

# Music Week

Inside the business of music. Established 1959

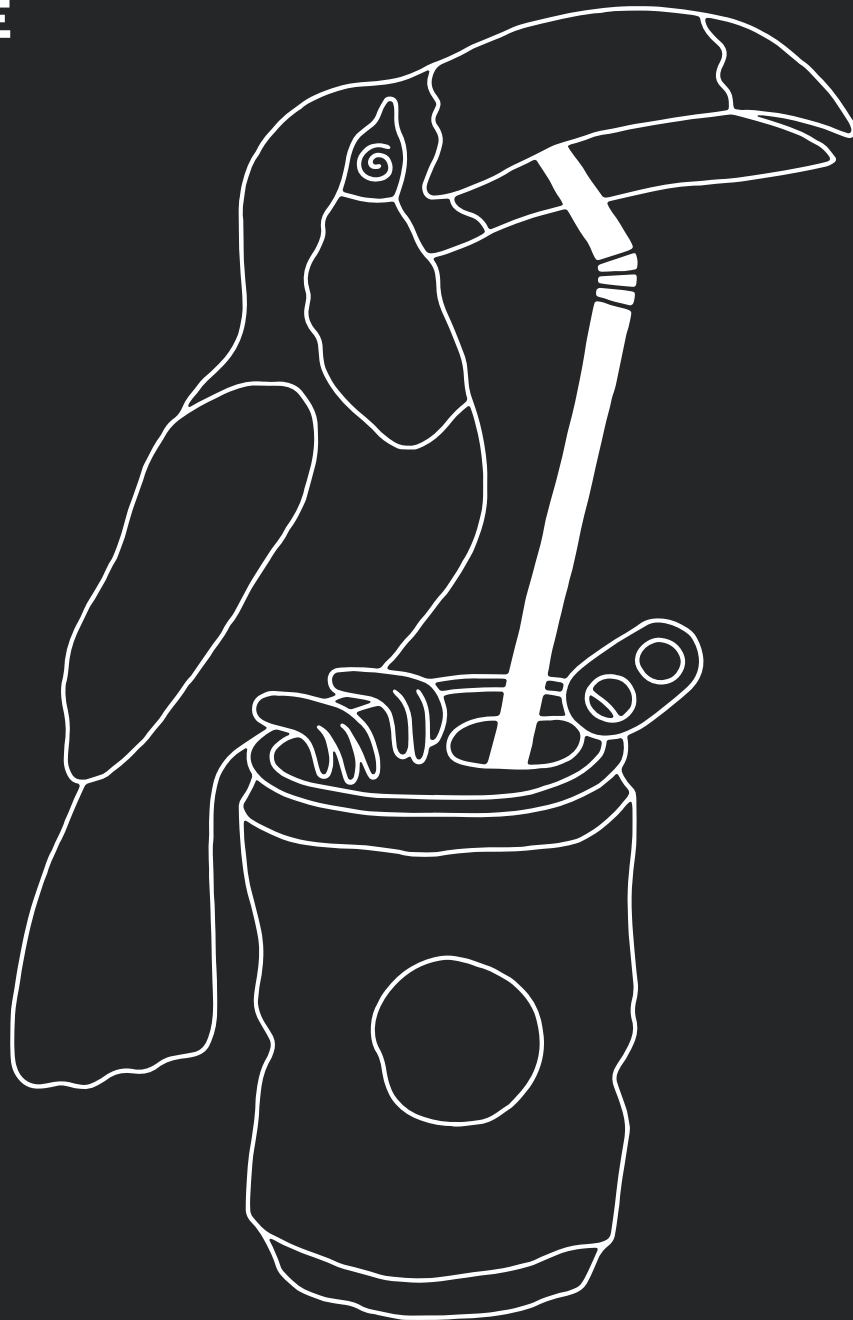
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## CATFISH —AND THE— BOTTLEMEN THE BALANCE





**PLATINUM-SELLING**  
**CATFISH<sup>AND THE</sup> BOTTLEMEN**  
**ARE BACK**

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**350,000+ TICKETS SOLD**  
**BRIT AWARD WINNERS**

**NEW ALBUM**  
**THE BALANCE**  
**OUT NOW**

# Music Week

inside the business of music. Established 1959



"THIS WAS  
NEVER SUPPOSED  
TO HAPPEN..."

# LEWIS CAPALDI

SONGS, SELFIES &  
SOCIAL MEDIA:  
THE RISE OF A VERY  
MODERN SUPERSTAR

atago



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to our **Ivor Novello** nominees

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**Julian Bunetta**  
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*Celebrating Excellence*

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# Welcome to the music week...

## Free styling



We've come a long way since 'music wants to be free' became the mantra of early online evangelists. Indeed, one of the music biz's greatest achievements is surely that, not only did it stop music being free, but it's actually making more people pay for it than ever before.

So, many people in the industry will be casting nervous glances at YouTube Music and Amazon, both of which have launched limited free streaming services in the last couple of weeks.

True, both are locked to smart speaker devices (YouTube to Google Home and Amazon to its own Echo), so the user will still have to make an initial investment for access to some free music. And, even truer, market-leader Spotify has long trumpeted its role in converting users from piracy to subscription via its free tier.

Right now, the beleaguered Swedish streaming service needs free competition like a hole in the head, but the people actually making and releasing the music won't be worried about that. What will concern them is that, just as the perceived value of music was creeping up again in the eyes of the public, two huge multi-national corporations are threatening to drag it down again while leveraging other parts of their business.

As this column has noted before, in a sane world, inflation alone would be making sure that the cost of a streaming subscription – unchanged since Spotify launched – would be rising, not falling. YouTube has a massive user funnel used to not paying for music, although Amazon customers have been putting their hands in their pockets for music since CDs ruled the earth. And what if Apple Music – which has made huge recent gains in subscriber numbers – decides it wants to join the free tier party?

After all, while some people might still want music to be free, musicians no longer want to sell themselves short. If the biz can't square that particular circle this time around, free could become a very expensive experiment indeed.

**Mark Sutherland, Editor**  
mark.sutherland@futurenet.com

MusicWeek  
29.04.19

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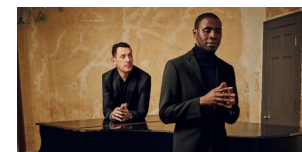
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*"There must be something in the water"*

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THE BIG STORY

# Too late for compilations? Biz contemplates future of sector amidst on-going sales crash

Strong brands and careful curation key to Various Artists albums success in streaming age, say top execs

BY MARK SUTHERLAND & ANDRE PAINE

Leading executives have pledged their commitment to the compilations sector, despite a worrying drop in sales.

In Q1, compilation album sales were down 40% year-on-year, according to the Official Charts Company, with over a million fewer units being sold than in the first quarter of 2018. And, while those figures were exacerbated by HMV being in administration for much of the period – many labels stopped servicing the chain and some put compilation release schedules on hold – they merely represent the latest stage of a steep decline in sales as the biz transitions to a streaming model. Compilation sales were down 23% in 2018.

The sector does still produce success stories – last week Now That’s What I Call Music! 102 became the fastest-selling album of any type this year, with 80,468 sales. But further down the chart, volumes are very low. The No.10 album last week sold just 2,024 copies, the No.75 album just 274 and the No.200 album moved just 74 units.

“It’s become more important to define what ‘a hit’ in this area of the business actually means,” Simon Barnabas, managing director of Universal’s powerhouse compilations unit UMOD, told *Music Week*. “Whilst it remains a corner of the market ripe for creative innovation and partnerships, the bottom line for every project is always commercial viability. It is feasible to have a No.1 but decide not to continue marketing it, if the sales volume doesn’t meet carefully measured targets. Equally, there are projects, such as *Lost In Trance*, that didn’t ever hit the top spot, but sold over 100,000 and was highly profitable.”

UMOD, which also works across special artist concepts and other major projects, has had success with new series such as *Soft Rock/Country Forever* and the *Music Week Awards*-nominated *MTV Rocks*. And Kim Bayley, CEO of the Entertainment Retailers Association, noted that “the market has consolidated around fewer franchises”.

But Bayley also stressed that, while retail value of compilations has shrunk, their share of volume remains healthy. In 2018, compilations accounted for 25% of physical album volume, actually up from 24% in 2008, while their value share dropped from 27% to 21%.

“Streaming has changed the transactional nature of the compilation market beyond measure,” she said. “But it’s hard to judge what effect it’s had on actual consumption, as the Official Charts do not measure comps volume, despite

compilations being playable on streaming services.”

Streams generated from compilation albums are not attributed as sales to the parent album, but Now Music co-MD Peter Duckworth said that his brand alone powers “half a billion streams a year through Now playlists and products”. Duckworth said the Now app, which charges a £3.99-per-month subscription, is “starting to really take off”, although he declined to share subscriber numbers.

“In one sense [compilations] are thriving more than ever, because it’s the dominant form of consumption on streaming services, via playlists,” he said. “But the margins are under attack, because the margins from playlists in the current business model are zero. But that doesn’t mean to say the value of the brand is diminished; it holds up within the environment.”

Few in the sector expect the streaming chart situation to change but *Music Week* understands discussions are still on-going about returning movie soundtracks – such as *The Greatest Showman* – to the compilations chart, rather than artist albums. That would improve volumes and could help generate some buzz but, according to Bayley, “The only benefit would be if there is stronger marketing and a better PR profile for the compilations chart”.

“It’s really only semantics,” she added. “The success of the sector depends on the quality of product.”

“Compilations remain very popular when the product is right,” agreed Pat Howe, head of sales for Proper Music. “However, where in the past there was a clearer indication of outright popular songs, it now has become more complex as the way in which music is consumed has changed. Finding songs which cut across multiple demographics, the key to a successful compilation, is becoming increasingly difficult.”

Barnabas stressed the need for “highly skilled curation and licensing, design and branding and building a cutting edge marketing plan to convince a carefully identified audience they need this album in their life”. And, with supermarket space at a premium, the sector has been buoyed by the survival of HMV, which Duckworth said has become “increasingly important” for physical sales.

Despite the issues, most in the biz still believe compilations will weather the current storm. And Bayley pledged retail’s support.

“My members will continue to stock compilations where the branding is strong and where they can achieve sales commensurate with the space,” she said.



# FOR THE RECORD



## THE BIG RESULT

PRS For Music has reported a record collection of £746 million in 2018, an increase of 4.4%. However, distributions to members were flat at £603.6m as a result of processing delays and costs relating to the collection society's JV with PPL. CEO Robert Ashcroft (*pictured*) said the results show that the “popularity of UK music endures – long may it continue”.

## THE BIG MOVE

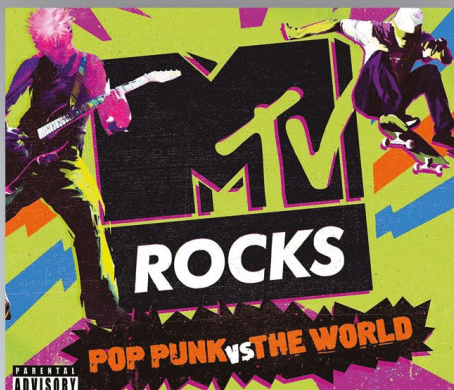


Universal Music Group has hired Apple Music's JJ Corsini (*pictured right*) and Chris Hovsepian (*left*) as SVPs, artist development based in LA. The pair, who both served on Apple's global artists relations team since the launch of the streaming service, will work on long-term development strategies for UMG artists at all stages of their careers.

## THE BIG SPONSOR



Accountancy firm Hentons Panayi is sponsoring the Live Music Agent category at the Music Week Awards, staged at Battersea Evolution on May 9. “Hentons Panayi has over many years worked with incredibly talented agents and whoever is awarded the 2019 trophy will be a worthy winner,” said a spokesperson.



**Comp as you are:**  
(L-R, from top) Now 102, Trance Nation, Simon Barnabas, Kim Bayley, Pat Howe, Country Forever, The Greatest Showman Reimagined, MTV Rocks and Peter Duckworth

TALENT

# Two Door's up: Prolifica and PIAS plot global sales push for 'massive' live act

Newly independent Two Door Cinema Club are "ambitious and energised" ahead of album, say band's label team

■ BY ANDRE PAINE

**PIAS MD** Jason Rackham has told *Music Week* that the company is targeting the first No.1 album for Two Door Cinema Club.

The indie band are releasing *False Alarm* on June 14 via Prolifica Inc, the JV between Prolifica Management and PIAS (see panel).

It follows a spell on Parlophone with previous album *Gameshow*, which has OCC sales to date of 40,332. Two Door Cinema Club released their first two LPs with PIAS: 2010's *Tourist History* (386,345 sales) and 2012's *Beacon* (235,639 sales).

"We just want to get [the band] back into a position that's in line with their live status and their fanbase," said Rackham. "We'd like to re-establish them in a number of markets where things have fallen away a little."

Prolifica co-founder Stefano Anselmetti said the previous deal at Parlophone came at a time when the label was in "transition".

"There was a bit of a struggle for an independent-minded band to fit into a major system, especially from an international perspective," he told *Music Week*.

Rackham noted the success of lead single *Talk*, which is the band's first to be playlisted at BBC Radio 2 and to make the UK airplay chart. It has OCC sales so far of 7,759.

"There are some foundations for what's going to be a long and really successful campaign for the album," said Rackham. "It's a really bold and very positive pop record. No.1 is something that we're targeting, that would be a great start to the campaign."

Two Door Cinema Club have announced an October arena tour, including a return to The O2, in addition to appearances at Glastonbury and Radio 1's Big Weekend.

Prolifica co-founder Colin Schaverien said the band's 4.8m monthly listeners on Spotify was in part the result of their live business.

"It's been massive for this band," he told *Music Week*. "It's a key area for us to make sure that there's synergy between their recorded output and that live work that we're doing around the world."

Anselmetti added: "At the outset as a new independent label, we really engaged very early on with DSPs and particularly with Spotify here in the UK, they have been great supporters of our campaigns."

Prolifica and PIAS will roll out the release internationally, while Glassnote is the label partner in the US. Global touring commitments will include multiple visits to North America over the next 12 months.

"The band have delivered an incredible record and we're hugely ambitious to make sure it works across the world," said Schaverien. "They are more energised than they have ever been."



*"It's a bold pop record, No.1 would be a great start to the campaign"*

**Jason Rackham**  
PIAS



On a roll-neck: Two Door Cinema Club

## New Wave: Indie label JV to be 'nimble and flexible'

PIAS and Prolifica executives talk early chart success and streaming strategy for bands

**Prolifica Inc** is aiming to build its label roster beyond management clients, following chart success for its inaugural album release.

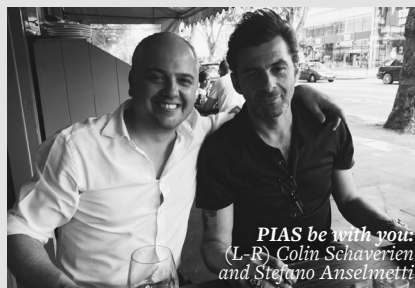
Former Virgin EMI act Circa Waves' third album, *What's It Like Over There?*, debuted at No.10 this month. It has OCC sales to date of 6,971.

"The JV is working fantastically well," said Anselmetti. "We had a great launch with [Circa Waves] internationally across territories. The aim is to grow the label much further beyond management clients, so we are looking to sign new talent as well."

While Prolifica coordinates the creative side of the campaign including A&R and marketing plans, PIAS provides the international infrastructure and distribution.

"It's the musical passion and the fact that in each territory your artist is worked by people who live, breathe and sleep music," said Anselmetti. "It gives you that sense of longevity and stability going into a campaign."

"While people are talking about bands and guitar music



PIAS be with you: (L-R) Colin Schaverien and Stefano Anselmetti

being dead, [Prolifica] make records that sound incredibly fresh and pop and very now," added Rackham. "They help guitar bands reposition themselves and be very progressive sonically."

PIAS is planning a two-year campaign for Two Door Cinema Club. Anselmetti stressed that the streaming strategy was for music on a "more continuous basis".

"We're looking at how to sustain

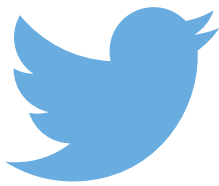
momentum by creating an ecosystem for the band to be continuously creative and for us to come up with innovative ideas on how to go to market with music," he said.

"We are still focused on the album [format] – for bands it is still fundamental. At the same time, we are trying to find a system that allows for [artists] to keep engaging with the fans musically in different ways."

"We want to be nimble and flexible in allowing our artists to be creative," added Schaverien.

Prolifica has also signed Twin Atlantic to its management roster and is set to confirm a major label deal.





# TWEETS OF THE WEEK

The past seven days in 280 characters



**@MarkRonson** They're playing Valerie in the jetblue terminal at JFK. Never heard Amy in a NY airport before. People are bopping so I guess it's a good thing **(Mark Ronson, artist) Thursday, April 18**



**@TedKessler1** British People In Hot Weather (Creme Egg mix) **(Ted Kessler, Q Magazine) Sunday, April 21**



**@elizaflorenx** I met an actual musical hero of mine last night and had a very positive experience and isn't it nice when that happens? **(Elizabeth Townsend, Decca Records) Thursday, April 18**



**@Popjustice** This Good Friday I wonder if George Ezra is eating a hot cross bun, celebrating God's son, looking forward to Whitsun **(Peter Robinson, Popjustice) Friday, April 19**



**@ParrisOH** I'm on my third listen of Homecoming today already... **(Parris O'Loughlin-Hoste, RCA Records) Wednesday, April 24**



**@claraamfo** Okay Emmerdale with the Billie Eilish sync! **(Clara Amfo, BBC Radio 1) Sunday, April 21**



**@FiFiSG** Dreamt last night that I was playing violin in a three piece alt indie band fronted by Matt Berninger. Wouldn't that be lovely. **(Fiona McAuley, Polydor) Tuesday, April 23**



**@KAMalcolmson** Beyoncé's Homecoming thing on Netflix is sick and inspiring and important and she is an actual fallen angel from actual heaven **(Katie Malcolmson, Someone Great PR) Tuesday, April 23**



**@LoyleCarner** News just in. My mum's coming down to the Record signing tomorrow eve in Kingston! Nowhere else to be **(Loyle Carner, artist) Tuesday, April 23**



**@katiesol** amazing how popstars keep finding glossy magazines no one knew existed to be on the cover of **(Kate Solomon, journalist) Tuesday, April 23**

## #1 TWEET



**@Leftfield** It's 4am I'm nearly 3 and a half hours into my set there are 60 people left I'm covered in sweat my legs ache, dying for a piss but inside I'm happy and I know why I still do this job. **(Leftfield, artist) Sunday, April 21**

# RISING STAR

The biz's brightest new talents tell their stories

**Olivia Brown:** "Classical music is going through major changes"



## Olivia Brown

Director, London office, WildKat PR

@WildKatOlivia



### How did you break into the biz?

I undertook a placement year at WildKat whilst studying a BA in music at the University Of Leeds. I was warmly welcomed into the company, and any initiative displayed was rewarded with more responsibilities beyond just making a good cup of tea. By the end, I'd developed the skills to network confidently within the industry and was managing my own set of clients. This led to me continuing to work for WildKat on a freelance basis during my final year. I then joined permanently as a junior account manager in June 2014.

### What's the best thing about your job?

The music we're able to experience will continue to be the best thing about my job. Whether I'm wandering around an East London warehouse, in a box at the Royal Albert Hall or sitting in on a primary school violin class, it's the music itself, along with the efforts of those keeping it alive, that makes me love my job. It's so rewarding and so much fun to work at such an innovative company. We're constantly finding new ways to bring classical music to the public, and it's been great to shift some tough perceptions. We also have extra company perks; six-hour working days, an annual ski trip and office yoga!

### What's your proudest moment?

I was promoted to director of the London office when I was 26, which was

a huge moment for me, because it's mostly unheard of in our industry to be in a directorial role as a young woman. This has led to me having an active role in our European operations, and I'll lead on the launch of our Paris office this summer, which we're excited about.

### What's the best thing about the classical sector?

It's constantly evolving and there's more positive disruptive change than ever. Our industry is becoming more welcoming, more inclusive and is taking more risks both on and off stage. The reputation of classical music is going through a major transformation; film scores, music for advertisements and Spotify playlists are all helping to bring in new ears. This acknowledgement of the genre makes for an exciting time, and I'm glad to be contributing to that.

### What's your wish for the biz?

That it continues to be more open to making bold changes, as well as sharing and being more collaborative. Our sector needs to work together and empower each other if we're to create positive, impactful change. WildKat was founded on passion and innovation, two ingredients that have also been the driving forces behind the industry's responses to challenges. I hope it remains this way, my wish is that we respect the traditions of this industry, whilst also allowing space for fresh ideas.

**OLIVIA'S RECOMMENDED TRACK:** Caroline Shaw - Plan & Elevation: IV The Orangerie

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

LABELS

# Concord change: Record label operation expanding to 'really focus on UK market'

Universal partnership to continue as indie builds 'substantial' London base, says COO Glen Barros

BY ANDRE PAINE

Concord is set to beef up its recorded music business in the UK, *Music Week* can reveal.

The US company has been largely focused on its music publishing business in Britain, following the 2017 acquisition of Imagem.

"Our presence in the UK is mostly on the publishing side but we are also expanding to build out our record team," Concord COO Glen Barros told *Music Week*.

The expansion will maintain Concord's partnership with Universal Music on global distribution, sales and marketing.

"We work with them closely, but we are building out quite a substantial staff in the UK and looking to focus on the market much more in the coming months," said Barros.

Concord now has around 70 staff in the UK on the publishing side, with a further 10 hires anticipated in 2019 as the recording operation expands. The appointments will be announced in the coming months.

"The growth is being driven by investment, we've acquired a number of [catalogues and labels]," said Barros. "In terms of the organic growth, streaming is driving it and we focus quite heavily on physical – we've been very aggressive in our vinyl releases."

Concord acquired the catalogue of UK indie label Independent last summer.

Rebecca Berman, SVP and co-head, international, was recently promoted with a brief to expand the recorded music business.

Michael Nance joined from Warner Bros as SVP, international and co-head to help build up the label activity with acts including Santana, St Vincent and Elvis Costello.

"Recordings has always been a massive priority for Concord," Berman told *Music*

*"The growth is being driven by investment and streams"*

Glen Barros  
Concord



Feeling supersonic: Glen Barros

*Week*. "I don't think we became more about publishing, but with the nature of the size of that [Imagem] acquisition – certainly outside North America – it might seem that way."

The frontline labels are Concord Records, Loma Vista, Fantasy, Rounder and Fearless.

The biggest-selling 2018 UK LP was Billy F Gibbons' *Big Bad Blues* (10,409 OCC sales).

"We are focused on global infrastructure growth," said Berman. "The UK is one of the most important markets."

"The two markets that you can really spread a story from are the UK and US, so it makes sense," added Nance.

Concord will also explore synergies between publishing and recordings.

"For some artists, we have publishing as well and obviously that brings a world

of opportunity," said Berman. "We work very closely with Kim [Frankiewicz, EVP of worldwide creative] and her team in the UK."

Concord will develop US artists before considering UK signings. Sibling trio Bailen are promoting their debut with a British tour in May, while rapper Denzel Curry will perform at Wireless and Glastonbury.

"[Our labels] all operate in the UK via our distribution deal with Universal," said Berman. "But we are taking a more hands-on approach to growing those artists' careers by supplementing what Universal does."

Concord is drawing up plans for its label marketing operation in Britain. "We are a recorded music brand that is growing in the UK," said Berman. "The intention is to grow that brand across all of our frontline labels."



Out Of The Blue

Peak Chart Position: No.7

Label: BMG

## TAKE A BOW

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**Digital Marketing:** Sam Hill/Phil Brown (BMG), Florian Schafer (Dark Arts)

**Press:** Ben Pester (Pester PR)

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**TV:** Ben Pester (Pester PR)

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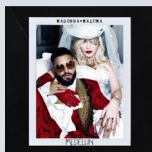
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# THE PLAYLIST



## MADONNA (FEAT. MALUMA)

Medellín (Interscope)

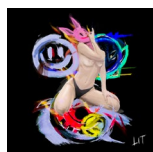


Madonna returns, toting a cigar and revelling in the Latin vibes of Medellín, which features Colombian star Maluma and hides an introspective lyrical message between danceable drums.

**Contact Barbara Charone**  
bc@mbcpr.com

## OCTAVIAN (FEAT. A\$AP FERG)

Lit (Black Butter)

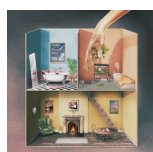


Octavian invites A\$AP Ferg to add some trademark bars to another spacey production that's so relaxed you'll want to check its pulse.

**Contact Jon Wilkinson**  
jon@technique-pr.com

## PIXX

Bitch (4AD)

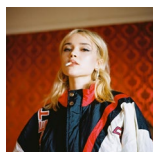


Hannah Rodgers wrote this ode to acceptance in her cellar, which might explain why the guitars wrestle as if battling to escape a tiny space. Brilliant.

**Contact Annette Lee**  
annettelee@4ad.com

## LOLO ZOUÏ

Caffeine (Keep It On The Lolo/RCA)



Lolo Zouï rubber-stamps the notion that she's making some of the most forward-thinking pop music around right now. The singer's debut is out now.

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

## FLORENCE + THE MACHINE

Jenny Of Oldstones (Game Of Thrones) (Island)



Florence Welch is the only artist to feature on the final series of Game Of Thrones, and this epic medieval chant-along is just the ticket.

**Contact Ruth Drake**  
ruth@toastpress.com

## HAYDEN THORPE

Love Crimes (Domino)

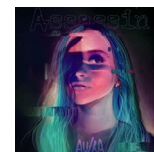


Former Wild Beast Hayden Thorpe carries the emotive qualities that imbued his band's output into this solo debut. LP Diviner drops on May 24.

**Contact Sam Williams**  
sam@dominorecordco.com

## AU/RA

Assasin (RCA)



Au/Ra's moody new single conjures blood and thunder with distorted bass. "It's your back that you've been stabbing," she sings. Ouch.

**Contact Sarah Hall**  
sarah.hall@sonymusic.com

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

## GIG OF THE WEEK

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



**30.04 LION**  
Thousand Island, London  
7pm

As **Lion**, Beth Lowen builds formidable rock songs built on guitar riffs that cut like a chainsaw. Ahead of a summer of festival dates, she plays a hometown show in support of creeping recent single *Second Hand*. Don't miss it.

## TASTEMAKERS

The industry's favourite new sounds

### Sarah Casey, Agent, United Talent Agency

LE BOOM (FEAT AE MAK) –  
DANCING BUG



**Boom clap** Sarah Casey

It's early days for Dublin duo Le Boom and this track is from their debut EP, *All Of My Highs*, which is out on May 3 via indie label Streetlight Records.

The song sees two of the most exciting artists in Ireland right now (Le Boom and Ae Mak) come together in a way that blends both their vocals beautifully. I first came across Le Boom last year when an Irish promoter tipped me off about them.

I saw them perform at Music Cork festival and they were by far the standout act at the event. Their blend of electronic and pop music is very danceable

– live, they fizzed with energy, had such a wild presence and the entire room was full of sweat as the crowd bounced along as one.

I saw them again at an industry showcase in an office in London a while later, and despite it being an unorthodox gig environment, their raw energy once again totally captured the room, and what could have been a tough crowd became completely transfixed.

They play their first London show on Friday May 3, with Ae Mak in support, at Thousand Island, followed by appearances at Live at Leeds and Hit The North later this year.

**ESSENTIAL INFO**

**RELEASES** Bad Timing EP (May 31) **LABEL** Domino  
**MANAGEMENT** Self-managed **NEXT GIG** Bermondsey  
 Social Club, London, June 6

*A new South London voice  
 self-medicating through song...*

Some years ago, at a festival near her hometown, Alice Barlow's place on the line-up led the local paper to mistake her for the ex-Hollyoaks star and contestant on The Voice she shares her name with.

Along with a desire to separate her music from her name, this led the singer-songwriter to "squidge parts of my names together", and Arlo Day is the result. She laughs as she tells *Music Week* the story, "Our styles could hardly be more separate," she says.

It's true; it's not easy to imagine The Script's Danny O'Donoghue advising the South London-based Day on her discombobulating indie rock. After years of gigging around the capital, Day signed to Domino in 2018 and has just released *Bad Timing*, her first single. Its guitars are carefully layered, and Day's vocals seem to come from the ether, sneaking up on you like a train of thought you can't control. The same break-up inspired *This Love and Broke*, which appear on her debut EP, due next month.

"This group of songs is definitely very emotionally charged," Day says. "The more I write, the more I notice it's cathartic, my brain working things out. It's a way of processing everything, even if I don't realise what a song is about [initially], I'll look deeper into it and be like, 'Oh my God!' It's self-counselling or something."

Fed by the emotional gristle of PJ Harvey and Jeff Buckley and rendered in frayed, DIY style (Day recorded and produced the EP in her garden shed) this music holds up a mirror in front of a fascinating young artist, who's already working on her first album.

"I'm exploring new sounds, more synths," says Day. "Hopefully it won't be as sad as the EP! But I guess I have a tendency towards working out these harder parts of my life, the darker sides. So there's probably going to be a bit more of that to attract all the emos out there!"

**ON THE RADAR**

**ARLO DAY**

Expanding further, Day says she's "trying to open up", not to restrict herself to the tough stuff but to explore "growing up and navigating yourself in the world, not little subjects, eh!" [Laughs].

A graduate of the BRIT School and Goldsmiths, Day says she's "very lucky to have always been surrounded by talented people" and credits the musicians she shares a house with for playing a "huge part" in shaping the EP.

And yet, Day's is a pristine, singular vision.

"I'm interested in songs where the emotion comes out not just in the lyrics but in the music itself, where the guitars have a story within them," she says.

"I like knowing that everything has its place and meaning, it's easy to layer so much that you lose sight of things. I'm a big believer in refining it back."

Day is excited about releasing an album she can enjoy "as a piece", in the same way she listens to her favourite records. Along with her band, she's looking forward to offering a sneak preview on stage in Bermondsey in June.

"Doing this has been a dream since I was a little kid," she says. "It would be amazing if it resonated..."

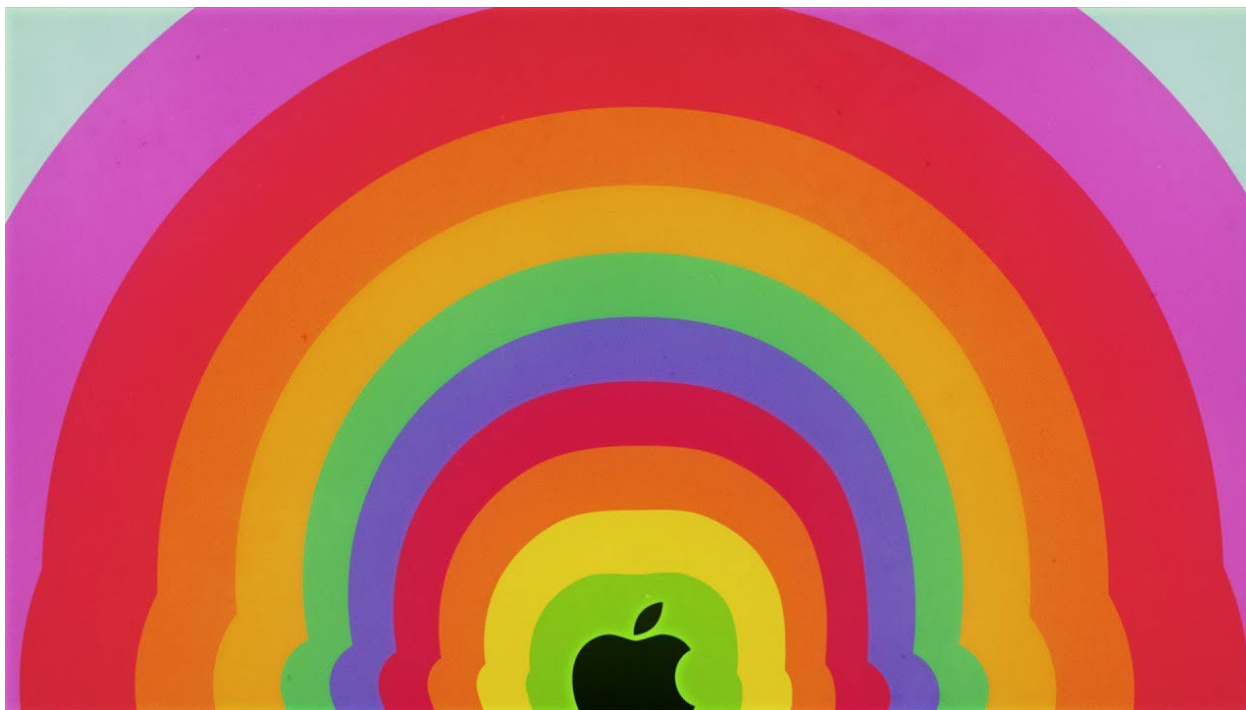
**BEN HOMEWOOD**

*"I have a tendency towards writing about the harder parts of my life"*

**Arlo Day**



PHOTO: Lara Laeverenz



**SYNC STORY**

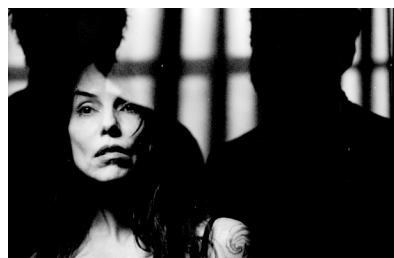
**APPLE/UNLOVED**

BY BEN HOMEWOOD

Composer, producer and DJ David Holmes is gearing up for a busy few months.

Already a sync darling thanks to his soundtrack work (I Am Here, '71, Haywire), Holmes' work will be surely be celebrated once again when the new series of Killing Eve drops in the UK. His band, Unloved (completed by Jade Vincent and Keefus Ciancia), were integral to the first season's soundtrack, and their trademark bombast

*Holmes run: Apple's film and (below) Unloved*



*"When Apple approached we jumped at the chance"*

**David Holmes**  
**Unloved**

was heard last month at Apple's 2019 Event.

Aired around the world, the film accompanying the latest edition of the tech giant's new product display was set to Loved, taken from this year's Heartbreak album.

"I first started working with Apple in 2005 and collaborated on two iPhone commercials that were more cinematic in tone," Holmes explains.

"When Apple approached us we jumped at the chance due to its cinematic nature and the obvious influence of Saul Bass, who did a lot of the opening sequences for Alfred Hitchcock and Martin Scorsese."

Charles Fitzgerald, global head of sync at PIAS is elated at the result. "Apple's creative and production teams are the best in the world and this film continues that high standard," he says. "We made a few tweaks to the original track but the end result brings incredible energy to the picture. A perfect match!"

Expect to hear more from Holmes very soon...

**Spot:** Opening Film – 2019 Apple Event **Title:** Love **Composer:** David Holmes **Artist:** Unloved **Master:** PIAS **Publisher:** Universal Music Publishing Group **Music Supervisor:** Media Arts Lab – Los Angeles **Film Company/Creative:** Apple **Air Date:** 25/03/19

**WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?** Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) for details.

**MAKING WAVES**



*Frens with benefits: Obongjayar*

**THIS WEEK'S HOTTEST BRAND NEW ACT**

**Obongjayar**

**KEY TRACK:** Frens  
**LABEL:** Obongjayar  
**MANAGEMENT:** September Management  
**TWITTER:** @Obongjayar

**WHO:** Obongjayar is the musical alias of Nigerian artist Steven Umoh.

**WHAT:** Having grown up parroting Eminem and Nelly lyrics, Umoh pursued rap initially, but began exploring an earthier sound when he moved to the UK as a teenager. Tinged with Afrobeats and shot through with perplexing electronics, Obongjayar's music is a pigeonholer's nightmare.

**WHERE:** South London.

**WHAT DO I NEED TO KNOW?**

Obongjayar's name and music might well be familiar already (he's been on the rise since 2016's Creeping) but 2019 marks a watershed moment. Recent single Frens – which came with a video shot on a baby monitor – is incessant, by far his best work yet, and he's just played his first London headline show.

**NICE...**

Not bad. Also note that Obongjayar starred on Richard Russell's Mercury prize-nominated Everything Is Recorded project alongside Wiki and JJ last year.

**WHAT'S NEXT?**

After Frens, expect a more substantive body of work. Watch out, basically.



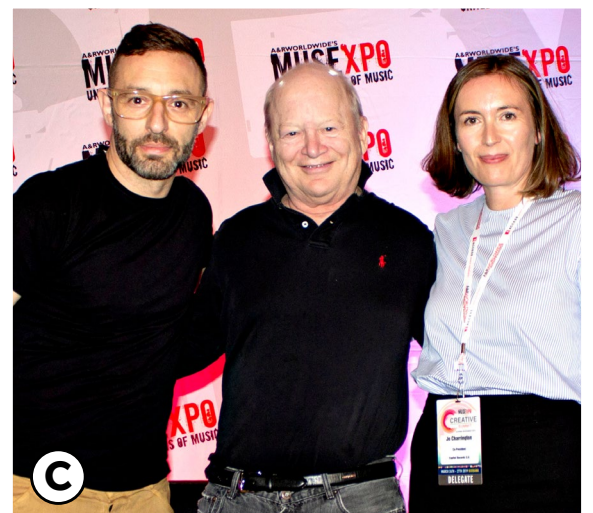
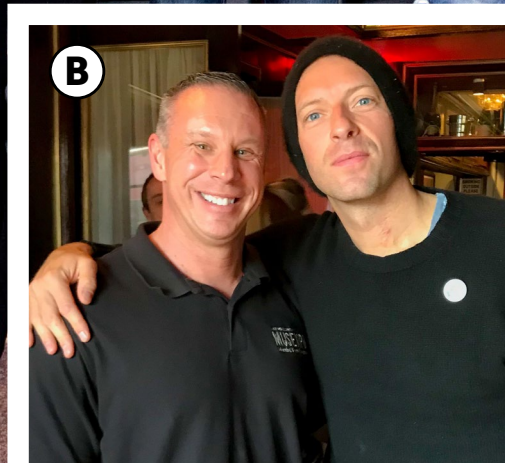
## MUSIC MINDS MATTER

Whatever you're going through right now, contact Music Minds Matter on **0808 802 8008** or email **[MMM@helpmusicians.org.uk](mailto:MMM@helpmusicians.org.uk)**. It's free and confidential.

If you work in music and are struggling to cope, or know someone who is, talk to us.

It doesn't have to be a crisis, we have trained advisors that are here to listen, support and help at any time, day or night.





**1. MUSEXPOsure** The MUSEXPO Creative Summit in California attracted a stellar line-up of panellists. Captured here are: (a) Stars of the Global Keynote panel (L-R) *Music Week* editor Mark Sutherland, SB Projects Allison Kaye, Kobalt's Lonny Olinick, All About Music's Tarsame Mittal, Qyou's Curt Marvis and BBC Radio 1's Ben Cooper. (b) Coldplay's Chris Martin popped into the opening night showcase to hang with A&R Worldwide's Joe Arnold. (c) Capitol UK co-presidents Nick Raphael (left) and Jo Charrington (right) did a keynote interview with Bob Lefsetz. (d) US radio exec Jimmy Steal (third right) picked up the International Music Person Of The Year award from MUSEXPO's Sat Bisla (far right), Burbank Mayor Emily Gabel-Luddy (third left) and other US political reps. (Photos: KC Morse) **2. Dice to see you** Girls' Music Day returned with the event taking over a week at Dice HQ. Pictured here: (a) Henrie of Reprezent Radio (left) hosts a DJ workshop. (b) A panel with (L-R) Leonie Cooper, Ami Bennett, Joelah Noble and Charlotte Gunn. (c) Kate Tempest and Sian Anderson host a panel. (d) Poppy Ajudha (left) chats to a guest after her panel. (Photos: Anni Haugan) **3. Boe selecta** UTA client Alfie Boe celebrated his UK tour with a triumphant show at Royal Albert Hall. Pictured here are (L-R): Heulwen Keyte (UTA), Julian Wright (Rocket Music), Boe, Simon Moran (SJM), Phil Bowdery (Live Nation) and Neil Warnock (UTA).





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**SEND YOUR PICS TO: George Garner**  
[george.garner@futurenet.com](mailto:george.garner@futurenet.com)



d

musicweek.com



3

# TO BE SO

*"I used to use social media the exact same way I use it now, it's just that no one was listening"*

LEWIS CAPALDI

**Hellraiser:** Lewis Capaldi,  
photographed for Music  
Week in Dublin, March 2019

# OMEONE

— BY JAMES HANLEY —  
PHOTOS: PAUL HARRIES

Fresh from seven weeks at No.1 with **Someone You Loved**, Lewis Capaldi releases his self-deprecatingly titled debut LP, **Divinely Uninspired To A Hellish Extent**, via Virgin EMI on May 17. Here, *Music Week* joins the Scottish songsmith and his team on tour in Dublin to unpack the story of the UK's hottest breakout star...

**L**ewis Capaldi is not the first celebrity to be caught with his head down a toilet in a Hollywood hotel room, but he's probably the first to film it for our viewing pleasure. "It won't flush, it's stuck there and I'm like, 'Right, where's the fucking toilet brush?' There's no fucking toilet brush!" the panicked 22-year-old told his army of devotees on Instagram Stories. "I've got someone coming here to put make-up on my face later on – I've been *told* it's a lady – and she's going to come in here and go, 'Can I use the bathroom?' And I'll go, 'No, no, no, no, no, no!' And she'll go in and she'll see a big pile of dirty toilet paper and she'll run out the door, fucking screaming!"

Our sheepish hero saw the caper through to its conclusion, venturing out onto the streets of Tinseltown to buy a plunger. "I've had a No.1 song for five weeks in the UK," he lamented, in the process of unblocking said malfunctioning loo. "Come to America and it all changes." They don't teach you *that* in BRIT School...

"We were laughing about it," chuckles Shani Gonzales of Capaldi's publisher, BMG. "How many times do you get to see an artist, while they're having a No.1 single, go and plunge their toilet? It's ridiculous and brilliant at the same time. He just feels like your crazy friend."

The heavenly-voiced singer's online escapades (recent viral posts have covered his neighbours' noisy bedroom antics, his purported net worth and his Tinder profile, each delivered with impeccable comedy timing), have been lapped up by the public, swelling Capaldi's Instagram following to 1.4 million and counting (his Twitter reach now tops 335,000).

**The divine comedy:** Lewis Capaldi wows the crowd at the 3Arena in Dublin



“People always say they like real, but I’m not sure they were quite aware *how* real it would be, when he spends so much time talking about his body parts and his ablutions,” chortles Virgin EMI president Ted Cockle. “That is definitely part of the real that seems to be connecting with people.”

Capaldi’s manager Ryan Walter, who scoured SoundCloud for months before finding his man, trumpets the Scot’s much-fêted social media presence. “The older audience loves the music, but might not ‘get’ him talking about his pubes on social media, whereas young people embrace the whole package,” he deadpans. “The more he was himself, the more people started to connect.”

He’s not your archetypal pop star, but Capaldi’s unkempt charm is proving irresistible. Indeed, he may even come to personify the next phase in the genre’s evolution. “Back in the day you had polished pop artists, then Ed Sheeran, who was the first relatable everyman in the middle,” observes Walter. “Lewis is almost a step further in that. His accessibility and relatability is resonating with people because they see a bit of themselves in him.”

*Music Week* encounters the man of the moment backstage at Dublin’s 3Arena, preparing for the last of five support shows for Irish rock band Picture This. Bathgate-born Capaldi is in fine form, having enjoyed some of the first perks of his newfound fame in the form of a free gold card from legendary local hangout, Coppers (“It means I get in for free and can use a wee VIP bar”), being interviewed by Lorraine Kelly (“Like speaking to your auntie”) and meeting actor Danny DeVito on the set of *The Jonathan Ross Show* (“Surreal”).

Happily recounting dressing up as a hot dog for a recent Norwegian magazine photoshoot, his mood is buoyed further by Celtic’s late win over Rangers in the lunchtime Old Firm clash. Life is pretty sweet, then?

“It’s busy, it’s definitely busy. But it’s been good, man,” grins Capaldi. “It was already mental, but it’s definitely kicked up a touch since the start of this year. It’s cool though, I like to be busy – I don’t like to be home for longer than three days. Even if I’ve got a day where I’m not doing anything, I feel a bit like I want to be out working, doing something, *anything*, because I feel like I’m in it now and I just want to do as much as possible.”

It wasn’t always this way, reveals Walter: “When I first met Lewis, his target was to be able to play a show at [storied Glasgow venue] King Tut’s. He was a very shy, traditional young guy from a very small town in Scotland, who loved

going out drinking with his mates, didn’t like getting out of bed and didn’t turn up to college half the time.

“I’m so hungry, I love music and managing; it’s my dream and I was like, ‘Is there going to be a difficulty with our work ethics not lining up?’ It’s definitely something I was worried about for the first six months, but as he started to see what his work ethic was achieving he’s just become incredible.”

BBC Radio 1 Brit List 2018 alumnus Capaldi spent seven weeks at No.1 in early 2019 with piano ballad *Someone You Loved* (823,355 sales – OCC) and enjoyed another Top 40 single in *Grace* (324,295 sales), which peaked at No.21. His first track *Bruises* (294,612 sales), meanwhile, made him the fastest unsigned artist to hit 25m Spotify plays.

It is on the live scene, however, that the true scale of the Capaldi phenomenon has been felt. Selling out his 2019 November/December dates in an instant, the star announced dates at Edinburgh Summer Sessions and Scarborough Open Air Theatre (the pre-sale went faster than for Britney Spears) and will support Ed Sheeran at his UK outdoor shows in August. Last week, Capaldi sold out a handful of arena headline shows for March 2020 – uncharted waters for a new artist.

“The ticket appetite certainly seems to be an indication of the depth of feeling and affection for him at the moment,” asserts Cockle. “The agent was struggling to know of anybody that has ever managed to achieve that level of success without an album in the market.”

“Normally when your single connects, you need another single to back it up, but I think his personality is the main thing that shines through,” adds Coda agent Ryan Penty, who reps Capaldi alongside Alex Hardee. “Being on the Radio 1 Brit List really helped, as did the way they backed

*“The more he was himself, the more people started to connect”*

**RYAN WALTER**  
INTERLUDE  
ARTISTS

him through three singles. And he's undeniably good live.

"Next year, we're going to do very strategic plays. We don't want to overexpose him – he's special and he's going to be here for a long time, so we want to do it the right way."

**T**he singer drops his debut album, *Divinely Uninspired To A Hellish Extent*, via Virgin EMI on May 17 ("There will be one or two stinkers on there, but I'm only human and we all make mistakes, but as a whole I think it's pretty fucking good," read the note-perfect press release). A new single, *Hold Me While You Wait*, is out next month, with *Bruises* due for another run out later in the year.

"As much as we've hit the bullseye with *Someone You Loved*, thankfully, all the data is telling us that people are listening to a lot of his other songs already," says Cockle. "With the way the public is reacting and the fact we've got stuff to come, our opening week should be reasonable and I'd like to think we can match up to the debuts so far. We think that he deserves to be a frontrunner in terms of breakthrough artists this year."

Capaldi was signed to Universal Music Germany by exec Daniel Lieberberg, whose exit for Sony at the beginning of 2018 prompted Walter to take a more hands-on role in the project. "We made a conscious decision to stay true to what he would like to listen to and what he feels comfortable doing," says the Interlude Artists MD. "*Someone You Loved* is a 2019 representation of what I call honest, real music and that was another thing that came into play during the A&R process. I was like, 'Can a real artist, singing a ballad achieve the critical mass you need to break through in 2019?' Fortunately, the answer has been yes.

"We did one feature – Jessie Reyez came onto one of our songs [*Rush*] – but it's something we don't want to do at this stage because we feel that Lewis' core proposition shouldn't be diluted."

"He's unique," affirms Gonzales, co-head A&R, frontline publishing, BMG US and co-head writer services, BMG UK. "He can still connect to youth culture – and that is pervasive when you look at the charts in the UK or US – and he's still a classic songwriter, so we can place him with any kind of producer and he rises to the occasion. The producers of [*Someone You Loved*] – TMS – are signed to us out of the UK, so it's a great story for us all around."

*Divinely Uninspired...* features additional collaborations with the likes of Jamie Hartman (Calvin Harris/*Rag'n'Bone Man*) and Malay (Frank Ocean/*Lorde*). Capaldi credits the co-writing experience with nurturing his prodigious talents.

"The most important thing is that it comes from you initially," he advises. "Maybe I'll start writing album two by myself, but I've definitely become a better songwriter having worked with other people. Ironically, it took writing with other people to be able to talk about myself a bit more in songs."

As the release draws closer, Walter has become even more bullish in his projections. "We truly realise that this is already wildest dream territory. But that doesn't mean that we can't aspire to go beyond that," he reflects. "I want a No.1 album. I haven't set a numbers target, but my target is for it to be as visible for as long as possible and for us to carry on creating opportunities around that.

"The life cycle [for LPs] is insane now, and I feel like that expectation is a little bit unhealthy. People are already saying, essentially, that once you've put your material out on streaming platforms, you're never going to get a big global look on another song off that album. So more and more, you're having this conversation around, 'Do we keep one of your best songs off the LP so that you can have another moment with it?' In Lewis' case, we just

*"The agent was struggling to think of anybody that has managed to achieve that level of live success without an album in the market"*

**TED COCKLE**  
VIRGIN EMI

**Tough love:** Capaldi brings out his game face

wanted to provide the best album possible for his fans. The longer you can keep a body of work visible, the world around Lewis will grow and I want this to be a real moment where a guy writing songs in his bedroom can prevail."

With a few hours left until showtime, here, *Music Week* goes mano a mano with Capaldi for a swearsy chat about selfie culture, social media and the business of music...

#### **Can you sum up the madness of the last six months?**

"Towards the end of last year we released the [*Breach*] EP, did Shepherd's Bush Empire, two nights at [*Glasgow*] Barrowlands and then Live Lounge for Radio 1, all in the space of five days. And we had *Grace*, which was so close to being Top 40, but then all the fucking Christmas songs wiped it out and it wasn't getting played on radio anymore. I suppose I've got a bit of imposter syndrome so I was like, 'This is as big as it's going to get and that's absolutely fucking fine'. But then in January, it leapfrogged into the Top 40 for the first time. People must have just been finding it themselves, which was exciting, and then *Someone You Loved* really started to pick up steam."

#### **Bruises was the song that got you noticed, right?**

"That was never meant to be a big tune, it was just a little drop in the water. I'd been writing for a year-and-a-half and I was like, 'Let me fucking put a song out' because I was sick of going to family gatherings with no music online and them going, 'Are you still trying that music thing out?' It went to No.1 on New Music Friday in America. For some reason people at Spotify and Apple showed it a lot of support and thank fuck, because they gave me a career."

#### **When did things take off on social media?**

"Off the back of *Bruises*, and since February it has just taken on a life of its own. I used to use social media the exact same way I use it now, it's just that no one was fucking listening. I stopped for about 18 months when I was 16/17 because I was like, 'I want to be off the grid and I will be really cool'. I was just being a prick. And then, because I'd been away from it for so long, I didn't know what to post. It's quite hard to put yourself out there initially because it's one thing if someone says, 'I hate your music'. It's another



thing if they say, 'I fucking hate you'. I don't know when exactly, but I stopped posting things like, 'Great show tonight in Birmingham', and just wanted to have a laugh with it and do stuff that I was doing when I was 15. My sense of humour hasn't evolved much – I talk about pubic hair and going for a shit and apparently that's funny. I'm 22 years old and need to grow up, but I wanted to take the piss because there is a lot of negativity on social media. Now, there are even more people listening to me talk about fucking shiting."

**How often are you getting recognised now?**

"It depends where I am, but in the UK and Ireland it's become pretty mad, which is fine, I guess. I don't mind taking pictures with anybody, I'm totally open for that – I like speaking to people who listen to music and it's nice to meet people who are essentially giving you a career. But there's this weird thing where people don't ask you for a picture, they will just film you. I'm halfway through a Bruschetta at TGI Fridays and someone gets their phone out and starts filming! But for the most part people have been very nice to me. No one's coming up and saying, 'You're a wanker'... Yet."

**Why do you think people have connected with you?**

"[Puffs out cheeks] I don't know. I wish I did, because I don't have a clue. People in the music industry go, 'The social media strategy is absolutely incredible, man' and you're like, 'What fucking strategy?! Do you think if there was a strategy I would be talking about my arse as much?!' I post shite and I talk to people online – that's all I do. It's very nice when people seem to like you as well as the music but to be fair, in 2019, I think people like to know who their music is coming from. They just like to know – I'm trying to think of a lovely way to say this – if you're a prick or not. And if you are a prick that will hinder you, because no one likes a wanker."

**What was the album like to make?**

"Oh, stressful and boring. The guys I worked with were brilliant, obviously,

**Lew beauty:** Capaldi has amassed upwards of 1.4m Instagram followers

*"People in the industry go, 'The social media strategy is incredible' and you're like, 'What strategy?!'"*

LEWIS CAPALDI

**The (Buck)fast show:** Capaldi relaxes, post-show, with a bottle of his favourite tippie



and I loved writing and arranging it, but the actual recording process was the most fucking tedious thing ever. I've always hated recording because all I want to do is play live. I'm not particularly a perfectionist, which is probably not a good thing, but if I could go from writing a song to [releasing it] immediately, I would. That's very 2019 of me – I want it now! I suppose I am an millennial. But I'm proud of the album."

**What have you made of the music industry so far?**

"You always hear horror stories, but I've been given a lot of free rein. No one's ever told me what I can and can't say; no one's ever told me what I should and shouldn't wear; no one's ever told me I need to go to the gym, which is fucking good for me... This is meant to be fun and when I realised that I started to enjoy it a lot more. I know people put a lot of money into these things, but sometimes it's a bit too serious."

**How do you feel about playing such big venues this early in your career?**

"I'm shitting myself. To be honest, any time I put a tour on sale I'm like, 'This will probably not sell' because it's strange to think that people will pay money to come and see you. As far as the Edinburgh [Summer Sessions] were concerned, it was a fucking massive surprise. I was like, 'Fuck, 6,000 people, outside, this is not going to go well', and then it went really quickly. Then you get a call saying, 'We want to add a second date' and I'm like, 'Are you fucking stupid? We've won here, take the win and walk away!' I was on a plane just about to take off and in the space of time it took for us to taxi from the terminal, the second show had gone as well. It's just weird to keep seeing them go up a step and realise people are still buying tickets."

**How do you follow a smash like Someone You Loved?**

"You don't try to. I think if you try to follow that with another Top 10, you're going to be sorely disappointed. I'd be very surprised if we had another song in the Top 10."

**We don't think anyone else would be surprised...**

"Thank you, that's nice of you to say, but it's so unpredictable. Sometimes a song will just catch on and maybe lightning doesn't strike twice. You need to treat every new song with the same [respect] and act as if that No.1 didn't happen, because if you start getting bogged down in chart positions you're always going to be disappointed. We'll put out another song and if it doesn't go on to do what Someone You Loved has done, it's fine as far as I'm concerned because this was never supposed to happen in the fucking first place. Don't ask for too much, let's not get greedy."

**T**he screams could shatter glass, the mobile phone lights are out in force and Dublin's 3Arena is bursting at the seams, packed to its 13,000-capacity. For a support act.

"This is mental, the last five nights have been some of the best fucking nights of my life," announces Capaldi to his adoring flock. "If you like wee fat guys singing sad songs you're in for a fucking treat."

His six-song set, climaxing – of course – with Someone You Loved, is delivered with consummate precision and no little professionalism, but there are plenty of LOLs in between. "This has been one of the best experiences I've ever had," he proclaims. "It comes very close to when I lost my virginity in my friend's bathroom..."

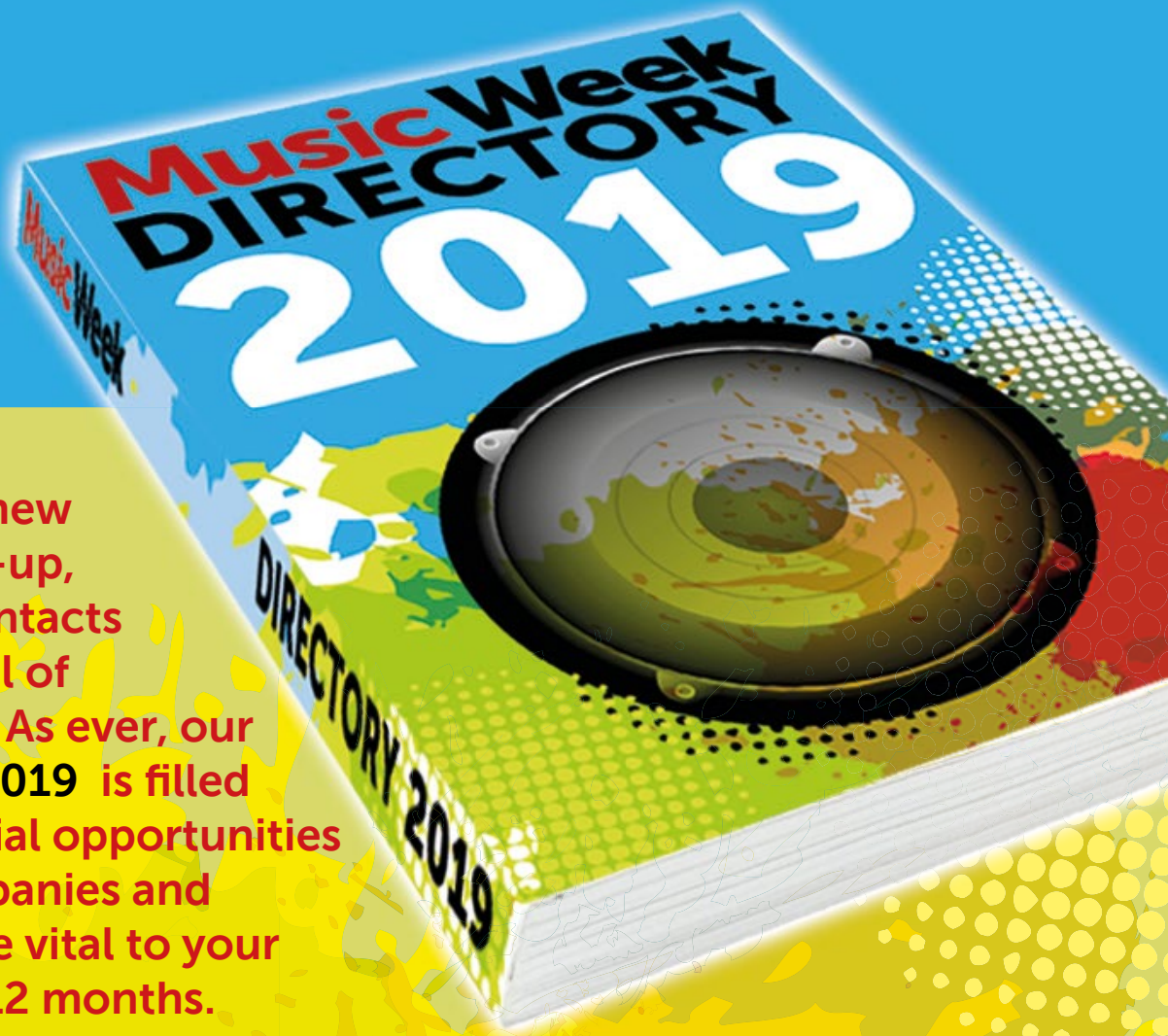
"I'll be back to Ireland very soon [he returns next March to headline]. If you haven't enjoyed it keep it to your fucking self please."

Post-gig, there's just enough time to savour the moment with a celebratory bottle of Buckfast. Fame is going to have a hard time changing this unlikely Instagram icon.

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**Learn your stripes:**  
Lianne La Havas holds court  
at a BIMM event

# LEARN BABY LEARN

The music industry is changing faster than ever, but **education** remains a bedrock of the business. In a special report, *Music Week* gathers the great and the good of the sector to chew over its biggest issues...

— BY BEN HOMEWOOD —

**I**n a nutshell: the music industry needs to talk about education.

The message from the sector is coming loud and clear and, as *Music Week's* latest special report finds, the music industry must listen, and listen with interest.

“Music education is in a perilous state,” says David Barnard, education official at The Musicians’ Union. He’s not one to mince his words.

“Despite Government rhetoric about funding and model curriculums, our research has shown that the provision of a quality music education is very patchy and that children from poorer backgrounds are not getting the same access to music as their wealthier peers,” Barnard continues. “The headline figures show that children from families with an annual income of under £28,000 are half as likely to learn an instrument compared to those from families with an income of more than £28,000.”

Harry Leckstein, managing director at Tileyard Education – which offers a variety of music MA programmes at a London complex that houses 1,200 music professionals – is similarly forthright on the subject.

“It’s critical that we maintain the highest possible standards of education,” he says. “Especially at a time where

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# MM TALKS

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our government and local authorities are ignoring the proven statistics that arts, culture and creative industries contribute more to the national economy than agriculture, are cutting funding for arts projects and reducing music education provision in schools.”

As reported by *Music Week* in March this year, a new BPI study found a 21% decrease in state school music provision over the past five years, and the leading voices in the education sector say the problem doesn’t end there. Far from it.

Kwabena Oduro Ayim, COO of music platform Mixtape Madness, which has helped artists including Headie One and Unknown T share their music and specialises in educating up-and-coming talent in all aspects of the industry, says that accessibility is a key issue.

“Education providers need to make sure they are providing accessible resources so that all those who need and seek education are able to gain access to it,” he says.

“People need to look at those who may come from less privileged backgrounds and ask themselves, ‘Is there anything stopping someone like that from accessing what I have on offer?’ If the answer is yes, something must be changed until everyone is able to have equal access. If it’s not clear what exactly needs to be changed, then work needs to be done out to find out.”

Alongside worries surrounding the provision of music education, there are concerns over whether the industry is doing enough to focus on the issues at hand.

Kevin Nixon co-founded BIMM, now a beacon of the business, alongside Sarah Clayman in 2001, and has since relocated to America, where he is now the president and co-founder of the Detroit Institute of Music Education (DIME). Nixon is battling to ensure that the music executives of today are laying the foundations for future generations to excel.

*“The biggest problem is that no one in the industry talks about education”*

**KEVIN NIXON**  
DIME GROUP

“The biggest problem is that no one in the industry talks about music education,” he begins.

“No one from the UK industry took any notice of BIMM until The Kooks broke through from our Brighton college in 2006. After that we helped many students reach the top including Tom Odell, George Ezra and James Bay before we sold up to start DIME.”

Regrettably, Nixon believes, the picture has hardly changed in the intervening years.

“It’s still the same story, the industry feels it’s someone else’s job to educate, yet our colleges are full of music industry people who are now brilliant teachers,” he says.

Nixon’s vision for good music industry education begins with “responsibility and absence of prejudice”.

His ideal would require changes at the very top of the business, too.

“Good music education [needs] all three major labels investing in it and developing music education divisions that sit alongside A&R, marketing and promotion,” he says. “It [needs to] value itself beyond charitable donations like The BRIT School – within this cash-rich subscriptions era the sector should not need to beg for money, rely on tax-payers and government handouts for proper modern music education.”

Nixon’s words are strong, and he’s not finished yet, calling for: “recognition that success in modern music can be planned, devised, calculated, researched and executed alongside any other career or start-up business”.

“Hardly anyone inside the music business has any interest in these things,” he finishes.

With recent alumni ranging from Octavian, Jade Bird and Freya Ridings to Rex Orange County, Loyle Carner and Black Midi, the Croydon-based BRIT School is fully focused on the talent pipeline.

Principal Stuart Worden spots a troublesome trend.



**School of rock:** Music students at DIME

“There is a worrying trend of reduced music provision and curriculum time in schools and a restriction to access to music education to learn, listen and perform,” he says.

“This leads to concerns about the talent pipeline, and connected to that is the practical issue of the increase in class sizes in secondary schools. There is a danger that the focus on skill and bespoke training will decrease.”

Mel Thornton at BIMM shares Worden’s concerns, and is keen to highlight her organisation’s work with schools.

“Supporting the talent pipeline and ensuring children in schools are aware of the opportunities presented by the music industry is one of the biggest talking points,” says Thornton. “We should all be aware of the work UK Music are doing to raise awareness of this issue.”

Next month, BIMM will be out in force at The Great Escape in Brighton, where the education conference will aim to tackle the issues facing the sector.

“We’re there not only to speak but to listen and learn,” she says. “Each year, BIMM presents over 400 workshops in schools, feedback is always great because kids don’t know about the range of careers involved in music. We need to think about the technology kids are using now and think how we can use this to capture their creativity.”

Clearly, the sector is striving to improve, and its different departments are building up some serious strength.

**M**usic punches above its weight,” says Ken Foreman, programme leader of the music business degree course at the Institute of Contemporary Music Performance (ICMP) in North London. To maintain its industry value per capita, Foreman says, the music business must “ensure an ongoing and high quality pipeline of talent”.

ICMP’s part in this quest revolves around the recognition that students benefit from being equipped with an entrepreneurial outlook and skills that enable them to operate in different areas of the business.

“Music educators should prioritise helping students to develop the right mindset to recognise, embrace and manage innovation and change,” Foreman says.

“This is not meant to be a superficial quest for the next big thing, but a sophisticated understanding of the factors that stimulate change and shape consumer behaviour.”

Foreman, like many in the business, is considering the question of whether technology and machine learning can overtake the traditional idea of an ear and love for music.

*“Supporting the talent pipeline and ensuring children know about opportunities in music is key”*

**MEL THORNTON**  
BIMM

“Our strategic viewpoint is that a symbiosis of both tech and creative minds will deliver the optimum results for the industry, in terms of growth and innovation, without ignoring the fundamental purpose of the industry, which is to make commercially viable music that people find entertaining,” he says.

Entertainment is high on the agenda at leading music accountancy firm CC Young, too. Founder and director Colin Young says the best preparation for aspiring accountants revolves around learning and live gigs.

“A good accountant should be legislatively compliant, financially stringent and, as John Cleese would attest, boring,” he says. “In the creative chaos of the music industry, our obligation is to ensure our clients adhere to financial discipline. That means pay the manager their management commission and pay HMRC the tax.”

According to Young, music business accountants need “technical excellence”.

“That is, three years of formal accounting and tax training with success in the exam hall every six months,” he explains. “This is a difficult road when the trainee also has to hold down the day job of rustling through purchase invoices to keep the taxable profits down. The twist is the application of technical rigour and discipline to a creative and chaotic music industry.”

Over at Tileyard, where 50% of its most recent MA music business graduates have already found employment in music, Leckstein emphasises the value in learning how to be comfortable within an ever-modernising industry.

“We try to hold up a window to how our part of the industry works – how commercial songwriters, producers, artists and entrepreneurs surf the global independent music industry wave,” says Leckstein. “Tileyard residents are largely mixed media creatives who work across multiple creative sectors. We seek to show our students how to reach this goal by putting them in the room with these practitioners on a daily basis.”

At Mixtape Madness, which has partnered with charities including youth social enterprise the 4Front Project, the Roundhouse Charity and the Youth Violence Commission, CEO Eddie Agyeman is promoting the breadth of opportunity in the industry.

“The idea that the only roles in the music industry are those of singer, rapper or producer needs to be dispelled,” he says. “There are other roles, like A&R, marketing and engineer, so if your talent isn’t the music itself, there are ways you can still be involved.”

Through initiatives such as its MM Talks project,

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*The kids are alright: BRIT School students in action*

Mixtape Madness will continue to fight for young people interested in music, determined to improve accessibility.

“The music industry can be quite ruthless, and in order to ensure that your art is created and appreciated to its full potential education is key at all stages,” says CTO Kingsley Okyere. “If we want to get to a place where artists are not being hindered by anything other than talent, as it should be, then the education needs to be made more accessible to all.”

As technology continues to open doors and the industry is encouraged towards a progressive future, there’s a weighty argument supporting the idea that this is a key era for the business, and it’s not lost on the education sector.

“It is an exciting time to be connected to both the music industry and music education,” says BRIT School principal Worden. “Young people are becoming fearless in their output and this fluidity in their tastes and influences is thrilling to be around, if we can harness it and make it fly.”

DIME’s Nixon says we’re “at the early stages of what can be a golden era and that can include how we help the next generation, but we have to be aware and take care of it.”

Nixon believes the “refloating of the global musical economy” presents a chance to “bring music to what used to be the third world”, and DIME is pushing to add to its international remit, which already includes China.

Looking towards the future, Barnard says The Musicians’ Union will continue to “work tirelessly” to support music education. “The future success of our music industry requires a broad balance of musical skills, knowledge and experience, an understanding of business and technology, creativity and entrepreneurship,” he says.

“A world-class music education requires the synergy of three key elements: a quality music experience in schools, working in harmony with music hubs for instrumental teaching and ensemble experiences and a qualified, employed and motivated workforce.”

Mel Thornton at BIMM sounds a positive note in conclusion, citing UK Music research that says that the creative industries are growing at twice the rate of the wider economy and are now worth £92 billion to Britain.

“It’s essential to maintain the highest possible standards of education to inspire the next generation of music makers and artist teams to think big, be creative and enterprising,” she says.

“The music industry is never going to stop evolving. The next generation of music executives need to be lifelong learners so they keep changing as their roles develop. Educators should be helping students to constantly adapt. Keep asking questions and keep an open mind...”

*“Future music industry success requires a balance of skills, business understanding and creativity”*

**DAVID BARNARD**  
THE MUSICIANS’ UNION

# School rules, OK

The education sector on its biggest challenges...



**David Barnard**  
**Education official, The Musicians’ Union**  
“The continued decline of music in schools. Resolving this issue requires the Government to be honest about the impact of its policies and open to reform. This requires a new modern national curriculum, proper funding, commitment to teaching training, the inclusion of music and the other arts within the curriculum and an inspection process that embraces music.”



**Ken Foreman**  
**Associate dean/programme leader BA (Hons) music business & entrepreneurship, ICMP**  
“It’s widely understood that music in schools is under threat as a result of various policy and funding decisions. Fewer young people have opportunities to engage in music at an early age, and this will clearly have a long-term effect on the talent pool if it is not reversed. For our graduates, it is about making sure they transition into a job in the industry as they finish their degree.”



**Kwabena Oduro Ayim**  
**COO, Mixtape Madness**  
“The biggest challenge facing the sector is making sure it operates at the same pace as the music industry so that educators are always relevant. The challenge of catering to everyone as the music industry expands is tough, too.”



**Harry Leckstein**  
**Managing director, Tileyard Education**  
“Surviving the impact of an inevitable reduction in European and international students to the UK as a result of Brexit and its disappointingly populist wake. However, our industry boasts a number of excellent industry bodies and associations that continually voice our concerns to the highest levels and widest audiences, to welcome students from all countries to come and study music in the UK in all its fascinating, dynamic and exciting formats.”



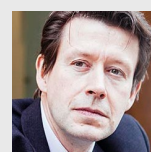
**Kevin Nixon**  
**President and co-founder, DIME Group**  
“Academic equality, acceptance and recognition. Too many fail to recognise brilliance. It’s a daily struggle to get through to the brainwashed about what can happen if you take modern music education seriously.”



**Mel Thornton**  
**Head of careers & employability, BIMM**  
“The speed with which the music industry is changing means that that the curriculum needs to evolve too. The answer is constant dialogue not just within music, but the wider creative industries. There’s more crossover now than ever. Graduates must be flexible and see the opportunities change presents.”



**Stuart Worden**  
**Principal, The BRIT School**  
“Access. Where are the places young people are being encouraged to learn music? Why has it become marginalised in so many educational institutions when its impact is so significant? With less funding available in schools to run a music curriculum, who will we see being encouraged to make music and how can we impress its value upon the decision-makers?”



**Colin Young**  
**Founder & CEO, CC Young**  
“How do we as the business managers and accountants to the artist bring value to the table? The challenge is a rapid streaming evolution. Our challenge is to stay agile and relevant.”

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Your recorder lesson  
Your match day anthem  
Your queueing anticipation  
Your hands in the air  
Your main stage mayhem  
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Your first dance  
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Your family singalong  
Your swan song.**

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# HITMAKERS

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

**THIS WEEK:** Back in the 1990s, the **Lighthouse Family** did emotional pop songs better than anyone. Here, songwriter **Paul Tucker** recalls the heartache and personal upheaval that fed into **High**, the duo's most successful hit to date...

■ INTERVIEW: BEN HOMEWOOD

I started writing *High* in January 1997. It was at the end of the year when Ocean Drive had broken for us and there was a feeling that we needed to make a second album quickly.

I'm giving you everything here. On New Year's Eve 1996, my wife lost a baby. We were due to go to Edinburgh and it was just the most awful... It was terrible, a really horrible way to end that year. It was just awful.

I sat down at the piano at my house in Newcastle, I was picking out these notes and I had the makings of the melody. Then I got into a room with Tunde [Baiyewu, singer] a couple of weeks later and put a guide vocal on it. I had, 'One day we're gonna get so high', 'We're gonna be forever you and me' and 'You'll always keep me flying high in the sky', but I didn't have the rest of it. Tunde put down the vocal and, of course, our management and the record company heard it and everyone was going, 'This is the tune for the second record, it's a hit!'

When we made the first album there wasn't any pressure, we'd hadn't sold any records so no one was expecting anything. This time, they were like, 'Which one's the hit?' They honed in on *High* quite early. We went into the studio in March in Marival in France, at the same place where Brad Pitt lived with Angelina Jolie. It was really isolated.

We started recording, but I was just trying to write the lyric for *High* all the time. I couldn't. I was under so much pressure but I had a total blank page and I thought everything I wrote was rubbish. I just didn't think I could do it justice. That's the thing with writing songs, you think, 'Can I still do this?'

We came back to London to do the second half in SARM, Trevor Horn's

beautiful studio in Portobello. The musical stuff was all done; it was just the top line that was missing. I was still trying to write the lyric and we got to the last day of the session and I still hadn't written it. It was driving me mad. I was in the Gore Hotel in Kensington. I wrote, 'When you're close to tears remember one day it'll all be over' and then the rest of it fell into place.

Oh ho ho! [Laughs]. Can you imagine the feeling! It's the best in the world. You think, 'That is a tune.' [Laughs].

I can't find the words. I'm talking like a footballer now and I'm supposed to be a wordsmith! This song was bugging me. The whole time I had one eye on the second album and one eye on *High*, I wanted to be 100% involved in the studio, but this song was hanging over my head. It almost had a bit too much expectation placed on it and it felt like a huge weight on my shoulders.

What happened at the end of 1996 came out of leftfield, it was a bit of a bomb going off. It was the catalyst for the song, the mood, the darkness. You try and write your way out of a dark place, to write a song that makes you feel better and put some sun back in the sky. That's what a lot of our songs are, they're not 'everything is brilliant' happy songs, they're much darker.

I love where *High* sits in the constellation now, I love the stories people tell me about it. I hear them all the time; it's the first dance at weddings... That's quite humbling when you think where it's travelled from, you could have picked any song in the world. It's fascinating; it's gone off and done its journey. It's the Holy Grail, you're obsessively trying to write these Lighthouse bangers, sometimes you succeed and sometimes you don't.

*"There was too much expectation. It was a huge weight on me"*

**PAUL TUCKER  
ON HIGH**

*Leave the lights on:* Paul Tucker (left) and Tunde Baiyewu return after 18 years with new album *Blue Sky In Your Head* on May 10

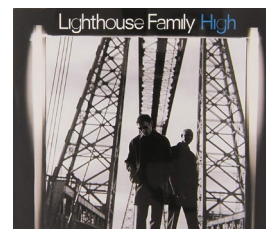




# LIGHTHOUSE FAMILY HIGH



## Writer's Notes



### Publisher

Universal Music  
Publishing Group

### Writer

Paul Tucker

### Release Date

20.01.98

### Record Label

Polydor

### Total UK sales (OCC)

642,251

# #



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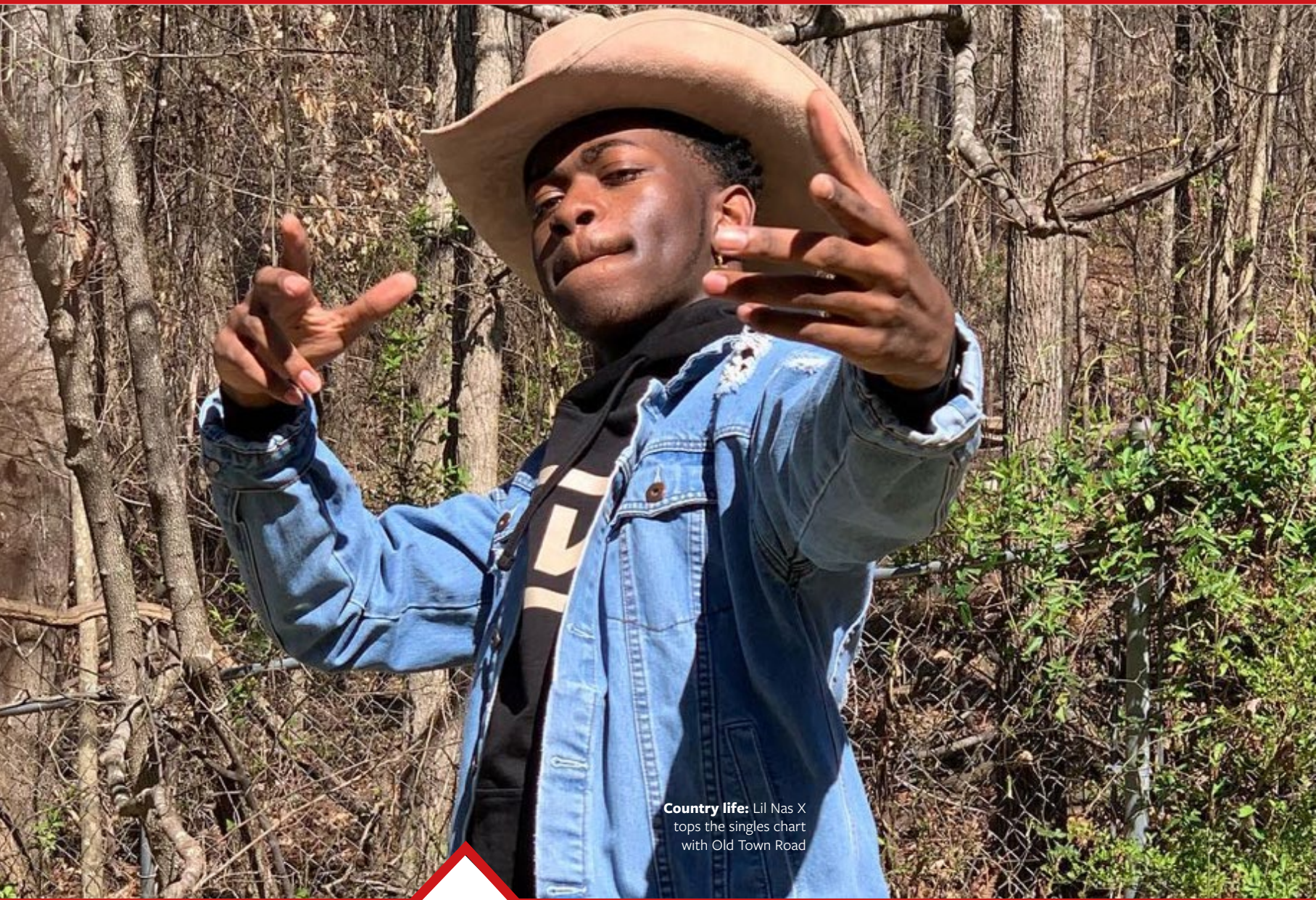
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# Music Week CHARTS



**Country life:** Lil Nas X tops the singles chart with Old Town Road

**34/36** - Singles & Albums

**40/41** - Market Shares

**44/45** - UK&EU Airplay

**35/37** - Analysis

**42** - Streaming/Comps/Record Store

**46/47/48** - Apple/Spotify/Vevo

**38/39** - Singles & Albums WK 16

**43** - Indies

**49** - Club



THE OFFICIAL UK SINGLES CHART

TOP 75



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

Sales Increase +50% Sales Increase

Highest Climber Highest New Entry

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

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

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

# Man about town: Lil Nas X coasts to second week as singles No.1

BY ALAN JONES

The shortest No.1 in The UK since 1963, at just 112 seconds long, **Lil Nas X's** viral victor, *Old Town Road*, spends its second week at the summit with consumption up a further 5.40% week-on-week at 84,648 units, including 78,493 from sales-equivalent streams.

The track, which also remains at No.1 in America for the 20-year-old from Atlanta, is indebted to audio streaming, where it is far ahead of the field, although it trails at No.8 on video streams and is No.4 on paid-for downloads.

Just over a year after his death, Swedish DJ **Avicii's** first posthumous release *SOS* - featuring a vocal from Aloe Blacc - advances 12-6 (34,741 sales) becoming his 10th Top 10 single and Blacc's third. It is taken from the upcoming Avicii album *Tim*, on which he was working at the time of his death.

Talk returns to the Top 10 for **Khalid**, bouncing 11-10 (32,663 sales).

*Piece Of Your Heart* is up for the fifth week in a row for Italian production trio **Meduza** and UK pop/rock trio **Goodboys**, climbing 4-2 (64,544 sales).

US producer/DJ **Marshmello** scored his fifth Top 10 hit, and Scots band **Chvrches** their first last week with their collaboration *Here With Me*, which continues to improve, rising 10-9 (32,742 sales).

The rest of the Top 10: *Someone You Loved* (2-3, 63,547 sales) by **Lewis Capaldi**, *Bad Guy* (3-4, 59,609 sales) by **Billie Eilish**, *Just You And I* (5-5, 44,235 sales) by **Tom Walker**, *Sucker* (8-7, 34,619 sales) by **The Jonas Brothers** and *Keisha & Becky* (7-8, 33,066 sales) by **Russ & Tion Wayne**.

It is a fraction over a year since rapper **Lil Dicky's** maiden hit *Freaky Friday* - a collaboration with Chris Brown - reached No.1. He returns to the chart with charity single *Earth* (No.24, 18,390 sales), from which all proceeds go to The Leonardo DiCaprio Foundation.

London drill artist **Digga D's** first hit, *No Diet*, debuts at No.27 (16,011 sales). *Carry On* is a collaboration between **Kygo** and **Rita Ora**. Taken from the new *Pokemon Detective Pikachu* film, it provides his 11th hit and her 22nd, debuting at No.39 (12,250 sales).

Meanwhile, *Game Of Thrones* provides the 'inspiration' for a new multi-artist album, *For The Throne*, that dropped on Friday and includes contributions from **Ellie Goulding**, **Mumford & Sons** and **James Arthur** as well as *Power Is Power*, which debuts at No.49 (10,499 sales) for **SZA**, **The Weeknd** & **Travis Scott**. It is SZA's eighth hit, The Weeknd's 33rd and Scott's 15th. *For The Throne* does not include *Jenny Of Oldstones* by **Florence + The Machine**, which was recorded for and appeared in the second episode of the current series, and which makes a No.75 debut (6,548 sales).



No.1

## Old Town Road - Lil Nas X (Lil Nas X)

This week's sales: 84,648 | Downloads: 6,155 |  
Streams: 78,493 | Total sales to date: 258,282 |



**One horse race:**  
*Old Town Road* is the shortest UK No.1 since 1963

Also new to the chart are: **Clout** (No.64, 7,276 sales) by **Offset** feat. **Cardi B**; and **Con Calma** (No.66, 7,084 sales) by **Daddy Yankee + Katy Perry** feat. **Snow**.

**Jax Jones** scores his seventh consecutive Top 20 hit as *All Day And Night* jumps 22-14 (26,514 sales). The track is a collaboration with French DJ **Martin Solveig**, for whom it is the third Top 20 hit, and American singer **Madison Beer**.

The fastest riser within the Top 75 is *What I Like About You* which sprints 43-23 (19,232 sales) for **Jonas Blue** feat. **Theresa Rex**. On the verge of becoming his eighth Top 20 hit, it debuted three weeks ago at No.70 for perennial slow starter **Blue**, who has never had a single debut inside the Top 20 with only two making first week Top 40 placings.

Also climbing to new peaks are: *So Am I* (14-13, 28,410 sales) by **Ava Max**, *Pretty Shining People* (34-25, 16,944 sales) by **George Ezra**, *Daily Duppy* (45-42, 11,843 sales) by **J Hus** feat. **GRM Daily**, *Sixteen* (50-43, 11,285 sales) by **Ellie Goulding**, *Don't Worry Bout Me* (53-47, 10,626 sales) by **Zara Larsson** and *Nobody* (59-52, 8,910 sales) by **Martin Jensen & James Arthur**.

Falling short of the Top 75 on its first full week of availability is *Medellin* (feat. **Maluma**), the introductory single from **Madonna's** forthcoming 14th studio album, *Madame X*. It opens at No.87 (5,893 sales).

Overall singles sales are up 4.16% week-on-week at 18,367,614, 6.38% above same week 2018 sales of 17,265,661. Paid-for sales are down 10.41% week-on-week at 682,550, and are 35.57% below same week 2018 sales of 1,059,398.

THE OFFICIAL UK ALBUMS

TOP 75



Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 1-38.

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 39-75.

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

# Asleep easy: Billie Eilish rebounds to albums summit

BY ALAN JONES

When *We All Fall Asleep, Where Do We Go?* bounces 2-1 for **Billie Eilish**, although its sales are down for the third straight week, falling 20.55% to 15,134 units (including 11,331 from sales-equivalent streams). The last album to be No.1 on lower consumption was Ed Sheeran's *÷*, which topped the chart on sales of 13,975 copies 87 weeks ago.

Eilish tops the chart for the third time in four weeks because **BTS'** *Map Of The Soul: Persona EP* – the first ever No.1 on the album chart by a South Korean act – suffers a 72.30% dip in sales week-on-week to slide to No.7 (7,346 sales).

A little over two years after his acclaimed first album, *Yesterday's Gone*, debuted and peaked at No.14 (5,154 sales), 24-year-old South London hip-hop artist **Loyle Carner's** reflective and compelling second album *Not Waving, But Drowning* is the week's highest new entry, making a significant splash as it debuts at No.3 (8,838 sales). *Yesterday's Gone* was nominated for the Mercury Music Prize, and won Carner a brace of BRITs nominations in 2018, and has thus far sold 69,573 units.

Veteran chart campaigners **The Rolling Stones'** new set *Honk* – issued in a standard edition reprising 36 recordings from the 15 studio albums they have released since 1971, and a deluxe edition adding 10 recent live recordings – opens at No.8 (6,514 sales), becoming the band's 38th Top 10 album.

Its weekly consumption falling below 10,000 units for the first time in 69 weeks, *The Greatest Showman* soundtrack nonetheless rallies 3-2 (8,839 sales). It is in the Top 10 for the 68th week in a row.

**Jade Bird** achieved substantial exposure for *Love Has All Been Done Before*, which reached No.31 on the radio airplay chart in January, and current single, *My Motto*, which peaked at No.45 last week. Both songs are on the eponymous first album of the 21-year-old singer/guitarist from Northumberland, which debuts at No.10 (5,414 sales) and on which she wrote all the songs single-handedly.

The rest of the Top 10: *Staying At Tamara's* (8-4, 7,647 sales) by **George Ezra**, *Bohemian Rhapsody* (6-5, 7,555 sales) by **Queen**, *What A Time To Be Alive* (5-6, 7,413 sales) by **Tom Walker** and *Thank U, Next* (12-9, 5,505 sales) by **Ariana Grande**.

It is 45 years since the release of rock revivalists **Showaddywaddy's** debut hit single, *Hey Rock And Roll*, and to mark the occasion, the Demon label has released their new 3CD, 60-song compilation *Gold*, which includes all of their 23 Top 40 hits, nine of which made the Top 10. Debuting at No.15 (4,671 sales), it delivers the 11th Top 75 album of the Leicester band's career, is their first chart entry since 2004, and their highest charting album since *Crepes & Drapes* reached No.8 in 1979.

London-based septet **Fat White Family** failed to make the Top 200 with their 2013 debut, *Champagne Holocaust*, and



No.1

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

This week's sales: 15,134 | Physical: 2,829 | Downloads: 974 | Streams: 11,331 | Total sales to date: 106,571



### Billie club:

*When We All Fall Asleep, Where Do We Go?* has returned to No.1 in its fourth week on the chart

reached No.61 with 2016 follow-up, *Songs For Our Mothers*. Third album *Serfs Up!* performs much better, debuting this week at No.17 (4,451 sales); 2,097 of those sales are for the 12" edition of the album, which tops the vinyl album chart.

On its first full week of sales and streaming, Beyoncé's live album, *Homecoming*, jumps 88-25 (3,121 sales). It is **Beyoncé's** 16th chart album, including seven as part of *Destiny's Child*. Simultaneous with its release, Beyoncé's back catalogue was made available on platforms other than Tidal, prompting Top 75 re-entries for 2016 No.1 album *Lemonade* (No.11, 5,212 sales) and 2013's eponymous No.2 album *Beyoncé* (180-49, 1,852 sales)

Arguably Britain's most successful girl group of all-time, **Bananarama** are a duo consisting of Sara Dallin and Keren Woodward these days, and their first album of new material in a decade is *In Stereo*, which debuts at No.29 (2,642 sales). It is the 12th chart album bearing the Bananarama brand and their highest charting studio album since *Wow* reached No.26 in 1987.

**Lizzo** makes her album chart debut with third studio album *Cuz I Love You* debuting at No.42 (2,155 sales).

Now *That's What I Call Music!* 102 is No.1 on the compilation and combined album charts for the second straight week, on sales of 34,732 copies. Its two-week sales of 115,219 trail same stage sales of 174,811 of 2018 equivalent *Now!* 99 by 34.09%.

Overall album sales are down 8.64% week-on-week at 1,676,096, 4.86% below same week 2018 sales of 1,761,704. Sales-equivalent streams accounted for 1,173,579 sales, a record 70.02% of the total. Sales of paid-for albums are down 31.17% week-on-week at 502,517, 36.65% below same week 2018 sales of 793,185.

THE OFFICIAL UK SINGLES CHART TOP 75



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

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Rows include Lil Nas X, Lewis Capaldi, Billie Eilish, Meduza, Tom Walker, Calvin Harris, Russ Splash & Tion Wayne, Jonas Brothers, Dave, Marshmello, Khalid, Avicii, BTS & Halsey, Ava Max, Billie Eilish, Steel Banglez, Wiley, Lauv & Troye Sivan, Pink Walk, Jay1, Sigrid, Jax Jones, Martin Solveig, NSG, Mabel, Lewis Capaldi, Billie Eilish, Dave, A Boogie Wit Da Hoodie, Ava Max, Ariana Grande & Victoria Monét, Alec Benjamin, Post Malone, Sam Smith & Normani, George Ezra, Lady Gaga & Bradley Cooper, The Chainsmokers, George Ezra, YNW Melly.

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Rows include Ariana Grande, Post Malone Ft Swae Lee, Cardi B & Bruno Mars, Ariana Grande 7 Rings, Jonas Blue Ft Theresa Rex, Little Mix Ft Ty Dolla \$ign, J Hus Ft GRM, D-Block Europe, Dave, Blackpink, Geko x French Montana x Ay Em, Ellie Goulding, Panic! At The Disco, Khalid My Bad, Zara Larsson, Lewis Capaldi Bruises, Dennis Lloyd, Mark Ronson Ft Miley Cyrus, Marshmello & Bastille, Khalid & John Mayer, Martin Jensen & James Arthur, Bebe Rexha, Tom Walker, Jonas Brothers, M Huncho, Octavian Ft Skepta & Michael Phantom, Benny Blanco, Halsey & Khalid, Roddy Ricch, Chip & Yxng Bane Ft The Plug, Giggs, Mark Ronson Ft Lykke Li, Nipsey Husse Ft Roddy Ricch & Hit-Boy, Queen Bohemian Rhapsody, BTS Make It Right, Calvin Harris & Sam Smith, Jess Glynne, BTS Mikrokosmos, Rita Ora.



THE OFFICIAL UK ALBUMS CHART 75

Official Charts Company logo with BRIT Awards and sales increase icons.

Table of UK Albums Chart entries 1-38. Includes columns for rank, weeks, artist/title, and producer. Notable entries include BTS, Billie Eilish, and Queen.

Table of UK Albums Chart entries 39-75. Includes columns for rank, weeks, artist/title, and producer. Notable entries include Eminem, Olly Murs, and Ed Sheeran.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL		ARTIST ALBUMS NO. 1 UNIVERSAL		ALL ALBUMS NO. 1 UNIVERSAL	
TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	48.32%	1	UNIVERSAL MUSIC	46.42%
2	SONY MUSIC	27.27%	2	SONY MUSIC	20.10%
3	WARNER MUSIC	13.61%	3	WARNER MUSIC	17.10%
4	BMG	2.93%	4	BIGHIT ENTERTAINMENT	3.05%
5	KOBALT MUSIC GROUP	1.47%	5	DOMINO RECORDINGS	2.48%
	OTHERS	6.39%		OTHERS	10.85%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 POLYDOR		ARTIST ALBUMS NO. 1 POLYDOR		ALL ALBUMS NO. 1 POLYDOR	
TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	POLYDOR	19.11%	1	POLYDOR	18.50%
2	VIRGIN EMI	15.33%	2	ATLANTIC	12.20%
3	COLUMBIA	11.49%	3	VIRGIN EMI	11.68%
4	ATLANTIC	10.90%	4	ISLAND	9.30%
5	RCA	10.06%	5	RCA	7.88%
6	ISLAND	8.66%	6	COLUMBIA	6.02%
7	RELENTLESS	4.34%	7	RHINO (WARNERS)	3.34%
8	BMG	2.93%	8	RELENTLESS	3.08%
9	DAVENIGHBOURHOOD	1.99%	9	BIGHIT ENTERTAINMENT	3.05%
10	WARNER BROS	1.53%	10	DOMINO RECORDINGS	2.48%
11	LAUV	1.47%	11	GLASSNOTE MUSIC	2.25%
12	CAPITOL	1.45%	12	UMOD	2.09%
13	BLACK BUTTER	1.38%	13	DEMON MUSIC	1.94%
14	PARLOPHONE	1.19%	14	DAVENIGHBOURHOOD	1.93%
15	CAROLINE	0.98%	15	BMG	1.71%
	OTHERS	7.18%		OTHERS	12.56%

## THIS WEEK'S TOTAL MARKET SHARE

### BY CORPORATE GROUP

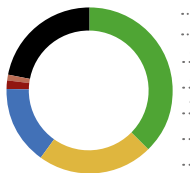
SINGLES STREAMS NO. 1 UNIVERSAL		SINGLES SALES NO. 1 UNIVERSAL		ARTIST ALBUM SALES NO. 1 UNIVERSAL	
TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.9%	1	UNIVERSAL MUSIC	38.6%
2	SONY MUSIC	22.4%	2	SONY MUSIC	22.0%
3	WARNER MUSIC	16.3%	3	WARNER MUSIC	15.2%
4	BMG	1.4%	4	BMG	2.5%
5	XL BEGGARS	1.2%	5	XL BEGGARS	0.9%
	OTHERS	20.8%		OTHERS	20.7%

### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI		SINGLES SALES NO. 1 POLYDOR		ARTIST ALBUM SALES NO. 1 VIRGIN EMI	
TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%	1	POLYDOR	12.3%
2	RCA	11.1%	2	VIRGIN EMI	12.2%
3	POLYDOR	10.6%	3	RCA	11.4%
4	ISLAND	9.2%	4	ISLAND	6.9%
5	ATLANTIC	7.7%	5	ATLANTIC	6.4%
6	COLUMBIA	6.3%	6	COLUMBIA	6.1%
7	WARNER BROS	3.7%	7	WARNER BROS	3.5%
8	PARLOPHONE	2.6%	8	PARLOPHONE	2.9%
9	RHINO (WARNERS)	1.8%	9	RHINO (WARNERS)	1.9%
10	UMC	1.5%	10	BMG	1.6%
11	SONY MUSIC CG	1.4%	11	UMC	1.6%
12	SYCO MUSIC	1.2%	12	SONY MUSIC CG	1.6%
13	CAPITOL	1.1%	13	CAPITOL	1.4%
14	DECCA	1.0%	14	DECCA	1.3%
15	RELENTLESS	0.9%	15	RELENTLESS	1.1%
	OTHERS	28.8%		OTHERS	27.8%

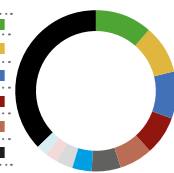
### AES (ALL ALBUMS)

#### TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP

1	UNIVERSAL MUSIC	37.7%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	15.3%
4	BMG	1.8%
5	XL BEGGARS	1.1%
	OTHERS	21.7%

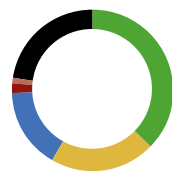


BY RECORD COMPANY

1	VIRGIN EMI	11.4%
2	POLYDOR	9.8%
3	RCA	9.4%
4	ISLAND	7.9%
5	ATLANTIC	6.7%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	3.9%
8	WARNER BROS	3.3%
9	UMC	2.5%
10	PARLOPHONE	2.4%
	OTHERS	37.0%

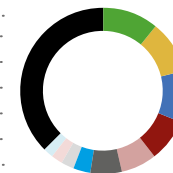
### AES (ARTIST ALBUMS)

#### TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP

1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.1%
3	WARNER MUSIC	16.0%
4	BMG	1.9%
5	XL BEGGARS	1.2%
	OTHERS	22.4%



BY RECORD COMPANY

1	VIRGIN EMI	10.9%
2	POLYDOR	10.3%
3	RCA	9.9%
4	ISLAND	8.3%
5	ATLANTIC	7.0%
6	COLUMBIA	6.0%
7	WARNER BROS	3.5%
8	PARLOPHONE	2.5%
9	RHINO	2.3%
10	UMC	1.9%
	OTHERS	37.2%

## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS		ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL	
THIS WEEK	682,550	1,930,109,388	263,014,845	18,367,614	283,513	84,165	1,173,579	1,541,257	134,839	502,517	1,173,579	1,676,096	
LAST WEEK	761,860	1,853,753,155	266,681,116	17,633,351	428,074	95,712	1,104,589	1,628,375	206,283	730,069	1,104,589	1,834,658	
% CHANGE	-10.4%	4.1%	-1.4%	4.2%	-33.8%	-12.1%	6.2%	-5.3%	-34.6%	-31.2%	6.2	-8.6%	

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.3%
2	SONY MUSIC	41.2%
3	WARNER MUSIC	3.8%
4	BMG	1.5%
5	DEMON MUSIC GROUP	1.4%
	OTHERS	8.8%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	11.6%
4	BMG	3.3%
5	DEMON MUSIC GROUP	2.0%
	OTHERS	24.5%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.6%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	17.0%
4	XL BEGGARS	1.3%
5	BMG	1.2%
	OTHERS	21.6%

#### SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	22.4%
3	WARNER MUSIC	17.2%
4	BMG	2.1%
5	XL BEGGARS	1.1%
	OTHERS	20.7%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.7%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	21.6%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.2%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.1%

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	40.2%
2	VIRGIN EMI	19.0%
3	UMC	11.9%
4	UMOD	10.3%
5	RHINO (WARNERS)	2.4%
6	DEMON MUSIC	1.4%
7	UNION SQUARE MUSIC	1.2%
8	NEW STATE	1.0%
9	BIG 3	1.0%
10	ATLANTIC	0.8%
11	ISLAND	0.7%
12	DECCA	0.6%
13	DEFECTED	0.5%
14	RCA	0.5%
15	POLYDOR	0.5%
	OTHERS	8.1%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	14.0%
2	VIRGIN EMI	12.0%
3	POLYDOR	6.4%
4	UMC	6.3%
5	RHINO (WARNERS)	4.6%
6	UMOD	4.2%
7	ISLAND	3.3%
8	COLUMBIA	3.1%
9	DECCA	2.9%
10	ATLANTIC	2.8%
11	RCA	2.5%
12	BMG	2.2%
13	DEMON MUSIC	2.0%
14	WARNER BROS	1.9%
15	PARLOPHONE	1.6%
	OTHERS	30.3%

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.6%
2	RCA	10.5%
3	POLYDOR	10.3%
4	ISLAND	9.8%
5	ATLANTIC	8.4%
6	COLUMBIA	6.1%
7	WARNER BROS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
11	SONY MUSIC CG	1.3%
12	CAPITOL	1.2%
13	SYCO MUSIC	1.2%
14	DECCA	1.0%
15	RELENTLESS	0.8%
	OTHERS	29.3%

#### SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	RCA	10.7%
3	POLYDOR	10.0%
4	ATLANTIC	8.3%
5	ISLAND	8.1%
6	COLUMBIA	7.0%
7	WARNER BROS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	CAPITOL	1.8%
11	UMC	1.7%
12	SONY MUSIC CG	1.5%
13	DECCA	1.4%
14	BMG	1.2%
15	SYCO MUSIC	1.1%
	OTHERS	27.8%

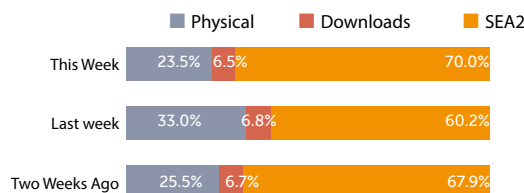
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.3%
3	RCA	8.7%
4	ISLAND	8.4%
5	ATLANTIC	7.5%
6	COLUMBIA	5.5%
7	SONY MUSIC CG	3.9%
8	WARNER BROS	3.5%
9	UMC	2.9%
10	RHINO (WARNERS)	2.8%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	BMG	1.1%
14	UMOD	1.1%
15	CAPITOL	1.1%
	OTHERS	29.9%

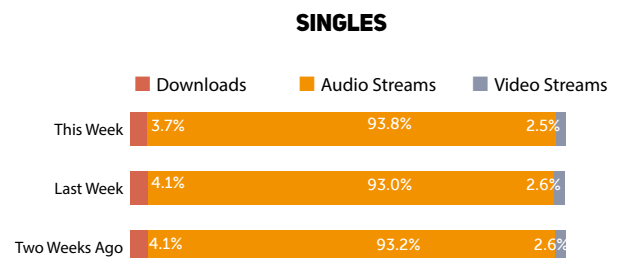
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.7%
3	RCA	9.1%
4	ISLAND	8.8%
5	ATLANTIC	7.8%
6	COLUMBIA	5.8%
7	WARNER BROS	3.7%
8	RHINO (WARNERS)	2.7%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.2%
12	DECCA	1.7%
13	BMG	1.2%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.2%

### ALBUMS



### FORMAT SPLITS



## MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
<b>THIS YEAR</b>	13,056,467	31,225,344,556	4,172,490,482	300,169,010	6,806,526	1,756,129	19,099,183	27,661,838	2,128,792	10,691,447	19,099,183	29,790,630
<b>LAST YEAR</b>	17,887,340	25,289,240,987	0	270,779,750	7,967,949	2,435,318	15,791,964	26,195,231	3,331,746	13,735,013	15,791,964	29,526,977
<b>% CHANGE</b>	-27.0%	23.5%	N/A	10.9%	-14.6%	-27.9%	20.9%	5.6%	-36.1%	-22.2%	20.9%	0.9%

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Lil Nas X	Old Town Road <i>Lil Nas X</i>	
2	4	Meduza Ft Goodboys	Piece Of Your Heart <i>Polydor</i>	
3	2	Lewis Capaldi	Someone You Loved <i>EMI</i>	
4	3	Billie Eilish	Bad Guy <i>Interscope</i>	
5	6	Tom Walker	Just You And I <i>Relentless</i>	
6	9	Calvin Harris & Rag'N'Bone Man	Giant <i>Columbia</i>	
7	8	Mabel	Don't Call Me Up <i>Polydor</i>	
8	7	Dave Ft Burna Boy	Location <i>Dave Neighbourhood</i>	
9	10	Jonas Brothers	Sucker <i>Republic</i>	
10	5	Russ Splash & Tion Wayne	Keisha & Becky <i>Virgin</i>	
11	12	Khalid	Talk <i>Right Hand</i>	
12	17	Avicii Ft Aloe Blacc	SOS <i>Virgin</i>	
13	13	Marshmello Ft Chvrches	Here With Me <i>Joytime/Postiva</i>	
14	16	Ava Max	Sweet But Psycho <i>Atlantic</i>	
15	11	Post Malone	Wow <i>Republic</i>	
16	20	Ava Max	So Am I <i>Atlantic</i>	
17	26	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty <i>BMG</i>	
18	31	George Ezra	Shotgun <i>Columbia</i>	
19	14	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week <i>Gifted/Warner Bros</i>	
20	15	Billie Eilish	Bury A Friend <i>Interscope</i>	
21	19	Lauv & Troye Sivan	I'm So Tired... <i>Lauv</i>	
22	29	Sigrid	Don't Feel Like Crying <i>Island</i>	
23	23	Post Malone Ft Swae Lee	Sunflower <i>Republic</i>	
24	35	Jax Jones, Martin Solveig & Madison Beer	All Day And Night <i>Polydor</i>	
25	30	Pink	Walk Me Home <i>RCA</i>	
26	22	Ariana Grande	Break Up With Your Girlfriend, I'm Bored <i>Republic/Island</i>	
27	27	Lady Gaga & Bradley Cooper	Shallow <i>Interscope</i>	
28	21	Jay1	Your Mrs <i>GRM</i>	
29	24	Sam Smith & Normani	Dancing With A Stranger <i>Capitol</i>	
30	25	Ariana Grande	7 Rings <i>Republic/Island</i>	
31	28	NSG Ft Tion Wayne	Options <i>NSG</i>	
32	33	Panic! At The Disco	High Hopes <i>DCD2/Fueled By Ramen</i>	
33	NEW	Jonas Blue Ft Theresa Rex	What I Like About You <i>Postiva</i>	
34	NEW	Lil Dicky	Earth <i>BMG/Commission</i>	
35	NEW	Digga D	No Diet <i>CGM</i>	
36	36	Marshmello & Bastille	Happier <i>Postiva</i>	
37	44	Benny Blanco, Halsey & Khalid	Eastside <i>Interscope/Right Hand</i>	
38	34	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin <i>Atlantic</i>	
39	32	Dave Ft J Hus	Disaster <i>Black Butter/Dave Neighbourhood</i>	
40	NEW	George Ezra	Pretty Shining People <i>Columbia</i>	
41	37	YNW Melly	Murder On My Mind <i>300 Ent</i>	
42	38	Lewis Capaldi	Grace <i>EMI</i>	
43	41	Alec Benjamin	Let Me Down Slowly <i>Atlantic</i>	
44	18	BTS & Halsey	Boy With Luv <i>Astralwerks/Big Hit Ent</i>	
45	RE	Calvin Harris & Sam Smith	Promises <i>Columbia</i>	
46	47	Tom Walker	Leave A Light On <i>Relentless</i>	
47	45	Ariana Grande	Thank U, Next <i>Republic</i>	
48	40	Billie Eilish	When The Party's Over <i>Interscope</i>	
49	39	Billie Eilish	Wish You Were Gay <i>Interscope</i>	
50	RE	Calvin Harris & Dua Lipa	One Kiss <i>Columbia/Warner</i>	

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## OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Loyle Carner	Not Waving, But Drowning	EMI
2	NEW	Fat White Family	Serfs Up!	Domino
3	NEW	Jade Bird	Jade Bird	Classnote
4	1	Fontaines DC	Dogrel	Partisan
5	RE	Khruangbin	Khruangbin Live At Lincoln Hall	Late Night Tales
6	NEW	Stealing Sheep	Big Wows	Heavenly
7	RE	Weyes Blood	Titanic Rising	Sub Pop
8	NEW	The Chemical Brothers	No Geography	Virgin
9	3	Pink Floyd	A Saucerful Of Secrets	Rhino
10	NEW	The Rolling Stones	Honk	Polydor
11	2	David Bowie	Pin Ups	Parlophone
12	RE	The Comet Is Coming	Trust In The Lifeorce Of The Deep Mystery	Impulse!
13	20	The Rolling Stones	Through The Past Darkly (Big Hits Vol 2)	ABKCO
14	6	Prince	His Majesty's Pop Life/The Purple Mix	Rhino
15	NEW	The Rolling Stones	Big Hits (High Tide and Green Grass)	Decca
16	NEW	Wand	Laughing Matter	Drag City
17	NEW	Robert Plant	Fate Of Nations	Es Paranza
18	NEW	Gang Of Four	Happy Now	Gang Of Four
19	19	The Charlatans	Us And Us Only	Island
20	RE	Beth Gibbons, Polish NRSO...	Henryk Gorecki: Symphony No. 3...	Domino

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	NEW	Back To The Old Skool - Happy Hardcore	Ministry Of Sound	(Sony DADC UK)
3	3	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	6	Country Forever	UMOD	(Sony DADC UK)
5	2	Now That's What I Call Music! 2	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	7	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
7	4	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
8	5	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
9	9	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
10	10	BBC Radio 2 - The Piano Room 2019	UMOD	(Sony DADC UK)
11	8	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	11	Magic 90s	Sony Music CG/UMOD	(Sony DADC UK)
13	15	80s Car Songs	DMG TV	(Sony DADC UK)
14	14	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	13	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	12	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	16	Driven By The 60s	Driven By USM	(Sony DADC UK)
18	RE	100% Clubland EDM Bangers	UMOD	(Sony DADC UK)
19	18	The Greatest Showman Reimagined	Atlantic	(Arvato)
20	RE	The Annual 2019	Ministry Of Sound	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
2	2	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
3	NEW	Lil Dicky Earth / BMG/Commission (ADA Arvato)
4	4	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
5	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
6	3	Blueface Thotiana / Entertainment One (Entertainment One)
7	5	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
8	7	Tyga Ft Offset Taste / Last Kings (Empire)
9	8	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
10	11	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
11	13	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
12	30	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
13	26	Adele Someone Like You / XL (PIAS Cinram)
14	18	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
15	22	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	20	Calboy Envy Me / Paper Gang (CD Baby Hit)
17	27	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
18	RE	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
19	21	Freya Ridings You Mean The World To Me / Good Soldier (AWAL)
20	23	Passenger Let Her Go / Nettwerk (ADA Arvato)
21	RE	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
22	RE	Fisher Losing It / Good Company (ADA Arvato)
23	RE	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
24	29	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
25	RE	The White Stripes Seven Nation Army / XL (PIAS)
26	RE	Childish Gambino Redbone / Glassnote (Caroline/Sony DADC UK)
27	28	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
28	RE	Adele When We Were Young / XL (PIAS Cinram)
29	25	6ix9ine Ft Tory Lanez Kika / TenThousand Projects (Tenthousand Projects)
30	RE	Lauv I Like Me Better / Lauv (Kobalt/AWAL)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Calboy Envy Me / Paper Gang (Paper Gang)
2	2	Fisher Losing It / Good Company (Good Company)
3	5	Lauv I Like Me Better / Lauv (Kobalt Music Group)
4	NEW	Unknown T Meat / PF MNG (PF MNG)
5	5	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
6	4	SL FWA Boss / SL (SL)
7	NEW	KSI & Randolph Ft JME Pull Up / KSI & Randolph (KSI & Randolph)
8	8	Weiss Feel My Needs / Toolroom (Toolroom)
9	6	Dave & J Hus Samantha / Tropics (Tropics)
10	7	Ard Adz Habibti / Ard Adz (Ard Adz)
11	10	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
12	NEW	Twice Fancy / JYP Ent. (JYP Ent.)
13	13	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
14	9	Nafe Smaltz Ft M Huncho Like A Film / Nafe Smaltz (Nafe Smaltz)
15	RE	Edward Sharpe & Magnetic Zeros Home / Rough Trade (XL Beggars)
16	12	Jorja Smith & Preditah On My Mind / FMM (FAMM)
17	16	Arty Save Me Tonight / Armada (Armada)
18	11	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
19	NEW	KSI & Randolph Ft Talia Mar Real Name / KSI & Randolph (KSI & Randolph)
20	14	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
2	NEW	Jade Bird Jade Bird / Glassnote (AWAL)
3	NEW	Showaddywaddy Gold / Crimson (Sony DADC UK)
4	NEW	The Fat White Family Serfs Up! / Domino (PIAS Cinram)
5	NEW	Bananarama In Stereo / IN SYNK (Absolute/Sony DADC UK)
6	4	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
7	6	Dido Still On My Mind / BMG (ADA Arvato)
8	2	Fontaines DC Dogrel / Partisan (PIAS Cinram)
9	3	Emma Bunton My Happy Place / BMG (ADA Arvato)
10	NEW	Grand Magus Wolf God / Nuclear Blast (ADA Arvato)
11	8	Mike + The Mechanics Out Of The Blue / BMG (ADA Arvato)
12	NEW	Stealing Sheep Big Wows / Heavenly (PIAS Cinram)
13	NEW	Starbomb The Tryforce / Starbomb (CD Baby Hit Media)
14	14	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
15	18	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
16	9	Bonnie Tyler Between The Earth And The Stars / earMUSIC (Absolute/Sony DADC UK)
17	29	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
18	NEW	The Beat Hard To Beat - Best Of The Beat / BMG (ADA Arvato)
19	23	The Searchers Farewell Album - Greatest Hits & More / Sanctuary (ADA Arvato)
20	16	Weyes Blood Titanic Rising / Sub Pop (PIAS Cinram)
21	NEW	Gang Of Four Happy Now / Gang of Four (ROM/Sony DADC UK)
22	NEW	Fiat Lux Hired History Plus / Cherry Red (The Orchard/Proper)
23	NEW	O'Jays The Last Word / S-Curve (ADA Arvato)
24	RE	UB40 For The Many / Shoestring (Absolute/Sony DADC UK)
25	RE	Arctic Monkeys AM / Domino (PIAS Cinram)
26	RE	Val Doonican The Gold Collection / Crimson (Sony DADC UK)
27	10	KSI & Randolph New Age / KSI & Randolph (Distrokid)
28	RE	Arctic Monkeys Whatever People Say I Am, That's What I'm Not / Domino (PIAS Cinram)
29	RE	Keith Richards Talk Is Cheap / BMG (ADA Arvato)
30	7	Toyah In The Court Of The Crimson Queen / Edsel (Sony DADC UK)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Grand Magus Wolf God / Nuclear Blast (Nuclear Blast)
2	NEW	Stealing Sheep Big Wows / Heavenly (PIAS)
3	NEW	Starbomb The Tryforce / Starbomb (Starbomb)
4	2	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
5	NEW	Gang Of Four Happy Now / Gang of Four (Gang of Four)
6	NEW	Fiat Lux Hired History Plus / Cherry Red (Cherry Red)
7	NEW	Wand Laughing Matter / Drag City (Drag City)
8	NEW	Bill Evans Evans In England / Resonance (Resonance)
9	NEW	Twice Fancy You / JYP Ent. (JYP Ent.)
10	1	Tom Speight Collide / Tom Speight (Tom Speight)
11	NEW	Jordan Rudess Wired For Madness / Music Theories (Mascot Label Group)
12	RE	Khruangbin Khruangbin Live At Lincoln Hall / Late Night Tales (Late Night Tales)
13	19	András Schiff Franz Schubert: Sonatas & Impromptus / ECM New Series (ECM)
14	NEW	Drugdealer Raw Honey / Mexican Summer (Kemado)
15	NEW	Nouvelle Vague Curiosities / Kwaidan (Kwaidan)
16	3	The Leisure Society Arrivals & Departures / Ego Drain (Ego Drain)
17	NEW	Heather Woods Broderick Invitation / Western Vinyl (Western Vinyl)
18	NEW	Twinkle Girl In A Million - The Complete / Cherry Red/RPM (Cherry Red)
19	NEW	Ferocious Dog Fake News & Propaganda / Ferocious Dog (Ferocious Dog)
20	8	PUP Morbid Stuff / Rise (BMG)

INDIE SINGLES & ALBUMS

# UK AIRPLAY

**CHARTS KEY**  
 HIGHEST NEW ENTRY ■  
 HIGHEST CLIMBER ■  
 PLAY/AUDIENCE INCREASE ■  
 TREND INCREASE +50% ■



Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©

## UK RADIO AIRPLAY TOP 50



LEWIS CAPALDI

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	3	Lewis Capaldi Someone You Loved EMI	UMG	6,963	-1%	247	60.22	-18%
2	5	16	Calvin Harris & Rag N' Bone Man Giant Columbia	SME	6,725	0%	232	53.14	+2%
3	3	5	Tom Walker Just You And I Relentless	SME	6,634	-1%	225	52.18	-15%
4	9	9	Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	3,196	+8%	149	51.68	+3%
5	2	7	Jonas Brothers Sucker Republic	UMG	4,565	+6%	207	50.52	-23%
6	4	18	Pink Walk Me Home RCA	SME	5,709	-3%	222	48.05	-8%
7	8	36	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	5,675	-4%	221	47.27	-6%
8	21	14	Jax Jones, Martin Solveig & Madison Beer All Day And Night Polydor	UMG	2,674	+22%	149	41.99	+55%
9	6	21	Mabel Don't Call Me Up Polydor	UMG	5,354	-2%	202	41.25	-20%
10	10	19	Sigrid Don't Feel Like Crying Island	UMG	4,224	-6%	201	37.67	-19%
11	11	2	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	2,577	+4%	135	37.54	-9%
12	7	13	Ava Max So Am I Atlantic	WMG	4,294	+5%	207	36.84	-28%
13	12	57	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart Columbia	SME	4,958	-5%	209	36.77	-7%
14	14	63	Jess Glynne Thursday Atlantic	WMG	3,742	-1%	195	32.51	-5%
15	13		Jess Glynne No One Asylum	WMG	3,662	-4%	206	32.02	-14%
16	17		James Arthur & Anne-Marie Rewrite The Stars Atlantic	WMG	3,760	-3%	214	31.43	+3%
17	36		Will Young All The Songs Cooking Vinyl	IND.	550	0%	76	28.62	+39%
18	42		Vampire Weekend This Life Columbia	SME	201	0%	21	27.37	+54%
19	15	10	Khalid Talk Right Hand	SME	2,672	+1%	145	27.36	-20%
20	23		Anne-Marie 2002 Asylum	WMG	2,673	-5%	199	26.71	+1%
21	16	20	Lauv & Troye Sivan I'm So Tired... Lauv	IND.	3,326	-8%	149	26.48	-20%
22	18	4	Billie Eilish Bad Guy Interscope	UMG	1,882	+13%	126	26.44	-10%
23	26		Olly Murs Feel The Same RCA	SME	1,229	-12%	125	24.7	-3%
24	25		Westlife Better Man EMI	UMG	421	+4%	57	24.16	-5%
25	22	25	George Ezra Pretty Shining People Columbia	SME	2,765	-10%	163	23.87	-11%
26	28	45	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,636	-3%	143	23.72	-4%
27	19		John Legend Preach Columbia	SME	74	+80%	12	23.33	-18%
28	31		Busted Mia Atlantic	WMG	85	+23%	18	23.27	+3%
29	NEW	1	Lil Nas X Old Town Road Lil Nas X	SME	1,098	+87%	123	22.76	+126%
30	34		Freya Ridings Lost Without You Good Soldier	IND.	2,302	-10%	167	22.49	+6%
31	27		Léon You And I BMG	IND.	425	0%	58	22.43	-10%
32	33	28	Ava Max Sweet But Psycho Atlantic	WMG	2,799	-8%	187	21.99	+2%
33	32	61	Calvin Harris & Sam Smith Promises Columbia	SME	2,174	-6%	207	20.98	-4%
34	40		Pink A Million Dreams Atlantic	WMG	1,710	-10%	177	20.85	+12%
35	47	35	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	1,872	+4%	178	20.78	+25%
36	20		John Newman Feelings Island	UMG	545	-14%	52	20.47	-26%
37	NEW		Lauren Daigle You Say Parlophone	WMG	406	+31%	89	20.09	+1,210%
38	38	12	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty BMG	IND.	559	-6%	75	19.24	-3%
39	43		James Arthur Empty Space Syco	SME	1,526	+5%	72	19.08	+9%
40	44	43	Ellie Goulding Sixteen Polydor	UMG	1,721	+5%	133	18.48	+8%
41	NEW	6	Avicii Ft Aloe Blacc SOS Virgin	UMG	1,354	+102%	133	18.27	+32%
42	37	11	Dave Ft Burna Boy Location Dave Neighbourhood	IND.	391	+17%	65	17.63	-13%
43	48	44	Ariana Grande Break Up With Your Girlfriend, I'm Bored Republic/Island	UMG	1,542	-6%	120	17.03	+5%
44	NEW	23	Jonas Blue Ft Theresa Rex What I Like About You Positiva	UMG	1,864	-3%	128	16.91	+8%
45	RE		Rita Ora Let You Love Me Atlantic	WMG	2,395	+3%	196	16.46	+13%
46	49		Silk City & Dua Lipa... Electricity Columbia/Warner Bros. SME/WMG*		2,115	-2%	188	16.43	+4%
47	NEW	47	Zara Larsson Don't Worry Bout Me Black Butter/Epic/Ten	SME	1,585	+6%	141	16.05	+7%
48	NEW		Alec Benjamin Ft Alessia Cara Let Me Down Slowly Warner	WMG	380	+73%	61	15.92	+85%
49	30		Louis Tomlinson Two Of Us Syco	SME	745	-1%	65	15.89	-32%
50	NEW		Catfish & The Bottlemen 2all Island	UMG	185	+28%	22	15.86	+57%

## UK TV AIRPLAY TOP 50



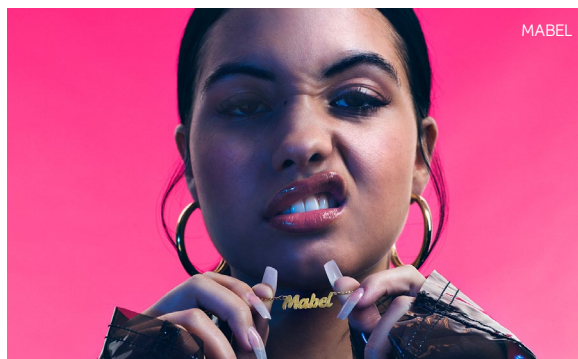
KHALID

TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Khalid Talk / Right Hand	SME	609	-4%	14
2	6	Ava Max So Am I / Atlantic	WMG	579	+10%	12
3	2	Jonas Brothers Sucker / Republic	UMG	571	+1%	10
4	3	Mabel Don't Call Me Up / Polydor	UMG	530	-3%	13
5	5	Lewis Capaldi Someone You Loved / EMI	UMG	519	-2%	11
6	4	Calvin Harris & Rag N' Bone Man Giant / Columbia	SME	515	-4%	12
7	7	Cardi B & Bruno Mars Please Me / Atlantic	WMG	472	-9%	12
8	8	Ariana Grande Break Up With Your Girlfriend, I'm Bored / Republic/Island	UMG	460	-11%	13
9	9	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	443	-8%	14
10	11	Benny Blanco, Tainy... I Can't Get Enough / Interscope	UMG	403	+11%	10
11	10	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	350	-9%	10
12	12	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	330	-9%	12
13	14	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	320	-5%	10
14	13	Tom Walker Just You And I / Relentless	SME	301	-11%	10
15	19	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia	SME	299	+1%	11
16	18	Steel Banglez Ft AJ Tracey... Fashion Week / Gifted/Warner Bros	WMG	292	-4%	10
17	26	Ariana Grande 7 Rings / Republic/Island	UMG	280	+9%	13
18	15	NSG Ft Tion Wayne Options / NSG	SME	278	-17%	11
19	23	The Chainsmokers... Who Do You Love / Disruptor	SME	271	-1%	11
20	20	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	270	-8%	8
21	17	Ava Max Sweet But Psycho / Atlantic	WMG	267	-13%	11
22	22	Sigrid Don't Feel Like Crying / Island	UMG	264	-6%	12
23	25	Rita Ora Only Want You / Atlantic	WMG	254	-2%	8
24	28	Little Mix Ft Ty Dolla Sign Think About Us / Syco	SME	252	+3%	9
25	16	Pink Walk Me Home / RCA	SME	249	-20%	10
26	24	Billie Eilish Bad Guy / Interscope	UMG	242	-8%	8
27	29	George Ezra Pretty Shining People / Columbia	SME	227	-2%	10
28	21	Post Malone Wow / Republic	UMG	205	-28%	10
29	36	Post Malone Ft Swae Lee Sunflower / Republic	UMG	203	+22%	12
30	32	Calvin Harris & Sam Smith Promises / Columbia	SME	184	-9%	14
31	27	Jess Glynne No One / Asylum	WMG	181	-28%	8
32	30	Jax Jones & Years & Years Play / Polydor	UMG	179	-16%	13
33	34	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	172	-3%	10
34	NEW	Jax Jones, Martin Solveig & Madison Beer All Day And Night / Polydor	UMG	171	+109%	8
35	NEW	Daddy Yankee Ft Snow Con Calma. / Interscope	UMG	169	+74%	5
36	31	Loud Luxury Ft Brando Body / AATW	IND.	164	-20%	11
37	35	Billie Eilish Bury A Friend / Interscope	UMG	151	-11%	7
38	37	Halsey Without Me / Capitol	UMG	147	-10%	9
39	NEW	Avicii Ft Aloe Blacc SOS / Virgin	UMG	145	+99%	4
40	NEW	BTS & Halsey Boy With Luv / Astralwerks/BigHit Ent.	SME/UMG*	145	+1971%	7
41	40	Chris Brown Undecided / RCA	SME	136	-11%	11
42	39	Marshmello & Bastille Happier / Positiva	UMG	136	-13%	11
43	33	Lizzo Juice / Atlantic	WMG	135	-29%	8
44	42	Jonas Blue Ft Chelcee Grimes, Tini & Jhay Cortez Wid / Virgin EMI	UMG	131	-11%	4
45	44	Calvin Harris & Dua Lipa One Kiss / Columbia/Warner	SME/WMG*	130	-2%	13
46	49	Ariana Grande Thank U, Next / Republic	UMG	127	-1%	12
47	RE	Clean Bandit Ft Ellie Goulding Mama / Atlantic	WMG	127	+5%	8
48	NEW	Blackpink Kill This Love / Polydor	UMG	124	+2%	6
49	50	Jonas Blue, Liam Payne & Lennon Stella Polaroid / Positiva	UMG	123	-4%	10
50	RE	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	123	+12%	12

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	15	Calvin Harris & Rag'n Bone Man - Giant	Columbia	SME	27,139	-3%	1,346	595.83m	-6%
2	2	21	Mark Ronson feat. Miley Cyrus - Nothing Breaks Like This	Sony Music	SME	22,179	-4%	1,347	526.23m	-11%
3	3	13	Imagine Dragons - Bad Liar	Polydor	UMG	13,636	-2%	800	524.06m	-4%
4	4	15	Sam Smith & Normani - Dancing With A Stranger	Capitol Records	UMG	20,930	-5%	1,207	482.26m	-6%
5	6	10	Mabel - Don't Call Me Up	Polydor	UMG	21,769	+1%	1,118	476.07m	+3%
6	7	7	Daddy Yankee feat. Snow - Con Calma	El Cartel	UMG	14,233	+7%	801	471.18m	+9%
7	5	23	Ava Max - Sweet But Psycho	Atlantic	WMG	19,534	-4%	1,286	451.93m	-10%
8	9	8	Lewis Capaldi - Someone You Loved	Virgin EMI	UMG	18,120	+3%	1,006	405.59m	+4%
9	8	9	Pink - Walk Me Home	RCA	SME	16,696	-4%	1,019	396.97m	-1%
10	10	6	Ava Max - So Am I	Atlantic	WMG	14,937	+5%	898	383.43m	+8%
11	12	18	Dermot Kennedy - Power Over Me	Island	UMG	9,094	+3%	578	359.47m	+4%
12	11	21	Robin Schulz feat. Eminem - Speechless	Warner Music	WMG	9,496	-6%	713	342.82m	-2%
13	13	6	Jonas Brothers - Sucker	Universal Music	UMG	16,078	+7%	997	333.57m	+0%
14	14	29	Panic! At The Disco - High Hopes	Atlantic	WMG	13,242	-4%	1,039	327.06m	-1%
15	22	2	Avicii feat. Aloe Blacc - SOS	Universal Music	UMG	11,636	+54%	960	314.81m	+43%
16	15	9	Pedro Capó X Farruko - Calma	Sony Music	SME	8,469	+9%	494	286.11m	+5%
17	16	10	Tom Walker - Just You And I	Relentless	SME	14,348	+1%	849	256.76m	-4%
18	18	10	Lady Gaga - Always Remember Us This Way	Polydor	UMG	6,549	-2%	504	242.48m	-2%
19	17	31	Dean Lewis - Be Alright	Universal	UMG	7,379	0%	693	240.89m	-4%
20	19	27	Lady Gaga & Bradley Cooper - Shallow	Polydor	UMG	11,008	+3%	1,106	233.62m	+1%
21	21	7	Lauv & Troye Sivan - I'm So Tired	Kobalt	Ind.	10,880	-4%	615	222.20m	+0%
22	23	25	Ellie Goulding x Diplo - Close To Me	Polydor	UMG	7,982	-8%	778	216.90m	+2%
23	20	27	Lukas Graham - Love Someone	Copenhagen Reco	UMG	5,586	-3%	550	210.04m	-7%
24	33	3	Alec Benjamin feat. Khalid - Let Me Down Slowly	Warner Music	WMG	5,790	+1%	460	192.29m	+12%
25	25	8	Galantis feat. OneRepublic - Bones	Warner Music	WMG/L	7,219	-4%	550	189.78m	-1%
26	24	5	Matt Simons - Open Up	Pias	Ind.	5,055	-5%	354	179.83m	-8%
27	27	9	ZEDD & Katy Perry - 365	Polydor	UMG	9,501	-6%	737	176.60m	-3%
28	28	13	Ariana Grande - 7 Rings	Universal Music	UMG	7,872	-5%	662	174.88m	-3%
29	29	13	George Ezra - Hold My Girl	Columbia	SME	5,565	-4%	515	169.22m	-5%
30	26	19	Alle Farben & ILIRA - Fading	B1 Recordings	SME	5,445	-3%	437	167.14m	-12%
31	32	9	Justin Jesso - Getting Closer	Sony Music	SME	4,339	-6%	236	163.21m	-5%
32	34	44	Maroon 5 feat. Cardi B - Girls Like You	Polydor	UMG	6,625	-5%	947	162.76m	-2%
33	31	36	Calvin Harris & Sam Smith - Promises	Sony Music	SME	9,503	-3%	1,106	161.93m	-8%
34	35	8	Lizzo - Juice	Atlantic	WMG	6,919	-1%	621	161.50m	+5%
35	30	42	George Ezra - Shotgun	Columbia	SME	6,276	-3%	937	161.07m	-9%
36	36	3	Marshmello feat. CHVRCHES - Here With Me	Virgin EMI	UMG	8,728	+3%	613	160.44m	+7%
37	40	2	Billie Eilish - Bad Guy	Universal Music	UMG	7,472	+25%	718	159.86m	+18%
38	38	30	Rita Ora - Let You Love Me	Atlantic	WMG	8,123	-2%	818	151.94m	+2%
39	37	40	Dynoro & Gigi d'Agos. - In My Mind	B1 Recordings	SME	5,632	-5%	626	141.50m	-6%
40	60	1	Jax Jones & Martin Soler - All Day And Night	Polydor	UMG	6,769	+17%	568	125.09m	+35%
41	41	14	CNCO x Meghan Trainor - Hey DJ	Sony Music	SME	2,789	-3%	198	124.37m	-7%
42	46	4	Gavin James - Always	Good Soldier	Ind.	1,801	+0%	176	123.90m	+9%
43	49	2	Nico Santos - Unforgettable	Universal	UMG	3,017	+11%	200	121.78m	+10%
44	39	22	David Guetta, Bebe Rexha - Say My Name	Parlophone	WMG	5,735	-5%	529	119.48m	-16%
45	44	38	Loud Luxury feat. Brandy - Body	Armada Music	Ind.	6,067	-3%	582	116.84m	-4%
46	43	3	Kendji Girac & Claudine - Que Dieu Me Pardonne	Mercury	UMG	2,780	+0%	110	116.69m	-5%
47	53	102	Ed Sheeran - Shape Of You	Atlantic	WMG	4,939	+3%	1,250	115.50m	+6%
48	42	53	David Guetta & Sia - Flames	Parlophone	WMG	4,946	-4%	1,010	114.81m	-7%
49	51	1	Khalid - Talk	Columbia	SME	5,450	+5%	433	113.30m	+3%
50	47	3	Michael Schulte - Back To The Start	Edel	Ind.	2,079	-5%	165	112.62m	-1%



**UK SONGS**

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

**UK ALBUMS**

TW	ARTIST/TITLE
1	Billie Eilish When We All Fall Asleep Where...
2	Dave Psychodrama
3	Beyoncé Homecoming: The Live Album
4	Khalid Free Spirit
5	Various Artists The Greatest Showman
6	Ariana Grande Thank U, Next
7	George Ezra Staying At Tamara's
8	M Huncho Utopia
9	Drake Scorpion
10	Lewis Capaldi Breach - EP
11	Loyle Carner Not Waving, But Drowning
12	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
13	Ed Sheeran + (Deluxe)
14	D-Block Europe Home Alone
15	Post Malone Beerbongs & Bentleys
16	Mabel Ivy To Roses (Mixtape)
17	A Boogie Wit Da Hoodie Hoodie SZN
18	Tom Walker What A Time To Be Alive
19	Billie Eilish Don't Smile At Me
20	BTS Map Of The Soul: Persona

**US SONGS**

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Lil Uzi Vert Sanguine Paradise
3	DaBaby Suge
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road
6	Khalid Talk
7	J Cole Middle Child
8	Nipsey Hussle Racks In The Middle...
9	City Girls Act Up
10	Post Malone & Swae Lee Sunflower
11	Meek Mill Going Bad (feat. Drake)
12	Polo G Pop Out (feat. Lil Tjay)
13	Khalid Better
14	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
15	YNW Melly Murder On My Mind
16	Calboy Envy Me
17	Ariana Grande 7 Rings
18	Lil Baby & Gunna Drip Too Hard
19	Post Malone Wow
20	YK Osiris Worth It

**US ALBUMS**

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

**UK PLAYLISTS**

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	Songs Of The Summer Apple Music
4	Summer Vibes Apple Music
5	Summer BBQ Apple Music
6	Urban Throwback Apple Music
7	Now 102 Now
8	Feeling Happy Apple Music
9	80s Hits Essentials Apple Music
10	Pure Throwback Apple Music
11	Dance XL Apple Music
12	Pop Throwback Apple Music
13	Acoustic Hits Apple Music
14	The A-List: Hip-Hop Apple Music
15	Top 100: Global Apple Music
16	90s Hits Essentials Apple Music
17	Pure Party Apple Music
18	Dance Nation Ministry Of Sound
19	Dance Throwback Apple Music
20	Feeling Good Apple Music



CALVIN HARRIS



DRAKE



LIL NAS X



TRAVIS SCOTT



TOM WALKER

**UK SONGS**

TW	ARTIST/TITLE
1	Meduza Piece Of Your Heart (feat. Goodboys)
2	Lewis Capaldi Someone You Loved
3	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
4	Dave Location (feat. Burna Boy)
5	Billie Eilish Bad Guy
6	Jax Jones, Martin Solveig & Madison Beer All Day and Night
7	Tom Walker Just You And I
8	Mabel Don't Call Me Up
9	Calvin Harris & Rag'N'Bone Man Giant
10	Avicii SOS (feat. Aloe Blacc)

**UK ALBUMS**

TW	ARTIST/TITLE
1	Various Artists Now That's What I Call Music! 102
2	Various Artists Back To The Old Skool: Happy Hardcore...
3	Jade Bird Jade Bird
4	The Vamps Missing You - EP
5	Lizzo Cuz I Love You
6	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
7	Billie Eilish When We All Fall Asleep Where...
8	Loyle Carner Not Waving, But Drowning
9	Various Artists The Greatest Showman
10	Beyoncé Homecoming: The Live Album

**US SONGS**

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Blake Shelton God's Country
3	Lil Dicky Earth
4	Lil Nas X Old Town Road
5	Post Malone & Swae Lee Sunflower
6	Lady Gaga & Bradley Cooper Shallow
7	Florence + The Machine Jenny Of Oldstones (Game Of Thrones)
8	Post Malone Wow
9	Billie Eilish Bad Guy
10	Jonas Brothers Sucker

**US ALBUMS**

TW	ARTIST/TITLE
1	Lizzo Cuz I Love You
2	Upchurch Creeker 2
3	Beyoncé Homecoming: The Live Album
4	Billie Eilish When We All Fall Asleep Where...
5	Cage the Elephant Social Cues
6	Johnnyswim Moonlight
7	Starbomb The Tryforce
8	Tech N9ne N9na
9	Beyoncé Lemonade
10	Ariana Grande Thank U, Next





# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X Old Town Road - Remix
3	Lil Nas X Old Town Road
4	BTS Boy With Luv (feat. Halsey)
5	Avicii SOS
6	Daddy Yankee Con Calma
7	Ariana Grande 7 Rings
8	Post Malone Sunflower - Spider-Man: Into The...
9	Jonas Brothers Sucker
10	Khalid Talk
11	Billie Eilish Bury A Friend
12	Lady Gaga Shallow
13	Post Malone Wow
14	Mabel Don't Call Me Up
15	Blackpink Kill This Love
16	Pedro Capó Calma - Remix
17	Marshmello Here With Me
18	Ava Max Sweet But Psycho
19	Billie Eilish When The Party's Over
20	Dalex Pa Mi - Remix

## EUROPE

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

## UNITED KINGDOM

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

## FRANCE

TW	ARTIST/TITLE
1	PNL Au DD
2	Koba Lad RR 9.1
3	Angèle Balance Ton Quoi
4	Ninho Maman Ne Le Sait Pas (feat. Niska)
5	Niska Médicament
6	Ninho Goutte D'eau
7	PNL Deux Frères
8	Ninho La Vie Qu'on Mène
9	PNL Blanka
10	Ninho Putana
11	PNL Chang
12	Daddy Yankee Con Calma
13	Heuss L'enfoiré Khapta
14	PNL Shenmue
15	PNL Autre Monde
16	Zola Papers (feat. Ninho)
17	Koba Lad Matin
18	PNL Hasta La Vista
19	Aya Nakamura Pookie
20	Koba Lad Quotidien

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Rolex
2	KC Rebell Quarterback
3	Capital Bra Cherry Lady
4	Dardan Coco Mama
5	Samra Harami
6	Kontra K Blei (feat. Veysel)
7	Lil Nas X Old Town Road
8	Luciano Millies
9	Billie Eilish Bad Guy
10	Mero Wolke 10
11	Bausa Mary
12	Eno Blackberry Sky
13	Daddy Yankee Con Calma
14	Shindy Affalterbach
15	KC Rebell DNA
16	Avicii SOS
17	Capital Bra Wir ficken
18	Lil Nas X Old Town Road - Remix
19	KC Rebell Alleen
20	Mabel Don't Call Me Up



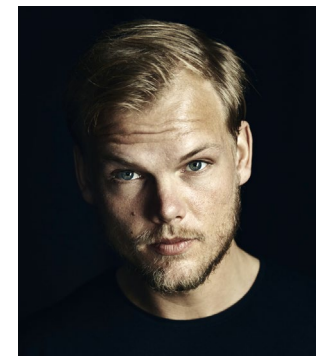
POST MALONE



AVA MAX



MARSHMELLO



AVICII

## NETHERLANDS

TW	ARTIST/TITLE
1	Avicii SOS
2	Mabel Don't Call Me Up
3	Daddy Yankee Con Calma
4	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
5	Lil Nas X Old Town Road
6	Billie Eilish Bad Guy
7	Lil' Kleine Het Geluid
8	KM Mamacita
9	Suzan & Freek Als Het Avond Is
10	Dopebwoy Walou Crisis (feat. 3robi & Mula B)

## NORWAY

TW	ARTIST/TITLE
1	Avicii SOS
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road
4	Nicolay Ramm Raske Brilller
5	Lady Gaga Shallow
6	Lil Nas X Old Town Road - Remix
7	Alan Walker On My Way
8	Ava Max So Am I
9	Kygo Carry On
10	Mabel Don't Call Me Up

## SPAIN

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

## SWEDEN

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

## UNITED STATES

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

## WORLDWIDE

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

## UNITED KINGDOM

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

## UNITED STATES

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

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lewis Capaldi Someone You Loved
3	Billie Eilish Bury A Friend
4	Billie Eilish You Should See Me In A Crown...
5	Octavian ft. Skepta, Michael Phantom Bet
6	Benny Blanco I Can't Get Enough
7	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
8	Europa (Jax Jones & Martin Solveig)... All Day And Night
9	YK Osiris Worth It
10	Koffee Rapture
11	Billie Eilish Wish You Were Gay
12	Jax Jones ft. Years & Years Play
13	Kara Marni Lose My Love
14	Becky G, Maluma La Respuesta
15	Sigríð Don't Feel Like Crying
16	Hrvy Told You So
17	Deno First Days (Cadet Tribute)
18	Glowie Cruel
19	Dr Dolor Bushman
20	Lootte ft. Gnash 85%



ARIANA GRANDE



GEORGE EZRA



KHALID



LEWIS CAPALDI

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	M Pokora Les Planètes
3	Kendji Girac Tiago
4	Bramsito ft. Booba Sale Mood
5	Lynda ft. Dadju Adieu (Clip Officiel)
6	Pedro Capó ft. Farruko Calma (Remix - Official Video)
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Clara Luciani La Grenade
9	Offset ft. Cardi B Clout
10	Eva Bella

## GERMANY

TW	ARTIST/TITLE
1	Fero47 Puerto Rico (prod. by Lucy & Suena)
2	Billie Eilish Bad Guy
3	Offset ft. Cardi B Clout
4	Kerstin Ott Regenbogenfarben
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Lea, Cyril Immer Wenn Wir Uns Sehn...
7	Sam Smith ft. Normani Dancing With A Stranger
8	Ariana Grande 7 Rings
9	Michelle ft. - Matthias Reim Nicht Verdient...
10	Fero47 Jaja

## AUSTRALIA

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

## SPAIN

TW	ARTIST/TITLE
1	Rosalía & J Balvin ft. EL... Con Altura
2	Pedro Capó ft. Farruko Calma (Remix - Official Video)
3	Maluma HP
4	Becky G, Maluma La Respuesta
5	Morat, Aitana Presiento
6	Anuel AA ft Karol G Secreto
7	Wisín & Yandel ft. Romeo Santos Aullando
8	Sebastián Yatra ft. Reik Un Año
9	Maffio, Justin Quiles, Nacho Cristina
10	Aventura Inmortal

## NETHERLANDS

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

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	4	Purple Disco Machine Body Funk / Positiva
2	2	5	Friend Within Waiting / Toolroom
3	12	3	Jay Pryor So What / Positiva/Selected
4	23	3	Matt Sharatt Need To Know / Perfect Havoc
5	15	4	Jack Back Survivor/Put Your Phone Down (Low) / DFTD
6	16	4	Keelie Walker This Is What It's Like / 2220
7	13	5	Sean Finn & Corona The Rhythm Of The Night / Nitron
8	11	3	Ina Wroldsen x Dynoro Obsessed / Ministry Of Sound
9	20	2	Velvet & Therese Heart Of Glass / MWR Retro
10	14	3	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
11	27	3	Lily McKenzie x Team Salut Surrender / Ultra
12	18	6	David Guetta, Brooks & Loote Better When You're Gone / Parlophone
13	22	2	Cloonee Be Good To Me / Big Beat
14	21	3	Illyus & Barrientos The One / Toolroom
15	26	7	Arno Cost & Norman Doray Together / Positiva
16	24	2	Gorgon City Delicious / Realm
17	19	5	Mike Dem & Ricky Castelli Flashing Light / PP
18	28	2	Joel Corry Sorry / Perfect Havoc
19	31	2	Paul Woolford Ft Karen Harding You Already Know / Positiva
20	5	5	Ferreck Dawn, Robosonic & Nikki Ambers In My Arms / Defected
21	25	4	Pick N Roll Right There / Individual
22	1	6	Lucas & Steve Say Something / Atlantic/Spinnin'
23	36	2	Vassy Concrete Heart / KMV
24	RE	3	Galantis Ft OneRepublic Bones / Atlantic
25	NEW	1	Calvin Harris I'm Not Alone 2019 / Columbia
26	8	4	Majestic I Wanna Be Down / 3 Beat
27	RE	2	Nathassia Goddess / ArchangelUK
28	37	3	Swales Ft RuthAnne Higher / Polydor
29	32	8	Meduza Ft Goodboys Piece Of Your Heart / Polydor
30	RE	4	Sonia Stein Party / Marathon Artists

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Ava Max So Am I / Atlantic
2	9	2	John Newman Feelings / Island
3	10	3	Marshmello Ft Chvrches Here With Me / Joytime/Positiva
4	15	2	Purple Disco Machine Body Funk / Positiva
5	8	4	Swales Ft RuthAnne Higher / Polydor
6	17	3	Keelie Walker This Is What It's Like / 2220
7	16	2	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
8	12	4	Majestic I Wanna Be Down / 3 Beat
9	11	5	Prospa Prayer/Information / Stress
10	22	4	Ziezie Senses / RCA
11	19	3	Jay Pryor So What / Positiva/Selected
12	18	3	Velvet & Therese Heart Of Glass / MWR Retro
13	25	2	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
14	NEW	1	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
15	1	4	Jess Glynne No One / Atlantic
16	NEW	1	Calvin Harris I'm Not Alone 2019 / Columbia
17	NEW	1	Galantis Ft OneRepublic Bones / Atlantic
18	NEW	1	Sniper AM Run / 3Fifty7
19	27	2	Becky Hill & Weiss I Could Get Used To This / Polydor
20	NEW	1	Olly Murs Feel The Same / RCA
21	23	2	Mybadd + Sam Gray Sugar / Humble Angel
22	29	2	Nathassia Goddess / ArchangelUK
23	26	2	Netta Bassa Sababa / S-Curve
24	30	2	Sonia Stein Party / Marathon Artists
25	24	5	Clean Bandit Ft Ellie Goulding Mama / Atlantic
26	NEW	1	Vassy Concrete Heart / KMV
27	28	4	Vitas Ft Nappy Roots Roll With The Beat / White Label
28	NEW	1	Claire Richards 7 Billion / Sony Music CG
29	NEW	1	Grey Ft Leon Want You Back / Island
30	3	6	The Chainsmokers Ft 5SOS Who Do You Love / Disruptor/Columbia

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	3	Tory Lanez Freaky / Mad Love/Interscope
2	6	4	Jay Sean Ft Gucci Mane & Asian Doll With You / Republic
3	8	2	S Wavy Ft Ghetts & Ryan De La Cruz Player / Virgin
4	1	4	Sean Paul & J Balvin Contra La Pared / Island
5	15	2	Jay1 Your Mrs / GRM
6	10	3	Hardy Caprio Sponsored / Virgin
7	2	5	Mariah Carey A No No / Epic
8	4	6	Col3trane x DJDS x Raye The Fruits / Island
9	20	2	The Kemist Ft Nyanda Body Can't Lie / 21 Ent./Republic
10	11	3	Aaron Martyn Insta Famous / DM Unsigned
11	14	5	Layzee Calling In Sick / Diezel
12	3	5	T Mulla Link Up / Virgin
13	7	3	Keelie Walker This Is What It's Like / 2220
14	17	2	Ill Blu Ft Ay Em, Geko, Ziezie & C Tangana Go Time / RCA
15	16	2	Russ x Tion Wayne Keisha & Becky / Virgin
16	19	2	Romzy Tracky & Sliders / Trakhouse
17	NEW	1	Lil Nas X Old Town Road / Lil Nas X
18	NEW	1	Geko x French Montana x Ay Em New Money / 3 Beat
19	NEW	1	YK Osiris Worth It / Def Jam
20	NEW	1	Blueface Thotiana / Entertainment One



TORY LANEZ

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Becky Hill & Weiss I Could Get Used To This
2	Jax Jones & Martin Solveig Ft Europa Ft Maddison Beer All Day & Night
3	Hot Chip Hungry Child
4	Leftwing: Kody I Feel It
5	The Chemical Brothers No Geography
6	Chase & Status Ft Irah Program
7	Kokiri Ft Joe Killington Friends
8	Lee Foss, Eli Brown & Anabel Englund Brazil
9	Brookes Brothers Good Thing
10	Prospa Intended
11	Robbie Rivera Ft Elizabeth Gandolfo My Body Moves
12	House Of Virus Ft Anne Saunderson Open Up
13	Nocturnal Sunshine U&Me
14	Mercer & ATFC Twisted
15	DHS The House Of God
16	Kideko What Is It
17	Jonas Blue Ft Theresa Rex That's What I Like About You
18	Siege Thinking
19	Eauxmar & Caius Hurt U
20	Mitch Wade Cole Good Advice

# Ava Max returns to the pop summit ANALYSIS

BY ALAN JONES

It is turning out to be a banner year for singer/songwriter Ava Max. The-25-year-old from Milwaukee topped both the OCC and Commercial Pop club charts earlier this year with maiden smash Sweet But Psycho. Follow-up So Am I is nearing the Top 10 of the OCC chart while completing her Commercial Pop double this week, advancing 2-1 on the list.

Max's first club success came in 2017, when she was featured vocalist on Clap Your Hands, which went all the way to No.2 on the Upfront club chart without crossing over either to the Commercial Pop club chart or the OCC chart.

Six months after German DJ and producer Tino Piontek's first No.1 on the Upfront club chart with Dished (Male Stripper) under his Purple Disco Machine alias, he returns to pole position with Body Funk. The disco/house phenomenon is held in high esteem by his peers, hence the impressive list of contributors to mixes of the track, which includes Dom Dolla, Claptone and the legendary



Carl Cox, who picks his projects exceedingly sparingly these days, and whose only other Upfront club chart mix credit in the last decade was C-Sharp by Rendezvous in 2011.

Canadian rapper Tory Lanez has his fourth No.1 on the Urban club chart with Freaky, from his upcoming album El Agua, reaching pole position a mere six weeks after Ferris Wheel (feat. Trippie Redd), which was taken from his last album, Love Me Now.



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# THAT WAS THE Music Week THAT WAS

This week 5 years ago...



**TOP STORY**

**STRINGER PEARLS**

There was wisdom aplenty in *Music Week's* exclusive interview with Strat Award winner Rob Stringer, then president of Columbia US. Going to America "gave me the chance to reinvent myself," he said, "And you don't often get given that chance. The only trouble was, I was walking into a firestorm..." As Stringer is now CEO of all of Sony Music, it's fair to say he weathered that storm pretty well...

**MANIC FUNDAY**

Inside, Stringer also waxed lyrical over the "thing I've been proudest of over the last 30 years" – his relationship with the Manic Street Preachers. The feeling was mutual too. "He's incredibly loyal to us," Manics bassist Nicky Wire told *Music Week*. "I don't think we would be here without him..."

**VIRGIN & TONIC**

This year's awards are almost here but it was a great night for Virgin EMI at MWAs 2014 as they picked up Record Company Of The Year at the biz's biggest night out. Domino (A&R), SJM (Live Promoter), Sony/ATV (Publisher), and Spotify (Streaming Platform) also won. It must have been quite a party too, judging by the state of that cover...

**Also inside...** **Deezer** launched two new free services – and issued a warning about YouTube, saying the site was "most responsible for the perception of free music". The 'value gap' started there... **Record Store Day** caused a vinyl sales surge, with albums up 133% week-on-week, but **Paul Weller** vowed never to participate again after releases were sold on **eBay**... **Claire's Accessories** vowed to sell more music after shifting 4,000 copies of **The Vamps'** album... **Paolo Nutini** scored the first 100K sales week of the year, moving 109,034 copies of *Caustic Love* to hit No.1, while **Kieza's** *Hideaway* was the No.1 single...

# THE **AFTER** SHOW

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

**THIS WEEK:** **Neo Sala**, founder, **Doctor Music Promotions**

■ INTERVIEW: JAMES HANLEY

Spanish music promoter **Neo Sala** has staged gigs by the likes of **David Bowie**, **Whitney Houston**, **Prince**, **U2** and **Bruce Springsteen** in a storied 35-year career. Now, after a 19-year absence, he is reviving Barcelona's legendary **Doctor Music Festival** for a special 'Reincarnation Edition' from July 12-14. Here, he shares a few tales from the road...

**I decided to bring back the Doctor Music Festival because...**

"When we did the first edition in '96, there was nothing like it in Spain. It was very much ahead of its time, but it was too expensive to run, so we stopped it after four years. But after nearly 20 years away, we missed it and would like to relive the excitement. The brand became a legend. We were so lucky that in our first edition we had David Bowie and he played an incredible show that everyone remembers. He was a gentleman."

**One of the stars of this year's show will be...**

"The Bizarre World Of Frank Zappa hologram. What made us go ahead with it is that the musicians playing with the hologram are the guys that played together in Frank Zappa's band. They are going to be astonishing, but would I like to watch a hologram? Let's wait and see! It's early days, and in the future I think some artists will say, 'When I die, I die' and others will say, 'When I die I want to make myself a hologram forever', and will start filming themselves in the here and now."

**My advice to anyone planning a new festival is...**

"Don't do it! No, I would say start small and try to be original. Do something that has a motto, a philosophy – something that has a spirit and an ideology. A festival needs to have a soul."

**I first met Whitney Houston...**

"On the first tour of her second album. I think it was '88 and we did some great shows. But she was very fragile and when she came back to Barcelona the next time, she cancelled the show when people were inside the venue. The show was supposed to start at 9.30pm, but at 8.45pm we get a call saying, 'She's not coming. She's at the hotel, ill'. It was very weird and I smelled that something was cooking there. We had to go on the stage in front of 18,000 people to tell them, 'Sorry she's not coming. Please go back home'. They threw all sorts of stuff at me! She was very talented, with an



*"The amount of aggravation you can accept from an artist is proportional to the amount of talent"*

incredible voice. It's a shame what happened to her, a great shame."

**The best live performer I have ever seen is...**

"Prince. I did a couple of tours with him and he was very unpredictable. He'd want to play a show at the last minute, call you up at 5am wanting to go to a club, or leave a guitar in Paris and then send the plane back to pick it up. It was a nightmare all the time, but you took the nightmare because he was so good. I always say the amount of aggravation you can accept from an artist is proportional to the amount of talent. And Prince was incredible, so you would say yes to everything."

**What Brexit will mean for the live biz is...**

"More paperwork and bureaucracy. But tours will happen anyway, because people always find a way. Even during the Cold War, artists still performed in Moscow. So it might mean a little bit more work, but I don't see there being fewer tours in Europe because of it."

**The best lesson I've learned in my career is...**

"The usual sentence: 'Money talks, bullshit walks', unfortunately! When I started in the business I came to see one agent, who was asked, 'What are the three most important things in the music business?' And he said, 'The money, the money, the money!' And that is true."

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