

Music Week

Inside the business of music. Established 1959

I'VE NEVER MADE
ANYTHING CONVENTIONAL

MARK RONSON

Redefining the sound of 2019 with
pop's ultimate hitmaker



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Special thanks to Ian McAndrew, Sara Stokes and everyone at Wildlife Entertainment
Charlie Myatt and all at 13 Artists, Steve Chapman and Ian Calder

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Welcome to the music week...

The Album Reloaded



Everywhere you look, people are doubling down on musical creativity. The 1975 will soon follow up A Brief Inquiry Into Online Relationships with Notes On A Conditional Form to complete the Music For Cars 'era'. Foals' Everything Not Saved Will Be Lost Pt 1 will be swiftly pursued by Pt 2. Even The Lumineers will release their third album, III, in three parts.

This may seem counter-intuitive: "People don't buy albums anymore! So let's release more of them!" But really it's a reaction to the changing dynamics of music consumption in the streaming age.

New music keeps your monthly listeners total up, so it makes sense to spread it across the year. And now it's almost impossible to get a single away after an album's been released, the sales window on a long-player is shorter than ever.

But really it goes deeper than that. The biz is looking at Hollywood for inspiration, and this is nothing short of the franchising of music. You can't see a blockbuster these days without there being a bunch of Easter eggs linking to other movies or teasers for future films, all designed to keep fans digging through the back catalogue and on alert for when the next project drops.

But there are also things to beware of. Some artists think a constant flow of new music will enable year-round touring, but constant supply does not necessarily mean constant demand. Even Star Wars – an under-exploited franchise in its pre-Disney days – has seen diminishing returns now the films come round every year.

So the key has to be engagement, not just attention. Look at Billie Eilish, building a cinematic universe to rival anything Marvel have created. That's why sales for her When We All Fall Asleep, Where Do We Go? album don't just point the way forward for streaming strategies, but for physical music ones too. Her teenage fans are hooked enough to literally buy into the project, not just stream it in the background.

In the meantime, see you next week for The Editorial II: This Time It's Personal...

Mark Sutherland, Editor
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15.04.19

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"Fill my cup, put some liquor in it"

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THE BIG STORY

The great divide: Music industry urged to act on female ‘talent drain’

As the biz gets to grips with its gender pay problem, female execs react to figures showing a stark disparity – and come up with solutions

BY ANDRE PAINE

Women in the music industry have reacted to the “terrible” gender pay gap figures and warned of the drain of experienced female executive talent.

While the major labels made some progress compared to the previous year, the 2018 figures still show a stark disparity in the average salaries paid to men and women.

“I’m very disappointed by the results,” said Sammy Andrews, CEO of Deviate Digital. “Some of our large music companies should be hanging their heads in shame.”

Based on the mean hourly measure, Warner Music UK had the widest pay gap at 38.7%, though that result improved by more than 10 percentage points. The major’s median pay gap – the figure showing how salaries compare at the mid-point of pay hierarchies – widened to 23.1%.

In the major’s gender pay report, Max Lousada, Warner Music Group CEO, recorded music and CEO/chairman, Warner Music UK, pledged to build a “modern music company that’s as equal and diverse as possible”.

“I was delighted to see Max say what he did because it’s people that are at the top of their organisations that have the power to actually create these changes,” said diversity consultant Claire Singers. “It sends a very strong signal.”

Sony Music had a median pay gap of 1.3% and a mean pay gap of 20.9%. The major said female representation in senior roles increased from 36.7% to 39.8%.

Universal Music’s mean gender pay gap was 29.1%, while the median figured widened from 16.7% to 20.9%. The company said the move in the wrong direction resulted from more women being recruited at junior levels.

“If you want to make a real difference, it does take several years because it’s a complex problem,” said Keith Harris, chairman of UK Music’s Diversity Taskforce.

Labels are implementing measures to help the recruitment, retention and promotion of female staff, including flexible working, career development and coaching and exploring the impact of unconscious bias.

The gender pay results underline the findings of the recent UK Music Diversity Report. While the industry is 49.1% female, women over 35 have lower representation.

“The problem seems to be that women are dropping out of the workforce before they get to the senior level,” said Harris. “That’s what we really need to look at, why aren’t women getting promoted to the levels that men are getting promoted to?”

“The major labels’ pay gaps are terrible really,” said recording engineer and MPG executive board member Olga Fitzroy, who also

campaigns for parental pay equality.

“The biggest problem is the motherhood penalty. It’s about supporting women after they have children and part of that is offering equal enhanced packages for shared parental leave. The labels can definitely improve on that.”

Vick Bain, former BASCA CEO and board member of Parents and Carers In Performing Arts (PiPA), called on the music business to be “proactive”.

“It’s such a talent drain and it’s costing the music industry a fortune,” she told *Music Week*. “We have lots of programmes to get women into the industry, and we then abandon them as soon as they have kids. That’s just incredibly shortsighted and that in turn feeds into what we’re seeing in the pay gap.”

Bain welcomed the appointment last month of Nina Bhagwat at Warner Music UK as head of inclusion and diversity.

“If we had more diversity specialists employed in these companies that would be great, because they could look at not just recruitment practices but especially retention,” she said.

Singers called for more transparency to provide a fuller picture.

“I would like to see some really rigorous data collection and measurement and targets being set,” she told *Music Week*. “What I find so perplexing is that this industry is so data-obsessed, and yet in the area of diversity and inclusion there seems to be a reluctance to set targets.”

Companies with more than 250 staff are legally required to report their gender pay gap figures. But there are wider concerns about the pay gap across the music sector.

“Let’s not limit this to the labels – just look at our collection societies, festivals, distributors, promoters, venues, publishers, studios, conferences,” said Andrews. “They all need to address many issues surrounding equality.”

She added: “One of the big problems here is there are yet to be many – in most cases any – women at the top. That’s not a problem specific to major labels; take a look at any big independent record label and you will struggle to find any women on those boards.”

While the figures made depressing reading, PPL was one organisation leading the way with a median pay gap of 2% in favour of women.

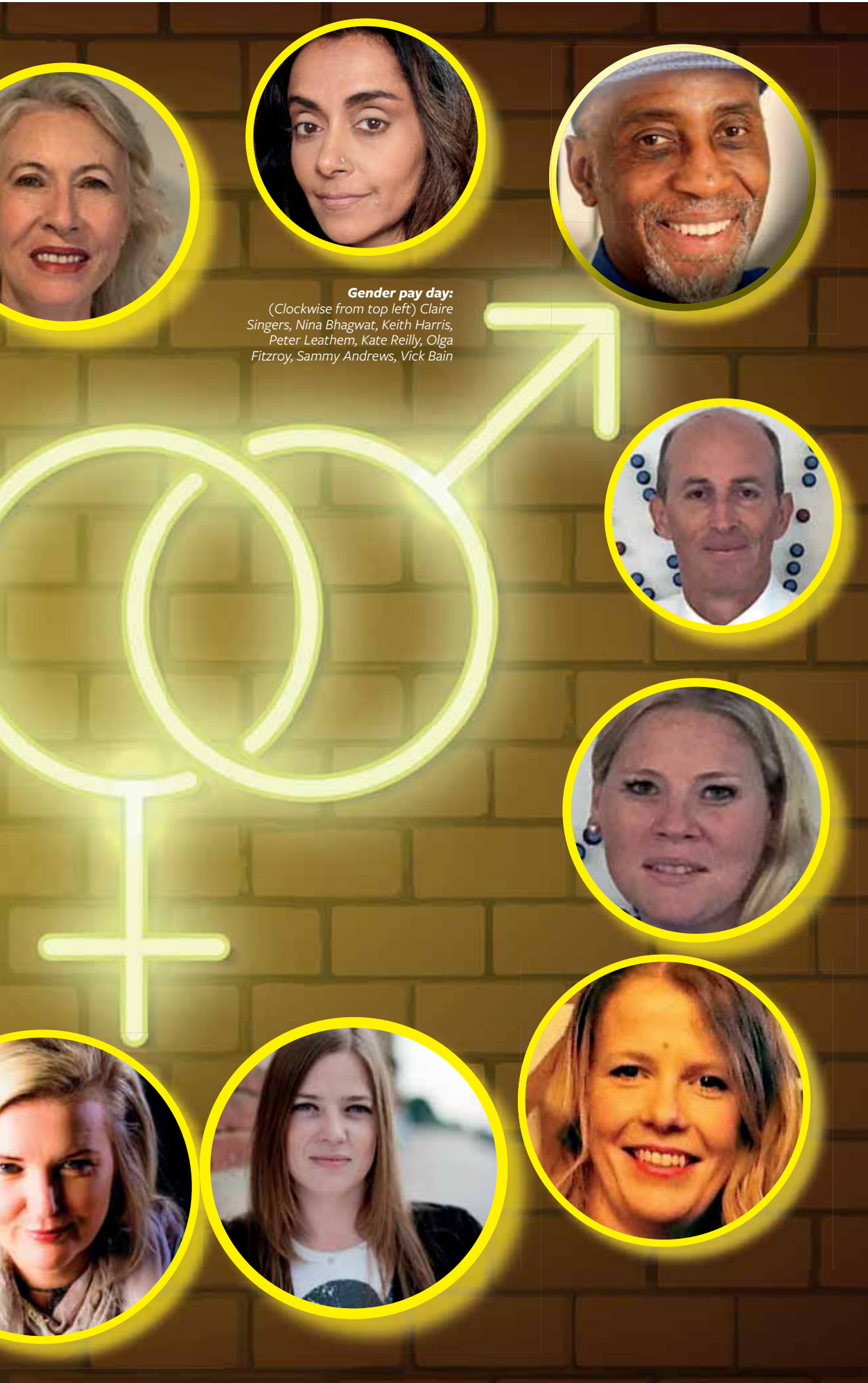
“Flexible working is an important part of allowing people to be able to come back and manage a family and their career as well,” said CEO Peter Leatham.

“We work very hard on our engagement approach to make sure we create the right culture,” added Kate Reilly, director of people and organisational development.

“I’m going to be optimistic because I think there are some very senior people in our industry really on board with this now because they realise their business depends on actually being more diverse,” said Singers.

“I am interested in what happens next year because that’s when I would expect to see some significant changes.”





Gender pay day:
 (Clockwise from top left) Claire Singers, Nina Bhagwat, Keith Harris, Peter Leatham, Kate Reilly, Olga Fitzroy, Sammy Andrews, Vick Bain

FOR THE RECORD



THE BIG DEAL

AEG Presents has formed a strategic JV with leading Australasian promoter Frontier Touring, headed up by founder and CEO Michael Gudinski (pictured, left, with Jay Marciano, chairman and CEO of AEG Presents). The partnership combines Frontier's regional expertise with AEG Presents' resources and will continue to grow both companies' presence throughout the Asia Pacific region.

THE BIG MOVE



Sulinna Ong has joined Spotify as head of artist and label services UK. She will report to Tom Connaughton, Spotify UK managing director. For the past two years, Ong was VP of artist marketing at Deezer, who announced that her replacement would be Nigel Harding. At Deezer, she was responsible for leading the artist marketing team globally.

THE BIG VENUE



Broadwick Venues' new event space The Drumsheds is to launch for Field Day from June 7-8. The former BOC gasworks at Meridian Water in Enfield is located next to Tottenham Marshes. The venue has multiple warehouse spaces, the largest of which has a 10,000-plus capacity.

LABELS

Flying high: Glassnote plots big debut for 'ambitious' Bird

UK singer-songwriter has built up strong radio support in the UK and US ahead of album release, say label executives

BY ANDRE PAINE

Glassnote president/founder Daniel Glass has told *Music Week* of the "limitless" potential of debut artist Jade Bird.

The UK singer-songwriter releases her self-titled album on April 19. It follows a steady build-up of touring and singles, which had playlist support from BBC Radio 1.

"I have very high expectations for the album, it's a beautiful representation of the last two years," said Glass.

Bird has built up 1.8 million monthly listeners on Spotify. Her 2018 single Uh Huh has sales of 25,311, according to the OCC.

"If you look at the streaming globally, it's been a really great campaign with DSPs," Glassnote UK MD Liz Goodwin told *Music Week*. "The US and UK have really held hands across the pond with where she's placed on all the genre playlists."

Glass said that Bird's influences mean the 21-year-old has a "kinship" with America.

"She has such a deep knowledge, love and passion of Americana, blues, soul, roots music, folk and rock," he told *Music Week*.

"It's funny her being on the same label as another act [Mumford & Sons] that came from the UK with a kick drum and a banjo and completely won over North America. It's pretty extraordinary what is going on with her in America and in Canada."

Lottery topped the US Adult Alternative Songs chart and was No.1 at Triple A Radio last year. It has UK sales of 27,707 (OCC).

Bird was selected for the BBC Radio 1 Brit List last November.

"The support from Radio 1 has been brilliant," said Goodwin. "She's got quite a mixed fanbase, there's a lot of young fans and a strong contingent of slightly older music fans and that's reflected by the support from Virgin Radio, Absolute and Radio X – it has been phenomenal."

Goodwin anticipates a healthy combination of streaming and physical sales. "I'm so pleased to see the hunger for the pre-orders on the D2C store," she added.

Ahead of supporting Tom Walker in the UK, Bird is performing on *The Tonight Show Starring Jimmy Fallon* on Tuesday (April 16). She recently wrapped a US tour with Hozier.

"She's really focused on putting the debut out and she's written every song on the record," said Goodwin. "She's the strongest singer-songwriter to come out of the UK in some time."

Glass added: "You look at Taylor Swift, Ed Sheeran and Khalid – Jade's got that ambitious ethic and it's contagious."



"She's the strongest songwriter to come out of the UK in some time"

Liz Goodwin
Glassnote



Wingman: (L-R) Daniel Glass and Jade Bird

Heart of Glassnote: Indie set for new era with AWAL

Daniel Glass says he's proud to be aligned with a company "disrupting" the industry

Jade Bird is the first UK artist to benefit from Glassnote's new strategic alliance with AWAL.

"We're with AWAL now as our distributor, they are doing a very good job with her on the streaming side particularly," said Glass.

Glassnote moved from distribution with Universal Music (Caroline International in the UK) to the Kobalt company in February.

"This is going to be a very wonderful and challenging moment, in that we're certainly a dominant label in the AWAL worldwide system," said Glass. "This is a chance for them to show really how good they are."

"It's not about how many [sales] we get to first week, it's really about true finessing of artist development."

Glass said the AWAL team were "galvanised" by Bird's debut and he has hopes it will lead to awards recognition.

"This feels like the seeds and foundation of a Best New

Artist nomination at the Grammys," said Glass. "I'm very proud, it's very exciting to be part of."

He also predicted that other labels would join the AWAL system.

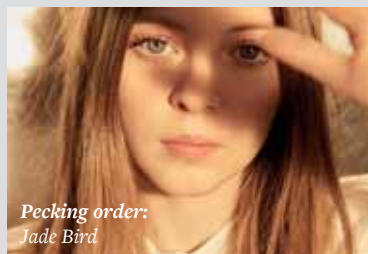
"I think it will lead to other labels joining the fray," Glass told *Music Week*. "We have always been trailblazers as a company."

"Right now, most of AWAL is artists and managers plugging in records, not

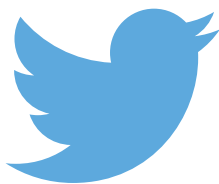
labels. I think you will see more of that. I'm sure Willard's [Ahdritz, CEO/founder, Kobalt] big dream is what he did with publishing. It's completely disrupting things out there and I'm proud to be part of it."

Glass stressed that he has no plans to sell the label.

"When I look at what A&M, Chrysalis and Island built [before they were taken over by majors], that's my dream," he said. "Jade Bird is an artist that I could see on those labels. She's a global career artist."



Pecking order:
Jade Bird



TWEETS OF THE WEEK

The past seven days in 280 characters



@MickJagger Thank you for all your messages of support, I'm feeling much better now and on the mend – and also a huge thank you to all the hospital staff for doing a superb job. **(Mick Jagger, The Rolling Stones) Friday, April 5**



@jamesfarrelly If Apple shuts the iTunes store soon, downloads will pretty much vanish. CDs and vinyl will have outlived the download. Bet you weren't going to say that 8 years ago. **(James Farrelly, Ministry Of Sound) Tuesday, April 9**



@Jhus Last night was mad. Beh love to all my fans, friends and family. Been seeing all the support while I was away. Trust me I appreciate you all. The Farda is back **(J Hus, artist) Saturday, April 6**



@carolinesm Tonight is the second time J Hus has come out of jail and been on stage at O2 arena the same day. You really can't make this stuff up **(Caroline Simionescu-Marin, XL Recordings) Friday, April 5**



@Megwam This is probably the most surreal and exciting project I've ever worked on, but for RSD 2019 we bring you the return of The Mighty Boosh! **(Megan Page, Record Store Day) Tuesday, April 9**



@KarenLuan Surely all the best nights end up at a dive bar with a drag queen singing 5ive. **(Karen Luan, Polydor) Sunday, April 7**



@lofthouse1982 Yer modern pop stars like pointing a lot don't they? Always pointing. **(Ryan Lofthouse, Closer Artists) Wednesday, April 10**



@huwstephens My favourite view from a train window is a person stood in a massive field on their own. **(Huw Stephens, BBC Radio 1) Monday, April 8**



@daisyjarrett I've listened to Old Town Road at least 8 times already today and it's not even 6:30am **(Daisy Jarrett, BBC Radio 1/1Xtra) Monday, April 8**



@kjjacko If self care isn't making a roast chicken for one and watching Real Housewives Of Beverly Hills then fuck you tbh **(Katie Jackson, Beats 1) Sunday, April 7**

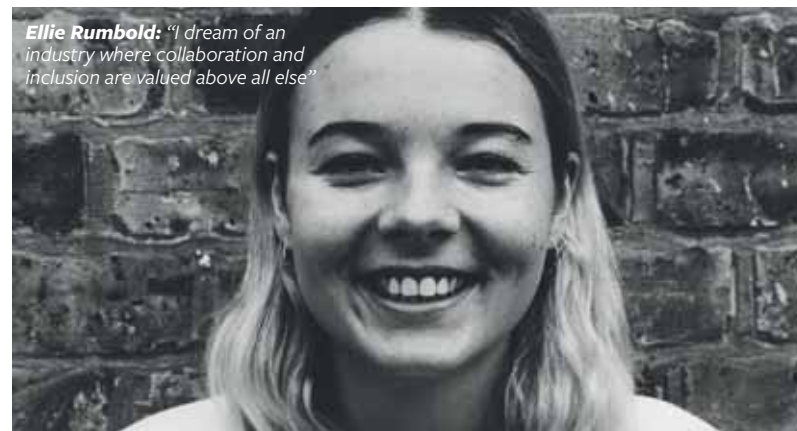
#1 TWEET



@christopheslade I wish I was friends with a barber, a dermatologist, a dentist, an accountant and a lawyer... instead of all these fucking useless music biz ppl, no offence **(Chris Slade, Cousin) Thursday, April 4**

RISING STAR

The biz's brightest new talents tell their stories



Ellie Rumbold: "I dream of an industry where collaboration and inclusion are valued above all else"

Ellie Rumbold

International product manager, Partisan Records

@EllieRumbold



How did you break into the industry?

I was offered a place as an apprentice at Mute Records straight after school when I was 18. It was an amazing scheme that I cannot recommend enough. I worked four days a week at Mute and then one day a week at college studying a music business degree. After my apprenticeship, I stayed on at Mute for a further two years in a marketing, production and A&R assistant role, which gave me a great deal of exposure across all aspects of the label. I was fortunate enough to work on some incredible campaigns, from New Order, Goldfrapp and Erasure, to Yann Tiersen, Liars and Can, and the experience I gained from such an iconic label has been completely invaluable.

What does the indie biz mean to you?

I see it as a community, and one that I am very grateful to be a part of. The UK indie sector has a very special and incredible thing going on. Often as the underdogs (and the minority at 25% of the music market), we are able to come together. Be it labels, agents, promoters, managers, pluggers or publicists, we strive as one to create cutting edge, innovative art. There are so many invaluable initiatives, such as AIM, that dedicate so much energy into giving this side of the industry strength. I love this sense of collaboration, it helps great music to flourish, and I firmly believe that independent labels are stronger together.

What's your tip for breaking an indie act?

The goal is longevity. Breaking any indie

act takes time, investment, and hard work. It's incredibly important to remember that these things do not happen overnight, and it requires belief, dedication and foresight. My advice would be to seek out your champions (whether it be at radio, DSPs or press), work closely with them and, slowly but surely, you will grow a small but dedicated following.

What's been your best moment so far?

Achieving a Top 5 record with Idles' Joy As An Act Of Resistance was certainly a highlight. Both the band and the team launched into that campaign with high aspirations and determination to work extremely hard, with the goal of ensuring that the incredible message the album carried (one of unity and love) was heard by as much of the world as possible. Everybody worked tirelessly to make that dream a reality, and it was an unforgettable week watching the numbers climb. I can't wait to see what Idles do next, they are a truly special band cut from magic cloth, and I feel so privileged to be working so closely with them at this exciting time.

What's your dream for the industry?

My dream is to see an industry of equality and diversity, for both its workforce and the artists it upholds. I hope to be working in an industry now and in the years to come that represents equality and diversity across gender, race, disability, ethnicity, opportunity, sexual orientation and age, one where collaboration and inclusion are valued above all else. We have come a long way, but there is still a long way to go and a lot of work to do.

ELLIE'S RECOMMENDED TRACK: Aldous Harding – The Barrel

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

TALENT

Wham-bam-thank-you-Van: Catfish And The Bottlemen target 'world domination'

Band's streaming success is down to heavy touring and young fanbase, says label and management team

BY ANDRE PAINE

Island Records execs and Catfish And The Bottlemen's manager have told *Music Week* that the band are well placed to crack the US with their third album.

The Balance, released on April 26, is the follow-up to 2016's *The Ride*, the band's first No.1. It has sales to date of 278,027 according to the Official Charts Company.

"International is a massive part of the plot," said Marcus Russell, of Ignition Management. "Young, developing bands like this can't sustain a career just on the UK market alone."

Catfish, fronted by Van McCann, wrapped a 23-date US tour this month. They return for further dates in June.

"They've got some fantastic foundations out there," said Russell. "America is a vast market to crack [but] Catfish are as well positioned as any British guitar band in the last decade or so. They are a phenomenally good live band with a young fanbase."

Catfish have 3.6 million monthly listeners on Spotify. In January, lead single Longshot peaked at No.25 (107,477 sales – OCC) – their highest position to date and a rare chart success for a rock act.

"That shows a big step forward," said Guillermo Ramos, VP, marketing, Island. "They just write music that is immediate. The support from our streaming partners has been a huge factor as well. They took note of all the achievements on the last campaign and [Longshot] came out of the blocks incredibly strongly."

Ramos noted the healthy streaming performance of the previous albums. According to the OCC, last year the band



"Catfish are one of the biggest bands in Britain"

Louis Bloom
Island Records



The Catfish that got the streams: Catfish And The Bottlemen and (inset) Guillermo Ramos

had sales-equivalent streams of 34,053 for *The Ride* and 38,437 for 2014 debut *The Balcony* (both 79.5% of the 2018 total).

"It shows the scale and the power of this band and their songs," said Ramos.

"We focus on increasing streaming that's not playlist-led, we like to focus on followers," added Russell. "We don't adhere to album cycles. Catfish are a band of no fixed abode, we're constantly touring."

The band have spurned press and instead focused on radio, touring and social media.

"We are going to let the music do the talking and the colossal impact of the live show," said Ramos. "Radio has been key. Radio 1, X and Absolute are our heartland."

Catfish played SSE Arena, Wembley in February and will headline Citadel Festival.

"Catfish are not only one of the biggest bands in Britain, they're also a proper rock'n'roll band," said Island president Louis Bloom, who signed the group when he was head of A&R.

"Van is a smart, enigmatic frontman, an unstoppable force, and anyone who witnessed their sold-out Wembley show will recognise the unshakeable bond that unites the band and their fanatical followers."

Ramos said he was "confident" about the record's first week sales and beyond.

"This is a band that have been working towards this goal of world domination," he said. "Their profile has grown significantly in other big international markets."

"We are hugely ambitious for Catfish – it's going to be a big album for us this year."



TAKE A BOW

TEAM MICHAEL BALL

Agent/Management:

Phil Bowdery/Sarah Donovan
(Live Nation)

Marketing: Jenni Champion/

Sophie Hilton (Decca)

Digital: Aisling Noonan/Daga

Pajduszewska (Decca)

Media: Molly

Ladbrook-Hutt (Decca)

Press: Caroline Crick/Rebecca

Homer/Molly Turnley (Decca)

TV: Nirvana Chelvachandran/Ellie

Thomson (Decca)

A&R: Tom Lewis (Decca)

Radio: Joe Bennett (JBPR)

Commercial: Laura Monks/

Aaron Spence/Benedict

Curran (Decca)



Taking the lead:
Michael Ball

Coming Home To You

Peak Chart Position: No.1

Label: Decca

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THE PLAYLIST



BLACKPINK

Kill This Love (Polydor)



Kill This Love melts pop, hip-hop and trap down into a noise that offers zero chance of escape. Blackpink's story has become a movement; the lead track from their new EP is a monster.

Contact Susie Ember
susie.ember@umusic.com

MIST

Can't Stop Clocks (Sickmade Records)



The Birmingham MC's first new track of 2019 comes with a video in which he's able to stop time with a gold-encrusted Rolex. And why not?

Contact Joss Meek
joss@wired-pr.co.uk

THE VAMPS (FEAT. KREPT & KONAN)

Right Now (Virgin EMI)



Krept & Konan contribute laid-back bars to a sleek, roomy track from The Vamps' self-written and produced Missing You EP (April 19).

Contact Lauren Hales
lauren@halestormpr.com

MAC DEMARCO

All Of Our Yesterdays (Mac's Record Label)



As Mac DeMarco's career advances, the extrovert in him recedes, resulting in quietly glorious songs such as this one. Let him reel you in.

Contact Jodie Banaszkiwicz
jodie@staygoldenpr.com

AMBER MARK

Mixer (PMR/Virgin Records)

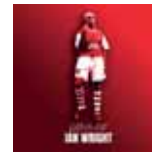


Amber Mark's new one rides a huge groove. The contrast between the New York-based singer's crisp vocals and the song's greasy bassline is brilliant.

Contact Henry Evans Harding
henry.evans.harding@s-414.com

JAMMER

Ian Wright (Jammer Music Ltd)



After a mistaken identity mix-up suggested Arsenal great Ian Wright pushed Jammer over at a gig, the grime don drops a joke-stuffed reaction.

Contact Shireen Fenner
shireen@tenletter.co.uk

LION

Second Hand (Fiction)



Beth Lowen follows last year's noisy debut EP with Second Hand, a slow-burn rocker that shines a light on Lion's more reflective side.

Contact Ant Giannaccini
anthony@mbcpr.com

Hear **THE PLAYLIST** at spotify.com/user/musicweek

GIG OF THE WEEK

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



BOA DEAN LEWIS
O2 Shepherd's Bush Empire, London, 7pm

Sydney streaming sensation Dean Lewis serves up playlist rocket fuel such as 2018's Be Alright, which has over 458 million Spotify plays. Check out his acoustic jams in the flesh on the first of two sold out London shows.

TASTEMAKERS

The industry's favourite new sounds

Haydon Spenceley Journalist (Clash)

TAZ MODI – RECLAIMED GOODS



Goods stuff Haydon Spenceley

Because I'm something of a Neanderthal, I was quite late discovering the understated genius of Taz Modi, and even when I did it was somewhat by accident. I'd shuffled (or rolled, that's more correctly the description of what wheelchairs do) into the cosy confines of East London's gorgeous Archspace venue, all ready to herald the return of Portico Quartet, when the sumptuous tones of the support act began to catch my ear.

As is so often the case when one makes the effort to pay attention to an opening act, a great musical discovery took place that evening, all before Portico Quartet

assumed their rightful place as doyens of the contemporary jazz scene.

Taz Modi's lyrical and sympathetic compositions really stood out and, ever since, I've been longing for the release of his album, Reclaimed Goods.

After many years as pianist for Submotion Orchestra and composer Matthew Halsall, it's great to see him taking centre stage with playing that manages to combine being both strident and nuanced. How does one describe music such as this effectively? It's hard. Listen to it, it'll lift you high above our care-worn world to a place of safety and grace.

“The image of sitting down in your best jeans to watch jazz is going to die”

Femi Koleoso, Ezra Collective

All that jazz: Ezra Collective (L-R): Joe Armon-Jones, Femi Koleoso, TJ Koleoso, Dylan Jones, James Mollison

ESSENTIAL INFO

RELEASES You Can't Steal My Joy (April 26) **LABEL** Enter The Jungle **MANAGEMENT** Amy Frenchum **NEXT GIG** Rough Trade East, London, Apr 24

The London jazz heads putting a musical revolution into action...

ON THE **RADAR**

EZRA COLLECTIVE

The stigma around jazz music will be fully broken, the image of red wine and sitting down in your best jeans to watch jazz is going to die.”

Femi Koleoso never thought he'd be leading a cultural shift when he started playing music with his friends in a London youth club as a teenager, but that's precisely what the drummer and bandleader is doing with Ezra Collective.

Completed by keys player Joe Armon-Jones, bassist TJ Koleoso, trumpet player Dylan Jones and saxophonist James Mollison, the group are about to release their debut album, *You Can't Steal My Joy*. It's an explosion of positivity and good vibes, a hot, humid modern jazz sound touched by Afrobeats and the bassy atmospheres of London's clubs.

Indeed, Koleoso sees a parallel between the current wave of British jazz acts (see also Shabaka Hutchings, Kamaal Williams, Moses Boyd and Nubya Garcia) and the UK grime explosion.

“I grew up in Enfield and Skepta and JME were my heroes,” he says. “I remember the first time I

saw Skepta on television, I thought, ‘What on earth is going on?’ And now when you see him on TV or front covers you're not mad surprised, are you?”

The drummer, who's touring in South America with longtime collaborator Jorja Smith when *Music Week* calls, says jazz is coming for the mainstream. “There won't be the token jazz album in the Mercury Prize list, it will be four jazz records that made it because they were the best ones,” he says.

Koleoso's vision for Ezra Collective took shape at Tomorrow's Warriors, an organisation set up to develop future generations of musical talent. The band would “bunk school and break into the South Bank Centre to practise”, and the drummer used to sneak into Tinie Tempah and Professor Green rehearsals, soaking up knowledge like a sponge.

Ezra Collective are independent and Koleoso says “the avoidance of any kind of music industry input” has made for “a beautiful process”. He laughs at the memory of “losing money on every vinyl we sold” due to some postage and packing errors on Bandcamp when releasing *Chapter 7* in 2016.

This DIY approach has fostered a collaborative ethos that sees all Ezra Collective members swap projects, playing wherever possible. Jorja Smith features on the LP, as do Loyle Carner and Kokoroko.

Koleoso can barely contain his excitement. “I just wanted the album to be honest and a reflection of who we are and where we're at now,” he says. “It's a positive and happy time, but it's got the aggression of London and the love for jazz in it, too.”

The band are pictured in a sweaty embrace onstage at Koko on its sleeve, and will embark on their biggest ever UK tour in November. They've come a long way from the pub circuit, but Ezra Collective only know one way to operate.

“It's never been glitz and glamour with us. We finalised the album at this place in Croatia and I remember knocking on the door and not being confident anyone would open it,” Koleoso finishes. “It was the kind of place where, if you dropped your jumper on the floor, you'd probably leave it there, do you know what I mean?”

BEN HOMEWOOD

PHOTO: Dan Medhurst



SYNC STORY

SAMSUNG/DEEWUN & LEO JUSTI

■ BY BEN HOMEWOOD

Samsung's new ad for its Galaxy S10 smartphone offers a window into the speed of the sync industry. What on the surface is a blend of glossy visuals and a dancehall soundtrack, is in fact the result of quick thinking and collaboration.

Jeff Antebi, founder of Waxploitation Records, takes

Play it again Sam: The new Samsung ad and (below) DeeWun



"This absolutely shows the power of worldwide commercials"

Jeff Antebi
Waxploitation Records

up the story. "We signed the Jamaican dancehall artist DeeWun in January, and had been planning the first single for a summertime release," Antebi says.

Back It Up, Drop It pairs DeeWun with baile funk producer Leo Justi, and Antebi had sent it out to music supervisors without expectation. It caught the ear of Cheil Worldwide's global chief creative officer, Malcolm Poynton.

"The good news was, they were prepared to license it," Antebi continues. "The bad news was, we had to release it immediately!"

The opportunity was unmissable. "In most instances, I would probably have held off releasing a single too quickly because of the long lead nature of playlisting," says Antebi. "We had to very quickly

work with AWAL and Shazam, to make sure people would be able to find the song. It's been really fun."

Highlighting support in South Korea and India alongside the UK and America, Antebi says the spot "[shows] absolutely the power of worldwide commercials."

DeeWun-derful stuff, indeed.

Spot: Samsung Galaxy S10 **Title:** Back It Up, Drop It **Composer:** Leo Justi **Artist:** DeeWun + Leo Justi **Master:** Waxploitation Records **Publisher:** Waxploitation Music Publishing/BMG Music Publishing **Music Supervisors:** Malcolm Poynton/Leon Park **Ad Agency:** Cheil **Creative Director:** Malcolm Poynton **Director:** Leon Park **Air Date:** 08/03/19

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

MAKING WAVES



Radio won: Porridge Radio

THIS WEEK'S HOTTEST BRAND NEW ACT

Porridge Radio

KEY TRACK: Give/Take
LABEL/MANAGEMENT: Memorials Of Distinction
TWITTER: @porridgeradio

WHO: Porridge Radio is the brainchild of Brighton DIY musician Dana Margolin, who has gradually coaxed the project from her bedroom, adding extra musicians along the way.

WHAT: Spindly guitars, lurid lyrics and indie choruses to remember. Porridge Radio are rather more appealing than the gloopy imagery their name evokes.

WHERE: The band are based on the south coast, but London is something of a second home these days.

INDIE CHORUSES TO REMEMBER!

Yes, you're right to be excited. More bands would do well to emphasise the pay-off that comes with a good chorus, just as Porridge Radio do on new single Give/Take, which stitches its heart onto its sleeve via candid lyrics.

CANDID YOU SAY?

The project has always been about emotional honesty. Ever since 2016 album Rice Pasta And Other Fillers, Margolin has portrayed the confusions of modern life excellently.

ANY GIGS COMING UP?

Yes indeed. Porridge Radio tour the UK this week, calling at London's Set on April 19.

Music Week DIRECTORY

THE COMPLETE WHO'S WHO
OF THE MUSIC INDUSTRY

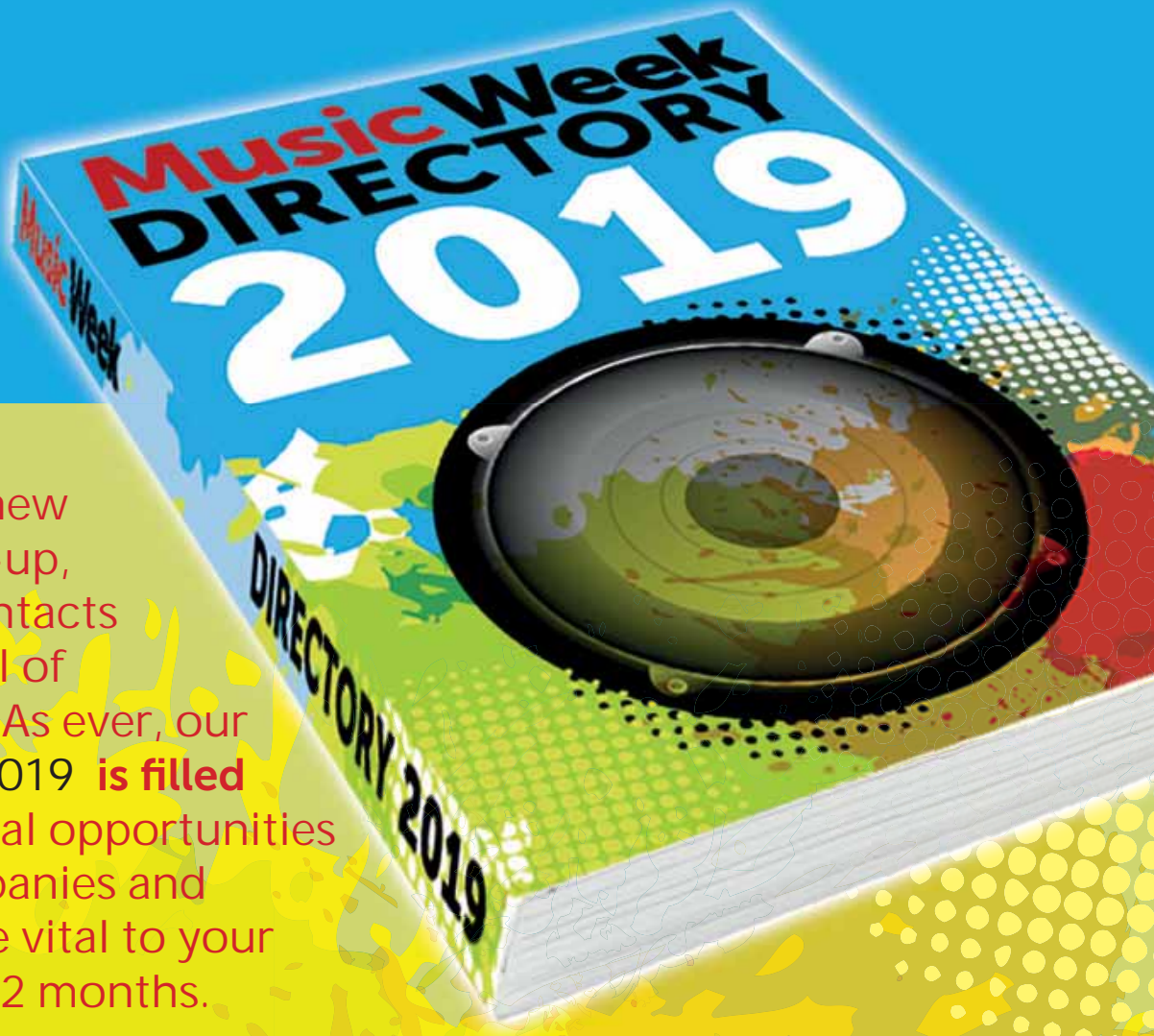
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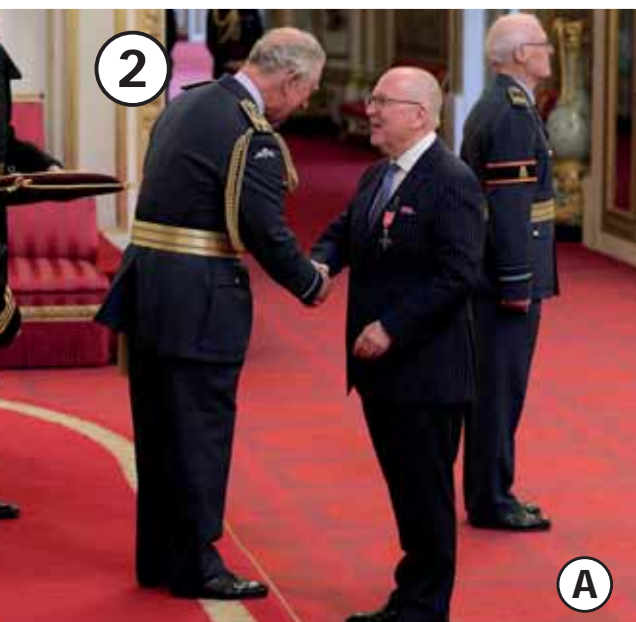
Call: 0208 955 7020, email: rachael.hampton@futurenet.com





1

HOTSHOTS



2

A



B



3

1. Panic At The Disco Panic! At The Disco frontman Brendon Urie and his team had a lot to celebrate on the group's recent UK tour, including a UK gold-certified album for 2018's *Pray For The Wicked*, a UK platinum single with *High Hopes*, plus making history with the highest merch records ever at Glasgow SSE Hydro, Cardiff Motorpoint, Manchester Arena and Birmingham Arena. Pictured here are (L-R): Mike Easterlin (co-president, Elektra), Dan Kruchkow (Crush Music), Bob McLynn (Crush Music), Claire Coster (Atlantic Records), Brendon Urie (Panic! At The Disco), Scott Nagelberg (Crush Music), Max Lutkin (Atlantic Records), Damian Christian (Atlantic Records), Callum Caulfield (Atlantic Records) and Mark Ngui (CAA). (Photo: Jake Chamseddine).

2. All-out Warnock (a) Neil Warnock, global head of touring at United Talent Agency, recently received an MBE from Prince Charles for services to music and charity at Buckingham Palace. **(b)** Warnock held a private lunch at The Ivy directly after the investiture with senior UTA agents from its London office. Pictured here are (L-R): Gary Howard, Tobbe Lorentz, Paul Ryan, Jules De Lattre, Warnock, James

Wright and Heulwen Keyte. **3. Shawn of a new day** Shawn Mendes is captured here kicking off the UK leg of his world tour at Glasgow's SSE Hydro. (Photo: Josiah Van Dien). **4. We are the Vampires** The Vamps dropped by The O2 to celebrate a new milestone: they're the first act to headline The O2 in five consecutive years. Pictured here are (L-R): James McVey, Tristan Evans, Bradley Simpson and Connor Ball. (Photo: Sam Hussein). **5. Can you Phil me in?** Tim Fraser-Harding (president, global catalogue, recorded music, WMG) hosted an event at Abbey Road Studios to thank people who worked on the reissue campaign of Phil Collins' *Take A Look At Me Now* record. The discs commemorate more than two million sales. Pictured here are (L-R): Martin Griffin (digital imaging, The Lemonade Factory), Jo Greenwood (project co-ordinator, Tony Smith Personal Management), Tim Fraser-Harding, Tony Smith (Tony Smith Personal Management), Nick Davis (mastering engineer), Miles Showell (mastering engineer, Abbey Road), Lucy Launder (head of mastering, Abbey Road), Chris Peyton (art director, VVOID) and Patrick Balls (photographer). (Photo:

4



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

5

WMG). **6. From Boyz To 4 Men** Boyz II Men – Wanya Morris, Nathan Morris and Shawn Stockman – recently played the Hammersmith Eventim Apollo. They are pictured here backstage with recording artist/multi-platinum producer B Howard. (Photo: Gary Thomas KYPA). **7. Pleased Mr Postman** Richard Carpenter stopped by at Universal’s London HQ to collect his silver disc, celebrating over 60,000 sales of the album Carpenters With The Royal Philharmonic Orchestra. Pictured here are (L-R): Sam Wright (Seesaw PR), Jon Reeves (UMC), Toni Tuesday (UMC), Richard Hinkley (UMC), Lucy Benbow (UMC), John Chadwick (UMC), Richard Carpenter, David Rowe (UMC), Lee Jenson (UMC), Dan Deacon (Deacon Communications), Kevin McCabe (Kevin McCabe Promotions). (Photo: Carsten Windhorst). **8. Look who Turner-ed up** Frank Turner was presented with a special award for releasing the biggest-selling Americana album by a UK act in 2018. Pictured here are Martin Talbot (chief executive, Official Charts Company), Frank Turner and Stevie Freeman, (CEO, Americana Music Association UK). (Photo: Jamie Freeman).



THE CHART BREAK KID

— BY BEN HOMEWOOD —
PHOTOS: PAUL HARRIES

When **Uptown Funk** exploded in 2014, **Mark Ronson** cemented his reputation as one of the most decorated musicians on the planet. Somehow, amidst a glut of awards and a divorce, the Oscar-winning hitmaker has made a new album. *Music Week* meets him and his team to talk **Late Night Feelings...**

Around a decade ago, Mark Ronson was a fixture of London's nocturnal landscape. If you looked closely on any given night around the city's trendier joints, chances are, you'd have seen him; tall, rakish, with hair slicked back.

"There was too much going out around 2007 and 2008, at the peak of *Versions*," Ronson says, referencing the album that cemented his reputation, the one where Amy Winehouse sang Valerie.


"There'd be a city guy coming out of a pub

at 10 o'clock waiting for the bus. I'd walk past and he'd say, 'I know you,'" Ronson continues. "I'd think he was going to say, 'You do music,' but then he'd say, 'You're the guy who's always in the Metro.' That's a good sign you're probably going out too much."

It's true; Ronson was a regular in the gossip columns. His face has been splashed across the same pages this year, but for wildly different reasons. Thanks to his co-writing credit on *Shallow*, which was performed by Lady Gaga and Bradley Cooper in *A Star Is Born* and has 842,506 sales according to the Official Charts Company, Ronson has won a Grammy, a Golden Globe and an Oscar so far in 2019. He's spent a lot of time in a tux.

Meanwhile, *Electricity*, made with Diplo and Dua Lipa as part of his Silk City project has swept across the globe, with 508,448 sales and a No.4 peak in the UK to go with a(nother) Grammy for Best Dance Recording.

Celebrated for production work on albums for Amy Winehouse, Lily Allen, Solange, Nas, Adele, Paul McCartney and more, Ronson's most recent high profile gigs include Queens Of The Stone Age's *Villains* and Lady Gaga's *Joanne*, which, incidentally, also bagged a Grammy this year. But, for a long while, there was precious little sign of anything new under his own name: we knew he was working regularly with Diplo and Tame Impala's Kevin Parker, but that was about it. His last



“I went through something fairly devastating, it forced me to put my emotions forward for the first time”

MARK RONSON

Heart and soul: Mark Ronson, photographed for Music Week in London, March 2019

album was 2015's Uptown Special, which housed a monstrous hit in Uptown Funk, with Bruno Mars. More accurately described as an epidemic than a pop single, Uptown Funk has a BRIT, two Grammys and 3,137,409 UK sales.

As it turns out, Ronson had been working on following it up in secret.

Enter Nothing Breaks Like A Heart, which came as a surprise last November, released as its maker was still dazed by the impact Shallow was making. Lovelorn, propelled by acoustic guitars and sung by Miley Cyrus, it was the first track to be taken from Late Night Feelings, the record – billed as a collection of 'sad bangers' – Ronson had been making in Los Angeles all along.

So it's official, Mark Ronson is back, and on June 21, the world will hear Late Night Feelings, his fifth album. All of which begs the question, what does his return mean for music? A new pop era, that's what.

Ugh, that wasn't done on purpose..." Mark Ronson rolls his eyes, exhaling as he settles onto a sofa underneath a Mark Ronson poster.

We're inside Sony's labyrinthine London headquarters, and the producer is well and truly back on the promo treadmill. He landed in London yesterday and confesses to being rather shattered. But he's animated during our photo shoot, at one point insisting on no talking at the back so *Music Week* can concentrate on Late Night Feelings, which is throbbing out through speakers plugged into his tatty Macbook. We begin with Ronson's new chapter.

So, Mark, Nothing Breaks Like A Heart has done really well...

"But it's not a No.1," he cuts in, finishing our sentence. While he may be right, it got as close as it's possible to get, peaking at No.2 and topping the airplay charts in the UK and elsewhere. And, to be fair, 547,498 sales are not too shabby.

Still, its countrified pop sound stands out amidst the beats, bass and glitches that largely make up the streaming landscape. Does Ronson feel trepidatious about entering that world with music so unlike much of the competition?

"I don't, really. What I can do is make the music that I make and be smart about it and weight it as much as I can

Rocking chair: Mark Ronson

to make sure that it has a good shot," he says. "But am I gonna throw Future or Cardi B on it just for the sake of a bunch of rap playlists if it doesn't feel right for the song? Probably not."

Comparing himself with Diplo, Ronson underlines the differences between him and many of his peers.

"I look at Diplo and always have so much respect for him, he cares very much about being on the vanguard and having records with whoever is there," he says. "But I don't know if that's me, I don't know if that feels genuine to me."

It quickly becomes clear that the man who broke into music DJing in New York when rappers like Jay-Z, Puff Daddy and The Notorious BIG were milling about in the crowd remains well versed in how music works.

"It's cool that local hip-hop artists are dominating the charts, especially in the UK and France," he says. "The charts should reflect what kids listen to, what the zeitgeist is, and it's true, that [rap] is the fucking dominant thing. For a long time, rap was the dominant cultural force but maybe wasn't fully reflected in the charts

because the way people listened to it wasn't strictly sales-based.

"Now, artists have a cool thing where you can be like Swae Lee or Ariana Grande, or you can have a Shallow that's such a cultural moment, or you can just make a great song and try to do all the other things to strong-proof it so you can get in the fucking Top 5 or whatever it is."

How, then, does he rate Nothing Breaks Like A Heart's performance so far?

"Basically, everywhere except in America it's been a No.1 airplay record; France, Germany, Australia, here... And that's wonderful," he says. "It's still

unconventional, everything I've ever made is pretty unconventional."

This knack for veering slightly to the left of pop's centre means Ronson will never be troubled by fitting in or the idea of hurrying to keep up with the zeitgeist.

If he could move himself to shrug, this would be an ideal time to do so.

"Rehab never went to No.1, Valerie was a No.2, it's cool," he says. "As long as I make shit and everybody goes, 'Man, that's a great record,' that's all I care about. Of course it's a thrill when you get a No.1, like with Uptown Funk, it's fun to read about that shit but it's not why you make the music."

Mark Ronson makes music because he loves it. If that sounds cheesy, to spend a morning in his company is to encounter an obsessive with more knowledge than he knows what to do with.

"As long as I make music and everybody goes, 'Man, that's a great record,' that's all I care about"

MARK RONSON

He throws out stories about the various eras he's lived through ("The promo guy from Bad Boy Records would bring me an acetate of Hypnotize and I'd get to play it, it might be only the second time people in that room had heard it, you'd feel the rush") and has more references than the biggest music anorak show-off you know, but Ronson traces everything back to his roots.

"Where I come from has completely informed most of the music I've ever made," he says. "Obviously styles and tastes evolve, but it's funny that I came from playing hip-hop, funk and rare groove in clubs and now, for some reason, in this new era I'm the guy keeping acoustic guitars alive in the charts."

Columbia president Ferdy Unger-Hamilton couldn't be happier that Ronson is back in the charts, waxing lyrical about his artist throughout a chat with *Music Week*.

"I'd struggle to think of anyone to compare him to. He's doing his thing and he's become the exception that proves the rule," Unger-Hamilton begins.

"Mark really understands songs and how to bring out the best in artists, and he's prepared to make tough creative choices for the good of the music. He feels very certain and specific about what or who is right for his record in terms of collaborations. He's very ego-free, too."

The president describes Ronson as "a tastemaker, very respected music maker and curator", highlighting his "way with artists". The man himself even acknowledges this as a strength, happily telling the story of when Kevin Parker finally met Bruno Mars ("Bruno and Kevin were never in a room together, but three years later they met when Bruno played in Perth"). Uptown Special did wonders for all three of them.

Brandon Creed, who manages Ronson through Full Stop Management, has been focused on turning him into a household name since they started working together shortly before Uptown Funk. Creed also managed Mars at the time, and was key in bringing them together.

"It's funny, when he and I first started working together in 2013, I was a big fan," says Creed, who spent his 20s in New York and would go wherever Ronson was DJing.

"I'd followed him as a fan, seen him live in London and was very well-versed in Mark Ronson's world when we started having the management conversation," he continues.

"He did what all the EDM DJs who were becoming household names were doing at that time and I didn't understand why he wasn't one. Our goal was to break through in America, I thought he was unsung there."

The ace up their sleeve was Uptown Funk, which, Creed says, "led to a Super Bowl performance, more Grammys and opened the door to Lady Gaga". There's more than a hint of understatement in his voice when the manager says, "It did what it needed to do".

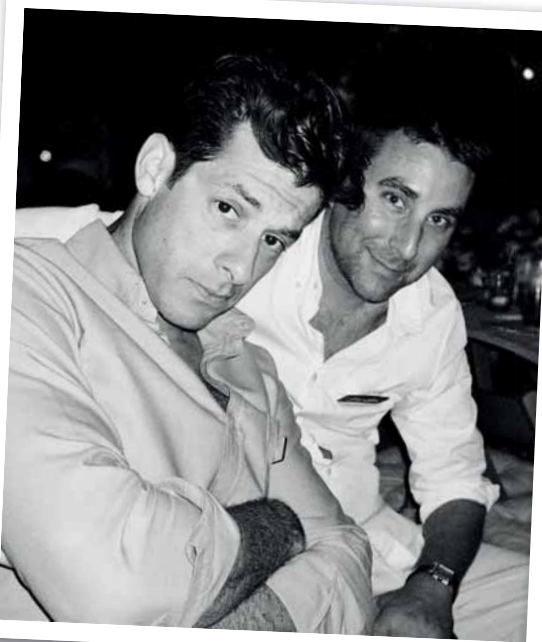
Ronson, however, has long been keen to move on, to do what he needs to do next.

He's reluctant to say he wants to "close the chapter" on the song (indeed, mitigation is a feature of many of his answers) lapsing into silent thought for a second before saying, "It's just a different part of my life, and Late Night Feelings is the music that feels good."

Feeling good might not be the first thing you associate with the melancholy melodies on the heartbroken and sometimes bereft Late Night Feelings, which was made with Ronson's divorce from French actress Joséphine De La Baume as a backdrop.

The cover art is a heart-shaped disco ball, cracked into two pieces, and Ronson has recently had it inked on his right bicep.

The second we turn to the new album, the atmosphere thickens. Clearly, telling its story is not easy...



Bottoms up: Mark Ronson and manager Brandon Creed in Italy (left) and at The Oscars (right)



"Mark really understands songs and how to bring out the best in artists, he's very ego-free, too"

FERDY UNGER-HAMILTON,
COLUMBIA



Heart-shaped box: The Late Night Feelings cover art

Mark Ronson is alone in a Los Angeles recording studio, he's just moved in and he's feeling sketchy. This is where Late Night Feelings begins.

"The headspace I was in involved a combination of the break-up, going out, drinking a lot and probably subconsciously, even if I hadn't admitted it to myself, the pressure of following up Uptown Funk," says Ronson.

He withdrew into "group projects" working with Diplo and Kevin Parker, creating a situation where "the spotlight wasn't on me and I didn't have to be measured against Uptown Funk". But something was missing.

"Even if it felt good, I knew in the back of my head I was dodging something, avoiding something," he says.

He'd been "relinquishing control" in the studio and wanted it back. "On my own record, I need to be at the foundation of it or it's just not my record and I don't feel right about it. Even if people are better than me at certain shit, it still needs to feel like mine," he says.

But just as things were starting to crystallise in Ronson's mind, his love life veered off course again and he was involved in another break-up.

"It was like, 'Man, I need to get to the bottom of whatever the fuck is going on with me and face some shit,'" he says. "Also, I realised I needed to be alone in the studio and start how I started every record I've ever made since I was 23."

Newly relocated to LA, Ronson took advantage of his surroundings and began piecing together a castlist for the new album. Ilsey Juber, co-writer for Beyoncé, Panic! At The Disco and Shawn Mendes was his first call.

"Ilsey wrote on 80% of the songs," he explains. "Then she brought in Lykke Li, who I knew really well but hadn't worked with, then we texted Miley..."

Ronson had been chasing Cyrus since hearing her sing Paul Simon's 50 Ways To Leave Your Lover on TV in 2015, suddenly, things were beginning to fall into place. Ronson began to assemble artists for the record, which includes big hitters Camila Cabello and Alicia Keys alongside rising talents King Princess, Yebba, The Last Artful, Dodgr, songwriter/performers Diana Gordon and Juber and indie star Angel Olsen. Almost all of whom, he says, were wallowing, too.

"Sometimes it doesn't have to be as blatant as saying, 'I'm making this break-up record and I need it to feel like this,'" he explains.

"It can be something subconscious, without saying



“Winning an Oscar almost doesn’t feel real. The fact of the matter is I was back in the studio the next day”

MARK RONSON

In the shade: Mark Ronson

anything. It could be the chords, a melancholic melody, whatever it is, it just naturally happened.

“Everybody on the album has a little bit of this essence. I’ve never really thought about it before, I’m just saying it out loud now, but there’s probably something that made sense for those people to be on there.”

The singers weren’t the only extras Ronson drafted in, rising London producer JAE5 (J Hus) and French duo The Picard Brothers, who worked with Silk City, also feature.

With the process in full swing, Ronson scored some time at Rick Rubin’s famous Shangri-La studio to delve further into his emotions. “We went for 10 days, it was Yebba, Lykke, King Princess, Ilsey, Dodgr and Diana Gordon, we just hunkered down and it was very creative,” he says.

But how did Ronson get the keys in the first place?

“Rick is usually recording all the time, but you can get lucky if there’s a week he’s on holiday,” he says. “I don’t know him that well personally, but you call the manager and say, ‘Hey, is it free?’ It’s his space and is in this weird, mythologised hallowed ground, I’m sure he’s not letting just anyone come in, he checks the guestlist...”

Ronson lights up at the end of the story, he’d assembled the album’s “core crew” and he had a hunch they were onto something special. “I’m really proud of the album,” he says. “I went through something fairly devastating and it’s not like I’ve cured it, but at least it’s forced me to make something honest and put my emotions forward, which isn’t something I’ve ever really done on my own records.”

Previously, Ronson notes, he kept his personal emotions locked away. When *Late Night Feelings* comes out, they’ll be sloshing all over the place, and he’s not quite used to the idea yet.

“I’ve never felt [I’m] not *worthy*, but [before] it was like, ‘Who the fuck cares what I’m thinking? I’m the DJ. I’m gonna make fun records, I’ll do ‘serious’ on other people’s albums,” he says. “My thing is this moonlighting thing where I just do fun shit for the club. So this record is the, I wouldn’t say it was catharsis, but time heals a lot.”

Dismissing a career that sparkles like the mirrorball on his new album sleeve as “moonlighting” borders on ridiculous, but Mark Ronson is a reluctant, self-deprecating star. So when he says *Late Night Feelings* represents arrival at a new peak, his words land heavily.

“I know it’s my best collection of songs,” he says. “I don’t just think that because everyone thinks the last thing they did is the best, or because it’s more personal so it’s better. It’s the best songwriting, the most cohesive record I’ve made. It might not have the monster, monster of all hits like *Uptown Funk* but it’s certainly much deeper.”

And so *Uptown Funk* rears its head again, the hit that will never die. Even when praising his latest work as his best yet, Ronson can’t help but mention it.

His manager doesn’t see it as a problem at all. Brandon Creed describes *Uptown Funk* as “a new standard” and says, “It still puts a smile on everyone’s face when it comes on, at a club, a wedding, wherever, it’s infectious.”

Tellingly, he’s far more effusive about *Late Night Feelings*; the most important thing Ronson has ever put his name to. “Mark is in an amazing space as an artist, a producer and just as a human and he’s really poured himself into this record,” Creed says. “As a body of work, it’s really special, I know people say that all the time, but I believe it. This was musical and emotional therapy.”

Creed reckons that chart positions matter more in

certain parts of the world than others, and while he acknowledges that “record companies are obviously very focused on market share and charts”, he says the manager’s role is to worry about “the artist and business as a whole”.

All the same, Creed foresees big things for Late Night Feelings. “There are incredible performances, introductions to artists and artists you’ll hear in a way you never have before,” he says. “All of that will lead to success. The barometer is finding its audience and connecting with people. The ‘hit’ is important, but it’s not the goal.”

Uptown Special topped the charts and has 117,966 sales to date. At Columbia, the aim is to make sure everyone knows who made its follow-up. Ronson’s Club Heartbreak DJ nights (the first of which saw Miley Cyrus sing live) will continue and the album is coming out on CD, vinyl, cassette, eight-track tape and Mini Disc. Live performances are coming too, with BBC Radio 1’s Big Weekend and Glastonbury among those already confirmed.

“We need to get the message across,” Unger-Hamilton says. “What really worked with Nothing Breaks Like A Heart was when we did Graham Norton and the club night the same day, that really brought the feeling of it being a real thing and made it tangible. One of our jobs is to make sure that people know these songs are from a Mark Ronson album. The challenge is making sure that a song that’s a big hit is seen as part of Mark’s body of work.”

The record will likely yield more big numbers. Built on a big, juicy groove, the title-track, out now, is one of two featuring Lykke Li. It’s definitely a banger. For Ronson, the challenge was making the record full stop. What happens next is out of his control. It always is.

He knows how fickle the music industry can be, and smiles at the memory of his journey with NME, which became a vehicle for his success in the early days. “Even though my music was pop and slightly vilified in NME, I was always good friends with bands like Klaxons,” he says. “Then I worked with some NME-type artists and they said, ‘We’ll put you on the cover, but you have to smash a trumpet. I was like, ‘Alright, cool.’”

Even an Oscar hasn’t fazed him, he seems uncomfortable with the association, let alone the praise and attention. The only hint of self-congratulation Ronson offers is a brief aside about an Instagram post by DJ Scratch.

“He’s a legendary DJ who DJs for Busta Rhymes and is technically crazy, he posted something saying ‘Mark Ronson is the first DJ to win an Oscar and a Golden Globe.’ Kid Capri, another legendary New York DJ, commented on it saying, ‘That’s my guy,’” Ronson says. “That was the most meaningful... Two guys I worship giving props and saying, ‘He came from our thing,’ that was really nice.”

But how does it *feel* to be an Oscar winner?

“It’s almost so crazy that it doesn’t feel real,” he answers. “It doesn’t change how people are going to receive this album. It’s an amazing accolade, I’ll have it forever and it’ll be something I get to tell my grandkids about, but the fact of the matter is the next day I was back in the studio.”

For Mark Ronson, it always comes back to the studio.

“When you go to the studio every day like I do, any day you make something that you’re psyched enough about that you want to listen to in the demo in the car on the way home, that’s a good day,” he says. “When you know you’ve done something that either makes your hair stand up or you feel is above the norm, that is definitely a win.”

This closing statement underlines why he wanted quiet in the studio earlier while playing us Late Night Feelings. Mark Ronson has made something he wants the world to hear, and hear properly.

“This record is like it is because I had to get it off my chest,” Ronson says, with feeling. He clasps his hands behind his head and exhales, finally relaxed.

“Mark is in an amazing place, he’s really poured himself into this record. It was musical therapy”

BRANDON CREED
FULL STOP
MANAGEMENT

Late night tales

Mark Ronson tells the story of some of the collaborations on Late Night Feelings...



Pole position: Mark Ronson and Miley Cyrus

MILEY CYRUS

Features on: Nothing Breaks Like A Heart

“We did Nothing Breaks Like A Heart in a day, it was almost too good to be true. I found out after we did the song that Miley had gone to Angel Olsen’s show and stood in the front with an ‘I love Angel’ sign. They went out and got tanked together after, and then Angel came and played guitar on Miley’s [upcoming, Ronson-produced] album. It’s a nice crossover. Everybody on the record is so down for each other.”

ANGEL OLSEN

Features on: True Blue

“I listened to her last record so much two summers ago and was trying to get in touch. I could tell she was a little suspicious. I said I’d made this melancholic, dance break-up record and I’d love to do something. She said, ‘If I had an idea for a song, why wouldn’t I just do it for my own album?’ I said, ‘OK, that’s a good point!’ We started sending each other music, then she came to LA and we started the song. She sent me a voice note of the melody and that actually starts the song. She sounds like a ‘30s siren, she has a beautiful voice and as much grit and dirt as she wants. This song is like Abba on Quaaludes.”

KING PRINCESS

Features on: Pieces Of Us

“She’s so prolific that she had five or six ideas before we got to Pieces Of Us. She’d be like, ‘What about this song?’ I’d say, ‘I don’t know’ and end up being like the annoying dad, ‘No, go back to your room and finish your homework!’ It can’t just be a great song; it has to have longing and a little bit of sadness in it. The last time she went back to the drawing board she wrote Pieces Of Us and said, ‘What about this one?’ I said, ‘This is very good.’ She was great for bouncing ideas off for this record. It’s great to have a friend, someone whose taste I rely on.”

JAE5

Features on: Don’t Leave Me Lonely

“I was playing a lot of his music last summer. We had this Yebba song, but I just couldn’t find a way to make it move properly without fucking with the sensitivity. I was trying to do a second or third-rate version of a JAE5 beat, I thought, ‘What am I doing? I should just call this guy.’ I spent two days in his studio in Ealing and got the song to where it needed to be. He’s super-talented. He did some keyboard and cool vocal chops that I would never have thought to do.”



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INDEPENDENTS PAY

Indie Club: PeerMusic alumni Gabrielle Aplin and Linda Perry

The world of **independent publishing** is ever-growing and ever-changing; yes, the challenges may be great, but the rewards are even greater. In a special report, *Music Week* checks the pulse of this vibrant sector of the industry with some of its key players...

— BY GEORGE GARNER —

On the off chance you were the only person in the music industry who didn't get the memo: the world of music publishing is currently in a state of flux.

Following the announcement in September 2018 that legendary Sony/ATV boss Martin Bandier would be stepping down in March 2019, a very real game of musical chairs was initiated. Suffice to say some big email signatures have changed of late, folks: Jon Platt exited Warner/Chappell to take over at Sony/ATV, while Guy Moot bid adieu to Sony/ATV to become co-chair & CEO at Warner/Chappell.

Yet when Bandier told *Music Week* in our exclusive March cover interview that, "everybody is competitive in our business", he wasn't just talking about the majors. A host of independent publishers are also in play, looking to represent the leading songwriting talents and catalogues. So first, let's clear up one misconception early: the word 'independent' does not mean 'publishing on a small scale'.

"The indie publishing sector continues to thrive and work with developing songwriters and artists," says Nigel Elderton, president, Europe & managing director, PeerMusic UK. "Peer has its own studio facilities – we have studios in the majority of our offices around the world – and this enables us to develop writers and new artist projects below the radar. We believe that providing our writers with top quality studio access is integral to what we do as a business and we can point to many success stories which began life in our studios."

Indeed, PeerMusic have been notching up many such stories. If you think the biggest songwriting talents are the exclusive preserve of major music publishers think again. Just take Linda Perry, the genius behind hits such as Christina Aguilera's Beautiful, Gwen Stefani's What You Waiting For? and Pink's Get The Party Started.



"Sync is key to what I do... Having a share of Uptown Funk means I've seen extraordinary activity"

JOHN FOGARTY
NEW SONGS
ADMINISTRATION

"One of our most important signings of the past year is Linda Perry," nods Elderton. "We entered into an admin and joint venture deal with Linda and her partner Kerry Brown's company We Are Hear which is based in LA. We are working with Linda on numerous projects including new artists, a new Natasha Bedingfield album and film projects, as well as Linda's collaboration with Dolly Parton on the Netflix film Dumplin. Another major highlight was the completion of our acquisition of Music Cube in South Korea which became PeerMusic's 34th global office operating in 30 territories."

Given the truly global scale at which independent publishers operate, it does beg the question as to how they see themselves competing not only with the majors, but also the other indies in possession of deep pockets.

"I guess it depends on what you mean by 'compete'," says Elderton. "With a global network of wholly owned offices Peer is in the unique position to offer worldwide deals and not only compete with the likes of Kobalt and BMG but, in some territories, we actually administer their catalogues. It is this global reach which distinguishes Peer from many of its independent competitors."

He continues: "As an independently owned company which is still run by Ralph Peer II (the son of the founder), together with his daughter Mary Megan Peer, we have a very clear strategy which is to offer our writers and sub-publishing clients a hands-on-focused service and to build long-term relationships. When we sign a writer we do so out of the belief that we can work together and enhance their career; we don't just chase the charts, although building market share is important in this digital world and fortunately we have our fair share of chart success. We had cuts on some of the biggest albums in the world last year from Drake to Ed Sheeran and so I think you would agree that we are holding our own among our competitors."

Nor are PeerMusic alone in holding their own. Another key player in the independent music publishing world is New Songs

Administration. Its founder/owner John Fogarty is nothing if not honest when he talks about the challenges in the sector. "If you don't have a catalogue of well-known works or publish well-known writers, it is very difficult," he tells *Music Week*. "Trying to get covers on songs by new or unknown writers is very difficult no matter how good a song is." With that said, however, Fogarty has navigated this to enjoy some huge success recently.

"I think that my biggest achievement in the past 12 months was acquiring the Lynn Hatch Music catalogue from songwriter/artist Jerry Keller," he explains. "The catalogue contains a couple of 'gold nuggets' with Jerry's own recording, *Here Comes Summer*, which he also wrote and which was a major international hit in 1958, including the UK where it was No. 1, and Andy Williams' *Almost There* which was a major UK hit, reaching No. 2 in 1965. This song was written by Jerry with Gloria Shayne. Jerry also wrote the English language versions of the songs comprising the score of the great classic French film *Un Homme Et Une Femme*."

As Fogarty sees it, his job as an independent publisher requires, somewhat fittingly, independent thinking.

"I operate in a different way, identifying songs that I think that I can increase revenue on," he explains. "When a fund is looking at a catalogue, I doubt if anyone there is saying about a particular song, 'Oh I haven't heard that in some while and I think that we could get some new covers with it.' My guess is that they are looking at numbers with a calculator. Least of all, I doubt that they are considering the songwriters or their families and people behind the songs. Rather, I think that it is just another asset purchase for them."

Again he points to success with Jerry Keller, and the personal touch that led to the deal.

"The catalogue was not on the market, but I had known Jerry for some time and approached him and struck a deal," he adds. "Of course, Jerry will retain his writer royalties and I hope to make him some decent money going forward, particularly from syncs."

Another notable independent publishing powerhouse is Sentric Music Group.

"We co-exist and believe independent publishers hold our own in the sector," is CEO Chris Meehan's overview of where they fit into the wider publishing ecosystem. "As a smaller company, we can be far more agile in our approach to doing business in 2019. We're able to service our clients quickly and efficiently with our proprietary technology. This, coupled with our team of passionate music executives, means we are able to be hands on to meet the relationship requirements of catalogue owners on a personal level. We're always digging deeper to add value to our clients' work creatively at all levels, from direct artist development to wider catalogue reinvigoration."

Meehan seems particularly excited about the potential in the market in 2019.

"For us, the key trends at the minute are stemming from growth within the sector," he explains. "Consolidation of digital revenue collections from the likes of AMRA are allowing us as publishers to have increased visibility when it comes to digital royalties, which in turn gives us the ability to identify new revenue streams for our clients. Independent publishers are fighting for increased transparency on the data we receive and gaining momentum on the drive for data parity with other sectors of the music industry. The groundwork laid here means a shift in what is expected from streaming services, as well as setlist reporting and music recognition technology being developed.

He continues: "We're also seeing a lot of catalogue shifting and merging within the sector along with investment, making it an exciting time for our creative teams. Independent publishers are now getting the opportunity to develop and give added strength to new or existing copyrights that have previously been stored away."

Meehan can point to a number of recent Sentric success stories.

"2018 was a landmark year for

All Peer, no pressure:
PeerMusic client George Clinton
and Nigel Elderton



"We had cuts on albums from Drake and Ed Sheeran last year... We're holding our own among our competitors"

NIGEL ELDERTON
PeerMusic



"As a smaller company, we can be far more agile in our approach to doing business in 2019"

CHRIS MEEHAN
SENTRIC MUSIC GROUP

Sentric or treat: Sentric artists (top) Cattle & Cane, (bottom, L-R) Nick Waterhouse, Joe Hammill and Ray Parker Jr



us at Sentric as we inked major deals with respected brands – Black Rock and IQ Music – to bring them under the company banner and establish Sentric Music Group," he explains. "A joint venture with Riptide Music Group in LA has also seen the operational and creative expansion of Sentric in the US. In 2018 the company saw 85% y-o-y revenue growth with significant success credited to the sync department which has seen a 42% y-o-y growth. Notable placements from the team include Nick Waterhouse's track *Katchi* used on a global Dolce & Gabbana perfume ad and attention to evergreen copyrights has seen Ray Parker Jr's *Ghostbusters* reinvigorated on the latest Halifax advert. We're also excited to have renewed our songwriter agreement with Joe Hammill of Cattle & Cane."

It perhaps goes without saying, then, that the picture emerging of the independent publishing sector is that it is one with opportunities everywhere. That does, it seems, have to do with the way the majors and independent publishers interact.

"Increasingly, we see the bigger companies wanting to invest in writers and artists who are the finished product, already ticking all the boxes when it comes to social media and streaming figures," begins Alex Kassner, head of legal and business affairs, Kassner Associated Publishers – another big player in the indie publishing sector. "That leaves a huge space for the indies who are ready to develop and nurture raw talent and want to help build a project from the ground up. I also think you are seeing more indies looking outside the traditional publishing markets to try to find opportunities in a less saturated space, both in terms of territory and business models."

Kassner also stresses the opportunities that lie in new territories.

"We noticed a few years ago that there was a real lack of options when looking for independent representatives for our catalogue in Scandinavia, with most of the players having been bought out in recent years," he says. "This led to us thinking about opportunities for setting up our own operation in the territory. Around this time we met with Kai Robole, a Norwegian publisher hugely respected for his A&R achievements through his company Waterfall Music, where he had developed world-renowned songwriters such as Ina Wroldsen and Caroline Ailin. He was in the planning stages of starting a full service independent publishing venture in the Nordic region which could rival the majors when bidding to sign rising talent."

"These conversations saw us work with him and others to launch Arctic Rights Management at the end of 2017, a company in which we are a shareholder," Kassner continues. "We also provide a UK sub-publishing service for some of its repertoire. The last year has seen the Arctic Rights catalogue grow exponentially, including internationally successful cuts recorded by artists such as Dua Lipa, Olly Murs, Clean Bandit and Alan Walker. It has been extremely gratifying to see the company flourish and we are also excited about how our own catalogue may perform in the Nordic territory now it can benefit from the focused attention an independent can provide."

There are, of course, myriad other things to contemplate in the market right now. If there is something approaching a general consensus on the EU Copyright Directive it would be the words Kassner uses – "cautiously optimistic" – that seem to hit the nail on the head. Although he does stress that, "There is still a lot of scope for the tech companies to undermine the purpose of the legislation through legal manoeuvring and lobbying when it comes to implementation at a national level. The work starts now in ensuring the final result is a financially rewarding victory for the creative community."

"My take on it is that songwriters and publishers have to continue to fight for fair remuneration," adds Fogarty. "For instance, in the USA, the statutory royalty rate hasn't changed for years."

When the subject is broached with PeerMusic's Nigel Elderton, he notes that the success of the Copyright Directive will "provide a more level playing field and generate much needed revenue". He also demystifies some of the fears out there.

"Far from breaking the internet as some



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have claimed this Directive will help creators and rights owners produce more world-beating music which in turn will feed the online ‘pipes!’” he stresses. “I believe that we will now begin to see greater co-operation across the creative industries with online services which will ultimately be to the benefit of all, including the consumer who will see even more choice and exciting new artists and writers emerge.”

He adds: “The MMA similarly promised to herald in a brand new era for creators in the US and across the world. The recent appeal by Spotify, Amazon and other digital services (with the notable exclusion of Apple) has really dented our expectations and I am still trying to understand why these companies feel that ‘screwing’ writers and publishers in this way is either acceptable or productive in the long run. Their services depend on the creativity and the content that our writers and publishers produce; without new music they do not have a sustainable business model. I am personally very disappointed by this retrograde step.”

The sync world is another area everyone is keeping a close eye on. Alex Kassner, for one, notes the “significant” sync fees that have come in “from places such as Chile, China and Russia and we had our first ever sync in the Lebanon”.

Elderton says PeerMusic represents close to, “500,000 works in many territories” and points to their recent acquisition of Accorder Music as giving them access to over 100 production companies who want access to their repertoire which they, in turn, administer their rights including the theme music to many well known TV shows such as The Chase and The Great British Bake Off. Nor are they the only ones placing more importance in the sync world.

“Sync is very key to what I do, but I have some very well known songs which are attractive for syncs,” says Fogarty. “Obviously having a share of Uptown Funk I have seen some extraordinary sync activity. However, it is very, very tough to get sync activity for lesser known works and indeed, even when I push relatively well known works it is hard, because music supervisors already have, in my experience, fixed ideas of what they want.”

Fogarty continues: “I am very proud of a recent sync for our A\$AP Rocky featuring Rod Stewart song, Everyday, which was recently used in an Indian rap-flavoured movie, Gully Boy. Everyday was produced by Mark Ronson and samples Rod Stewart’s vocals from the classic recording In A Broken Dream – NSA owns both master and publishing. So a rap god samples a rock god and the work gets into an Indian movie based around rap which shows that music has no boundaries – Rod goes to Bollywood!”

One thing Meehan stresses is the importance of recognising the potential value in all copyrights,

not just the “obviously syncable” ones.

“Whoever successfully solves the Rubik’s Cube that is micro-licensing to user-generated content platforms is destined to be a king within the industry,” Meehan predicts. “It’s easy to turn your nose up at a licence fee of £1, but when three hundred hours of video are being uploaded every single minute on YouTube alone, there is a huge untapped market there. We’re working closely with several partners to try and monetise it properly for our writers.”

Yet, just as revenue streams continue to grow, so too does the market continue to consolidate. One thing that’s striking is that indie publishers plan on remaining just that: *independent*.

“I’ve already sold my previous company, Minder Music, in 2015,” says Fogarty. “Now I’m focused on acquiring works and building a new catalogue. I have no intention of selling anything at the moment.”

“There’s a lot of interest in the independent sector which, if you’re a growing international company in that space, will naturally attract all kinds of offers,” says Meehan. “At the moment, it is far more exciting to be a part of the sector than to sell. I think that strategic offers of global alignment are interesting and will continue to be ones that will be attractive to Sentric when they are on the table. We are here to empower and enable the creatives we represent, and that needs to be reflected in the deals we make and the partnerships we form.”

At Kassner Associated Publishers, it’s not just an indie affair – it’s family.

“We are always being asked whether we want to sell but we are a family business in its third generation and would love to continue to a fourth,” says Kassner. “There is so much history underpinning what we have built here over 75 years and if we were to sell that would be extinguished overnight, so we intend to keep it going for as long as possible.”

“We seem to be approached more often than ever these days,” concurs Elderton. “We have picked up a number of very important catalogues over the last few years and I probably get a call once a week on average from a lawyer or writer who is in the process of moving their catalogues and looking to put them with an active publisher with whom they can form a long term relationship.

“PeerMusic has been in business since its inception in 1927,” he concludes. “With our international footprint, our own state of the art royalty and copyright systems (IRIS), excellent staff and executives, we are very well placed to benefit from the fall out of rights that inevitably happens when there is consolidation in the market.”

So, yes, as Martin Bandier said, it may well be a “competitive” business, but by the sounds of it, indie publishers are punching above their weight.



“There’s a huge space for indies who are ready to develop and nurture raw talent”

ALEX KASSNER
KASSNER ASSOCIATED
PUBLISHERS

THE FINAL ACCOUNTDOWN

Colin Young, founder and director of the Music Week Award-nominated chartered accountants and registered auditors, **CC Young & Co**, explains the importance of good accounting for indie publishers in 2019 and beyond....



Young at heart: Colin Young

“Good accounting for the independent publisher comprises three elements: 1) Completeness of income. 2) Timely delivery. 3) True and fair royalty statements. When I consider completeness of income to the songwriter, I view the objective of a good publisher to extend beyond the accounting on net receipts basis. I maintain that the obligations include ensuring a completeness of income. The publishers needs to effectively register the song, get out there and collect the income. Effective publishing is not a passive pursuit.

“With the advent of streaming, the billions of transactions multiplied by 17 bits of data attributable to each stream, multiplied by two as a consequence of part of the stream being classified as a mechanical, and part of the stream being classified as a public performance, mean that accounting is a challenge.

“Effective publishing is not a passive pursuit”

COLIN YOUNG,
CC YOUNG & CO

“The process of royalty tracking requires diligence, technical ability, sophisticated software and a big, big server. Only then is the publisher able to identify errors and omissions and ensure their remedy and the collection of outstanding royalties. This procedure requires a want for detail, a lust for numbers and a good accountant.

“Timing is everything. Delay in collection will harbour deficiency of income. YouTube strips the data after 30 days. No claim, no revenue.

“Don’t assume the PROs are accurate, timely or complete. Often the initial registrations are inaccurate, sometimes as a consequence of a failing of registration by the publisher. Sometimes as a consequence of the transfer of registration data between reciprocal PROs, sometimes a failing between PROs to declare the income data accurately.

“The delay in distribution of royalties to the songwriter delivers unnecessary financial strain and is often indicative of poor accounting as a consequence of insufficient resources. As a rule of thumb: if they’re late twice, audit.

“The collection and distribution of royalties needs to be accurate, complete and in accordance with the songwriter’s agreement. For an independent publisher to be a credible and attractive proposition for future songwriters, the royalty accounting needs to be prepared with the fundamental objectives of producing a statement that is true, fair, accurate every time and delivered on time.”



PUBLISHING SONGS RECORDED BY

Knights of the Realm & Kings:



ELVIS

BEATLES

(Sir) Rod Stewart

FRANK SINATRA

Bruno Mars & Mark Ronson

Duane Eddy

Nina Simone

(Sir) Tom Jones

Andy Williams

Dusty Springfield

Sammy Davis Jr.

Perry Como

(First Lady) Ella Fitzgerald

Bobby Vee

(SIR) CLIFF RICHARD

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Big reach: *The Greatest Showman* was the biggest-selling album for the fifth quarter in a row

KNOWING ME, KNOWING Q1

Aha! Just like everyone's favourite sports casual-wearing TV presenter, the music industry had a big comeback in **Q1**, as growth accelerated out of the Q4 slowdown. In our legendary **analysis**, *Music Week* crunches the **numbers** and pulls out the quarter's **key trends**...

BY MARK SUTHERLAND

MARKET TRENDS

Guess who's back in the big time?

A sluggish fourth quarter in 2018 – when consumption rose just 2% – suggested to some that the music business revival might be slowing down. But in Q1, the industry demonstrated more bouncebackability than Alan Partridge on This Time, to post an impressive 8.2% rise. Cashback!

Of course, that rise was largely powered by audio streaming, with Stream Equivalent Albums up another 26.2% year-on-year to 26.56 million units, according to the BPI. Not only that, but our panel of commercial executives is more than happy with the growth in subscriber numbers behind that figure.

"We look at them every month," says Charles Wood, Sony Music UK VP of market planning & media. "We think we're going to grow this year and next year, and maybe we'll keep on growing for the next three or four years."

"Consumers are saying they want to pay for music streaming services because they're a great experience," claims BPI chief executive Geoff Taylor. "People see the benefits of the subscription tier compared to the free offerings, which is really positive. Now we need to see that dynamic start to apply in video as it does in audio."

The jury is still out on the impact being made by YouTube Music's subscription service as it approaches its first anniversary,



"Consumers want to pay for streaming services because they're a great experience"

GEOFF TAYLOR
BPI

but competition is certainly healthy in the streaming sector.

That was well-documented in our news section last week, and not even Partridge would say "Nice action!" about a streaming app, so let's turn our attention to his beloved physical formats.

Q4's physical slump, when physical albums crashed by 21.2%, was over-shadowed by the carnage at HMV, although the chain only actually went into administration after Christmas. Q1 sales don't look much better – physical albums were down 19.8%, with CDs slumping 22.9%, although vinyl reversed its Q4 decline (when it was down 5.5%) to climb 5% year-on-year.

But, with HMV now back in business, and retaining more stores than most people thought possible last time *Music Week* ran the rule over the state of the sector, our panel sees a few rays of light peeping through the dark clouds.

"With the turmoil that went on at HMV, the physical numbers are decent," says David Hawkes, MD of Universal Music UK's Commercial Division. "Certainly, the independent retail sector has had a storming Q1, they've picked up some of that lost business through HMV."

"But I'm really hopeful that HMV's new strategy will deliver some steady sales throughout the rest of the year and come good," he adds. "It was great news that they're keeping the majority of their stores open and giving the general public the opportunity to buy physical."

“One might have expected to see a rapid acceleration of the downward trend for CD and we haven’t really seen that,” says Taylor. “The industry worked very hard with the new owners of HMV to try and ensure continuity, keep as many stores open as possible and maintain stock levels, and they have done that pretty successfully.

“Clearly there’s a long-term trend here that it would be foolish to deny, but the industry is trying to make sure it serves all the different types of music fan and we’ll continue doing that.”

Many labels stopped servicing HMV until its new ownership was confirmed, while the compilation album release schedule almost ground to a halt in early 2019, so important is the chain to that sector.

Yet vinyl sales still grew in Q1 and, with last weekend’s Record Store Day sure to give the format its annual shot in the arm, it’s “way too early to be writing the obituary of physical music”. Not my words, Lynn, but the words of Derek Allen, Warner Music UK’s SVP, commercial.

“The vinyl market’s very healthy and still growing, albeit by smaller amounts,” adds Allen. “There’s more focus being put on that by the existing players in the market that service physical. I know that’s part of HMV’s strategy going forward and that seems to make sense. Amazon are still very much a big player in that space, the indie sector is still doing well, and Record Store Day always gives the physical market and the independent sector a huge boost. So I wouldn’t like to say it’s in rude health in a declining market, but it seems stable.”

And now HMV is back on track – and according to new owner Doug Putman’s *Music Week* cover story last week, he doesn’t expect the chain “to ever go out of business” – the industry is rallying round to make sure it stays that way.

“Suppliers across the piece have been hugely supportive of the HMV business from a financial perspective,” stresses Hawkes. “Doug Putman has structured supplier and landlord terms in such a way that it safeguards their future at least for the foreseeable. That’s very smart. Landlords have come to the party as well in terms of restructuring leases, which gives them every opportunity to succeed.”

“We’re doing absolutely everything we can to support them,” adds Wood. “One of the most important things we can do is release fantastic music that gets people excited and gets them going to the shops on a Friday.”

Which gives us the perfect cue for a Partridge-style segue into...

TALENT

Alan Partridge would probably describe The Greatest Showman (Atlantic) as “the soundtrack La La Land could have been”. Execs from record labels other than Warner Music frustrated by its success might come up with something less printable. And Derek Allen has actually run out of things to say about the sales juggernaut, which was the No.1 selling album for the fifth quarter in a row, simply saying he’s “amazed”



Q1 nation: (from top) top sellers Ariana Grande, George Ezra and Ava Max



“We won’t rest on our laurels, we’ll see if we can improve our share further”

**DAVID HAWKES
UNIVERSAL MUSIC**

MUSIC WEEK’S METHODOLOGY

In order to provide the most comprehensive possible picture of the UK music market, *Music Week* and the Official Charts Company use the AES (Album Equivalent Sales) metric as our headline measurement. This shows the share of the total, identifiable recorded music market, encompassing sales and streams of all recorded music consumption, and is available in versions that both include and exclude compilation albums. Our figures for the albums market also include budget albums.

by its continued blockbuster status.

Showman sold 263,141 copies in the quarter, according to the Official Charts Company and Warner placed three other albums in the Q1 Top 10: Jess Glynne’s *Always In Between* (Atlantic, 79,317 sales); Fleetwood Mac’s *50 Years – Don’t Stop* compilation (Rhino, 66,889); and Ed Sheeran’s perennial *÷* (Asylum/Atlantic, 65,210). It also delivered the quarter’s biggest-selling single, in the form of Ava Max’s breakout hit *Sweet But Psycho* (Atlantic, 663,333 sales), although that was its only Top 10 seller.

“It’s a quieter quarter,” concedes Allen. “It pales a bit based on what we’ve done in previous quarters but we still had the biggest selling album and the biggest track in the market, so we’re doing something right! It’s just the rest of the schedule isn’t coming through yet.”

Universal, meanwhile, continued its recent resurgence. It too racked up four of the Top 10 albums: the highest-selling 2019 release thus far, Ariana Grande’s *Thank U, Next* (Island, 163,230); plus Queen’s *Bohemian Rhapsody Original Soundtrack* (Virgin EMI, 131,860); the *A Star Is Born* soundtrack (Polydor, 117,663); and Queen’s *The Platinum Collection* (Virgin EMI, 76,915).

Singles-wise, it was dominant, with seven of the Top 10 tracks: Ariana Grande’s *7 Rings* and *Thank U, Next* (Island, 615,740/402,705); Lewis Capaldi’s *Someone You Loved* (Virgin EMI, 526,253); Post Malone’s *Wow and Sunflower* (Republic, 494,763/390,770); Sam Smith & Normani’s *Dancing With A Stranger* (Capitol, 465,424) and Mabel’s *Don’t Call Me Up* (Polydor, 407,570) all making quite the impression.

“It’s really, really encouraging,” says Hawkes. “Without a doubt, breaking new talent has been a challenge. But with the right quality of record it can resonate with the UK public and, with Lewis and Mabel, it’s not only in the UK, they’re travelling as well.

“Albums-wise, *Bohemian Rhapsody* has been an opportune moment to take Queen to a younger demographic on streaming services. Ariana has been phenomenal and *A Star Is Born* just continues to motor.

“We’ll take those, but it’s really important for us to see Billie Eilish in the Top 20 [with her *Don’t Smile At Me* EP], we expect her to be one of, if not the biggest-selling debut artists this year. And we have to mention Dave [at No.18 with *Psychodrama*]. We’re working very closely with the team that manage Dave over at Neighbourhood, they have their own small team but we’ve certainly contributed from a strategic and tactical perspective in delivering that album. It’s a fantastic partnership and that album’s not going away.”

All that success leaves relatively slim pickings for Sony Music, although its big Q1 successes all have a distinctly British flavour, in a quarter when UK artists scored almost as many No.1 albums (six) as they did in the whole of 2018 (eight).

On the singles chart, Calvin Harris & Rag’N’Bone Man’s *Giant* (Columbia, 545,482) and Mark Ronson Feat. Miley Cyrus’ *Nothing Breaks Like A Heart* (Columbia, 402,615) held the Sony end up. While the major’s Top 10 LP sellers were George Ezra’s *Staying At Tamara’s* (Columbia, 144,549) and, most significantly, Tom Walker’s *What A*

SALES STATISTICS Q1 2019

SALES PERIOD	AUDIO STREAMS (SEA*)	SINGLES (TEA**)	DIGITAL ALBUMS	PHYSICAL ALBUMS	TOTAL (AES***)
Q1 2019	26,559,531	1,152,081	2,016,572	6,606,049	36,334,233
Q1 2018	21,051,233	1,517,131	2,774,762	8,231,932	33,575,058
% CHANGE	+26.2%	-24.1%	-27.3%	-19.8%	+8.2%

* STREAM EQUIVALENT ALBUMS ** TRACK EQUIVALENT ALBUMS *** ALBUM EQUIVALENT SALES
SOURCE: BPI

1	The Greatest Showman Motion Picture Cast Recording ATLANTIC
2	Thank U, Next Ariana Grande REPUBLIC RECORDS
3	Staying At Tamara's George Ezra COLUMBIA
4	Bohemian Rhapsody – OST Queen VIRGIN EMI
5	A Star Is Born Motion Picture Cast Recording INTERSCOPE
6	What A Time To Be Alive Tom Walker RELENTLESS
7	Always In Between Jess Glynne ATLANTIC
8	The Platinum Collection Queen VIRGIN EMI
9	50 Years – Don't Stop Fleetwood Mac RHINO
10	÷ Ed Sheeran ASYLUM
11	Dua Lipa Dua Lipa WARNER BROS
12	Don't Smile At Me Billie Eilish INTERSCOPE
13	Mamma Mia – Here We Go Again Motion Picture Cast Recording POLYDOR
14	What Is Love? Clean Bandit ATLANTIC
15	Beerbongs & Bentleys Post Malone REPUBLIC RECORDS
16	Odyssey Take That POLYDOR/SONY MUSIC CG
17	Scorpion Drake CASH MONEY/REPUBLIC RECORDS
18	Psychodrama Dave DAVE NEIGHBOURHOOD
19	You Know I Know Oily Murs RCA
20	Amo Bring Me The Horizon RCA
21	Encore The Specials UMC
22	Sweetener Ariana Grande REPUBLIC RECORDS
23	Singing To Strangers Jack Savoretti BMG
24	Phoenix Rita Ora ATLANTIC
25	A Brief Inquiry Into Online... The 1975 DIRTY HIT/POLYDOR
26	Unchained Melodies Roy Orbison/RPO SONY MUSIC CG
27	LM5 Little Mix SYCO MUSIC
28	AJ Tracey AJ Tracey AJ TRACEY
29	Everything Not Saved Will Be Lost – Pt 1 Foals WARNER BROS
30	Hoodie Szn A Boogie Wit Da Hoodie ATLANTIC
31	Gold - Greatest Hits ABBA POLYDOR
32	Si Andrea Bocelli DECCA/SUGAR
33	Still On My Mind Dido BMG
34	Kamikaze Eminem INTERSCOPE
35	Curtain Call - The Hits Eminem INTERSCOPE
36	Diamonds Elton John MERCURY/UMC
37	Wanted On Voyage George Ezra COLUMBIA
38	Rumours Fleetwood Mac RHINO/WARNER BROS
39	Legacy David Bowie PARLOPHONE
40	Speak Your Mind Anne-Marie ASYLUM



Q1 direction: (L-R)
Jess Glynne, Tom Walker

Time To Be Alive (Relentless, 81,005), on track to be a big UK breakout after last year's barren spell.

"It looks like we're getting Tom Walker away," says Charles Wood. "And we're really excited about a number of other contenders. There have maybe been years when there's just been one or two, but there are five or six acts we really think stand a chance. That's what you want. And I'm not knocking it, but fingers crossed Showman slows down a bit now..."

But hang on a minute, does Derek Allen have a Showman sequel up his sleeve?

"I don't know," chortles Allen. "But someone must be having a conversation about that somewhere..."

As Alan would say: go on, give us a second Showman, you swine...

MARKET SHARES

Unlike Alan, Universal Music never exactly hit rock bottom, gorging on Toblerone and driving to Dundee in its bare feet. Indeed, it's remained No.1 on pretty much every metric for as long as anyone can remember. But, while we had become used to seeing that share squeezed in successive quarters, it's now under-going a serious renaissance.

In Q1, Universal was up across every metric, bar one; posting an impressive 36.8% share on All Albums AES (up from 34.8% last year) and 36.7% on Artist Albums AES (up from 34.2%). It rose 2.2 points on Track Streams (37.4%), 1.8 on Track Sales (35.9%), 3.2 on Artist Album Sales (34.3%) and 0.9 on All

Album Sales (35.1%).

Universal's dominance extended to record company level, with three of the Top 4 on both All Albums AES and Artist Albums AES Universal labels. Ted Cockle's Virgin EMI topped both with 10.1% and 10.2% respectively, and also triumphed in Track Streams (10.5%) and Artist Album Sales (9.2%), while David Dollimore's RCA was No.1 on Track Sales for Sony (10.8%) and Nicola Tuer's Sony Music Commercial Group topped Compilation Album Sales (34.7%) and All Album Sales (11.6%).

David Hawkes, meanwhile, is pretty happy.

"We're continuing where we left off in Q4," he declares. "The narrative doesn't change a great deal. It's about strength in depth, UK and international, heritage and new, across artist albums and singles. So we're extremely happy with our market share performance, but we're not going to rest on our laurels, we'll keep driving ahead and see if we can improve that further."

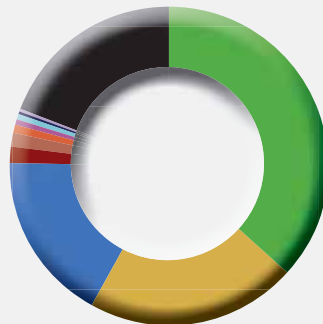
If that sounds potentially ominous for the competition, there was one metric where Universal dropped points: Compilation Album Sales, where its (still impressive) 38.9% share was down 5.2 points on Q1 2018.

"We didn't release anything while it was unclear what was going to happen with HMV," notes Hawkes. "That had a big impact. And The Greatest Showman Reimagined wasn't around last year, but was the second biggest seller of Q1, so we're seeing some of that market share move to Warner. What was encouraging for us was to see our new Country Forever album come out and do double digits in a tough market. There is still mileage in the compilation market, but it's much more challenging than it was even 12 months ago."

The success of Showman Reimagined saw Warner's Compilations share rise almost three percentage points to 8.5%. Unlike the other majors, Warner only

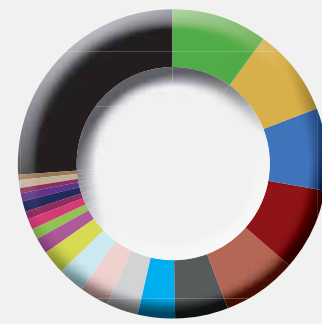
Q1 2019 AES (ALL ALBUMS)

CORPORATE GROUP



1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	17.1%
4	BMG	1.9%
5	XL BEGGARS	1.3%
6	KOBALT MUSIC GROUP	0.7%
7	DOMINO RECORDINGS	0.6%
8	PIAS	0.5%
9	DEMON MUSIC GROUP	0.5%
10	COOKING VINYL	0.2%
	OTHERS	19.0%

RECORD COMPANY



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	2.9%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	BMG	1.1%
14	CAPITOL	1.1%
15	UMOD	1.0%
16	SYCO MUSIC	1.0%
17	RELENTLESS	0.8%
18	XL RECORDINGS	0.7%
19	CAROLINE	0.7%
20	DOMINO	0.6%
	OTHERS	26.0%

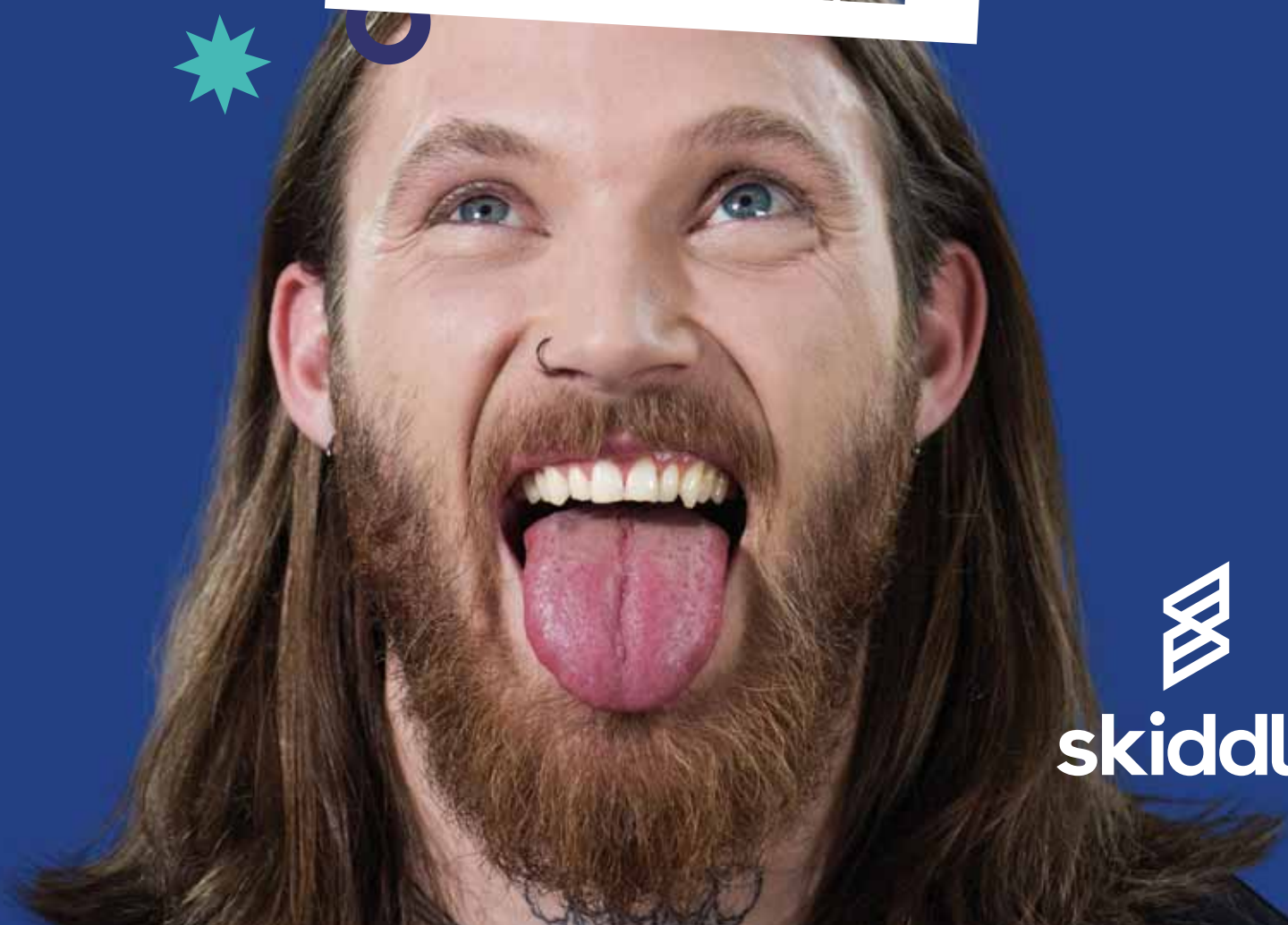
SOURCE: Official Charts Company

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Don't stop them now: Queen had a blockbuster quarter

dabbles in the comps sector and, despite this success, that seems unlikely to change.

“That album was phenomenally successful for all the obvious reasons,” says Allen. “But it’s not a change in policy on our side, it was just a creative A&R decision that manifested itself as a compilation. That’s a tough market, it’s going through tough times and I personally can’t see it coming out of the other side of that. But soundtracks are a different kettle of fish, that seems to be a big opportunity...”

Despite the on-going success of the Showman parent album, Warner was down on every other metric; drifting down to 17.5% from 18.6% on its preferred Artist Albums AES metric, and to 17.1% from 18.3% on All Albums AES. It did manage to hang on to the No.2 spot in Artist Album Sales, despite dropping its share from 21.3% to 18.9%.

“Our last three or four conversations have been off the back of pretty amazing results,” points out Allen. “So we were due a quiet quarter. It’s purely schedule driven, there’s nothing there that would give me too much concern. If that was a consistent message or performance over the last year or so, I might be coming back with a different commentary, but it was inevitable at some point that a quieter schedule would impact in terms of market share. But we’re pretty confident of what we’ve got

coming up, that will address that and you’ll see that in future quarters.”

Sony also had a quiet quarter. It posted a 21.4% share on its preferred All Albums AES metric, down from 22.7% last year, and 20.7% (down from 21.8%) on Artist Albums AES. It was down slightly on every other metric as well, apart from Compilation Album Sales, where it increased its share to 36.1% from 35.4% to leave it breathing down Universal’s neck, although it too is adjusting to the some of the sector’s challenges.

“HMV is still with us and we’ve got a good base of supermarkets,” says Wood. “It’s about putting out the right record at the right time, rather than the one a week that we used to do.”

Wood also identifies some notable shifts in the wider market.

“In past years, we did very well in Q1, just because of our traditionally strong Q4 release schedule,” he says. “But the market appears to have changed much more quickly in Q1 than it has done in past years, and this is something we’re going to see going forward. There’s less carry-over. Q4 records aimed at a broader and perhaps older demographic aren’t going to kick around as much.

“But we’ve got some decent things coming up,” he adds. “And I’m sure that’s going to turn our share around towards mid-year.”

Who will have the last laugh? Needless to say, we’ll be back in three months time to find out...



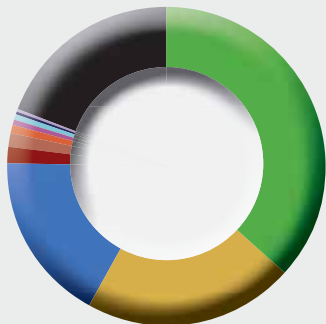
“Q4 records aimed at older demographics aren’t going to kick around as much”

CHARLES WOOD
SONY MUSIC

Sweet But Psycho Ava Max ATLANTIC	01
7 Rings Ariana Grande REPUBLIC RECORDS	02
Giant Calvin Harris & Rag’N’Bone Man COLUMBIA	03
Someone You Loved Lewis Capaldi EMI	04
Wow Post Malone REPUBLIC RECORDS	05
Dancing With A Stranger Sam Smith & Normani CAPITOL	06
Don't Call Me Up Mabel POLYDOR	07
Thank U, Next Ariana Grande REPUBLIC RECORDS	08
Nothing Breaks Like A Heart Mark Ronson Ft Miley Cyrus COLUMBIA	09
Sunflower Post Malone Ft Swae Lee REPUBLIC RECORDS	10
Shotgun George Ezra COLUMBIA	11
Shallow Lady Gaga & Bradley Cooper INTERSCOPE	12
Without Me Halsey CAPITOL	13
Break Up With Your Girlfriend I'm Bored Ariana Grande REPUBLIC RECORDS	14
Options NSG Ft Tion Wayne NSG	15
Thursday Jess Glynne ATLANTIC	16
Happier Marshmello Ft Bastille POSITIVA	17
Promises Calvin Harris & Sam Smith COLUMBIA	18
High Hopes Panic! At The Disco DCD2/FUELED BY RAMEN	19
Eastside Benny Blanco/Halsey/Khalid INTERSCOPE/RIGHT HAND MUSIC	20
Play Jax Jones/Years & Years POLYDOR	21
This Is Me Settle/Greatest Showman Ens... ATLANTIC	22
Just You And I Tom Walker RELENTLESS	23
Going Bad Meek Mill Ft Drake ATLANTIC/CASH MONEY/REPUBLIC	24
Lost Without You Freya Ridings GOOD SOLDIER	25
Sicko Mode Travis Scott CASH MONEY/EPIC/REPUBLIC	26
Bury A Friend Billie Eilish INTERSCOPE	27
Let You Love Me Rita Ora ATLANTIC	28
Hold My Girl George Ezra COLUMBIA	29
Woman Like Me Little Mix Ft Nicki Minaj CASH MONEY/REPUBLIC/SYCO MUSIC	30
Body Loud Luxury Ft Brandy ALL AROUND THE WORLD	31
Baby Shark Pinkfong RELENTLESS	32
Advice Cadet & Deno Driz UNDERRATED LEGENDS	33
Rewrite The Stars James Arthur & Anne-Marie ATLANTIC	34
The Greatest Show Jackman/Settle/Efron/Zendaya ATLANTIC	35
Zeze Kodak Black/Scott/Offset ATLANTIC	36
Perfect Ed Sheeran ASYLUM	37
Leave A Light On Tom Walker RELENTLESS	38
One Kiss Calvin Harris & Dua Lipa COLUMBIA/WARNER BROS	39
Funky Friday Dave Ft Fredo DAVE NEIGHBOURHOOD	40

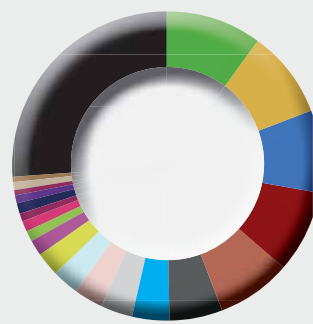
Q1 2019 AES (ARTIST ALBUMS)

CORPORATE GROUP



1 UNIVERSAL MUSIC	36.7%
2 SONY MUSIC	20.7%
3 WARNER MUSIC	17.5%
4 BMG	1.9%
5 XL BEGGARS	1.3%
6 KOBALT MUSIC GROUP	0.7%
7 DOMINO RECORDINGS	0.6%
8 PIAS	0.5%
9 DEMON MUSIC GROUP	0.4%
10 COOKING VINYL	0.2%
OTHERS	21.9%

RECORD COMPANY



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	2.8%
9 PARLOPHONE	2.4%
10 SONY CG	2.3%
11 UMC	2.3%
12 DECCA	1.8%
13 CAPITOL	1.1%
14 BMG	1.1%
15 SYCO MUSIC	1.0%
16 RELENTLESS	0.9%
17 XL	0.7%
18 CAROLINE	0.7%
19 DOMINO	0.6%
20 UMOD	0.6%
OTHERS	26.5%

HITMAKERS

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

THIS WEEK: After a chart-topping turn with **Rudimental** on *Feel The Love*, **John Newman** hit No.1 with his debut solo single **Love Me Again**. Here, he reveals the story behind the song, which led to some serious sibling rivalry at the **BRITs**...

■ INTERVIEW: ANDRE PAINE

I was just getting started as a solo artist. The Rudimental stuff I had actually put to bed, because I knew it was time to focus on me. I'd just come out of having my first brain tumour as well, so I was so ready to get out of the blocks after being part of a group of people. I'd always been focused on my own material.

I remember singing, 'Will you love me again', with this hook that I knew was something special. So I took it to Steve Booker and I was like, 'Imagine if we went back in time and took a house track to Motown'. I was a very Motown-inspired artist at the time.

Me and Steve had already been writing tunes that were talking about my previous relationship, and what I was going through. The writing sessions took place in Parsons Green, where we worked quite a lot. I'm quite focused on production, it's the thing that I look at immediately. It came together so quickly because we knew what we wanted.

The first thing we had to do was to get the right chords to the melody, and I remember Steve playing me these house chords and I was like, 'Oh amazing'. My piano ability isn't the best, I remember just slashing those chords without being a great player. But that ended up being pretty much the piano [on the record], which was amazing. So that little keyboard of Steve's is still in the song, because every time we took it out, I felt that it lost something.

Love Me Again came from the chorus and that piano line, then the verses were just a breakdown of those chords. I was talking about a situation where I'd ruined my relationship, how I felt guilty about it and wanted to explain it. With Steve, it's almost like seeing a psychiatrist for me. I can just sit and express myself, then he helps me turn it into something that sounds more like a song.

We recorded it in Steve's studio, then it

developed through a lot of programming I did at home. It went through to [producer] Mike Spencer, who recorded bits of live bass in his studio, and we recorded brass at Steve's studio.

It's funny because the whole first album I recorded at RAK, and it was very much a recording process in a large studio, whereas this one was back and forth. It was the [song] that inspired the album. It was just that we didn't have the budget to go into RAK and record this big, grand single.

For the video, I wanted to make a modern *Romeo & Juliet* in northern England with Northern Soul. Whenever I watch it now, I still think it's a bonkers video. The beauty of it was that in England people knew what it was and thought it was a cool concept. Internationally, people wanted to know what it [Northern Soul] was and learn about it.

Me and my brother [songwriter James Newman] are very competitive with each other, like *really* competitive.

I always remember that Love Me Again was nominated for British Single at the BRITs [in 2014], and I was texting my brother because *Waiting All Night* [by Rudimental feat. Ella Eyre] was nominated. I was saying, 'Aw, mate, don't worry, I'll mention you in my speech', giving it all that. Then I had to eat my words because *Waiting All Night* won.

You can overthink music so much and try and express that. But the bottom line is that it was just a fucking banger. The lyrics were simple, the chorus was repetitive, it was a different sound to what was on the radio.

It was a time where a few new male artists were coming through, I'm proud to say I led the way on that a little bit. It was the right time for the right, simple song.

Now when I do a gig and walk off the stage, people just carry on singing that one line over and over. It's got that simplicity – but that's the hardest thing to get.

"Writing with Steve Booker is like seeing a psychiatrist for me"

JOHN NEWMAN
ON LOVE ME AGAIN

Feelings good: John Newman has released his new single Feelings



JOHN NEWMAN LOVE ME AGAIN

Writers' Notes



Publishers

B-Unique, Universal Music Publishing Group

Writers

John Newman, Steve Booker

Release Date

17.05.13

Record Label

Island

Total UK sales (OCC)

1,158,771

#



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WARNER MUSIC GROUP



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Music Week CHARTS



Lew can make me whole again: Lewis
Capaldi makes it seven weeks at singles peak

38/40 - Singles & Albums

39/41 - Analysis

42/43 - Market Shares

44 - Streaming/Comps/Record Store

45 - Indies

46/47 - UK & EU Airplay

48/49 - Apple/Spotify

50 - Vevo

51 - Club



THE OFFICIAL UK SINGLES CHART **TOP 75**

Official Charts Company

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

⬆ Sales Increase
⬆ +50% Sales Increase

⬆ Highest Climber
⬆ Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	15	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★	⬆
2	39	3	Lil Nas X Old Town Road Lil Nas X USSM11901941 (Sony DADC UK)	⬆
3	2	2	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK)	⬆
4	3	13	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Sony DADC UK) ★	
5	10	4	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK)	⬆
6	4	13	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) ●	
7	5	6	Jonas Brothers Sucker Republic USUG11900515 (Sony DADC UK) ●	
8	7	5	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK)	
9	16	9	Khalid Talk Right Hand USRC11900004 (Sony DADC UK)	⬆
10	6	10	Billie Eilish Bury A Friend Interscope USUM71900770 (Sony DADC UK) ●	
11	15	5	Marshmello Ft Chvrches Here With Me Joytime/Positiva USUG11900610 (Sony DADC UK)	⬆
12	8	3	Steel Banglez Ft AJ Tracey & Mostack Fashion Week Gifted/Warner Bros GBAA11900290 (Arvato)	
13	11	8	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty BMG GB5KW1900082 (ADA Arvato)	
14	12	11	Lauv & Troye Sivan I'm So Tired... Lauv GBKPL1933763 (Kobalt/AWAL) ●	⬆
15	9	9	Ariana Grande Break Up With Your Girlfriend, I'm Bored Republic/Island USUM71900409 (Sony DADC UK) ●	
16	20	5	Ava Max So Am I Atlantic USAT21900569 (Arvato)	⬆
17	14	7	Pink Walk Me Home RCA USRC11900110 (Sony DADC UK)	
18	19	2	Jay1 Your Mrs GRM GBAYE1900233 (Arvato)	
19	17	15	NSG Ft Tion Wayne Options. NSG QM6P41894589 (The Orchard) ●	
20	18	9	Sigrid Don't Feel Like Crying Island GBUM71900031 (Sony DADC UK)	
21	13	6	Billie Eilish Wish You Were Gay Interscope USUM71900767 (Sony DADC UK)	
22	21	12	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ●	
23	40	2	Ariana Grande & Victoria Monét Monopoly Republic USUM71905581 (Sony DADC UK)	⬆
24	23	5	Dave Ft J Hus Disaster Black Butter/Dave Neighbourhood GBUM71900581 (Sony DADC UK)	
25	41	2	Jax Jones, Martin Solveig & Madison Beer All Day And Night Polydor GBUM71900522 (Sony DADC UK)	⬆
26	22	16	Post Malone Wow Republic USUM71822626 (Sony DADC UK) ●	
27	29	22	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK) ●	⬆
28	24	25	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★	
29	34	15	A Boogie Wit Da Hoodie Ft 6ix9ine Swervin Atlantic USAT21812918 (Arvato)	⬆
30	25	3	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM71900985 (Sony DADC UK)	
31	27	13	Sam Smith & Normani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) ●	
32	59	5	Khalid My Bad Right Hand USRC11900407 (Sony DADC UK)	⬆
33	New		Blackpink Kill This Love Polydor KRA401900005 (Sony DADC UK)	⬆
34	31	28	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★	
35	30	8	YNW Melly Murder On My Mind 300 Ent. CMCE31801827 (Arvato)	
36	46	11	Alec Benjamin Let Me Down Slowly Atlantic USAT21802284 (Arvato)	⬆
37	36	11	George Ezra Pretty Shining People Columbia GB1101701956 (Sony DADC UK) ●	
38	35	55	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) ★ 3	

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	New		Jonas Brothers Cool Polydor USJ11901025 (Sony DADC UK)	
40	33	5	Dave Streatham Dave Neighbourhood GBUM71900575 (Sony DADC UK)	
41	32	8	Cardi B & Bruno Mars Please Me Atlantic USAT21811659 (Arvato)	
42	43	25	Post Malone Ft Swae Lee Sunflower Republic USU71803661 (Sony DADC UK) ★	
43	37	39	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) ★	
44	38	12	Ariana Grande 7 Rings Republic/Island USUM71900111 (Sony DADC UK) ★	
45	New		Khalid & John Mayer Outta My Head Right Hand USRC11900439 (Sony DADC UK)	
46	47	9	The Chainsmokers Ft 5 Seconds Of Summer Who Do You Love Disruptor USQX91803661 (Sony DADC UK)	⬆
47	42	9	D-Block Europe Kitchen Kings D-Block Europe GB2DY1900071 (Caroline/Sony DADC UK)	
48	44	11	Little Mix Ft Ty Dolla Sign Think About Us Syco GBHMU1800089 (Sony DADC UK)	
49	New		Ruti Racing Cars Polydor GBUM71900991 (Sony DADC UK)	
50	52	7	Bebe Rexha Last Hurrah Parlophone USWB11803381 (Arvato)	⬆
51	50	34	Marshmello & Bastille Happier Positiva USUG11801651 (Sony DADC UK) ★	
52	65	31	Dennis Lloyd Nevermind Parlophone USHM91642610 (Arvato) ●	⬆
53	51	2	Zara Larsson Don't Worry Bout Me Black Butter/Epic/TEN USSM11901360 (Sony DADC UK)	
54	63	10	Lewis Capaldi Bruises EMI GBKPL1778698 (Sony DADC UK) ●	⬆
55	70	3	Jonas Blue Ft Theresa Rex What I Like About You Positiva GBUM71900909 (Sony DADC UK)	⬆
56	49	6	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is The Plug UKS2R1900003 (ADA Arvato)	
57	66	6	Martin Jensen & James Arthur Nobody Discowax DK4YA1903351 (Sony DADC UK)	⬆
58	54	7	Giggs Baby No BS GBUM71900171 (Sony DADC UK)	
59	New		Nipsey Hussle Ft Roddy Ricch & Hit-Boy Racks In The Middle Atlantic USAT21901459 (Arvato)	
60	53	54	Tom Walker Leave A Light On Relentless GBARL1701655 (Sony DADC UK) ★	
61	64	7	Rita Ora Only Want You Atlantic GBAA11800676 (ADA Arvato)	
62	55	6	Octavian Ft Skepta & Michael Phantom Bet Black Butter GBARL1900160 (Sony DADC UK)	
63	57	34	Calvin Harris & Sam Smith Promises Columbia GBARL1801049 (Sony DADC UK) ★	
64	61	39	Benny Blanco, Halsey & Khalid Eastside Interscope/Right Hand USUM71809132 (Sony DADC UK) ★	
65	60	19	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia GBARL1801571 (Sony DADC UK) ●	
66	New		Calvin Harris I'm Not Alone 2019 Columbia GBARL1900452 (Sony DADC UK)	
67	28	10	Blueface Tholiana Entertainment One OZDA51839408 (Entertainment One)	
68	58	26	Jess Glynne Thursday Atlantic GBAA11800454 (Arvato) ★	
69	68	11	Mustard & Migos Pure Water Interscope/Quality Control USUM71823136 (Sony DADC UK)	
70	56	6	Benny Blanco, Tainy, Selena Gomez & J Balvin I Can't Get Enough Interscope USUM71902650 (Sony DADC UK)	
71	48	2	Mist Can't Stop Clocks Sickmade GBAA11900151 (Arvato)	
72	71	19	Meek Mill Ft Drake Going Bad Atlantic/Cash Money/Republic USAT21812712 (Arvato) ●	
73	New		Molly Hocking I'll Never Love Again Polydor GBUM71901588 (Sony DADC UK)	
74	72	9	AJ Tracey Ladbrooke Grove AJ Tracey UKQNW1800013 (ADA Arvato)	
75	69	27	Halsey Without Me Capitol USUV71803308 (Sony DADC UK) ★	

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.

That special Someone: Lewis Capaldi notches seventh week at No.1

■ BY ALAN JONES

Lewis Capaldi makes it seven straight weeks at No.1 with *Someone You Loved*, which increases consumption to 69,076 units (including 56,565 from sales-equivalent streams), a new personal best, surpassing the 66,725 units it achieved a fortnight earlier.

It has maintained its lead very comfortably in recent weeks, but faces a potential challenge to its reign next week from **Lil Nas X's** debut hit, *Old Town Road*, which jumped 67-39 last week and now powers to No.2, with consumption up 392.70% week-on-week at 62,975 sales. The controversial track from the Atlantan, who turned 20 last week, blends hip-hop and country elements and scorches 15-1 on the latest US Hot 100. It is helped in both countries by the viral success of the associated Yeehaw Challenge meme. The original Lil Nas X solo cut is now very much the weaker of two versions of the track in the UK sales/streaming mix, trailing a longer version featuring Achy Breaky Heart hitmaker, Billy Ray Cyrus.

Powered by streams of *Free Spirit* – which debuts at No.2 on the album chart – **Khalid** scores his fourth Top 10 hit with *Talk* (16-9, 29,091 sales), his 11th Top 40 track with *My Bad* (59-32, 13,829 sales) and his 18th Top 75 entry with *Outta My Head* (No.45, 11,387 sales), a collaboration with eclectic singer and songwriter **John Mayer**, who scores only the fourth hit of his career and his first in 11 years as a consequence.

After surging 58-32-10 in the last fortnight, their debut hit *Piece Of Your Heart* jumps to No.5 (39,965 sales) for Italian production trio **Meduza** and UK pop/rock trio Goodboys.

Almost 10 years since they last charted and six years after their last single, the reunited fraternal trinity the **Jonas Brothers** scored their first Top 10 hit, dashing to a No.6 debut with *Sucker* last month. It drifts 5-7 (33,418 sales) this week, while follow-up *Cool* debuts at No.39 (12,111 sales)

The rest of the Top 10: *Bad Guy* (2-3, 53,574 sales) by **Billie Eilish**, *Giant* (3-4, 41,050 sales) by **Calvin Harris & Rag'n'Bone Man**, *Just You And I* (4-6, 39,831 sales) by **Tom Walker**, *Location* (7-8, 30,113 sales) by **Dave** feat. Burna Boy and *Bury A Friend* (6-10, 28,146 sales) by Billie Eilish.

K-pop girl group **Blackpink's** *Kill This Love* EP debuts at No.40 on the album chart, while the title-track enters at No.33 (13,748 sales), the highest of seven new entries to the singles chart. Their only previous Top 75 appearance came last November, when their *Kiss And Make Up* collaboration with Dua Lipa reached No.36.

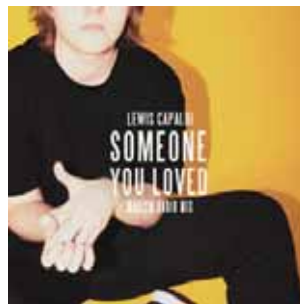
A year after winning the seventh season of *The Voice* UK and reaching No.14 with her debut single – a cover of Fleetwood Mac's *Dreams* – **Ruti** returns with follow-up hit *Racing Cars*, which she co-wrote with Emily Phillips and Wayne Wilkins. It opens at No.49 (10,573 sales), helped by



No.1

Someone You Loved - Lewis Capaldi (EMI)

This week's sales: 69,076 | Downloads: 12,511 |
Streams: 56,565 | Total sales to date: 689,689 |



Cap in hand:

Lewis Capaldi tops for a seventh week

Ruti's performance on the eighth season finale. Her successor, 17-year-old **Molly Hocking**, simultaneously debuts with her coronation single, a cover of Lady Gaga & Bradley Cooper's *I'll Never Love Again*, which opens at No.73 (6,465 sales).

Nipsey Hussle makes his posthumous singles chart debut with *Racks In The Middle* (feat. Roddy Ricch & Hit-Boy, No.59, 7,735 sales), seven weeks after its release.

Ten years to the week since it provided his first solo No.1, *I'm Not Alone* has been released in new mixes by Calvin Harris. It debuts at No.66 (7,122 sales) as *I'm Not Alone 2019*.

More than two years after its initial release, and three weeks after reaching its previous peak of No.55, Lewis Capaldi's first single, *Bruises*, climbs 63-54 (8,438 sales)

There are also new peaks for: *Here With Me* (15-11, 27,704 sales) by **Marshmello x Chvrches**, *So Am I* (20-16, 24,696 sales) by **Ava Max**, *Your Mrs* (19-18, 21,207 sales) by **Jay1**, *Monopoly* (40-23, 19,085 sales) by **Ariana Grande & Victoria Monet**, *All Day And Night* (41-25, 15,921 sales) by **Jax Jones**, **Martin Solveig & Madison Beer**, *Let Me Slow Down* (46-36, 13,019 sales) by **Alec Benjamin**, *What I Like About You* (70-55, 8,332 sales) by **Jonas Blue** feat. Theresa Rex and *Nobody* (66-57, 7,999 sales) by **Martin Jensen & James Arthur**.

Overall singles sales are down 1.57% week-on-week at 17,847,418, 10.81% above same week 2018 sales of 16,106,086. Paid-for sales are up 0.29% week-on-week at 742,845, and are 27.09% below same week 2018 sales of 1,018,852. They are below same-week, previous-year sales for the 297th week in a row.

THE OFFICIAL UK ALBUMS CHART

TOP 75



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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	2	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●
2	New		Khalid Free Spirit Right Hand 1907591932 (Sony DADC UK) ▲
3	2	69	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
4	3	6	Tom Walker What A Time To Be Alive Releantless 19075801772 (Sony DADC UK) ●
5	4	55	George Ezra Staying At Tamar's Columbia 88985471342 (Sony DADC UK) ★2
6	5	25	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★
7	New		Mike + The Mechanics Out Of The Blue BMG 4050538472448 (ADA Arvato)
8	8	9	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●
9	10	5	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
10	New		Circa Waves What's It Like Over There? Prolifica PROINCO01CD (PIAS Cinram)
11	9	27	Lady Gaga, Bradley Cooper and The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★
12	6	4	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ●
13	14	49	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
14	13	369	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7
15	17	110	Ed Sheeran - Asylum 0190295859039 (Arvato) ★10
16	11	26	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ●
17	15	21	Fleetwood Mac 50 Years - Dont Stop Rhino 0603497855612 (Arvato) ●
18	18	41	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★
19	19	97	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★
20	7	3	Michael Ball Coming Home To You Decca 7735613 (Sony DADC UK)
21	21	50	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★
22	New		Idlewild Interview Music Empty Words EWR18001CD (The Orchard/Proper)
23	Re-Entry		J Hus Common Sense Black Butter 88985338822 (Sony DADC UK) ●
24	28	19	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ●
25	12	13	Carpenters & The... Carpenters With The Royal... UMC 7719883 (Sony DADC UK) ●
26	22	5	Strid Sucker Punch Island 7726644 (Sony DADC UK)
27	27	9	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato)
28	16	5	Dido Still On My Mind BMG 4050538455793 (ADA Arvato)
29	25	570	Fleetwood Mac Rumours Rhino 812276778 (Arvato) ★13
30	32	8	D-Block Europe Home Alone D-Block Europe 0602577517853 (Caroline/Sony DADC UK)
31	30	22	Oily Murs You Know I Know RCA 19075894932 (Sony DADC UK) ●
32	24	39	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★
33	31	5	Juice Wrld Death Race For Love Interscope 0602577516528 (Sony DADC UK)
34	39	74	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★
35	34	20	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ●
36	20	39	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
37	37	1203	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18
38	40	557	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	42	418	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3
40	New		Blackpink Kill This Love Polydor 0602577693038 (Sony DADC UK)
41	45	56	Xxxtentation? Bad Vibes Forever 0842812106736 (Sony DADC UK) ●
42	26	4	The Fisherman's Friends Keep Hauling Island 7739548 (Sony DADC UK)
43	46	34	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ●
44	47	251	Ed Sheeran X Asylum 2564628590 (Arvato) ★11
45	50	26	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK)
46	48	122	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ●
47	29	319	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3
48	38	203	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4
49	53	126	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★
50	59	32	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) ●
51	51	190	Jess Glynne I Cry When I Laugh Atlantic 082564615183 (Arvato) ★3
52	61	245	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8
53	Re-Entry		Shawn Mendes Shawn Mendes EMI 0602537929856 (Sony DADC UK) ●
54	58	50	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ●
55	New		David Bowie Spying Through A Keyhole Parlophone 0190295495084 (Arvato)
56	57	19	The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ●
57	62	602	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8
58	41	20	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ●
59	63	1112	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12
60	New		PUP Morbid Stuff Rise 4050538470840 (ADA Arvato)
61	36	42	Panic! At The Disco Pray For The Wicked DCD2/Fueled By Ramen 0075678657153 (Arvato) ●
62	70	21	Little Mix LM5 Syco 19075860752 (Sony DADC UK) ●
63	64	23	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK)
64	65	16	A Boogie Wit Da Hoodie Hoodie Szn Atlantic 0075679857262 (Arvato)
65	69	729	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15
66	73	292	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3
67	Re-Entry		Drake More Life Cash Money/Republic 0602557579406 (Sony DADC UK) ★
68	New		Weyes Blood Titanic Rising Sub Pop SPDCD1232 (PIAS Cinram)
69	Re-Entry		Nipsey Hussle Victory Lap Atlantic 0075679884732 (Arvato)
70	75	46	Juice Wrld Goodbye & Good Riddance Polydor 0602567745860 (Sony DADC UK) ●
71	New		Periphery Periphery IV - Hail Stan Century Media 19075936262 (The Orchard/Proper)
72	Re-Entry		Sigala Brighter Days MoS 88985497362 (Sony DADC UK)
73	74	373	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5
74	Re-Entry		Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6
75	Re-Entry		The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11

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Sweet Dreams: Billie Eilish continues to set albums chart pace

■ BY ALAN JONES

Leadership of the album chart is unchanged this week, with 17-year-old singer/songwriter **Billie Eilish's** *When We All Fall Asleep, Where Do We Go?* remaining in pole position despite a 50.46% dip in second week consumption to 23,982 units, including 16,922 from sales-equivalent streams.

When We All... is Eilish's debut full-length album, and the first such release by a female solo artist to spend its first fortnight at No.1 since 2009, when Susan Boyle's *I Dreamed A Dream* opened its account with four straight weeks at No.1. Eilish's 2017 EP, *Don't Smile At Me*, has been bouncing around the Top 75 since last summer, and moves to within a place of its No.12 peak this week, improving 14-13 (4,831 sales).

Eilish's tenacity is bad news for **Khalid**, who would otherwise be debuting atop the chart with his second full length album, *Free Spirit*.

Khalid's March 2017 debut album, *American Teen*, was released before he had had a Top 75 single. He has racked up 18 since, and the album – which debuted at No.112 – has sold very well without ever exploding, reaching a peak position of No.44 50 weeks after its release. It helped to create a buzz for his seven-song, 21 minute EP *Suncity*, which debuted and peaked at No.20 (3,728 sales) last October which, in turn, helped to fuel demand for *Free Spirit*, which now opens at No.2 (12,253 sales).

Genesis guitarist Mike Rutherford's highly successful side project **Mike + The Mechanics** score their highest charting studio album in more than 30 years with their ninth such effort, *Out Of The Blue*, debuting at No.7 (7,591 sales). *Out Of The Blue* marks their 35th anniversary and has only three new songs, with the remainder of its contents being 2019 versions and acoustic interpretations of their earlier successes. Mike + The Mechanics' last album, *Let Me Fly*, debuted and peaked at No.9 two years ago this week, on sales of 8,300 copies.

Circa Waves scored a No.10 debut (9,079 sales) with first album, *Young Chasers*, in 2015. Follow-up *Different Creatures* opened at No.11 (5,724 sales) in 2017, and third album, *What's It Like Over There*, arrives this week at No.10 (6,099 sales).

The rest of the Top 10: **The Greatest Showman** soundtrack (2-3, 11,888 sales), *What A Time To Be Alive* (3-4, 8,723 sales) by **Tom Walker**, *Staying At Tamara's* (4-5, 8,249 sales) by **George Ezra**, *Bohemian Rhapsody* (5-6, 8,188 sales) by **Queen**, *Thank U, Next* (8-8, 6,862 sales) by **Ariana Grande** and *Psychodrama* (10-9, 6,541 sales) by **Dave**.

Idlewild's eighth studio album in a recording career spanning more than 20 years, *Interview Music* debuts at No.22 (2,830 sales). Their seventh Top 75 album, it arrives a little over four years after its immediate predecessor, *Everything Ever Written*, which peaked at No.20 (5,094 sales) in 2015.

South Korean K-pop girl group **Blackpink** make their album



No.1

When We All Fall Asleep, Where Do We Go? - Billie Eilish (Interscope)

This week's sales: 23,982 | Physical: 5,281 | Downloads: 1,779 |
Streams: 16,922 | Total sales to date: 72,395 |



Sleeping giant:

Billie Eilish eases to a second week at No.1

chart debut with *Kill This Love*, a five song, 16 minute EP, that debuts at No.40 (2,135 sales).

This year marks the 50th anniversary of the original release of **David Bowie's** *Space Oddity* single, which eventually topped the chart in 1975. A demo with alternative lyrics is one of nine previously unreleased recordings on the vinyl only box set *Spying Through A Keyhole*, which debuts at No.55 (1,761 sales). It brings to 58 his overall tally of Top 75 entries, or 60 if we include the two albums he cut as leader of *Tin Machine*.

Also new to the album chart this week: *Morbid Stuff* (No.60, 1,712 sales), the third album and first chart entry for Canadian punks **PUP**; *Titanic Rising* (No.68, 1,591 sales), the first chart entry for Californian indie singer/songwriter **Weyes Blood**; and *Periphery IV: Hail Stan* (No.71, 1,524 sales), the fourth chart album by US prog metal band **Periphery**.

A surprise appearance with Drake at *The O2* following his release from prison garnered **J Hus** much publicity, triggering a 97.55% week-on-week expansion in sales of his 2017 No.6 debut album, *Common Sense*, which surges 94-23 – a 59-week high - on consumption of 2,698 units.

Now 100 Hits: *Power Ballads* spends its second week atop the compilation chart despite a 45.43% week-on-week dip in sales to 5,844.

Overall album sales are down 8.06% week-on-week at 1,667,938, 4.49% below same week 2018 sales of 1,746,434. Sales-equivalent streams accounted for 1,131,725 sales, 67.85% of the total. Sales of paid-for albums are down 17.86% week-on-week at 536,213, 34.00% below same week 2018 sales.

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	50.74%	1	UNIVERSAL MUSIC	45.92%	1	UNIVERSAL MUSIC	46.36%
2	SONY MUSIC	25.84%	2	SONY MUSIC	19.69%	2	WARNER MUSIC	18.38%
3	WARNER MUSIC	13.06%	3	WARNER MUSIC	19.51%	3	SONY MUSIC	16.83%
4	BMG	1.73%	4	BMG	6.95%	4	BMG	6.52%
5	KOBALT MUSIC	1.71%	5	PIAS	2.42%	5	SONY MUSIC/	3.99%
	OTHERS	6.93%		OTHERS	5.51%		OTHERS	7.91%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 POLYDOR			ARTIST ALBUMS NO. 1 POLYDOR			ALL ALBUMS NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	23.68%	1	POLYDOR	21.63%	1	POLYDOR	19.74%
2	COLUMBIA	12.86%	2	ATLANTIC	14.15%	2	ATLANTIC	13.34%
3	VIRGIN EMI	11.10%	3	ISLAND	10.24%	3	ISLAND	9.62%
4	ISLAND	10.01%	4	COLUMBIA	8.88%	4	COLUMBIA	8.34%
5	ATLANTIC	9.89%	5	VIRGIN EMI	7.42%	5	VIRGIN EMI	6.97%
6	RCA	8.62%	6	BMG	6.95%	6	BMG	6.52%
7	RELENTLESS	4.35%	7	RHINO (WARNERS)	3.91%	7	UMOD	3.80%
8	DAVE	2.79%	8	RELENTLESS	3.46%	8	RHINO (WARNERS)	3.67%
9	WARNER BROS	1.77%	9	RCA	2.88%	9	SONY CG/VIRGIN EMI	3.35%
10	BMG	1.73%	10	DAVE	2.60%	10	RELENTLESS	3.25%
11	LAUV	1.71%	11	PIAS CO-OP	2.42%	11	DAVE	2.44%
12	CAPITOL	1.64%	12	BIG BROTHER	1.51%	12	PIAS CO-OP	2.28%
13	PARLOPHONE	1.40%	13	WARNER BROS	1.46%	13	RCA	2.16%
14	BLACK BUTTER/DAVE	1.09%	14	DECCA	1.39%	14	BIG BROTHER	1.42%
15	COLUMBIA/VIRGIN EMI	0.96%	15	SONY MUSIC CG	1.28%	15	WARNER BROS	1.37%
	OTHERS	6.39%		OTHERS	9.83%		OTHERS	11.73%

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	39.2%	1	UNIVERSAL MUSIC	33.2%
2	SONY MUSIC	21.6%	2	SONY MUSIC	21.1%	2	SONY MUSIC	15.7%
3	WARNER MUSIC	16.5%	3	WARNER MUSIC	15.9%	3	WARNER MUSIC	15.5%
4	BMG	1.3%	4	BMG	2.3%	4	BMG	6.5%
5	XL BEGGARS	1.2%	5	XL BEGGARS	1.1%	5	PIAS	1.8%
	OTHERS	21.5%		OTHERS	20.3%		OTHERS	27.3%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 POLYDOR			SINGLES SALES NO. 1 POLYDOR			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	11.1%	1	POLYDOR	13.4%	1	VIRGIN EMI	8.1%
2	VIRGIN EMI	10.5%	2	VIRGIN EMI	11.4%	2	POLYDOR	7.8%
3	RCA	10.2%	3	RCA	10.6%	3	RHINO (WARNERS)	6.0%
4	ISLAND	9.3%	4	ISLAND	7.3%	4	BMG	5.4%
5	ATLANTIC	8.0%	5	ATLANTIC	7.1%	5	UMC	5.1%
6	COLUMBIA	6.4%	6	COLUMBIA	6.1%	6	ISLAND	4.6%
7	WARNER BROS	3.8%	7	WARNER BROS	3.4%	7	COLUMBIA	4.6%
8	PARLOPHONE	2.5%	8	PARLOPHONE	3.0%	8	SONY MUSIC CG	4.5%
9	RHINO (WARNERS)	1.6%	9	RHINO (WARNERS)	1.9%	9	DECCA	4.2%
10	UMC	1.5%	10	UMC	1.6%	10	ATLANTIC	4.1%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.5%	11	RCA	3.4%
12	SYCO MUSIC	1.2%	12	DECCA	1.5%	12	WARNER BROS	2.4%
13	CAPITOL	1.1%	13	CAPITOL	1.4%	13	PARLOPHONE	2.1%
14	DECCA	1.0%	14	BMG	1.4%	14	RELENTLESS	1.7%
15	RELENTLESS	0.9%	15	RELENTLESS	1.2%	15	PIAS CO-OP	1.6%
	OTHERS	29.5%		OTHERS	27.2%		OTHERS	34.3%

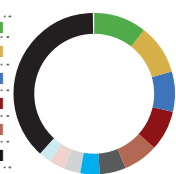
AES (ALL ALBUMS)

TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP

1	UNIVERSAL MUSIC	37.6%
2	SONY MUSIC	21.0%
3	WARNER MUSIC	15.8%
4	BMG	2.3%
5	XL BEGGARS	1.2%
	OTHERS	22.1%

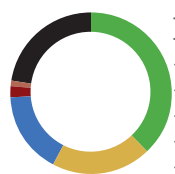


BY RECORD COMPANY

1	POLYDOR	10.1%
2	VIRGIN EMI	10.1%
3	RCA	8.6%
4	ISLAND	8.1%
5	ATLANTIC	7.0%
6	COLUMBIA	5.8%
7	WARNER BROS	3.4%
8	SONY MUSIC CG	3.2%
9	UMC	2.7%
10	RHINO	2.4%
	OTHERS	38.5%

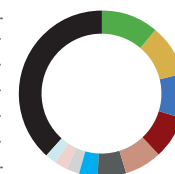
AES (ARTIST ALBUMS)

TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP

1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	16.3%
4	BMG	2.3%
5	XL BEGGARS	1.3%
	OTHERS	22.6%



BY RECORD COMPANY

1	POLYDOR	10.6%
2	VIRGIN EMI	10.1%
3	RCA	9.0%
4	ISLAND	8.4%
5	ATLANTIC	7.3%
6	COLUMBIA	6.0%
7	WARNER BROS	3.5%
8	PARLOPHONE	2.5%
9	RHINO	2.4%
10	UMC	2.1%
	OTHERS	38.0%

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	742,845	1,879,989,595	267,883,272	17,847,418	334,416	91,057	1,131,725	1,557,198	110,740	536,213	1,131,725	1,667,938
LAST WEEK	740,710	1,912,087,237	257,675,887	18,131,968	406,047	101,402	1,161,279	1,668,728	145,337	652,785	1,161,279	1,814,064
% CHANGE	0.3%	-1.7%	4.0%	-1.6%	-17.6%	-10.2%	-2.5%	-6.7%	-23.8%	-17.9%	-2.5%	-8.1%

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	48.1%
2	SONY MUSIC	31.9%
3	WARNER MUSIC	5.6%
4	BMG	2.3%
5	BIG 3	1.6%
	OTHERS	10.4%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	19.0%
3	WARNER MUSIC	13.4%
4	BMG	5.7%
5	PIAS	1.4%
	OTHERS	24.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.5%
2	SONY MUSIC	21.3%
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	36.3%
2	SONY MUSIC	22.5%
3	WARNER MUSIC	17.5%
4	BMG	2.0%
5	XL BEGGARS	1.1%
	OTHERS	20.6%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	16.9%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	21.5%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.4%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.0%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	30.8%
2	UMOD	20.9%
3	UMC	15.6%
4	VIRGIN EMI	8.9%
5	RHINO (WARNERS)	3.0%
6	ATLANTIC	1.8%
7	UNION SQUARE	1.7%
8	BIG 3	1.6%
9	ISLAND	0.8%
10	NEW STATE	0.8%
11	DECCA	0.8%
12	RCA	0.8%
13	DEMON MUSIC	0.8%
14	NOT NOW MUSIC	0.6%
15	POLYDOR	0.6%
	OTHERS	10.4%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	9.9%
2	VIRGIN EMI	8.3%
3	UMC	7.2%
4	POLYDOR	6.3%
5	RHINO (WARNERS)	5.4%
6	UMOD	4.9%
7	BMG	4.4%
8	ISLAND	3.9%
9	COLUMBIA	3.7%
10	ATLANTIC	3.7%
11	DECCA	3.5%
12	RCA	2.9%
13	WARNER BROS	2.0%
14	PARLOPHONE	1.7%
15	RELENTLESS	1.3%
	OTHERS	31.0%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.5%
2	RCA	10.4%
3	POLYDOR	10.2%
4	ISLAND	9.9%
5	ATLANTIC	8.5%
6	COLUMBIA	6.1%
7	WARNER BROS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
11	SONY MUSIC CG	1.2%
12	CAPITOL	1.2%
13	SYCO MUSIC	1.2%
14	DECCA	1.0%
15	RELENTLESS	0.8%
	OTHERS	29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.9%
2	RCA	10.7%
3	POLYDOR	9.8%
4	ATLANTIC	8.5%
5	ISLAND	8.2%
6	COLUMBIA	7.2%
7	WARNER BROS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	CAPITOL	1.9%
11	UMC	1.7%
12	SONY MUSIC CG	1.4%
13	DECCA	1.4%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	27.6%

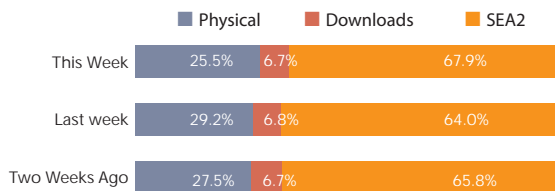
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.1%
2	POLYDOR	9.3%
3	RCA	8.7%
4	ISLAND	8.5%
5	ATLANTIC	7.7%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.8%
8	WARNER BROS	3.5%
9	UMC	3.0%
10	RHINO (WARNERS)	2.8%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	BMG	1.1%
14	UMOD	1.1%
15	CAPITOL	1.1%
	OTHERS	29.8%

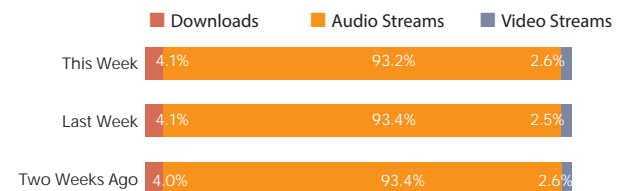
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.2%
2	POLYDOR	9.7%
3	RCA	9.1%
4	ISLAND	8.8%
5	ATLANTIC	7.9%
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	BMG	1.2%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.0%

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	SEA2	TOTAL
THIS YEAR	11,612,056	27,441,482,013	3,642,794,521	264,168,045	6,094,939	1,576,253	16,821,015	24,492,207	1,787,670	9,458,861	16,821,015	26,279,876
LAST YEAR	15,882,209	22,099,689,601	0	236,879,105	7,096,222	2,179,871	13,866,960	23,143,053	2,975,716	12,251,808	13,866,960	26,118,768
% CHANGE	-26.9%	24.2%	N/A	11.5%	-14.1%	-27.7%	21.3%	5.8%	-39.9%	-22.8%	21.3%	0.6%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Lil Nas X	Old Town Road <i>Lil Nas X</i>	
2	1	Lewis Capaldi	Someone You Loved <i>EMI</i>	
3	2	Billie Eilish	Bad Guy <i>Interscope</i>	
4	3	Calvin Harris & Rag'N'Bone Man	Giant <i>Columbia</i>	
5	4	Tom Walker	Just You And I <i>Relentless</i>	
6	5	Mabel	Don't Call Me Up <i>Polydor</i>	
7	6	Dave Ft Burna Boy	Location <i>Dave Neighbourhood</i>	
8	25	Meduza Ft Goodboys	Piece Of Your Heart <i>Polydor</i>	
9	8	Jonas Brothers	Sucker <i>Republic</i>	
10	7	Post Malone	Wow. <i>Republic</i>	
11	9	Billie Eilish	Bury A Friend <i>Interscope</i>	
12	28	Khalid	Talk <i>Right Hand</i>	
13	10	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week <i>Gifted/Warner Bros</i>	
14	11	Ariana Grande	Break Up With Your Girlfriend, I'm Bored <i>Republic/Island</i>	
15	12	Ava Max	Sweet But Psycho <i>Atlantic</i>	
16	15	Lauv & Troye Sivan	I'm So Tired... <i>Lauv</i>	
17	30	Marshmello Ft Chvrches	Here With Me <i>Joytime/Postiva</i>	
18	20	Jay1	Your Mrs <i>GRM</i>	
19	19	Post Malone Ft Swae Lee	Sunflower <i>Republic</i>	
20	14	Ariana Grande	7 Rings <i>Republic/Island</i>	
21	22	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty <i>BMG</i>	
22	16	NSG Ft Tion Wayne	Options. <i>NSG</i>	
23	38	Ava Max	So Am I <i>Atlantic</i>	
24	17	Sam Smith & Normani	Dancing With A Stranger <i>Capitol</i>	
25	27	Lady Gaga & Bradley Cooper	Shallow <i>Interscope</i>	
26	23	George Ezra	Shotgun <i>Columbia</i>	
27	13	Billie Eilish	Wish You Were Gay <i>Interscope</i>	
28	31	Dave Ft J Hus	Disaster <i>Black Butter/Dave Neighbourhood</i>	
29	32	Pink	Walk Me Home <i>RCA</i>	
30	29	Panic! At The Disco	High Hopes <i>DCD2/Fueled By Ramen</i>	
31	35	Sigrid	Don't Feel Like Crying <i>Island</i>	
32	NEW	Ariana Grande & Victoria Monét	Monopoly <i>Republic</i>	
33	34	YNW Melly	Murder On My Mind <i>300 Ent.</i>	
34	26	Billie Eilish	When The Party's Over <i>Interscope</i>	
35	36	Marshmello & Bastille	Happier <i>Postiva</i>	
36	41	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin <i>Atlantic</i>	
37	39	Russ Splash & Tion Wayne	Keisha & Becky <i>Virgin</i>	
38	24	Billie Eilish	My Strange Addiction <i>Interscope</i>	
39	42	Benny Blanco, Halsey & Khalid	Eastside <i>Interscope/Right Hand</i>	
40	18	Billie Eilish	All The Good Girls Go To Hell <i>Interscope</i>	
41	NEW	Khalid	My Bad <i>Right Hand</i>	
42	NEW	Alec Benjamin	Let Me Down Slowly <i>Atlantic</i>	
43	RE	Khalid	Better <i>Right Hand</i>	
44	21	Billie Eilish	Xanny <i>Interscope</i>	
45	45	Blueface	Thotiana <i>Entertainment One</i>	
46	RE	Lewis Capaldi	Grace <i>EMI</i>	
47	44	Ariana Grande	Thank U, Next <i>Republic</i>	
48	48	Meek Mill Ft Drake	Going Bad <i>Atlantic/Cash Money/Republic</i>	
49	33	Billie Eilish	You Should See Me In A Crown <i>Interscope</i>	
50	NEW	Jax Jones, Martin Solveig & Madison Beer	All Day And Night <i>Polydor</i>	

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Circa Waves	What's It Like Over There?	Prolifica
2	NEW	Idelwild	Interview Music	Empty Words
3	NEW	Rozi Plain	What A Boost	Memphis Industries
4	NEW	PUP	Morbid Stuff	Rise
5	NEW	WH Lung	Incidental Music	Melodic
6	NEW	Weyes Blood	Titanic Rising	Sub Pop
7	NEW	Fontaines DC	Dogrel	Parisan
8	2	Billie Eilish	When We All Fall Asleep, Where Do We Go?	Interscope
9	NEW	David Bowie	Spying Through A Keyhole	Parlophone
10	3	Beth Gibbons, Polish NRSO...	Henryk Gorecki: Symphony No. 3...	Domino
11	NEW	Martha	Love Keeps Kicking	Big Scary Monsters
12	23	Sleaford Mods	Eton Alive	Extreme Eating
13	1	Unkle	The Road: Pt II / Lost Highway	Songs For The Deaf
14	NEW	Rose Elinor Dougall	A New Illusion	Vermilion
15	12	Karen O & Danger Mouse	Lux Prima	BMG
16	14	The Cinematic Orchestra	To Believe	Ninja Tune
17	6	Gerry Cinnamon	Erratic Cinematic	Little Runaway
18	NEW	Lee Fields & The Expressions	It Rains Love	Big Crown
19	11	Jerry Lewis	On The Line	Warner Bros
20	22	Sigrid	Sucker Punch	Island

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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	1	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	NEW	BBC Radio 2 - The Piano Room 2019	UMOD	(Sony DADC UK)
3	2	Country Forever	UMOD	(Sony DADC UK)
4	4	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	3	Magic 90s	Sony Music CG/UMOD	(Sony DADC UK)
6	6	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
7	12	The Greatest Showman Reimagined	Atlantic (Arvato)	
8	9	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
9	8	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	NEW	Driven By The 60s	Driven By USM	(Sony DADC UK)
11	17	80s Car Songs	DMG TV	(Sony DADC UK)
12	10	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)
13	13	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
14	11	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	14	Car Hits - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
16	NEW	Driven By The 90s	Driven By USM	(Sony DADC UK)
17	19	Ultimate 70s	The Ultimate Collection USM	(Sony DADC UK)
18	18	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)
19	16	Sounds Of The 80s - 1980-83	Spectrum/Sony Music CG	(Sony DADC UK)
20	RE	100% Clubland EDM Bangers	UMOD	(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	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
2	2	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
3	3	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	Tyga Ft Offset Taste / Last Kings (Empire)
8	8	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
9	9	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
10	11	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
11	10	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
12	12	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
13	15	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
14	21	Passenger Let Her Go / Nettwerk (ADA Arvato)
15	14	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	NEW	Calboy Envy Me / Paper Gang (CD Baby Hit)
17	13	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
18	19	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
19	17	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
20	20	Adele Someone Like You / XL (PIAS Cinram)
21	18	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
22	22	Fisher Losing It / Good Company (ADA Arvato)
23	23	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
24	30	Arctic Monkeys Fluorescent Adolescent / Domino (PIAS UK)
25	26	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
26	24	The White Stripes Seven Nation Army / XL (PIAS)
27	25	Adele When We Were Young / XL (PIAS Cinram)
28	16	SL FWA Boss / SL (SL)
29	NEW	Gerry Cinnamon Belter / Little Runaway (AWAL)
30	27	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	4	Calboy Envy Me / Paper Gang (Paper Gang)
2	2	Fisher Losing It / Good Company (Good Company)
3	3	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	1	SL Fwa Boss / SL (SL)
5	11	Dave & J Hus Samantha / Tropics (Tropics)
6	5	Nafe Smallz Ft M Huncho Like A Film / Nafe Smallz (Nafe Smallz)
7	7	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
8	6	Weiss Feel My Needs / Toolroom (Toolroom)
9	10	Ard Adz Habibti / Ard Adz (Ard Adz)
10	NEW	Roomie, Pewdiepie & Boyinaband Congratulations / Roomie (Roomie)
11	9	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
12	8	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
13	12	Jorja Smith & Preditah On My Mind / FMM (FMM)
14	15	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
15	13	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
16	14	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
17	16	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
18	NEW	Ferreck Dawn, Robosonic & Nikki Ambers In My Arms / Defected (Defected)
19	20	Arty Save Me Tonight / Armada (Armada)
20	17	Ozuna Baila Baila Baila / Dimelo VP (Dimelo VP)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Mike + The Mechanics Out Of The Blue / BMG (ADA Arvato)
2	1	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
3	NEW	Circa Waves What's It Like Over There? / Prolifica (PIAS Cinram)
4	NEW	Idlewild Interview Music / Empty Words (The Orchard/Proper)
5	2	Dido Still On My Mind / BMG (ADA Arvato)
6	NEW	PUP Morbid Stuff / Rise (ADA Arvato)
7	NEW	Weyes Blood Titanic Rising / Sub Pop (PIAS Cinram)
8	NEW	Cassia Replica / Distiller (The Orchard/Proper)
9	3	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
10	NEW	Lissie When I'm Alone: The Piano Retrospective / Cooking Vinyl (The Orchard/Proper)
11	8	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
12	9	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
13	NEW	Rozi Plain What A Boost / Memphis Industries (PIAS Cinram)
14	17	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
15	15	Bonnie Tyler Between The Earth And The Stars / earMUSIC (Absolute/Sony DADC UK)
16	NEW	Martha Love Keeps Kicking / Big Scary Monsters (The Orchard/Proper)
17	NEW	Eluveitie Ategnatos / Nuclear Blast (ADA Arvato)
18	14	UB40 For The Many / Shoestring (Absolute/Sony DADC UK)
19	NEW	WH Lung Incidental Music / Melodic (SRD/Proper)
20	5	Beth Gibbons... Henryk Gorecki: Symphony No. 3... Domino (PIAS Cinram)
21	6	Keith Richards Talk Is Cheap / BMG (ADA Arvato)
22	16	Mötley Crüe The Dirt - OST / Masters 2000 (The Orchard/Proper)
23	NEW	Jaws The Ceiling / JAWS (The Orchard/Proper)
24	7	Steve Earle & The Dukes Guy / New West (PIAS Cinram)
25	NEW	Molly Tuttle When You're Ready / Compass (Proper)
26	NEW	Lowkey Soundtrack To The Struggle 2 / Mesopotamia (Believe Digital)
27	NEW	Rose Elinor Dougall A New Illusion / Vermilion (ROM/Sony DADC UK)
28	20	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
29	4	Unkle The Road: Pt II / Lost Highway / Songs For The Def (The Orchard/Proper)
30	23	The Cinematic Orchestra To Believe / Ninja Tune (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITILE/LABEL (CORPORATE GROUP)
1	NEW	PUP Morbid Stuff / Rise (BMG)
2	NEW	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
3	NEW	Cassia Replica / Distiller (Distiller)
4	NEW	Rozi Plain What A Boost / Memphis Industries (Memphis Industries)
5	NEW	Martha Love Keeps Kicking / Big Scary Monsters (Pink Mist)
6	NEW	Eluveitie Ategnatos / Nuclear Blast (Nuclear Blast)
7	NEW	WH Lung Incidental Music / Melodic (Melodic)
8	NEW	Jaws The Ceiling / JAWS (JAWS)
9	NEW	Molly Tuttle When You're Ready / Compass (Compass)
10	NEW	Lowkey Soundtrack To The Struggle 2 / Mesopotamia (Mesopotamia Music)
11	NEW	Rose Elinor Dougall A New Illusion / Vermilion (Vermilion)
12	7	Francis Rossi & Hannah Rickard We Talk Too Much / earMUSIC (Edel Music)
13	1	Simple Creatures Strange Love / BMG (BMG)
14	NEW	Lee Fields & The Expressions It Rains Love / Big Crown (Big Crown)
15	NEW	Luke Sital-Singh A Golden State / Raygun (Raygun)
16	NEW	Residents Mole Box - The Complete Mole / Cherry Red/New Ralph (Cherry Red)
17	9	Kathryn Tickell & The Darkening Hollowbone / Magnetic North East (Magnetic North East)
18	NEW	Fontaines DC Dogrel / Partisan (Partisan)
19	16	These New Puritans Inside The Rose / Infectious (BMG)
20	13	Julia Jacklin Crushing / Transgressive (PIAS)

INDIE SINGLES & ALBUMS

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	19	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	25,509	-3%	1,393	676.59m	-1%
2	2	13	Calvin Harris & Rag'.. Giant	Columbia	SME	27,240	-2%	1,369	615.42m	-4%
3	3	21	Ava Max Sweet But Psycho	Atlantic	WMG	22,079	-6%	1,261	558.56m	-7%
4	5	11	Imagine Dragons Bad Liar	Polydor	UMG	13,857	+4%	789	541.68m	+11%
5	4	13	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	23,549	-3%	1,235	525.46m	-3%
6	9	8	Mabel Don't Call Me Up	Polydor	UMG	20,373	+7%	1,098	399.22m	+10%
7	8	7	Pink Walk Me Home	RCA	SME	16,855	+6%	1,054	395.01m	+7%
8	6	19	Robin Schulz feat. E.. Speechless	Warner Music	WMG	10,869	-6%	730	389.38m	-12%
9	12	5	Daddy Yankee feat. Snow Con Calma	Ei Cartel	UMG	11,677	+14%	702	383.96m	+20%
10	10	16	Dermot Kennedy Power Over Me	Island	UMG	8,774	-4%	576	344.99m	+0%
11	7	27	Panic! At The Disco High Hopes	Atlantic	WMG	14,272	-7%	1,058	344.86m	-15%
12	19	4	Ava Max So Am I	Atlantic	WMG	13,152	+27%	789	318.55m	+35%
13	13	6	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	15,685	+15%	936	317.20m	+16%
14	11	29	Dean Lewis Be Alright	Universal	UMG	8,239	-8%	709	272.65m	-15%
15	17	4	Jonas Brothers Sucker	Universal Music	UMG	13,484	+15%	908	269.50m	+10%
16	15	25	Lady Gaga & Bradley .. Shallow	Polydor	UMG	11,896	-5%	1,151	269.17m	+2%
17	16	25	Lukas Graham Love Someone	Copenhagen Reco	UMG	6,073	-4%	562	249.39m	0%
18	22	8	Tom Walker Just You And I	Relentless	SME	13,299	+5%	835	247.88m	+16%
19	18	8	Lady Gaga Always Remember Us T..	Polydor	UMG	6,279	-4%	484	247.15m	+2%
20	21	7	Pedro Capó X Farruko Calma	Sony Music	SME	7,262	+14%	447	243.54m	+11%
21	14	23	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	9,987	-9%	860	236.26m	-14%
22	32	3	Matt Simons Open Up	Pias	Ind.	4,652	+17%	322	203.23m	+15%
23	25	7	ZEDD & Katy Perry 365	Polydor	UMG	10,353	+1%	786	201.20m	+1%
24	20	17	Alle Farben & ILIRA Fading	B1 Recordings	SME	5,801	-12%	400	194.55m	-17%
25	34	11	George Ezra Hold My Girl	Columbia	SME	6,285	-1%	545	193.76m	+14%
26	28	5	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	10,562	+9%	613	192.52m	+3%
27	23	11	Ariana Grande 7 Rings	Universal Music	UMG	9,304	-7%	723	192.07m	-10%
28	26	34	Calvin Harris & Sam .. Promises	Sony Music	SME	11,054	-1%	1,156	191.87m	+0%
29	29	28	Rita Ora Let You Love Me	Atlantic	WMG	9,042	-12%	867	187.10m	+3%
30	24	40	George Ezra Shotgun	Columbia	SME	7,303	-2%	987	173.35m	-14%
31	31	7	Justin Jesso Getting Closer	Sony Music	SME	4,623	+5%	242	173.32m	-2%
32	33	6	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	7,509	+4%	540	172.86m	+1%
33	27	42	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	7,723	-2%	992	170.19m	-11%
34	35	38	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	6,233	-2%	669	154.28m	-9%
35	30	20	David Guetta, Bebe R.. Say My Name	Parlophone	WMG	6,572	-9%	540	153.79m	-13%
36	36	12	CNCO x Meghan Traino.. Hey DJ	Sony Music	SME	2,987	0%	197	144.40m	-7%
37	38	6	Lizzo Juice	Atlantic	WMG	7,585	0%	711	141.98m	+2%
38	39	7	Welshly Arms Learn To Let Go	Universal Music	UMG	3,214	-2%	218	132.29m	-4%
39	78	1	Alec Benjamin Let Me Down Slowly	Warner Music	WMG	4,721	+27%	381	128.59m	+65%
40	52	51	David Guetta & Sia Flames	Parlophone	WMG	5,006	+3%	1,004	121.55m	+14%
41	44	101	Ed Sheeran Shape Of You	Atlantic	WMG	4,933	+5%	1,249	119.69m	+5%
42	40	13	James Arthur And Ann.. Rewrite The Stars	Atlantic	WMG	6,656	-1%	486	119.51m	-6%
43	37	21	Bad Bunny feat. Drake MIA	Warner Bros Reco	WMG	3,195	-5%	297	118.54m	-15%
44	50	2	Gavin James Always	Good Soldier	Ind.	1,773	+2%	156	114.89m	+7%
45	43	10	Declan J Donovan Pieces	SMD/Columbia De	SME	3,781	+1%	235	114.71m	-4%
46	60	1	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG	6,615	+36%	497	113.75m	+20%
47	47	36	Loud Luxury feat. Br.. Body	Armada Music	Ind.	5,999	-2%	585	113.56m	+3%
48	41	31	Imagine Dragons Natural	Universal Music	UMG	3,633	-4%	501	110.97m	-12%
49	51	8	Alice Merton Why So Serious	Paper Plane Recor	Ind.	2,106	+1%	209	110.70m	+4%
50	54	1	Michael Schulte Back To The Start	Edel	Ind.	2,060	+22%	161	109.13m	+5%





STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Meduza Piece Of Your Heart (feat. Goodboys)
3	Billie Eilish Bad Guy
4	Dave Location (feat. Burna Boy)
5	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
6	Steel Banglez Fashion Week (feat. AJ Tracey & Mostack)
7	Khalid Talk
8	Mabel Don't Call Me Up
9	Tom Walker Just You And I
10	Calvin Harris & Rag'N'Bone Man Giant
11	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
12	Jonas Brothers Sucker
13	Jay1 Your Mrs
14	Lil Nas X Old Town Road
15	Marshmello Here With Me (feat. Chvrches)
16	Billie Eilish Bury A Friend
17	NSG Options
18	Post Malone Wow
19	Ava Max So Am I
20	Ariana Grande Break Up With Your Girlfriend, I'm Bored

UK ALBUMS

TW	ARTIST/TITLE
1	Billie Eilish When We All Fall Asleep, Where...
2	Khalid Free Spirit
3	Dave Psychodrama
4	Ariana Grande Thank U, Next
5	Various Artists The Greatest Showman
6	Drake Scorpion
7	Lewis Capaldi Breach - EP
8	George Ezra Staying At Tamara's
9	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
10	D-Block Europe Home Alone
11	J Hus Common Sense
12	A Boogie Wit Da Hoodie Hoodie Szn
13	Ed Sheeran + (Deluxe)
14	Post Malone Beerbongs & Bentleys
15	Mabel Ivy To Roses (Mixtape)
16	Nipsey Hussle Victory Lap
17	AJ Tracey AJ Tracey
18	Billie Eilish Don't Smile At Me
19	Tom Walker What A Time To Be Alive
20	Travis Scott Astroworld

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Lil Nas X Old Town Road
3	Khalid Talk
4	Billie Eilish Bad Guy
5	Khalid Better
6	Nipsey Hussle Racks In The Middle (feat. ...)
7	Dababy Suge
8	J Cole Middle Child
9	Khalid My Bad
10	Post Malone & Swae Lee Sunflower
11	Meek Mill Going Bad (feat. Drake)
12	Khalid Bad Luck
13	Khalid Outta My Head (with John Mayer)
14	Khalid Right Back
15	Calboy Envy Me
16	Ynw Melly Murder On My Mind
17	City Girls Act Up
18	Ariana Grande 7 Rings
19	Khalid Don't Pretend (feat. Safe)
20	Billie Eilish Bury A Friend

US ALBUMS

TW	ARTIST/TITLE
1	Khalid Free Spirit
2	Billie Eilish When We All Fall Asleep, Where...
3	Nipsey Hussle Victory Lap
4	Juice Wrld Death Race For Love
5	DaBaby Baby On Baby
6	Nav Bad Habits
7	A Boogie Wit Da Hoodie Hoodie Szn
8	Ariana Grande Thank U, Next
9	Drake Scorpion
10	Gunna Drip Or drown 2
11	Meek Mill Championships
12	Travis Scott Astroworld
13	Rich The Kid The World Is Yours 2
14	Romeo Santos Utopia
15	Post Malone Beerbongs & Bentleys
16	21 Savage I Am I Was
17	Lil Baby & Gunna Drip Harder
18	Youngboy Never Broke Again Realer
19	Lil Baby Street Gossip
20	Future Future Hndrxx Presents: The Wizrd

UK PLAYLISTS

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



DAVE



TOM WALKER



LADY GAGA & BRADLEY COOPER



GEORGE EZRA



MARSHMELLO



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Meduza Piece Of Your Heart (feat. Goodboys)
3	Molly Hocking I'll Never Love Again
4	Tom Walker Just You And I
5	Ruti Racing Cars
6	Calvin Harris & Rag'N'Bone Man Giant
7	Pink Walk Me Home
8	Ava Max So Am I
9	Billie Eilish Bad Guy
10	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)

UK ALBUMS

TW	ARTIST/TITLE
1	Ruti Racing Cars - EP
2	Billie Eilish When We All Fall Asleep, Where Do We Go?
3	Khalid Free Spirit
4	Various Artists BBC Radio 2: The Piano Room 2019
5	Various Artists The Greatest Showman
6	Blackpink Kill This Love EP
7	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
8	Tom Walker What A Time To Be Alive
9	Lewis Capaldi Breach - EP
10	Sara Bareilles Amidst The Chaos

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Jonas Brothers Cool
3	Blake Shelton God's Country
4	Lil Nas X Old Town Road
5	Lady Gaga & Bradley Cooper Shallow
6	Thomas Rhett Look What God Gave Her
7	Jonas Brothers Sucker
8	Post Malone & Swae Lee Sunflower
9	Luke Combs Beautiful Crazy
10	Little Big Town The Daughters

US ALBUMS

TW	ARTIST/TITLE
1	Sara Bareilles Amidst The Chaos
2	Khalid Free Spirit
3	Brooks & Dunn Reboot
4	Romeo Santos Utopia
5	Billie Eilish When We All Fall Asleep, Where Do We Go?
6	Nipsey Hussle Victory Lap
7	Reba McEntire Stronger Than The Truth
8	Blackpink Kill This Love EP
9	George Strait Honky Tonk Time Machine
10	Periphery Periphery IV: Hall Stan



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X Old Town Road - Remix
3	Lil Nas X Old Town Road
4	Blackpink Kill This Love
5	Daddy Yankee Con Calma
6	Ariana Grande 7 Rings
7	Jonas Brothers Sucker
8	Post Malone Sunflower - Spider-Man: Into The...
9	Billie Eilish Bury A Friend
10	Billie Eilish Wish You Were Gay
11	Post Malone Wow
12	Lady Gaga Shallow
13	Khalid Talk
14	Billie Eilish When The Party's Over
15	Mabel Don't Call Me Up
16	Ariana Grande Break Up With Your Girlfriend, I'm...
17	Khalid Outta My Head (with John Mayer)
18	Sam Smith Dancing With A Stranger (with Normani)
19	Ariana Grande Monopoly (with Victoria Monét)
20	Pedro Capó Calma - Remix

EUROPE

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Daddy Yankee Con Calma
3	Mabel Don't Call Me Up
4	Lil Nas X Old Town Road
5	Lady Gaga Shallow
6	Jonas Brothers Sucker
7	Ava Max Sweet But Psycho
8	Billie Eilish Bury A Friend
9	Ariana Grande 7 Rings
10	Calvin Harris Giant (with Rag'N'Bone Man)
11	PNL Au DD
12	Samra Harami
13	Lewis Capaldi Someone You Loved
14	Post Malone Wow
15	Billie Eilish Wish You Were Gay
16	Alec Benjamin Let Me Down Slowly
17	Panic! At The Disco High Hopes
18	Lil Nas X Old Town Road - Remix
19	Capital Bra Cherry Lady
20	Billie Eilish When The Party's Over

UNITED KINGDOM

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lewis Capaldi Someone You Loved
3	Mabel Don't Call Me Up
4	Jonas Brothers Sucker
5	Lil Nas X Old Town Road - Remix
6	Lil Nas X Old Town Road
7	Tom Walker Just You And I
8	Calvin Harris Giant (with Rag'N'Bone Man)
9	Dave Location (feat. Burna Boy)
10	Ariana Grande Break Up With Your Girlfriend, I'm...
11	Meduza Piece Of Your Heart
12	Billie Eilish Bury A Friend
13	Steel Banglez Fashion Week (feat. AJ Tracey...)
14	Khalid Talk
15	Post Malone Wow
16	Lauv I'm So Tired...
17	Billie Eilish Wish You Were Gay
18	Marshmello Here With Me
19	Post Malone Sunflower - Spider-Man: ...
20	NSG Options

FRANCE

TW	ARTIST/TITLE
1	PNL Au DD
2	PNL Deux Frères
3	PNL Autre Monde
4	PNL Chang
5	PNL Blanka
6	PNL Hasta La Vista
7	PNL Shenmue
8	PNL Celsius
9	PNL Menace
10	PNL Zoulou Tchaing
11	PNL Cœurs
12	PNL Kuta Ubud
13	PNL 91's
14	PNL La Misère Est Si Belle
15	PNL Déconnecté
16	Zola Papers (feat. Ninho)
17	PNL A L'harmoniaque
18	Niska Médicament
19	Ninho Maman Ne Le Sait Pas (feat. Niska)
20	Ninho La Vie Qu'on Mène

GERMANY

TW	ARTIST/TITLE
1	Samra Harami
2	Capital Bra Cherry Lady
3	Dardan Coco Mama
4	Shindy Affalterbach
5	Eno Blackberry Sky
6	Mero Wolke 10
7	Fero47 Puerto Rico
8	Shirin David Ice
9	Capital Bra Wir Ticken
10	Bausa Mary
11	KC Rebell Alleen
12	Billie Eilish Bad Guy
13	Luciano Ya Salame
14	Ufo361 Pass Auf Wen Du Liebst
15	Shirin David Gib Ihm
16	Daddy Yankee Con Calma
17	Mero Jay Jay
18	KC Rebell DNA
19	Mabel Don't Call Me Up
20	Capital Bra Prinzessa



POST MALONE



LAUV



BILLIE EILISH



KHALID



LEWIS CAPALDI

NETHERLANDS

TW	ARTIST/TITLE
1	Boef Allang Al Niet Meer
2	Josylvio Gimma
3	Mabel Don't Call Me Up
4	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
5	Daddy Yankee Con Calma
6	Josylvio Money Baby
7	Billie Eilish Bad Guy
8	Priceless Rompe
9	Famke Louise Derriere
10	Suzan & Freek Als Het Avond Is

NORWAY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Alan Walker On My Way
3	Nicolay Ramm Raske Brillen
4	Lady Gaga Shallow
5	Ava Max So Am I
6	Lil Nas X Old Town Road
7	Mabel Don't Call Me Up
8	Billie Eilish Bury A Friend
9	Jonas Brothers Sucker
10	Rat City Kind Of Love (feat. Isak Helm)

SPAIN

TW	ARTIST/TITLE
1	Don Patricio Contando Lunares (feat. Cruz Cafuné)
2	Rosalla Con Altura
3	Daddy Yankee Con Calma
4	Dalex Pa Mi - Remix
5	Don Patricio Enchocado De Ti
6	Maluma HP
7	DJ Luian Verte Ir
8	Lunay Soltera
9	Nicky Jam Te Robaré
10	Ozuna Baila Baila Baila

SWEDEN

TW	ARTIST/TITLE
1	ZE 74 Bars
2	Billie Eilish Bad Guy
3	Hov1 Vindar På Mars
4	Eindr Fusk
5	Molly Sandén Rosa himmel (Från *Storst Av...)
6	John Lundvik Too Late For Love
7	Lil Nas X Old Town Road
8	Lady Gaga Shallow
9	Dree Low Fram
10	Eindr Katten I Trakten

UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road - Remix
2	Lil Nas X Old Town Road
3	Billie Eilish Bad Guy
4	Post Malone Sunflower - Spider-Man: Into...
5	J Cole Middle Child
6	Billie Eilish Wish You Were Gay
7	Khalid Talk
8	Khalid Outta My Head (with John Mayer)
9	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
10	Khalid Better

WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Maluma HP
3	Benny Blanco, Tainy, Selena Gomez, J Balvin I Can't Get Enough
4	Maroon 5 ft. Cardi B Girls Like You
5	Billie Eilish Bad Guy
6	Wisn & Yandel ft. Romeo Santos Aullando
7	Anuel AA ft Karol G Secreto
8	Post Malone ft. Swae Lee Sunflower
9	Rosalía ft. J Balvin ft. El Guincho Con Altura
10	Sam Smith ft. Normani Dancing With A Stranger
11	Aventura Inmortal
12	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
13	Ariana Grande 7 Rings
14	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
15	Sebastián Yatra ft. Reik Un Año
16	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
17	Luis Fonsi ft. Daddy Yankee Despacito
18	Jonas Brothers Cool
19	Khalid ft. Kane Brown Saturday Nights Remix
20	Anuel AA ft. Romeo Santos Ella Quiere Beber (Remix)

UNITED KINGDOM

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

UNITED STATES

TW	ARTIST/TITLE
1	Yo Gotti ft. Lil Baby Put A Date On It
2	Post Malone ft. Swae Lee Sunflower
3	Billie Eilish Bad Guy
4	Khalid ft. Kane Brown Saturday Nights Remix
5	Maroon 5 ft. Cardi B Girls Like You
6	Khalid Better
7	21 Savage ft. J Cole A Lot
8	Jonas Brothers Cool
9	Benny Blanco, Tainy, Selena Gomez, J Balvin I Can't Get Enough
10	Sam Smith ft. Normani Dancing With A Stranger
11	G-Eazy Ft. Blueface, Allblack & YG West Coast
12	Wisn & Yandel ft. Romeo Santos Aullando
13	Lil Baby x Gunna Close Friends
14	Mustard ft. Migos Pure Water
15	Ariana Grande 7 Rings
16	Tyga ft. Offset Taste
17	J Cole Middle Child
18	Pedro Capó ft. Farruko Calma (Remix - Official Video)
19	Lil Baby x Gunna Drip Too Hard
20	Los Angeles Azules ft. Natalia Lafourcade Nunca Es Suficiente

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lewis Capaldi Someone You Loved
3	Tom Walker Just You And I
4	Mabel Don't Call Me Up
5	Billie Eilish Bury A Friend
6	Octavian ft. Skepta, Michael Phantom Bet
7	Billie Eilish Wish You Were Gay
8	YK Osiris Worth It
9	Glowie Cruel
10	Jax Jones ft. Years & Years Play
11	Deno First Days (Cadet Tribute)
12	Sigrid Don't Feel Like Crying
13	Julia Michaels Deep
14	Koffee Rapture
15	Slowthai Gorgeous
16	James TW You & Me
17	Ella Mai Shot Clock
18	James Smith Halley
19	Ari Lennox ft. J Cole Shea Butter Baby
20	Dr Dolor Bushman



MABEL



MAROON 5



SAM SMITH

FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Bramsito ft. Booba Sale Mood
3	Kendji Girac Tiago
4	Eva Bella
5	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
6	Lacrim ft. Rick Ross Never Personal
7	Pedro Capó ft. Farruko Calma (Remix - Official Video)
8	M Pokora Les Planètes
9	Kendji Girac ft. Claudio Capeo Que Dieu Me Pardonne
10	Kaaris Gun Salute

GERMANY

TW	ARTIST/TITLE
1	Fero47 Puerto Rico...
2	Billie Eilish Bad Guy
3	Kerstin Ott Regenbogenfarben
4	Benny Blanco, Tainy, Selena... I Can't Get Enough
5	Lea, Cyril Immer Wenn Wir...
6	Calvin Harris ft. Rag'N'Bone Man Giant
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Fero47 Jaja
9	Ariana Grande 7 Rings
10	Michelle ft. Matthias Reimt Nicht Verdient

AUSTRALIA

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

SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Maluma HP
3	Wisn & Yandel ft. Romeo Santos Aullando
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Alejandro Sanz ft. Camila Cabello Mi Persona Favorita
6	Anuel AA ft Karol G Secreto
7	Benny Blanco, Tainy, Selena... I Can't Get Enough
8	Fuego ft. Nicky Jam, De La.. Good Vibes (Remix)
9	Lalo Ebratt ft. Sebastián Yatra, Yera... Déjate Querer
10	Sebastián Yatra ft. Reik Un Año

NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Billie Eilish Bad Guy
3	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
4	Calvin Harris ft. Rag'N'Bone Man Giant
5	Mabel Don't Call Me Up
6	Sam Smith ft. Normani Dancing With A Stranger
7	Benny Blanco, Tainy, Selena... I Can't Get Enough
8	Maroon 5 ft. Cardi B Girls Like You
9	Guy Sebastian Before I Go
10	Ariana Grande 7 Rings

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	17	3	Ferreck Dawn, Robosonic & Nikki Ambers In My Arms / Defected
2	12	5	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
3	9	4	Friend Within Waiting / Toolroom
4	15	3	DVRX Jambo Jumbo / Good Company
5	19	4	Matrix & Futurebound Ft Zelah Got You There / Metro/Viper
6	2	6	Duke Dumont Ft Shaun Ross Red Light, Green Light / Blazé Boys Club/EMI
7	13	6	Ritual Ft Tove Stryke Love Me Back / Island
8	18	3	Joachim Garraud Signal (LP Sampler): 3Acid3/le De La... / Undgrd
9	16	4	Lucas & Steve Say Something / Atlantic/Spinnin'
10	21	7	Kings Of Tomorrow Ft Julie McKnight Finally / Defected
11	26	3	Sean Finn & Corona The Rhythm Of The Night / Nitron
12	32	2	Mybadd + Sam Gray Sugar / Humble Angel
13	34	2	Majestic I Wanna Be Down / 3 Beat
14	35	2	Keelle Walker This Is What It's Like / 2220
15	NEW	1	Rten Volume 1 (EP): Cheeky One (Freak)/I Think It's... / Rten
16	RE	4	David Guetta, Brooks & Loote Better When You're Gone / Parlophone
17	14	5	Oliver Heldens & Lenno This Groove / Heldeep
18	22	4	Tom Budin Undercontrol / Onelove
19	39	2	Jack Back Survivor/Put Your Phone Down (Low) / DFTD
20	23	2	Snakehips Ft Rivers Cuomo & Kyle Gucci Rock N Rolla / Hoffman West
21	30	3	Mike Dem & Ricky Castelli Flashing Light / PP
22	NEW	1	Jay Pryor So What / Positiva/Selected
23	1	6	Meduza Ft Goodboys Piece Of Your Heart / Polydor
24	6	5	Prospa Prayer/Information / Stress
25	27	2	Purple Disco Machine Body Funk / Positiva
26	29	2	Pick N Roll Right There / Individual
27	25	3	Lee Dagger & Courtney Harrell So Lost Hearted / Tazmania
28	33	2	Woolfman & Jstew Big Big Lessons / W
29	NEW	1	Illyus & Barrientos The One / Toolroom
30	0	1	Ina Wroldsen x Dynoro Obsessed / Ministry Of Sound

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Clean Bandit Ft Ellie Goulding Mama / Atlantic
2	2	4	Carly Rae Jepsen Now That I Found You / Interscope
3	12	4	Lauv & Troye Sivan I'm So Tired / Kobalt
4	21	4	Matrix & Futurebound Ft Zelah Got You There / Metro/Viper
5	6	3	Ava Max So Am I / Atlantic
6	16	5	Sammy Porter Ft Liv Dawson Talking Like Friends / Speakerbox/Insanity
7	23	2	Jess Glynne No One / Atlantic
8	10	5	Ritual Ft Tove Stryke Love Me Back / Island
9	14	3	Labrinth, Sia, Diplo pts LSD No New Friends / Syco
10	13	4	The Chainsmokers Ft 5SOS Who Do You Love / Disruptor/Columbia
11	18	3	YB Ft The London Symphony Orchestra Stay Alive / Front Row
12	15	3	Prospa Prayer/Information / Stress
13	NEW	1	Ray Guell Don't Wanna Cry / Sir Ray
14	25	2	Snakehips Ft Rivers Cuomo & Kyle Gucci Rock N Rolla / Hoffman West
15	17	2	Swales Ft RuthAnne Higher / Polydor
16	NEW	1	Marshmello Ft Chvrches Here With Me / Joytime/Positiva
17	22	3	Lucas & Steve Say Something / Atlantic/Spinnin'
18	29	2	Majestic I Wanna Be Down / 3 Beat
19	NEW	1	Velvet & Therese Heart Of Glass / MWR Retro
20	24	2	Julia Michaels Ft Selena Gomez Anxiety / Polydor
21	4	4	Jonas Brothers Sucker / Island
22	28	2	Victors I Think About You Every Night / White Label
23	26	2	Ziezie Senses / RCA
24	NEW	1	Lee Dagger & Courtney Harrell So Lost Hearted / Tazmania
25	5	4	Martin Jensen x James Arthur Nobody / Discowax
26	3	5	Meduza Ft Goodboys Piece Of Your Heart / Polydor
27	1	6	Black Saint Ft Sam Fischer Everybody Wants You / Warner Bros
28	NEW	1	Jay Pryor So What / Positiva/Selected
29	NEW	1	Keelle Walker This Is What It's Like / 2220
30	30	2	Vitas Ft Nappy Roots Roll With The Beat / White Label

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	3	Mariah Carey A No No / Epic
2	2	6	Digdat x Loski No Cap / Relentless
3	3	5	Geko Don Daddy / 3 Beat
4	6	4	Col3trane x DJDS x Raye The Fruits / Island
5	11	2	Sean Paul & J Balvin Contra La Pared / Island
6	1	5	Unknown T With Crazy Cousinz Throwback / Island
7	12	2	Jay Sean Ft Gucci Mane & Asian Doll With You / Republic
8	10	3	T Mulla Link Up / Virgin
9	5	6	Grace Carter Heal Me / Polydor
10	NEW	1	Tory Lanez Freaky / Mad Love/Interscope
11	8	4	Brke Feelin' Me / Bndrmusic
12	NEW	1	Aaron Martyn Insta Famous / DM Unsigned
13	13	7	Kelly Rowland Crown / Island
14	NEW	1	Keelle Walker This Is What It's Like / 2220
15	NEW	1	Hardy Caprio Sponsored / Virgin
16	18	2	Lil Baby Close Friends / Motown/Quality Control
17	16	7	Cardi B & Bruno Mars Please Me / Atlantic
18	7	5	YLD Ft Liz Jai & Akil Dasan Give Me Your Love / Ikigai Muzik
19	17	3	Layzee Calling In Sick / Diezel
20	14	8	Ziezie Sensei / RCA

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Phil Fuldner Take Me
2	Moss Kena Be Mine
3	Mike Mago Wake Up
4	Becky Hill & Weiss I Could Get Used To This
5	Jax Jones & Martin Solveig Pts Europa Ft Maddison Beer All Day & Night
6	Hot Chip Hungry Child
7	Peggy Gou Starry Night
8	1991 Midnight
9	Fixate vs Double99 Ripgroove
10	Kove Ft Ben Duffy Echoes
11	Rockers Revenge What About The People
12	SPY See Your Face Again
13	Mele The 95 Vibe
14	Leftwing & Kody I Feel It
15	Lowsteppa You're My Life
16	Tom Hall Lifeline
17	Kokiri Ft Joe Killington Friends
18	Dog Blood Turn Off The Lights
19	Lee Foss, Eli Brown & Anabel Englund Brazil
20	Sam Berson Konichiwa

Clean Bandit pip Carly Rae to No.1 ANALYSIS

■ BY ALAN JONES

Experience tells at the top of the Commercial Pop club chart, where **Clean Bandit** & Ellie Goulding's **Mama** surges to the top of the pile, leaving **Carly Rae Jepsen's** **Now That I Found You** as runner-up for the second week in a row.

A typically dynamic and melodic track, with undulating tropical undertones, **Mama** is Clean Bandit's ninth No.1 on the Commercial Pop club chart. They previously topped the chart in 2014 with Jess Glynne collaborations **Rather Be** and **Real Love**, and **Extraordinary** (feat. Sharna Bass); in 2015 with **Stronger** (feat. Sean Bass & Alex Newell); in 2016 with **Tears** (feat. Louisa Johnson); in 2017, with **Symphony** (feat. Zara Larsson) and **I Miss You** (feat. Julia Michaels); and in 2018 with **Demi Lovato** collaboration **Solo**. It is also Goulding's fifth No.1.

Dutch DJ/producer **Ferreck Dawn** had his first Upfront No.1 hit as a mixer in March, contributing his unique spin on **White Lies** by Anglo-German duo **M-22**.



Five weeks on, he has his first No.1 as an artist, teaming with Berlin-based duo **Robosonic** and British singer **Nikki Ambers** - who had hits with girl group **SoundGirl** and solo as **Little Nikki** in the first half of the decade - for **In My Arms**, a potent house cut that has already topped the Beatport rankings and secured more than 4 million plays on Spotify.

Digdat x Loski's rap track **No Cap** was No.1 in more of our Urban DJ chart returns than any other track this week but holds at No.2 on the composite Urban club chart, outpointed by veteran campaigner **Mariah Carey's** latest track **A No No**, which leaps 4-1. It is her first No.1 since 2013, when Miguel collaboration **#Beautiful** topped the list.



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THAT WAS THE Music Week THAT WAS

This week 30 years ago...



TRAIL-BLAZIN' SQUAD

While current labels are wrestling with the gender pay gap, back in 1989 RCA's Lisa Anderson was making history by becoming the UK's first female MD of a major record company. "We have simply chosen the best person available to do the job," said Anderson's predecessor, BMG UK co-chairman John Preston.

TOP STORY

COMPETITION TIME

The monopolies of the UK's biggest indoor arenas were set to be broken with big new venues planned in at least three major cities. As well as arenas in Sheffield and Birmingham, a second Docklands venue was planned to compete with the new London Arena, which was about to stage its first gig – Duran Duran. Thirty years on, history could be about to repeat itself with MSG's plans for a new arena in the capital to rival The O2.

SOLID GOLD(SMITH)

Harvey Goldsmith and his company, Allied Entertainments, sold their financial interest in London Arena to boxing promoter Frank Warren, citing a conflict of interest. "We found it a conflict in the sense that we would have been an owner, operator and promoter," he said. "People would think we were monopolising all their business." Perish the thought...

Also inside... Cliff Richard became the first non-writer to be honoured by BASCA, picking up a "one-off lifetime achievement" award at **The Ivors**... Record companies and music publishers were aiming to hammer out a new industry agreement on **mechanical royalties**... The second conference of the **British Association Of Record Dealers** was cancelled... Country music's **Route 89** campaign was expanded to feature a broader range of artists... **The Bangles** held the No.1 single with **Eternal Flame**... **Deacon Blue** went straight in at the albums summit with **When The World Knows Your Name**...

THE **AFTER** SHOW

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

THIS WEEK: **Bonnie Tyler**, artist

INTERVIEW: GEORGE GARNER

Last month, the legendary **Bonnie Tyler** scored her first Top 40-charting album in 33 years with **Between The Earth And The Stars**, released via **EarMusic/Edel**. Here, the **Total Eclipse Of The Heart** singer reflects on some of the amazing moments and life lessons she's enjoyed throughout her career so far. And why she owes her auntie big time...

I used to be a very, very shy girl...

"I never thought I'd have the nerve to get up on stage but I always knew I wanted to sing. My career started when my auntie put me down for a talent competition because I was always singing in my bedroom. I said, 'I can't do it - take my name off,' and she said, 'Yes, you will!' So, I sang at the local rugby club when I was 17 and I'd never sung into a microphone before - my microphone was a hairbrush! After I came second in the competition, there was an ad in the paper looking for a girl to join a harmony band - they were looking for three girls to sing with Bobby Wayne. I got chosen out of 35 girls as one of three."

My first single was...

"My! My! Honeycomb and it totally bombed. Lost In France was an international hit, but it wasn't until It's A Heartache that I had my first hit in America. If it hadn't been for my auntie... [laughs]."

People often say that Total Eclipse Of The Heart was written about vampires...

"But I have no idea really. I don't know what goes on in Jim Steinman's mind, I just love it! When I first heard the song I cried. I still love playing songs like that and Holding Out For A Hero. I never get tired of listening to them. I can't understand some artists that go out and insist on not doing their old hits. People want to hear them..."

Being in the charts again is great because...

"I wasn't even going to make a new album - this was a surprise to me as well! The last album I did [2013's *Rocks And Honey*] I recorded in Nashville with fabulous musicians and all new songs, but it [didn't get] a very good push. *Between The Earth And The Stars* is a wonderful album, and I'm working with my old producer, David Mackay, who I hadn't seen for 40 years since *It's A Heartache* and *Lost In France*. I had such a great time."

There are a lot of big names on my new album...

"Barry Gibb wrote a song [*Seven Waves Away*], and



Stepping things up:
Bonnie Tyler

PHOTO: Tina Korhonen

"I don't know what goes on in Jim Steinman's mind, I just love it!"

there's *Someone's Rockin' Your Heart*, a duet with Francis Rossi which he wrote. I went on holiday with Cliff Richard [who also appears on the record] to his beautiful house in Barbados and we went out for lunch where the host happened to be Rod Stewart's best friend. I said, 'It's my dream to do a duet with Rod would you ask him if he'd do it?' I waited a couple of months until I found the right song, *Battle Of The Sexes*, and then it was forwarded onto Rod. A couple of days later he got back to me personally and said, 'Let's do it!' Amy Wadge, who is a fabulous songwriter, sent some songs, too. She sent an email saying, 'Bonnie, I've written a song especially for you.' It's called *Older* and it's such a beautiful song."

New artists should remember...

"You're only as good as your sound guy, your lighting guy, your band and crew. We're like family. I know that sounds like a cliché but it isn't."

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