

# Music Week

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“I WANT  
TOTAL WORLD  
DOMINATION!”

# TOM WALKER

**SHINING A LIGHT ON 2019'S BIGGEST UK  
BREAKOUT – AND HIS PLAN TO GO GLOBAL**

Apple Music



Congratulations to all the nominees



# Welcome to the music week...

MusicWeek  
06.05.19

## Fjord focus



**All good things must come to an end.** The question is: when? The UK has been enjoying a streaming boom for so long, it's tempting to think it might go on forever. But all markets mature eventually, so when will streaming peak? To predict that, it's worth looking at our Scandinavian cousins. Sweden and Norway have long been recognised as pioneering streaming markets and, while there are plenty of differences with the UK (our physical sales were never laid quite so low by piracy), they are the most apposite comparisons available.

Looking at the stats in the IFPI's always-fascinating Global Music Report, in terms of the percentage of trade value that comes from streaming, the UK is slightly ahead of where Sweden and Norway were back in 2012. In 2018, streaming accounted for 61.5% of UK sales trade value. In 2012, that figure was 58.6% in Sweden and 47.7% in Norway.

Now, Sweden gets 89.4% from streaming and Norway 90.5%, as close to saturation as any global market that once had a significant physical business gets. But that percentage has only inched up in the last few years (Sweden was at 81.7% in 2015, Norway at 83.1% in 2016). So, if the UK follows a similar pattern to Scandinavia, it may only have a couple of years of explosive streaming growth to go.

So what happens then? The good news is, Scandinavia has found a way to keep expanding. Despite streaming saturation, revenues are still growing. Indeed, total sales trade value grew faster in Sweden (4.3%) than in the UK (2.9%) last year. Meanwhile, in Norway, Spotify actually increased the price of a streaming subscription, and income from audio streaming rose 5.3%.

Of course, not everything that happens in Scandinavia can be replicated here, otherwise we'd all be better looking and would eat reindeer for breakfast. But anyone planning for an all-streaming business should take a look across the North Sea. 2021 will be here before we know it.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com



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## "Let's get drunk"

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THE BIG STORY

# Feel free? Biz weighs up tech giants' new move into ad-funded streaming

With Amazon and YouTube launching free services for smart speakers, execs welcome growth opportunity – but call for “commercial protections”

BY ANDRE PAINE

Industry executives have cautiously welcomed the launch of major new ad-funded streaming services for smart speakers – but stressed that they should not “devalue” music.

Both Amazon Music and YouTube Music have moved into the freemium model with limited versions of their subscription services. YouTube Music’s ad-funded platform launched in the UK and 15 other territories, while Amazon’s is currently only available in the US.

The industry has seen sustained revenue growth from premium platforms, but the latest developments open up the possibility that free will become a key battleground for DSPs.

“Free services that operate as an effective funnel to convert [users] to a subscription model have a very important place in the digital landscape,” AIM CEO Paul Pacifico told *Music Week*.

“In a digital market it’s important to have an open funnel to invite consumers to engage with content, but it has to be in the context of a quite targeted strategy to show the enhanced value from subscription services.”

In its Q1 financial results last week, Spotify hit 100 million premium subscribers, though that figure trails the 123m monthly active users for the ad-supported service.

Spotify said that its free streaming platform had driven more than 60% of new subscriptions since 2014. For industry optimists, that suggests YouTube Music and Amazon Music are set to expand their subscriber base.

“They’re taking a leaf out of Spotify’s book,” PRS For Music CEO Robert Ashcroft told *Music Week*.

“What I would hope is that the home speaker really proves a catalyst for driving subscription of both Amazon and YouTube’s services. They’re restricting the functionality of the free layer because they want people to upgrade.”

Amazon’s ad-funded service is tethered to Echo and Alexa-enabled devices and restricted to an ad-supported selection of playlists and stations. YouTube Music has launched a similar service with limited on-demand functionality for Google Home speakers.

Amazon and YouTube Music refused to comment on the launches.

While acknowledging the success of Spotify in converting free users to premium, Deviate Digital CEO Sammy Andrews sounded a note of warning about the rise of freemium services.

“The issue we have had in the past is that some of the biggest free tiers [YouTube] didn’t have a good or viable premium option to upstream,” she told *Music Week*. “Now if everyone has a freemium option, we must be careful we don’t devalue music even more.”

“We believe voice across all platforms is a critical area of growth,” said Ek last week when quizzed during an earnings call about new freemium services from Amazon and YouTube. “We’re investing in it, and we’re testing ways to explore and refine our offering in this arena.”

Adrian Pope, PIAS chief digital officer, told *Music Week* that free

services for speakers are valuable for attracting new users.

“[It] is part of the introductory experience – especially in emerging markets,” he said.

“On the commercial side, free is part of the funnel. It needs to have limitations and commercial protections as well as triggers to adopt the paid model, but we see it as part of the mix.”

But while Spotify is focused on driving subscriptions, Andrews suggested this was less of a priority for Amazon.

“It has far more to do with ad revenue and up-selling smart speakers than anything to do with music itself,” she said. “Amazon are now collecting more data than anyone could have ever imagined, that can be monetised with advertising and used to sell their wider offerings.”

But Andrews suggested targeted advertising via freemium could actually benefit the music industry.

“They should be contacting repeat listeners with gigs and merch offers,” she said. “That would be giving something back to the community they’re taking from. Spotify have clocked this more than most and the other services need to follow suit.”

Execs called for a balanced approach that created a frictionless free service via speakers while encouraging users to upgrade.

“If we’re really going to capture the potential in the market for streaming, we’ve got to make sure that we’re engaging non-traditional music consumers,” said Pacifico.

“We want to maintain the introductory and discovery paths that exist in the app experience and this still has a way to go with speakers,” said Pope. “We don’t want them to simply repeat the narrowness of a traditional radio playlist as that will totally miss the huge potential that speakers represent.”

Andrews called for a messaging push on free tiers to encourage users to upgrade to premium platforms.

“The thing the industry needs to watch out for here is [freemium] becoming so comfortable for listeners across all platforms that it turns into radio but without the radio [income],” she said.

Any wider uptake of free also raises the prospect of a decline in average revenue per user (ARPU) from DSPs, which is also facing downward pressure from launches in emerging markets with lower price points. Pope noted that discounted premium offers have the biggest impact on ARPU.

“Whilst you might accept a dilution in ARPU, it would only be if it was more than compensated for by increased scale,” said Pacifico.

“Free offerings like these need to be monitored; they need to have service limitations to distinguish them from the full service and they need commercial protections to ensure the value of the music consumed is maintained,” said Pope.

With many licensing deals currently up for renewal, Andrews said that it was time to re-address streaming rates for rights-holders.

“If the biggest companies in the world want to stream music, they should be paying for that privilege,” she said. “If they are going to give it away for free, that’s their choice – but they must pay for that and pay fairly.”



**Smart speakers:** (L-R) Robert Ashcroft, Sammy Andrews, Paul Pacifico, Daniel Ek and Adrian Pope with the Amazon Echo Plus

# FOR THE RECORD



## THE BIG COUNTRY

AIM is launching a Regional Champions initiative, which will see three regional hubs created in the North of England, Northern Ireland and Scotland. Each of the three initial regions will have an ‘ambassador’ and a ‘champion’ to create local networks among the independent music companies and provide support, expertise and access to resources. AIM said more hubs are set to roll out.

## THE BIG RESULT



ASCAP has reported that revenues for 2018 topped \$1.227 billion (£939m), an increase of 7% over 2017. ASCAP distributions crossed the \$1bn mark for the second year in a row, with \$1.109bn (£849m) in royalties paid out to its songwriter, composer and publisher members. Distributions increased by \$102 million (£78.1m), up 10% year-on-year.

## THE BIG MOVE



Following 11 years as CEO of PRS Foundation, Vanessa Reed has been appointed president and CEO of New Music USA. Reed will be based at New Music USA’s offices in New York City. It was formed in 2011 to “support and promote new music created in the US”.

LABELS

# Twin engine: BMG gang up to ‘invest in streaming economy’

Company promotes Lisa Cullington and Gemma Reilly to explore “fantastic synergy” between label and publishing businesses

BY ANDRE PAINE

Alistair Norbury, BMG president, repertoire & marketing UK, has told *Music Week* that two key promotions signal stronger collaborations between publishing and recordings.

Lisa Cullington, promoted to VP, creative from senior director, publishing, was one of the original team members of BMG when it launched in the UK in 2009.

Gemma Reilly, who has been promoted from director to VP, UK marketing, was one of the first hires to the British recordings business five years ago.

“They are both incredibly creative and it’s been a pleasure to be able to identify people who deserve to be promoted and are clearly future leaders of the business,” said Norbury.

“We have removed some barriers. There are going to be a lot more [projects] where you’ll see publishing and records working together.”

The partnership has already seen BMG’s UK operation ramp up its track-based streaming activity, following several years focusing on physical album sales from established artists.

Cullington’s team worked with publishing client Wiley to develop the track *Boasty*. It was picked up by the recordings division and released in February with features from Stefflon Don, Sean Paul and Idris Elba.

*Boasty* peaked at No.11 last month and has sales to date of 204,004, according to the Official Charts Company.

“We’ve now got the capability to do that, we will invest more into the single and streaming economy as well as maintaining our core business,” said Norbury.

Reilly’s promotion is in recognition of her securing No.1s for Rick Astley, Kylie Minogue and Jack Savoretti, whose recent album *Singing To Strangers* has OCC sales of 68,099.

“Jack Savoretti is a great flagship development artist for us,” said Reilly.

BMG is aiming for 20% of its roster to be developing acts and Reilly is “confident” about breaking artists.

Cullington is currently setting up collaborations between artist and publishing client Rick Astley and BMG’s songwriters.

“We’re doing that more and more and the synergy is fantastic,” she told *Music Week*. “We’re constantly talking to A&R about what projects they are working on and who we can get our writers in with on their side.”

Cullington is enjoying global success with signings including Mabel co-writer Camille Purcell and TMS, who worked with Lewis Capaldi on UK No.1 *Someone You Loved*.

BMG is nominated for Publisher Of The Year at the Music Week Awards on May 9.



“You’ll see publishing and records working together a lot more”

Alistair Norbury  
BMG



BMG here now: (L-R) Lisa Cullington and Gemma Reilly

## Modern classic: BMG taps into ‘growing market’

Alistair Norbury says success of Aled Jones and Russell Watson will lead to more signings

Alistair Norbury has told *Music Week* that BMG is set to provide an alternative to Decca’s roster of popular classical acts.

BMG moved into the market in November with *In Harmony*, the debut by Aled Jones & Russell Watson. Featuring hymns, arias and popular songs such as Ave Maria and You Raise Me Up, the album has sales to date of 96,520 (OCC).

“I’m a big admirer of what [president] Becky Allen and Tom Lewis [VP, A&R and artist strategy] do at Decca, I think they are a fantastic label,” said Norbury. “But there was nobody else really challenging what they were doing or offering an alternative.”

Decca has achieved No.1 success with its own pairing of Michael Ball and Alfie Boe.

Reilly masterminded the marketing for Jones & Watson, while A&R director Jamie Nelson oversaw the record. The



Chase the Ball:  
(L-R) Russell Watson  
and Aled Jones

duo will play an autumn tour.

“It’s very physical, TV advertising is obviously a key driver for projects like that,” Reilly told *Music Week*. “TV promotion is vital and we had really good radio support – not from playlists but from a promotional perspective.”

Norbury confirmed plans for a follow-up album by Watson and Jones.

“We’re also looking at more signings in this area because it fits a lot of our skillsets,” he said. “It’s a growing market, it’s still a strong physical market, obviously it’s healthy from a touring perspective. The key is to pick the right [artists] and to make sure that you apply the same forensic marketing as you would to any other release.”


“Aled and Russell are a great first signing for us there,” added Reilly. “It’s a really enjoyable working relationship, we were so happy to deliver such a great result and we have a big plan for them as we head to the end of the year.”

# TWEETS OF THE WEEK


The past seven days in 280 characters

 **@stormzy** We smashed the 24hr record for my YouTube channel with Vossi Bop. You lot have always held me down. Appreciate you all more than you'd know thank you (**Stormzy, artist**) **Saturday, April 27**


 **@gillypops** Man on tube just ate a jar of mayo with his hands and put on a bike helmet (**Gillian Fleet, Domino**) **Tuesday, April 30**


 **@Pursehouse** The Beeb have created a job called 'controller, BBC Pop Music'. When I suggested that was my destiny to my careers advisor, he told me to look into learning a trade. (**Simon Pursehouse, Sentric Music**) **Thursday, April 25**

 **@MorganKeyz** I'm an introvert who forces himself to be an extrovert because my career depends on it. It's a mess tbh (**Morgan Keyz, Manager, Wstrn**) **Tuesday, April 30**

 **@oliviaspitfire** Changed my Twitter feed to black so it matches my satanic shrine (**Olivia Hobbs, Blackstar LDN**) **Wednesday, April 24**

 **@bryanmjohnson** Huge news. @spotify now at 100m premium subscribers, 217m monthly active users. It was 6m premium subscribers and 24m monthly users when I joined in 2013. (**Bryan Johnson, Spotify**) **Monday, April 29**

 **@michelle\_amaría** Woke up from a dream about The Corrs. Lord put me back to sleep. (**Michelle Kambasha, Secretly Group**) **Friday, April 26**

 **@Naina\_LDN** man this music industry is tough in it? (**Naina, Beats1/Reprezent Radio**) **Friday, April 26**

 **@JennaFKnight** purchased a new leather jacket instead of a fridge and it's definitely the better decision (**Jenna Knight, Jenna Knight PR**) **Tuesday, April 30**

 **@KrishyXO** It took 5/6 years to get to the point where I'm in my dream job. A little over 2 years ago I was working in a betting shop & working 3 other jobs in the music industry. (**Krishma Kudhail, Caroline International**) **Wednesday, May 1**

## #1 TWEET



**@petedoherty** Zeus and Narco had the cute wee verminous Shnuffle shuffle Pig of the Hedge in their gobs and I wrapped my hand in a tshirt and freed the wee buggar and got a tiny cut... (**Pete Doherty, artist**) **Tuesday, April 30**

# RISING STAR

The biz's brightest new talents tell their stories



Pat Mills: "Mike Skinner sent me a postcard after a Streets gig"

## Pat Mills

Music team, Dice

@patomills

In association with



### How did you break into the music business?

I spent a lot of time during the latter part of school and university writing about music for various publications and DJing a little bit, while spending a lot of time at gigs and club nights across London. At this point, I was offered an internship with former Old Blue Last events manager Russ Tannen, now our chief revenue officer. Fast forward a few years, I shot him a speculative email and he mentioned the new company called Dice that he'd set up and I've been here ever since.

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

Working with an artist from the start of a new project and being a part of their team on the live side, arming them with the insights they need to make great decisions. We saw it pay off with Bicep last year. From having the first meeting with their team about their idea to play a live show, we used Dice features like Remind Me and Waiting List to help guide pre-sales and venue choices along the way. In the end they went on to sell out three nights at Printworks and we still had thousands more fans on the waiting list looking to snag tickets. We also gave a few superfans who had been to every show free tickets for the Printworks night, so it was great to reward them.

### What can Dice do for music?

In simple terms, we can get people out more. People know us as a ticketing platform as that's where we entered the market, but the event discovery side of the app is huge. New Shows Thursday, a feature we've just released, is a great example of this. Now fans can open Dice on a Thursday to check out the best new on-sales personalised just for them. The knock-on effect of this is more revenue for artists and venues, and better experiences for fans.

### What bugs you most about the biz?

People follow traditions that have existed since the music industry began, even though the way we consume music on both the recorded and live side of the industry has changed dramatically, a few times over. It feels like things are starting to change now though...

### What's your best music biz story?

Being stood between [footballer] Lukas Podolski and Kylie Minogue at the Rihanna show where she held all of those journalists captive on the 777 tour was a pretty weird one. Other than that, I once asked Mike Skinner for guestlist on Twitter for a Streets show in Birmingham. He got me into the afterparty when I was definitely too young to be in the room, and then sent me a postcard afterwards.

**PAT'S RECOMMENDED TRACK:** Ama - Slip

**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

# Bridezilla: Columbia plotting 'savvy plan' to turn Vampire Weekend into major label stars

Former XL band adapting to modern biz for the release of fourth album *Here Comes The Bride*

BY BEN HOMEWOOD

Columbia UK's senior marketing manager Charlie Shawcross has said that modern album campaigns must revolve around a steady stream of new music to make an impact.

The major released Vampire Weekend's fourth album *Here Comes The Bride* last Friday, after the Grammy-nominated New York band moved over from XL Recordings. Six singles were released in pairs in advance of the 18-track album, in a deliberate ploy to flood the market with new music.

"It's traditionally tough for indie guitar music on DSPs," Shawcross told *Music Week*.

"So much music comes out every week and in order to remain top of mind, for people to think about you and listen to your music, you've got to release regularly."

Six years have elapsed since Vampire Weekend's last album, *Modern Vampires Of The City*, which peaked at No.3 and has sold 143,926 copies to date, according to the Official Charts Company. Columbia has devised a plan to ensure similar success this time.

"In releasing two tracks at once after being away for quite a long time, there was a need to get music out there and get people talking about it," said Shawcross.

"[Frontman] Ezra Koenig sees the tracks as two sides of a coin, we led with the ones that are more radio-friendly. It was done from a perspective of being quite savvy about getting the tracks out there and on the radio, but also giving the fans who'd stuck with Vampire Weekend for six years another track to get their teeth into."

Shawcross acknowledged the parallels between recent campaigns by The 1975 and Foals, but said such strategies are not

*"It's the most improbable mix of genres and is completely compelling"*

**Ferdy Unger-Hamilton**  
Columbia



**Something for the weekend:** Vampire Weekend's Ezra Koenig

restricted by genre.

"It's not necessarily limited to guitar bands, it's more down to a change in consumption habits and a need to meet demand," he said. "We went into the album with six tracks out there and the majority still to come, it's the best of both worlds."

Father Of The Bride clocks in just under 60 minutes, and Columbia president Ferdy Unger-Hamilton described it as "the most improbable mix of all genres that manages to remain completely compelling".

"It's 18 songs deep, but seems to pass in a flash," he added. "Your favourite band just got better."

With more than 18 million Spotify streams and 36,314 sales, *Harmony Hall* is the best performing new song so far, while *This Life*

is at No.7 on the UK airplay chart. The new songs have been playlisted across BBC Radio 1, Radio 2, 6 Music, Radio X and Virgin.

Columbia has enjoyed pre-order success with ticket bundle incentives and released a cassette in conjunction with this month's Q magazine cover.

Shawcross said Vampire Weekend will benefit from "bigger reach and a global approach" on Columbia. The major foresees a further boost from Radio 1's Big Weekend, Glastonbury and a November UK tour.

"Reawakening the fanbase has been made much simpler by the awareness as a result of the six singles," said Shawcross. "We're looking to keep growing the audience. Vampire Weekend are an important band and the critical acclaim is going to be fantastic."



**What's It Like Over There?**

**Peak Chart Position:** No.10

**Label:** Prolifica Inc

## TAKE A BOW

### TEAM Circa Waves

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**TV:** Josh Nicoll (PIAS)

**Radio:** Brad Hunner

(Radar Plugging)

**Digital Marketing:**

Celeste Guinness (PIAS)

**International:**

Vincent Fenice/Anne Mueller (PIAS)



*Waves machine:* Circa Waves





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# THE PLAYLIST



## TAYLOR SWIFT (FEAT. BRENDON URIE)

Me! (Virgin EMI)



Pop's landscape continues to shift, and Taylor Swift returns intent on cementing her place at its pinnacle. "I promise that you'll never find another like me", she sings. Consider yourselves told.

**Contact Kate Head**  
kate@stokedpr.com

## STORMZY

Vossi Bop (#Merky/Atlantic)



At first, Vossi Bop seems a little low key for Big Mike's comeback, but its verses hit harder with each listen and the chorus assumes gigantic proportions.

**Contact Rachel Campbell**  
rachel@wired-pr.co.uk

## BRUCE SPRINGSTEEN

Hello Sunshine (Columbia)

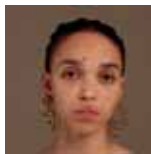


The Boss is back, sounding lonesome and weathered as his hummed passages emphasise the immediacy of this sun-baked ballad.

**Contact Giovanna Ferin**  
giovanna@bigmouthpublicity.co.uk

## FKA TWIGS

Cellophane (Young Turks)



FKA Twigs returns after three years with a vulnerable love song that comes with an acrobatic video beamed in from another dimension. Mind-scrambling.

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

## THE RHYTHM METHOD

Sex And The Suburbs (Moshi Moshi)



Ahead of debut LP How Would You Know I Was Lonely? The Rhythm Method return with a closing-time bop that's perfect for a night on the lagers.

**Contact Noam Klar**  
noam@fullcourtpr.com

## MARIKA HACKMAN

I'm Not Where You Are (AMF Records)



For a song about broken relationships, I'm Not Where You Are is remarkably sunny, with synths falling like shards of brilliant sunlight.

**Contact Sinead Mills**  
sinead@practicemusic.co.uk

## BLEACHED

Hard To Kill (Dead Oceans)



Bleached sound clear-headed and effervescent on the intro track to their third album (due July 12). This sticks two fingers up at self-destruction.

**Contact Caroline Beashel**  
cbeashel@secretlygroup.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!



**08.05 LEWSBERG**  
**The Shackwell Arms, London**  
8pm

**Having released** one of the best new guitar albums of the year so far in their self-titled debut, Lewsberg bring their rugged, raw punk sound to the UK from Rotterdam this week. This free show in East London is not to be missed.

## TASTEMAKERS

*The industry's favourite new sounds*

### Jamz Supernova, DJ, BBC Radio 1Xtra

MELLE BROWN – INTERSECTION EP



**Kick out the Jamz** Jamz Supernova

#### I haven't just been

listening to Melle Brown this week, I've been listening to her for over a year now! We've been working together on her Intersection EP.

Melle Brown is a 22-year-old producer, DJ and presenter on youth station Rezz Radio. I signed her to my Future Bounce label after we played on the same line-up. After I tried to sneak a peek at what she was playing, she revealed they were her own productions. Soulful house music with jazz elements: think Kaytranada and Tom Misch's lovechild.

When we met, the only music she had online was a project she'd made at

university. I did think it may be a risk to sign someone at that stage, but then I thought back to what I started the label for – to nurture and develop new talent. Who better than this young producer with bags of potential?

I've learnt that Melle is a brilliant producer. She has a distinct ear for creating pockets of vibes in her records through live instrumentation. Bringing together and conducting young musicians to create the sounds and riffs she wants to hear, she's able to direct vocalists – while letting them be themselves – to get the record right. Melle is a joy to work with, but even more of a joy to listen to!

**ESSENTIAL INFO**

**RELEASES** Old Town Road (out now) **LABEL** RCA  
**MANAGEMENT** Self-managed **NEXT GIG** TBC

*Country rapper seeks to revolutionise music for good...*

**I** believe I am in West Hollywood..." Lil Nas X sounds cool as hell as he fills *Music Week* in on his whereabouts on a sunny California morning. The night before our interview, he eased through his first live performance, alongside Billy Ray Cyrus and Diplo at Stagecoach Festival, Coachella's 'country cousin' that attracts 75,000 people each year. In stack heeled boots and Stetson, with the tassels on his jacket flapping in the breeze, the Atlanta rapper breezed through Old Town Road, his viral country trap smash hit.

"Last night, man," draws the 20-year-old. "It was my first performance ever and it felt great, I could feel the energy."

Performing alongside a country legend and one of the biggest DJs on the planet isn't bad for a first gig, but then, everyone wants a piece of Lil Nas X. Born Montero Hill in April 1999, he attended Lithia Springs High School and quickly became obsessed with music. His dream would lead him to drop out of education altogether and Old Town Road was written in desperation, as he kipped on his sister's floor to avoid going home to face his parents. Built around a beat featuring a Nine Inch Nails banjo sample and downloaded online for \$30, the song was released in December 2018 and went stratospheric via a very deliberate meme campaign. It hit No.1 in America and the UK and has 258,282 sales (OCC) and more than 171 million Spotify plays. The Billy Ray Cyrus version has almost 126m, while lyric and unofficial videos are racking up millions more on YouTube. Indeed, the rapper is deep into the official video shoot when we speak.

"It feels like what I've been telling myself was coming is finally here and it's a sigh of relief," he says. "I believe I'm at a new level, I don't need to focus on numbers anymore, I know they're going to come. I focus on what's next."

**ON THE RADAR**

**LIL NAS X**

Now signed to Columbia/RCA, Lil Nas X is, unsurprisingly, still coming to terms with things. "It's every second I'm breathing, it's not like it leaves my mind, it's constant," he says, sounding dazed. "I'm enjoying it and making sure I can take it to the next level."

For the record, that means "modelling, acting, designing and fashion". Lil Nas X is dreaming big, and he believes his emergence marks a new dawn in the music industry.

"I knew [going viral] was my best shot, I was very aware," he says. "I believe there will be a lot of attempts to imitate it, but if people do that's great for them."

Even the controversy that exploded when Old Town Road was deemed ineligible on the country chart in America hasn't dampened his spirits. "The song became about controversy maybe, but it also helped people discover it, so it was a win and a lose in my mind," he says. "But, overall, it happened and the song is even bigger..."

Before we leave him, Lil Nas X lays down just why Old Town Road is so powerful.

"It paints a picture and allows people from any place to just join in and feel a sense of togetherness," he says. "It's different from a lot of stuff that's out right now and it's funny, catchy and short. It is what it is.... It's crazy."

**BEN HOMEWOOD**



*"I believe I'm at a new level"*

**Lil Nas X**



Watch the Thrones: Emilia Clarke as Daenerys and (below) Florence Welch

**SYNC STORY**

GAME OF THRONES/  
FLORENCE + THE MACHINE

■ BY BEN HOMEWOOD

When it comes to TV drama, syncs don't come much bigger than Game Of Thrones. With the final series in full swing, episode two's end credits were soundtracked by Florence Welch, the only artist featured in this season.

Co-creators David Benioff and Daniel Weiss used Welch's Seven Devils track in series two, and the singer



*"Game Of Thrones stuns people with each episode"*

**Helen Kennedy**  
**Virgin EMI**

welcomed the chance to sing the new composition. "The show's magic and ritual, not to mention the costumes, have always appealed to me," Welch says. "I am honoured to be a part of the final season."

Benioff and Weiss say they're "pleasantly shocked that Florence agreed to sing Jenny Of Oldstones", while the project required a mammoth effort from HBO and Virgin EMI.

"Our goal was to surprise people and everything had to be top secret, which was difficult given most of us are such big fans of the show," says senior marketing manager Helen Kennedy.

"Game Of Thrones has a unique effect that stuns people after each episode, so to have the song in the end credits couldn't have been better. The response has been overwhelming."

More than five million streams on Spotify and over 10m YouTube views certainly attest to that...

**Spot/Title:** End credits, Game Of Thrones season 8 episode 2, A Knight Of The Seven Kingdoms, HBO **Composers:** Ramin Djawadi/Dan Weiss/David Benioff/George RR Martin **Producers:** Thomas Bartlett/Florence Welch **Artist:** Florence + The Machine **Master:** Chris Gehringer (Sterling Sound, New York) **Publisher:** L-T Music Publishing (BMI) **Music Supervisor:** Eveyen Klean **Director:** David Nutter **Film Company:** HBO **Air Date:** 21/04/19

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**MAKING WAVES**



Coll tax: Collard

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

**Collard**

**KEY TRACK:** Hell Song  
**LABEL:** Lost Ones/Virgin EMI  
**MANAGEMENT:** ATC Management  
**TWITTER:** @CollardTB

**WHO:** You may recognise Collard from his days in rap collective Last Night In Paris, now the 24-year-old is pursuing something a little looser.

**WHAT:** That's something of a big question. Collard slips and slides in the gaps between rap, soul and funk. His sound reflects his position as a student of music all the way from BB King and Janis Joplin to his 2019 contemporaries.

**WHERE:** Collard is from the outer reaches of South London.

**WHAT SHOULD I START WITH?** You could try new single Hell Song, a salacious grind that Collard has described as "me at my epitome of ecstasy and accepting the inevitable destination of hell".

**PROVOCATIVE, MUCH?** Quite. Collard is making interesting moves, and his upcoming debut album, Unholy, shows his refusal to bend to convention. He has a kindred spirit in Kojey Radical and the pair collaborated on the brilliant Ground Control earlier this year.

**WHAT'S NEXT?** Unholy is out on May 10 and live dates are to be confirmed.

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# HOTSHOTS



2

- 1. The Immaculate Reception** Madonna was welcomed by Trevor Nelson and fans in London for a globally televised MTV music event, which included a conversation about the influences on her new album and the world premiere of her new music video for Medélin. Pictured here are (L-R): Bruce Gillmer (global head of music & talent, Viacom, co-brand head, MTV International), Trevor Nelson, Madonna and Greg Thompson (president, Maverick). (Photo: Ricardo).
- 2. Just Dua it** UNICEF supporter Dua Lipa visited youths at the Lebanese Organisation for Studies and Training (LOST) – a UNICEF partner – in Bednayeil, Lebanon. Lost is a Lebanese NGO that promotes peace education and social cohesion. (Photo: UNICEF/Modola).
- 3. Rehearsey Spice** To mark the one-month countdown to the start of the Spice Girls' epic stadium tour, the group headed to their first full rehearsal and shared a photo to prove it. (Photo: Andrew Timms).
- 4. Come at me, (Colla)bro** SJM presented Collabro with plaques at the Royal Albert Hall to commemorate the end of their huge 52-date UK tour. Pictured here are (L-R): Heulwen Keyte (UTA), Michael Auger (Collabro), Matt Pagan (Collabro), Jamie Lambert (Collabro), Tom J. Redgrave (Collabro) and Peter Taylor (Cuffe & Taylor management).
- 5. Assembly Hall Of Fame** Nina Nesbitt and her team celebrated the success of her album, her sold-out tour and 300 million streams worldwide backstage at Islington Assembly Hall. Pictured here are (L-R): Alex Hardee (CODA), Martin Goldschmidt (Cooking Vinyl), Chelsea Wood (VDM Music), Christopher Haritgalde (Cooking Vinyl), Vicky Dowdall (VDM Music), Nina Nesbitt, Michelle Polley (Cooking Vinyl), Rob Collins (Cooking Vinyl), Kat Bawden (DediKATed PR), Rachel Stoewer (Cooking Vinyl) and Marcus Knight (Cooking Vinyl). (Photo: Jon Stone).
- 6. In sync** The Association Of Independent Music Publishers' NY chapter teamed up with cloud-based music creation and collaboration platform, Splice, to conduct a sync-focused hip-hop writing contest. Pictured here are (L-R): Keith D'Arcy (Kobalt Music Publishing), Sarah Tembeckjian (McGarry Bowen), Madison Norris (Zync/Round Hill), Jennifer Newcomer (Bank Robber Music/Rough Trade Music Publishing), Davie (songwriter/producer) and Matt Block (Splice). (Photo: Association Of Independent Music Publishers).



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



## COVER STORY

*“I was over the moon to win a BRIT. I was about as surprised as I’ve been in my entire life. I honestly didn’t think we were going to win it”*

TOM WALKER

**Walker on the wild side:** Tom Walker, photographed for Music Week in Southampton, April 2019





# LORD OF LIGHT

Since the international smash **Leave A Light On** introduced him to the masses last year, **Tom Walker** has chalked up the UK's best-selling debut album of 2019 so far. Here, the singer/songwriter opens up on his big break, writing with **Steve Mac** and (literally) rubbing shoulders with superheroes. What a time to be alive...

— BY JAMES HANLEY —  
PHOTOS: PAUL HARRIES

**T**he intro to Bohemian Rhapsody must have been ringing around Tom Walker's head as he squeezed up on a sofa next to Thor, Ant-Man and Game Of Thrones' Jon Snow. Is this the real life? Is this just fantasy? Funnily enough, it was the former. The 27-year-old was a guest on BBC One's *The Graham Norton Show* when he found himself nestling next to the A-list trio – aka actors Chris Hemsworth, Paul Rudd and Kit Harington (Hollywood leading lady Julianne Moore completed the typically star-studded line-up) – after performing his latest hit, *Just You And I*.

“That was pretty nuts,” Walker tells *Music Week* backstage in his dressing room, prior to a sold-out gig at Southampton's O2 Guildhall. “I've been watching Graham Norton for a long time so it was a bit intense. I love the music bit, but I find doing TV and having to be a ‘personality’ a bit strange still.”

Life has become ever more peculiar for Walker in the last few months, with a gold-selling album, two Top 10 singles and a BRIT Award under his belt (he was also honoured by ASCAP). Having attended the 2018 BRITs as a punter, he returned a year later to pick up the gong for British Breakthrough Act, famously thanking his nan in his acceptance speech. If there was a category for the most visibly elated winner, he'd have walked that one too.

“I was over the moon,” he admits. “I was about as surprised as I've been in my entire life, so it was just a really strange moment. I thought we were in with a chance but I honestly didn't think we were going to win it. It's just fucking amazing – what an honour.”

Born in Scotland but raised in Chelford, on the outskirts of Manchester (like 99% of the Mancunian population, Walker still refers to Manchester Arena as the “MEN”), his hit rate and simple hat and beard combination have made the star an easily recognisable figure.

“I bought a load of stuff from Argos the other day and I was walking down the street with two immensely heavy carrier bags, sweating, looking an absolute state – and I got stopped three times between Argos and the venue,” he laughs.

Walker’s manager Simon King of Covert Talent Management was alerted to his talents by a songwriter chum who lectured the gruff-voiced vocalist at music school.

“He sent me a track of Tom’s about a year before I worked with him and I really liked his voice, but I felt that he wasn’t quite sure of who he was as an artist,” recalls King. “A year later, I received another track and I just knew there was something special about it. We then met up in a coffee shop – Tom turned up in a luminous ski jacket in the middle of summer – and we just hit it off.”

Walker’s subsequent recording with Covert stablemate Tim Deal piqued the interest of Sony-owned Relentless Records. King again preached caution, but the label lived up to its name. “Shabs [Jobanputra, Relentless MD], who I’d known for quite a few years, called me up and said, ‘We’re interested in Tom,’” remembers King. “I replied, ‘Look, he needs to write, we need to develop him’.

“He kept hassling us and was like, ‘Let me come to rehearsal’. He said he’d bring just one other [person], but ended up bringing 10 people down from the label! Tom performed with an electric guitar and blew everyone away.

“Shabs had been within the Sony system for about three years. I always find there’s about a three-year bedding-in period with a new label, within a major, and he was due a hit. He was hungry and I knew he would never stop.”

Relentless general manager Ben Coates stresses that although Walker’s raw materials were obvious, he was effectively starting from scratch. “Tom hadn’t released any music when we signed him and didn’t have a fanbase,” he says. “He didn’t even have a Facebook page, so it was very much an artist development relationship we entered into.”

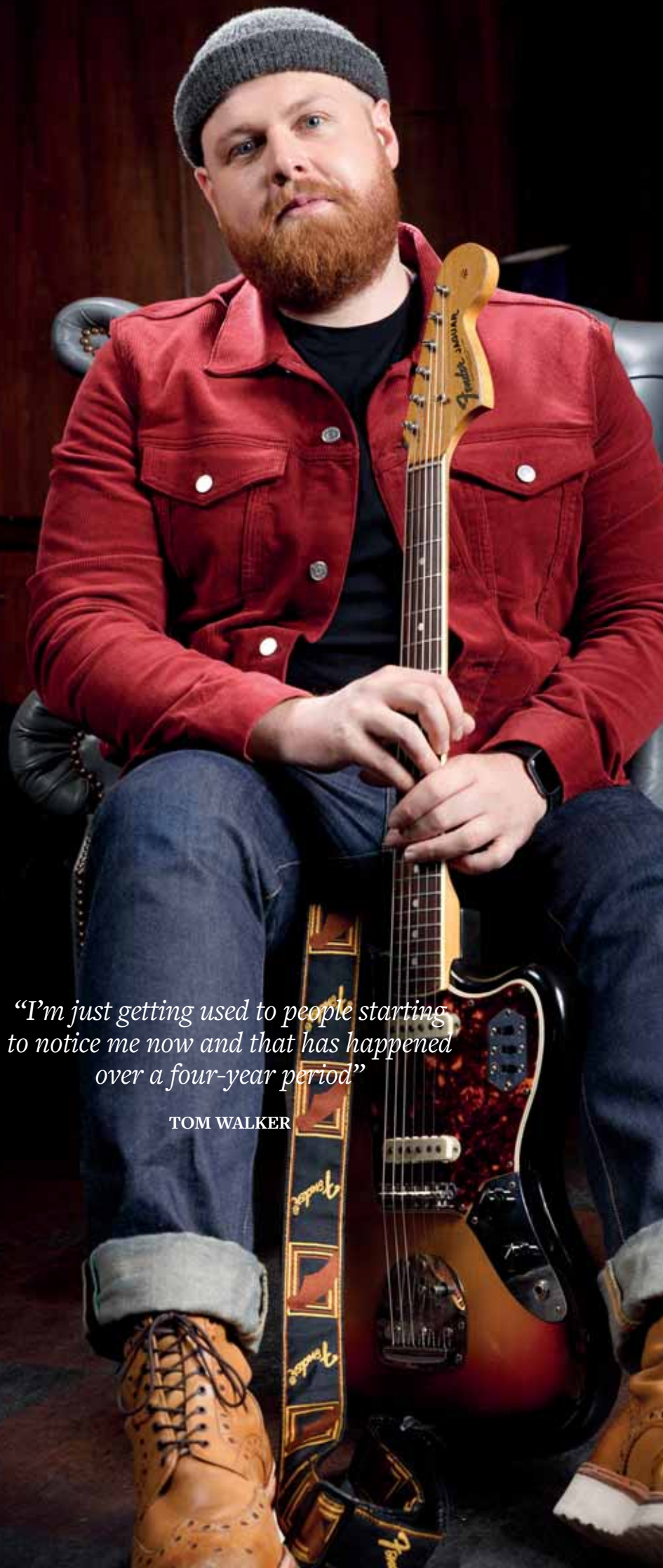
The situation suited King, who was already committed to a long-term vision. “You’ve got to take your time now,” he insists. “Our plan with Tom has always been to take an international approach to build a strong foundation. We never wanted a one-hit wonder, we never wanted a quick hit. We wanted to build the live audience first and allow points of discovery across various platforms.”

King credits Walker’s inclusion in the 2017 BBC Radio 1 Brit List with pushing things to the next level. “That was a key moment for us,” he notes. “Before that, we weren’t necessarily cool and leftfield enough to be growing via specialist shows, but were getting great feedback saying, ‘These are massive daytime radio songs’. Making the Brit List broke down that barrier and allowed us to get Tom’s commercial tracks out to the public.”

**W**alker’s million-selling single *Leave A Light On* (1,020,316 sales, OCC), co-written with hitmaker supreme Steve Mac, dropped in October 2017, but took until the following June to reach its UK peak of No.7.

“*Leave A Light On* was the big turning moment, globally, for us,” proclaims King. “We all knew it was something special and wanted to make sure we put it out at the right time. We knew we needed to do a bit of work before it was worth putting to radio, otherwise it wouldn’t have the impact that it did. So when we got the Brit List and had [previous single] *Heartland* out, that was our first entry point.”

“Steve [Mac] was keen to get it out early doors, but I was aware that the project hadn’t gone as far as it needed



*“I’m just getting used to people starting to notice me now and that has happened over a four-year period”*

TOM WALKER

to go for a song like that,” adds Walker. “We sat on it for something like a year-and-a-half, waiting for the right time to put it out, and I’m glad we did because I think it might have been wasted if we’d put it out early.”

Presenting Walker with his mainstream breakthrough, *Leave A Light On* gained priceless exposure from soundtracking the Sony Bravia OLED global TV advertising campaign. The track was an overseas hit long before crossing over into his homeland, breaking in Italy first, much to the bemusement of King.

“We hadn’t actually ever been to Italy,” he laughs. “But [after that] Tom did a collaboration with an Italian artist, which allowed us to get on Sanremo Festival and perform in front of 15 million viewers. The last time we went we were chased by paparazzi on motorbikes and mobbed at the airport. We’ve got a video of us going for dinner and there’s a crowd of people and paparazzi outside, looking in like a fishbowl.”

He adds: “We’ve got to find different points of discovery for Tom into different territories. Sometimes that’s with local collaborations and sometimes it’s just that a song will connect and we’ve got to keep building that profile. You’ve got to find other ways of putting both the face, the name and the music in front of people.”

“[*Leave A Light On*] gathered momentum across Europe – Italy and then into France, Germany and the Netherlands. Then we had a second wave with it in the UK around the Bravia sync,” says Coates. “It always felt like it hadn’t realised its full potential and at that point we went back to radio and managed to achieve much higher airplay positions. It’s a song that connects with people in a lot of different ways and we managed to help crystallise that.”

The single’s chart performance, allied to Walker’s BRITs triumph and other high-profile TV slots, set up the March 1 release of Walker’s debut long-player, *What A Time To Be Alive*, perfectly. Selling 36,679 copies in its first week, the record made the Scot the first UK male singer/songwriter to debut at the top of the albums chart since Rag’n’Bone Man.

Latest single *Just You And I* (544,623 sales), Walker’s ode to fiancée Annie, charted even higher than its predecessors, peaking at No.3, and has helped its parent album to sales of 119,797, according to the Official Charts Company.

“*Just You And I* is a song that is 100% Tom,” says Coates. “He wrote that all by himself and we’ve always felt it was another defining song. It shows what he does at his core, which is write brilliant songs that connect on a wide level.”

“We’re just about to roll out more singles and we hope we can keep [the album] up there for the rest of the year and beyond. The first week was an amazing result, but our expectations were never just about week one. The real success will be measured over a period of time.”

Other standout tracks include the Rudimental collaboration *Walk Alone* and another Mac co-write, *Now You’re Gone*, which features Zara Larsson and is earmarked as the next single.

Walker’s progress is echoed in the live sphere, where he is represented by Olly Hodgson and Sol Parker at Coda. His biggest UK tour to date begins in October.

“In May 2017 Tom headlined the 300-capacity Omeara in London. Two years later he’s just played to 3,000 people at a sold-out Roundhouse and his Brixton Academy [headline] date in October is part of a sold-out UK tour that’s done 30,000 tickets,” points out Hodgson.

“Demand rocketed at the turn of the year. Tom always sold his tours out but it’s only this year that he started selling shows out the day they went on sale.”

Walker joined *The Script* on tour in the US in 2017 and making it big in America is considered a realistic target.

“There is a big focus on the States and trying to build him there slowly,” says King. “Next year will be heavily dedicated to trying to break Tom in America, as well as writing for



**King for a day:** Walker at the BRITs with manager Simon King

album two and looking for the opportunities to keep growing him throughout Europe and the rest of the world.

“Again, it’s about taking our time. The best artists didn’t become global stars off album one, whether it be Ed Sheeran, Adele, U2 or REM, they grow on each album and that’s what we want to do. We’re building a career artist here – he writes his own songs, he’s an incredible performer, he knows what he wants and his ambition is growing.”

“His show has developed enormously over the past year or so,” adds Hodgson. “If you’re expecting to see one man and a guitar on stage, you’re in for a big surprise. No one involved with Tom thinks we’ve really even begun to achieve what he’s capable of. He will sell out arenas and headline festivals, of that I have very little doubt. After that, things could get *really* exciting...”

Walker is on the same page, with topping the bill at Glastonbury and headlining the “MEN” forming part of his (tongue in cheek) dream for “total world domination”.

To find out more about his hitmaking skills, that impromptu BRITs speech and his plans to take over the planet, we sit down with Walker for a good old chinwag...

#### **What impact has your BRITs win had on your career?**

“It’s hard to say really because I’m losing track of it all. But I’m definitely getting recognised a lot more since the BRITs.”

#### **Your speech certainly got a lot of attention...**

“I didn’t plan anything because I didn’t think I was going to win. I had five beers before my speech because I was just trying to enjoy my evening, so it was crazy.”

#### **You took the music education route into the industry, how did that contribute to your success?**

“There are massive aspects that were really helpful and aspects that were a complete waste of time, but it helped me figure out what I wanted to do. I thought I wanted to be a guitarist, then a songwriter, then a producer and then a drummer. It helped me figure out that the songwriting thing was my favourite and I wanted to put all my time and effort into doing that.”



**How happy have you been with Relentless?**

“If I was to give advice I’d say, ‘Talk to a couple of other labels, don’t just sign the first deal that comes to you’, but I got a good vibe off Shabs and [A&R] Chris Briggs, so it just felt right. We waited a long time to actually sign a deal – we were seeing how it was all going to fit together – but they’ve been good to work with. Working with any label is a challenge but they’ve given me the time to do my thing, which I appreciate.”

**How did What A Time To Be Alive take shape?**

“I wrote some of the songs when I was 19. It was like a journey of my whole life. I didn’t sit down and think, ‘This is the album that I’m going to write’, I just wrote a bunch of good songs and put them all together when they were ready. It took a long time.”

**Leave A Light On had an especially long gestation period...**

“Gestation, that’s a nice word. I think it was Italy that broke first, then Germany and then it started picking up in England. We had a sync with the Sony Bravia TV ad and it went mental after that. I’m looking forward to getting my PRS cheque when it comes – in about six years’ time [laughs].”

**Were you confident it would be your breakthrough song?**

“I knew it was special when Steve [Mac] and I made it, it seemed to tick a lot of boxes. It’s a special song about something very personal to me [a close friend’s struggle with addiction] and those are the ones that connect. Our current single, Just You And I, is about me and my missus’ two-year struggle doing a long distance relationship, and I think people relate to stuff that’s real. It’s difficult to write songs about stuff that isn’t real, because they just won’t connect.”

**You performed the track live twice on The X Factor in 2018, how was that experience?**

“Mental, but I don’t think I’d do it again. It’s done us a lot of favours in that people seem to know my face now, rather than just the tune and we owe them for that, but

**Hat’s amazing:**

*Walker is breaking big at home and abroad*

*“No one involved with Tom thinks we’ve even begun to achieve what he’s capable of”*

**OLLY HODGSON**

CODA

it’s just not the kind of show for me. I think it’s slightly unhealthy for people to go from nought to famous in six weeks. Sometimes it doesn’t carry on forever and it must be mentally challenging to get through that. I appreciate that people love watching it and everybody who goes on the show does so willingly. I’m not saying it’s destroying the planet or anything, I’m just saying it’s not really for me.”

**So you’re glad your own breakthrough was more gradual?**

“Oh, 100%. If it had happened overnight it would have been way too scary for me. I’m just getting used to people starting to notice me now and that has happened over a four-year period.”

**Did you expect the album to sell so well?**

“It was well received by the fans, which is super important, and obviously it’s done quite well commercially, which makes the label and various other people happy. I was buzzing with the result, I couldn’t have hoped for anything better really. The timing between the BRITs and the album coming out was ridiculous and very fortunate.”

**Did you feel pressure working with a prolific hitmaker like Steve Mac?**

“I try not to Google the writers before sessions because it scares me a little bit. When I did an EP [2017’s Blessings] with Jim Abbiss he had all these discs on the wall – Adele, The Temper Trap, Bombay Bicycle Club – he’d produced so many of my favourite albums and I didn’t even know. It was nice to figure him out as a guy before knowing the amount of amazing stuff he’d done, and it was the same with Steve. Otherwise, it’s just a bit scary.”

**What did you learn from Steve?**

“I’ve learned a lot from everybody I’ve worked with. With Steve, it’s just the simplicity of something repetitive but good. A song can have meaning and depth, but a fairly straightforward chorus and that is why it’s got mass appeal. Steve is good at spotting that. When we were doing the chorus [to Leave A Light On], I said, ‘Surely we should put some more into it?’ And he was like, ‘Nah, it’s perfect’. Turns out he was right!”

**Do you prefer co-writing to writing alone?**

“I like both. I wrote three or four of the songs on the album on my own and then the rest are co-writes. I enjoy collaborating – you get another perspective and it’s good to be challenged.”

**Lastly, have you thought much about what comes next?**

“Not really, no. We’ve got so many tours this year and I need to get in a writing headspace, but it’s only coming up to two months since we put [the first album] out! So I’m having a little break from the writing at the minute.”



**His time:** Walker, pictured with Steve Mac, claimed the ASCAP Vanguard Award in 2018

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# MODERN FAMILY

Liverpool-based label **Modern Sky UK** is quietly revolutionising what it means to be independent. *Music Week* meets boss **Dave Pichilingi** to talk ethos, expansion and excellence...

—BY BEN HOMEWOOD —

**S**eymour Stein has been responsible for his fair share of golden music business stories, and he might just have another on his hands in the shape of Modern Sky UK, a new indie label on a mission.

Brooklyn's finest record executive sparked the creation of the Liverpool imprint when he introduced Sound City festival founder Dave Pichilingi to LiHui Shen, the businessman behind Modern Sky, the largest independent label and promoter in China.

"I was introduced to the company through Seymour, who's been a friend for a while," Pichilingi tells *Music Week*.

"I was looking for a partner to buy a stake in Sound City and LiHui Shen piqued my interest when I dug around a little bit and realised what a company he'd built through blood sweat and tears. I thought, 'This is the kind of guy I'd like to work with.'"

Fast forward three years and Pichilingi is heading

*"There hasn't been a label in the North of England with the budget to do what we want to for a number of years"*

**DAVE PICHILINGI**  
MODERN SKY UK

up Modern Sky in the UK and Europe, with the aim of building an independent label in the lineage of its most revered predecessors.

"I went to meet LiHui Shen in Helsinki and we were talking about the music and culture we're into, we found we were kindred spirits," says Pichilingi. "He was a big fan of labels such as Postcard, Creation, Domino, Deltasonic and Factory."

Initially, the plan was to set up an office in London, but northern soul Pichilingi had other ideas. "I told LiHui Shen that most of the labels he was into came from the north of England, so very quickly I convinced him we should run the label from there," he says.

"That's been great in itself, for Liverpool and Manchester there's not been a label positioned in this part of the world that's had the budgets to do what we want to do for a significant amount of time. Of course, there have been many, many labels, but not with the ability to step things up financially."



Sharing a close-knit team with Sound City and based in the same offices, Modern Sky's UK arm is gaining traction through new acts such as Abbie Ozard, The Blinders, Slow Readers Club, Josh Goddard and No Hot Ashes.

New music obsessive Pichilingi is building a traditional indie in a modern world, sticking to a refreshing ethos all the while.

"It's about breaking new music, which is what Modern Sky in China was always about. Whenever we talk to artists and managers, we want them to get that we're not a Shoreditch label or one from the West End of London, we're from the North, we're from Liverpool in terms of our attitude and what we try to bring to it," he says.

"There's still a perception that you've got to be in London to do anything, if you're serious about a record label then you've got to be in London," he continues.

"Well, no you don't, we don't need to be there at all. We're a nanosecond away from anyone in the world with technology and we're two hours away from London on a train and that's close enough. We're very keen to prove that you can do something up here. It's not a Tony Wilson approach of putting two fingers to the South, it's more about saying you *can* do things up here."

Pichilingi is quick to point out his vision for just what Modern Sky UK can do.

"The ambition is to build the brand outside China with the same empathy and cultural attitude as it's been built with there," he says.

"The way LiHui Shen does business has been hugely refreshing. Modern Sky is always looking at how things can work both ways and have a positive effect on both sides of the fence. That's been hugely important for me, I want to build that even more and build a company that has substance that people trust, one that is firmly positioned in the north of England with a global perspective."

While Pichilingi maintains that "emerging talent is the heartbeat" of his company, he notes that access to the Chinese market puts Modern Sky UK "light years ahead" of the competition.

"Modern Sky is the largest independent entertainment company and biggest festival promoter in China, recently it's taken The xx, Blossoms, Four Tet and The Chemical Brothers there," he says. There's no doubt that China is going to become one of the most important music marketplaces in the next five to 10 years. It's not debatable. Copyright is moving at phenomenal speed, all the majors have footprints there and the music consumption audience is estimated at 365 million. That can't be ignored."

Modern Sky UK's position means it is ideally placed to capitalise on an emerging market, and Pichilingi has firm views on how it should be approached.

"Everyone's still trying to make sense of it and the way paying out on the streaming numbers is still being worked out," he says. "The key thing is for us not to see China as a place where we can go and homogenise and impose our culture and our style. It's important that we look at what China has to offer in terms of music and culture and ways we can flow both ways."

He uses Nanjing-based band and Modern Sky client Re-Tros to illustrate the point.

"They're a young band we've been working with. Angus Baskerville [13 Artists] is now their agent here in the UK and we got them touring with Depeche Mode last year, that was very much trying to connect them with a Western audience," says Pichilingi. "We're trying to break artists both ways."

Back in the UK, Modern Sky have already scored a Top 20 album in Slow Readers Club's Build A Tower [8,309 sales, OCC] and Pichilingi says D2C and sync are cornerstones of the business. The Blinders (William Hill)



**Modern life isn't rubbish:**  
Abbie Ozard (left) and Spinn



*"China is going to be one of the most important music markets and we're light years ahead"*

**DAVE PICHILINGI**  
MODERN SKY UK

and Catholic Action (Mercedes) illustrate the company's sync success so far.

"We've now got a strong roster of artists signed across records and publishing," says Pichilingi, who's looking forward to 2019 releases from Calva Louise, Spinn, Declan Welsh And The Decadent West, No Hot Ashes, and Yousef, whose Circus Recordings Modern Sky sealed a JV with back in September 2018.

"We're particularly proud of what we've done with Slow Readers Club, they had momentum and in 12 months with us have had a Top 20 album," says Pichilingi.

"They've gone from selling 700 tickets in their home city to 3,500 at the Apollo in Manchester and 1,500 tickets in London and 1,000 everywhere else. It's a band who really know what they want to do and are positioned as a northern band."

How far, then, does he think Modern Sky UK's operation has come so far?

"We've established ourselves with a firm footprint and we've become the label of choice in the North," he says.

"There are very few labels north of Watford, never mind in the North of England, with enough budget to spend on marketing to get artists the visibility they need. We're finding that managers, artists and the people around them are now coming to us. Everyone knows who we are and what we're about."

Pichilingi says Modern Sky UK is out to work with "people that want to change the world, with arrogance that can be backed up with a great plan and fantastic songs at the heart of it".

All of which feels like a splash of cool water at a time when many in the industry are bemoaning the difficulties associated with breaking through, particularly for alternative music. Perhaps we could all benefit from some Modern Sky thinking...

"It's hard, but if it was easy then everyone would be doing it and making money," Pichilingi concludes. "You can't just not do something because it's hard. You've got to trust in your convictions."

# VIEWPOINT

## Structural problems

Do the recent rows between songwriters and DSPs show that traditional revenue splits no longer work for the modern biz? In her latest *Music Week* column, **Deviante Digital** CEO **Sammy Andrews** calls for a system revamp...

*“The system right now fails songwriters at nearly every turn and increasingly fails artists and managers”*

**SAMMY ANDREWS**  
**DEVIANTE DIGITAL**

**M**y last *Music Week* article on the current streaming wars received a surprisingly heavy endorsement from all sides of the argument, including songwriters, trade bodies and the DSPs themselves.

That’s a clear indication that all parties know and accept the issues they both face. But the piece also received a lot of comments from folks that hadn’t fully grasped the complexity of the challenges in our industry – or the reasons some of those challenges exist in the first place.

So, this month, I want to dig in a little more around that. Let me start by saying I love our industry dearly, but good lord it’s got a mountain of issues that make it hard to find logic in the ever-changing ecosystem.

So, at the risk of having myself knocked off a few Xmas card lists, let’s have a look at some of the biggest elephants in the room: our industry structure, the values attributed to the various entities within that structure and the division of revenues.

For as long as our industry has existed, labels have taken the lion’s share of revenue and rights. In the old days, the splits (arguably) made some sense, owing to the amount of physical work, time and investment involved. They still can if those things are provided, but the landscape is now unrecognisable, unless you are in a very small minority of acts.

Most development heavy lifting is now done by managers (and increasingly publishers). So we have some old-school publishing outfits collapsing under the weight of digital, and others thriving (Kobalt are, in my opinion, a good example of what the future of publishing looks like). But some publishers honestly don’t know their arse from their elbow in the digital world.

Then we have the collection societies, CMOs and PROs who, after years of failing to modernise, are finally having a go. Admirable and overdue but, as tech innovation truly kicks in, they may discover that ship has sailed – although songwriters will always need collective leverage. The system as it exists right now fails songwriters at nearly every turn and increasingly fails artists and managers.

In an era driven by streaming, specifically by content (songs), distributed by the touch of a button and monetised in the blink of an eye, do the old values, models and splits make any sense anymore? I would argue, in many cases, that no, they don’t.

One thing that hasn’t changed is that success in music is still based on the strength of a song. Try as the industry might, you can’t polish a turd for it to have any value in the new economy long-term – and streaming rewards longevity.

There’s a reason radio stations still test songs before playlisting them. Sure, you need a great marketing strategy, investment and team to get noticed but, fundamentally and above all else, you need a good song.

One of the biggest issues facing songwriters right now is the percentage they receive per stream. We’ve got (some) streaming services making a loss and arguing they can’t afford the rise



**Smashing the system:** Sammy Andrews

in some territories, while songwriters argue they can’t afford to survive on the current rates (and that’s before we even get started on having multiple writers per track!).

Where are the old guard in all of this? They’re all there with their dusty old rulebooks, taking questionable splits (not to mention equity, requests for perpetuity and blackboxes), all while the majors are reporting record profits from streaming.

On the recorded side of our business, in my day job we increasingly work with managers who are moving away from traditional models. They see a clear lack of value in many deals and systems, and identify the vast potential for tech disruption and innovation to eradicate a multitude of sins inherited from a bygone age.

Equally, though, managers and songwriters see the value that can be presented by some of these entities in some territories with the right investment, tech, transparency, vision and teams. The right ones are worth their weight in gold, but they are increasingly few and far between.

As someone who likes to look at this industry with a view to the future but a thorough understanding of the past, I can say with some certainty the current model is not fit for purpose. Nor are some of the utterly archaic collection or accounting methods and associated licences and processes.

Our industry has been needlessly overcomplicated for years, allowing all manner of nonsense and mischief to hide in the corners of royalty statements. Some of you know that and would much prefer to keep it that way...

What we need is a true overhaul of how the weighty, but heavily rusted, cogs in our industry turn and, you know what? It’s coming, like it or lump it.

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# HITMAKERS

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

**THIS WEEK:** *Total Eclipse Of The Heart* is one of the biggest-selling singles of all time and a mandatory part of any karaoke night. Here, **Bonnie Tyler** explains how she united with the legendary **Jim Steinman** for this power ballad masterclass...

■ INTERVIEW: GEORGE GARNER

At the time *Total Eclipse Of The Heart* came into my life, I had just been asked to re-sign to RCA for another five years, but my heart wasn't in the kind of material I was being given. It was still all country rock and I had decided I wanted to go more *rock* – I was into Meat Loaf because I had seen him on *The Old Grey Whistle Test* doing *Bat Out Of Hell*. I saw that performance and I thought, 'Oh my God, what a song!'

I asked David Aspden – who was a friend from RCA that knew everybody – to manage me and he got me a deal on CBS Records. Muff Winwood was the head of A&R there and I told him I had seen Meat Loaf and that I wanted to sing those kind of big, mega-production songs. He said, 'Oh come on Bonnie, this is Jim Steinman – he'll never do it!' I didn't know it was Jim Steinman to be honest, I just loved the music. I said, 'Please at least ask and let him decide.' So they reached out to Jim, who invited me to New York where he started playing me songs and it was just fantastic. You never know unless you ask!

Three weeks later he finished writing *Total Eclipse Of The Heart*, which he'd started many years before for Meat Loaf but gave to me. He played it on the piano for me and I was like, 'My God!' [Rock vocalist] Rory Dodd was singing it for me while Jim was playing – he wouldn't give me a demo, I had to learn it with him.

The way that Jim Steinman records is to do nine different takes live with the band. I was still a little shy in those days but I did the song at the Power Station in New York. I was working with two of the E Street Band – there was Max Weinberg on the drums and Roy Bittan on keyboard – plus Meat Loaf's bass player, Steve Buslowe, and Rick Derringer on lead guitar. I put the track down and then, at the end of the night, after doing nine takes,

Jim went home with his reel-to-reel and listened to it. I also had a cassette copy and went back to my hotel to pick which one we would build on. Jim and I actually picked the same one, which happened to be the second take.

We got along very well. There's a lot more talking and eating than there is recording [with Jim], I can tell you that much. He's always telling stories. You go there for eight o'clock and you're lucky if you start before midnight. Sometimes we finished at two or three in the morning and we would have gotten some recording in by then. And plenty of food [laughs]. He is like a vampire. He goes to bed at eight in the morning.

When it was finished it was amazing, but I thought, 'It's never gonna get played on the radio' because it was nearly eight minutes long! It broke Jim's heart to cut it down to four minutes 50, but radio stations started playing it in America and then it picked up. I think the first plays were in Arizona or something, and then it went *massive*. I knew I liked it because it made me cry, but I couldn't believe that it would go to No.1 in America, No.1 in the UK and just about all over the world. It sold six million copies and it's done a hell of a lot more since. It was No.1 for 12 weeks running years later in France...

I think its success had a lot to do with the video as well as the song – it's nearly on 600 million views or something like that and going up. I'm not an actress and I don't like making them, but it is an amazing video looking back on it now. Actually all the videos I've done with Jim have been amazing.

*Total Eclipse Of The Heart* has just been an incredible calling card for me. It's been used in everything – I'm not even up to date on what! – but you always hear it on *Strictly Come Dancing* and talent shows. People just love it, no matter where I go people are always singing, 'Tuuuuurn around!' to me. It's an incredible song.

*"No matter where I go, people are always singing, 'Tuuuuurn around' to me!"*

**BONNIE TYLER  
ON TOTAL ECLIPSE  
OF THE HEART**

*Bonnie voyage: Bonnie Tyler, who plays London Palladium in September 2019, and (inset) the iconic video for Total Eclipse Of The Heart*



# BONNIE TYLER TOTAL ECLIPSE OF THE HEART

## Writer's Notes



### Publishers

Lost Boys Music

### Writer

Jim Steinman

### Release Date

19.02.83

### Record label

Columbia

### Total UK sales (OCC)

544,930 [since 2004 only]

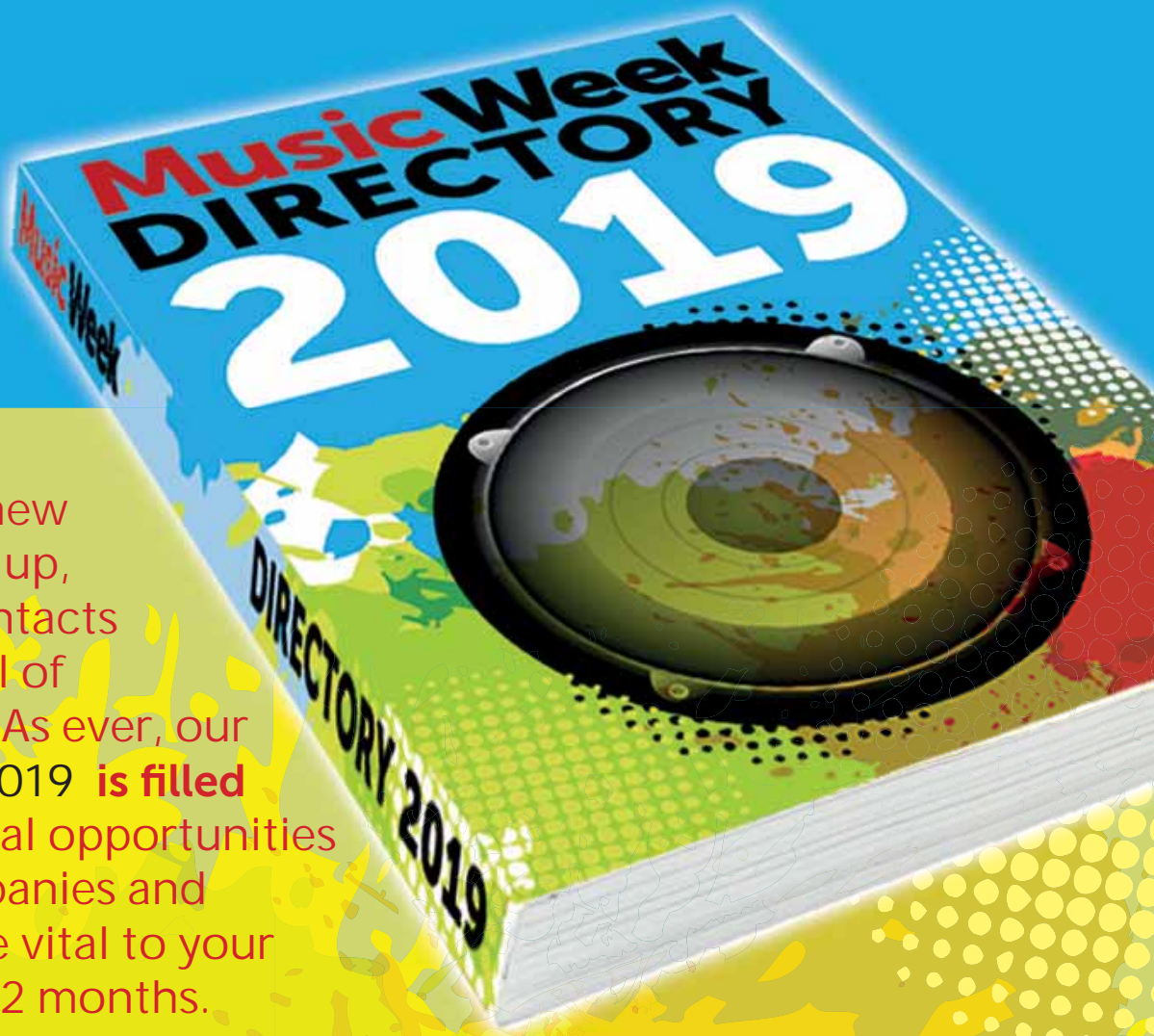


PHOTO: Tina Korhonen

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# Music Week CHARTS



**Human touch:** Pink soars to the albums summit with Hurts 2B Human

**32/34** - Singles & Albums

**33/35** - Analysis

**36/37** - Market Shares

**38** - Streaming/Comps/Record Store

**39** - Indies

**40/41** - UK Airplay & EU Airplay

**42/43** - Apple/Spotify

**44/45** - Vevo/Club

**47** - Key Releases



TOP SINGLES CHART 75

Official Charts Company

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 1-38.

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

# Bop of the pops: Stormzy's return flies straight to No.1

■ BY ALAN JONES

**F**ourteen months after his debut album *Gang Signs & Prayers* became the first true grime album to reach No.1, **Stormzy** completes the double, with new single *Vossi Bop* racing to the top of the singles chart on first week sales of 94,495 copies (including 86,164 from sales-equivalent streams) – the highest for any single for 14 weeks. *Vossi Bop* is his 21st Top 75 entry, and raises his cumulative singles consumption to 7,184,236. *Shut Up*, the first of his three previous Top 10 singles, is on schedule to become his first million seller later in the year, with current consumption of 978,511 units, ahead of his other Top 10 hits *Big For Your Boots* (882,802 sales) and *Blinded By Your Grace Part 2* (feat MNEK, 841,923 sales).

*Vossi Bop*'s arrival brings to an end the two week reign of **Lil Nas X**'s *Old Town Road*, which eases to No.2, with consumption down 1.50% week-on-week to 83,381 units. It is the highest sale for a No.2 single for 21 weeks. Feathers were flying on the first of the week's sales flashes, with **The RSPB**'s charity single *Let Nature Sing* – made up entirely of bird song – perched at the apex, while the avian-adjacent (in name at least) **Taylor Swift** fluttered close behind at No.2 with *Me!* Released to highlight Britain's increasingly endangered bird population, *Let Nature Sing* is the first ever hit made up of non-human natural sounds. Its final consumption of 23,807 units including a massive contribution of 23,157 from paid-for downloads – the highest for any track in any week thus far this year. It enters at No.18.

Swift's *Me!* was also popular on paid-for platforms, attracting 14,479 purchases, and benefitted from massive audio and video streaming, with its official music video setting UK and global Vevo viewing records. *Me!* features **Brendon Urie** (*Panic! At The Disco*) and racked up first week consumption of 65,761 units (14,479 paid-for downloads). Opening at No.3 on the Top 75, it is Swift's 32nd hit single and 12th Top 10 entry.

The rest of the Top 10: *Someone You Loved* (3-4, 59,866 sales) by **Lewis Capaldi**, *Piece Of Your Heart* (2-5, 57,137 sales) by **Meduza** feat. **Goodboys**, *Bad Guy* (4-6, 57,129 sales) by **Billie Eilish**, *SOS* (6-7, 39,839 sales) by **Avicii** feat. **Aloe Blacc**, *Just You And I* (5-8, 37,535 sales) by **Tom Walker**, *Keisha & Becky* (8-9, 35,043 sales) by **Russ & Tion Wayne** and *Location* (11-10, 31,943 sales) by **Dave** feat. **Burna Boy**.

London rapper **Not3s** 10th hit in less than two years, but his first of 2019, is *Wanting* (No.42, 11,205 sales). *Chvrches* have voiced 'upset, confusion and disappointment' that their recent collaborator **Marshmello**'s follow-up to their No.9 collaboration *Here With Me* finds him working with **Tyga** and **Chris Brown**. Debuting at No.55 (8,957 sales), the track *Light It Up* is Marshmello's ninth hit, Tyga's 13th and Brown's 54th.

No.69 in April, *2All* re-enters at No.57 (8,786 sales) for **Catfish & The Bottlemen** thanks to streaming of their new



No.1

## **Vossi Bop** – Stormzy (#Merky)

This week's sales: 94,495 | Downloads: 8,331 |  
Streams: 86,164 | Total sales to date: 94,495 |



**The perfect Stormzy:**  
*Stormzy's highly-anticipated comeback single scored 86,164 from sales-equivalent streams*

album *The Balance*, which spawns new entries *Conversation* (No.60, 8,448 sales) and *Encore* (No.64, 8,052 sales). Also new to the chart: *Hurts 2B Human* (No.61, 8,178 sales), the title track from **Pink**'s No.1 album, her 36th hit and featured guest **Khalid**'s 19th; *Different Strokes* (No.63, 8,135 sales), the sixth hit for Birmingham rapper **Mist** and third for guest rapper **Lotto Ash**; *Doom Days* (No.65, 7,408 sales), the 12th hit for **Bastille** and title track of their upcoming third album; and *Truth Hurts* (No.67, 7,311 sales), the second hit for **Lizzo**.

Climbing for the fifth week in a row, *All Day And Night* creeps 14-12 (28,794 sales) for **Jax Jones & Martin Solveig** feat. **Madison Beer**. There are also new peaks for: *No Diet* (27-20, 21,066 sales) by **Digga D**, *Earth* (24-21, 20,948 sales) by **Lil Dicky**, *What I Like About You* (23-22, 20,804 sales) by **Jonas Blue** feat. **Theresa Rex**, *Carry On* (39-30, 13,729 sales) by **Kygo & Rita Ora**, *Don't Worry Bout Me* (47-34, 12,304 sales) by **Zara Larsson**, *Sixteen* (43-36, 11,841 sales) by **Ellie Goulding**, *Power Is Power* (49-45, 10,817 sales) by **SZA, The Weeknd & Travis Scott**, *Bruises* (53-49, 10,120 sales) by **Lewis Capaldi**, *Late Night Feelings* (79-56, 8,891 sales, previous peak: No.68) by **Mark Ronson** feat. **Lykke Li**; and **Jenny Of Oldstones** (75-71, 6,983 sales) by **Florence + The Machine**.

Overall singles sales are down 1.47% week-on-week at 18,098,366, 6.01% above same week 2018 sales of 17,071,681. Paid-for sales are up 13.32% week-on-week at 773,481, and are 30.41% below same week 2018 sales of 1,111,445. They are below same-week, previous-year sales for the 300th week in a row.

# THE OFFICIAL UK ALBUMS CHART 75

Official Charts Company

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		<b>Pink Hurts 2B Human</b> RCA 19075907192 (Sony DADC UK)
2	New		<b>Catfish &amp; The Bottlemen The Balance Island</b> 7732668 (Sony DADC UK)
3	1	5	Billie Eilish <b>When We All Fall Asleep, Where Do We Go?</b> Interscope 7742762 (Sony DADC UK) ●
4	2	72	Motion Picture Cast Recording <b>The Greatest Showman OST</b> Atlantic 0075678659270 (Arvato) ★6
5	New		<b>Marina Love + Fear</b> Atlantic 0190295478711 (Arvato)
6	6	9	Tom Walker <b>What A Time To Be Alive</b> Relentless 19075801772 (Sony DADC UK) ●
7	5	28	Queen <b>Bohemian Rhapsody - OST</b> Virgin 7708426 (Sony DADC UK) ★
8	4	58	George Ezra <b>Staying At Tamara's</b> Columbia 88985471342 (Sony DADC UK) ★2
9	New		Kiefer Sutherland <b>Reckless &amp; Me</b> BMG 4050538477726 (ADA Arvato)
10	New		<b>The Cranberries In The End</b> BMG 4050538451238 (ADA Arvato)
11	7	3	BTS <b>Map Of The Soul: Persona</b> Big Hit Ent. BHK1057 (The Orchard/Proper)
12	11	57	Beyoncé <b>Lemonade</b> Columbia/Parkwood Ent. 88985336822 (Sony DADC UK) ★
13	New		<b>Bear's Den</b> So That You Might Hear Me Communion COMM303 (Caroline/Sony DADC UK)
14	9	12	Ariana Grande <b>Thank U, Next</b> Republic/Island 7737803 (Sony DADC UK) ●
15	14	30	Lady Gaga, Bradley Cooper <b>And... A Star Is Born</b> OST Interscope 6777553 (Sony DADC UK) ★
16	16	8	Dave <b>Psychodrama</b> Dave Neighbourhood 7749028 (Sony DADC UK) ●
17	18	52	Billie Eilish <b>Don't Smile At Me</b> Interscope 5791948 (Sony DADC UK) ●
18	13	4	Khalid <b>Free Spirit</b> Right Hand 19075919372 (Sony DADC UK)
19	28	7	Jack Savoretti <b>Singing To Strangers</b> BMG 4050538452839 (ADA Arvato) ●
20	19	113	Ed Sheeran + Asylum 0190295859039 (Arvato) ★10
21	3	2	Loyle Carner <b>Not Waving, But Drowning</b> EMI AMFC012 (Sony DADC UK)
22	24	372	Queen <b>The Platinum Collection</b> Virgin 2772417 (Sony DADC UK) ★7
23	21	100	Dua Lipa <b>Dua Lipa</b> Warner Bros 0190295938482 (Arvato) ★
24	20	24	Fleetwood Mac <b>50 Years - Don't Stop</b> Rhino 0603497855612 (Arvato) ●
25	New		Peter Doherty & The Puta Madres <b>Peter Doherty &amp; The Puta Madres</b> Strap Originals SOCD1 (Cargo/Cinram)
26	15	2	Showaddywaddy <b>Gold</b> Crimson CRIMCD628 (Sony DADC UK)
27	New		Schoolboy Q <b>Crash Talk</b> Interscope 7760693 (Sony DADC UK)
28	22	29	Jess Glynne <b>Always In Between</b> Atlantic 0190295595906 (Arvato) ★
29	12	3	Marty Wilde <b>Dreamboats &amp; Petticoats</b> Pts The Very Best Of Marty Wilde UMOD 5387403 (Sony DADC UK)
30	23	3	M Huncho <b>Utopia</b> Island 7757292 (Sony DADC UK)
31	27	53	Post Malone <b>Beerbongs &amp; Bentleys</b> Republic/Island 6749111 (Sony DADC UK) ★
32	26	44	Drake <b>Scorpion</b> Cash Money/Republic 0602567879121 (Sony DADC UK) ★
33	New		Aldous Harding <b>Designer</b> 4AD 4AD0102CD (PIAS Cinram)
34	34	42	Motion Picture Cast Recording <b>Mamma Mia! Here We Go Again</b> Polydor 6768570 (Sony DADC UK) ★
35	Re-Entry		<b>The Specials</b> Encore UMC 7721090 (Sony DADC UK)
36	8	2	The Rolling Stones <b>Honk</b> Polydor 7745199 (Sony DADC UK)
37	33	1206	ABBA <b>Gold - Greatest Hits</b> Polydor 2752259 (Sony DADC UK) ★18
38	39	23	Take That <b>Odyssey</b> Polydor/Sony Music CG 6788485 (Sony DADC UK) ●

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	35	77	Elton John <b>Diamonds</b> Mercury/UMC 6700657 (Sony DADC UK) ★
40	30	22	Clean Bandit <b>What Is Love?</b> Atlantic 0190295552589 (Arvato)
41	58	322	Pink <b>Greatest Hits - So Far!!!</b> LaFace 88697807232 (Sony DADC UK) ★3
42	36	573	Fleetwood Mac <b>Rumours</b> Rhino 8122796778 (Arvato) ★13
43	40	25	Olly Murs <b>You Know I Know</b> RCA 19075894932 (Sony DADC UK)
44	47	560	Eminem <b>Curtain Call - The Hits</b> Interscope 9887893 (Sony DADC UK) ★7
45	41	6	Michael Ball <b>Coming Home To You</b> Decca 7735613 (Sony DADC UK)
46	New		Rodrigo Y Gabriela <b>Mettavolution</b> BMG 4050538471649 (ADA Arvato)
47	37	421	Oasis <b>Time Flies - 1994-2009</b> Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3
48	38	23	Rita Ora <b>Phoenix</b> Atlantic 0190295551575 (Arvato) ●
49	46	12	AJ Tracey <b>AJ Tracey</b> AJ Tracey 0190296916632 (ADA Arvato)
50	25	3	Beyoncé <b>Homecoming - The Live Album</b> RCA 0886447687345 (Sony DADC UK)
51	45	254	Ed Sheeran <b>X Asylum</b> 2564628590 (Arvato) ★11
52	New		Marvin Gaye <b>You're The Man</b> Island/UMC 7716339 (Sony DADC UK)
53	51	59	Xxxtentacion <b>? Bad Vibes Forever</b> 0842812106736 (Sony DADC UK) ●
54	44	29	Mabel <b>Ivy To Roses</b> Polydor 0602567066361 (Sony DADC UK) ●
55	53	129	David Bowie <b>Legacy</b> Parlophone 0190295919900 (Arvato) ★
56	32	1115	Bob Marley & The Wailers <b>Legend</b> Tuff Gong 5489042 (Sony DADC UK) ★12
57	31	3	The Chemical Brothers <b>No Geography</b> Virgin XDUSTCD11 (Sony DADC UK)
58	52	53	Anne-Marie <b>Speak Your Mind</b> Asylum 0190295664503 (Arvato) ●
59	55	732	Oasis <b>(What's The Story) Morning Glory? Big Brother</b> RKIDCD007 (PIAS Sony DADC UK) ★15
60	62	125	Post Malone <b>Stoney</b> Republic/Island 5731701 (Sony DADC UK) ●
61	61	8	Juice WRLD <b>Death Race For Love</b> Interscope 0602577516528 (Sony DADC UK)
62	75	35	Eminem <b>Kamikaze</b> Interscope 0602577046223 (Sony DADC UK) ●
63	67	42	Gerry Cinnamon <b>Erratic</b> Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
64	48	193	Jess Glynne <b>I Cry When I Laugh</b> Atlantic 0825646153183 (Arvato) ★3
65	59	101	J Hus <b>Common Sense</b> Black Butter 88985338822 (Sony DADC UK) ●
66	63	248	Sam Smith <b>In The Lonely Hour</b> Capitol 3769173 (Sony DADC UK) ★8
67	65	37	Ariana Grande <b>Sweetener</b> Republic/Island 6783809 (Sony DADC UK) ●
68	57	11	D-Block Europe <b>Home Alone</b> D-Block Europe 0602577517853 (Caroline/Sony DADC UK)
69	50	206	George Ezra <b>Wanted On Voyage</b> Columbia 88843032252 (Sony DADC UK) ★4
70	New		Ezra Collective <b>You Can't Steal My Joy</b> Enter The Jungle ETJ006CD (The Orchard/Proper)
71	49	217	Beyoncé <b>Beyoncé</b> Columbia 88843032512 (Sony DADC UK) ★2
72	56	605	Michael Jackson <b>Number Ones</b> Epic 5138002 (Sony DADC UK) ★8
73	74	8	Dido <b>Still On My Mind</b> BMG 4050538455793 (ADA Arvato)
74	New		Jess Gyllam <b>Rise</b> Decca 4834862 (Sony DADC UK)
75	68	295	Arctic Monkeys <b>AM Domino</b> WIGCD317 (PIAS Cinram) ★3

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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.

# Everybody Hurts: Pink races to No.1 spot with Hurts 2B Human

BY ALAN JONES

No.1 with her fifth studio album *Funhouse* in 2008, and her seventh, *Beautiful Trauma*, in 2017, **Pink** makes it three in total and two in a row, with *Hurts 2B Human*, debuting at the summit on sales of 48,861 copies, including 4,359 from sales-equivalent streams.

It's the second highest weekly sale for an artist album this year. The rest of the Top 3 comprises the 65,214 sales of Ariana Grande's *Thank U, Next* and 48,410 copies for Billie Eilish's *When We All Fall Asleep, Where Do We Go?* notched on debut four and 11 weeks ago, respectively.

Pink's last album, *Beautiful Trauma*, has sold 525,977 copies since it debuted atop the chart on sales of 70,074. It is one of six Pink albums to have a higher first week sale than *Hurts 2B Human* (five studio albums and *Greatest Hits: So Far*), with *Funhouse* – which sold 112,420 on debut – leading the way.

**Catfish And The Bottlemen** scored their first Top 75 single earlier this year, rising as high as No.25 with *Longshot*. It was the introductory single from third album, *The Balance*, which debuts at No.2 (26,761 sales) – falling short of 2016's *The Ride*, which sold 38,103 copies when it debuted at No.1 almost three years ago. *The Balance* debuts at No.1 on the cassette and vinyl album charts, on sales of 2,548 and 5,038, respectively.

**Marina** – who previously traded as *Marina & The Diamonds* – also misses out on her second No.1 album but maintains her unbroken run of Top 10 albums with fourth release, *Love + Fear*, opening at No.5 (8,013 sales).

Born in London, raised in Canada, and resident in the USA, actor **Kiefer Sutherland**'s first album, *Down In A Hole*, barely caused a ripple on debut in 2016, with 55 sales on its first week, and a total of 1,202 to date. But the 52-year-old has made several TV and radio appearances here to publicise follow-up, *Reckless & Me*, which duly debuts at No.9 (5,984 sales). Sutherland wrote all but one of the songs on the album – a cover of Jude Cole's *Open Road* – which also debuts at No.1 on the rolling two-week country albums chart.

There's a poignant return to the Top 10 for **The Cranberries**, whose eighth studio album, *In The End*, debuts at No.10 (5,811 sales), more than 15 months after the death of charismatic lead singer Dolores O'Riordan. The band were working on the album, which includes her vocals, at the time of O'Riordan's death, and joined with producer Stephen Street to complete the set, which will be their last.

Dethroned for the second time, **Billie Eilish**'s *When We All Fall Asleep, Where Do We Go?* dips to No.3 (14,574 sales).

The rest of the Top 10: **The Greatest Showman** soundtrack (2-4, 8,516 sales), *What A Time To Be Alive* (6-6, 7,748 sales) by **Tom Walker**, *Bohemian Rhapsody* (5-7, 6,554 sales) by **Queen** and *Staying At Tamara's* (4-8, 6,552 sales) by **George Ezra**.



No.1

## Pink - Hurts 2B Human

This week's sales: 48,861 | Physical: 33,855 | Downloads: 10,647 | Streams: 4,359 | Total sales to date: 48,861



### 2B or not 2B:

Pink hits No.1 with her eighth album *Hurts 2B Human*

Folk-rock duo **Bear's Den**'s third album, *So That You Might Hear Me*, debuts at No.13 (5,372 sales). Their acclaimed 2014 debut (as a trio) *Islands*, only reached No.49 but follow-up *Red Earth & Pouring Rain* debuted and peaked at No.6 in 2016.

Originally scheduled for release in 1972, **Marvin Gaye**'s *You're The Man* was finally released in April in tweaked vinyl and digital form to mark what would have been his 80th birthday. It debuted and peaked at No.134. Now released on CD, it makes its Top 75 debut at No.52 (1,853 sales), becoming his 18th chart album in all, and his 10th since his 1984 demise at the hand of his own father, a day before his 45th birthday.

Also new to the chart: **Peter Doherty & The Putra Madres** (No.25, 3,355 sales), the first album by The Libertines star's new band; *Crash Talk* (No.27, 3,210 sales), the third chart album from US rapper **Schoolboy Q**; *Designer* (No.33, 2,815 sales), the first chart album by **Aldous Harding**, from New Zealand; *Mettavolution* (No.46, 2,060 sales), the fifth chart album for Mexican guitar duo **Rodrigo Y Gabriela**; *You Can't Steal My Joy* (No.70, 1,550 sales), the debut full length album by London jazz group **Ezra Collective**; and *Rise* (No.74, 1,514 sales), the debut album by classical saxophonist **Jess Gillam**.

Now *That's What I Call Music!* 102 spends its third week atop the compilation chart (23,096 sales).

Overall album sales are up 5.33% week-on-week at 1,765,479, 0.68% below same week 2018 sales of 1,777,512. Sales-equivalent streams accounted for 1,133,452 sales, 64.20% of the total. Sales of paid-for albums are up 25.77% week-on-week at 632,027, 19.91% below same week 2018 sales of 789,181.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	49.02%	1	UNIVERSAL MUSIC	42.80%	1	UNIVERSAL MUSIC	39.83%
2	SONY MUSIC	22.46%	2	SONY MUSIC	29.10%	2	SONY MUSIC	25.55%
3	WARNER MUSIC	16.79%	3	WARNER MUSIC	14.42%	3	WARNER MUSIC	13.01%
4	BMG	2.96%	4	BMG	6.37%	4	SONY/UNIVERSAL	10.86%
5	THE RSPB	1.45%	5	BIGHIT ENTERTAINMENT	1.78%	5	BMG	5.30%
OTHERS		7.31%	OTHERS		5.51%	OTHERS		5.45%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 RCA			ALL ALBUMS NO. 1 RCA		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	18.97%	1	RCA	20.30%	1	RCA	17.85%
2	POLYDOR	17.31%	2	ISLAND	15.44%	2	ISLAND	13.47%
3	ATLANTIC	13.54%	3	POLYDOR	13.54%	3	POLYDOR	12.21%
4	RCA	9.17%	4	ATLANTIC	10.88%	4	ATLANTIC	9.81%
5	COLUMBIA	8.80%	5	VIRGIN EMI	6.52%	5	SONY CG/VIRGIN EMI	7.98%
6	ISLAND	7.04%	6	BMG	6.37%	6	VIRGIN EMI	5.88%
7	RELENTLESS	3.74%	7	COLUMBIA	4.03%	7	BMG	5.30%
8	BMG	2.96%	8	RELENTLESS	2.54%	8	UMOD	3.27%
9	DAVE NEIGHBOURHOOD	1.95%	9	RHINO (WARNERS)	2.40%	9	COLUMBIA	3.18%
10	CAROLINE	1.89%	10	CAROLINE	2.27%	10	RELENTLESS	2.29%
11	PARLOPHONE	1.85%	11	BIGHIT ENTERTAINMENT	1.78%	11	SONY CG/UMC	2.20%
12	THE RSPB	1.45%	12	DAVE	1.47%	12	RHINO (WARNERS)	2.17%
13	WARNER BROS	1.40%	13	BIG BROTHER	1.22%	13	BIGHIT ENTERTAINMENT	1.61%
14	CAPITOL	1.15%	14	DECCA	1.17%	14	CAROLINE	1.59%
15	LAUV	1.06%	15	WARNER BROS	1.14%	15	UMC	1.49%
OTHERS		7.70%	OTHERS		8.94%	OTHERS		9.71%

## THIS WEEK'S TOTAL MARKET SHARE

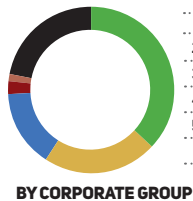
### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.8%	1	UNIVERSAL MUSIC	36.9%	1	UNIVERSAL MUSIC	31.7%
2	SONY MUSIC	21.8%	2	SONY MUSIC	21.1%	2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.3%	3	WARNER MUSIC	15.3%	3	WARNER MUSIC	12.8%
4	BMG	1.4%	4	THE RSPB	3.0%	4	BMG	6.2%
5	XL BEGGARS	1.2%	5	BMG	2.5%	5	XL BEGGARS	1.7%
OTHERS		21.5%	OTHERS		21.2%	OTHERS		26.1%

### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 RCA		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%	1	VIRGIN EMI	13.1%	1	RCA	11.7%
2	RCA	11.0%	2	RCA	11.0%	2	ISLAND	7.4%
3	POLYDOR	10.6%	3	POLYDOR	10.7%	3	VIRGIN EMI	6.8%
4	ISLAND	9.0%	4	ATLANTIC	6.8%	4	POLYDOR	5.9%
5	ATLANTIC	8.0%	5	ISLAND	6.4%	5	BMG	5.2%
6	COLUMBIA	5.9%	6	COLUMBIA	5.9%	6	RHINO (WARNERS)	4.3%
7	WARNER BROS	3.7%	7	WARNER BROS	3.3%	7	UMC	4.2%
8	PARLOPHONE	2.4%	8	THE RSPB	3.0%	8	ATLANTIC	4.2%
9	RHINO (WARNERS)	1.6%	9	PARLOPHONE	3.0%	9	SONY MUSIC CG	4.0%
10	UMC	1.5%	10	RHINO (WARNERS)	1.8%	10	COLUMBIA	3.2%
11	SONY MUSIC CG	1.4%	11	UMC	1.7%	11	DECCA	3.2%
12	SYCO MUSIC	1.1%	12	BMG	1.7%	12	WARNER BROS	2.0%
13	CAPITOL	1.1%	13	SONY MUSIC CG	1.5%	13	PARLOPHONE	1.7%
14	DECCA	1.0%	14	CAPITOL	1.2%	14	DEMON MUSIC	1.6%
15	CAROLINE	0.8%	15	DECCA	1.2%	15	CAROLINE	1.4%
OTHERS		29.6%	OTHERS		27.7%	OTHERS		33.2%

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



1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	22.5%
3	WARNER MUSIC	15.0%
4	BMG	2.4%
5	XL BEGGARS	1.3%
OTHERS		21.9%



1	RCA	10.6%
2	VIRGIN EMI	10.6%
3	POLYDOR	9.2%
4	ISLAND	8.2%
5	ATLANTIC	6.9%
6	COLUMBIA	5.1%
7	SONY MUSIC CG	3.6%
8	WARNER BROS	3.1%
9	UMC	2.7%
10	PARLOPHONE	2.2%
OTHERS		37.7%

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



1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	21.7%
3	WARNER MUSIC	15.6%
4	BMG	2.4%
5	XL BEGGARS	1.3%
OTHERS		22.5%



1	RCA	11.1%
2	VIRGIN EMI	10.4%
3	POLYDOR	9.6%
4	ISLAND	8.6%
5	ATLANTIC	7.2%
6	COLUMBIA	5.4%
7	WARNER BROS	3.3%
8	PARLOPHONE	2.3%
9	RHINO	2.2%
10	UMC	2.0%
OTHERS		37.8%

## 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	773,481	1,896,574,922	259,754,180	18,098,366	390,995	108,140	1,133,452	1,632,587	132,893	632,027	1,133,452	1,765,479
LAST 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
% CHANGE	13.3%	-1.7%	-1.2%	-1.5%	37.9%	28.5%	-3.4%	5.9%	-1.4%	25.8%	-3.4%	5.3%

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	45.9%
2	SONY MUSIC	36.9%
3	WARNER MUSIC	4.4%
4	BMG	2.1%
5	DEMON MUSIC	1.4%
	OTHERS	9.3%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.7%
2	SONY MUSIC	24.7%
3	WARNER MUSIC	11.1%
4	BMG	5.3%
5	DEMON MUSIC	1.5%
	OTHERS	22.7%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.6%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.9%
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	22.3%
3	WARNER MUSIC	17.1%
4	BMG	2.1%
5	XL BEGGARS	1.1%
	OTHERS	20.9%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.6%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	21.6%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	17.1%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.1%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	35.6%
2	UMC	14.9%
3	VIRGIN EMI	14.5%
4	UMOD	14.1%
5	RHINO (WARNERS)	2.7%
6	UNION SQUARE	1.7%
7	DEMON MUSIC	1.4%
8	NEW STATE	1.1%
9	BIG 3	1.1%
10	ATLANTIC	1.0%
11	RCA	0.9%
12	ISLAND	0.8%
13	DECCA	0.7%
14	POLYDOR	0.5%
15	CHERRY RED	0.4%
	OTHERS	8.5%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.6%
2	RCA	9.4%
3	VIRGIN EMI	8.4%
4	UMC	6.5%
5	ISLAND	6.0%
6	POLYDOR	4.8%
7	BMG	4.2%
8	RHINO (WARNERS)	4.0%
9	UMOD	3.8%
10	ATLANTIC	3.5%
11	DECCA	2.7%
12	COLUMBIA	2.6%
13	WARNER BROS	1.6%
14	DEMON MUSIC	1.5%
15	PARLOPHONE	1.4%
	OTHERS	29.0%

#### 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	29.4%

#### SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	RCA	10.8%
3	POLYDOR	10.1%
4	ATLANTIC	8.2%
5	ISLAND	8.0%
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	27.9%

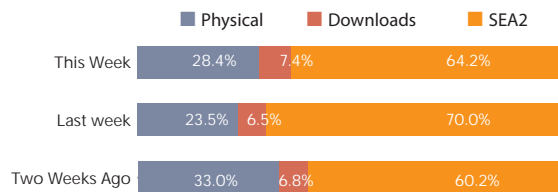
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.3%
3	RCA	8.8%
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)	2.7%
11	PARLOPHONE	2.3%
12	DECCA	1.7%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	29.9%

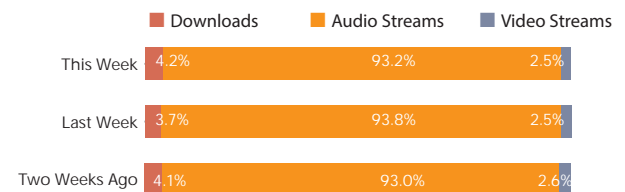
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.7%
3	RCA	9.2%
4	ISLAND	8.7%
5	ATLANTIC	7.7%
6	COLUMBIA	5.8%
7	WARNER BROS	3.6%
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
THIS YEAR	13,829,948	33,121,919,478	4,432,244,662	318,267,375	7,197,520	1,864,269	20,232,635	29,294,424	2,261,685	11,323,474	20,232,635	31,556,109
LAST YEAR	18,998,785	26,885,264,621	0	287,851,431	8,413,631	2,592,032	16,780,295	27,785,958	3,518,531	14,524,195	16,780,295	31,304,490
% CHANGE	-27.2%	23.2%	N/A	10.6%	-14.5%	-28.1%	20.6%	5.4%	-35.7%	-22.0%	20.6%	0.8%

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Stormzy	Vossi Bop <i>Merky</i>	
2	1	Lil Nas X	Old Town Road <i>Lil Nas X</i>	
3	2	Meduza Ft Goodboys	Piece Of Your Heart <i>Polydor</i>	
4	NEW	Taylor Swift Ft Brendon Urie	Me! <i>EMI</i>	
5	3	Lewis Capaldi	Someone You Loved <i>EMI</i>	
6	4	Billie Eilish	Bad Guy <i>Interscope</i>	
7	8	Dave Ft Burna Boy	Location <i>Dave Neighbourhood</i>	
8	12	Avicii Ft Aloe Blacc	SOS <i>Positiva</i>	
9	10	Russ Splash & Tion Wayne	Keisha & Becky <i>Virgin</i>	
10	5	Tom Walker	Just You And I <i>Relentless</i>	
11	7	Mabel	Don't Call Me Up <i>Polydor</i>	
12	6	Calvin Harris & Rag'n'Bone Man	Giant <i>Columbia</i>	
13	11	Khalid	Talk <i>Right Hand</i>	
14	13	Marshmello Ft Chvrches	Here With Me <i>Joytime/Positiva</i>	
15	9	Jonas Brothers	Sucker <i>Republic</i>	
16	24	Jax Jones, Martin Solveig & Madison Beer	All Day And Night <i>Polydor</i>	
17	15	Post Malone	Wow! <i>Republic</i>	
18	14	Ava Max	Sweet But Psycho <i>Atlantic</i>	
19	17	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty <i>BMG</i>	
20	16	Ava Max	So Am I <i>Atlantic</i>	
21	19	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week <i>Gifted/Warner Bros</i>	
22	25	Pink	Walk Me Home <i>RCA</i>	
23	20	Billie Eilish	Bury A Friend <i>Interscope</i>	
24	28	Jay1	Your Mrs <i>GRM</i>	
25	35	Digga D	No Diet <i>CGM</i>	
26	23	Post Malone Ft Swae Lee	Sunflower <i>Republic</i>	
27	33	Jonas Blue Ft Theresa Rex	What I Like About You <i>Positiva</i>	
28	34	Lil Dicky	Earth <i>BMG/Commission</i>	
29	18	George Ezra	Shotgun <i>Columbia</i>	
30	22	Sigrid	Don't Feel Like Crying <i>Island</i>	
31	31	NSG Ft Tion Wayne	Options <i>NSG</i>	
32	27	Lady Gaga & Bradley Cooper	Shallow <i>Interscope</i>	
33	21	Lauv & Troye Sivan	I'm So Tired... <i>Lauv</i>	
34	30	Ariana Grande	7 Rings <i>Republic/Island</i>	
35	32	Panic! At The Disco	High Hopes <i>DCD2/Fueled By Ramen</i>	
36	29	Sam Smith & Normani	Dancing With A Stranger <i>Capitol</i>	
37	26	Ariana Grande	Break Up With Your Girlfriend, I'm Bored <i>Republic/Island</i>	
38	38	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin <i>Atlantic</i>	
39	42	Lewis Capaldi	Grace <i>EMI</i>	
40	39	Dave Ft J Hus	Disaster <i>Black Butter/Dave Neighbourhood</i>	
41	41	YNW Melly	Murder On My Mind <i>300 Ent.</i>	
42	36	Marshmello & Bastille	Happier <i>Positiva</i>	
43	44	BTS & Halsey	Boy With Luv <i>Astralwerks/BigHit Ent.</i>	
44	37	Benny Blanco, Halsey & Khalid	Eastside <i>Interscope/Right Hand</i>	
45	48	Billie Eilish	When The Party's Over <i>Interscope</i>	
46	NEW	SZA, The Weeknd & Travis Scott	Power Is Power <i>RCA/Republic/XO</i>	
47	49	Billie Eilish	Wish You Were Gay <i>Interscope</i>	
48	46	Tom Walker	Leave A Light On <i>Relentless</i>	
49	NEW	Beyoncé	Sorry <i>Columbia/Parkwood Ent.</i>	
50	NEW	Kygo & Rita Ora	Carry On <i>Columbia</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	Aldous Harding	Designer	4AD
2	NEW	Peter Doherty & The Puta...	Peter Doherty & The Puta Madres	Strap Originals
3	NEW	Ezra Collective	You Can't Steal My Joy	Enter The Jungle
4	NEW	Kevin Morby	Oh My God	Dead Oceans
5	NEW	Local Natives	Violet Street	Loma Vista
6	NEW	Bear's Den	So That You Might Hear Me	Communion
7	NEW	King Gizzard & The Lizard...	Fishing For Fishies	Flightless
8	4	Fontaines DC	Dogret	Partisan
9	2	Fat White Family	Serfs Up!	Domino
10	NEW	Billie Marten	Feeding Seahorses By Hand	RCA
11	NEW	The Cranberries	In The End	BMG
12	NEW	Catfish And The Bottlemen	The Balance	Island
13	NEW	Soak	Grim Town	Rough Trade
14	3	Jade Bird	Jade Bird	Glassnote
15	NEW	Josefin Ohm & The Liberation	Sacred Dreams	Rocket
16	1	Loyle Carner	Not Waving, But Drowning	EMI
17	8	The Chemical Brothers	No Geography	Virgin
18	7	Weyes Blood	Titanic Rising	Sub Pop
19	RE	Billie Eilish	When We All Fall Asleep, Where Do We Go?	Interscope
20	NEW	JJ Cale	Stay Around	Because

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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	2	Back To The Old Skool - Happy Hardcore	Ministry Of Sound	(Sony DADC UK)
3	NEW	Your Songs - A Time To Relax	UMOD	(Sony DADC UK)
4	4	Country Forever	UMOD	(Sony DADC UK)
5	6	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
6	7	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
7	8	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
8	NEW	Eurovision Song Contest - Tel Aviv 2019	UMC	(Sony DADC UK)
9	3	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	5	Now That's What I Call Music! 2	Sony Music CG/Virgin EMI	(Sony DADC UK)
11	9	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
12	RE	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
13	10	BBC Radio 2 - The Piano Room 2019	UMOD	(Sony DADC UK)
14	13	80s Car Songs	DMG TV	(Sony DADC UK)
15	11	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	14	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	12	Magic 90s	Sony Music CG/UMOD	(Sony DADC UK)
18	16	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
19	15	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	RE	MTV Rocks - Indie Revolution	UMOD	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
2	NEW	The RSPB Let Nature Sing / The RSPB (Horus)
3	3	Lil Dicky Earth / BMG/Commission (ADA Arvato)
4	2	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
5	4	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
6	5	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
7	6	Blueface Thotiana / Entertainment One (Entertainment One)
8	7	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
9	8	Tyga Ft Offset Taste / Last Kings (Empire)
10	9	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
11	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
12	11	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
13	NEW	SL Homage / SL (SL)
14	NEW	Bugzy Malone M.E.N. II / Ill Gotten (ADA Arvato)
15	NEW	Tyga Goddamn / Last Kings (Empire)
16	16	Calboy Envy Me / Paper Gang (CD Baby Hit)
17	NEW	Lauv Drugs & The Internet / Lauv (AWAL)
18	14	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
19	15	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
20	13	Adele Someone Like You / XL (PIAS Cinram)
21	RE	SL FWA Boss / SL (SL)
22	30	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
23	20	Passenger Let Her Go / Nettwerk (ADA Arvato)
24	18	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
25	17	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
26	27	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
27	22	Fisher Losing It / Good Company (ADA Arvato)
28	NEW	Ramin Djawadi The Night King / WaterTower (Arvato)
29	24	Yxng Bane Needed Time / Disturbing London (ADA Arvato)
30	12	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	SL Homage / SL (SL)
2	1	Calboy Envy Me / Paper Gang (Paper Gang)
3	6	SL Fwa Boss / SL (SL)
4	2	Fisher Losing It / Good Company (Good Company)
5	NEW	Ramin Djawadi The Night King / WaterTower (WaterTower)
6	NEW	Koomz Pretty One / Koomz (Koomz)
7	NEW	Morrisson Shots / Maison (Maison)
8	5	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
9	9	Dave & J Hus Samantha / Tropics (Tropics)
10	12	Twice Fancy / JYP Ent. (JYP Ent.)
11	10	Ard Adz Habibti / Ard Adz (Ard Adz)
12	RE	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
13	14	Nafe Smallz Ft M Huncho Like A Film / Nafe Smallz (Nafe Smallz)
14	11	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	20	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
16	7	KSI & Randolph Ft JME Pull Up / KSI & Randolph (KSI & Randolph)
17	16	Jorja Smith & Preditah On My Mind / FANM (FANM)
18	8	Weiss Feel My Needs / Toolroom (Toolroom)
19	NEW	SL Ft Tiggs Da Author Oh Please / SL (SL)
20	18	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Kiefer Sutherland Reckless & Me / BMG (ADA Arvato)
2	NEW	The Cranberries In The End / BMG (ADA Arvato)
3	1	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
4	6	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
5	3	Showaddywaddy Gold / Crimson (Sony DADC UK)
6	NEW	Peter Doherty & Peter Doherty & The Puta Madres / Strap Originals (Cargo/Cinram)
7	NEW	Aldous Harding Designer / 4AD (PIAS Cinram)
8	NEW	Rodrigo Y Gabriela Mettavalution / BMG (ADA Arvato)
9	NEW	Ezra Collective You Can't Steal My Joy / Enter The Jungle (The Orchard/Proper)
10	7	Dido Still On My Mind / BMG (ADA Arvato)
11	NEW	Alan Parsons The Secret / Frontiers (The Orchard/Proper)
12	NEW	JJ Cale Stay Around / Because (Caroline/Sony DADC UK)
13	NEW	King Gizzard & The Lizard Wizard Fishing For Fishies / Flightless (PIAS Cinram)
14	2	Jade Bird Jade Bird / Glassnote (AWAL)
15	NEW	Lamb The Secret Of Letting Go / Cooking Vinyl (The Orchard/Proper)
16	4	The Fat White Family Serfs Up! / Domino (PIAS Cinram)
17	RE	Leo Sayer The Gold Collection / Crimson (Sony DADC UK)
18	NEW	Kevin Morby Oh My God / Dead Oceans (PIAS Cinram)
19	8	Fontaines DC Dogrel / Partisan (PIAS Cinram)
20	NEW	Soak Grim Town / Rough Trade (PIAS Cinram)
21	NEW	Generation X Generation X / Chrysalis (Arvato)
22	NEW	Hillsong United People - Live / Hillsong (Absolute/Sony DADC UK)
23	NEW	Nils Lofgren Blue With Lou / Wienerworld (RSK Sony DADC UK)
24	15	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
25	NEW	Josh Ritter Fever Breaks / Pytheas (The Orchard/Proper)
26	9	Emma Bunton My Happy Place / BMG (ADA Arvato)
27	14	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
28	RE	Sunn O))) Life Metal / Southern Lord (SRD/Proper)
29	NEW	Lauren Daigle Look Up Child / Centricity/12 Tone (ADA Arvato)
30	11	Mike + The Mechanics Out Of The Blue / BMG (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Ezra Collective You Can't Steal My Joy / Enter The Jungle (Enter The Jungle)
2	NEW	JJ Cale Stay Around / Because (Because Music)
3	NEW	King Gizzard & The Lizard Wizard Fishing For Fishies / Flightless (Flightless)
4	NEW	Kevin Morby Oh My God / Dead Oceans (Secretly Group)
5	NEW	Generation X Generation X / Chrysalis (Warner Music)
6	NEW	Josh Ritter Fever Breaks / Pytheas (Thirty Tigers)
7	NEW	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
8	NEW	The Damned Things High Crimes / Nuclear Blast (Nuclear Blast)
9	NEW	Kings Of The Rollers Kings Of The Rollers / Hospital (Hospital)
10	NEW	The Mountain Goats In League With Dragons / Merge (Merge)
11	NEW	Craig Finn I Need A New War / Partisan (Partisan)
12	4	Weyes Blood Titanic Rising / Sub Pop (Sub Pop)
13	NEW	Cormac Neeson White Feather / 7HZ Prod. (7HZ Prod.)
14	NEW	Todd Rundgren's Utopia Live At Chicago Theater / Wienerworld (Wienerworld)
15	NEW	Van Der Graaf Generator Aerosol Grey Machine / Cherry Red/Esoteric (Cherry Red)
16	NEW	Josefin Ohm & The Liberation Sacred Dreams / Rocket (Rocket Recordings)
17	2	Stealing Sheep Big Wows / Heavenly (PIAS)
18	NEW	Alfa Mist Structuralism / Sekito (Sekito)
19	NEW	Hardline Life / Frontiers (Frontiers)
20	NEW	Jim Peterik & World Stage Winds Of Change / Frontiers (Frontiers)

INDIE SINGLES & ALBUMS





# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE		CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	16	Calvin Harris & Rag'..	Giant	Columbia	SME	26,691	-2%	1,350	583.76m	-2%
2	3	14	Imagine Dragons	Bad Liar	Polydor	UMG	14,117	+4%	787	551.74m	+5%
3	6	8	Daddy Yankee feat. Snow	Con Calma	El Cartel	UMG	15,829	+11%	833	521.68m	+11%
4	2	22	Mark Ronson feat. Mi..	Nothing Breaks Like ..	Sony Music	SME	20,701	-7%	1,355	516.43m	-2%
5	5	11	Mabel	Don't Call Me Up	Polydor	UMG	22,125	+2%	1,149	502.53m	+6%
6	4	16	Sam Smith & Normani	Dancing With A Stranger	Capitol Records	UMG	20,796	-1%	1,214	474.98m	-2%
7	8	9	Lewis Capaldi	Someone You Loved	Virgin EMI	UMG	19,466	+7%	1,016	464.50m	+15%
8	9	10	Pink	Walk Me Home	RCA	SME	17,344	+4%	1,043	434.09m	+9%
9	10	7	Ava Max	So Am I	Atlantic	WMG	16,416	+10%	930	423.83m	+11%
10	7	24	Ava Max	Sweet But Psycho	Atlantic	WMG	17,866	-9%	1,213	423.23m	-6%
11	11	19	Dermot Kennedy	Power Over Me	Island	UMG	9,487	+4%	596	374.41m	+4%
12	15	3	Avicii feat. Aloe Blacc	SOS	Universal Music	UMG	15,268	+31%	1,057	369.58m	+17%
13	13	7	Jonas Brothers	Sucker	Universal Music	UMG	17,158	+7%	994	354.68m	+6%
14	12	22	Robin Schulz feat. E..	Speechless	Warner Music	WMG	9,069	-4%	721	336.01m	-2%
15	16	10	Pedro Capó X Farruko	Calma	Sony Music	SME	9,312	+10%	541	324.01m	+13%
16	14	30	Panic! At The Disco	High Hopes	Atlantic	WMG	12,661	-4%	1,046	315.00m	-4%
17	17	11	Tom Walker	Just You And I	Relentless	SME	14,227	-1%	859	260.43m	+1%
18	18	11	Lady Gaga	Always Remember Us T..	Polydor	UMG	6,590	+1%	474	243.58m	+0%
19	24	4	Alec Benjamin feat. ..	Let Me Down Slowly	Warner Music	WMG	6,867	+19%	507	239.26m	+24%
20	20	28	Lady Gaga & Bradley ..	Shallow	Polydor	UMG	10,373	-6%	1,080	237.20m	+2%
21	19	32	Dean Lewis	Be Alright	Universal	UMG	7,080	-4%	698	225.66m	-6%
22	23	28	Lukas Graham	Love Someone	Copenhagen Reco	UMG	5,153	-8%	533	217.57m	+4%
23	-	1	Taylor Swift feat. B..	ME!	Virgin EMI	UMG	7,329	-	702	212.71m	-
24	21	8	Lauv & Troye Sivan	I'm So Tired	Kobalt	Ind.	10,889	+0%	633	212.66m	-4%
25	26	6	Matt Simons	Open Up	Pias	Ind.	5,208	+3%	342	200.36m	+11%
26	22	26	Ellie Goulding x Dip..	Close To Me	Polydor	UMG	7,201	-10%	772	197.91m	-9%
27	25	9	Galantis feat. OneRe..	Bones	Warner Music	WMG/L	7,396	+2%	543	186.54m	-2%
28	34	9	Lizzo	Juice	Atlantic	WMG	6,659	-4%	616	183.04m	+13%
29	37	3	Billie Eilish	Bad Guy	Universal Music	UMG	8,626	+15%	708	178.55m	+12%
30	29	14	George Ezra	Hold My Girl	Columbia	SME	5,750	+3%	527	178.28m	+5%
31	36	4	Marshmello feat. CHV..	Here With Me	Virgin EMI	UMG	9,901	+13%	681	172.53m	+8%
32	31	10	Justin Jesso	Getting Closer	Sony Music	SME	4,641	+7%	254	169.06m	+4%
33	32	45	Maroon 5 feat. Cardi B	Girls Like You	Polydor	UMG	6,764	+2%	977	167.62m	+3%
34	33	37	Calvin Harris & Sam ..	Promises	Sony Music	SME	9,263	-3%	1,108	166.78m	+3%
35	27	10	ZEDD & Katy Perry	365	Polydor	UMG	9,153	-4%	718	162.99m	-8%
36	30	20	Alle Farben & ILIRA	Fading	B1 Recordings	SME	5,207	-4%	421	161.10m	-4%
37	38	31	Rita Ora	Let You Love Me	Atlantic	WMG	7,763	-4%	810	157.69m	+4%
38	40	2	Jax Jones & Martin S..	All Day And Night	Polydor	UMG	7,891	+17%	624	157.54m	+26%
39	28	14	Ariana Grande	7 Rings	Universal Music	UMG	7,121	-10%	613	157.45m	-10%
40	35	43	George Ezra	Shotgun	Columbia	SME	5,746	-8%	894	157.02m	-3%
41	42	5	Gavin James	Always	Good Soldier	Ind.	1,898	+5%	178	142.59m	+15%
42	39	41	Dynoro & Gigi d'Agos..	In My Mind	B1 Recordings	SME	5,598	-1%	645	138.87m	-2%
43	51	1	Madonna + Maluma	Medellin	Polydor	UMG	5,342	+35%	647	138.49m	+23%
44	43	3	Nico Santos	Unforgettable	Universal	UMG	3,400	+13%	216	138.11m	+13%
45	60	1	Lil Nas X	Old Town Road	Lil Nas X	Ind.	5,208	+49%	536	133.46m	+41%
46	53	1	Lauren Daigle	You Say	Centricity Music	Ind.	2,398	+11%	256	127.89m	+24%
47	50	4	Michael Schulte	Back To The Start	Edel	Ind.	2,160	+4%	173	126.19m	+12%
48	57	1	Meduza feat. Goodboys	Piece Of Your Heart	Polydor	UMG	7,130	+28%	535	124.59m	+27%
49	48	54	David Guetta & Sia	Flames	Parlophone	WMG	4,870	-2%	975	121.22m	+6%
50	47	103	Ed Sheeran	Shape Of You	Atlantic	WMG	4,703	-5%	1,245	118.27m	+2%





# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Stormzy Vossi Bop
2	Meduza Piece Of Your Heart (feat. Goodboys)
3	Lewis Capaldi Someone You Loved
4	Taylor Swift Me! (feat. Brendon Urie)
5	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
6	Billie Eilish Bad Guy
7	Dave Location (feat. Burna Boy)
8	Avicii SOS (feat. Aloe Blacc)
9	Jax Jones, Martin Solveig & Madison Beer All Day and Night
10	Russ Splash, Tion Wayne, Aitch, Swamz... Keisha & Becky
11	Tom Walker Just You And I
12	Mabel Don't Call Me Up
13	Lil Nas X Old Town Road
14	Marshmello Here With Me (feat. Chvrches)
15	Digga D No Diet
16	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
17	Calvin Harris & Rag'N'Bone Man Giant
18	Steel Banglez Fashion Week (feat. AJ Tracey &...)
19	Khalid Talk
20	Jonas Blue What I Like About You (feat. Theresa...)

## UK ALBUMS

TW	ARTIST/TITLE
1	Billie Eilish When We All Fall Asleep, Where Do...?
2	Dave Psychodrama
3	Catfish And The Bottlemen The Balance
4	Pink Hurts 2B Human
5	Various Artists The Greatest Showman
6	Beyoncé Homecoming: The Live Album
7	Khalid Free Spirit
8	Ariana Grande Thank U, Next
9	Beyoncé Lemonade
10	Schoolboy Q Crash Talk
11	Lewis Capaldi Breach - EP
12	Drake Scorpion
13	George Ezra Staying At Tamara's
14	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
15	M Huncho Utopia
16	Ed Sheeran ÷ (Deluxe)
17	A Boogie Wit Da Hoodie Hoodie Szn
18	Post Malone Beerbongs & Bentleys
19	D-Block Europe Home Alone
20	Loyle Carner Not Waving, But Drowning

## US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Taylor Swift Me! (feat. Brendon Urie)
3	Lil Uzi Vert Floating (feat. 21 Savage)
4	DaBaby Suge
5	Schoolboy Q Floating (feat. 21 Savage)
6	Billie Eilish Bad Guy
7	Khalid Talk
8	Polo G Pop Out (feat. Lil Tjay)
9	J Cole Middle Child
10	Lil Uzi Vert That's A Rack
11	City Girls Act Up
12	Post Malone & Swae Lee Sunflower
13	Nipsey Husse Racks In The Middle (feat. Roddy...)
14	Meek Mill Going Bad (feat. Drake)
15	Lil Nas X Old Town Road
16	Schoolboy Q Numb Numb Juice
17	Schoolboy Q & Travis Scott Chopstix
18	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
19	YK Osiris Worth It
20	Schoolboy Q Crash Talk

## US ALBUMS

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

## UK PLAYLISTS

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



DAVE



MADISON BEER



ED SHEERAN



BEYONCÉ



GEORGE EZRA



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Taylor Swift Me! (feat. Brendon Urie)
2	The RSPB Let Nature Sing
3	Stormzy Vossi Bop
4	Lewis Capaldi Someone You Loved
5	Billie Eilish Bad Guy
6	Meduza Piece Of Your Heart (feat. Goodboys)
7	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
8	Avicii SOS (feat. Aloe Blacc)
9	Calvin Harris & Rag'N'Bone Man Giant
10	Jax Jones, Martin Solveig & Madison Beer All Day And Night

## UK ALBUMS

TW	ARTIST/TITLE
1	Pink Hurts 2B Human
2	Catfish And The Bottlemen The Balance
3	Various Artists Now That's What I Call Music! 102
4	Marina Love + Fear
5	Bear's Den So That You Might Hear Me
6	Kiefer Sutherland Reckless & Me
7	Various Artists Your Songs: A Time To Relax
8	Tom Walker What A Time To Be Alive
9	Hillsong United People (Live)
10	The Cranberries In The End

## US SONGS

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

## US ALBUMS

TW	ARTIST/TITLE
1	Pink Hurts 2B Human
2	Rob Thomas Chip Tooth Smile
3	Schoolboy Q Crash Talk
4	Hillsong United People (Live)
5	Marina Love + Fear
6	AJR Neotheater
7	Alan Silvestri Avengers: Endgame (Original Motion...)
8	Billie Eilish When We All Fall Asleep, Where Do We Go?
9	Various Artists For The Throne (Music Inspired by the HBO...)
10	The Cranberries In The End



# STREAMING

## GLOBAL

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

## EUROPE

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Avicii SOS
3	Lil Nas X Old Town Road - Remix
4	Lil Nas X Old Town Road
5	Taylor Swift Mel (feat. Brendon Urie)
6	Mabel Don't Call Me Up
7	Daddy Yankee Con Calma
8	Lady Gaga Shallow
9	Lewis Capaldi Someone You Loved
10	Jonas Brothers Sucker
11	Ava Max Sweet But Psycho
12	Stormzy Vossi Bop
13	Ariana Grande 7 Rings
14	Billie Eilish Bury A Friend
15	Ava Max So Am I
16	Ufo361 Next
17	Calvin Harris Giant (with Rag'n'Bone Man)
18	Meduza Piece Of Your Heart
19	Marshmello Here With Me
20	Alec Benjamin Let Me Down Slowly

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Stormzy Vossi Bop
2	Meduza Piece Of Your Heart
3	Billie Eilish Bad Guy
4	Lil Nas X Old Town Road - Remix
5	Taylor Swift Mel (feat. Brendon Urie)
6	Lewis Capaldi Someone You Loved
7	Avicii SOS
8	Lil Nas X Old Town Road
9	Mabel Don't Call Me Up
10	Dave Location (feat. Burna Boy)
11	Tom Walker Just You And I
12	Khalid Talk
13	Jonas Brothers Sucker
14	Marshmello Here With Me
15	Leopold Dorking Walk Over (Outro)
16	Jax Jones All Day And Night - Jax Jones...
17	Russ Splash Keisha & Becky - Remix
18	Steel Banglez Fashion Week (feat. AJ Tracey...)
19	Tatum Emile Zola Begin It (Interlude)
20	Ava Max So Am I

## FRANCE

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

## GERMANY

TW	ARTIST/TITLE
1	Ufo361 Next
2	Capital Bra Rolex
3	Capital Bra Cherry Lady
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road
6	KC Rebell Quarterback
7	LX Mercy Mercy
8	Ardian Bujupi Wie Im Traum
9	Dardan Coco Mama
10	Samra Harami
11	Lil Nas X Old Town Road - Remix
12	Bausa Mary
13	Avicii SOS
14	Kontra K Blei (feat. Veysel)
15	Mero Wolke 10
16	Daddy Yankee Con Calma
17	Eno Blackberry Sky
18	Mabel Don't Call Me Up
19	Shindy Affalterbach
20	KC Rebell DNA



AVICII



BILLIE EILISH



STORMZY



MABEL



POST MALONE

## NETHERLANDS

TW	ARTIST/TITLE
1	Kalvin De Missie
2	Avicii SOS
3	Mabel Don't Call Me Up
4	Lil Nas X Old Town Road
5	Billie Eilish Bad Guy
6	Daddy Yankee Con Calma
7	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
8	Suzan & Freek Als Het Avond Is
9	KM Mamacita
10	Lil Nas X Old Town Road - Remix

## NORWAY

TW	ARTIST/TITLE
1	Avicii SOS
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road
4	Lady Gaga Shallow
5	Lil Nas X Old Town Road - Remix
6	Alan Walker On My Way
7	Ava Max So Am I
8	Kygo Carry On
9	Nicolay Ramm Raske Briller
10	Taylor Swift Mel (feat. Brendon Urie)

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	Avicii SOS
2	Einár Ror Mig
3	Molly Sandén Rosa Himmel (Från Storst Av Allt)
4	Billie Eilish Bad Guy
5	Hov1 Dó Ung
6	Lil Nas X Old Town Road
7	ZE 74 Bars
8	Lil Nas X Old Town Road - Remix
9	Hov1 Vindar På Mars
10	Mares Sunnanvind

## UNITED STATES

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

## WORLDWIDE

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Pedro Capó ft. Farruko Calma (Remix)
3	Katy Perry Bon Appétit
4	Becky G, Maluma La Respuesta
5	Anuel AA ft. Karol G Secreto
6	Maluma HP
7	Billie Eilish Bad Guy
8	Ariana Grande 7 Rings
9	Rosalía ft. J Balvin ft. El Guincho Con Altura
10	Maroon 5 ft. Cardi B Girls Like You
11	Aventura Inmortal
12	Luis Fonsi, Sebastián Yatra, Nicky Jam Date La Vuelta
13	Offset ft. Cardi B Clout
14	Post Malone ft. Swae Lee Sunflower
15	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
16	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
17	Luis Fonsi Despacito
18	Madonna, Maluma Medellin
19	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
20	Sebastián Yatra ft. Reik Un Año

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Billie Eilish Bad Guy
3	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
4	Calvin Harris ft. Rag'N'Bone Man Giant
5	Lewis Capaldi Someone You Loved
6	Sam Smith ft. Normani Dancing With A Stranger
7	Post Malone ft. Swae Lee Sunflower
8	Not3s Wanting
9	George Ezra Shotgun
10	Maroon 5 ft. Cardi B Girls Like You
11	Offset ft. Cardi B Clout
12	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
13	Tom Walker Just You And I
14	Mabel Don't Call Me Up
15	Ariana Grande 7 Rings
16	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
17	Ariana Grande Break Up With Your Girlfriend, I'm Bored
18	Tyga ft. Offset Taste
19	Billie Eilish Bury A Friend
20	Khalid Better

## UNITED STATES

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Offset ft. Cardi B Clout
3	Post Malone ft. Swae Lee Sunflower
4	Billie Eilish Bad Guy
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	Khalid Better
7	Aventura Inmortal
8	Khalid Talk
9	Maroon 5 ft. Cardi B Girls Like You
10	Mustard ft. Migos Pure Water
11	Ariana Grande 7 Rings
12	Yo Gotti ft. Lil Baby Put A Date On It
13	Calboy Envy Me
14	Tyga ft. Offset Taste
15	DaniLeigh Lil Bebe (Remix)
16	YG Stop Snitchin
17	Lil Baby, Gunna Close Friends
18	Los Angeles Azules ft. Natalia Lafourcade Nunca Es Suficiente
19	J Cole Middle Child
20	21 Savage ft. J Cole A Lot

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lewis Capaldi Someone You Loved
3	Billie Eilish You Should See Me In A Crown (Official...)
4	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
5	Octavian ft. Skepta, Michael Phantom Bet
6	Kara Marni Lose My Love
7	Becky G, Maluma La Respuesta
8	Benny Blanco I Can't Get Enough
9	Europa (Jax Jones & Martin Solveig)... All Day And Night
10	Dermot Kennedy Lost
11	YK Osiris Worth It
12	Koffee Rapture
13	Slowthai Gorgeous
14	Billie Eilish Wish You Were Gay
15	Sigrid Don't Feel Like Crying
16	Dr Dolor Bushman
17	Deno First Days (Cadet Tribute)
18	Hrvy Told You So
19	Octavian Lit
20	Martin Jensen Nobody



TAYLOR SWIFT



LEWIS CAPALDI



ROSALIA



KHALID

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	M Pokora Les Planètes
3	Bramsito ft. Booba Safe Mood
4	Kendji Girac Tiago
5	Taylor Swift ft. Brendon Urie Me!
6	Pedro Capó ft. Farruko Calma (Remix - Official Video)
7	Clara Luciani La Grenade
8	Lynnda ft. Dadju Adieu (Clip Officiel)
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Ariana Grande 7 Rings

## GERMANY

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Fero47 Puerto Rico
3	Billie Eilish Bad Guy
4	Kerstin Ott Regenbogenfarben
5	Ariana Grande 7 Rings
6	Lea, Cyril Immer Wenn Wir...
7	Calvin Harris ft. Rag'N'Bone Man Giant
8	Imagine Dragons Bad Liar
9	Katy Perry Bon Appétit
10	Michelle ft. Matthias Reim Nicht Verdient

## AUSTRALIA

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

## SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Becky G, Maluma La Respuesta
3	Luis Fonsi, Sebastián Yatra, Nicky Jam Date La Vuelta
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Maluma HP
6	Lola Indigo, Lalo Ebratt Maldición
7	Maffio, Justin Quiles, Nacho Cristina
8	Taylor Swift ft. Brendon Urie Me!
9	Aventura Inmortal
10	C Tangana, Alizzz Para Repartir

## NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Taylor Swift ft. Brendon Urie Me!
3	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
4	Mabel Don't Call Me Up
5	Billie Eilish Bad Guy
6	Calvin Harris ft. Rag'N'Bone Man Giant
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Offset ft. Cardi B Clout
9	Pink Walk Me Home
10	Ariana Grande 7 Rings

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	4	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
2	13	3	Cloonee Be Good To Me / Big Beat
3	14	4	Illyus & Barrientos The One / Toolroom
4	18	3	Joel Corry Sorry / Perfect Havoc
5	6	5	Keelie Walker This Is What It's Like / 2220
6	5	5	Jack Back Survivor/Put Your Phone Down (Low) / DFTD
7	2	6	Friend Within Waiting / Toolroom
8	27	3	Nathassia Goddess / ArchangelUK
9	9	3	Velvet & Therese Heart Of Glass / MWR Retro
10	25	2	Calvin Harris I'm Not Alone 2019 / Columbia
11	19	3	Paul Woolford Ft Karen Harding You Already Know / Positiva
12	30	5	Sonia Stein Party / Marathon Artists
13	15	8	Arno Cost & Norman Doray Together / Positiva
14	12	7	David Guetta, Brooks & Loote Better When You're Gone / Parlophone
15	16	3	Gorgon City Delicious / Realm
16	39	2	Shaima Girl Gang / M Dynasty
17	17	6	Mike Dem & Ricky Castellì Flashing Light / PP
18	32	2	Cedric Gervais Vs. Just Kiddin Ft Kyan Good Things / Armada
19	1	5	Purple Disco Machine Body Funk / Positiva
20	NEW	1	Pink Panda Crazy / SPRS
21	23	3	Vassy Concrete Heart / KMV
22	21	5	Pick N Roll Right There / Individual
23	24	4	Galantis Ft OneRepublic Bones / Atlantic
24	NEW	1	Mike Mago Wake Up / BMKLTSCHE
25	NEW	1	Hilary Roberts Back To Life / Red Songbird
26	36	2	Myah Sky Attention / Good Soldier
27	26	5	Majestic I Wanna Be Down / 3 Beat
28	33	3	Houssein Sixteen / Humble Angel
29	NEW	1	Grey Ft Leon Want You Back / Island
30	20	6	Ferreck Dawn, Robosonic & Nikki Ambers In My Arms / Defected

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
2	13	3	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
3	12	4	Velvet & Therese Heart Of Glass / MWR Retro
4	8	5	Majestic I Wanna Be Down / 3 Beat
5	14	2	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
6	22	3	Nathassia Goddess / ArchangelUK
7	18	2	AM Sniper Run / 3Fifty7
8	9	6	Prospa Prayer/Information / Stress
9	19	3	Becky Hill + Weiss I Could Get Used To This / Polydor
10	16	2	Calvin Harris I'm Not Alone 2019 / Columbia
11	6	4	Keelie Walker This Is What It's Like / 2220
12	20	2	Olly Murs Feel The Same / RCA
13	24	3	Sonia Stein Party / Marathon Artists
14	17	2	Galantis Ft One Republic Bones / Atlantic
15	1	6	Ava Max So Am I / Atlantic
16	NEW	1	Shaima Girl Gang / M Dynasty
17	21	3	Mybadd + Sam Gray Sugar / Humble Angel
18	NEW	1	Hilary Roberts Back To Life / Red Songbird
19	NEW	1	Naughty Boy Ft Calum Scott & Shenseea Undo / Virgin
20	26	2	Vassy Concrete Heart / KMV
21	29	2	Grey Ft Leon Want You Back / Island
22	2	3	John Newman Feelings / Island
23	NEW	1	Avicii Ft Aloe Blacc SOS / Positiva
24	28	2	Claire Richards 7 Billion / Sony Music CG
25	27	5	Vitas Ft Nappy Roots Roll With The Beat / White Label
26	23	3	Netta Bassa Sababa / S-Curve
27	NEW	1	Rita Ora Ft black Only Want You / Atlantic
28	NEW	1	Alok, Felix Jaehn & The Vamps All The Lies / Spinnin'
29	15	5	Jess Glynne No One / Atlantic
30	3	4	Marshmello Ft Chvrches Here With Me / Joytime/Positiva

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Jay Sean Ft Gucci Mane & Asian Doll With You / Republic
2	3	3	S Wavy Ft Ghetts & Ryan De La Cruz Player / Virgin
3	6	4	Hardy Caprio Sponsored / Virgin
4	5	3	Jay1 Your Mrs / GRM
5	4	5	Sean Paul & J Balvin Contra La Pared / Island
6	9	3	The Kemist Ft Nyanda Body Can't Lie / 21 Ent./Republic
7	1	4	Tory Lanez Freaky / Mad Love/Interscope
8	18	2	Geko x French Montana x Ay Em New Money / 3 Beat
9	14	3	III Blu Ft Ay Em, Geko, Ziezie & C Tangana Go Time / RCA
10	NEW	1	Anals Lost My Faith / Virgin
11	15	3	Russ x Tion Wayne Keisha & Becky / Virgin
12	17	2	Lil Nas X Old Town Road / Lil Nas X
13	19	2	YK Osiris Worth It / Def Jam
14	16	3	Romzy Tracky & Sliders / Trakhouse
15	11	6	LayZee Calling In Sick / Diezel
16	NEW	1	Tlove Ft Lilo Married To The Beat / Glagla
17	NEW	1	2 Chainz Ft Travis Scott Whip / Def Jam
18	NEW	1	Stormzy Vossi Bop / Merky
19	12	6	T Mulla Link Up / Virgin
20	7	6	Mariah Carey A No No / Epic



JAY SEAN

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Jax Jones & Martin Solveig pts Europa Ft Madison Beer All Day & Night
2	Hot Chip Hungry Child
3	Leftwing : Kody I Feel It
4	Mark Ronson Ft Lykke Li Late Night Feelings
5	Lee Foss, Eli Brown & Anabel Englund Brazil
6	Brookes Brothers Good Thing
7	Prospa Intended
8	Dimension Devotion
9	Icarus Brotherhood
10	Mercer & ATFC Twisted
11	Wilkinson Ft Karen Harding All For You
12	Kideko What Is It
13	Jonas Blue Ft Theresa Rex That's What I Like About You
14	Mae Muller Leave It Out
15	Mason Ft Jem Cooke Drowning In Your Love
16	Friend Within Been A While
17	Culture Shock Renaissance
18	Kalm Ft River Learning How To Love
19	DJ Zinc Ft Reigns Something New
20	Monki Work It

# Jax Jones scores double victory ANALYSIS

■ BY ALAN JONES

Jumping 10-1 on the Upfront club chart and 7-1 on the Commercial Pop club chart, All Day And Night becomes only the third track to simultaneously top the two listings thus far in 2019.

The track – credited to **Jax Jones & Martin Solveig** feat. Madison Beer – follows earlier twin-toppers Giant by Calvin Harris & Rag'n'Bone Man and Make Luv by Jay Pryor.

Also heading for the Top 10 of the OCC chart, All Day And Night is the first collaboration between pals Jones and Solveig as Europa, and features vocals from rising US singer/songwriter Madison Beer. It is the very first hit on either club chart for Beer, but Londoner Jones and Frenchman Solveig are seasoned chart veterans.

In fact, All Day And Night is the eighth Upfront No.1 for both. It is also Jones' seventh Commercial Pop No.1 but only Solveig's second, following Places, which topped the list in January 2017, and peaked at No.2 Upfront.



More than nine years after he scored his only previous No.1 on the Urban chart – with Lil Wayne collaboration Down – **Jay Sean** returns to the summit with With You.

Down was huge, spending seven weeks at No.1 on the Urban club chart in late 2009, and climbing to No.3 on the OCC chart, amassing sales of 581,185 – more than his two next biggest hits added together. Sean has limited his output severely in recent years, last releasing an album in 2013. But With You is the first song from his upcoming fifth album, and also features US rappers Gucci Mane and Asian Doll. It is Mane's second No.1 and Asian Doll's first.

# #



FUNNELMUSIC



C.Y.O.A



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REPUBLIC.



S.J.M.  
CONCERTS



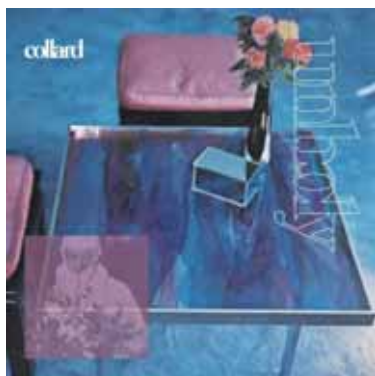
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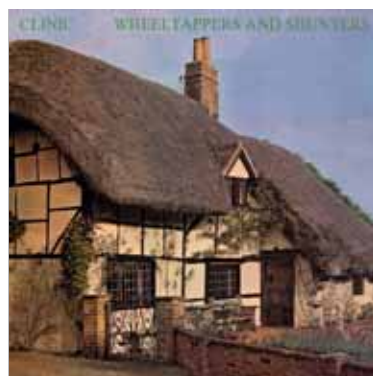
Contact: Alice Dempsey | [alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com)

# KEY RELEASES

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



►COLLARD UNHOLY 10.05



►CLINIC WHEELTAPPERS AND SHUNTERS 10.05



►MAPS COLOURS REFLECT TIME LOSS 10.05



►HOLLY HERNDON PROTO 10.05



►SHEY BABA REQUIEM 10.05

## MAY 10

### SINGLES

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

### ALBUMS

- Clinic Wheeltappers And Shunters (Domino)
- Collard Unholy (Virgin EMI)
- Holly Herndon Proto (4AD)
- Howard Jones Transform (D-TOX via Absolute)
- Ian Gillan Raving With Ian Gillan & The Javelins (EarMUSIC via Absolute)
- John Illsley Coming Up For Air (Creek via Absolute)
- Lauren Ray Woman In The Arena (Soft Rock via Absolute)
- Lisa Hannigan & Stargaze Live In Dublin (Play It Again Sam)
- Mac DeMarco Here Comes The Cowboy (Mac's)
- Maps Colours Reflect Time Loss (Mute)
- Parachute Parachute (Thirty Tigers)
- Shey Baba Requiem (Virgin EMI)
- Various #Ibiza 2019 (Double J via Absolute)
- Various Cleveland Rocks (Cleveland International via Nova)

## MAY 17

### SINGLES

- Anais Lost My Faith (Virgin EMI)
- Beck Saw Lightening (Virgin EMI)
- Interpol A Fine Mess - EP (Matador)
- Jay Pryor So What (Virgin EMI)
- Maejor Nirvana (Virgin EMI)
- Maya B Dollar To A Diamond (Capitol/Virgin EMI)
- Purple Disco Machine Body Funk (Club Sweat/Virgin)
- Shey Baba Requiem (Virgin EMI)
- The Manor The Lottery (Virgin EMI)
- Ziezie Persian - EP (Sony)

### ALBUMS

- Hilary Hahn 6 Partitas (Decca Classics)
- Lewis Capaldi Divinely Uninspired To A Hellish Extent (Virgin)
- Ludovico Einaudi Seven Days Walking - Day 3 (Decca)
- Paul Gilbert Behold Electric Guitar (Mascot/Music Theories)
- Rammstein Rammstein (Spinefarm)
- The Fall Live At The Astoria, 1998 (FOD via Nova/Cog Sinister via Nova)
- The National I Am Easy To Find (4AD)
- The Prodigy Invaders Must Die - 10th Ann. LP (Cooking Vinyl)

## MAY 24

### SINGLES

- Adam French Keep It Together (Virgin EMI)
- Alok & Felix Jaehn Ft The Vamps All The Lies (Virgin EMI)

### ALBUMS

- Cate Le Bon Reward (Mexican Summer/Kemado)
- Morrissey California Son (BMG)
- Primal Scream Maximum Rock 'N' Roll: The Singles (Sony)
- Rebecca Downes More Sinner Than Saint (Mad Hat)
- The Rua The Rua (FOD via Nova)
- The Waterboys Where The Action Is (Cooking Vinyl)

## MAY 31

### SINGLES

- Rymez & Stefflon Don Don Walk (Virgin EMI)
- Walking On Cars Too Emotional (Virgin EMI)

### ALBUMS

- Depeche Mode The 12" Singles: Black Celebration & Music For The Masses (Sony)
- Freya Ridings Freya Ridings (Good Soldier)
- Joanovarc Joanovarc (Pledge/Holier Than Thou)

## JUNE 7

### SINGLES

- Naughty Boy Ft Calum Scott & Shenseea Undo (Virgin EMI)

### ALBUMS

- Dam Ben Haana Wa Maana (Domino/Cooking Vinyl)
- Dinosaur Pile-Up Celebrity Mansions (Parlophone)
- Ludovico Einaudi Seven Days Walking - Day 4 (Decca)
- MoStack Stacko (Virgin EMI)
- Neil Young + Stray Gators Tuscaloosa (Reprise)
- Pixx Small Mercies (4AD)
- Rickie Lee Jones Kicks (Thirty Tigers)
- The Divine Comedy Office Politics (Divine Comedy)

Some tracks may already feature in the OCC singles chart, but these listings indicate their official release. Please email any key releases information to Isabelle Nesmon at [isabelle.nesmon@futurenet.com](mailto:isabelle.nesmon@futurenet.com)

A more extensive release schedule is available in the new music section on [musicweek.com](http://musicweek.com)



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Creative Artists Agency (CAA) is the world's leading entertainment and sports agency, with offices in Los Angeles, New York, Nashville, London and Beijing. Founded in 1975, CAA represents many of the most successful professionals working in film, television, music, theatre, video games, sport, and digital content, and provides a range of strategic marketing and consulting services to corporate clients. The London office is seeking a highly organised and motivated Assistant to work within the Music Touring department. The Assistant will be working for one the most senior Agents in the company, in our Dance music department, working over a large roster consisting of live electronic artists and DJs. They will therefore need to have solid previous experience as an Agent's Assistant in a similar agency and be able to work with a high degree of professionalism.

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[www.musicweek.com/jobs/read/junior-lawyer](http://www.musicweek.com/jobs/read/junior-lawyer)



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

This week 20 years ago...



**TOP STORY**

**THREE'S A CROWD**

Twenty years ago this week, the UK leapfrogged Germany to become the third largest music market in the IFPI's world ranking – following a 4% increase in both units and the retail value of those sales in 1998. With a value of \$2.9bn, the UK came behind only Japan (\$6.5bn) and the world's leading market USA (\$13.2bn). And, in a case of Musical Groundhog Day, this April the UK pulled off the exact same feat once again.

**MADE IN CHINA**

It was a sad time for China Records – at the time home to the likes of Morcheeba, The Levellers, The Egg and Rialto – which officially closed its London offices. The news (which was expected) came three months after Warner Music UK acquired the 50% of China that it didn't already own.

**PRETTY ODD(BINS)**

How do you prefer to hear new music? YouTube? Streaming? Radio? Well, if you think you're spoilt for choice in 2019, try 1999 on for size. Back then the off licence chain Oddbins were giving customers the chance to preview Texas' new album, *The Hush*, by playing it in stores a week before its release. No wonder it went three times platinum...

**Also inside...** Parlophone beat off competition to sign a little rising band called **Coldplay**... BBC Radio 1's **Zoe Ball** won the **Sony Radio Awards' Gold Award**... The **International Managers Forum** were set to address **Sony**, who had introduced a clause in its recording contracts giving it ownership and control of its artists' websites... **EMI** was anticipating huge demand for director **Baz Luhrmann's** single **Everybody's Free (To Wear Sunscreen)**... There was no move at the top of either chart, with **Westlife's Swear It Again** the top single and **ABBA's** album **Gold – Greatest Hits** keeping **Fatboy Slim** from the top...

# THE AFTER SHOW

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

**THIS WEEK:** JO WHILEY, DJ, BBC Radio 2

■ INTERVIEW: MARK SUTHERLAND

From booking bands on **The Word** to presenting on **BBC Radio 1** and her current home, **BBC Radio 2**, Jo Whiley has been in the biz for 25 years. As she prepares to host this week's **Music Week Awards**, she shares what she's learned along the way...

#### Radio is changing because...

"It has woken up to the fact that there's a lot of competition. There's so much for people to go off and enjoy, whether it's streaming services, podcasts or different radio stations. Radio has woken up and gone, 'Hang on a minute, we need to change and evolve and reflect what's going on in people's lives so that we don't lose those audiences'. There are so many available options, but radio is more important than ever."

#### Guitar bands aren't dead...

"It's just not the trend. There's so much great urban and pop music coming through that's been so dominant. My eldest daughter fell in love with music when it was Arctic Monkeys and Maximo Park and it seemed like that was all around. But for my 10-year-old, it's all Anne-Marie and Ariana Grande, not stuff I would naturally love at all. But, as an onlooker, it's fascinating to see how much that music means to her. I don't know what it's going to take to find the next Arctic Monkeys, I really don't. I just hope they're out there!"

#### My favourite Glastonbury moment was...

"When Beyoncé played [in 2011]. I climbed up a speaker stack to watch with John Grant. I was doing the TV show for the BBC, he'd just done an acoustic thing and we both had some time off. I didn't know John at all but I said, 'I'm just going to watch Beyoncé' and he said, 'Can I come with you?' So we walked out and climbed up a speaker stack and John Bishop was up there as well. That was a good moment, watching Beyoncé with the two Johns!"

#### The biggest change I've seen in the music industry is...

"The internet and the way that bands can reach out to audiences on their own. It's taken away some of the power of the music industry and indeed radio and TV stations. It does make our job harder, because we have to siphon through all the music that's out here. In the beginning, when we were doing the Evening Session, there were just a few trusted pluggers that you relied upon to tell you about new music. They'd say, 'There's this band called Nirvana - listen to this record'. Or Alan McGee would send you a bit of vinyl and it would be Columbia by this band called Oasis. Now, there's so much to listen to. But it's good that people are able to do



Whiley commended: Jo Whiley

PHOTO: BBC/Sarah-Jeynes

*"I don't know what it's going to take to find the next Arctic Monkeys, I just hope they're out there..."*

things on their own instead of relying on big corporations."

#### There will never be another TV show with the impact of The Word because...

"Those appointments to view just don't happen anymore. On **The Word**, you just knew that, at 11pm on a Friday night, so many people involved in youth culture would be clustered around the TV waiting to see what people were doing. It was live TV so L7 could take off their pants and flash and the Manics could not do the song they'd rehearsed all day and just sing 'Fuck Queen and country' [from Repeat] instead. I do feel sad that those opportunities are not there for people anymore. They were such exciting times."

#### I'd never be tempted to leave the BBC for a streaming service because...

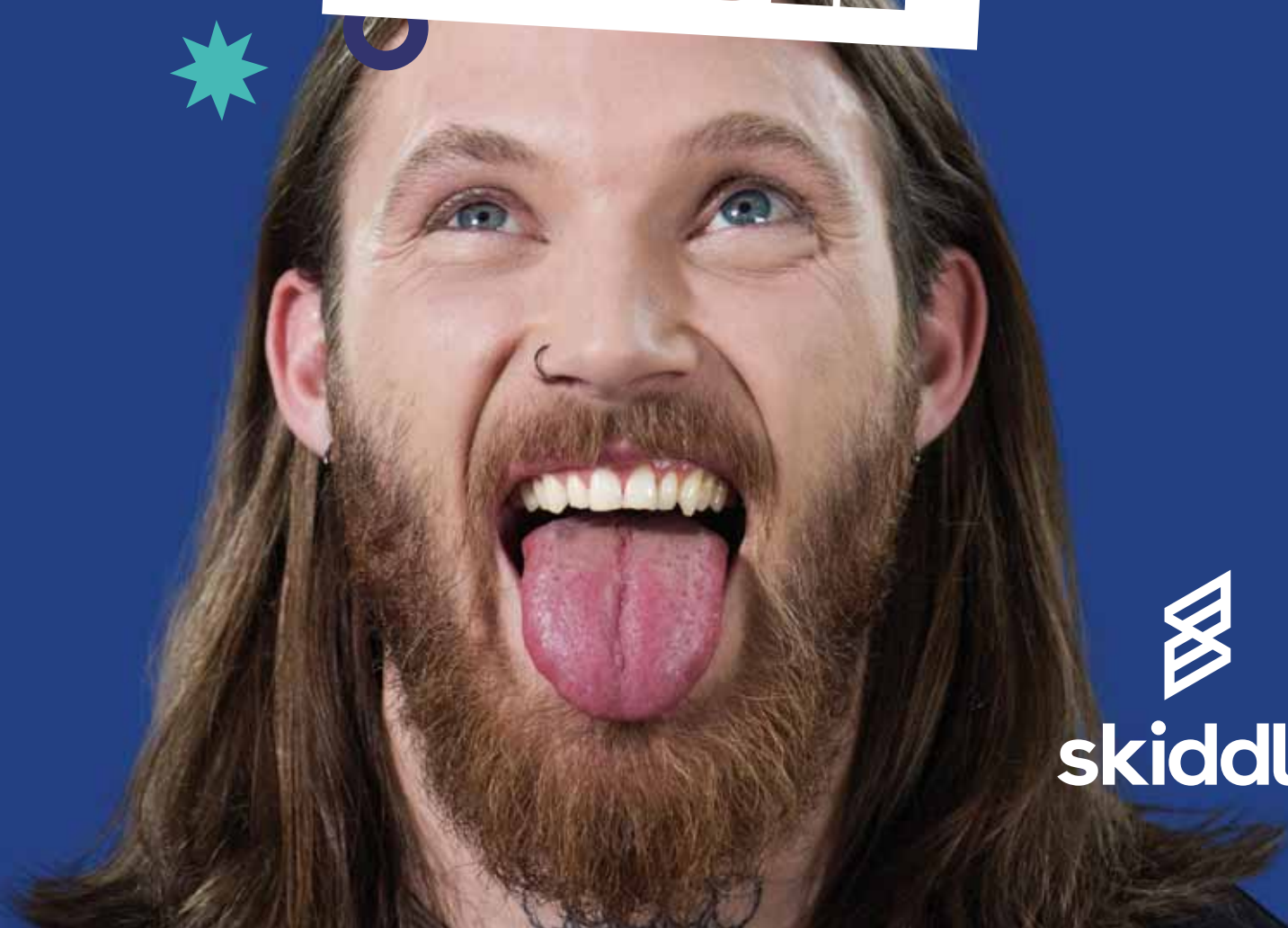
"The BBC is my home and I always want it to be. I believe in the value of the BBC. Whenever I've gone outside of the UK, you mention the BBC's name and you get such a level of respect from other people. That's so, so precious. I'm more than happy to stay loyal to the BBC. I haven't been tempted and I don't want to be! I want to have a career that endures on the BBC like Terry Wogan, John Peel, Annie Nightingale. I'd be very glad to have half the career they've had!"

**THINK**

**GIGS**

**THINK**

**SKIDDLE**





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