to Nick Cave and The Wombats, while AWAL is announcing new signings Millie Turner and B-Unique this week. The vibe coming from AWAL HQ during our visit and subsequent interviews with a selection of its partners very much suggests that the time is now for the company.

In 2019, says AWAL's GM, UK & International Paul Trueman, the team really can offer a viable alternative route for artists. "The proliferation of artist and label services offerings is a very large one," he explains. "Over the last three years, we've really honed in on what our strategy is and how we can stand out in the market as the genuine, independent alternative for artists at any stage."

AWAL's ethos and ultra-modern, tech-savvy approach don't so much provoke debate as question decades of music business tradition. "Sometimes people ask, 'What's the point of AWAL?'" the CEO offers. Prompts don't come much better, so, guided by Olinick, Hitchman and Donald, we journey into its nerve centre...

**Lots of music companies talk about being global, how is your approach different?**

**Alison Donald:** "Kobalt's publishing has always been global with just one roster, that was the ethos when AWAL started. We live in a digital world now and you don't know where things are going to come from. It's crazy how much territorialism goes on in other companies, whereas here it is genuinely a global company."

**Paul Hitchman:** "We swerve all the politics that come with territorial rosters and priorities and we view the world as one: one company, one team, one roster. We're very flexible and we go where the action is. We're able to maximise opportunity in every territory."

**Lonny Olinick:** "Before, physical records being distributed took a certain amount of time and radio was the only thing that mattered. It still does, but now a song can go from Switzerland to Germany, to the UK to China in a week. If you don't have teams that have motivations to work any repertoire, you miss opportunities. We're structured like the market is structured. It's a globalised market. It doesn't mean you don't have to understand local press or radio, you have to think globally and translate that into a local plan."

**How does the world perceive AWAL?**

**PH:** "We've established a reputation as being a home for the best new exciting talent, the best breaking artists. We've worked very hard at that and been very selective. That reputation is firmly established with DSPs and the media. Tom Misch, Bruno Major, Blanaevon, Little Simz, Rex Orange County, Lauv... so many are coming through and breaking, that's one reputation we've definitely established. Beyond that, the principles and ethics of Kobalt are invested in AWAL too: transparency, fairness, service to the artist."

**AD:** "It's the same as in any A&R team, you're trying to do best in class basically. We're able to serve a very wide variety, which reflects how music is today. Seeing AWAL beside some of these artists

**Where there's AWAL...** Willard Ahdritz (left) and Lonny Olinick

*"We've established a reputation as being a home for the best new exciting talent"*

**PAUL HITCHMAN**  
AWAL

shows the choice artists have now and the independence of spirit that's out there. I think they like the alignment, we enable them to achieve as much as they want to. It's absolutely music first."

**Your roster really is varied...**

**AD:** "So are playlists! We don't have to funnel it into one thing of, 'This has to be a big hit', because what is a hit now? We're about quality and music and if the music is great then it will travel and get its opportunity. You never know where that fire is going to be lit, whether it's a sync or somebody picking it up in the Philippines. Bruno Major had a fantastic sell-out tour of Asia that was all booked off his AWAL app and the analytics. That's mindblowing to me, someone like Bruno Major who you wouldn't say is a household name, having 3,500 people singing along in Jakarta."

**LO:** "I'd be in the Philippines now, it's one of their first markets. Through the data, we see a market reacting and go to places we wouldn't have considered going to as one of the first five promo trips an artist takes. People are excited about that. They see the data and think, 'Wow, there are going to be real people who care'. That shows the globalisation of everything we're doing."

**How do you define success for artists?**

**LO:** "There's a weird connotation of what success is in music. It used to be that being signed was the definition of success. Is signing away your rights a good thing? Better to be an independent artist who has a real partner to support them. We work with every artist to define their version of success. That could be 500m streams, 200m streams, a sold out tour... It's not our job to give bland parameters; we put a plan in place to help them achieve what they want. That's why we have the platform, so artists see traction. It's about their vision, plus our expertise."

**Does it worry you when artists such as Ray Blk and Sam Fender stop working with you and move into the major system?**

**LO:** "Not at all. We have a lot of artists and the objective is not to keep every single one we sign. If we do our job well, the ones that make sense for us to keep, stay. We're continuing with Lauv, Bruno Major, Rex, Madison... we're seeing so many of them stay. We don't spend a lot of time thinking about everyone else, we think about what we can do to deliver the best service. Part of creating a model where you have freedom is letting people exercise it. The other world is, 'I sign you and you have no freedom for that period because you have a long term contract'. That's not what we're trying to create here, we're trying to create a world that is better for artists."

**AD:** "When I realised that Sam Fender and his songs were at a level where there was a lot of interest around him and he was hotly pursued, we could say 'OK, if that's the path you choose then great, what about publishing?' And we now publish Sam, it's win-win. When we don't sign the publishing, there's neighbouring rights or AWAL and we're still able to be involved."

**PH:** "Being known as the place where new artists can grow and break, that's what we want, that attracts more artists."

**The don:** Alison Donald





**Artists first (L-R):**  
The Wombats, The Kooks and  
new signing Millie Turner

**Do artists need to be more open to modernity to work with you?**

**AD:** “It’s the most transformative time I’ve ever seen in music and I was doing it when we went from analogue to digital. The power has shifted to the artist and they have a choice to be able to have a sustainable career and make a living and that’s an incredible thing. Music will only be better for that, it’s broader, there’s more opportunity, the niche is back. The amount of music a few years ago was much narrower, you had to fit a certain criteria.”

**LO:** “What’s amazing about this industry is people see income from day one, they get streaming and they have an audience and they have choice, because they have money flowing in. Before you had to do a deal because you couldn’t survive if you didn’t. Artists have to progress, they have power that couldn’t have existed before and that changes the way they think about everything they do. It’s completely transformed the way every artist thinks about the market.”

**How does your technology help artists?**

**PH:** “We’re giving the artists the power to understand their music to make informed decisions and develop their career with tools and support that have never existed before, really. You always had to rely on someone else to understand or even access the market. Now artists can develop their careers on their own terms.”

**How does AWAL approach streaming?**

**PH:** “First of all, you have to be careful not to think of streaming in isolation. You have to think about how it fits into your broader marketing drivers and campaign. It’s about how you build an audience and an expectation about new music through touring, press... that then builds your audience on streaming.”

**LO:** “It’s about having value to bring into streaming providers, the reason we have great relationships is because we go in with amazing music with a story to tell that audiences can benefit from. We want artists who have careers, not songs, streaming is a critical part of that, but not the only part.”

**You had success with The Wombats in 2018. What’s your policy towards more established acts?**

**PH:** “To me, The Wombats are at the top of their game. You can talk about established or whatever the terminology is, but you’re talking about an artist that’s very relevant to an audience. They know what they want, where they’re going and their audience, and they needed to plug into a partner that could translate that into marketing and global support. It’s amazing the change that happens, we’ve seen it with Nick Cave, You Me At Six, Pet Shop Boys, once they realise they actually own their record, a subtle transformation happens where they realise they’re a partner

*“What’s amazing about this industry is that artists see income from day one, they stream and they have an audience”*

**LONNY OLINICK**  
AWAL

# Howdy partners

A selection of collaborators give the inside track on what it’s really like to work with AWAL...



**Little Simz, artist**

“AWAL truly understands my creative vision and where I want to take my music. I couldn’t be more excited to have their support.”

**Sam Bailey, founder, Harbour Music**

“Artists no longer need to fit in a box, they can experiment, take their time then find a fanbase with little promotion and make a living from it. AWAL are facilitating the growth of artists using their data and adding finance and key members to the team at crucial points. It’s very exciting for the future. Artists are leading the way.”

**Simon Bobbett, owner, SB Management**

“You could see The Wombats were building at DSPs, AWAL could see the potential and they really supported it. They put their insight in to take it to the next level. They were the most enthusiastic partner we spoke to, there’s a lot of creative talent there and we leant on them for A&R when we needed it, which was great. I can’t fault them. It’s having the freedom to make your own record without pressure.”

**Daniel Glass, founder, Glassnote**

“AWAL is a global force in a global world. They are forward-thinking, deep, proactive and seem to be one step ahead of others. Our partnership will see growth and expansion into markets such as India, China, Africa and South America, as well as being part of the conversion to streaming in developed markets including Germany and Japan.”

**Mark Lewis, co-founder, B-Unique**

“The industry is in the midst of a seismic change in the way we all do business, AWAL is facilitating creators to attempt to level a playing field still largely dominated by majors with incredibly rich catalogues.”

**Matt Murphy, singer/guitarist, The Wombats**

“Kobalt and AWAL make a lot of sense for semi-established artists. There’s a real desire in the offices that I definitely didn’t feel at a major [Warner Bros] on our second or third album. You can get lost in a sea of crap at some of those labels. This has rejuvenated our career and rejuvenated my desire to create music. We’re in a really good place and it’s all thanks to Alison Donald. Long may she reign.”

**Robert Swerdlow, manager, Starwood Management**

“We have a very positive relationship with AWAL. You run through a budget and there’s a culture of saying ‘yes’ with a smile and putting some creative spin on it, rather than at times with record labels where they’re cautious and there’s a lot of ‘No’, unless you’re a super-priority.”

**Conrad Withey, CEO, Instrumental**

“We have an independent label and services arm, Frtyfive, which we’ve been working with AWAL on since last year. We’ve worked on artist projects including Callum Scott and LadBaby, and that’s turned into a much broader label proposition. It’s about helping independent talent that we’ve discovered through our platform.”



in this campaign, it brings more energy and ideas and sustains the energy.”

**Roof raiders:** Lonny Olinick (left) and Paul Hitchman

**How do you balance tech skills with a human touch?**

**LO:** “You don’t ever convince anyone to sign with you based on numbers. It’s important to be a music fan, to understand, relate and care. The process Alison and her team go through is about getting to know the person and the music, it’s nothing to do with the data.”

**AD:** “Music for the most part is still made by humans [laughs] and it’s about making that emotional connection. We’re deep into artist development on new projects like Millie Turner and Jordan Mackampa. We’re doing a lot of artist development, it’s basically what we do here! It’s lovely to be able to do it from a very ground level upwards without the intense, ‘Where’s the hit?’ question.”

**LO:** “We do have a larger platform part of the business where we use data, but we still have our A&R team looking at everything that comes in. We say no to 90% of what comes in because it doesn’t meet the standards we’ve set. As those artists grow, it becomes about the human connection.”

**So, you’re building understanding with artists?**

**PH:** “It takes a while to understand what an artist is about sometimes. The more you build trust and understanding, that puts you in a good position to really help them. Rather than try and impose some idea around having a hit, you begin to build trust and understanding that you can then move forward.”

**LO:** “The greatest artist success stories are overnight successes that were built over the course of a number of years. We’ve tried to change the signing being the event, we are supporting all along the way, giving more and more as the music and audience dictate. There isn’t this huge jump that has to happen where an artist goes from being nothing to something overnight, instead we’re helping artists step by step. If you go to radio and a song doesn’t work, you still have people that care about your music, we just really approach it as an artist development company. We don’t just put our money or people into these projects, we put our souls into them, we really do.”

**PH:** “There’s clearly a challenge with technology, to maximise opportunities and collect every last penny transparently and that’s why Kobalt invests so much money into technology. We are, you could say, uniquely equipped to be the modern music company, which is music and technology combined for the benefit of artists.”

**Finally, what does the future hold financially?**

**LO:** “We have really healthy ambitions, so I would be surprised if we didn’t continue to really push the envelope. We’re building the best team in the business. We could be profitable today if we wanted to, we choose to invest in our growth. Being in the position where you could be profitable today is enviable. We could prioritise it today but we don’t because we see such enormous opportunities ahead to be the most important independent company in the business.”

*“We’re doing a lot of artist development, it’s lovely to be able to do so without the question of hits”*

**ALISON DONALD**  
KOBALT

**Breaking big:** Rex Orange County and (below) Lauv



# Will’s manor

Willard Ahdriz tells the AWAL story...



**Willard Ahdriz, founder/CEO, Kobalt**

**AWAL is changing** the game for artists and transforming the whole industry to benefit everyone in the value chain, ranging from fans to DSPs, while always keeping our focus on the artist. We are enabling artists to have the power and freedom to find success on their own terms. Today, an artist has never had more control or leverage in their career, that is very exciting!

“In the mid 1980s, when I co-founded Telegram Records in Stockholm, I saw how bad the system was for working global hits through the major labels’ territorial systems.

“My philosophy has dated back to my first business plan for Kobalt in 2000. I knew recordings would be driven by artists connected directly to the fans, but we had to wait for the explosion of digital to take off.

“In March 2018, the market was ready for my initial vision. Driven by global digital releases, we started Kobalt’s fourth generation of recordings services to bring it all together. We are creating the new music company to serve thousands of artists who can make a living on their music, backed by a global service and technology platform. We do this while having the ability to develop and create global stars.

“I’m proud to say that AWAL is built on the same transformative founding principles as Kobalt and we’ve been able to flip the recordings model on its head. This approach has created waves across the industry, as it empowers independent artists and labels to not only own and control their music but truly own the creative process as well.

“The best part – and potentially the most important, innovative part – is that artists keep all their rights, grow their career and see the lion’s share of revenues.

“Today, AWAL is driving billions of streams and supporting hundreds of independent artists earning sustainable income from their music.

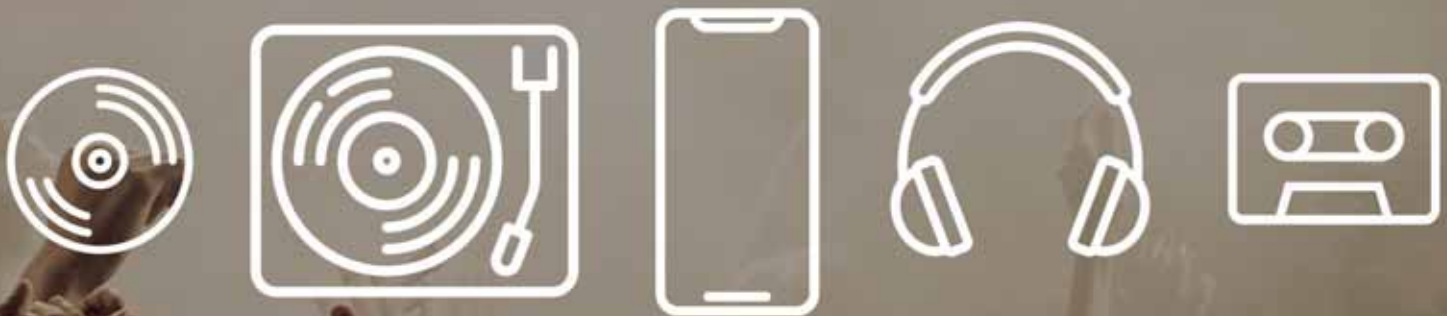
“Over the past year, AWAL artists’ streams have more than doubled and some of the hottest, most well-known established acts, and major independent labels, such as Glassnote, have joined the roster.

“We’re leading by example and we want others to follow. Artists should be put first and that should be the rule in the music industry, not the exception. Luckily, today, there is a viable alternative for artists and they don’t have to hand over the keys to their career. AWAL’s mission is no more complicated than making every one of our artists as successful as they can be. That’s why we believe we’re building a music company for artists to grow and thrive in.

“It’s important for us that we continue to educate artists so that they make the right choices for their career.

“I’m convinced there will be more artists who see the value in remaining independent and maintaining all their rights. We have proven that our model works for artists in all stages of their careers – ranging from developing artists to global superstars. We’ve been on the forefront of the shift happening in the industry and we’ll only continue to help create a world artists love.”

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**Bombs away:**  
Snowbombing has hosted acts such as Kasabian, Idris Elba and Liam Gallagher



# SNOWBIZ

— BY JAMES HANLEY —

Global-backed promoter **Broadwick Live** has built up a multi-faceted music empire. But the jewel in its crown is Austrian ski festival **Snowbombing**, which returns next week with its 20th edition. Here, founder **Gareth Cooper** talks two decades of “the greatest show on snow...”

**G**areth Cooper has an embarrassing confession to make – he once forgot his own anniversary. “We were celebrating Snowbombing’s 10th birthday and someone said, ‘So what year did you start it in Gareth?’,” recalls the Broadwick Live founder and CEO.

“And I went, ‘It started in ’99, but the first event was held in 2000’. I saw him totting it up on his fingers and he goes, ‘This is the 11th!’ I went, ‘Fuck, it *is* the 11th!’ We’d actually missed the 10th birthday and celebrated it on the 11th.

“This is definitely the 20th event though,” he affirms, with a grin. “I’m not going to make that cock-up again!”

Europe’s largest show on snow returns to the Austrian ski resort of Mayrhofen from April 8-13 and, the odd missed anniversary aside, its first two decades have been rather magical. Cooper is justifiably proud of its longevity.

He reflects: “We had to try and beg, borrow, steal in order to grow the event, but we persevered because we knew deep down there had to be a market for it, and we’ve proved that there is.

“It took six or seven years to make any money and that was a learning curve. I’ve had to be very resilient, determined – and maybe a bit stupid – but now it’s an



established event and it's successful."

Artists to have graced its stage include Kasabian, Ed Sheeran, Madness, Foals, Fatboy Slim, The Prodigy and Liam Gallagher. Cooper recalls that fellow Mancunian Gallagher, who topped last year's bill, took an instant shine to the festival's unique charms.

"He loved it," reveals Cooper. "He got there on the Friday, played his show and went out drinking afterwards. Then he left at about 1pm on the Saturday to catch his flight. He got five minutes outside Mayrhofen on his tour bus and said, 'Take it back, I'm staying here another night!'"

"We spent all day drinking in the sunshine. He was saying that he doesn't have many days off, but when you're in a place like that you might as well make the most of it. People were coming up to him every two minutes going, 'Liam!' and he shook everyone's hand and gave them all a picture, he was cool as anything. He stayed for the day, relaxing with us, and that's the draw of Mayrhofen."

Indeed, such is Snowbombing's appeal that organisers were able to call on another A-list headliner for 2019, the one and only Stormzy. The grime artist will mark his first live show of 2019 with a special #MerkyTakeover.

"That's an example of the pulling power of Snowbombing," beams Cooper. "Stormzy wanted to play the festival and to curate a programme as well, so we are allowing him to programme two of the nights within the event. He's bringing some of his boys to do the music and we're supporting his charity."

"He's only doing two festivals this year – Glastonbury and Snowbombing. We knew he was doing Glastonbury for months and we were chuffed that a Glastonbury headliner was only choosing two festivals this year and we were one of them. Again, that shows the draw of Snowbombing."

Other acts will include Fatboy Slim, Chase & Status, D-Block Europe, Andy C, Groove Armada, Kurupt FM, CamelPhat, Mostack and Tom Grennan. It's come a long way (baby) for an event that began as a means to an end.

"I started running coach trips to Amsterdam when I was at university," Cooper tells *Music Week*. "I wanted to get into the ski market, but we didn't have any budget so we needed a gimmick, so the gimmick was to attach a music element to a ski holiday. We had four club nights running throughout the whole week."



*"The first Snowbombing was the most disorganised event we've done in our lives. We sold every trip at a loss!"*

**GARETH COOPER**  
BROADWICK LIVE

**Mixing it up:** Carl Cox mans the decks at the arctic disco



"From that, we got a bit of press and PR, some music magazines would talk about it and we sold some tickets on the back of it."

Speaking at Broadwick's Camden HQ (which boasts its own fully operational bar), Cooper winces at the memory of the first Snowbombing in 2000, deriding it as "the most disorganised event we've ever done in our lives".

"I had absolutely not a clue what I was doing," he admits. "I remember when we totted up the numbers it turned out we'd actually sold every single trip for a loss. It was a learning curve and that went on for two or three years. Some of the stories we've got from back then are amazing. We once had 40 press arriving and we didn't have any beds booked for them. The resort didn't know about it and we ended up having to clean the beds ourselves from the people that left the week before."

He adds: "We treated it as a bit of fun back in those days, but I suppose it gave us a good grounding for running other events because Snowbombing is one of the most complicated that we organise. We take over the resort, we deal with a foreign country and we build the same number of stages that we would for a festival, but on top of mountains in sub zero temperatures."

"We will bring in all of our acts, and we'll organise logistics for most of them. That in itself is complex, but then we've got to deal with 6,000 to 7,000 people arriving."

Tickets are sold as part of holiday packages, with accommodation ranging from apartments to five-star hotels.

"Most of the people are centralised – 4,000 people will stay in one village," explains Cooper. "The atmosphere is built up during the week because you can meet people in the hotel bar, the restaurants or the chairlifts. Lots of friendships are formed during the week."

"More and more people are going as bigger groups, we're getting so many groups above 10 people. Snowbombing's just in growth mode, it's growing every year to the point where we can't really get bigger in the resort. We would like to go bigger but we'd have to go outside the town. I think that would work once people got used to it."

Early editions were held in France and Switzerland, but Cooper credits the switch to its current site in 2005 as a turning point.

"It all changed when we went to Austria," he says. "It took us a few adjustments along the way in terms of resorts, the type of music, the marketing and building the brand, but Mayrhofen made the event economical. It's difficult when you're dealing with French resorts because they can be one-dimensional in terms of accommodation, whereas every type of budget is serviced in Mayrhofen. Our entry price goes from about £269 to £1,500, so it satisfies every need."

"We also work extremely closely with the resort, which means we can give a better experience to the customer. If we want to close down streets to hold street parties, we can. If we want to open up different areas of the forest, we do. Our job is to make Snowbombing interesting for ourselves and therefore that will be interesting for the customers – it's a labour of love. We're very passionate about continually trying to make the customer experience better than the year before."

**W**hile the winter sports aspect of the festival was once marketed as heavily as the music, Cooper says the latter is now the predominant ticket seller.

"It's changed," he says. "A lot of people now don't go for winter sports at all, they go to see an absolutely stunning town, which is in the foothills of the Austrian Alps."



**Snow place like home:** (clockwise from top) Rudimental, Chase & Status and the arctic disco exterior



Mayrhofen is a chocolate box resort, it's a beautiful place.

"I wouldn't consider Snowbombing a sports event now, I'd call it a music event. If you'd asked me that 10 years ago I would have probably said it is a cross between ski and music. Now I think it's music.

"So many acts come back and play again and again. A lot don't just come for one day, but three or four days. It's quite nice for the customers that they can be on a chairlift with Fatboy Slim."

The starting pistol is officially sounded by the annual BMW-sponsored fancy dress road trip from Kent to the Austrian mountains, which spans five countries.

"The first event of Snowbombing is actually a car rally," says Cooper. "That starts on the Saturday and we'll take 100 cars over there, arriving on the Sunday afternoon. The streets are closed off and there's great big fanfare and an oompah band playing on arrival, it's bloody bizarre. That kicks off Snowbombing and sums it all up."

It is far from the only quirky part of the festival - '90s luminaries Mr Motivator and Pat Sharp have become staples of the festival. Cooper deadpans: "We have Mr Motivator doing warm-up sessions on top of the mountain and Pat Sharp DJing.

"We've even had Eddie The Eagle giving skiing sessions and things like that help make it. If you go there, be prepared to have the best week of your life."

**M**edia and entertainment giant Global acquired a stake in Broadwick Live in 2015, upping its interest the following year. The deal was a no-brainer in Cooper's eyes.

"It made economic sense because there were opportunities to grow the business," he says. "We've got about 20 festivals under our banner now and we're very proud of the brand."

Now the UK's second-largest festival promoter (behind only Festival Republic), Broadwick works across a broad range of spectacles at home and abroad including Field Day, Kendal Calling, Boardmasters, Standon Calling, Victorious, Truck Festival, Lost Village, Hideout and Electric Elephant, while Snowbombing expanded to Canada in 2017 (Broadwick has since handed over the running of the Canadian leg to a local company).

Elsewhere, its award-winning Festival No.6, which

brought the likes of Beck, Noel Gallagher's High Flying Birds, London Grammar and Pet Shop Boys to the Welsh town of Portmeirion, has been on hiatus since 2018, but Cooper is confident of a comeback.

"You won't see it this year, but you'll see it in the future," he insists. "I do know where, but I don't know when. Obviously the 'where' will be Portmeirion, because there isn't anywhere like that place.

"We just want to try and have a bit of time out with Festival No.6 and understand how best to execute it. We haven't found that eureka moment yet, but I'm sure we will do. We're very fond of Festival No.6, it's something we're very proud of because we think we've created a great brand and great content, but it's a very expensive place to put on a show so we need to get the economics right."

In the venue market, meanwhile, Broadwick has enjoyed tremendous acclaim for its cutting-edge Printworks in East London. The multi-purpose space opened in 2017 within the former printing facility for the Metro and Evening Standard newspapers in Canada Water.

"Printworks is great," smiles Cooper. "Printworks is a phenomenon and it's quickly become internationally renowned from an electronic music point of view."

Last year, Broadwick opened an additional, 3,000 capacity live music space inside the Printworks complex, and is partnering on Exhibition, a major new venue at Westfield London shopping centre.

"We've stumbled across a venue business by accident," reflects Cooper. "We're launching new venues in the next few months and we've announced a new site for Field Day."

He concludes: "If you get the product right you will sell tickets. Location and talent are important, but so is customer experience. If you deliver a good experience then that will make your business grow. If you don't treat them well then the audience won't come back.

"We're going to grow within the venue space and with events that we are passionate about. We're ambitious, but we'll choose our fights carefully."

Cooper's immediate priority, of course, is to be able to look back on Snowbombing's 20th edition celebrations with a lot more fondness than its 10th...

*"Stormzy is only doing two festivals this year - Glastonbury and Snowbombing"*

**GARETH COOPER**  
BROADWICK LIVE

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# A SIMPLE TW

**Blink-182** are one of relatively few rock bands to have scored a UK No.1 album in recent years. And so are **All Time Low**. So what happens when they join forces? **Mark Hoppus, Alex Gaskarth, BMG and Cardiff Giant Management** proudly present: **Simple Creatures...**

— BY GEORGE GARNER —

**I**n truth, Alex Gaskarth still finds it a bit hard to fathom that he's in Simple Creatures. This, folks, has everything to do with the fact that said band – one of the most exciting new rock acts to emerge in 2019 – is an act he co-founded with Blink-182's bassist/vocalist Mark Hoppus. You could call it a dream come true, but that would probably be under-egging that particular pudding.

You see, long before Gaskarth shepherded his own band, Baltimore pop-punks All Time Low, to headline arena tours and a UK No.1 album with 2015's *Future Hearts*, he was once a 12-year-old kid picking up a guitar for the first time. He was inspired by a lot of acts he saw on TV at the time, such as Green Day and Foo Fighters, but there was one, in particular, that captured his fertile imagination. It was a group who wrote infectious tunes and put on amazing shows, but who also made the process look as effortless as hanging out with your best mates. That band was, of course, Blink-182, who at the time were conquering global charts with multi-platinum albums like 1999's *Enema Of The State* and 2001's *Take Off Your Pants And Jacket*.

"I wouldn't be here now if it wasn't for Mark and Blink," Gaskarth tells *Music Week*, unequivocally. "That was the first thing that really inspired me to want to get up and play music in front of people."

Though Simple Creatures officially came to light in January 2019, its roots can be traced back over a decade when All Time Low – by that point a successful act in their own right – reached out to Hoppus to collaborate. To their amazement, he accepted their invitation.

"I even admit it now to Mark, I was pretty terrified," he laughs of that session. "I was a lot younger, I wasn't a confident writer or musician, so getting in a room and working with someone who is one of the major reasons you're even doing music is very intimidating.

"I was a wreck the whole time we met," he adds. "I was super-nervous to even open my mouth in case I said something that made me sound like an idiot. If Mark was like, 'We should do this,' I would say, 'Yes, we should do that!' But we wrote a pretty cool song together and from there it turned into a budding friendship."

Fast-forward 10 years on from that moment and it would actually be Mark Hoppus reaching out to Alex Gaskarth that would bring Simple Creatures to life. Not that that was the initial plan, mind. Rather, the project existed first as a gnawing feeling in Hoppus' mind at a time when he should have been relaxing on a beach basking in the success of one of the most triumphant chapters in Blink's history. In 2016, their seventh album *California* entered both the UK and USA charts at No.1, and secured a



# MIST OF FATE

*"I wanted to do something where we could record a song and release it the next day"*

**MARK HOPPUS,**  
SIMPLE CREATURES

**New band? Simple:** (L-R) Mark Hoppus and Alex Gaskarth

whole new generation of fans in the process – it has sold 101,373 copies to date according to Official Charts Company data. It was a high that was hard to come down from. Hoppus tells *Music Week* that when the campaign wrapped, he soon started to suffer from “post-tour depression”.

“California was such a huge album, beyond anything any of us even imagined,” Hoppus explains. “We were nominated for a Grammy, we were playing the biggest shows we’d ever played – everything was great! And then you go home, you stop, you hang out with your family and you’re grateful, but it’s such a drastic change in life between when you’re out on the road playing in front of 15,000 people every night and when you’re home. It really fucked with my head this time, for some reason, and I couldn’t shake it.”

Hoppus sank further into his slump before his family, management and friends suggested he re-immerses himself in the one thing that always picked him up: music. There was just one hitch...

“Blink wasn’t ready to start another cycle,” he reflects. “And I wasn’t ready to dive into something with that much commitment to it.”

A solo album was out of the question. Not only does Hoppus enjoy having creative foils, he wryly observes that whenever he’s left alone to his own devices it normally results in some of his “worst work”.

Instead he sought out other artists to collaborate with. Gaskarth was the first person he reached out to and, it turns out, the only one he would need to. That is, after a bit of trial and error.

“The first thing we did together was less than either of us had hoped for,” reveals Hoppus. “It was like the worst of what I do and the worst of what Alex does. We were both trying to play it safe and stay in our comfort zone. We were polite and consequently the song just sounded really polite and tame – like, ‘Urgh this is terrible!’”

Together they hatched a new plan: they would start from places they had never tried before, like using a beat or a sound idea as a jumping-off point instead of a guitar part. What they finally arrived at sounded nothing like Blink-182 or All Time Low. They have their own affectionate name for it.

“We call it ‘trash pop’, which is pretty accurate,” grins Hoppus. “We wanted really gritty, dirty, bombastic drum loops over heavy synths and ratty sounding guitars, some clean guitars. You can sing along with it, it’s catchy, but it doesn’t sound like a traditional rock band in any way.”

“It definitely broadened our horizons,” says Gaskarth. “It’s really nice to know that we’re both capable of painting with a broader brush and not necessarily be beholden to what people would expect of the two of us.”

Surely enough they realised they didn’t just have some songs, they had a band. The looming question was: How the hell were they going to make it happen? Both Blink-182 and All Time Low have their own timelines and demands, separate labels (BMG and Fueled By Ramen, respectively) and different management. And that’s just for starters.

“The first conversation was making sure it was viable logistically, because we didn’t want a project that we never had time for,” explains Gaskarth. “I wasn’t really interested in doing something that I could only half do, because then the quality of the music would suffer and there would be no time for shows.”

It wasn’t exactly hard to find enthusiastic people to join their vision.

“I’m always excited when Mark is being creative,” says Blink manager Gus Brandt of Cardiff Giant. “I loved seeing his confidence as a songwriter grow over the past few years. My first impressions of the music was that it was immediately catchy, fun but clearly wouldn’t fit into either of their other bands. The whole project made total sense when I heard it.”

Dan Gill, GM, frontline division US, at BMG meanwhile said they were

“all in” based only off “the concept of a collaboration between Mark and Alex”. Any red tape was soon scissored. “Sometimes these negotiations are complicated, but both BMG and Fueled By Ramen collectively created a situation where the band and labels benefit from the structure of the deal,” says Gill. Indeed, if anything the business side was the more straightforward part compared to basic logistics.

“Nothing is easy about starting a band from the ground up, and for Simple Creatures scheduling is probably the hardest part,” notes Jake Lowry of Cardiff Giant Management. “Blink is finishing a record so with that comes timing questions, and All Time Low is on a different schedule but need time to write and work on their new record. We never want this project to interfere with either band; Simple Creatures needs to be nimble enough to fit timings where it makes sense for everyone.”

Words like ‘nimble’ and ‘agile’ are ones everyone involved in the project cites as the Simple Creatures way of life.

“Blink is this amazing, awesome, luxury cruise ship which we’ve built over the past 25 years,” explains Hoppus. “But when you start on that cruise it’s a long journey and it’s very difficult to turn suddenly. I wanted to do something where we could record a song and release it the next day, or have three days off, write an EP and put it out.”

“It was about creating this project that could be really nimble and agile and dynamic and wasn’t going to be beholden to the rules that our other bands have to play by,” adds Gaskarth. “It’s cool we can place it in the spaces where Blink and All Time Low aren’t and have it be complementary and not step on any toes.”

This idea of ‘agility’ dials into a number of broader questions facing acts in 2019. Last year, when announcing her surprise new album *Thank U, Next* just six months after releasing *Sweetener*, Ariana Grande said she wanted to make music “like a rapper” – releasing material whenever she felt like it. Hoppus is still in love with the idea of making albums, but the idea of recording and releasing songs as you go also excites him.

“Travis [Barker, drums], my partner in Blink, has been a huge proponent of that for 10 years, saying, ‘We don’t have to release music on a two year cycle. Hip-hop artists can record something and release it in a few days or put out mixtapes,’” says Hoppus. “The production and the release of hip-hop songs have been way ahead of what rock bands have done for a decade, and it feels like rock is only now starting to catch up.”

Very much practising what they preach, Simple Creatures have been extremely nimble so far. The entire project, for one, was surprise-released with lead single *Drug* on January 25, 2019 – it has since racked up over a million streams on Spotify alone. Likewise, the band have elected not to release an album but rather two EPs, the first of which, *Strange Love*, was released last Friday (March 29). The second EP is slated for release at an as-yet-undisclosed date. While the team tasked with getting the music out into the world are realistic about the challenges of launching a project from scratch, they’re also incredibly heartened by the response so far.

“Side-projects from well-established artists are never a given,” says Dan Gill. “The gatekeepers and even fanbases as a whole many times write these projects off and don’t believe in them as much as we or the artist does. We faced some challenges upon the launch of the project like most artists – whether it being new or established. I genuinely feel like we’re now in a good place moving forward, particularly when the band announced the US and UK shows which sold out in minutes.”

In terms of getting the word out, Simple Creatures have both Blink-182 and All Time Low’s channels to draw upon – not to mention Mark Hoppus being a formidably prolific, ever-viral tweeter. But the goal is bigger than just reaching Blink and All Time Low’s previous devout congregations.

“Obviously, between the two members of Simple Creatures there is a huge reach organically and our job is to not only build on that but engage new fans as well,” says Clare Maxwell, senior marketing manager, BMG. “A big part of our marketing will be



**Pure and simple:**  
Alex Gaskarth and  
Mark Hoppus

*“I’d love for this project to go to territories that haven’t seen Blink-182 or All Time Low”*

**GUS BRANDT,**  
CARDIFF GIANT  
MANAGEMENT

**Creature comfort:** Simple Creatures’ debut EP *Strange Love*



focused in the digital realm, which is where the band’s audience are most engaged. Fan engagement is also key. We have a few special events and collaborations up our sleeves, with some unique fan experiences and exclusive music format offerings with select partners, alongside a very strong D2C offering as well as the traditional outlets. We’re working closely with artist, management and our wider team to bring *Strange Love* to life.”

Those behind the group see their scheduled performance at Download Festival in June as another major opportunity.

“Headlining a stage at night for the first time could be a huge moment for the band,” says Brandt. “It’s the largest crowd they’ll play to on a very diverse bill, and I hope it is a really big moment for them. Getting the music and live show right is the highest priority – we don’t want anyone to think that this is a studio-only project or a one-time collaboration. The guys want this to be able to go to cool places and events quickly, and have them be done well. I’d love for this project to go to territories that haven’t seen Blink-182 or All Time Low.”

As for the goals for the two men at the heart of the band?

“We never had a box to check as far as, ‘OK, this needs to be No.1, or we need to be touring arenas by next week,’” says Gaskarth. “We’re in love with what we created and that was the main goal. This is not an ‘on a whim’ side-project that we’re going to put to bed immediately afterwards. This is a fully-fledged band and so the goal is to establish this over a long period of time and get this thing to have some legs.”

“It is hard to start a new band. We knew that going into it, but it is super-exciting and a lot of fun,” concludes Hoppus. “It’s a blank slate, and we can do whatever we want!”

# Music Week

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# HITMAKERS

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

**THIS WEEK:** In 1995, **Inbetweeners** became **Sleeper's** breakout hit and crowned **Louise Wener** Queen Of Britpop. With the band reunited, she recalls the thrill of a first hit – and the joy of having **Dale Winton** in the video...

■ INTERVIEW: MARK SUTHERLAND

**W**hen I wrote *Inbetweeners*, I was living in a little flat in Kentish Town, this tiny bedsit of a place. It only had two rooms; I wrote it in the bedroom and I'd come back into the other room every so often and say to Jon [Stewart, *Sleeper* guitarist], "This is what I've got now". I remember very clearly him saying, "You are never going to be able to get from the verse to the chorus and back to the verse, because it's in a different key. That's never going to work".

I think, because I hadn't learned guitar for years and years and I hadn't been schooled in all that stuff, I probably did quite unusual things in my writing. I just didn't have any of those rules. So I went back to the bedroom, came back out and said, "I'm just going to do this", and he said, "Oh yeah, that's fine", and that's how it stayed.

It's very much written about where I grew up [in Ilford], in that very stultifying, conservative suburban world. I grew up around lots of unhappy marriages and you could feel that staleness, that desire to remove yourself from the constraints that you'd find yourself in. It was about being in between everything. In between lives, in between stages and in between that little suburban life and moving on to something else.

It was my *Once In A Lifetime* [by Talking Heads], like, "How did I get here, this is not my beautiful house", that was the kind of vibe I was feeling. I wanted to tell those little stories that don't get heard, but were very much part of my world.

Harry Conway is a real person, though I'm still not entirely sure who he is. You know when you go to big family gatherings and there's a cousin once removed or something and you're never quite sure who he is? That's Harry. I think I just loved his name, it summed up something for me. He was massively chuffed to be namechecked as well.

We knew it was a good song. You have that strange thing when you're in a rehearsal room and you're playing a song, and you stop thinking of it as your own, you just start to enjoy it. That's when you know you've done something good, when you're just getting off on the playing and the hearing and you're not thinking about it as something you created. It just becomes intrinsically enjoyable as a moment to play.

It was hugely exciting when it started taking off. I remember getting the midweeks. By then I'd moved flat and I was living in a squat with a lot of people, but I was like, "Hey, my record's going to be at No.16!" The record company actually ran out of records so it never went any higher than that in the end. Those were the days! You can't run out of streams, can you? We went on *Top Of The Pops* and everything.

We got Dale Winton to appear in the video and he was exactly as you'd imagine him to be. He was great company and very funny. Video shoots start super early and go on for a long time, they're boring and repetitive and you have to do loads of takes. He was great at making that fun and interesting, he was the most good-natured person. It was really sad when he passed away. He was exactly what you wanted him to be, pure showbiz.

*Inbetweeners* has really endured as a song. I don't mind at all that it's on every Britpop compilation. What a great thing to be able to have, frankly. We still get a great reaction from the crowd when we play it now and it does sort of define us. It's interesting that it was our first hit and that's the one that stayed. We have a similar thing with *Sale Of The Century*; that seems to have taken on a life of its own now. People relate to the songs in a way that includes time passing and it seems to mean something more in retrospect. I like the way songs can evolve and start to mean something different, just because they've been around for so long.

*"I wanted to tell stories that don't get heard"*

**LOUISE WENER  
ON INBETWEENERS**

*Inbetweeners* days:  
*Sleeper's* current  
line-up and (inset) the  
video with Dale Winton



# SLEEPER INBETWEENER



## Writer's Notes



**Publisher**

Sony/ATV

**Writer**

Louise Wener

**Release Date**

09.01.95

**Record Label**

Indolent/RCA

**Total UK Sales (OCC)**

62,137

# VIEWPOINT **Streaming wars**

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** grapples with the complex war of words over streaming rates – and looks towards a solution that can work for everybody involved...

*“We need to make sure songwriters are at the heart of discussions, but not at the risk of destroying the streaming economy”*

**SAMMY ANDREWS**  
DEViate DIGITAL

**I** am a streaming advocate. Always have been, always will be, until something equally incredible revolutionises our industry. But the last few weeks have seen a war of words break out in relation to the current case in the USA involving Google/YouTube, Pandora, Amazon and Spotify and the US Copyright Board. In the fallout, the NMPA stated Spotify were effectively “suing songwriters”. So, firstly, let’s clarify that they are not. They, along with Google/YouTube, Pandora and Amazon, are appealing the case.

I have always argued the rates per stream from certain services (not least Google/YouTube who arguably generate the most streams but consistently pay the least) are on the whole far from OK and far from equal. And when you take a global view that’s even more varied. The case in question at the moment is USA-related only, an important note in an increasingly globalised streaming economy. For this month’s column I thought I’d look at some of the big questions arising...

**Let’s look at the main issue: do songwriters need to be paid more?**  
The short answer is yes. But the longer answer is far, far more nuanced than this and requires an industry-wide push to resolve long term.

**Are songwriters making money from streaming?**  
Yes... but that’s based on a series of complex variants including the volume of streams, the label deal, the publisher deal, the distributor deal, freemium or premium, territory, discount/bundle or straight sub and any deal with the service itself if you’re going direct.

**Why does all this matter?**  
Because this is not a one-size-fits-all issue, for years we’ve tried shoehorning an old rusty remuneration model into a shiny new pair of custom-made stilettos. I work with some artists making millions from streaming (and you *all* know how much money labels are making), I also, sadly, work with new bands who can’t afford their rent if they were to rely on streaming income alone. I work with some acts who are in archaic deals with greedy labels and I work with some who make a fortune because they took control and fought for fair deals.

**What can the industry do?**  
There are many arguments for raising the price of streaming subscriptions. We’ve seen various platforms outside of our own industry take this route, but for fans to agree with hikes the services would need to offer unique content... something I’m sure we can all agree we are finally starting to see them go for hard right now. I am overjoyed that this is the case; for too long streaming services failed to offer anything but to stream content they hadn’t invested a penny in to make. That’s changing. We have services left, right and centre falling over themselves to make unique and engaging content. I would, though, warn against album exclusives, they’re *awful* for the consumer. What we need here is a heady mix of spoken word, music recordings/renditions (think BBC Live Lounge), sound quality, artist tools, curation and video content that actually makes users flock to that service in the same way they choose Netflix or Amazon right now. What we don’t need is artists locking their tracks and albums with services their fans don’t want to



**Streams do come true:** Sammy Andrews

use. Please, please, please music industry stop doing that – you are driving us back to piracy every time you do!

Some artists need to look at their contracts before jumping on the bandwagon. Some labels need to stop ripping their artists off (you all know who you are). And some streaming services need to address both their rates per stream and their sub rates.

**What’s stopping services raising their prices?**  
Aside from the USP side of this, we need to take a look at who we are talking about. Our streaming services range from some of the biggest and most profitable companies in the world who have other revenue streams to fall back on (Apple, Google/YouTube and Amazon) to standalone services, who, if they increased prices risk the giants not doing the same. Anyone who thinks giving power and unfair advantage to the few here are off their fucking heads. What we need to do is make sure that songwriters and artists are at the heart of these discussions, but not at the risk of destroying the streaming economy we have taken a decade to build. The amount of boycott social posts I’ve seen from artists directed at one service specifically worries me greatly. Where are the boycotts for the services who have paid you fuck all for a decade?

**Where does this leave us?**  
The music industry needs to get around a table. Slingshotting mud at each other right now could be a race to the bottom. What we need is positive and transformative change from all services, not vilification of Spotify who have done more than their fair share to bring our industry back from the brink. And I do mean the brink. So before you all RT those sensational headlines, have a think about what you’re actually achieving by doing that. Let’s move forward and grow the pie for everyone, not chuck it in the bin whilst it’s still cooking, with some services adding more flavour and value than others.





# Music Week CHARTS



**Hometime:** Michael Ball hits the albums summit with *Coming Home To You*

**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



THE OFFICIAL UK SINGLES CHART

TOP 75



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

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

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.

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

# Cap's lock: Lewis Capaldi continues to reign in singles chart

BY ALAN JONES

The duopoly continues: **Lewis Capaldi's** *Someone You Loved* and **Calvin Harris & Rag'n'Bone Man's** *Giant* are No.1 and No.2, respectively, in the singles chart for the fifth straight week – the longest such freeze since early 2018 when *God's Plan* by Drake and *These Days* by Rudimental feat. Jess Glynne, Macklemore and Dan Caplen were No.1 and No.2, respectively, for eight weeks in a row.

*Someone You Loved* hit a new high this week, with Capaldi's song increasing consumption 2.38% week-on-week to 66,725 units – its 12th increase in 13 weeks – surpassing its previous best of 65,216 sales registered three weeks ago. In danger of falling into ACR, after its sales fell two weeks in a row, *Giant* rallies 5.12% to 55,502 sales. Cumulative consumption of both tracks passed the half million mark in the week, with *Someone You Loved* ending on 556,623 sales, and *Giant* on 545,482. *Someone You Loved* is Capaldi's first single to pass the mark, while *Giant* is Harris' 20th and *Rag'n'Bone Man's* third. Overall consumption of Harris tracks since his 2007 debut *Acceptable In The 80s* stand at 22,544,175. That's a huge amount but Rihanna – with whom he spent six weeks at No.1 with *We Found Love* in 2011 – dwarfs that with a to-date tally of 41,073,313 since her 2005 debut.

**Steel Banglez**, AJ Tracey and Mostack all score their first Top 10 single, with their collaboration *Fashion Week* becoming the highest of this week's five new entries to the Top 75 at No.7 (31,270 sales). Four weeks after peaking at No.7, *Options* makes gains for the second week in a row for **NSG** feat. Tion Wayne, and returns to the Top 10, climbing 11-10 (24,899 sales). And four weeks after debuting and peaking at No.8, *Walk Me Home* rallies 12-9 (27,350 sales) for **Pink**, helped by its newly-released promotional video.

There are new peaks inside the Top 10 for *Just You And I* (4-3, 40,727 sales) by **Tom Walker**, *Sucker* (5-4, 36,898 sales) by **Jonas Brothers**, *Location* (8-6, 31,564 sales) by **Dave** feat. Burna Boy and – improving its chart position for the eighth straight week since it debuted at No.43 – *I'm So Tired* (9-8, 28,138 sales) by **Lauv & Troye Sivan**.

Completing a rare Top 10 in which eight tracks climb two are static and none fall, *Break Up With Your Girlfriend, I'm Bored* surfs 6-5 (32,922 sales) for **Ariana Grande**.

*Don't Call Me Up* has spent the last three weeks at No.3 for **Mabel** and would be there still but for the fact it has fallen into ACR, and dips to No.16 (21,741 sales). *7 Rings* also suffers an ACR-induced dip (7-29, 15,203 sales) for Grande, while *Disaster* makes a natural 10-15 fall (21,733 sales) for Dave feat. J Hus.

New to the chart: *Keisha & Becky* (No.19, 19,789 sales), a collaboration between **Russ & Tion Wayne**, bringing Russ' second chart entry, Wayne's third; *Old Town Road* (No.67,



No.1

## Someone You Loved - Lewis Capaldi (EMI)

This week's sales: 66,725 | Downloads: 9,984 | Streams: 56,741 | Total sales to date: 556,623 |



**You have been loved:** *Someone You Loved* extends chart run

7,280 sales), is the debut hit for rapper **Lil Nas X**; *2All* (No.69, 7,171 sales), is the second hit for **Catfish & The Bottlemen**; and *Nobody* (77-73, 6,977 sales), a collaboration between DJ **Martin Jensen** and 2012 X Factor winner **James Arthur**, brings the former's third chart entry, and the latter's 13th.

*Boasty* leaps 22-11 (24,711 sales) for **Wiley, Stefflon Don & Sean Paul**. Idris Elba is on the mix that is getting the majority of sales and streams but as he wasn't on the original, he doesn't get a credit.

Up for the fourth time in a row since it made its chart debut, *Don't Feel Like Crying* is getting ever closer to becoming **Sigrid's** second Top 10 hit. It advances 15-13 (22,870 sales) in the latest frame, nearly 14 months after *Strangers* peaked at No.10.

*Pretty Shining People* (41-38, 12,598 sales) becomes **George Ezra's** sixth Top 40 hit, and the fourth from his second album, *Staying At Tamara's*.

Also progressing onwards and upwards: *Here With Me* (23-14, 22,446 sales) by **Marshmello** feat. Chvrches, *So Am I* (30-18, 20,196 sales) by **Ava Max**, *Piece Of Your Heart* (58-32, 13,913 sales) by **Meduza** feat. Goodboys, *Let Me Down Slowly* (45-44, 10,040 sales) by **Alec Benjamin**, *Last Hurrah* (64-50, 9,037 sales) by **Bebe Rexha**, *My Bad* (59-51, 8,883 sales) by **Khalid** and *Only Want You* (68-60, 7,792 sales) by **Rita Ora**.

Overall singles sales are up 4.66% week-on-week at 18,494,978. That is their second highest level to date, and 12.33% above same week 2018 sales of 16,465,382. Paid-for sales are down 0.44% week-on-week at 741,229, and are 28.55% below same week 2018 sales of 1,037,469.

# THE OFFICIAL UK ALBUMS CHART 75

**Official Charts Company**

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1	New		<b>Michael Ball</b> Coming Home To You Decca 7735613 (Sony DADC UK) (Patrick/Ball/McManus)	⬆
2	1	2	<b>Jack Savoretti</b> Singing To Strangers BMG 4050538452839 (ADA Arvato) (Cam Blackwood)	⬆
3	4	67	<b>Motion Picture Cast Recording</b> The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Mells/Paul/Lacamoire/Sinclair/Lewis/Tapanese/Reed/Gubman)	⬆
4	3	4	<b>Tom Walker</b> What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mac/J.Abbiss/T.Walker/J.Quarmby)	⬆
5	6	53	<b>George Ezra</b> Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood)	⬆
6	5	23	<b>Queen</b> Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)	⬆
7	2	3	<b>Dave</b> Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) (K.Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/IMind)	⬆
8	7	7	<b>Ariana Grande</b> Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)	⬆
9	8	25	<b>Lady Gaga, Bradley Cooper...</b> A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)	⬆
10	Re-Entry		<b>Carpenters &amp; The Royal...</b> Carpenters With The Royal Philharmonic... UMC 7719883 (Sony DADC UK) ● (R.Carpenter/K.Carpenter/Daugherty/Patrick)	⬆
11	11	367	<b>Queen</b> The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)	⬆
12	9	3	<b>Dido</b> Still On My Mind BMG 4050538455793 (ADA Arvato) (Dido/Rollo/Hubert/Adam/Rahman/Louder)	⬆
13	13	24	<b>Jess Glynne</b> Always In Between Atlantic 0190295595906 (Arvato) ● (Mac/Knox Brown/Gad/Bell/Starrsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred Lowe/Rudimental/Ryan/Too Many Zoos/KDA)	⬆
14	15	108	<b>Ed Sheeran</b> - Asylum 0190295859039 (Arvato) ★10 (Mac/Sheeran/Elizondo/Hicks/B.Bianco/McDaid/Killbeatz/Labrinth)	⬆
15	16	47	<b>Billie Eilish</b> Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)	⬆
16	12	3	<b>Sigrid</b> Sucker Punch Island 7726644 (Sony DADC UK) (Sjolie/Odd Martin Skaines/Skaines/Holter/Solstrand/Berger/Stilling)	⬆
17	21	95	<b>Dua Lipa</b> Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenuk/Avident/Big Taste/Miguel/J.Reynolds/Digital Mac/Animals/Principato/Levine/Wells/Grades/Kipatrick/Farrigan/Rahko/Ten Ven/Haynie/...)	⬆
18	New		<b>Sleeper</b> The Modern Age Gorsky SLEEP19CD (ROM/Sony DADC UK) (S.Street)	⬆
19	18	48	<b>Post Malone</b> Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bluesport/Bell/Dukes/Wallon/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank God/Watt/Swiss/R...)	⬆
20	23	19	<b>Fleetwood Mac</b> 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Calliat)	⬆
21	New		<b>RV x Headie One</b> Drillers & Trappers II Relentless 0886447587027 (Sony DADC UK) (Hargo/Madara Beatz/MoneyEvery/Gotcha/JB104/SykesBeatz/AbelThePlug/Monthebeatz/Ghosty/Monroe/SK/808 Melo/KXNG/Prod Walkz)	⬆
22	22	39	<b>Drake</b> Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO ID/Shebil/Kelth/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/Boi-Ida/O.Mane/...)	⬆
23	25	7	<b>AJ Tracey</b> AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly Raw/Nyge/Steel Banglez/Hazard/Sushi Ceej/Kazza/Rex Kudo/Charlie Handsome/IMind/Walls Lane/Keith Varon/...)	⬆
24	24	17	<b>Clean Bandit</b> What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Lotus IV/Bunetta/Invisible Men/Salt Wives)	⬆
25	17	3	<b>Juice Wrld</b> Death Race For Love Interscope 0602577516528 (Sony DADC UK) (Mira/Boi-Ida/Hi-Boy/Faiyaz/Paperboy/Fabe/Watt/Bell/Dukes/Purps On The Beat/Yung Exclusive/Cardo/Russian/NoID/DY/Rex Kudo/...)	⬆
26	New		<b>Nav</b> Bad Habits Republic/XO 0602577652578 (Sony DADC UK) (tbc:Pro Logic/OZ/WondaGurl/Cubestz/Trouble/Trouble/MoneyMusik/New/London/OnDaTrack/Frost/DaHeala/Alex/OnWeed/D.Wise/...)	⬆
27	New		<b>Jenny Lewis</b> On The Line Warner Bros 0093624901457 (Arvato) (Beck/Adams/Lewis/Everett)	⬆
28	28	37	<b>Motion Picture Cast Recording</b> Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)	⬆
29	27	2	<b>The Fisherman's Friends</b> Keep Hauling Island 7739548 (Sony DADC UK) (Christie/Woolley/Lobb)	⬆
30	37	6	<b>D-Block Europe</b> Home Alone D-Block Europe 0602577517853 (Caroline/Sony DADC UK) (M.J.Prod./Nybe Hitz/Yung/Lando/N1/Guspro/Ice Star/Cage Beats/Sound Boi 100/808 Melo/Ambrezza/N.London/Nybe/Ayy Walker/...)	⬆
31	10	3	<b>Foals</b> Everything Not Saved Will Be Lost - Part 1 Warner Bros 0190295500917 (Arvato) (Y.Phillipakis/Foals/B.Shaw/J.Ford/V.Taurelle)	⬆
32	New		<b>Mötley Crüe</b> The Dirt Soundtrack Masters 2000 ESM5202 (The Orchard/Proper) (Mötley Crüe)	⬆
33	30	201	<b>George Ezra</b> Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 (Blackwood/Poitt)	⬆
34	New		<b>Bonnie Tyler</b> Between The Earth And The Stars earMUSIC 0213802EMU (Absolute/Sony DADC UK) (Mackay/Dunne/Norman/Carline/Cadd/Beland/A.Gibb/B.Gibb/Emery/S.Gibb/Rossi/Young/Wadge/Womack/David/Emerson/...)	⬆
35	32	18	<b>Rita Ora</b> Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alesso/Watt/Sir Nolan/Fred/Easyfun/Jack & Coke/Avicii/Cashmere Cat/B.Bianco/Bell/Slushii/Payami/Karissoun/Rudimental/Yogi/...)	⬆
36	Re-Entry		<b>Mansun</b> Six Kscope KSCOPE666 (Proper) (P.Draper/Spike Stent)	⬆
37	New		<b>Dean Lewis</b> A Place We Knew Island 7750955 (Sony DADC UK) (tbc: Nash/Atkinson/Holloway/Hume/Solomon/Castle)	⬆
38	New		<b>Lucy Rose</b> No Words Left Communion/Caroline COMM306 (Caroline/Sony DADC UK) (T.Bidwell)	⬆

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
39	44	20	<b>Oily Murs</b> You Know I Know RCA 19075894932 (Sony DADC UK) ● (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/ The Six/Hibell/Cutfather/PHD/Babalola/Lewis/Wallevik/Davidsen/The Fearless/Elo/...)	⬆
40	43	72	<b>Elton John</b> Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Belotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Pnau)	⬆
41	46	317	<b>Pink</b> Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopysycho/Dr. Luke/Martin/Kass Money/Pink/Danja/Shellback)	⬆
42	New		<b>Rich The Kid</b> The World Is Yours 2 Interscope 0602577646331 (Sony DADC UK) (D.A.Doman/DY/R.Spazzini/Dukes/LabCook/Wheezey/T-Minus/Ricky Racks/S.Thomas/R.Kudo/Foreign Teck/Nik D/Narquise/Skynny/...)	⬆
43	40	555	<b>Eminem</b> 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)	⬆
44	45	32	<b>Ariana Grande</b> Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/Mac/Martin/Pharrell W./Hitboy/T.Brown/B.M.Baptiste/Anderson/Foster)	⬆
45	47	416	<b>Oasis</b> Time Flies - 1994-2009 Big Brother RIKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyte/Morris/Stent/Sardy/Gallagher)	⬆
46	New		<b>Maverick Sabre</b> When I Wake Up FMM SABRECDD01 (The Orchard) (C.Perry/M.Stafford/J.Hogarth/P.Mistry/Utters/Eg White/A.Jordan)	⬆
47	48	1201	<b>ABBA</b> Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)	⬆
48	34	120	<b>Post Malone</b> Stoney Republic/Island 5731701 (Sony DADC UK) ● (FKI 1st/Kudo/Cashio/Dukes/Vinytz/DJ Mustard/2Twice As Nice/Post Malone/lingalob/Bell/Handsome/Mosley/Evans/Foreign Teck of the Mechanics/...)	⬆
49	54	54	<b>Xxxtentacion</b> ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TMB88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)	⬆
50	52	568	<b>Fleetwood Mac</b> Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Calliat)	⬆
51	53	249	<b>Ed Sheeran</b> X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Bianco/Hayne/Bhasker/McDaid)	⬆
52	49	24	<b>Mabel</b> Ivy To Roses Polydor 0602567066361 (Sony DADC UK) (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Poitt/Poolo/Bless Beats/Kito/Compass/Tre Jean-Marie)	⬆
53	41	17	<b>The 1975</b> A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ● (Daniel/Healy)	⬆
54	Re-Entry		<b>Panic! At The Disco</b> Pray For The Wicked DCD2/Fueled By Ramen 0075678657153 (Arvato) ● (Sinclair)	⬆
55	59	188	<b>Jess Glynne</b> I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starrsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibson/Robson-Scott)	⬆
56	42	600	<b>Michael Jackson</b> Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)	⬆
57	56	48	<b>Anne-Marie</b> Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Geiger/Ball/Decliveo/Loce/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)	⬆
58	55	30	<b>Eminem</b> Kamikaze Interscope 0602577046223 (Sony DADC UK) ● (Ronny J/Bladproducer/Eminem/Mike WILL Made-It/Miller/Boi-Ida/Sweet/ST/Lonestarmuzik/Swiss Alinet/Resto/Tay Keith/Suby/Ball)	⬆
59	60	124	<b>David Bowie</b> Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)	⬆
60	26	3	<b>James Morrison</b> You're Stronger Than You Know Stanley Park 0190296915017 (ADA Arvato) (M.Taylor)	⬆
61	64	243	<b>Sam Smith</b> In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Love/Naughty Boy/Komi/Lawrence)	⬆
62	61	18	<b>Take That</b> Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ● (Barlow/Heap/Price/Shanks/Wright/Kurstin/Griffin/Levine/Brothers in Rhythm/Norton/Sigma/Lenzle/Edwards/Porter/Red Triangle/...)	⬆
63	57	14	<b>A Boogie Wit Da Hoodie</b> Hoodie Szn Atlantic 0075679857262 (Arvato) (Slade da Monsta/Camara/Acheampong/Jake One/Nascent/Kenny Beats/Dubose/KillaGraham/Prettyboy P/London on aight/Track/...)	⬆
64	58	78	<b>Queen</b> A Night At The Opera Virgin 2764422 (Sony DADC UK) ★ (Queen/Baker)	⬆
65	66	4	<b>Daniel O'Donnell</b> The Gold Collection Crimson CRIMCD622 (Sony DADC UK) (J.Ryan)	⬆
66	39	4	<b>Hozier</b> Wasteland, Baby! Island 7739086 (Sony DADC UK) (A.Hozier-Byrne/M.Draws/A.Rechtshaid/R.Kirwan)	⬆
67	62	19	<b>Little Mix</b> LM5 Syco 19075860752 (Sony DADC UK) ● (Mac/Kearns/Kamille/Goldfingers/Bell/Loce/MNEK/Rad/Loose Change/The Six/Hibell/Sabath/Hill/Team Timbo/Timbaland/...)	⬆
68	72	1110	<b>Bob Marley &amp; The Wailers</b> Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)	⬆
69	63	44	<b>Juice Wrld</b> Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ● (Don Rob/Mira/Mula/Sledge/B.Bianco/Cashmere Cat/Cardo)	⬆
70	68	727	<b>Oasis</b> (What's The Story) Morning Glory? Big Brother RIKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)	⬆
71	69	290	<b>Arctic Monkeys</b> AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)	⬆
72	Re-Entry		<b>Gerry Cinnamon</b> Erratic Cinematic Little Runaway 060931134974 (AWAL/Proper) ● (Gerry Cinnamon/C.Marshall/D.Green)	⬆
73	Re-Entry		<b>Michael Bublé</b> Love Reprise 0093624903437 (Arvato) ● (Foster/van der Saag/Buble/Chang/Goldman)	⬆
74	67	42	<b>Jorja Smith</b> Lost & Found FMM JSLAFCD01 (The Orchard/Proper) ● (Charlie/Cadenza/Uzowuru/Kleinman/Pounds/J.LBS/J.Compass/Kito/F.Joseph/Joice/Emery Earz/Misch)	⬆
75	74	371	<b>Whitney Houston</b> The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston/Kashli/Masser/Narada M.Walden/Bentitez/Babyface/Reid/Monster/Foster/Lipson/Soulshock & Karlin/Wyclef Jean/...)	⬆

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

# Top dog: Michael Ball scores first No.1 solo album in 27 years

BY ALAN JONES

Twenty-seven years after he topped the album chart with his eponymous debut solo album, **Michael Ball** returns to the summit with *Coming Home To You*.

The album is a collection of covers by the 56-year-old, with many of the songs pre-dating Ball's first album, including *To Love Somebody* (The Bee Gees, 1967), *Love Is Like A Butterfly* (Dolly Parton, 1974) and *Miss You Nights* (Cliff Richard, 1975) and *Sail On* (The Commodores, 1979).

*Coming Home To You* is Ball's first album since his back-to-back No.1 collaborations with fellow tenor Alfie Boe, *Together* (November 2016), and *Together Again* (November 2017). Thus providing his fourth No.1 in all, it is also his 22nd Top 75 album, and his ninth Top 10 album.

Consumption of 18,039 units (including 114 from sales-equivalent streams) – the lowest for a No.1 since Ed Sheeran's ÷ topped 83 weeks ago with 13,975 sales - is considerably below *Together*'s first week tally of 44,860 and *Together Again*'s 43,795. It is also below the 19,087 copies that Boe's subsequent solo album, *As Time Goes By*, sold when it debuted and peaked 17 weeks ago at No.10.

No.8 last December, **The Carpenters With The Royal Philharmonic Orchestra** re-enters this week at No.10 (5,880 sales), with Richard Carpenter on a promotional UK tour.

**George Ezra** scores his sixth Top 40 single with *Pretty Shining People* (41-38), while parent album *Staying At Tamara's* sales increase 13.17% week-on-week to 11,541 – a 10-week high – as it climbs 6-5.

The rest of the Top 10: **The Greatest Showman** soundtrack (4-3, 13,799 sales), *What A Time To Be Alive* (3-4, 1,534 sales) by **Tom Walker**, *Bohemian Rhapsody* (5-6, 10,710 sales) by **Queen**, *Psychodrama* (2-7, 10,495 sales) by **Dave**, *Thank U Next* (7-8, 9,119 sales) by **Ariana Grande** and *A Star Is Born* (8-9, 7,438 sales) by **Lady Gaga & Bradley Cooper**.

More than 21 years after *Pleased To Meet You* completed a hat-trick of consecutive Top 10 albums for **Sleeper**, the reformed trio return with *Modern Age* (No.18, 3,991 sales).

Nearly two years after their first collaboration, **Drillers x Trappers**, failed to dent the Top 200, the drill/trap pairing of **RV & Headie One** open at No.21 (3,729 sales) with their similarly-titled second album, *Drillers x Trappers II*. **Jenny Lewis'** solo career has run adjacent to her career as a member of several bands over the years, including **Rilo Kiley**, **The Postal Service** and **Jenny & Johnny**. Her first solo release since 2014, and fourth solo release in all, *On The Line* becomes her first Top 40 entry, debuting at No.27 (3,155 sales).

Between *The Earth And The Stars* opens its account at No.34 (2,639 sales) for **Bonnie Tyler**, becoming her sixth Top 75 entry in all, and her highest charting studio album since



No.1

## Coming Home To You - Michael Ball (Decca)

This week's sales: 18,039 | Physical: 17,077 | Downloads: 848 | Streams: 114 | Total sales to date: 18,048 |



### Home run:

Michael Ball's last solo chart-topper was in 1992

*Secret Dreams & Forbidden Fire* reached No.24 in 1986.

Also new to the Top 75: **Bad Habits** (No.26, 3,235 sales), the second chart album by Canadian rapper **Nav**, whose 2018 release *Restless* reached No.24; *The Dirt* (No.32, 2,746 sales), the soundtrack to a new bio-drama of **Mötley Crüe**, which brings the glam metal act its seventh chart album and *A Place We Know* (No.37, 2,516 sales), the debut album by Australian singer/songwriter **Dean Lewis**. Plus: *No Words Left* (No.38, 2,486 sales), the fourth straight Top 40 album by **Lucy Rose**; *The World Is Yours 2* (No.42, 2,336 sales), New York rapper **Rich The Kid**'s second album, arriving 50 weeks after *The World Is Yours* debuted and peaked at No.25 (2,861 sales); *When I Wake Up* (No.46, 2,273 sales), the third album by **Maverick Sabre**.

An expanded 21st anniversary edition of **Mansun**'s second album *Six* re-enters at No.36 (2,518 sales). The album debuted and peaked at No.6 in 1998, eventually selling 82,783 copies.

With 60 songs spread over 3 CDs, **UMOD**'s new *Country Forever* compilation debuts at No.1. Perhaps surprisingly the first country album to top the compilation chart in the 21st century, it sold 10,684 copies last week – the highest for any compilation for 12 weeks.

Overall album sales are up 4.86% week-on-week at 1,796,945, 4.67% below same week 2018 sales of 1,882,925. Sales-equivalent streams accounted for a record 1,182,979 sales, 65.83% of the total. Sales of paid-for albums are up 4.25% week-on-week at 613,966, 33.84% below same week 2018 sales of 928,024.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO.1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	45.94%	1	UNIVERSAL MUSIC	47.41%	1	UNIVERSAL MUSIC	49.47%
2	SONY MUSIC	22.65%	2	WARNER MUSIC	20.82%	2	WARNER MUSIC	19.09%
3	WARNER MUSIC	16.83%	3	SONY MUSIC	15.12%	3	SONY MUSIC	13.68%
4	SONY/UNIVERSAL	2.32%	4	BMG	6.82%	4	BMG	6.43%
5	KOBALT MUSIC	1.92%	5	GORSKY	1.40%	5	SONY/UNIVERSAL	3.28%
OTHERS		10.34%	OTHERS		8.43%	OTHERS		8.06%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC			ARTIST ALBUMS NO. 1 ATLANTIC			ALL ALBUMS NO.1 ATLANTIC		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ATLANTIC	14.70%	1	ATLANTIC	13.97%	1	ATLANTIC	13.17%
2	VIRGIN EMI	13.19%	2	ISLAND	13.23%	2	ISLAND	11.89%
3	POLYDOR	12.49%	3	POLYDOR	11.64%	3	POLYDOR	10.40%
4	COLUMBIA	12.04%	4	VIRGIN EMI	7.96%	4	VIRGIN EMI	7.50%
5	ISLAND	11.97%	5	BMG	6.82%	5	BMG	6.43%
6	RCA	5.18%	6	DECCA	6.32%	6	DECCA	5.96%
7	RELENTLESS	4.75%	7	RELENTLESS	5.70%	7	RELENTLESS	5.37%
8	DAVE	4.75%	8	COLUMBIA	4.98%	8	UMOD	4.95%
9	CAPITOL	2.26%	9	WARNER BROS	4.06%	9	COLUMBIA	4.70%
10	WARNER BROS	2.13%	10	DAVE	3.68%	10	DAVE	3.46%
11	LAUV	1.92%	11	RHINO (WARNERS)	2.79%	11	WARNER BROS	3.29%
12	BMG	1.69%	12	RCA	2.31%	12	UMC	2.92%
13	BLACK BUTTER/DAVE	1.49%	13	UMC	2.06%	13	SONY CG/VIRGIN EMI	2.66%
14	ENTERTAINMENT ONE	1.21%	14	CAROLINE	1.85%	14	RHINO (WARNERS)	2.63%
15	COLUMBIA 1/VIRGIN 2	1.13%	15	BIG BROTHER	1.41%	15	RCA	2.18%
OTHERS		9.69%	OTHERS		11.22%	OTHERS		12.49%

## THIS WEEK'S TOTAL MARKET SHARE

### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.9%	1	UNIVERSAL MUSIC	35.9%	1	UNIVERSAL MUSIC	35.2%
2	SONY MUSIC	21.1%	2	SONY MUSIC	22.7%	2	SONY MUSIC	15.7%
3	WARNER MUSIC	16.7%	3	WARNER MUSIC	16.7%	3	WARNER MUSIC	15.7%
4	BMG	1.3%	4	BMG	2.5%	4	BMG	6.5%
5	XL BEGGARS	1.2%	5	XL BEGGARS	1.0%	5	XL BEGGARS	1.3%
OTHERS		21.8%	OTHERS		21.2%	OTHERS		25.7%

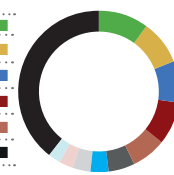
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	10.7%	1	VIRGIN EMI	11.4%	1	VIRGIN EMI	8.4%
2	RCA	10.1%	2	RCA	10.9%	2	DECCA	6.9%
3	POLYDOR	10.0%	3	POLYDOR	9.6%	3	POLYDOR	6.4%
4	ISLAND	9.9%	4	ISLAND	7.8%	4	UMC	5.4%
5	ATLANTIC	8.1%	5	ATLANTIC	7.4%	5	BMG	5.2%
6	COLUMBIA	6.0%	6	COLUMBIA	7.0%	6	RHINO (WARNERS)	5.0%
7	WARNER BROS	3.9%	7	WARNER BROS	3.6%	7	SONY MUSIC CG	5.0%
8	PARLOPHONE	2.5%	8	PARLOPHONE	3.1%	8	ISLAND	4.8%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	2.0%	9	ATLANTIC	4.3%
10	UMC	1.5%	10	SONY MUSIC CG	1.7%	10	COLUMBIA	4.3%
11	SONY MUSIC CG	1.4%	11	CAPITOL	1.7%	11	WARNER BROS	3.2%
12	CAPITOL	1.2%	12	BMG	1.6%	12	RCA	3.1%
13	SYCO MUSIC	1.2%	13	UMC	1.6%	13	RELENTLESS	2.2%
14	RELENTLESS	1.1%	14	DECCA	1.4%	14	PARLOPHONE	2.2%
15	DECCA	1.0%	15	RELENTLESS	1.3%	15	DEMON MUSIC	1.0%
OTHERS		29.8%	OTHERS		27.9%	OTHERS		32.7%

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



1	UNIVERSAL MUSIC	37.7%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.0%
4	BMG	2.4%
5	XL BEGGARS	1.2%
OTHERS		22.0%

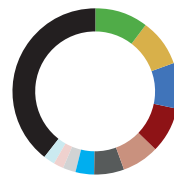


1	VIRGIN EMI	10.1%
2	POLYDOR	8.9%
3	ISLAND	8.4%
4	RCA	8.4%
5	ATLANTIC	7.0%
6	COLUMBIA	5.4%
7	WARNER BROS	3.6%
8	SONY MUSIC CG	3.5%
9	UMC	2.9%
10	RHINO	2.4%
OTHERS		39.2%

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



1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	20.1%
3	WARNER MUSIC	16.5%
4	BMG	2.3%
5	XL BEGGARS	1.2%
OTHERS		22.5%



1	VIRGIN EMI	10.3%
2	POLYDOR	9.3%
3	ISLAND	8.8%
4	RCA	8.8%
5	ATLANTIC	7.3%
6	COLUMBIA	5.7%
7	WARNER BROS	3.7%
8	PARLOPHONE	2.4%
9	RHINO	2.3%
10	UMC	2.3%
OTHERS		39.1%

## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	741,229	1,951,280,160	266,747,976	18,494,978	392,797	100,449	1,182,979	1,676,225	120,721	613,966	1,182,979	1,796,945
LAST 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
% CHANGE	-0.4%	5.9%	15.0%	4.7%	3.7%	-3.8%	5.2%	4.3%	14.1%	4.3%	5.2%	4.9%

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	46.8%
2	SONY MUSIC	32.8%
3	WARNER MUSIC	6.3%
4	BMG	2.8%
5	BIG 3	1.5%
	OTHERS	9.8%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.5%
2	SONY MUSIC	19.1%
3	WARNER MUSIC	13.8%
4	BMG	5.7%
5	DEMON MUSIC	1.0%
	OTHERS	22.8%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	17.1%
4	XL BEGGARS	1.3%
5	BMG	1.2%
	OTHERS	21.6%

#### SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	22.7%
3	WARNER MUSIC	17.7%
4	BMG	1.9%
5	XL BEGGARS	1.1%
	OTHERS	20.6%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	17.1%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	21.5%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	17.5%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	21.9%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	31.6%
2	UMOD	20.1%
3	UMC	17.1%
4	VIRGIN EMI	7.2%
5	RHINO (WARNERS)	3.9%
6	UNION SQUARE	2.4%
7	ATLANTIC	1.5%
8	BIG 3	1.5%
9	DEMON MUSIC	1.3%
10	RCA	0.8%
11	DECCA	0.8%
12	ISLAND	0.8%
13	NEW STATE	0.7%
14	NOT NOW MUSIC	0.6%
15	POLYDOR	0.6%
	OTHERS	9.3%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.2%
2	VIRGIN EMI	8.1%
3	UMC	7.7%
4	DECCA	5.7%
5	POLYDOR	5.2%
6	RHINO (WARNERS)	4.8%
7	UMOD	4.5%
8	BMG	4.2%
9	ISLAND	4.0%
10	ATLANTIC	3.8%
11	COLUMBIA	3.5%
12	RCA	2.7%
13	WARNER BROS	2.6%
14	PARLOPHONE	1.8%
15	RELENTLESS	1.8%
	OTHERS	29.3%

#### SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.5%
2	RCA	10.5%
3	POLYDOR	10.0%
4	ISLAND	10.0%
5	ATLANTIC	8.6%
6	COLUMBIA LABEL	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	RELENTLESS	0.7%
	OTHERS	29.3%

#### SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.8%
2	VIRGIN EMI	10.7%
3	POLYDOR	9.4%
4	ATLANTIC	8.7%
5	ISLAND	8.3%
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%

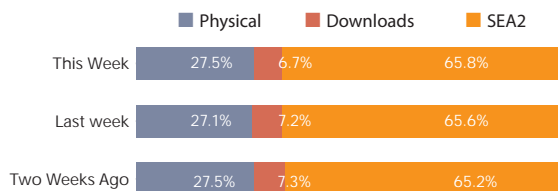
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.1%
3	RCA	8.8%
4	ISLAND	8.5%
5	ATLANTIC	7.8%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.8%
8	WARNER BROS	3.5%
9	UMC	3.0%
10	RHINO (WARNERS)	2.9%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	BMG	1.1%
14	CAPITOL	1.1%
15	UMOD	1.0%
	OTHERS	29.7%

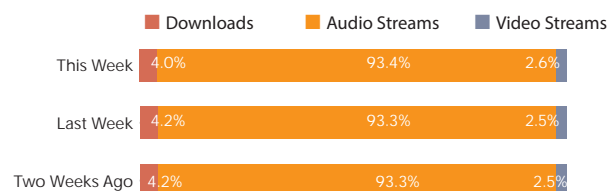
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.5%
3	RCA	9.2%
4	ISLAND	8.9%
5	ATLANTIC	8.0%
6	COLUMBIA	5.8%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	2.8%
9	PARLOPHONE	2.4%
10	SONY MUSIC CG	2.3%
11	UMC	2.3%
12	DECCA	1.8%
13	CAPITOL	1.1%
14	BMG	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	29.9%

### 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	10,128,502	23,649,405,183	3,117,235,362	228,188,658	5,354,475	1,383,794	14,528,011	21,266,280	1,531,594	8,269,863	14,528,011	22,797,874
LAST YEAR	13,814,534	19,131,543,209	0	205,129,966	6,184,545	1,888,814	12,011,410	20,084,769	2,537,674	10,611,033	12,011,410	22,622,443
% CHANGE	-26.7%	23.6%	N/A	11.2%	-13.4%	-26.7%	21.0%	5.9%	-39.6%	-22.1%	21.0%	0.8%

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

## 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	Lucy Rose	No Words Left	Communion/Caroline
2	NEW	Sleeper	The Modern Age	Gorsky
3	NEW	These New Puritans	Inside The Rose	Infectious
4	NEW	Jenny Lewis	On The Line	Warner Bros
5	5	Karen O & Danger Mouse	Lux Prima	BMG
6	NEW	Lambchop	This (Is What I Wanted To Tell You)	City Slang
7	NEW	NiLüfer Yanya	Miss Universe	ATO
8	2	The Cinematic Orchestra	To Believe	Ninja Tune
9	NEW	Mansun	Six	Kscope
10	4	Foals	Everything Not Saved Will Be Lost - Part 1	Warner Bros
11	NEW	John Lennon & Yoko Ono	Wedding Album	Secretly Canadian
12	3	The Comet Is Coming	Trust In The Lifeforce Of The Deep Mystery	Impulse!
13	NEW	Ex Hex	It's Real	Merge
14	NEW	Ibibio Sound Machine	Doko Mien (Tell Me)	Merge
15	1	Jack Savoretti	Singing To Strangers	BMG
16	NEW	Anteros	When We Land	Distiller
17	NEW	Apparat	LP5	Mute
18	NEW	American Football	American Football (LP3)	Big Scary Monsters
19	15	Sleaford Mods	Eton Alive	Extreme Eating
20	19	Julia Jacklin	Crushing	Transgressive

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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	Country Forever	UMOD	(Sony DADC UK)
2	2	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	1	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
4	5	Number 1 Mum - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
5	9	Now That's What I Call Mum	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	3	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)
7	4	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
8	6	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
9	7	Car Hits - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
10	10	The Greatest Showman Reimagined	Atlantic	(Arvato)
11	8	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	11	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
13	RE	Mum Songs	Crimson	(Sony DADC UK)
14	12	80s Car Songs	DMG TV	(Sony DADC UK)
15	16	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	17	The Ultimate Driving Songs	The Ultimate Collection USM	(Sony DADC UK)
17	14	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
18	13	Ultimate 70s	The Ultimate Collection USM	(Sony DADC UK)
19	15	Sounds Of The 80s - 1987-89	Spectrum/Sony Music CG	(Sony DADC UK)
20	18	Sounds Of The 80s - 1984-86	Spectrum/Sony Music CG	(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	3	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
3	2	Blueface Thotiana / Entertainment One (Entertainment One)
4	4	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
5	5	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
6	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
7	7	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	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
11	11	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
12	NEW	SL FWA Boss / SL (SL)
13	13	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
14	14	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
15	15	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	18	Fisher Losing It / Good Company (ADA Arvato)
17	19	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
18	16	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
19	17	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
20	25	Passenger Let Her Go / Nettwerk (ADA Arvato)
21	21	Macklemore & Ryan Lewis Ft... Can't Hold Us / Macklemore (ADA Arvato)
22	23	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
23	24	Adele Someone Like You / XL (PIAS Cinram)
24	NEW	Childish Gambino Redbone / Glassnote (Caroline/Sony DADC UK)
25	27	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
26	28	The White Stripes Seven Nation Army / XL (PIAS)
27	RE	Arctic Monkeys Mardy Bum / Domino (PIAS)
28	30	Adele When We Were Young / XL (PIAS Cinram)
29	22	Jorja Smith Don't Watch Me Cry / FAIMM (The Orchard)
30	RE	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	SL FWA Boss / SL (SL)
2	1	Fisher Losing It / Good Company (Good Company)
3	4	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	5	Gerry Cinnamon Sometimes / Little Runaway (Kobalt Music Group)
5	3	Nafe Smalzz Ft M Huncho Like A Film / Nafe Smalzz (Nafe Smalzz)
6	7	Gerry Cinnamon Belter / Little Runaway (Kobalt Music Group)
7	10	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
8	6	Weiss Feel My Needs / Toolroom (Toolroom)
9	9	Calboy Envy Me / Paper Gang (Paper Gang)
10	8	Ard Adz Habibiti / Ard Adz (Ard Adz)
11	NEW	Comethazine Walk / Alamo (Alamo)
12	NEW	Riverdale Cast Ft Lili Reinhart... Seventeen / WaterTower (WaterTower)
13	11	Xxxtentacion Ft Trippie... Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
14	13	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	12	Dave & J Hus Samantha / Tropics (Tropics)
16	14	Jorja Smith & Predith On My Mind / FAIMM (FAIMM)
17	15	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
18	17	Ozuna Baila Baila Baila / Dimelo VP (Dimelo VP)
19	16	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
20	RE	Arty Save Me Tonight / Armada (Armada)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	1	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
2	2	Dido Still On My Mind / BMG (ADA Arvato)
3	NEW	Sleeper The Modern Age / Gorsky (ROM/Sony DADC UK)
4	NEW	Bonnie Tyler Between The Earth And The Stars / earMUSIC (Absolute/Sony DADC UK)
5	NEW	Mansun Six / Kscope (Proper)
6	10	Daniel O'Donnell The Good Collection / Crimson (Sony DADC UK)
7	5	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
8	NEW	Mötley Crüe The Dirt - OST / Masters 2000 (The Orchard/Proper)
9	NEW	Maverick Sabre When I Wake Up / FAIMM (The Orchard)
10	6	UB40 For The Many / Shoestring (Absolute/Sony DADC UK)
11	NEW	These New Puritans Inside The Rose / Infectious (ADA Arvato)
12	NEW	Lambchop This (Is What I Wanted To Tell You) / City Slang (ROM/Sony DADC UK)
13	RE	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
14	4	The Cinematic Orchestra To Believe / Ninja Tune (PIAS Cinram)
15	7	Karen O & Danger Mouse Lux Prima / BMG (ADA Arvato)
16	3	Sophie Ellis-Bextor The Song Diaries / Cooking Vinyl (The Orchard/Proper)
17	NEW	American Football American Football (LP3) / Big Scary Monsters (The Orchard/Proper)
18	NEW	Battle Beast No More Hollywood Endings / Nuclear Blast (ADA Arvato)
19	26	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
20	NEW	Anteros When We Land / Distiller (The Orchard/Proper)
21	15	Vat Doonican The Gold Collection / Crimson (Sony DADC UK)
22	NEW	Robin Trower Coming Closer To The Day / Provogue/Mascot (ADA Arvato)
23	NEW	Cellar Darling The Spell / Nuclear Blast (ADA Arvato)
24	9	Francis Rossi & Hannah Rickard We Talk Too Much / earMUSIC (Absolute/Sony DADC UK)
25	NEW	John Lennon & Yoko Ono Wedding Album / Secretly Canadian (PIAS Cinram)
26	NEW	Apparat LP5 / Mute (PIAS Cinram)
27	NEW	Nitüfer Yanya Miss Universe / ATO (PIAS Cinram)
28	NEW	La Dispute Panorama / Epitaph (ADA Arvato)
29	11	David Gray Gold In A Brass Age / IHT (AWAL/Proper)
30	18	The Prodigy No Tourists / Take Me To The Hospital/BMG (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	These New Puritans Inside The Rose / Infectious (BMG)
2	NEW	American Football American Football (LP3) / Big Scary Monsters (Pink Mist)
3	NEW	Battle Beast No More Hollywood Endings / Nuclear Blast (Nuclear Blast)
4	7	Gerry Cinnamon Erratic Cinematic / Little Runaway (Kobalt Music Group)
5	NEW	Anteros When We Land / Distiller (Distiller)
6	NEW	Cellar Darling The Spell / Nuclear Blast (Nuclear Blast)
7	1	Francis Rossi & Hannah Rickard We Talk Too Much / Ear Music (Edel Music)
8	NEW	Apparat LP5 / Mute (Mute)
9	NEW	Nitüfer Yanya Miss Universe / ATO (PIAS)
10	NEW	La Dispute Panorama / Epitaph (Epitaph)
11	NEW	Ex Hex It's Real / Merge (Merge)
12	NEW	The Treatment Power Crazy / Frontiers (Frontiers)
13	NEW	Ibibio Sound Machine Doko Mien (Tell Me) / Merge (Merge)
14	3	Snarky Puppy Immigrance / Groundup (Groundup)
15	NEW	Stephen Cleobury & Chor... The Music Of Kings... / Kings College Cambridge (Kings College Cambridge)
16	NEW	Burning Rain Face The Music / Frontiers (Frontiers)
17	10	Little Simz Grey Area / Age 101 (Age 101)
18	8	Julia Jacklin Crushing / Transgressive (PIAS)
19	NEW	Strand Of Oaks Eraserland / Dead Oceans (Secretly Group)
20	NEW	Will Burns & Hannah Peel Chalk Hill Blue / Rivertones (Rivertones)

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



MABEL

TW	LW	SALE POS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	7	16	Mabel Don't Call Me Up / Polydor	UMG	5,774	+5%	186	63.87	+12%
2	1	9	Pink Walk Me Home / RCA	SME	5,907	-2%	225	62.08	-9%
3	2	21	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	7,053	-6%	227	60.84	-5%
4	9	4	Jonas Brothers Sucker / Republic	UMG	3,177	+37%	171	58.96	+25%
5	6	3	Tom Walker Just You And I / Relentless	SME	6,442	+5%	230	57.33	-2%
6	4	43	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia	SME	6,030	-8%	233	51.43	-19%
7	5	1	Lewis Capaldi Someone You Loved / EMI	UMG	5,616	+6%	246	51.24	-15%
8	3	2	Calvin Harris & Rag N' Bone Man Giant / Columbia	SME	6,205	-2%	228	51.23	-20%
9	8		Jess Glynne No One / Asylum	WMG	3,597	+16%	201	48.22	-1%
10	13	8	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	3,208	+25%	142	41.69	+14%
11	10	13	Sigrid Don't Feel Like Crying / Island	UMG	4,291	0%	210	40.06	-1%
12	12	53	Jess Glynne Thursday / Atlantic	WMG	4,117	-9%	207	38.31	-4%
13	11	38	George Ezra Pretty Shining People / Columbia	SME	1,818	+7%	169	37.21	-7%
14	17	52	Calvin Harris & Sam Smith Promises / Columbia	SME	3,310	-1%	201	35.24	+7%
15	30	18	Ava Max So Am I / Atlantic	WMG	2,153	+49%	159	33.94	+37%
16	20		Vampire Weekend Harmony Hall / Columbia	SME	399	+25%	56	32.55	+2%
17	14	23	Ava Max Sweet But Psycho / Atlantic	WMG	4,943	-4%	193	32.15	-11%
18	15		James Arthur & Anne-Marie Rewrite The Stars / Atlantic	WMG	3,849	-10%	221	32.06	-10%
19	21	12	Khalid & Disclosure Talk A Right Hand	SME	2,151	+10%	147	31.7	+0%
20	23	5	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	1,666	+16%	127	30.17	+3%
21	16	60	Rita Ora Only Want You / Atlantic	WMG	1,137	+11%	114	29.45	-12%
22	18		Rita Ora Let You Love Me / Atlantic	WMG	3,439	-10%	202	28.22	-14%
23	NEW		Will Young All The Songs / Cooking Vinyl	IND.	171	-	46	27.48	-
24	22		Anne-Marie 2002 / Asylum	WMG	2,558	-6%	199	27.05	-10%
25	25		Jax Jones & Years & Years Play / Polydor	UMG	2,502	-8%	153	26.71	+1%
26	NEW		Oily Murs Feel The Same / RCA	SME	2,139	+1,108%	120	26.3	+1,007%
27	28	39	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	2,585	+19%	155	26.02	+4%
28	26	35	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	1,478	-6%	111	25.04	-2%
29	19		Zedd & Katy Perry 365 / Interscope/Virgin	UMG	675	-20%	134	24.7	-24%
30	29	25	Cardi B & Bruno Mars Please Me / Atlantic	WMG	1,739	-3%	133	24.6	-1%
31	31		James Arthur Empty Space / Syco	SME	1,823	-4%	88	23.61	-4%
32	27	68	Freya Ridings Lost Without You / Good Soldier	IND.	2,704	-12%	186	22.96	-10%
33	44		Gabrielle Every Step / BMG	IND.	252	+17%	48	22.89	+36%
34	24		Emeli Sandé Sparrow / Virgin EMI	UMG	146	+92%	36	21.6	-20%
35	34	58	Halsey Without Me / Capitol	UMG	1,983	-6%	131	20.75	-6%
36	36	50	Bebe Rexha Last Hurrah / Parlophone	WMG	1,377	+17%	90	20.33	-3%
37	32		Pink A Million Dreams / Atlantic	WMG	1,969	-21%	172	19.89	-15%
38	35	47	Marshmello & Bastille Happier / Positiva	UMG	2,344	+2%	162	18.93	-12%
39	38	28	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	1,875	-5%	181	18.16	-7%
40	NEW		Mumford & Sons Beloved Gentlemen Of The Road / Island	UMG	124	+4%	13	17.93	+70%
41	39		Silk City & Dua Lipa Ft... Electricity / Columbia/Warner Bros	SME/WMG*	2,214	-1%	182	17.03	-12%
42	33		Jack Savoretti What More Can I Do? / BMG	IND.	762	+66%	94	16.81	-25%
43	42		Sam Fender Play God / Polydor	UMG	162	-8%	31	16.77	-5%
44	RE		Calvin Harris & Dua Lipa One Kiss / Columbia/Warner	SME/WMG*	1,338	+8%	172	16.72	+31%
45	40	46	Lizzo Juice / Atlantic	WMG	2,175	-11%	176	16.4	-12%
46	NEW		Matt Simons Open Up / PIAS	IND.	26	+271%	4	16.07	+150%
47	48	29	Ariana Grande 7 Rings / Republic/Island	UMG	1,914	+5%	133	15.63	+6%
48	43		Foals Exits / Warner Bros	WMG	113	-12%	32	15.1	-12%
49	NEW		Johnny Marr Armatopia New Voodoo / Warner Bros	WMG	49	-13%	8	14.86	+11%
50	RE	65	Loud Luxury Ft Brando Body / AATW	IND.	1,385	-6%	102	14.71	+11%

## UK TV AIRPLAY TOP 50



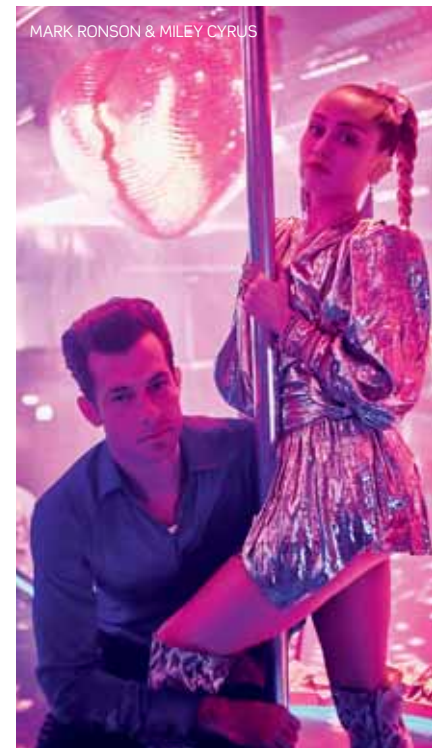
CARDI B

TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	4	Cardi B & Bruno Mars Please Me / Atlantic	WMG	609	+15%	14
2	1	Mabel Don't Call Me Up / Polydor	UMG	608	+5%	15
3	2	Calvin Harris & Rag N' Bone Man Giant / Columbia	SME	549	+0%	13
4	6	Khalid & Disclosure Talk / Right Hand	SME	510	+13%	14
5	5	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	504	+0%	14
6	3	Lewis Capaldi Someone You Loved / EMI	UMG	475	-13%	12
7	10	Jonas Brothers Sucker / Republic	UMG	468	+9%	11
8	7	NSG Ft Tion Wayne Options. / NSG	SME	462	+2%	14
9	8	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	432	-4%	11
10	11	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	432	+0%	11
11	9	Mark Ronson Ft... Nothing Breaks Like A Heart / Columbia	SME	375	-15%	12
12	13	Ariana Grande 7 Rings / Republic/Island	UMG	371	+3%	14
13	16	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	360	+6%	11
14	34	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	341	+70%	13
15	12	Ava Max Sweet But Psycho / Atlantic	WMG	338	-14%	13
16	NEW	Benny Blanco, Tainy... I Can't Get Enough / Interscope	UMG	331	+1,082%	10
17	18	Lizzo Juice / Atlantic	WMG	321	+10%	12
18	14	Zedd & Katy Perry 365 / Interscope/Virgin	UMG	315	-11%	11
19	19	Tom Walker Just You And I / Relentless	SME	301	+5%	11
20	22	Post Malone Wow / Republic	UMG	291	+13%	11
21	28	Clean Bandit Ft Ellie Goulding Mama / Atlantic	WMG	281	+21%	12
22	15	Jax Jones & Years & Years Play / Polydor	UMG	270	-23%	13
23	38	Rita Ora Only Want You / Atlantic	WMG	263	+45%	8
24	23	Jess Glynne No One / Asylum	WMG	257	+5%	10
25	29	Ava Max So Am I / Atlantic	WMG	249	+15%	10
26	17	Kehlani Ft Ty Dolla Sign Nights Like This / Atlantic	WMG	240	-19%	11
27	27	Billie Eilish Bury A Friend / Interscope	UMG	234	-3%	8
28	20	Yungblud & Halsey Ft... 11 Minutes / Interscope/Virgin	UMG	232	-15%	8
29	35	Bebe Rexha Last Hurrah / Parlophone	WMG	227	+14%	9
30	33	Meek Mill Ft... Going Bad / Atlantic/Cash Money/Republic	WMG/UMG*	223	+9%	9
31	26	Sean Paul Ft Stefflon Don Shot & Wine / Island	UMG	218	-10%	9
32	31	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	211	-2%	11
33	32	Ariana Grande Thank U, Next / Republic	UMG	198	-5%	15
34	42	Chris Brown Undecided / RCA	SME	198	+21%	8
35	39	Pink Walk Me Home / RCA	SME	196	+10%	6
36	21	Dua Lipa Swan Song / Warner Bros	WMG	194	-27%	9
37	25	Post Malone Ft Swae Lee Sunflower / Republic	UMG	190	-22%	14
38	37	Dave Black / Dave Neighbourhood	IND.	189	+4%	12
39	43	Sigrid Don't Feel Like Crying / Island	UMG	188	+18%	11
40	36	Marshmello & Bastille Happier / Positiva	UMG	167	-12%	10
41	49	Martin Garrix Ft Bonn No Sleep / Columbia	SME	167	+27%	5
42	44	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	163	+4%	10
43	30	Halsey Without Me / Capitol	UMG	159	-26%	9
44	RE	DJ Khaled Ft Justin... No Brainer / Black Butter/Def Jam	SME/UMG*	152	+50%	11
45	40	CamelPhat & Cristoph Ft... Breathe / Ministry Of Sound	SME	137	-19%	8
46	24	Gesafelstein & The Weeknd Lost In The Fire / Columbia	SME	134	-45%	6
47	47	George Ezra Shotgun / Columbia	SME	133	-3%	9
48	NEW	George Ezra Pretty Shining People / Columbia	SME	131	+47%	8
49	RE	Calvin Harris & Sam Smith Promises / Columbia	SME	130	+27%	12
50	RE	Silk City & Dua Lipa Ft... Electricity / Columbia/Warner Bros	SME/WMG*	129	+16%	13

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	17	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	27,991	-4%	1,428	700.63m	-7%
2	2	19	Ava Max Sweet But Psycho	Atlantic	WMG	25,112	-4%	1,320	680.77m	-5%
3	3	11	Calvin Harris & Rag'.. Giant	Columbia	SME	28,883	+3%	1,389	677.91m	-3%
4	4	11	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	24,839	+2%	1,239	551.25m	+3%
5	7	9	Imagine Dragons Bad Liar	Polydor	UMG	12,867	+4%	799	462.69m	+9%
6	5	25	Panic! At The Disco High Hopes	Atlantic	WMG	15,956	+1%	1,080	448.60m	-6%
7	6	17	Robin Schulz feat. E.. Speechless	Warner Music	WMG	12,535	-6%	733	442.55m	-7%
8	10	5	Pink Walk Me Home	RCA	SME	15,350	+5%	997	355.75m	+7%
9	8	27	Dean Lewis Be Alright	Universal	UMG	9,736	-4%	764	343.42m	-7%
10	9	14	Dermot Kennedy Power Over Me	Island	UMG	9,407	+1%	573	336.42m	-1%
11	14	6	Mabel Don't Call Me Up	Polydor	UMG	17,835	+14%	1,025	329.33m	+22%
12	11	21	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	11,451	-1%	885	296.13m	-8%
13	13	15	Alle Farben & ILIRA Fading	B1 Recordings	SME	7,650	-3%	448	293.69m	-1%
14	21	3	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	9,141	+18%	639	288.25m	+35%
15	12	23	Lady Gaga & Bradley .. Shallow	Polydor	UMG	12,866	-4%	1,239	274.32m	-11%
16	18	6	Lady Gaga Always Remember Us T..	Polydor	UMG	6,321	+30%	521	248.33m	+8%
17	17	23	Lukas Graham Love Someone	Copenhagen Reco	UMG	6,382	-2%	572	237.07m	+3%
18	16	9	Ariana Grande 7 Rings	Universal Music	UMG	11,063	+2%	806	222.84m	-5%
19	37	2	Jonas Brothers Sucker	Universal Music	UMG	10,308	+31%	780	215.66m	+47%
20	19	5	ZEDD & Katy Perry 365	Polydor	UMG	10,717	-1%	854	212.99m	-7%
21	29	4	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	12,282	+16%	797	210.81m	+19%
22	20	18	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	7,943	-6%	613	210.44m	-4%
23	27	6	Tom Walker Just You And I	Relentless	SME	11,545	+12%	758	206.30m	+7%
24	26	5	Pedro Capó X Farruko Calma	Sony Music	SME	5,769	+5%	408	201.66m	+3%
25	15	26	Rita Ora Let You Love Me	Atlantic	WMG	11,176	-7%	928	201.22m	-18%
26	23	32	Calvin Harris & Sam .. Promises	Sony Music	SME	11,393	-4%	1,145	199.56m	-4%
27	24	38	George Ezra Shotgun	Columbia	SME	7,765	-3%	993	199.47m	-3%
28	25	36	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	6,643	-5%	675	197.51m	-2%
29	44	2	Ava Max So Am I	Atlantic	WMG	8,880	+39%	682	196.56m	+50%
30	22	40	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	8,392	-4%	1,010	193.87m	-7%
31	28	9	George Ezra Hold My Girl	Columbia	SME	6,496	-5%	530	182.06m	-1%
32	34	3	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	9,084	+16%	552	177.55m	+14%
33	33	4	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	7,072	+1%	571	176.61m	+13%
34	30	5	Justin Jesso Getting Closer	Sony Music	SME	4,365	+2%	235	176.50m	+8%
35	36	10	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,936	-2%	192	154.21m	+2%
36	35	19	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	3,645	-8%	309	151.20m	-1%
37	31	28	Marshmello x Bastille Happier	Positiva	UMG	8,686	-3%	917	148.32m	-9%
38	32	29	Imagine Dragons Natural	Universal Music	UMG	4,222	-13%	530	141.89m	-11%
39	51	1	Matt Simons Open Up	Pias	Ind.	3,381	+10%	266	140.71m	+22%
40	41	5	Welshly Arms Learn To Let Go	Universal Music	UMG	3,091	+3%	213	139.05m	+2%
41	43	4	Lizzo Juice	Atlantic	WMG	7,530	0%	705	134.53m	+0%
42	38	11	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	7,028	-9%	512	134.32m	-7%
43	47	34	Loud Luxury feat. Br.. Body	Armada Music	Ind.	6,051	-5%	596	124.67m	+4%
44	50	99	Ed Sheeran Shape Of You	Atlantic	WMG	4,944	+2%	1,290	123.63m	+7%
45	39	8	Declan J Donovan Pieces	SMD/Columbia De	SME	4,036	-5%	240	121.44m	-12%
46	66	4	Wincent Weiss Hier Mit Dir	Vertigo Berlin	UMG	2,492	-6%	164	121.13m	+28%
47	42	43	Clean Bandit feat. D.. Solo	Warner Music	WMG/L	4,900	-6%	782	118.57m	-13%
48	45	7	Alice Merton Why So Serious	Paper Plane Recor	Ind.	2,650	-4%	234	117.51m	-5%
49	48	50	David Guetta & Sia Flames	Parlophone	WMG	5,044	-4%	1,001	117.41m	0%
50	46	8	Gesaffelstein & The .. Lost In The Fire	Columbia	SME	5,447	-9%	397	112.33m	-8%



RITA ORA



PINK



TOM WALKER



# 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	Steel Banglez Fashion Week (feat. AJ Tracey & Mostack)
5	Calvin Harris & Rag'N'Bone Man Giant
6	Jonas Brothers Sucker
7	Tom Walker Just You And I
8	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
9	Ariana Grande Break Up With Your Girlfriend, I'm Bored
10	Post Malone Wow
11	NSG Options
12	Ariana Grande 7 Rings
13	Sam Smith & Normani Dancing With A Stranger
14	Dave Disaster (feat. J Hus)
15	Marshmello Here With Me (feat. Chvrches)
16	Ava Max Sweet But Psycho
17	Russ Splash & Tion Wayne Keisha & Becky
18	Khalid Talk
19	Lauv & Troye Sivan I'm So Tired...
20	Lady Gaga & Bradley Cooper Shallow

## UK ALBUMS

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

## US SONGS

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

## US ALBUMS

TW	ARTIST/TITLE
1	Nav Bad Habits
2	Juice Wrld Death Race For Love
3	Rich The Kid The World Is Yours 2
4	Ariana Grande Thank U, Next
5	Gunna Drip Or Drown 2
6	A Boogie Wit Da Hoodie Hoodie Szn
7	Drake Scorpion
8	Meek Mill Championships
9	Travis Scott Astroworld
10	Nav Dababy Baby On Baby
11	Offset Father Of 4
12	21 Savage I Am > I Was
13	Post Malone Beerbongs & Bentleys
14	Future Future Hndrxx Presents: The Wizrd
15	YoungBoy Never Broke Again Realer
16	Lil Baby & Gunna Drip Harder
17	Kodak Black Dying To Live
18	Lil Baby Street Gossip
19	Cardi B Invasion Of Privacy
20	YNW Melly I Am You

## UK PLAYLISTS

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



SAM SMITH



SIGRID



DAVE



CARDI B



TOM WALKER



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Calvin Harris & Rag'N'Bone Man Giant
3	Pink Walk Me Home
4	Tom Walker Just You And I
5	Ava Max So Am I
6	Sam Smith & Normani Dancing With A Stranger
7	Jonas Brothers Sucker
8	Lauv & Troye Sivan I'm So Tired...
9	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
10	Lady Gaga & Bradley Cooper Shallow

## UK ALBUMS

TW	ARTIST/TITLE
1	Jack Savoretti Singing To Strangers
2	Various Artists Country Forever
3	Various Artists The Greatest Showman
4	Tom Walker What A Time To Be Alive
5	Calvin Harris & Rag'N'Bone Man Giant (Remixes)
6	Michael Ball Coming Home To You
7	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
8	Carpenters & Royal Philharmonic... Carpenters With The Royal Philharmonic...
9	Maverick Sabre When I Wake Up
10	George Ezra Staying At Tamara's

## US SONGS

TW	ARTIST/TITLE
1	Lady Gaga & Bradley Cooper Shallow
2	Post Malone & Swae Lee Sunflower
3	Post Malone Wow
4	Jonas Brothers Sucker
5	Ariana Grande 7 Rings
6	Lauren Daigle You Say
7	Ava Max Sweet But Psycho
8	Pink Walk Me Home
9	Sam Smith & Normani Dancing With A Stranger
10	Dean Lewis Be Alright

## US ALBUMS

TW	ARTIST/TITLE
1	Mötley Crüe The Dirt Soundtrack
2	Jenny Lewis On The Line
3	Dean Lewis A Place We Knew
4	Mötley Crüe Greatest Hits
5	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
6	Various Artists The Greatest Showman
7	Brandi Carlile By The Way, I Forgive You
8	Logic Supermarket (Soundtrack)
9	Various Artists Spider-Man: Into the Spider-Verse...
10	Andrew Bird My Finest Work Yet



# STREAMING

## GLOBAL

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

## EUROPE

TW	ARTIST/TITLE
1	PNL Au DD
2	Capital Bra Cherry Lady
3	Daddy Yankee Con Calma
4	Ariana Grande 7 Rings
5	Lady Gaga Shallow
6	Mabel Don't Call Me Up
7	Ava Max Sweet But Psycho
8	Calvin Harris Giant (with Rag'N'Bone Man)
9	Jonas Brothers Sucker
10	Post Malone Wow
11	Ariana Grande Break Up With Your Girlfriend, I'm Bored
12	Eno Blackberry Sky
13	Panic! At The Disco High Hopes
14	Sam Smith Dancing With A Stranger (with Normani)
15	Ozuna Baila Baila Baila
16	Lewis Capaldi Someone You Loved
17	Pedro Capó Calma - Remix
18	Fero47 Puerto Rico
19	Billie Eilish Bury A Friend
20	Capital Bra Wir Ticken

## 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	Jonas Brothers Sucker
5	Ariana Grande Break Up With Your Girlfriend, I'm Bored
6	Post Malone Wow
7	Steel Banglez Fashion Week (feat. AJ Tracey...)
8	Tom Walker Just You and I
9	Ariana Grande 7 Rings
10	Dave Location (feat. Burna Boy)
11	Sam Smith Dancing With A Stranger (with Normani)
12	NSG Options
13	Lauv I'm So Tired...
14	Post Malone Sunflower - Spider-Man: Into...
15	Dave Disaster (feat. J Hus)
16	Lady Gaga Shallow
17	Khalid Talk
18	Ava Max Sweet But Psycho
19	YNW Melly Murder On My Mind
20	Marshmello Here With Me

## FRANCE

TW	ARTIST/TITLE
1	PNL Au DD
2	Ninho Maman Ne Le Sait Pas (feat. Niska)
3	Ninho La Vie Qu'On Mène
4	Ninho Goutte D'Eau
5	Ninho Putana
6	Ninho Paris C'est Magique
7	Ninho Sans Peine
8	Ninho Jusqu' A Minuit (feat. Jul)
9	Ninho La Vivance (feat. Koba Lad)
10	Ninho Jeune Lossa
11	Ninho Big Pac
12	Ninho Tokarev
13	Ninho Jamais (feat. Dadju)
14	Ninho A Kinshasa (feat. Fally Ipupa)
15	Ninho L'Ancien
16	Ninho Money (feat. Faouzia)
17	Ninho Ni
18	Ninho Zéro Paluche (feat. Tito)
19	Ninho Outro
20	Heuss L'Enfoiré Khapta

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Cherry Lady
2	Eno Blackberry Sky
3	Fero47 Puerto Rico
4	Capital Bra Wir Ticken
5	Mero Wolke 10
6	Luciano Ya Salame
7	Ufo361 Pass Auf Wen Du Liebst
8	KC Rebell Alleen
9	Mero Jay Jay
10	Shirin David Gib Ihm
11	KC Rebell DNA
12	Capital Bra Prinzessa
13	Shindy Affalterbach
14	Juju Hardcore High
15	Daddy Yankee Con Calma
16	Mero Hobby Hobby
17	Nimo Dunkel
18	Capital Bra Capital Bra Je M'appelle
19	Mero Baller Los
20	A Boogie Wit Da Hoodie Look Back At It



MARSHMELLO



LADY GAGA



LEWIS CAPALDI



POST MALONE



AVA MAX

## NETHERLANDS

TW	ARTIST/TITLE
1	Priceless Rompe
2	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
3	Mabel Don't Call Me Up
4	Daddy Yankee Con Calma
5	Suzan & Freek Als Het Avond Is
6	Lady Gaga Shallow
7	Yung Felix Last Man Standing
8	Yung Felix Baby Momma
9	Nielson Ijskoud
10	Calvin Harris Giant (with Rag'N'Bone Man)

## NORWAY

TW	ARTIST/TITLE
1	Nicolay Ramm Raske Briller
2	Lady Gaga Shallow
3	Ava Max So Am I
4	Alan Walker On My Way
5	Mabel Don't Call Me Up
6	Karpe Sas Plus/Sas Pussy
7	Jonas Brothers Sucker
8	Ariana Grande 7 Rings
9	Lady Gaga Always Remember Us This Way
10	Bebe Rexha Last Hurrah

## SPAIN

TW	ARTIST/TITLE
1	Don Patricio Contando Lunares (feat. Cruz Cafuné)
2	Daddy Yankee Con Calma
3	Lunay Soltera
4	Ozuna Baila Baila Baila
5	Maluma HP
6	Anuel Aa Secreto
7	Pedro Capó Calma - Remix
8	Dalex Pa Mi - Remix
9	Myke Towers Si Se Da
10	Sebastian Yatra Un Año

## SWEDEN

TW	ARTIST/TITLE
1	John Lundvik Too Late For Love
2	Einar Fusk
3	Lady Gaga Shallow
4	Veronica Maggio Kurt Cobain
5	Benjamin Ingrosso All Night Long (All Night)
6	Hanna Fern Hold You
7	Mohombi Hello
8	Einar Katten I Trakten
9	Bishara On My Own
10	Estrad Vårt Ar

## UNITED STATES

TW	ARTIST/TITLE
1	Post Malone Sunflower - Spider-Man: Into...
2	J Cole Middle Child
3	Lil Nas X Old Town Road
4	Ariana Grande 7 Rings
5	YNW Melly Murder On My Mind
6	Post Malone Wow
7	Jonas Brothers Sucker
8	Meek Mill Going Bad (feat. Drake)
9	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
10	Ariana Grande Break Up With Your Girlfriend, I'm Bored

WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Benny Blanco, Tainy, Selena Gomez, J Balvin I Can't Get Enough
3	Maluma HP
4	Maroon 5 ft. Cardi B Girls Like You
5	Anuel AA ft. Karol G Secreto
6	Post Malone ft. Swae Lee Sunflower
7	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Ariana Grande 7 Rings
10	Sebastián Yatra ft. Reik Un Año
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Khalid ft. Kane Brown Saturday Nights Remix
13	Wisín & Yandel ft. Romeo Santos Aullando
14	Sebastian Yatra Cristina
15	Sean Paul ft. J Balvin Contra La Pared
16	Zedd ft. Katy Perry 365
17	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
18	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)
19	Iggy Azalea Sally Walker
20	Ariana Grande Break Up With Your Girlfriend, I'm Bored

UNITED KINGDOM

TW	ARTIST/TITLE
1	Mabel Don't Call Me Up
2	Wiley ft. Sean Paul, Stefflon Don & Idris... Boasty
3	Calvin Harris ft. Rag'N'Bone Man Giant
4	Maroon 5 ft. Cardi B Girls Like You
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
6	Post Malone ft. Swae Lee Sunflower
7	Sam Smith ft. Normani Dancing With A Stranger
8	George Ezra Shotgun (Lyric)
9	Ariana Grande Break Up With Your Girlfriend, I'm Bored
10	Lewis Capaldi Someone You Loved
11	Benny Blanco, Tainy, Selena Gomez... I Can't Get Enough
12	Ariana Grande 7 Rings
13	Khalid ft. Kane Brown Saturday Nights Remix
14	Lewis Capaldi Someone You Loved
15	Tyga ft. Offset Taste
16	Iggy Azalea Sally Walker
17	Zedd ft. Katy Perry 365
18	Freya Ridings You Mean The World To Me
19	Jonas Brothers Sucker
20	Khalid Better

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	21 Savage ft. J.Cole A Lot
5	Maroon 5 ft. Cardi B Girls Like You
6	Lil Baby x Gunna Pure Cocaine
7	Benny Blanco, Tainy, Selena Gomez... I Can't Get Enough
8	Khalid Better
9	Ariana Grande 7 Rings
10	Tyga ft. Offset Taste
11	Mustard ft. Migos Pure Water
12	Travis Scott ft. Drake Sicko Mode
13	Iggy Azalea Sally Walker
14	Lil Baby x Gunna Close Friends
15	Los Angeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
16	Ariana Grande Break Up With Your Girlfriend, I'm Bored
17	Lil Baby x Gunna Drip Too Hard
18	Offset ft. Cardi B Clout (Audio)
19	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
20	Lil Baby x Gunna Pure Cocaine (Audio)

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	Hrvy Told You So
7	Jax Jones ft. Years & Years Play
8	Yungblud, Halsey ft. Travis Barker 11 Minutes
9	Deno First Days (Cadet Tribute)
10	Julia Michaels Deep
11	Billie Eilish Wish You Were Gay
12	Sigrid Don't Feel Like Crying
13	YK Osiris Worth It
14	Hardy Caprio Sponsored
15	Martin Jensen ft. James Arthur Nobody
16	Koffee Rapture
17	Rak-Su Stick Around
18	Ella Mai Shot Clock
19	Tom Walker Not Giving In (Audio)
20	Julia Michaels ft. Niall Horan What A Time



BENNY BLANCO



TYGA



ARIANA GRANDE



GEORGE EZRA

FRANCE

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

GERMANY

TW	ARTIST/TITLE
1	Fero47 Puerto Rico...
2	Benny Blanco, Tainy, Selena... I Can't Get Enough
3	Kerstin Ott Regenbogenfarben
4	Calvin Harris ft. Rag'N'Bone Man Giant
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
6	Lea, Cyril Immer Wenn Wir Uns...
7	Fero47 Jaja
8	Modern Talking Cheri Cheri Lady
9	Ariana Grande 7 Rings
10	Maroon 5 ft. Cardi B Girls Like You

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	Benny Blanco, Tainy, Selena... I Can't Get Enough
6	Iggy Azalea Sally Walker
7	George Ezra Shotgun (Lyric)
8	Ariana Grande 7 Rings
9	Sam Smith ft. Normani Dancing With A Stranger
10	Khalid Better

SPAIN

TW	ARTIST/TITLE
1	Maluma HP
2	Anuel AA ft. Karol G Secreto
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Wisín & Yandel ft. Romeo Santos Aullando
5	Fuego ft. Nicky Jam, De... Good Vibes
6	Sebastián Yatra ft. Reik Un Año
7	Sean Paul ft. J Balvin Contra La Pared
8	Sebastian Yatra Cristina
9	Benny Blanco, Tainy, Selena... I Can't Get Enough
10	Luis Fonsi ft. Ozuna Imposible

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	Benny Blanco, Tainy, Selena... I Can't Get Enough
7	Ariana Grande 7 Rings
8	Zedd ft. Katy Perry 365
9	Mabel Don't Call Me Up
10	Iggy Azalea Sally Walker

## CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	23	3	Prospa Prayer/Information / Stress
2	9	4	Meduza Ft Goodboys Piece Of Your Heart / Polydor
3	13	4	Duke Dumont Ft Shaun Ross Red Light, Green Light / Blasé Boys Club/EMI
4	10	5	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros.
5	20	3	Oliver Heldens & Lenno This Groove / Heldeep
6	12	4	Just Kiddin Ft Effie There For You / XVII MG
7	2	5	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
8	29	2	Priest J Sing Promises / White Label
9	32	2	Lilimo Pineapple Radio / B-Unique
10	16	3	Ádá The Boys Are Waiting / Strange Love
11	21	3	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
12	18	2	M Rodriguez You Understand / Big Beat
13	26	2	Oliver Nelson & Tobtok Ft Liv Dawson Yellow / Perfect Havoc
14	17	2	Lucas & Steve Say Something / Atlantic/Spinnin'
15	36	2	Matrix & Futurebound Ft Zelah Got You There / Metro/Viper
16	34	2	Michael Amani & Marf It's A Feeling / Shomi
17	28	6	Joan Alasta Close / Humble Angel
18	40	2	Friend Within Waiting / Toolroom
19	NEW	1	DVRX Jambo Jumbo / Good Company
20	33	4	Ritual Ft Tove Stryke Love Me Back / Island
21	22	3	White N3rd Ft BB Diamond Walkaway / 3 Beat
22	NEW	1	Joachim Garraud Signal (LP Sampler): 3Acid3/He De La Cite... / Undgrd
23	1	10	Calvin Harris & Rag'N'Bone Man Giant / Columbia
24	31	2	Tom Budin Undercontrol / Onelove
25	19	3	Arno Cost & Norman Doray Together / Positiva
26	3	7	Deekline Be Happy / 3 Beat
27	24	7	Yolanda Be Cool Dance And Chant / Xploded
28	NEW	1	Lee Dagger & Courtney Harrell So Lost Hearted / Tazmania
29	4	5	Icarus Sirens / Parlophone
30	NEW	1	Public Enemy Redux Without A Pause / White Label

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	3	Pink Walk Me Home / RCA
2	10	4	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros.
3	11	4	Years & Years + MNEK Valentino / Polydor
4	13	3	Meduza Ft Goodboys Piece Of Your Heart / Polydor
5	20	3	Grace Carter Heal Me / Polydor
6	16	2	Rozalla Turn On The Light / Energise
7	22	2	Carly Rae Jepsen Now That I Found You / Interscope
8	NEW	1	Inna Iguana / Roc Nation
9	15	3	Alice Chater Thief / Virgin
10	27	2	Martin Jensen x James Arthur Nobody / Discowax
11	21	2	Jonas Brothers Sucker / Island
12	18	2	The Chainsmokers Ft 5SOS Who Do You Love / Disruptor/Columbia
13	NEW	1	Chris Brown Undecided / RCA
14	23	3	Ritual Ft Tove Stryke Love Me Back / Island
15	25	2	Lauv & Troye Sivan I'm So Tired / Kobalt
16	19	3	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
17	29	2	Sam Bennett The Weakness In Me / Sonic Boom
18	NEW	1	Ava Max So Am I / Atlantic
19	NEW	1	Clean Bandit Ft Ellie Goulding Mama / Atlantic
20	1	8	Calvin Harris & Rag'N'Bone Man Giant / Columbia
21	2	5	Saara Aalto Dance Like Nobody's Watching / Warner
22	NEW	1	Maya Killtron Whiplash / White Label
23	NEW	1	Lucas & Steve Say Something / Atlantic/Spinnin'
24	NEW	1	Labrinth, Sia, Diplo present LSD No New Friends / Syco
25	NEW	1	White N3rd Ft BB Diamond Walkaway / 3 Beat
26	28	2	Matrix & Futurebound Ft Zelah Got You There / Metro/Viper
27	3	4	Lewis Capaldi Someone You Loved / EMI
28	NEW	1	Jamala Solo / 2220
29	NEW	1	Prospa Prayer/Information / Stress
30	NEW	1	YB Ft The London Symphony Orchestra Stay Alive / White Label

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	4	Grace Carter Heal Me / Polydor
2	5	3	Unknown T With Crazy Cousinz Throwback / Island
3	1	6	Ziezie Sensel / RCA
4	7	4	Offset Red Room / Quality Control
5	6	4	Digdat x Loski No Cap / Relentless
6	15	3	Francis Groove Ft Tony G Born To Win / Glagla
7	10	3	YLD Ft Liz Jai & Akil Dasan Give Me Your Love / Ikigai Muzik
8	11	3	Geko Don Daddy / 3 Beat
9	2	5	Kelly Rowland Crown / Island
10	20	2	Brke Feelin' Me / Bndmusic
11	NEW	1	Mariah Carey A No No / Epic
12	17	2	Col3trane x DJDS x Raye The Fruits / Island
13	13	9	Mabel Don't Call Me Up / Polydor
14	9	6	Nao Ft 6lack If You Ever / RCA
15	14	5	Cardi B & Bruno Mars Please Me / Atlantic
16	NEW	1	T Mulla Link Up / Virgin
17	18	3	GRM Daily Ft Suspect x Ambush Bring Em Out / GRM
18	4	8	Yungen Ft Dappy Comfortable / RCA
19	NEW	1	Layzee Calling In Sick / Diezel
20	NEW	1	Wauve For You / Virgin

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Friend Within Waiting
2	Duke Dumont Ft Shaun Ross Red Light Green Light
3	Swales Ft Ruthanne Higher (Call My Name)
4	Phil Fuldner Take Me
5	Moss Kena Be Mine
6	Mike Mago Wake Up
7	Mason Maynard The Feeling
8	Jack Back Survivor/Put Your Phone Down
9	Alesso Time
10	Jaded x Black Caviar x Anthony & Cleopatra Slippin
11	Netsky Ft Bazzi & Lil Wayne I Don't Even Know You Anymore
12	Fracture Big Up The Ladies
13	Mant & Biscits Get Busy
14	Elliott Adamson Victory Chop
15	Danny Byrd Ft Hannah Symons Starting Over
16	Peggy Gou Starry Night
17	Nathassia Goddess
18	King & Early Moving Forward
19	Gorgon City Delicious
20	Cloonee Be Good To Me

Pink secures second pop club No.1  
ANALYSIS

■ BY ALAN JONES

There's a clear victor atop the Commercial Pop club chart, where **Pink** scores what is, perhaps surprisingly, only her second No.1, with *Walk Me Home* powering to pole position 12 years to the week since her only previous chart-topper, *Leave Me Alone*. She almost made it back to No.1 twice last year, with *Beautiful Trauma* and *Secrets* both peaking at No.2, in January and September, respectively.

Home to a catalogue of club smashes, mostly in the 1990s, and including efforts from *Brothers In Rhythm*, *Full Intention*, *Hustler's Convention*, *Greed* and *Bedrock*, the DMC-owned *Stress* imprint recently returned after a hiatus of more than 10 years.

It cements its comeback by securing the No.1 slot on the Upfront club chart this week with a promo featuring mixes of *Prayer* and *Information*, a pair of powerful acid-inspired house cuts from rising Leeds duo and first time chartmakers, **Prospa**.

Its 23-1 leap is tough on **Meduza**, whose *Piece Of Your Heart* collaboration with *Goodboys* jumps 9-2,



missing out on top billing by a minuscule margin, while sprinting into the Top 40 of the OCC chart for the first time.

Three weeks after making her Urban club chart debut, BBC Sound Of 2019 runner-up **Grace Carter** jumps to No.1 with her powerful R&B cut *Heal Me* given extra wind power by drum & bass DJ/producer *Rene LaVice's* remix. Carter is currently on a critically-acclaimed tour, winding up her UK dates with a home city performance at Brighton's *Concorde 2* on Friday before rolling it out into Europe in April with dates in Germany, Switzerland Italy, France and the Netherlands.



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# THAT WAS THE Music Week THAT WAS

This week 25 years ago...



**TOP STORY**

**TAKING THE MICHAEL**

George Michael's restraint of trade action against Sony Music was rocked to its foundations days before the end of the five-month case. The case swung away from the singer when Mr Justice Parker questioned Michael's decision to challenge his 1988 Sony deal - rather than the 1984 contract he signed as part of Wham! Michael famously lost the case, of course, but went on to re-sign with Sony in 2003. Older, wiser?

**PAYING THE PRICE**

MTV and VPL were both claiming victory following the High Court's decision to postpone the UK proceedings of their legal battle until the autumn. MTV Europe was seeking damages after claiming the five majors operated a price-fixing cartel through VPL. The dispute was eventually settled out of court.

**IVOR GOT A FEELING**

EMI Music Publishing MD Peter Reichardt discovered a long forgotten haul of Ivor Novello statuettes in a dusty cupboard. The awards were presented in the '60s for seven Beatles songs: Yesterday, Hey Jude, Can't Buy Me Love, We Can Work It Out, Michelle, She's Leaving Home and Ob-La-Di, Ob-La-Da. Not a bad haul, that...

**Also inside...** Glastonbury was close to finalising a deal with **Channel 4** for up to 10 hours of TV coverage... The **BPI**, **BARD** and **CIN** united to defend the industry's chart after a complaint from former chart research company **Gallup** was referred to the Restrictive Practices Court by the **Office Of Fair Trading**... **First Avenue Records** planned to launch a label with **Arista**... **Cream** nightclub founder **James Barton** joined dance label **Deconstruction**... Dutch Eurodance group **Doop** were No.1 with their creatively-titled single, er, **Doop**... **Mariah Carey's Music Box** topped the albums chart...

# THE AFTER SHOW

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

**THIS WEEK:** Anton Powers, A&R director, 3Beat/DJ

■ INTERVIEW: BEN HOMEWOOD

As A&R director for dance music powerhouse 3Beat, Anton Powers knows more than most about finding new talent. Also a DJ and producer who's worked with Pixie Lott and others, the Liverpoolian knows a thing or two about shifting records, too. Here, he shares his lessons from a life on the dancefloor...

#### I fell in love with dance music when...

"I was 14 or 15 and there was a guy in the year above me who was always playing mixes from Ministry Of Sound. One record always used to come on, Mory Kante's Yeke Yeke. I'd never heard anything like it my entire life, it completely blew me away. As I got deeper into it I started collecting vinyl and DJing. I was into all sorts, going to clubs, from house music to happy hardcore to full-on raves, just to soak up as much of the music as possible. It wasn't really on the radio and streaming or downloads didn't exist, it felt anti-establishment. Nobody really knew about it, it was a little secret club. There were a couple of specialist radio shows that I used to always listen to and one was a station in Manchester called Key 103, I actually had to put the aerial outside my bedroom to pick it up!"

#### 3Beat was the perfect route into the biz because...

"That's where it all started for me. I began working in a dance record shop called 3Beat Records. There were all types of people coming in, I loved finding new music and speaking to the producers and distributors. Cream at the time was the biggest nightclub in the country, if not the world, and it was round the corner. On a Saturday afternoon you had all these American DJs coming in like Roger Sanchez, Junior Sanchez, Doc Martin, Todd Terry... Paul Oakenfold and Pete Tong would come up and we were mailing records to Carl Cox too. It gave me a buzz to see DJs playing the records I was buying in. It felt like you were a small cog in the life of these records."

#### British dance culture is so enduring because...

"House and techno come from Chicago and Detroit, but the history and the DNA of the UK dance scene was established in the late 1980s when the illegal raves were kicking off. We've been consumed by it for 30 or 40 years, it's just been a massive part of culture. It's always been there in some capacity, whether underground or overground. Now, you see dance music everywhere from Love Island to the shelves in Tesco, and that's something people from other places have seen and realised, we've taken dance music into a new league."



Super Powers: Anton Powers

*"Now, dance music is everywhere, from Love Island to the shelves in Tesco"*

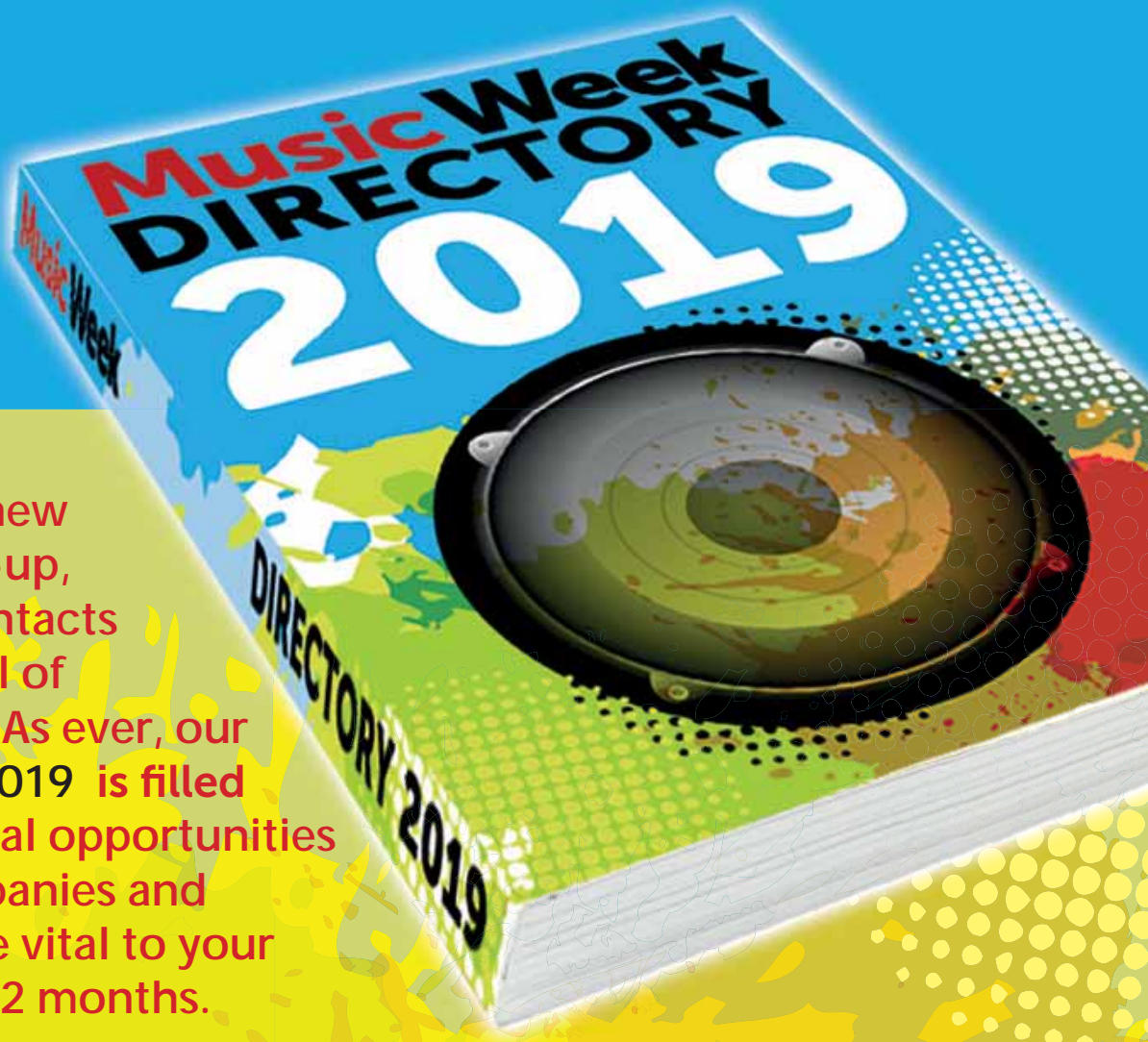
#### The new phenomenon of streaming hits means...

"You can come from nowhere and have a hit record and that record will just last and last. We've got the perfect example at 3Beat with Kungs, a young kid from France who had hardly done anything, then did a remake of an old song [This Girl, vs Cookin' On 3 Burners] that went on to be a worldwide smash and has sold more than 1.3 million copies in the UK. He's gone from zero to super-hit record in a heartbeat. Obviously, you want that as an artist, but it was also his first big record and everyone says, 'Where's the next one?' The pressure is there to deliver and he's a young guy who has never had massive hits before. In this modern era, the algorithms want artists releasing records on DSPs every six-to-eight weeks, to have that kind of success rate every time is very rare. At the same time, slow and steady could always win the race with a couple of big records every year. You'd never say no to gold or platinum records!"

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