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#MusicWeekAwards

Welcome to the music week..

The (Lil Nas) X Factor



No-one saw Lil Nas X coming, but no-one's going to be able to miss him now. As anyone who's enjoyed a working pulse over the past few weeks will know, the Atlanta rapper's viral hit Old Town Road – bolstered by its remix featuring Billy Ray Cyrus – is the biggest song in the world. Understandably, there will be many labels, managers and artists looking to his story for some lessons.

A quick recap: in December 2018, Lil Nas X independently released, in his own words, a “country trap” track that interpolates a Nine Inch Nails instrumental. On paper, you wouldn't exactly have bet your grandma on it being a hit. That it became just that has a lot to do with him harnessing the power of TikTok. Quite frankly, he deserves an honorary doctorate from the University Of Memeology for the way he used the platform. Scrap that, he got something better. Fast-forward to April 2019 and he is now signed to Columbia and breaking streaming records set by Drake.

It wasn't just as a meme, however, that things snowballed. As has widely been reported, X's track was controversially deemed ineligible on the country chart in America for not embracing “enough elements of today's country music to chart in its current version”. Old Town Road is many things – including the shortest US No.1 since 1965 – but it is now as much a debate as it is a song. It is one that cuts to the heart of issues of race, genre and the efficacy of the charts themselves.

For the record, Lil Nas X believes his song is eligible in both hip-hop and country charts. Billy Ray Cyrus certainly agreed, jumping on the remix as a sign of solidarity. Is X a country artist? Judging by his other work... No. But that doesn't mean he's incapable of making a country song. There is a certain absurdity that the track that stands to do the most for country music globally in 2019 – which is also the No.1 song in America full stop – isn't actually allowed in the country charts.

There has been much talk of late about the global aspirations of country music. Take X's success alongside Kacey Musgraves' Grammy wins, and this could be the transformative year the genre's been waiting for. Maybe the question, then, isn't so much what is America going to do to fix its country charts, but rather how is the genre going to work to fix them?

Yet even if the song is reinstated, the danger is that it will be a single conciliatory gesture at best in lieu of lasting systemic change. Many have pointed here to a long legacy of exclusion. Beyoncé's Daddy Lessons, for one, was deemed ineligible for a country Grammy, yet country artists leaning heavily on hip-hop under the “bro-country” umbrella seemingly get a free pass. While no-one saw Lil Nas X coming, the issues his track has raised have been hiding in plain sight all along. That's the real lesson here.

George Garner, Deputy Editor
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MusicWeek
22.04.19

frontline

04 The Big Story

The K-Pop phenomenon reaches a new level in the UK

06 News

10 The Playlist

11 On The Radar

Icelandic pop star Glowie

12 Sync Story

14 Hotshots

features



16 Cover story

Hipgnosis Songs' Merck Mercuriadis

22 Lara Baker

Inside the former AIM star's new vision for the music biz

regulars



26 Hitmakers

Steel Banglez on his Top 10 track Fashion Week

28 Charts

Week 16's Albums & Singles charts will be published next week due to the Bank Holidays

37 Archive

38 The Aftershow

Gang Of Four's Andy Gill

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“Cause we all came up out the mud like it's Glastonbury”

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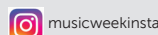
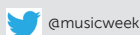
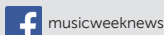
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Your essential primer for a week in the biz

THE BIG STORY

Special K: BTS and Blackpink take K-pop to new heights in UK market

Live Nation's Phil Bowdery says the K-pop phenomenon is no flash in the pan as Korean superstars lead a host of fresh acts into the mainstream

— BY JAMES HANLEY —

Live Nation's Phil Bowdery has spoken to *Music Week* about the "intense fanbase" for K-pop as BTS broke records with their chart-topping EP.

BTS became the first Korean group to score a UK No.1 album last Friday, with EP *Map Of The Soul: Persona* set to pass 24,000 sales as *Music Week* went to press. The chart triumph comes just weeks after the boyband sold out two nights at the 80,000-capacity Wembley Stadium.

The seven-strong group, who were formed by Big Hit Entertainment, packed out two 16,000-capacity nights at The O2 last autumn, obliterating several social media and merchandise records in the process.

Bowdery, their UK promoter, said the decision to step up to stadiums was an easy one.

"They asked the question, 'What do you think our next move should be?' And I didn't hesitate in replying, 'We have to do stadiums here'," explained Bowdery, Live Nation's executive president, European touring.

"We may look to extend in the future, but at the moment the only two European cities they are playing are Paris and London. They've got two shows at Stade De France [June 7-8] and two shows at Wembley Stadium [June 1-2], so they are playing the most iconic venues in both countries."

After tickets for their first Wembley date were snapped up in 90 minutes, BTS added another date – which sold out even more quickly.

"We knew once we sold out the first date we were going to add a second show, so we did a bit of educating on the social networks on how to navigate the website a bit better, because it could have been slightly misleading if you were in a panic to buy tickets," said Bowdery. "So the second show sold out 25 minutes quicker than the first, it was amazing."

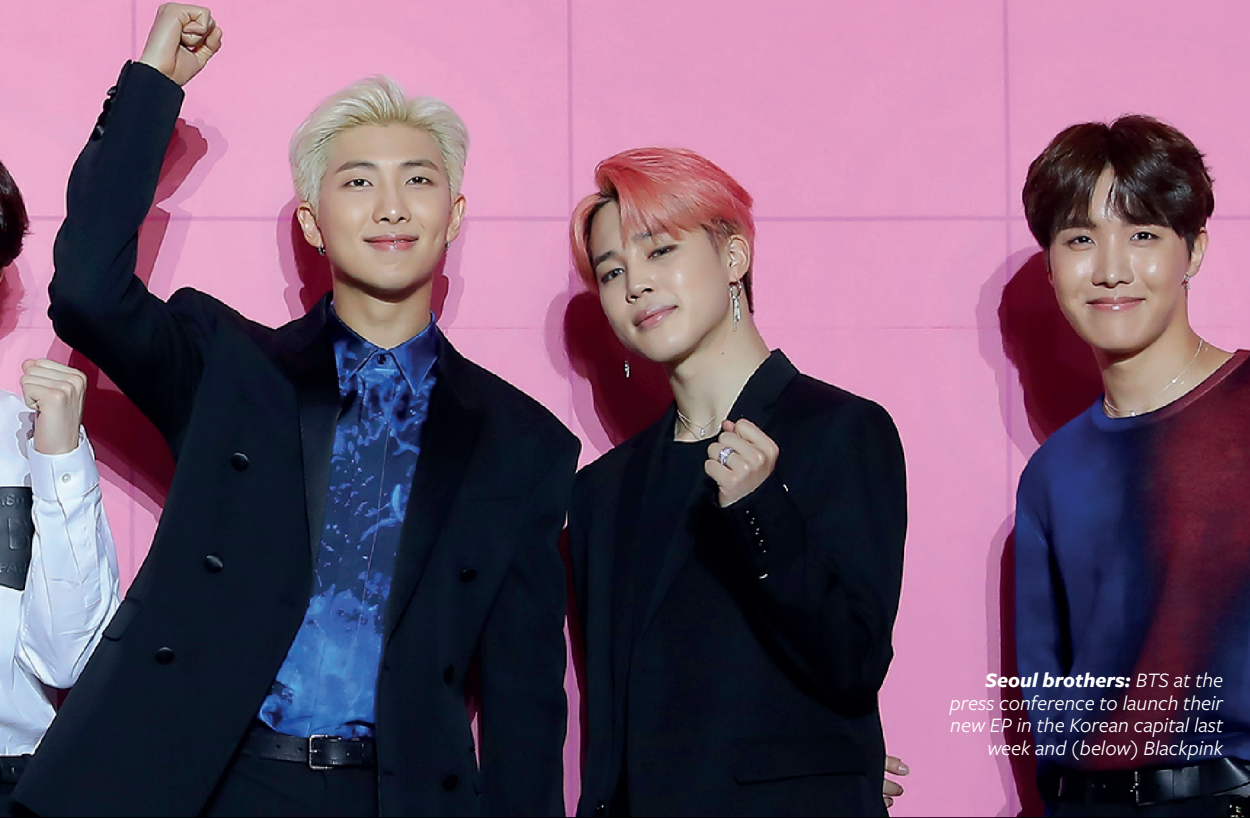
Bowdery added that One Direction had changed the game as far as marketing modern pop shows.

"One Direction were probably the first of their kind in as much as when you were promoting them, it was all about social media," he said. "With BTS, it's also all about social media. They are being watched by so many eyeballs so everyone knows what's going on."

"If I'm promoting Fleetwood Mac, as I am at Wembley Stadium, obviously it's more about putting ads in newspapers, because that's a different age group, whereas kids are about being on social media and that is where they get their information."

Bowdery noted that he promoted two sold-out nights with South Korean boyband Big Bang at Wembley Arena as long ago as 2012.

BTS' 2018 LP, *Love Yourself: Tear* (43,207 sales –



Seoul brothers: BTS at the press conference to launch their new EP in the Korean capital last week and (below) Blackpink

OCC), peaked at No.1 in the US and No.8 in the UK. The band are distributed by The Orchard and Proper.

New single Boy With Luv, a collaboration with Halsey, was chasing a Top 10 finish as *Music Week* went to press. The track became the most streamed video in its first 24 hours of release (and later the fastest to 100m views) after amassing 74.6m views on YouTube. The record had been set just days earlier by Blackpink's Kill This Love, which clocked up 56.7m views in 24 hours.

Live Nation also works Blackpink, alongside the hotly-tipped likes of Got7 and Korean-American singer/songwriter Eric Nam.

"There are a few more in the pipeline and they are gaining popularity all the time," said Bowdery. "Blackpink are the first K-pop band that I've moved out of London, we're going to play Manchester [Arena] as well.

"Their popularity grows because they have great, infectious pop songs and that is the beauty of it. The audience knows every song and all of the moves from the videos, it's a very intense fanbase. They're into everything that they do."

Blackpink made their UK albums chart debut this month with Kill This Love (Polydor). Both the EP and its title track reached the Top 40 in the albums and singles charts. The single has sales to date of 13,748, according to the Official Charts Company.

Nigel Harding, VP of artist marketing at Deezer, said both Blackpink and BTS had experienced a huge increase in streams. For BTS, the combined calculated streams on the platform from April 3-17 were 55% more than those in the fortnight before, while Blackpink's Kiss And Make Up ft. Dua Lipa rose by 27% in the last month.



"This month we've seen Blackpink experience a massive 154% increase of UK streams, with BTS rising 162% in the last month," said Harding. "Earlier this month, we launched our new dedicated K-pop channel to champion these artists and give K-pop fans an opportunity to feel even closer to their favourite acts such as iKon, Stray Kids and Day6."

He added: "With our streams of K-pop increasing globally by 157% in the last year, we're looking forward

to watching how this unique genre continues to grow at a lightning speed."

Bowdery said that the career of K-Pop acts could be interrupted by Korea's requirement for national service. But he said the genre was here to stay in the UK.

"I don't see it as something that is going to pass very quickly because there are other acts penetrating, again, via social media," he told *Music Week*. "The world has become a much smaller place for these type of acts. It's a phenomenon and you have to embrace it."

FOR THE RECORD



THE BIG RESULT

Universal Music Group Q1 revenues increased by 18.8% at constant currency to €1.5 billion (£1.3bn). Recorded music revenues were up 19.2% year-on-year, driven by higher subscription and streaming (up 28.1%). As parent company Vivendi continues to seek a buyer for up to 50% of the major, UMG also increased physical sales (up 20.8%). Ariana Grande was among the big sellers.

THE BIG LAUNCH



YouTube Music has launched its free, ad-supported service via Google Home Speakers. It is available in 16 countries including the UK, US, Canada, Japan and Germany. Users need to upgrade to the premium service for full access to playlists and artists. The move comes amid reports that Amazon is to launch a free streaming service for its Echo devices.

THE BIG SPONSOR



Skiddle is to sponsor the Live Music Promoter category at the Music Week Awards on May 9. It has just opened a London office. "We are delighted the promoters nominated have their moment in the spotlight and are recognised for their work," said a Skiddle spokesperson.

RETAIL

Long-player game: RSD targets new fans to build vinyl revival

ERA's Megan Page says children and regional shops are key to growth - but calls on labels to ensure releases are "best of the best"

BY ANDRE PAINE

Record Store Day coordinator Megan Page has told *Music Week* that the annual celebration can continue to boost vinyl sales.

Preliminary results showed that unit sales at RSD stores were up 15% year-on-year. Around 100,000 LPs and more than 30,000 singles were sold during the promotion organised by the Entertainment Retailers Association.

"It shows there's even more appetite than before for vinyl, it's that opportunity to get something special and also to celebrate independent record shops," said Page.

"There were so many kids going out this year - that's what's driving the growth in Record Store Day and in the number of independent shops opening as well."

Even Baby Shark became part of the April 13 celebrations with a limited edition release.

"That's what RSD is about, getting people when they're young," added Page.

There were 250 indie retailers stocking releases in 2019 - up from 240 a year earlier.

"Having more record shops is obviously going to drive more sales overall - that's definitely going to help the revival," said Page. "We are seeing quite a lot of these record shops open in regional [locations] that have never had a Record Store Day before or haven't had a record shop for over 10 years."

With 7% growth in LP units to 1.2 million in 2018, indies performed ahead of the market. According to OCC data, independents increased their share of vinyl sales from 26.1% in 2017 to 27.6% last year.

Overall, the growth in vinyl is slowing - up just 4.1% last year to £91.3m. But Page is confident that RSD can maintain the revival.

"The product offering gets more diverse and eclectic every year, which is going to keep driving the growth," she told *Music Week*.

The RSD picture disc reissue of David Bowie's Pin Ups was heading for the Top 30 with OCC sales in excess of 2,000, while retailers reported strong demand for Idles' limited pressing of the Meat EP and Meta EP.

"Over the last few years, singles have been relatively flat but when you've got a really good release like the Idles EP then that's we see it going up," said Page.

However, she warned that the 500-plus titles each year are becoming "unmanageable".

"We would ask labels to think carefully so we can make sure Record Store Day really is going to be the best of the best," she said. "It's also about artist support on the day."

Page added that RSD isn't just about vinyl.

"We could definitely welcome more CDs into the Record Store Day offering," she said.



"The product offering gets more diverse and eclectic every year"

Megan Page
ERA



Record store daze: Natasha Youngs (centre) and the team at Resident in Brighton on Record Store Day

Chain reaction: Indies rebuff HMV RSD ambitions

Independent retailers look to maintain grip on "bloody amazing" Record Store Day

Banquet Records co-owner Jon Tolley has told *Music Week* that HMV shouldn't be part of Record Store Day.

The chain's new owner Doug Putman has spoken of his hopes to join the annual event.

"I don't think it should happen," said Tolley. "I support HMV, there's a lot of reasons why the industry needs them to exist. But they're not an independent record shop."

"The independent record shops who created, curated and ran this thing still need the benefit that it gives us."

Andy Oaten, manager of David's Music in Letchworth, said: "The original idea of Record Store Day was for independent bricks-and-mortar stores which only had one shop, to fight against the chains, the supermarkets and the online presence. It would be against the ethos to let a chain in."

RSD sales were up 9% year-on-year at Banquet in Kingston.

"It's bloody amazing, it's easily the busiest day of the



Into the groove: RSD fans in Banquet

year, selling hundreds and hundreds of records," said Tolley.

While cold weather dissuaded many collectors from queuing, indies reported brisk trade across the day.

Natasha Youngs, co-founder of Resident in Brighton, said it was their biggest day ever in terms of sales.

"Most suppliers did a great job of getting the stock out to us so that we had plenty of time to prepare," she said. "The atmosphere was incredible, it was a really special event."


Former Matador UK GM Natalie Judge was involved in her first RSD as co-owner of East London retailer World Of Echo.


"We had a great range of regulars as well as new customers through the door - a lot of women too," she said.


Drew Hill, MD of distributor Proper Music, said: "RSD has once again proved it is a catalyst for celebration, underscoring the fact that independent record stores hold great value, not just commercially but culturally."

TWEETS OF THE WEEK


The past seven days in 280 characters

 **@jamieoborne** Lol. This punk just got upgrade to first class. Gonna listen to Fugazi all the way to LA to celebrate. **(Jamie Osborne, Dirty Hit/All On Red) Thursday, April 11**


 **@mmickdevine** I'd like to express solidarity with Madonna stars who spent September 2005 listening to a minute-long shit quality leak of Hung Up, convinced we were about to hear the banger of the year. **(Nick Levine, NME) Tuesday, April 16**


 **@michelle_amaría** Baby shark is better than the Beatles entire discography @ me if you want to **(Michelle Kambasha, Secretly Group) Friday, April 12**

 **@MartinTalbot** Can I point out that I've never seen an episode of Game Of Thrones. I'm amazed that I seem to be the only one. I've not seen anyone else tweeting such a thing **(Martin Talbot, Official Charts Company) Tuesday, April 16**


 **@Beyonce** #HOMECOMING out now **(Beyoncé, artist) Wednesday, April 17**

 **@AnnieMac** I had a dream last night that Drake jumped on @LethalBizzle POW and I had to tell him that it didn't work. **(Annie Mac, BBC Radio 1) Tuesday, April 16**

 **@nickdierl** Coachella VIP is the most terrifying place in the world **(Nick Dierl, Orienteer) Saturday, April 13**

 **@unknwnt** First drill artist to ever go silver...and I ain't even got me a Carti **(Unkown T, artist) Saturday, April 13**

 **@hollieboston** my favourite pastimes include: passive aggressively staring at people who get the lift to floor 1 in the Universal building **(Hollie Boston, Polydor) Wednesday, April 10**

 **@default__this** Band practice today was mega fun. There's nothing like playing music with your best mates & drinking a beer **(Kelly Bennaton, DHP Family) Wednesday, April 10**

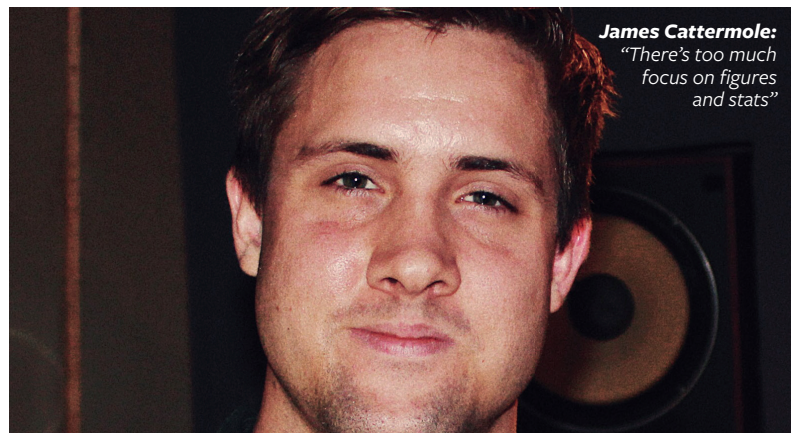
#1 TWEET



@jonhillcock Just found out the autograph/selfie hunters I see outside the BBC each day have discussed whether I am in fact... Ben Fogle. **(Jon Hillcock, BBC Radio 6 Music) Tuesday, April 16**

RISING STAR

The biz's brightest new talents tell their stories



James Cattermole: "There's too much focus on figures and stats"

James Cattermole

Label manager, Absolute Label Services

@jamescattermole

In association with



What made you choose music?

Whilst my dad was in the army in his 20s, he used to DJ at the officers' mess (where senior officers would go to smoke big cigars and drink port), so he had a huge collection of classic Northern Soul and Motown 45s. He'd always play them around the house and those records gave me a buzz like nothing else, so I decided I wanted to be a rock star. I learned guitar and Logic, and did a degree in music production. I quickly realised I was a terrible producer and decided, if I ever wanted to work in music it would have to be in the business. So, instead of going to lectures I took on internships in management and marketing and quickly found my own lane in the industry.

What's the best thing about your job?

We're all very lucky to work in a field we're passionate about (and get paid for it), but I get the biggest buzz from seeing my artists hit major milestones for the first time. That first official playlist add, first national radio play or debut sold-out headline show – these are all moments artists remember for a lifetime. I'm very lucky to be able to share those highs, and it really does make those days and nights grafting on the minute details worth it.

What's the biggest misconception about the industry?

Too many people take streaming numbers at face value and use them as the sole metric to judge an artist or campaign.

There are artists with five million streams on one single who can barely sell 10 tickets in their home town, but bands with 100,000 streams across an EP who can sell out an entire UK tour. People focus far too much on surface level figures and stats, and should really be looking at the bigger picture before deeming whether an artist is 'working' or not.

What does the biz need more of?

Companies should give younger members of staff the means and platform to contribute in multiple areas of the business. A lot of companies are guilty of pigeonholing staff (especially younger ones) into their specific role, not giving them the freedom to contribute in other areas and inevitably making them a less-rounded individual. I've heard some of the most genius ideas from interns, most of which senior execs would struggle to think of. You'd be surprised the value teaching up can bring to a business.

What's your dream music job?

Without sounding too much like a meme or cliché, I can honestly say I have found my home for the long term. Even though I'm the youngest label manager, Absolute's directors have given me the freedom to be as creative and entrepreneurial as possible; from developing and introducing new services to our clients, to working on some of our largest frontline campaigns. The dream is to constantly develop my role here.

JAMES' RECOMMENDED TRACK: Frankie Stewart & Harvey Gunn – Black Water

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

LIVE

Bigger Weekend: TV coverage a 'step up' as BBC Radio 1 kicks off festival season

Expanded Big Weekend boasts a "really strong line-up" for Middlesbrough event, says Rhys Hughes

■ BY ANDRE PAINE

BBC live music events boss Rhys Hughes has spoken of the "strength of the relationship" between Radio 1 and artists on the Big Weekend bill.

Staged in Middlesbrough's Stewart Park on May 24-26, the festival features superstar US acts Miley Cyrus, Billie Eilish, Twenty One Pilots and Khalid, alongside artists including The 1975, Stormzy, Mumford & Sons, Dave, Anne-Marie, Sigrid and Mabel.

With a capacity of 32,000 each day, the event sold out in less than two hours.

"Chris Price, the head of music, has done a great job booking this line-up," said Hughes, BBC head of live music & events, popular music. "I'm really excited about seeing Miley Cyrus in Middlesbrough, that's going to be quite a moment."

"Billie Eilish is incredibly hot at the moment, Khalid is doing good business out in the States and we've got Stormzy, it's a really strong line-up this year."

Hughes said artists would benefit from exposure on major BBC platforms, including BBC iPlayer.

"It feels like festival season starts here," he told *Music Week*. "[Big Weekend underlines] the strength of the relationship between Radio 1 and the artists."

"There are artists on this bill like The 1975 that we have supported from the very beginning. There is a sense of loyalty, particularly from the UK artists that have grown up with Radio 1."

As well as the Radio 1 broadcast, the festival will be aired on BBC Two on the weekend and followed by a highlights show on BBC One on Monday (April 27).



"Miley Cyrus in Middlesbrough is going to be quite a moment"

Rhys Hughes
BBC



Radio 1 love: Big Weekend 2019 artist Sigrid performing at last year's BBC event in Swansea

"It's a step up from where we were a couple of years ago, but it's also a reflection that we did over 15m views for The Biggest Weekend last year," said Hughes of last year's one-off event.

Now in its 16th year, the Big Weekend has expanded from two days with a 6,000-capacity dance night in the second stage tent on the Friday. Tickets are £10.

It will be headlined by *Music Week* cover star Mark Ronson and feature MK, Purple Disco Machine, Wilkinson and Sub Focus.

"We'll see how it goes this year," said Hughes. "I think with that line-up it will be a success and it's something we can look at rolling out in the future."

Hughes said he had been careful to ensure that the Big Weekend does not

impact the festival and live sector.

"There isn't a commercial festival in Middlesbrough, big touring acts tend to go to either Leeds or Newcastle," he said.

"The festival exclusives issue is very much on our mind, [Big Weekend is booked] in consultation with the labels and the major festival promoters. Our event tends to sell out very quickly anyway."

Hughes is also working on the BBC's coverage of other major music events, including BBC Radio 2 Live In Hyde Park, Proms In The Park, Reading & Leeds festivals and the return of Glastonbury.

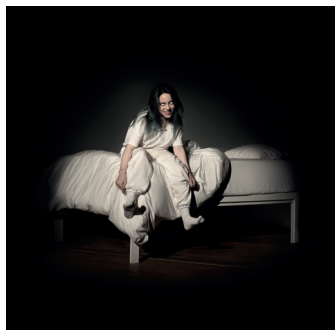
"Glastonbury is the granddaddy of festivals, isn't it?" said Hughes. "It is a very big part of the BBC calendar and there will be the usual fantastic BBC coverage of Glastonbury."

TAKE A BOW

TEAM Billie Eilish

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Digital: Oliver Hunter (Polydor)
Promotions: Jodie Cammidge (Polydor)
National/Online Press: Annabel Crowhurst/Ruth Drake (Toast Press)
National Radio: Laurence Pinkus (Polydor)
Regional Radio: Gavin Hughes (Polydor)
TV: Sarah Haddow (Polydor)
Streaming: Paddy McLean/

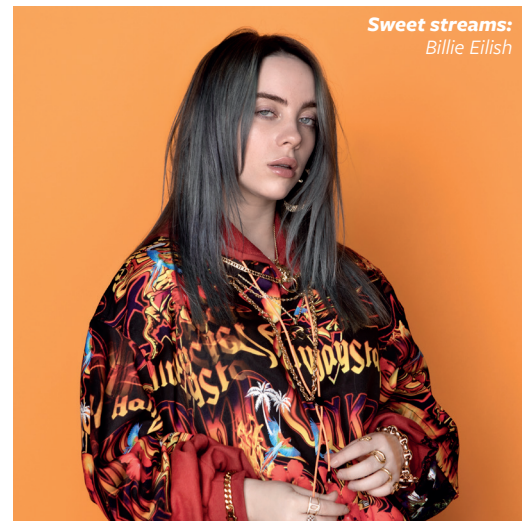
Rachel Tang (Polydor)
Sales: Gareth Evans/Jess Acreman (Polydor)
Management: Danny Rukasin/Brandon Goodman (Hard 8/Working Group)
A&R: Justin Lubliner/Sam Riback (Darkroom/Interscope)
International Marketing: Nick Miller (Interscope)
Live agent: Mike Malak (Coda Agency)



When We All Fall Asleep, Where Do We Go?

Peak Chart Position: No.1

Label: Polydor Records/
Darkroom/Interscope



Sweet streams:
Billie Eilish

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THE PLAYLIST



J HUS

Daily Duppy (Black Butter)



J Hus' first new music since leaving prison is a GRM Daily rap that finds him wrestling with his "black heart". The booming flow remains, but this is Hus as you've never heard him before.

Contact Imran Malik
malik@imran-malik.com

BTS

Home (BigHit Entertainment)



Continuing their quest to redefine the meaning of the word 'massive', BTS offer a hint of reflection behind the slickness and bombast on this album cut.

Contact Ashley Townley
ashley.townley@dawbell.com

MIQUELA

Right Back (Brud Records)

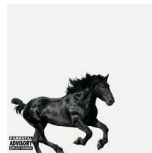


Miquela's delivery floats through crumbling beats on Right Back, which cements the Los Angeles-based artist as one to watch in the coming months.

Contact Anna Meacham
anna@huxley.world

LIL NAS X

Old Town Road (Columbia)



Having conquered the charts in America, Lil Nas X is coming for the UK with this unstoppable mix of rap and country. But will he be massive?

Contact Parris O'Loughlin-Hoste
parris.oh@sonymusic.com

BECK (FEAT. PHARRELL WILLIAMS)

Saw Lightning (Capitol)

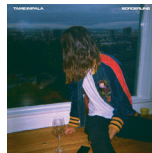


The first offering from Beck's Hyperspace LP is less pop single more sonic jamboree, with futuristic bass, harmonica and skewed choruses.

Contact James Windle
james.windle@dawbell.com

TAME IMPALA

Borderline (Fiction)



Kevin Parker pulls off a neat trick with Borderline, dunking a lonely indie song in fizzing disco goo so it mutates into something spectacular.

Contact Duncan Jordan
duncan@bellaunion.com

CHARLOTTE

Nervous (The Orchard)



Hull newcomer Charlotte's vocals are full of soul and pop magic on a highlight from her Nowhere To Hide EP (May 3). The chorus is ginormous.

Contact Kat Bowden
kat@dedicatedpr.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!



23.04 TIRZAH
Scala, London
7.30pm

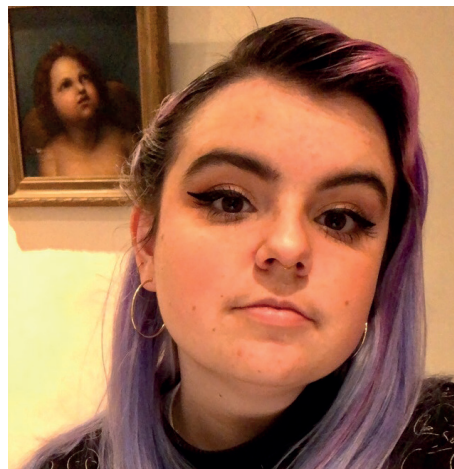
Tirzah Mastin is in North London for the first of a three-night celebration of last year's brilliant debut album, Devotion. Live, its threadbare love songs are a powerful proposition: tenderness set to quaking bass.

TASTEMAKERS

The industry's favourite new sounds

Pip Williams, Writer/ editor, The Line Of Best Fit

KYAN – NEIGHBOURS



Kyan can Pip Williams

Kyan has been releasing music since 2014, but it's in the past year that things have really kicked off for the soulful singer and songwriter.

In 2018, he spent time in the studio with disco legend Nile Rodgers, as well as recording single Lonely River in session at Abbey Road. It's hardly surprising this month's debut headline show – presented by Ben Lovett's Communion at Bermondsey Social Club – is already sold out.

This year, the Cambridge-born artist has been serving up his versatility through the shadowy, dystopian Neighbours and the

dizzying disco of Cedric Gervais collaboration Good Things. It's on Neighbours that he really shines though, delivering taught, incisive lyricism over an ominously sparse musical backing.

Neighbours introduces Kyan as a worthy commentator for our tumultuous times.

He's unafraid to chronicle the fear and unease of a world currently hanging in the balance, while the sheer beauty of his music marks him out as a voice that's difficult to ignore.

If you like your listening with a side order of social conscience, you'd be hard-pressed to find better.

ESSENTIAL INFO

RELEASES Cruel (out now) **LABEL** Columbia
MANAGEMENT Maverick **NEXT GIG** TBC

Icelandic newcomer getting to grips with the pop game...

I feel for the first time that I can be whoever I want to be," says Sara Pétursdóttir, with happiness in her voice. "Nobody is judging me or telling me to do anything different, I'm more confident in who I am."

Pétursdóttir, who releases fluorescent, nimble pop songs as Glowie, recently turned 22, but her birthday is by no means the only cause for celebration. Having moved to London from her hometown of Reykjavík last summer after signing to Columbia, Glowie is living her dream.

"When I signed with my label I didn't know what to expect," she tells *Music Week*. "I was still pretty lost when I signed, I really had to spend some time going into sessions and getting to know producers and writers and finding my sound. We just wanted to do this really well."

Glowie's insight into life as nascent major label pop star is invigorating in its frankness, but that's just the way she is. "I'm very open and honest," she says. "Even though it was just two years ago, I was a very different person when I signed. It took time to develop myself as an artist, what I want to say, do and what I stand for. I'm still growing."

Glowie seems caught in two minds over the question of how easy the process has been, pausing to collect her thoughts before saying: "I was warned by so many people, 'This is so hard, you're probably not going to make it.' But I was ready, I was going to do it and go all the way, and I did."

Basking in the, erm, glow of recent single Cruel, which followed last year's introductory single Body, she's keen to turn her experiences into music that can make a difference. Having worked with Julia Michaels and Tayla Parx, Glowie isn't writing her own songs – yet.

"A lot of people think I write my own music, but I don't, actually," she says. "Every message in every Glowie song comes from my heart, that's so important. I work really closely with the producers and writers so that whatever is in my heart goes into the song."

ON THE RADAR

GLOWIE

Glowie writes poetry in between painting landscapes in her downtime, and says that will feed into songwriting one day. But, she reasons, who cares who writes what anyway?

"I feel like a lot of people put shame on pop singers who don't write their own music, and I am very much involved with mine. I will definitely do it in the future, I'm working towards it more and more," she says.

The youngest in a musical family, Glowie has come a long way from home, where she was bombarded by music from all sides (Alicia Keys remains her favourite). She's here to tell young women that anything is possible. "I was bullied as a kid and I used to be really cruel to myself and beat myself down if I didn't do things perfectly," she says. "It's so important that I'm able to bring a message in a way that's going to affect and help people."

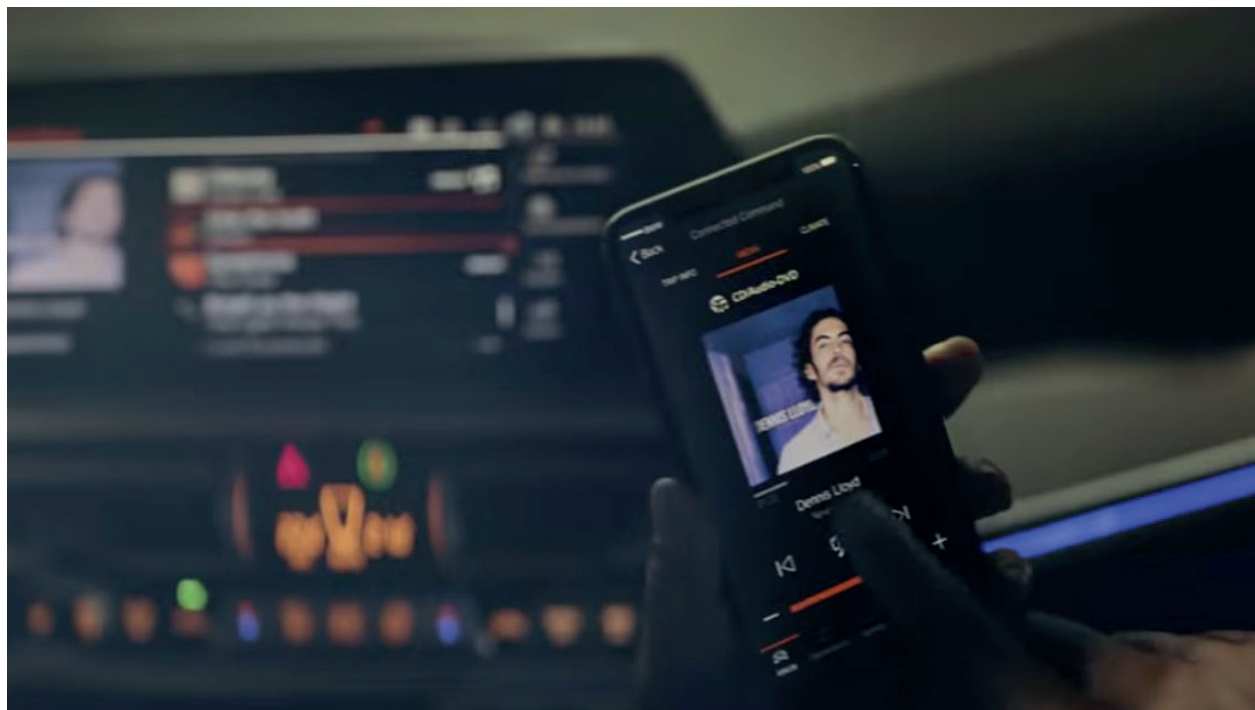
With more releases planned ("I don't like to put music in a box and say 'EP, album' or whatever, I just want to release music and call it music!") Glowie's message will come loud and clear. "Music really impacts our brains and the way we feel," she finishes. "It's a really strong tool."

BEN HOMEWOOD



"Music really impacts our brains and the way we feel"

Glowie



There's Dennis: BMW's new ad and (below) Dennis Lloyd

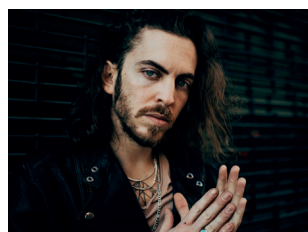
SYNC STORY

BMW/DENNIS LLOYD

BY BEN HOMEWOOD

Sometimes, there's nothing like a good sync to demonstrate just how wide pop music's net can reach, and that's precisely what BMW serves up in its new 3 Series campaign.

Featuring Dennis Lloyd's 2017 smash Nevermind, the spot is airing everywhere except China this year, and its success is the result of some international collaboration at Warner Music Group (WMG).



“Nevermind has been such a huge song over the last two summers”
Bart Cools
Warner Music Group

Bart Cools and Marco Pantuso of WMG's global A&R & marketing dance department led the charge alongside Warner Music Italy's Marco Alboni, while the placement was secured by Michiel Ten Veen at Warner Music Benelux.

Bart Cools, EVP, global A&R and marketing, dance music, takes up the story.

“Dennis Lloyd's smash Nevermind lends itself effortlessly to the slick BMW advert, it was a real global collaboration,” he tells *Music Week*.

“Nevermind has been such a huge song over the last two summers, it's great to see it climbing back up the Shazam and iTunes chart as well as increasing its daily streaming numbers again. The song was re-added to Kiss FM's playlist, which is a testament to how powerful a good sync placement can be.”

Team Warner are doubtless pleased with Lloyd's prominent placement in the ad, and with 585,263 UK sales so far (Official Charts Company) Nevermind is primed to keep motoring.

Spot: Introducing The New BMW 3 Series Title: Nevermind **Composer/Artist:** Dennis Lloyd **Master:** P 2017 TIME SpA Unipersonale under exclusive license to Warner Music Italia **Publisher:** Freecut Music **Agency:** Jung Von Matt Hamburg **Director:** Knut Burgdorf **Production Company:** Hochkant Film **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



THIS WEEK'S HOTTEST BRAND NEW ACT

DJ Spinall

KEY TRACK: What Do You See? (feat. Kojo Funds)
LABEL: Atlantic
MANAGEMENT: Tolu Oluseyi
TWITTER: @DJSPINALL

WHO: Sodamola Oluseye Desmond, better known as DJ Spinall, has been making records since 2014 and has worked with Wizkid and Mr Eazi.

WHAT: No prizes for guessing Desmond is a DJ and producer. The 'Spinall' part of his moniker comes from his ethos as a selector – he won't be pigeonholed or restricted.

WHERE: DJ Spinall is from Lagos State, Nigeria.

SPINALL, I LIKE IT...

Us too. More and more people are falling for DJ Spinall. He signed with Atlantic last year and played his first London headline show just last week.

WHAT CAN I HEAR?

For the best indication of what Spinall is making right now, check out What Do You See?, which features London MC Kojo Funds. It's a chilled out, airy take on the modern Afrosounding sound.

WHAT'S NEXT?

DJ Spinall recently told Complex that Afrobeats "is everything" and that he wants the genre to get the "international accreditation and respect it truly deserves". Watch out, world.

Nordoff Robbins

MUSIC THERAPY



As the UK's largest music therapy charity, Nordoff Robbins is dedicated to changing the lives of vulnerable and isolated people, and helping them improve their wellbeing through the skilled use of music.

Music therapy can help a child with autism to communicate, build confidence for someone living with mental health issues, and support those with complex disabilities to reach their potential.

Find out more at www.nordoff-robbins.org.uk

 **NORDOFF
ROBBINS**
Life-changing music

1

BMG



HOTSHOTS



1. Strangers things Jack Savoretti dropped by BMG's HQ recently, and little did he know that his UK label team had gathered together to give him a warm welcome and toast to the success of his new album, *Singing To Strangers*. Pictured here are (L-R): Alistair Norbury (president, repertoire & marketing UK), Gemma Reilly (vice president, UK marketing), Thomas Haimovici (director A&R, BMG), Jack Savoretti, Danielle Livesey (Push Music Management), Niko Michault (Push Music Management), Korda Marshall (executive vice president, repertoire & marketing UK) and Darren Ridgwell (vice president, UK Sales Recordings). (Photo: Lenny Kalcic). **2. AIM to please** Shesaid.so announced their 'Alternative Power 100 Music List' at AIM's new three-day conference, AIM Connected, where a number of this year's honorees were in attendance. Also present was renowned British Composer David Arnold who delivered a keynote interview. Pictured here are **(A)** (L-R): Livia Tortella, (founder & CEO, Black Box), Andreea Magdalena (founder, shesaid.so), Brendon Harding (audio engineer/freelance marketing and creative services), Shocka (artist), Carly Wilford (presenter & DJ, Sister), Sally Freeman (MD, Love Live Music UK), Liz Miller (strategic partnerships for music, Facebook), Gee Davy (head of legal and business affairs, AIM), Karen Emanuel (CEO, Key Production), Poulomi Desai (artistic director, Usurp Art), Nick Sabine (co-founder, Resident Advisor), Athena Koumis (head of music culture & curation, North America, Xite) and Jenna Fentimen (music & composition producer, Manners McDade). **(B)** Paul Pacifico



(CEO, AIM), David Arnold (composer) and Gee Davy (head of legal and business affairs, AIM). (Shesaid.so photo: Jennifer Mccord). **3. Diva Forever** The Diva Music Festival launched at St Martins Lane Hotel with KT Tunstall, a headliner last year and an ambassador of the festival, playing a special unplugged set. Pictured here are: Heather Peace (festival organiser) and KT Tunstall.

4. Music to our ears The MU hosted its annual Women in Music Conference at Home in Manchester, with women from across the country enjoying a day of talks, workshops and insider advice. Pictured here are (L-R): Laura White (singer/songwriter), Lady Ice (rapper), Kelly Wood (MU live performance official), Jess Partridge (Keychange project manager, PRS Foundation) and Dame Evelyn Glennie CH (solo percussionist). (Photo: Shirlaine Forrest).

5. UB40th UB40 ft Ali Campbell & Astro and team celebrated their A Real Labour Of Love 40th Anniversary tour at The O2, London. Pictured here are (L-R): Sam Russell (Kilimanjaro Live), Alan Day (Kilimanjaro Live), Astro (UB40), Bill Curbishley (Trinifold Management), Ali Campbell (UB40) and Gary Howard (United Talent Agency).

6. (Re)brand awareness BASCA rebranded as The Ivors Academy with a special launch at The Ministry Of Sound Members Club on Borough Road. Pictured here are **(A)** Assorted members of the Ivors Academy Board (L-R): Rupert Hine, Orphy Robinson, Crispin Hunt, Bill Sweeney, Martyn Ware, Paul Hartnoll, Issie Barratt, Julia Montero, Mark Ayres, Helienne Lindvall and Jo Thomas. **(B)** Crispin Hunt (chair of the IA). **(C)** Simon Greenaway (ASCAP), Daniel Pemberton (composer), Tom Hodge (composer). **(D)** Lottie Zttarr, Lois Brown, Shingai Shoniwa. (Photos: Will Strange).



MERCK O

*“Success isn’t difficult.
What is difficult is the
success that you want
to have, because that
requires discipline”*

MERCK MERCURIADIS
HIPGNOSIS SONGS

Merck, my words: Merck
Mercuriadis, photographed for
Music Week at Abbey Road Studios

F GREATNESS

— BY JAMES HANLEY —
PHOTOS: PAUL HARRIES

Superstar manager **Merck Mercuriadis**' list of past clients reads like an induction list for the Rock And Roll Hall Of Fame. But he is now setting his sights even higher. Here, the **Hipgnosis Songs** founder and CEO shares his megabucks vision to reinvent the world of music publishing...

Growing up in a small town in Canada in the 1970s, Merck Mercuriadis can pinpoint the exact moment that changed his life forever. At the age of 12, the future music industry power player made the 100-mile journey to see rock titans Kiss, supported by a then little known Cheap Trick. It was a night that left an unshakeable impression on the young devotee.

"I'm literally right up at the front," says the now 55-year-old, with a glint in his eye. "Kiss came on and just fucking destroyed the place. I'd only ever seen a five-minute gig before [an aborted Joe Cocker show] and suddenly not only was I seeing a band, but one that had pyro, theatrics and lights.

"People think that Kiss are about the spectacle, which of course they are, but deep down they also have great songs and it just fucking made me go, 'If they can do it, I can do it.'"

Even then, the future Guns N' Roses and Elton John manager had the self-awareness to appreciate that his dreams could only be realised away from the stage.

"I knew from a really early age that my job was to figure out what role I could play to help the performers," he explains. "I never had a guitar lesson, I never attempted to play. I can't fucking sing, that's for sure."

Mercuriadis, who has also represented icons such as Morrissey ("tremendous") and Beyoncé ("no one works harder"), laughs when reminiscing about a painful lesson from his formative years.

"In the third grade I had this Scottish music teacher," he remembers. "She had this great reel-to-reel player and would try to teach you rhythm and melody.

"One day, she said to me, 'Could you stay after class?' And

trust me, I *loved* this class. But she just said, 'Listen... I think it would be better if you never came back'.

"Years later, Elton John and I are on the cover of *Billboard* together. I only sent that copy of *Billboard* to one person, and that was to her. I have no idea whether it got to her or not, but it was the only copy of that magazine I gave away – that was my way of just going, 'OK, fuck you!'"

Mercuriadis has come a long way since clapping along to the strains of *Abbey Road* and *Jesus Christ Superstar* as a music-obsessed schoolboy. His industry journey began in the early 1980s, at Virgin Records in his native Canada.

"I thought that Virgin was the greatest record label in the world," he says. "I used to write letters to [co-founder] Simon Draper. Everyone gives Richard Branson the credit, but the creative vision for Virgin was actually his cousin, Simon Draper. He was probably the greatest A&R man who ever lived."

Relocating to the UK, as luck would have it, Mercuriadis' arrival coincided with a time of immense prosperity for the label, which counted the likes of Peter Dinklage, Simple Minds, Culture Club, The Human League, XTC, OMD and UB40 among its ranks.

"Suddenly, Virgin went from being not only the coolest label with the coolest bands, it also became incredibly commercially successful," marvels Mercuriadis. "I was just a functional marketing guy but, more than anything, I was a massive champion of this music and making sure that people got to hear it.

"They rewarded me by letting me be part of the process of signing an artist called Mary Margaret O'Hara. When her album, *Miss America*, eventually came out [in 1988], it was unbelievably acclaimed, but its gestation was among the most painful things anyone has ever been through.

"I'd become sophisticated enough to realise that by working

for Virgin Records, I'm not actually working for the act. As soon as I realised that, I knew I had to stop and change my core profession from working for a record company to becoming a manager."

Hooking up with Iron Maiden managers Rod Smallwood and Andy Taylor at Sanctuary Group, Mercuriadis served more than two decades with the pioneering firm, rising to CEO.

"I was looking to soak up as much responsibility as possible," recalls Mercuriadis. "That was really the start of Sanctuary and over the next 21 years together we built the biggest independent record company in the world."

Departing Sanctuary in 2006, Mercuriadis launched management and publishing firm Hipgnosis Songs and music IP investment vehicle, Hipgnosis Songs Fund, which floated on the London Stock Exchange in 2018. The company has been on an acquisition spree since purchasing its first music catalogue from Terius Youngdell Nash, aka The Dream, and has raised a further £141.5 million from investors, bringing its total to almost £350m since its IPO.

The grounds of Abbey Road Studios provide a suitably storied backdrop for *Music Week's* meet and greet with Mercuriadis. The venue has become familiar territory since his latest client, disco legend Nile Rodgers, became its chief creative advisor in 2018.

Here, Mercuriadis talks Guns N' Roses, social media and his ambitions to kickstart the "song management revolution"...

How did you come to represent Nile Rodgers?

"Nile and I have been friends for over 20 years. Three years ago we started working together and our discussions began with his career, but also with what we wanted to do with songs. We had this common understanding that the business had changed from the one we had both come into, where 90% of the artists we would sign wrote and sang their own songs. Today, 90% of the artists being signed are talented kids who just want to be famous and are happy to sing the best song available to them – it doesn't have to be theirs. So if you're Zara Larsson and you have access to hit songs, you are at the top of the charts. If you're Iggy Azalea and you had the biggest song in the world five years ago with Fancy but, for whatever reason, you no longer have access to hit songs, you're nowhere. It's all about the song today and we could see this coming. We felt that the songwriter being the low man on the totem pole had to change and we both wanted to do something about that. I also had this vision that Nile was in many ways unsung. As far as I was concerned, he had written the most important pop records of the last 40 years. They weren't just big hits, they changed culture."

You managed Guns N' Roses during Slash's exile from the band.

Were you surprised to see them reunite?

"The reunion was always a possibility because Axl [Rose] was open-minded to it. All he ever wanted was for Slash to apologise for certain things and while Slash was in a position where he maybe didn't understand that was what was necessary, then the band were never going to come together. But at some point it was inevitable that they would have that conversation and Slash would be able to have his say, because there were things that *he* wasn't happy about. Let me put it to you this way, Axl might call me up and say, 'I'm unhappy with Slash'. If I had jumped in and went, 'You're right, he's a fucker!' Axl would be the first person to turn and around and go, 'No, no, *you* can't say that. I maybe can say that, but you can't'. So Axl was always protective of Slash and the other guys in Guns N' Roses, there were just certain things that he wanted to be put right. They obviously figured out how to put them right and it's been incredibly successful."

How would you describe your management style?

"I listen to my artists. I don't work with anyone that doesn't float my boat musically – my job is to make people believe, but I can only do that if I genuinely believe. Once I believe, I'm a crusader and I'm out there making everyone else believe. The conclusion that I came to a long time ago, being a kid from a small town of 2,000 people in Canada – who went from kissing a girl at age 11 or 12 for the first time to an Elton John song, to then *managing* Elton

John – is that success isn't difficult. What is difficult is the success that you *want* to have, because that requires discipline; that requires knowing when to say yes and when to say no, and being true to what it is that you want. Once you get in this mix, you will get all kinds of things thrown at you and before you know it you've ruined your chance because you've said yes to becoming one thing when you really wanted to become another. My job is to help keep them focused on what they want. Sometimes that's unpopular, because people live in fear – they're scared that the opportunity might disappear and they start to compromise. I'm the manager that won't let you compromise."

You're fairly active on Twitter, how important has social media become for artists?

"You cannot have a successful artist today without social media, but social media is an evolution. It's like when I was a kid obsessed with The Clash, I was lucky enough to have a Tony Parsons giving me the truth because he believed in the music as much as I did. But equally, there were a bunch of other tossers writing about music and giving you *their* version of the truth, not the band's version. There is a London band at the moment that I love called Black Midi. What can Black Midi get out of social media? They have an opportunity to communicate directly with the 15 to 17-year-old kid that might be interested in them, with nobody getting in the way. Social media is still in its infancy and what we're going to find is that the next version of Johnny Rotten, Joe Strummer, Frank Zappa, David Bowie or Nile Rodgers is going to be like the Pied Piper – marching their audience down the street before most of us even know what the fuck is going on – because they've got the ability to talk to the audience. That is really exciting."

We hear there's a good story behind the Hipgnosis name...

"Hipgnosis was the premier artwork design company of the 1960s and the 1970s. It was two guys – Storm Thorgerson and Aubrey Powell – and by 1980/81, all of a sudden, the aesthetics of everything were completely different. Hipgnosis was so closely associated with the '60s and '70s that they decided to stop using the name. Storm and I worked together for many years on projects and he eventually became one of my clients. One day he said to me, 'What do you want to call the new company?' He caught me completely off guard, so I said, 'Well, I'd like to call it Hipgnosis but that name's already been taken'. A few days later I received a package from him saying, 'I'd like you to use the name', and he had designed all the logos for it."

What persuaded you to get into publishing?

"I wanted to change where the songwriter sits in the economic equation. The songwriter should be rewarded to a greater extent than they are and I believe that the only way to get to that place is to build a £1 billion to £3bn company that has the critical mass to help to bring that change into place. On the other hand, I also am a massive fan of streaming. What streaming has done for us more than anything – and the numbers are exploding because of this – is that it has given the passive consumer a reason to spend money on music. Prior to streaming, the benchmark for extraordinary success in our business was the platinum record. In the US that's a million copies in a country of more than 350m people; in the UK that's 300,000 copies in a country of almost 70m people. So whichever of those two ratios you look at it tells you one thing – the average person was never putting their hand in their pocket and paying for music."

Indeed, even the biggest-selling album of all-time in the UK, Queen's Greatest Hits, is owned by just 1/10 of the population...

"Exactly. Our target consumer [in the US] was that one in 350. Now, our target consumer is *all* 350 because the \$10 or £10 price point, combined with the convenience of having all of the music when you want, is a price point that the consumer has decided is worth paying. Suddenly, for the first time in our history as an industry, the passive consumer is joining the active consumer in paying for music. That's why we've gone from 50m paying subscribers to music streaming services two years ago to 200m today. JP Morgan is predicting that we

"Streaming has given the passive consumer a reason to spend money on music"

**MERCK
MERCURIADIS
HIPGNOSIS SONGS**

*“Nile and I
felt that the
songwriter being
the low man on
the totem pole
had to change”*

MERCK
MERCURIADIS
HIPGNOSIS SONGS

We are (like) family: Mercuriadis
poses with his client, Nile Rodgers

“We manage songs
in the same way
that we manage
artists – with
responsibility”

**MERCK
MERCURIADIS**
HIPGNOSIS SONGS

On the Merck: Mercuriadis
founded Hipgnosis in 2006

will have two billion paid subscribers by 2030 – that’s only 11 years from now – so we’re talking about a business that is going to grow by 10 times.”

So where does Hipgnosis fit into that?

“I went to the financial community in London and explained that proven songs were as predictable and reliable – and therefore *investible* – as gold, oil or diamonds. I like to make money just like anyone else does, but it also then gives me the critical mass to be able to change where the songwriter sits in the economic equation. Pretend for a minute that you are the head of Paramount Pictures and I work for the Screenwriters’ Guild. I come in to see you once every three years and I’m saying to you, ‘I know you’ve got Reese Witherspoon and Bradley Cooper for this film, but unless you’ve got my script there’s no movie to be made and you don’t get my script unless you pay the writers properly’. In Hollywood that happens every three years, but at the end of the day they figure out a way to pay the writers more money and everyone lives happily ever after. That’s never happened in music because no one has had the critical mass to be able to do it and no one has worked on a strategy of how to get to that place. Controversially, the reason that hasn’t happened is because Universal, Sony and Warner, as the three big recorded music companies, also own the three big song companies. On the recorded music side of the business you’re making an 80% gross margin and a 40% net margin on success. And on the song side of the business you’re making maybe a 25% gross margin, on average, and an 8-12% net margin. So any time the model improves they use the leverage to push that improvement towards recorded music where they have the biggest margin, unfortunately, at the expense of the songwriter. Someone needs to come along and disrupt that system.”

And that someone can be you?

“I want it to be the last paragraph of my Wikipedia page, that I pushed them over that precipice, because everyone wants it. Sir Lucian Grainge [Universal] knows that we’re nowhere without songwriters, Rob Stringer [Sony] knows

we’re nowhere without songwriters, Max Lousada [Warner] certainly knows that. We all want the songwriters to be paid more money, but we’re dealing with a paradigm that has existed for decades and it’s going to take time and, most importantly, disruption to make that change. The only way that you can really do it is if you’ve got the critical mass, so I’m buying these assets because I think they’re an incredible way for people to realise value and get a great return on their money. But I have this ulterior motive to then use the leverage that comes from amassing a couple of billion pounds worth of assets and put that to work for the songwriters to change where they sit in the economic equation. That’s totally aligned with the best interest of my investors because, if songwriters are being paid more money for their new songs, that also means we’re being paid more money for our catalogue.”

To wrap up, how big can Hipgnosis become?

“I think that in 18 months we’ll be over £1bn. We have over £600m worth of pipeline available to us right now and every day it grows. An important part of what we do is to then actively manage these songs and build additional value in them. Part of the problem in songs being managed as well as they should be is that the big companies have as many as 20,000 songs for every creative person they have working for them. They’re managing literally *millions* of songs. We manage songs in the same way that we manage artists – with responsibility. Every song has a P&L [profit and loss statement]: The Dream has a song called XO, a Beyoncé song. Last year it made seven grand, this year it’s made 125 grand already because we put effort into it and that effort ended up resulting in sync. I want to eradicate the word ‘publishing’ from our vernaculars because what should be happening is that every songwriter, artist or producer should have a song manager. ‘Publisher’, to me, is a euphemism for someone that collects your money but doesn’t really add value to the song. I want our company to be a song management company. I want it to be the beginning of the song management revolution.”

MERCURIADIS RISING

Merck reflects on his time working with four of his most famous former clients...

GUNS N’ ROSES

“I’m in the Axl camp and I believe that Axl is the barometer for Guns N’ Roses. I’m not denying how great Slash is, but the guy that is the ethos of Guns N’ Roses is Axl. The thing with Axl was that he knew what he wanted but he also knew what he didn’t want. As difficult as that seven or eight years of commitment to an artist can be, it’s just because he’s as committed to it as you are and he will not compromise. When you’re that successful you have the machine – whether that machine is Interscope Records or whoever – that only wants one thing out of you, which is a product that they can sell. My job as the manager was to make sure that he didn’t have to turn that product [the long-delayed Chinese Democracy LP] in until he was ready. My job was to protect Axl and make sure that he got what he wanted, not having to compromise to the rules of the rest of this business. That can be unpopular sometimes but besides making people believe what I believe in and listening to the artist, the next word that becomes really important is responsibility, because my responsibility is to the artist, not to anybody else.”

MORRISSEY

“Morrissey is an incredibly misunderstood guy, but the most important thing about him, despite the fact that he’s brilliant, is that he is not corruptible. People get annoyed with him because he won’t do some things that other artists will do just to be successful. He’s committed to the art and he’s committed to ensuring that the art is as pure as it can possibly be. Yeah, he says and does things that are controversial but I think that they’re only controversial in the sense that he sees things in his head at their logical conclusion, even before they’ve come to their logical conclusion. The one thing that you’ve got to understand with Morrissey is that at probably the moment in time that you least expect it, he’ll disappoint you. But you’ll only be disappointed because of what *you* expected, not because of what he expected. I would continue to work with him and would advise anyone that has an opportunity to work with Morrissey [to do so]. We’re still great friends and at seven years I lasted longer than any manager [of his] has ever lasted!”

ELTON JOHN

“Working for Elton was one of the greatest experiences I’ve ever had and I could only wish that everyone could experience how magical it was. It was just two friends that were in love with music, figuring out what to do with his music at the same time. The passion existed on every level from whether he was walking into a room and writing a brand new song with the Scissor Sisters to whether he was doing something with Eminem on a Tupac unreleased verse or whatever. These things always resulted in Top 5 singles because he brings the most incredible energy to it possible.”

BEYONCÉ

“With Beyoncé it was very much a scenario where her father, Mathew Knowles, and this is from 2002 to 2008, was her manager and he worked for me. My role was to step in whenever necessary and help them get the big picture stuff done. She is without question – and this is a title that James Brown used to have – the hardest working person in showbusiness. No one works harder. She has a very tough gig and you have to admire her work ethic. Her father is a much maligned guy but he, equally well, put the work in to make sure she got to where she belongs. I have tremendous respect for him and his ex-wife Tina, for Solange and for Beyoncé. As a family they really put the effort in for not only [Beyoncé] being arguably one of the two or three biggest artists in the world, but for Solange also having an incredible career.”




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BAKE SOME NOIS

Lara Baker's star has been on the rise ever since she broke into the music business. After conquering the indie sector with the **Association Of Independent Music**, she's making waves with new company **The Bkry**. *Music Week* hears her vision for the biz...

— BY BEN HOMEWOOD —
PHOTOS: LOUISE HAYWOOD-SCHIEFER

Baked goods: Lara Baker says the music industry must increase focus on mental health

Judge Jules has had thousands of demos thrust into his hands over the years, but when a young Lara Baker approached him at a BBC Radio 1 Roadshow, she made sure the dance don listened.

“I played him a demo of a band I managed and he told me to go for it,” Baker tells *Music Week*. “I remember feeling on top of the world. Those interactions you have as a kid are really important to shape the direction you go in.”

Baker has been following his advice ever since, now more so than ever. She first broke into the music business in 2004, landing a role at the Association of Independent Music (AIM) where, working under founder and industry legend Alison Wenham, she would launch and develop the AIM Awards. But Baker’s world shifted in January

E last year, when redundancy brought an end to almost 14 years at AIM. Over that time, she forged a reputation for pushing boundaries with AIM’s events and became one of the most prominent activists in the business, pushing for change and campaigning to right industry wrongs where diversity and equality are concerned.

After leaving AIM, she dropped the vowels from her surname to set up The Bkry, a consultancy, events and communications business. Her story, told with intent over quiet weekday afternoon pint, is a modern music business tale with goodness at its heart.

“When I left AIM and thought about what I might do next, there wasn’t really a role that covered all the things that are important to me, so I thought I’d start my own thing,” she begins. “The Bkry is a consultancy, it marries the different areas of expertise that I developed at AIM: events work, campaigning around diversity and women in music with some comms and PR, too.”

Grateful for her time there, Baker says AIM set her on a positive path.

“I grew up there and was a big part of the growth of the organisation. I had a lot of space and opportunity to create things, like the Awards and an events programme,” she says. “It was almost like being my own boss a lot of the time and being part of a family. I met everyone right across the industry.”

Baker’s biggest takeaway from all those years at AIM’s Chiswick HQ is that music is about people, nothing else.

“We’re not selling toothpaste, the artists making the music are people and it’s very much about connecting with people and collaborating,” she says. “The relationships I developed and the work I did bringing people together around inclusivity and diversity [shape] what I can offer now. Bringing people together is the common thread through the different aspects of what I do.”

So far, Baker has worked with and alongside BBC Music Introducing Live – where she pulled together more than 500 speakers with a 50/50 gender split – Americana Fest, the Musicians’ Union, Liverpool Sound City and the Artist & Manager Awards.

For someone with so many connections, her foray into the country world has been particularly eye-opening.

“People say I know everyone in music,” she says, seriously but with a knowing smile. “But what I found working on Americana Fest is that there’s a whole other industry there. I’ve got to know a lot of new people, talented artists and people like [BBC Radio 2’s] Bob Harris



Bake news: Lara Baker with Stevie Freeman and (main picture, L-R) Renae Brown, Baker, Kano and Sarah Hatton

“We need to work on real systemic change, problems around equality haven’t gone away”

LARA BAKER
THE BKRY

and Baylen Leonard. It’s exciting, because it’s growing.”

Baker continues to chase the thrill of being part of emerging or expanding parts of the business and, though she praises the growing push for change in the business, she has a word of caution, too.

“At the moment, I’m worried there’s a lot of fatigue because we have talked about it so much, everyone’s seen that ‘women in A&R’ panel or that ‘women in music’ event,” she says. “It’s been done, but actually the problems haven’t gone away. We need to start working on real systemic change. The problems and the stats are still pretty similar to what they were five or 10 years ago.”

Working under Wenham – who, like Baker has starred at Music Week’s Women In Music Awards – Baker wasn’t immediately exposed to the industry’s equality problems.

“When I started at AIM I had it quite easy. I had a female CEO in Alison who really encouraged her team members and was passionate about diversity,” she explains.

“I didn’t appreciate for quite some time the scope of the problem. It’s only as you get older and you see friends dealing with sexual harassment problems and the gender pay gap. We have a lot of women in music events and amazing networks, we’ve still got a long way to go before the problem is fixed and we don’t need to talk about it anymore.”

What then, does Baker, who held a place on UK Music’s Diversity Taskforce, propose we do?

“We need things like mentoring schemes, leadership programmes, unconscious bias training, changes in the way people do their hiring...” she answers.

“We need more flexible workplaces and working hours, better maternity and paternity packages... There are so many systemic fundamental changes we need.”

While she’s “concerned by inertia” and encourages the industry to “keep focused”, Baker cites PRS Foundation’s Keychange programme, Girls I Rate, Shesaid.so and Women In CTRL as evidence that the biz is ready for change.

“The industry is responding really well,” she continues. “There are loads of amazing people, male and female, in



Bakin' squad

Lara Baker on her five industry heroes...

Remi Harris, Remi Harris Consulting

"Remi used to be at AIM and is a consultant now. She hired me at AIM and has given me so much advice ever since. She's a funding guru and is amazing at navigating the work/life balance."

Nadia Kahn, CTRL Management/Women In CTRL

"Nadia manages Lethal Bizzle and started Women In CTRL. She's a one-woman company who never stops, what she's achieved is amazing."

Kanya King, MOBOS

"She started the MOBOS as a single mum. It's such an incredible brand and a power for good, and Kanya has been really generous with her time and encouragement. Every time I speak to her she's great, a real class act."

Katie Malcolmson, Someone Great PR

"Katie has a PR company called Someone Great PR. She was in-house at One Little Indian and she started her company at the same time as me, she's amazing and has been brilliant at helping me navigate this journey."

Alison Wenham

"The founder of AIM. She's one of the originals, a woman who got to a really senior level in music while it was still so male-dominated and has been all about helping other women get there too, rather than being competitive or protecting her spot. I learned loads from Alison, she would throw me in at the deep end a lot."

music who are really passionate about effecting positive change. Having a network is so important; the advice I always give to young girls entering the music industry is, 'Find your peers and support each other.' It's so valuable."

Paving the way for the next generation of the music industry is clearly important to Baker, and as she looks back on her time working on last year's sprawling BBC Music Introducing Live event, it's with the stars of tomorrow in mind.

"It was quite scary, it was such a huge project, the biggest I've ever worked on," she says.

"It's an important one as well, the audience is 15,000 young kids who want to get into music. I wanted to make sure they were really inspired and saw a diverse range of speakers so that, whatever they wanted to be, they saw someone that reflected that."

Delivering the 50/50 gender split added an extra two weeks to the project but, more importantly, it meant there's now no excuse for similar events not to follow suit.

"We demonstrated that if you can do it on that scale then there's really no event in the music industry that couldn't do it if they cared about that issue," Baker says.

"It was hard, if you want senior figures, a lot of them are male. But I wanted a lot of young speakers and among younger ages in the music industry there's a broad, diverse mix. I really wanted to make a point with that event."

Baker is determined that the future will be different. After falling in love with music through her brother's work presenting a music TV show ("It was on cable, and he's not famous!") she studied music business at university and landed a paid internship at EMI, then her role at AIM. She

Bake it happen: Lara Baker gave a TEDx Talk on music industry power imbalance in 2018

"I would love to consult for a major label, they could use some help with the gender pay gap"

LARA BAKER
THE BKRY

acknowledges that such a path isn't universally available.

"It's not just about gender and ethnicity, but social background," she says.

"So many people can't get into the business without going to university or doing unpaid internships or having a dad that's friends with the CEO. That's poor, we need to do better."

Baker says she's been in rooms with senior major label figures and made this point in person, reporting that "there's appetite for change".

Lara Baker will forever be an indie kid, and praises the variety and character of the sector she knows so well. But, she reasons, music is too fluid to pretend there's a chasm between the indie and major worlds.

"Lots of people go from indies to majors or vice versa; it's a misconception to assume that if you're dealing with people at majors you're dealing with people who don't really care about music and it's all about the money," she says. "That's not true, there are some great people in the majors."

Baker isn't ruling out getting involved, either. "I would love to consult for one of the majors," she adds. "They could definitely use some help with the gender pay gap."

Looking towards the future, Baker is looking forward to delivering "long-term business development strategy" for her clients and says, "my focus will always be on improving diversity and inclusivity in music, as well as supporting, connecting and educating independent artists."

The great British Baker off continues...

THINK

GIGS

THINK

SKIDDLE




skiddle

HITMAKERS

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

THIS WEEK:

Not only is he a producer for the likes of **Dave** and **J Hus**, **Pahuldeep Singh Sandhu** – aka **Steel Banglez** – is also a hitmaking artist. Here, he recalls how his recent Top 10 song **Fashion Week** with **AJ Tracey** and **MoStack** was done in a day...

■ INTERVIEW: GEORGE GARNER

As a producer, my brand has been around for about three years, but Steel Banglez 'the artist-producer' goes back to when I released *Money* in 2017.

I was looking at a lot of things when I decided to become an artist. One of them was finances – I knew there was more money, in a business sense, in being an artist-producer. I knew I had to step into the limelight to stay relevant. That was one reason.

I also feel like I have good choice in music when it comes to curation, I can put artists together on songs – from a fan's perspective – with a vision they don't see. I wanted to use artists like they use my productions; to make them collaborate in a way you wouldn't expect. It's for the culture and the game. That's where all my songs come from, to be honest.

I was working on MoStack's album for six or seven months and I needed to do something of my own. I figured out: 'Who hasn't collaborated from a fan's perspective?' AJ Tracey and MoStack! AJ's from West London and Mo's from North London – they're both two different characters that have grown up in multicultural London, representing a new diverse British sound. I asked if they'd be up for working together and they said yeah.

Fashion Week was all made in one day. I have two producers who I work with, one named Paul Bogumil Gollar from Germany and a guy named Keven Wolfsohn from Switzerland. We formed a group for them called The Elements and it was produced by me and them. They initially started the production at a studio at Tape London in Mayfair, because I'm a partner there. We all got together, they started the beat, I added the middle eight with the screaming and the drum changes.

AJ Tracey and MoStack came to Tape – it was a club night – and we got drunk and made *Fashion Week* all in one day and then it was done. I mixed it when I was drunk, I mastered it when I was drunk, sent it to the label, shot the video in two days and put it out the following week! [*Laughs*] I played it at Tape before it was released and it went

down great, everyone loved it. I was like, 'This is the one!'

There's a guy called Carter who's the MC in Tape. He walked in and AJ Tracey is laying the hook – he heard AJ say, '*She smell like Yves Saint Laurent, My garms are from Italy, I feel like the don, Paris Fashion Week, I'm watching Louis Vuitton*'. And he said, 'Banglez, you should call this *Fashion Week*' – so big up Carter because he named it!

MoStack started off with, 'I only trust girls on days that don't end with a Y' – which has gone viral. But I did have some backlash because of the lyrics of the song. Someone was saying, 'It's not going to get plays because MoStack says, '*Fucked her with the blindfold, she ugly like me, she no say nothin', she just thought I was a freak*'. But that's the kids of today – what do you want me to do? MoStack's a comedian – not in [a literal] sense – but he's comical, he's like Ludacris. Dave and Fredo got to No.1 with, '*We come through like Funky Friday, and have all of your mandem skating*'. They're talking about doing a drive-by – no-one even knows. Gun Lean [by Russ Splash] goes in at No.9 – and the guy is talking about doing a dance before he shoots his gun. It's fantasy, man. Would you rather them say it on a song or do it in real life? Let them live their fantasy.

I didn't expect it to go Top 10 straight away, I thought I would have to build the record up! *Fashion Week* is by far my biggest record – even [considering] what I've produced. I did Dave's *No Words* which peaked at No.17, I did *Fisherman* which was No.47 for J Hus. I made the song I really wanted to do. It's great for me. I checked Spotify – we're on eight million streams, three million on Apple, on YouTube we're on nearly 5.5 million views on my own channel. My subscribers have gone up by 20,000 in two weeks – it's insane! I've sold over 87,000 already. It's crazy.

Fashion Week wasn't label-headed, it wasn't industry-headed. None of that was thought about. It was just a great record I enjoyed making with two rappers in a fucking club, drunk.

"I use artists like they use my productions. I make them collaborate in a way you wouldn't expect"

**STEEL BANGLEZ
ON FASHION WEEK**

Fashionably great:
Steel Banglez and
(inset) MoStack,
Banglez and AJ
Tracey in the video
for *Fashion Week*





PHOTO: Ashley Verse

STEEL BANGLEZ (FEAT. AJ TRACEY & MOSTACK) FASHION WEEK

Writer's Notes



Publishers

Warner/Chappell, BMG

Writers

AJ Tracey, Kevin Wolfsohn, MoStack, Paul Bogumil Goller, Steel Banglez

Release Date

21.03.19

Record label

Gifted Music/Warner

Total UK sales (OCC)

87,898

UK SONGS

TW	ARTIST/TITLE
1	Meduza Piece Of Your Heart (feat. Goodboys)
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Lewis Capaldi Someone You Loved
4	Billie Eilish Bad Guy
5	Dave Location (feat. Burna Boy)
6	Russ Splash, Tion Wayne... Keisha & Becky
7	Lil Nas X Old Town Road
8	Steel Banglez Fashion Week (feat. AJ Tracey &...)
9	Mabel Don't Call Me Up
10	Tom Walker Just You And I
11	Khalid Talk
12	Jax Jones, Martin Solveig & Madison Beer All Day And Night
13	Calvin Harris, Rag'N'Bone Man Giant
14	Marshmello Here With Me (feat. Chvrches)
15	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
16	Jay1 Your Mrs
17	Jonas Brothers Sucker
18	Avicii SOS (feat. Aloe Blacc)
19	NSG Options
20	Ava Max So Am I

UK ALBUMS

TW	ARTIST/TITLE
1	M Huncho Utopia
2	Billie Eilish When We All Fall Asleep, Where Do We Go?
3	Khalid Free Spirit
4	Dave Psychodrama
5	BTS Map Of The Soul: Persona
6	Various Artists The Greatest Showman...
7	Randolph & KSI New Age
8	Ariana Grande Thank U, Next
9	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
10	Nipsey Hussle Victory Lap
11	D-Block Europe Home Alone
12	Anderson Paak Ventura
13	Meduza Piece Of Your Heart (feat. Goodboys)
14	Tom Walker What A Time To Be Alive
15	Russ Splash, Tion Wayne, Aitch... Keisha & Becky (Remix)
16	George Ezra Staying At Tamara's
17	Einstein Baby Lullaby Academy Baby Lullaby: Relaxing Piano Lullabies...
18	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
19	Lil Nas X Old town Road
20	Lewis Capaldi Breach EP

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Lil Uzi Vert Sanguine Paradise
3	Lil Nas X Old Town Road
4	Nipsey Hussle Racks In The Middle (feat. Roddy...)
5	Billie Eilish Bad Guy
6	DaBaby Suge
7	Lil Uzi Vert That's A Rack
8	Khalid Talk
9	J Cole Middle Child
10	Post Malone & Swae Lee Sunflower
11	Meek Mill Going Bad (feat. Drake)
12	City Girls Act Up
13	YNW Melly Murder On My Mind
14	Nipsey Hussle Double Up (feat. Belly & Dom Kennedy)
15	BTS Boy With Luv (feat. Halsey)
16	Calboy Envy Me
17	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
18	Lil Baby & Gunna Drip Too Hard
19	Polo G Pop Out (feat. Lil Tjay)
20	Nipsey Hussle Dedication (feat. Kendrick Lamar)

US ALBUMS

TW	ARTIST/TITLE
1	Nipsey Hussle Victory Lap
2	Khalid Free Spirit
3	Billie Eilish When We All Fall Asleep, Where Do We Go?
4	DaBaby Baby on baby
5	Lil Nas X Old Town Road (feat. Billy ray cyrus)...
6	BTS Map Of The Soul : Persona
7	Anderson Paak Ventura
8	Juice Wrld Death Race For Love
9	Gunna Drip Or Drown 2
10	Ariana Grande Thank U, Next
11	Lil Uzi Vert Sanguine Paradise
12	NAV Bad Habits (Deluxe)
13	A Boogie Wit Da Hoodie Hoodie Szn
14	Rich The Kid The World Is Yours 2
15	Meek Mill Championships
16	Future Future Hndrx Presents: The Wizrd
17	Roddy Ricch Feed Tha Streets II
18	Romeo Santos Utopia
19	Nipsey Hussle Slauson Boy 2
20	YoungBoy Never Broke Again Realer

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	Now 102 Now
4	Acoustic Hits Apple Music
5	Feeling Happy Apple Music
6	Urban Throwback Apple Music
7	Friday Feeling Apple Music
8	DanceXL Apple Music
9	The A-List: Hip-Hop Apple Music
10	Pure Throwback Apple Music
11	New Fire Apple Music
12	Mellow Days Apple Music
13	Wake Me Up! Apple Music
14	Now UK Top 40 Chart Now
15	UK Rap Apple Music
16	The A-List: Pop Apple Music
17	Pop Throwback Apple Music
18	Feeling Good Apple Music
19	Dance Nation Ministry Of Sound
20	Relax Apple Music



TOM WALKER



LADY GAGA & BRADLEY COOPER



LIL NAS X



GEORGE EZRA



AVA MAX

UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Someone You Loved
2	Meduza Piece Of Your Heart (feat. Goodboys)
3	Tom Walker Just You And I
4	Billie Eilish Bad Guy
5	Calvin Harris & Rag'N'Bone Man Giant
6	Avicii SOS (feat. Aloe Blacc)
7	Ava Max So Am I
8	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
9	Pink Walk Me Home
10	Jax Jones, Martin Solveig & Madison Beer All Day And Night

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now That's What I Call Music! 102
2	BTS Map Of The Soul : Persona
3	The Chemical Brothers No Geography
4	Tom Walker What A Time To Be Alive
5	Randolph & KSI New Age
6	Billie Eilish When We All Fall Asleep, Where Do We Go?
7	Emma Bunton My Happy Place
8	Various Artists The Greatest Showman
9	Fonatinés DC Dogrel
10	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack


US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	BTS Boy With Luv (feat. Halsey)
3	Lil Nas X Old Town Road
4	Five Finger Death Punch Blue On Black (feat. Kenny Wayne...)
5	Blake Shelton God's Country
6	Lady Gaga & Bradley Cooper Shallow
7	Post Malone & Swae Lee Sunflower
8	Post Malone Wow
9	Jonas Brothers Sucker
10	Ava Max Sweet But Psycho

US ALBUMS

TW	ARTIST/TITLE
1	BTS Map Of The Soul : Persona
2	Aaron Lewis State I'm In
3	Billie Eilish When We All Fall Asleep, Where Do We Go?
4	Anderson Paak Ventura
5	Nipsey Hussle Victory Lap
6	LSD Labrinth, Sia & Diplo Present... LSD
7	Ariana Grande Thank U, Next
8	Danny Gokey Haven't Seen It Yet
9	Melissa Etheridge The Medicine Show
10	Various Artists The Greatest Showman

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STREAMING

GLOBAL

TW	ARTIST/TITLE
1	BTS Boy With Luv (feat. Halsey)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road - Remix
4	Lil Nas X Old Town Road
5	Avicii SOS
6	Daddy Yankee Con Calma
7	Ariana Grande 7 Rings
8	Post Malone Sunflower - Spider-Man: Into...
9	Jonas Brothers Sucker
10	Blackpink Kill This Love
11	Post Malone Wow
12	Billie Eilish Bury A Friend
13	Lady Gaga Shallow
14	BTS Mikrokosmos
15	Mabel Don't Call Me Up
16	BTS Make It Right
17	Khalid Talk
18	BTS Home
19	Dalex Pa Mi - Remix
20	Billie Eilish Wish You Were Gay

EUROPE

TW	ARTIST/TITLE
1	Avicii SOS
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road
4	Daddy Yankee Con Calma
5	Lil Nas X Old Town Road - Remix
6	Mabel Don't Call Me Up
7	Capital Bra Rolex
8	Jonas Brothers Sucker
9	Lady Gaga Shallow
10	Ava Max Sweet But Psycho
11	BTS Boy With Luv (feat. Halsey)
12	Ariana Grande 7 Rings
13	Billie Eilish Bury A Friend
14	Lewis Capaldi Someone You Loved
15	Calvin Harris Giant (with Rag'N'Bone Man)
16	Post Malone Wow
17	Alec Benjamin Let Me Down Slowly
18	Marshmello Here With Me
19	Panic! At The Disco High Hopes
20	Pedro Capó Calma - Remix

UNITED KINGDOM

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

FRANCE

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

GERMANY

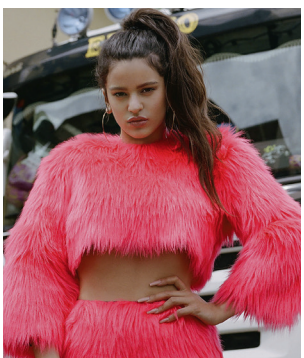
TW	ARTIST/TITLE
1	Capital Bra Rolex
2	Capital Bra Cherry Lady
3	Samra Harami
4	Capital Bra Bye Bye
5	Dardan Coco Mama
6	Capital Bra Wir Ticken
7	Kontra K Blei (feat. Veysel)
8	Shindy Affalterbach
9	Samra Shoote Ma Shoote
10	Eno Blackberry Sky
11	Capital Bra Prinzessa
12	Capital Bra Cabriolet
13	Mero Wolke 10
14	Capital Bra Click Click
15	Capital Bra Steh Auf
16	Billie Eilish Bad Guy
17	Fero47 Puerto Rico
18	Bausa Mary
19	Lil Nas X Old Town Road
20	Capital Bra Benzema



AVICII



LEWIS CAPALDI



ROSALIA



MARSHMELLO



POST MALONE

NETHERLANDS

TW	ARTIST/TITLE
1	Lil' Kleine Het Geluid
2	Avicii SOS
3	Mabel Don't Call Me Up
4	Boef Allang Al Niet Meer
5	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
6	Daddy Yankee Con Calma
7	Josylvio Gimma
8	Billie Eilish Bad Guy
9	Suzan & Freek Als Het Avond Is
10	Bizzy S/O Naar De...

NORWAY

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

SPAIN

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

SWEDEN

TW	ARTIST/TITLE
1	Avicii SOS
2	Molly Sandén Rosa Himmel (Från "Störst...")
3	Billie Eilish Bad Guy
4	Hov1 Vindar På Mars
5	Lil Nas X Old Town Road
6	ZE 74 Bars
7	Einár Fusk
8	Lil Nas X Old Town Road - Remix
9	Lady Gaga Shallow
10	Benjamin Ingrosso All Night Long (All Night)

UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road - Remix
2	Lil Nas X Old Town Road
3	BTS Boy With Luv (feat. Halsey)
4	Billie Eilish Bad Guy
5	Post Malone Sunflower - Spider-Man: Into...
6	Lil Uzi Vert Sanguine Paradise
7	J Cole Middle Child
8	Avicii SOS
9	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
10	Post Malone Wow

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WORLDWIDE

TW	ARTIST/TITLE
1	Pedro Capó ft. Farruko Calma (Remix)
2	Maluma HP
3	Sam Smith ft. Normani Dancing With A Stranger
4	Maroon 5 ft. Cardi B Girls Like You
5	Billie Eilish Bad Guy
6	Rosalía ft. J Balvin ft. El Guincho Con Altura
7	Anuel AA ft Karol G Secreto
8	Post Malone ft. Swae Lee Sunflower
9	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
10	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
11	Ariana Grande 7 Rings
12	Aventura Inmortal
13	Luis Fonsi ft. Daddy Yankee Despacito
14	Sebastián Yatra ft. Reik Un Año
15	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
16	Wisin & Yandel ft. Romeo Santos Aullando
17	Los Ángeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
18	Romeo Santos La Demanda
19	Khalid Better
20	Khalid Talk

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	Lewis Capaldi Someone You Loved
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Maroon 5 ft. Cardi B Girls Like You
7	Post Malone ft. Swae Lee Sunflower
8	George Ezra Shotgun (Lyric)
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Mabel Don't Call Me Up
11	Tom Walker Just You And I
12	Ariana Grande 7 Rings
13	Khalid Talk
14	Khalid Better
15	Billie Eilish Bury A Friend
16	Tyga ft. Offset Taste
17	Ariana Grande Break Up With Your Girlfriend, I'm Bored
18	Jonas Brothers Sucker
19	Slaves Bugs
20	James Arthur Say You Won't Let Go

UNITED STATES

TW	ARTIST/TITLE
1	Post Malone ft. Swae Lee Sunflower
2	Billie Eilish Bad Guy
3	Sam Smith ft. Normani Dancing With A Stranger
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Maroon 5 ft. Cardi B Girls Like You
6	Khalid Better
7	G-Eazy ft. Blueface, Allblack & YG West Coast
8	21 Savage ft. J Cole A Lot
9	Yo Gotti ft. Lil Baby Put A Date On It
10	Khalid Talk
11	Calboy Envy Me
12	Lil Baby x Gunna Drip Too Hard
13	Tyga ft. Offset Taste
14	Mustard ft. Migos Pure Water
15	Los Angeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
16	Luke Combs Beautiful Crazy
17	Aventura Inmortal
18	Lil Baby x Gunna Drip Too Hard
19	Khalid ft. Kane Brown Saturday Nights Remix
20	Ariana Grande 7 Rings

NEW ARTISTS - UK

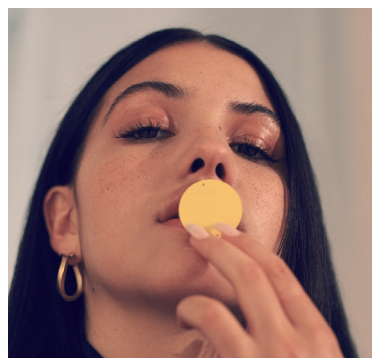
TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lewis Capaldi Someone You Loved
3	Mabel Don't Call Me Up
4	Billie Eilish Bury A Friend
5	Benny Blanco I Can't Get Enough
6	Octavian ft. Skepta, Michael Phantom Bet
7	Glowie Cruel
8	Billie Eilish Wish You Were Gay
9	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
10	YK Osiris Worth It
11	Koffee Rapture
12	Jax Jones ft. Years & Years Play
13	Sigrid Don't Feel Like Crying
14	Deno First Days (Cadet Tribute)
15	Ruti Racing Cars
16	Yungblud with Halsey ft. Travis Barker 11 Minutes
17	Slowthai Gorgeous
18	Loopte ft. Gnash 85%
19	Lil Mosey Burberry Headband
20	Dr Dolor Bushman



ARIANA GRANDE



MAROON 5



MABEL

FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	Lynda ft. Dadju Adieu (Clip Officiel)
3	Bramsito ft. Booba Sale Mood
4	Kendji Girac Tiago
5	Eva Bella
6	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
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	Maes Madrina

GERMANY

TW	ARTIST/TITLE
1	Fero47 Puerto Rico
2	Billie Eilish Bad Guy
3	Wincent Weiss Kaum Erwarten
4	Lea, Cyril Immer Wenn Wir...
5	Sam Smith ft. Normani Dancing With A Stranger
6	Kerstin Ott Regenbogenfarben
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Maroon 5 Girls Like You
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Fero47 Jaja

AUSTRALIA

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Sam Smith ft. Normani Dancing With A Stranger
3	Post Malone ft. Swae Lee Sunflower
4	Maroon 5 ft. Cardi B Girls Like You
5	Khalid Talk
6	Khalid Better
7	George Ezra Shotgun
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Ariana Grande 7 Rings
10	Khalid Saturday Nights Remix

SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Maluma HP
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Morat, Aitana Presiento
5	Lola Indigo El Humo (Canción...)
6	Anuel AA ft Karol G Secreto
7	Aventura Inmortal
8	Alejandro Sanz ft. Camila Mi Persona Favorita
9	Cabello Aullando
10	Wisin & Yandel ft. Romeo Un Año

NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
3	Mabel Don't Call Me Up
4	Billie Eilish Bad Guy
5	Sam Smith ft. Normani Dancing With A Stranger
6	Calvin Harris ft. Rag'N'Bone Man Giant
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Maroon 5 ft. Cardi B Girls Like You
9	Pink Walk Me Home
10	Guy Sebastian Before I Go

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	9	5	Lucas & Steve Say Something / Atlantic/Spinnin'
2	3	4	Friend Within Waiting / Toolroom
3	18	5	Tom Budin Undercontrol / Onelove
4	12	3	Mybadd + Sam Gray Sugar / Humble Angel
5	1	4	Ferreck Dawn, Robosonic & Nikki Ambers In My Arms / Defected
6	27	4	Lee Dagger & Courtney Harrell So Lost Hearted / Tazmania
7	25	3	Purple Disco Machine Body Funk / Positiva
8	13	3	Majestic I Wanna Be Down / 3 Beat
9	RE	2	Rika Wanna Know / Virgin
10	20	3	Snakehips Ft Rivers Cuomo & Kyle Gucci Rock N Rolla / Hoffman West
11	30	2	Ina Wroldsen X Dynoro Obsessed / Ministry Of Sound
12	22	2	Jay Pryor So What / Positiva/Selected
13	11	4	Sean Finn & Corona The Rhythm Of The Night / Nitron
14	31	2	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
15	19	3	Jack Back Survivor/Put Your Phone Down (Low) / DFTD
16	14	3	Keelie Walker This Is What It's Like / 2220
17	15	2	RTEN Volume 1 (EP): Cheeky One (Freak)/I Think... / RTEN
18	16	5	David Guetta, Brooks & Loote Better When You're Gone / Parlophone
19	21	4	Mike Dem & Ricky Castelli Flashing Light / PP
20	NEW	1	Velvet & Therese Heart Of Glass / MWR Retro
21	29	2	Ilyus & Barrientos The One / Toolroom
22	NEW	1	Cloonee Be Good To Me / Big Beat
23	35	2	Matt Sharratt Need To Know / Perfect Havoc
24	NEW	1	Gorgon City Delicious / Realm
25	26	3	Pick N Roll Right There / Individual
26	38	6	Arno Cost & Norman Doray Together / Positiva
27	32	2	Lily McKenzie x Team Salut Surrender / Ultra
28	NEW	1	Joel Corry Sorry / Perfect Havoc
29	4	4	DVRX Jambo Jumbo / Good Company
30	6	7	Duke Dumont Ft Shaun Ross Red Light, Green Light / Blasé Boys Club/EMI

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	3	Sean Paul & J Balvin Contra La Pared / Island
2	1	4	Mariah Carey A No No / Epic
3	8	4	T Mulla Link Up / Virgin
4	4	5	Col3trane x DJDS x Raye The Fruits / Island
5	10	2	Tory Lanez Freaky / Mad Love/Interscope
6	7	3	Jay Sean Ft Gucci Mane & Asian Doll With You / Republic
7	14	2	Keelie Walker This Is What It's Like / 2220
8	NEW	1	S Wavy Ft Ghetts & Ryan De La Cruz Player / Virgin
9	2	7	Digdat x Loski No Cap / Relentless
10	15	2	Hardy Caprio Sponsored / Virgin
11	12	2	Aaron Martyn Insta Famous / DM Unsigned
12	3	6	Geko Don Daddy / 3 Beat
13	16	3	Lil Baby Close Friends / Motown/Quality Control
14	19	4	Layzee Calling In Sick / Diezel
15	NEW	1	Jay1 Your Mrs / GRM
16	NEW	1	Russ x Tion Wayne Keisha & Becky / Virgin
17	NEW	1	Ill Blu Ft Ay Em, Geko, Ziezie & C Tangana Go Time / RCA
18	17	8	Cardi B & Bruno Mars Please Me / Atlantic
19	NEW	1	Romzy Tracky & Sliders / Trakhouse
20	NEW	1	The Kemist Ft Nyanda Body Can't Lie / 21 Ent/Republic



SEAN PAUL & J BALVIN

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Mike Mago Wake Up
2	Becky Hill & Weiss I Could Get Used To This
3	Jax Jones & Martin Solveig Present Europa Ft Maddison Beer All Day & Night
4	Hot Chip Hungry Child
5	Peggy Gou Starry Night
6	Kove Ft Ben Duffy Echoes
7	Leftwing : Kody I Feel It
8	The Chemical Brothers No Geography
9	Chase & Status Ft Irah Program
10	Tom Hall Lifeline
11	Kokiri Ft Joe Killington Friends
12	Lee Foss, Eli Brown & Anabel Englund Brazil
13	Brookes Brothers Good Thing
14	Sam Berson Konichiwa
15	Decco & Alex Clare Crazy To Love You
16	Cevin Fisher Return Of The Queen Orchestra
17	Robbie Rivera Ft Elizabeth Gandolfo My Body
18	House Of Virus Ft Anne Saunderson Open Up
19	Nocturnal Sunshine U&Me
20	DHS The House Of God

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Jess Glynne No One / Atlantic
2	5	4	Ava Max So Am I / Atlantic
3	10	5	The Chainsmokers Ft 5SOS Who Do You Love / Disruptor/Columbia
4	9	4	Labrinth, Sia, Diplo present LSD No New Friends / Syco
5	17	4	Lucas & Steve Say Something / Atlantic/Spinnin'
6	24	2	Lee Dagger & Courtney Harrell So Lost Hearted / Tazmania
7	14	3	Snakehips Ft Rivers Cuomo & Kyle Gucci Rock N Rolla / Hoffman West
8	15	3	Swales Ft RuthAnne Higher / Polydor
9	NEW	1	John Newman Feelings / Island
10	16	2	Marshmello Ft Chvrches Here With Me / Joytime/Positiva
11	12	4	Prospa Prayer/Information / Stress
12	18	3	Majestic I Wanna Be Down / 3 Beat
13	13	2	Ray Guell Don't Wanna Cry / Sir Ray
14	NEW	1	Rika Wanna Know / Virgin
15	NEW	1	Purple Disco Machine Body Funk / Positiva
16	NEW	1	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
17	29	2	Keelie Walker This Is What It's Like / 2220
18	19	2	Velvet & Therese Heart Of Glass / MWR Retro
19	28	2	Jay Pryor So What / Positiva/Selected
20	NEW	1	Zedd Ft Katy Perry 365 / Interscope/Virgin
21	2	5	Carly Rae Jepsen Now That I Found You / Interscope
22	23	3	Ziezie Senses / RCA
23	35	0	Mybadd + Sam Gray Sugar / Humble Angel
24	1	4	Clean Bandit Ft Ellie Goulding Mama / Atlantic
25	NEW	1	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
26	NEW	1	Netta Bassa Sababa / S-Curve
27	NEW	1	Becky Hill + Weiss I Could Get Used To This / Polydor
28	30	3	Vitas Ft Nappy Roots Roll With The Beat / White Label
29	NEW	1	Nathassia Goddess / ArchangelUK
30	NEW	1	Sonia Stein Party / Marathon Artists

Jess Glynne snares 12th pop No.1 ANALYSIS

BY ALAN JONES

Jess Glynne's latest single, No One, has yet to make the Top 75 of the OCC chart – but it is not for lack of exposure. The track soared as high as No.8 on the radio airplay chart last month, and now jumps 7-1 on the Commercial Pop club chart, delivering her 12th No.1 on that list, thanks to a pulsating Jonas Blue mix. It is Glynne's first Commercial Pop No.1 of the year, and extends her sequence of consecutive years in which she had at least one song top the list to six. No One's coronation is at the expense of Atlantic labelmate Ava Max, whose anthemic second hit, So Am I, comes to rest at No.2.

Ten months after their reinvention of Brandy's maiden 1994 hit I Wanna Be Down as an uplifting contemporary house track topped the Upfront club chart and earned them a co-artist credit, Dutch DJ duo Lucas & Steve return to pole position with Say Something.

Friends since primary school, the Maastricht pair have tweaked their trademark sound a little



on Say Something, on which they are joined by an anonymous female vocalist, and which has been serviced in mixes by Just Kiddin and Retrovision, as well as Lucas & Steve themselves.

A mere seven weeks after he last topped the Urban club chart with Stefflon Don collaboration Shot & Wine, dancehall veteran Sean Paul is back at No.1, with Contra La Pared, on which he is accompanied by Colombian-born Latin reggaeton superstar J Balvin. The track is a dizzying 'Spanglish' banger, whose title translates to English as Against The Wall.

KEY RELEASES

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



► **BAD CHILD** BREATHING FIRE 26.04



► **RODRIGO Y GABRIELA** METTAVOLUTION 26.04



► **BILLIE MARTEN** FEEDING SEAHORSES BY HAND 26.04



► **PINK** HURTS 2B HUMAN 26.04



► **EMELI SANDÉ** SPARROW 26.04

APRIL 26

SINGLES

- **Agoria Ft STS** Call Of The Wild (Mercury/Virgin EMI)
- **Andrew Bird** Sisyphus (Virgin EMI)
- **Bad Child** Breathing Fire (Virgin EMI)
- **Billie Marten** Betsy (RCA)
- **Collard** Hell Song (01/05) (Virgin EMI)
- **Emeli Sandé** Sparrow (Virgin EMI)
- **Ill Blu Ft Ay Em, Geko, ZieZie & C. Tangana** Go Time (RCA)
- **Jay Pryor** So What (Virgin EMI)
- **Kid Ink Ft Lil Wayne & Saweetie** Yuso (RCA)
- **Nao** Orbit (RCA)
- **Ray Blk** Paradise (Island)
- **SG Lewis Ft Clairo** Throwaway (PMR/Virgin)
- **Shaan & Axel Johansson** Work It Out (Virgin EMI)
- **The Manor** Ex-Girl (Virgin EMI)
- **Tory Lanez** Freaky (Virgin/Mad Love)

ALBUMS

- **Alan Parsons** The Secret (Frontiers)
- **Aldous Harding** Designer (4AD)
- **Billie Marten** Feeding Seahorses By Hand (RCA)
- **Catfish & The Bottlemen** The Balance (Island)
- **Foxygen** Seeing Other People (Jagjaguwar)
- **George Benson** Walking To New Orleans (Provogue/Mascot)
- **Hembree** House On Fire (OREAD/Thirty Tigers)
- **Hillsong United** People (Hillsong via Absolute)
- **Jess Gillam** Rise (Decca)
- **Josh Ritter** Fever Breaks (Pytheas/Thirty Tigers)

- **Kevin Morby** Oh My God (Dead Oceans)
- **King Gizzard & The Lizard Wizard** Fishing For Fishies (Flightless)
- **Lamb** The Secret of Letting Go (Cooking Vinyl)
- **Leo Sayer** Selfie (Edsel)
- **Marina** Love + Fear (Atlantic)
- **Pink Hurts** 2B Human (RCA)
- **Prince** Ultimate Rave (Legacy)
- **Reptaliens** Valis (Captured Tracks)
- **Rodrigo Y Gabriela** Mettavalution (Rubyworks/BMG)
- **Slick Rick** The Great Adventures Of Slick Rick – Deluxe (Def Jam/Virgin)
- **The Weavers** Travelling On With The Weavers (Greyscale via Nova)
- **Various** For The Throne (HBO Game Of Thrones) (Columbia)

MAY 3

SINGLES

- **DC Hustla** (Virgin EMI)
- **DDG Ft Queen Naija** Hold Up (RCA)
- **Gorgon City** Delicious (Virgin EMI)
- **Hardy Caprio** Sponsored (Virgin)
- **Mowgs** Talk To Me (RCA)
- **S Wavy ft. Ghetts & Ryan De La Cruz** Player (Virgin EMI)
- **Sky Ferreira** Downhill Lullaby (Virgin EMI)
- **Sophie And The Giants** The Light (TG/Virgin)

ALBUMS

- **Jessy Wilson** Phase (Thirty Tigers)

- **Joy Williams** Front Porch (Sensibility/Thirty Tigers)
- **Little Steven Ft The Disciples of Soul** Summer Of Sorcery (Wicked Cool/UME)
- **Lucy Spraggan** Today Was A Good Day (Cooking Vinyl)
- **Saint Agnes** Welcome To Silvertown (Death Or Glory Gang)
- **Ten Tonnes** Ten Tonnes (Warner Bros)

MAY 10

SINGLES

- **Adam French** Keep It Together (Virgin EMI)
- **Arno Cost** Together (Virgin EMI)
- **House of Pharaohs & Nyge** Seasons - EP (Parlophone)
- **Hrvy** Told You So (Virgin)
- **Izzy Bizu** Lights On (RCA)
- **Mariah Carey** A No No (RCA)
- **Suzi Wu** Highway (Virgin EMI)

ALBUMS

- **Clinic** Wheeltappers And Shunters (Domino)
- **Collard** Unholy (Virgin EMI)
- **Holly Herndon** Proto (4AD)
- **Howard Jones** Transform (D-TOX via Absolute)
- **Ian Gillan** Raving With Ian Gillan & The Javelins (EarMUSIC via Absolute)
- **John Illsley** Coming Up For Air (Creek via Absolute)
- **Lauren Ray** Woman In The Arena (Soft Rock via Absolute)
- **Lisa Hannigan & Stargaze** Live In Dublin (Play It Again Sam)

- **Mac DeMarco** Here Comes the Cowboy (Mac's)
- **Maps** Colours Reflect Time Loss (Mute)
- **Parachute** Parachute (Thirty Tigers)
- **Shey Baba** Requiem (Virgin EMI)
- **Various** #Ibiza 2019 (Double J via Absolute)

MAY 17

SINGLES

- **Anaïs** Lost My Faith (Virgin EMI)
- **Interpol** A Fine Mess - EP (Matador)
- **Maya B** Dollar To A Diamond (Capitol/Virgin EMI)
- **Purple Disco Machine** Body Funk (Club Sweat/Virgin)
- **Shey Baba** Requiem (Virgin EMI)
- **The Manor** The Lottery (Virgin EMI)

ALBUMS

- **Lewis Capaldi** Divinely Uninspired To A Hellish Extent (Virgin/EMI)
- **Ludovico Einaudi** Seven Days Walking - Day 3 (Decca)
- **Paul Gilbert** Behold Electric Guitar (Mascot/Music Theories)

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

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

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THAT WAS THE Music Week THAT WAS

This week 15 years ago...

Inside: Travis Rufus Wainwright Deepest Blue Lee Caber... Guns

MUSICWEEK

"Domino effect" haunts jittery independent sector after fall of 3mv is officially confirmed

Indie labels fear 3mv fallout

Companies
by Robert Ashton & Adam Woods

The independent community has voiced fears of a "domino effect", with many small labels going to the wall following the collapse last week of their distributor 3mv.

The sales and marketing specialist's move into voluntary liquidation last Tuesday has prompted fears among distributors and the independent sector that some of its smaller clients could be seriously hit as a result. At best, all of 3mv's client labels now face the prospect of finding an alternative partner and many face serious cashflow problems.

"There will be a domino effect because a lot of smaller labels rely on [3mv] for income," says one. Cash from sales up until the liquidation date will be tied up at 3mv or its distributors; one source estimates 3mv turned over £3m of business each month. Although it is understood that February payments have been made, many labels are owed for March.

Numerous labels say there was little advance warning of the company's trouble. "It was completely out of the blue," says Glasgow-based ground managing director Kevin McKay. His company is owed around £20,000 and may have to close if it cannot agree repayment terms with its own suppliers.

Champion Records was equally surprised at the news and has spent the week unsuccessfully attempting to recall its Sandy B single Make The World Go Round. "We are a small label and even £20,000 or £30,000 is a big deal for us," says general manager Raj Porter.

Some labels are already making other arrangements – insiders suggest it is likely to be at least a couple of weeks before any new deals are signed. Pinnacle managing director Tony Powell, whose company is one of three physical distributors 3mv used, says he will continue to handle those labels with which he has exclusive distribution deals, including V2 and Rough Trade. He also says he is negotiating a deal with Hed Kandi.

Although it is understood Pinnacle has had conversations with other labels, Powell says he is pre-vented from having further "conversations about the sales side" of the business until he has official notice about 3mv's situation from the liquidators. However, with Pinnacle warehouses holding 3mv stock, he sees no problem with meeting his fulfilment obligations.

R&B label Dome was another 3mv client and managing director Peter Robinson says the collapse has created cashflow difficulties for his and many other labels.

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Promos go direct with new service
A system allowing videos to be delivered digitally to UK broadcasters is set to streamline the promo process p4

Napster to target UK students
The rise of Channel U and MTV Base have helped boost promotional opportunities for black music in the UK p5

Janus drives music portability
MW's new, fortnightly digital page focuses on Microsoft's launch, which marks a key development in digital music p9

This week's Number 1s
Albums: Guns N' Roses
Singles: Eamon
Airplay: Britney Spears

Killers head MW CD talent thrillers
Las Vegas act The Killers head a list of the world's hottest new alternative talent to be featured on Music Week's SXSW CD, which is free to subscribers with this issue and was produced in partnership with MTV2.

The CD features 11 of the most promising new international acts who appeared at last month's best-yet South By Southwest festival. Previous years have seen the likes of The Strokes, The White Stripes and The Darkness go on to achieve mainstream recognition after appearing as unsigned acts at the event in Austin, Texas.

Since achieving a UK Top 30 single breakthrough in March with *Somebody Told Me*, The Killers are now on course to score significant mainstream exposure with their next single *Mr Brightside*, which is released on May 24 through Lizard King Records.

MTV2 has secured a week-long exclusive of the video for *Mr Brightside*, which will be aired on the channel from today (Monday). "We knew straight away that they'd connect very easily with our audience – they are very tuneful and accessible, but also effortlessly cool, which is easier said than done," says MTV2 talent and artist relations David Mondorff. "The album should do really well and we expect to see them break into the mainstream consciousness."

The Killers' debut album *Hot Fuss*, which has been produced by Alan Moulder, will be released on June 7 through Lizard King.

© Best of SXSW CD, p11

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TOP STORY

DOMINO-NO-NO!

Fifteen years ago the independent community were busy voicing fears of a "domino effect" with many small labels in a state of panic following the collapse of their distributor 3mv. DJ and owner of Glasgow Underground Recordings Kevin McKay said at the time, "it was completely out of the blue." At least this is one story with a happy ending. Fast-forward to 2019, and the indie sector is thriving...

IMD: THE OLD NETFLIX

IMD Fastrax launched a new service that removed the need for labels to issue beta tapes to every TV station. Instead one master tape would be sent to Fastrax who would then deliver a digital version to TV stations. This shift prompted many people in the biz to ask, 'Is this the end for video tape?' Which, of course, was poppycock. The last VHS player was made in 2016!

THE KILLERS SXSW

In case you ever wondered what SXSW was like in 2004, don't worry. *Music Week* has your back. The Killers – along with a list of the world's hottest talent at the time – appeared on our special SXSW CD. The disc was produced in partnership with MTV2 and was free to subscribers. We trust your copy is still on heavy rotation...

Also inside... MTV Base was starting to feel the competition from a fast-developing start-up venture by the name of Channel U... DVDs were having a big moment as sales continued to soar... Independent label digital music distributor The Orchard expanded its London office... After 17 years hosting London's biggest radio breakfast show, Chris Tarrant handed over his role at Capital to Johnny Vaughan... Guns N' Roses Greatest Hits was the No.1 album, while Eamon was testing how many times the F-word could be used in a song with his single F**k It (I Don't Want You Back), which debuted at No.1 in the singles chart...

THE **AFTER** SHOW

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

THIS WEEK: **Andy Gill**, guitarist, **Gang Of Four**

■ INTERVIEW: ANDRE PAINE

Forty years on from making their debut with **Entertainment!**, **Gang Of Four** have returned with new album **Happy Now**. Founder and sole original member **Andy Gill** considers a life lived on post-punk's cutting edge. Plus, recounts how a grunge icon could have joined his gang...

Hey, hey the Gang's all here...

"In the same way that **Entertainment!** was not an Andy Gill record, our new album **Happy Now** is a Gang Of Four record. You could argue that Gang of Four is *my* chosen vehicle for making music, but it's got more of a ring to it than the Andy Gill Band. I basically produced the band from the beginning, and the way I go about constructing a song now is very much like the way I would go about it in the late 1970s."

You can be indie on a major...

"When we signed to EMI in 1979 there was a lot of talk going: 'Why have you done that? You should have signed to an independent, now you'll have a major telling you what to do.' But it was exactly the other way around. They let us do whatever we wanted. Our A&R man Chris Briggs would come down to the studio to buy us a few drinks, but nobody said: 'You should change that bit, it's not really commercial'. Having also been a record producer for many years, I know how involved independent labels get in songs. You get A&R coming down to the studio and saying, 'Oh you should change that. You should keep it that way, that's my favourite bit.'"

Chris Cornell was mooted for the Gang...

"After our reunion a few years ago [2004-2006] we sort of thought, 'OK everybody's gone Gang Of Four crazy' and we might do a record. I had [drummer] Hugo Burnham and [bassist] Dave Allen, two of the original members, calling me up all the time and I remember saying to them: 'I'm not convinced. I'm not that interested, anyway I don't think [original singer] Jon King is interested either.' They said, 'Oh we can use that singer from Soundgarden, we don't need Jon King!', which made me laugh. I think Dave may have known Chris Cornell or something. I'm not entirely sure. That reunion wasn't a fantastic experience and any other possibilities dwindled very quickly."

You should tour as hard as REM...

"I have a few regrets. I think there were many missed



That's Entertainment!
Andy Gill

PHOTO: DJ Markham

"So many people would disguise a sample, but Frank Ocean wanted to do it legit"

opportunities, appointing absolutely useless managers and thinking you've got all the time in the world when actually opportunities are limited. The band had mixed feelings about [international] touring although we did some, especially in America. We were great mates with REM – they used to support us all the time – and when we weren't there they were still on tour! They worked their asses off. We mollycoddled ourselves a little bit too much. It was a bit like, 'A flight to Japan? That's quite a long way isn't it?' But there are a lot of things that we got right too, so I guess it balances out."

Frank Ocean is a good guy...

"Frank Ocean sampling Love Like Anthrax for his track Futura Free was not expected but very welcome. So many people would just disguise the sample and just take it. But Frank was very concerned to do it legit, so he sought us out. I like that record. I like it a lot."

Post-punk is still post everything else...

"When we started out I was keen to start from scratch with a new language. It sounds like a lofty ambition, but to a certain extent we achieved it. You can spot some influences, I'm happy to list my affection for Jimi Hendrix, Wilko Johnson or Steve Cropper. But what eventually came out didn't particularly sound like those things. I suppose that's part of the appeal, the music is not wallowing in references."

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