

# Music Week

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I'VE PAID MY DUES. THE ONLY THING TO PROVE NOW IS, CAN I DO IT AGAIN?

Music Week  
AWARDS 2019  
In association with YouTube Music

# DARCUS BEESE

TRAILBLAZING EXEC. **ISLAND RECORDS** LEGEND. A&R GENIUS. MEET 2019'S **STRAT AWARD** WINNER

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# Welcome to the music week...

MusicWeek  
13.05.19

## Competition time



As I write this, it's like New Year's Day for the music industry in the *Music Week* office.

The last few Music Week Awards revellers are still making their way home as the MW staff battle through their hangovers to put the issue to bed after what everyone, winners and non-winners alike, seemed to consider our biggest and best awards yet.

The awards showed that all aspects of the industry continue to go from strength to strength. And, as the biz moves from a recovery mindset into an era of sustained prosperity, competition – between different companies, and sometimes even with the same corporate group – is on the rise.

Looking at the staggeringly strong range of finalists at the awards this year, it's clear that the industry's front-runners, like Liverpool and Man City in this year's race for the Premier League, are pushing each other to new heights. By the time you read this, one of those teams will have not won the title, but that doesn't mean their performance over the season hasn't been remarkable.

This year's Strat Award recipient, Island Records icon Darcus Beese made the point that he'd been on both sides of the MWAs equation before. "To the winners, I know how it feels," he said. "To the people who didn't get anything, I know how it feels."

And, if an industry star like Beese can cope with both triumph and disaster and emerge as a hugely popular winner with all sides of the industry, then anyone who narrowly missed out this time should find plenty of hope for the future.

Because, in many ways, how the business copes with success will tell us more than how it dealt with the hard times. It's easy to pull together when there's less at stake; more difficult, but more important, to ensure that the rising tide of success lifts all the industry's boats, without scuttling any of them.

So, as the hangovers fade, let's misquote Atlantic's ebullient – and never knowingly uncompetitive – Promotions Team winner Damian Christian. We may all be left in pieces this morning, but coming in peace remains the music business' best option.

Mark Sutherland, Editor  
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"I was taken by the early conversation piece"

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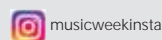
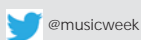
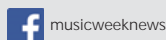
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Your essential primer for a week in the biz



**Fix up, look sharp:**  
(L-R) Jo Whiley,  
Darcus Beese and  
Dizze Rascal

**THE BIG STORY**

## Beese the one: Biz salutes industry icon Darcus Beese at Music Week Awards

Dizze Rascal presented the Island US president with The Strat, while there were big label wins for Polydor, Atlantic and Columbia

— BY ANDRE PAINE —

Island US president Darcus Beese was honoured with The Strat at the Music Week Awards in recognition of his three decades of success in the UK industry.

More than 1,300 guests, including Led Zeppelin's Jimmy Page, Nina Nesbitt, Underworld's Karl Hyde and countless top execs, were at Battersea Evolution for the biggest night in the industry calendar.

Dizze Rascal, one of the artists Beese signed to the iconic label, presented him with the trophy – a special award that recognises the career of an industry leader and innovator.

"He is a dude," Dizze told the audience.

The former Island UK president played a pivotal role in the breakthrough of artists including Amy Winehouse, Florence + The Machine, Hozier, Jessie J and Mumford & Sons, as well as overseeing the ongoing success of U2. In a video tribute, Bono

described Beese as a "prince of a man".

Beese was a popular winner and received a standing ovation at the climax of the biggest awards ceremony for the biz.

Beese, the first black exec to win The Strat, told the audience: "Mind blown. You turn up to these things, and you see people that win the Strat and [you think] there's no way you're going to be on the list, no fucking way.

"But even though my name is on this award, it goes without saying that I worked with some incredible, smart, creative people down the years."

The majors divided the spoils, though it was undoubtedly a big night for Polydor, who took both the coveted Record Company award and the PR Campaign trophy for The 1975. The label had a big 2018 with other No.1 albums from Take That, Eminem and Mamma Mia! Here We Go Again, as well





**Prize night:** (L-R) Polydor co-presidents Ben Mortimer and Tom March collect their Record Company trophy with the label team, (above) Lauren Laverne takes the Radio Show trophy

as streaming success with artists including Billie Eilish, Mabel and Jax Jones.

“There’s a lot of amazing people and a lot of amazing labels in that category, so I feel very humbled by that,” said co-president Ben Mortimer. “The label’s only as good as two things: its artists and its people. I’m really fucking lucky to be here while we’ve got brilliant artists and brilliant people.”

There was further recognition for the No.1 campaign by The 1975 with a win for Dirty Hit – Polydor’s joint venture partner for the band – in the Independent Record Company category.

Atlantic were also double winners – they got back their Promotions Team award from 2018 victors Warner Bros Records and took the A&R Award, following success last year with Jess Glynne, Mahalia and Annie-Marie.

Alec Boateng, co-head of A&R, acknowledged “all the artists who follow their heart and soul.”

Damian Christian, director of promotions, Atlantic and Warner Music UK SVP of promotional strategy, made one of the speeches of the night.

“Atlantic Records – we come in peace, we leave you in pieces,” he told the crowd as he got into the Music Week Awards spirit.

BBC Radio 2’s Jo Whiley made her debut as the awards host and didn’t hold back on the short-lived Drivetime experiment with Simon Mayo.

“Simon decided that he wanted us to consciously uncouple and off he went to Scala [Radio], taking his Confessions with him,” joked Whiley, who noted the show’s valedictory RAJARs success.

Although Whiley didn’t bring any luck for her Radio 2 colleagues, it was a good night for BBC Radio 1 who were Radio Station winners after several years of success for BBC Radio 6 Music.

Radio 1, iXtra and Asian Network controller Ben Cooper said: “I really wasn’t expecting this because

I thought this was the 6 Music Award.”

Former Music Week Awards host and 6 Music stalwart Lauren Laverne was back at the ceremony to pick up the Radio Show prize.

“I want to say a quick thank you to all of the women who did my job before I did it, including Jo Whiley my amazing friend,” said Laverne. “There aren’t enough of us, and I want to say anybody out there that’s a young girl that wants to do the job that we do, keep coming, we need more of us – we need more in our amazing gang.”

Columbia triumphed in the Artist Marketing Campaign category for George Ezra, who’s sophomore release *Staying At Tamara’s* was the biggest-selling artist album last year.

In the live sector, Ed Sheeran co-promoters DHP Family saw off a strong challenge from Live Nation, AEG Presents, multiple victors SJM and last year’s winner Kilimanjaro Live to secure the Live Music Promoter (Company) trophy. AEG did take home the award for Festival Of The Year, which went to the inaugural edition of All Points East.

The breakthrough success of Dave and his No.1 single *Funky Friday* was recognised with the Manager Of The Year victory for Jack Foster and Benny Scarrs of Neighbourhood Music.

In the Publisher Of The Year category, it was a battle between the majors and a host of indies that was ultimately won by Universal Music Publishing Group, headed up by UK MD Mike McCormack.

There were also new developments at this year’s ceremony with the launch of the Accountancy Firm Of The Year award (won by Skeet Kaye Hopkins) and the Music Consumer Innovation category, which went to Amazon Music for Alexa.

The 2019 ceremony marked a move to a much bigger venue, where celebrations continued into the early hours as execs toasted their triumphs.

# Music Week AWARDS 2019

in association with YouTube Music

## ALL THE WINNERS AT THE MUSIC INDUSTRY’S BIGGEST AWARDS CEREMONY

**MUSIC & BRAND PARTNERSHIP**  
Paloma Faith/Skoda/Sony Music/Fallon

**LAW FIRM OF THE YEAR**  
Reed Smith

**LIVE MUSIC AGENT (INDIVIDUAL)**  
Lucy Dickins, ITB

**PROMOTIONS TEAM**  
Atlantic Records

**PR CAMPAIGN**  
The 1975, Polydor Records

**ACCOUNTANCY FIRM OF THE YEAR**  
Skeet Kaye Hopkins

**MUSIC CONSUMER INNOVATION**  
Amazon Music, Alexa

**LABEL/ARTIST SERVICES COMPANY**  
ADA

**GRASSROOTS VENUE: SPIRIT OF THE SCENE**  
Sneaky Pete’s, Edinburgh

**LIVE MUSIC PROMOTER (COMPANY)**  
DHP Family

**CATALOGUE MARKETING CAMPAIGN**  
Britney Spears, Sony Music Commercial Group

**MANAGER OF THE YEAR**  
Jack Foster & Benny Scarrs, Neighbourhood Music

**TICKETING COMPANY**  
Twickets

**INDEPENDENT RECORD COMPANY**  
Dirty Hit

**SALES TEAM**  
Warner Music UK

**PUBLISHER OF THE YEAR**  
Universal Music Publishing Group

**INDEPENDENT MUSIC RETAILER**  
Resident, Brighton

**ARTIST MARKETING CAMPAIGN**  
George Ezra, Columbia Records

**A&R AWARD**  
Atlantic Records

**FESTIVAL OF THE YEAR**  
All Points East

**RECORD COMPANY**  
Polydor Records

**RADIO SHOW**  
Lauren Laverne, BBC Radio 6 Music

**RADIO STATION**  
BBC Radio 1

**RECORD COMPANY**  
Polydor Records

**THE STRAT**  
Darcus Beese

LICENSING

# PPL power: CEO hails record results & performer payouts

Peter Leatham says society now making “significant contribution” to music business careers as it breaks through 100,000 payees barrier

BY MARK SUTHERLAND

PPL chief executive Peter Leatham has told *Music Week* that the collection society has “raised the bar” again, after posting another set of record financial results.

In 2018, the licensing company collected £246.8 million for performers and record labels, an increase of 13% on 2017. All three of PPL’s revenue streams were up: public performance and dubbing was up 3%, broadcast/online rose 5% and international collections soared by 43%.

“Having growth across the different income streams does actually add up to quite a significant extra amount of money,” said Leatham, whose company pulled in an extra £28m across the year. “We have managed to achieve a good amount of growth for a number of years now. We’ve raised the bar.”

International was boosted by a one-off “catch-up” payment from Germany, but PPL also signed new agreements in Lithuania, Romania, Portugal, Brunei, Georgia and Albania and is working with societies in emerging markets to expand its collections base.

“Had it not been for Germany we would not have been growing 43%, but you’re still seeing good growth across the different territories,” said Leatham. “We are continuing to act for more performers and recording rights-holders. That’s a very competitive landscape, but it’s something we’ve been particularly successful at in recent years. And obviously British music is continuing to be very popular around the world.”

Broadcast was boosted by a rise in commercial radio ad revenues and new TV deals. Public performance crept up after year one of the PPL PRS licensing joint venture, even though PRS’ public performance revenues fell 3.1% last year.

PRS also faced criticism for raised admin rates. But PPL’s cost rate fell from 16.5% to 13.9% and Leatham said he was confident the JV would pay off for both companies long-term.

“They had a slight dip and we had a slight growth, but we’ve done the right thing in putting the JV together,” he said. “It’s going to be a much better proposition for our customers and for the music industry, but we’re currently in the hard bit of doing all the transition. It’s been a good start but there’s a lot of hard work still to do.”

Leatham said the number of performers paid by PPL had risen from around 20,000 in 2012 to 94,750. It broke the 100,000 total payees barrier for the first time, paying out to 105,192 performers and rights-holders.

“It has started to impact on many more people across the industry, particularly at session or orchestral player level,” he said. “We are now making a significant contribution to how they earn their money. We’re trying to help sustain careers in the music industry, so it’s great to see.”

*“British music is continuing to be very popular around the world”*

**Peter Leatham**  
PPL



Go figures: Peter Leatham has presided over another record set of results

## ‘I’m staying’: PPL CEO rules out PRS For Music switch

Peter Leatham set to stay at PPL despite speculation; still seeking new PPL PRS boss

PPL CEO Peter Leatham has told *Music Week* he will be staying at the collection society, despite speculation linking him with the upcoming vacancy at PRS For Music.

PRS chief executive Robert Ashcroft will step down at the end of the year and Leatham – who has led PPL since 2012 and, with Ashcroft, master-minded the licensing joint venture PPL PRS – was seen by many in the biz as the obvious successor.

“I’ll be staying where I am,” said Leatham. “There’s been lots of speculation, which has been quite nice, because PPL has been seen to be doing a good job, so it’s been nice to receive lots of nice references to that. But I’m going to be staying doing what I’m doing, because I really enjoy it.”

PPL won the Company Award for Diversity In The Workplace at the 2018 Music Week Women In Music Awards, and Leatham said the positive environment was one reason he’d be staying.



Not going, gone, going: (L-R) Peter Leatham, Suzanne Smith and Robert Ashcroft

“You do not deliver this sort of result without a really good team, and we have a lot of great people,” he said. “Everyone is completely behind what we do, putting money back into the industry to allow people to pursue their careers is a brilliant cause and everyone’s really pleased with the success.”

Others linked with PRS include former MPA boss Jane Dyball and current PRS chairman Nigel Elderton.

Meanwhile, PPL PRS seems no closer to finding a successor to MD Suzanne Smith, who stepped down in February. Leatham said the search was on-going, but that there was no rush. “Ideally we would like to have someone in place later in the year,” he said.

And Leatham pledged to continue to forge closer links with PRS, whoever lands Ashcroft’s job.

“Our whole agenda is about collaboration and working with others,” he said. “There’s already lots that goes on and I’d like to work more and more with PRS.”





# TWEETS OF THE WEEK

The past seven days in 280 characters



**@EzraCollective** Proud to have made it to #1 in the Jazz & Blues Album Chart, #7 in the Vinyl Charts & #70 in the overall album chart. Beyond grateful for all the support. **(Ezra Collective, artist) Friday, May 3**



**@JulieAdenuga** Tyler announced his new album & Lil Wayne is going on tour with Blink 182. The world keeps spinning. **(Julie Adenuga, Beats 1) Monday, May 6**



**@tomstabb** Ed Sheeran and Justin Bieber, to each other: "Fancy making the singles chart really fucking boring for the next two months?" **(Tom Stabb, Columbia UK) Tuesday, May 7**



**@jzcamp** Bring Me The Horizon are the Shadow to The 1975's Sonic **(Zoe Camp, Bandcamp) Monday, May 6**



**@missmiscreant** a booking agent asked me when "this whole female artist thing" is going to be "over" **(Jeanette Wall, ATO Records/Red Light Management) Tuesday, May 7**



**@mattwillsmusic** Got dropped from my label. Had no money, so headed to uni and learned production. Made my own label. Saved some cash. And now I'm back. I don't care if I flop, I'm proud that I kept going **(Matt Wills, artist) Tuesday, May 7**



**@pollybirkbeck** Who does Westlife's press? ASKING FOR A FRIEND. REALLY **(Polly Birbeck, Complete Control PR) Wednesday, May 8**



**@sharonhanley** In the loo at Take That. Someone is wearing Ysatis and I'm transported back to Cinderella's in Kingston in 1989 **(Sharon Hanley, BBC 6 Music) Tuesday, May 7**



**@CeriSian** There's a really pure culture of artists supporting each other at every opportunity here in Ireland and it's fucking cool. **(Ceri Sian Dixon, Rubyworks) Thursday, May 2**



**@daisyjarrett** Frank Ocean is currently miming Whitney Houston in the car on Instagram **(Daisy Jarrett, BBC Radio 1/1Xtra) Wednesday, May 8**

## #1 TWEET

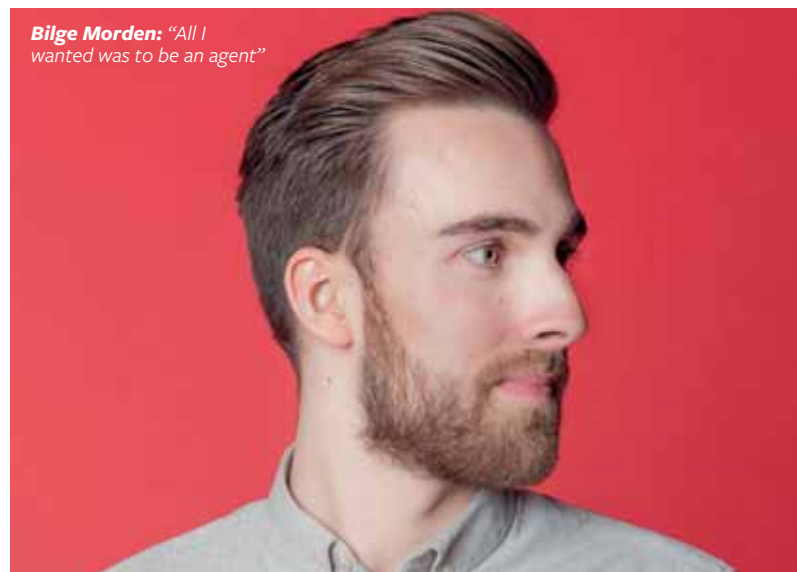


**@leoniemaycooper** Has an opera singer ever written a tell-all memoir called Access All Arias and if not why not? **(Leonie Cooper, Dice) Wednesday, May 8**

# RISING STAR

The biz's brightest new talents tell their stories

**Bilge Morden:** "All I wanted was to be an agent"



## Bilge Morden

Music touring agent, CAA  
@bilgemorden



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

I started promoting shows while studying at university when I was 17, and was lucky enough to put on sold-out gigs for artists including Bastille, James Bay, Foxes and Bear's Den. While I was in my third year of university, I interned at Communion Presents for six months, where I started working with all of the agencies. That's when I knew I wanted to be an agent. I always saw CAA as the pinnacle, and when they introduced a two-month internship programme that summer, I jumped at the chance to get my foot in the door. Emma Banks gave me a shot, and three years later I became an agent.

### Who are your music biz idols?

I really look up to [CAA agent] Nigel Hassler and, if I can be half the agent that he is in the years to come, I'll be very pleased with myself! He is probably the nicest agent in the business and definitely one of the most selfless. Somehow, he balances being an incredible agent, a fantastic dad and a mentor to many around him, including myself.

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

It has to be the magic of watching an artist perform in front of a room full of fans who've looked forward to a show for months as it's their release or escape for a couple of hours. Playing a role in making those moments happen is what it's all about. I recently watched my client Sam Fender play the first of his two sold out nights at O2 Shepherd's Bush Empire and it was my favourite show that I've seen in that venue. There wasn't a single fan sitting in their seat during the show and the entire floor was one big mosh pit. You could tell everyone in the room was so excited to see him live.

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

All I wanted for years was to be an agent at CAA, so getting promoted last year was very special. I listen to the artists I work with every day and the fact that I get to work with clients that I'm a fan of makes me proud.

### What's the biz's best kept secret?

I'll just say that @shittyar Instagram account gives me life!

**BILGE'S RECOMMENDED TRACK:** Lennon Stella – La Di Da

**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...

EDUCATION

# True BRIT: Fund-raising drive by industry charity to ensure 'BRIT School still the best'

Artists and execs including Jason Iley, Robbie Williams and Jade Bird toast BRIT Trust's 30th anniversary

BY ANDRE PAINE

BRIT Trust chairman John Craig has told *Music Week* that the charity needs "more support" from the growing industry to help address government cuts at the BRIT School.

The official charity of the BRIT Awards and the BPI is marking its 30th anniversary. *Music Week* can reveal it has distributed £26.5 million since it was set up in 1989.

Craig, CEO of First Night Records, was a BRIT Trust founder and has been chairman for 15 years. He said it was a battle to win government support for the school.

"Mrs Thatcher hated the idea of a music [City Technology College] – she was quite annoyed," said Craig. "But the BRIT School became very famous and successful."

Since 1989, the BRIT Trust has donated around £15m to the school to pay for major capital projects. The charity receives a share of profits from the BRIT Awards and the Music Industry Trusts Award (MITs).

Jason Iley, chairman/CEO, Sony Music UK and Ireland, said: "The BRIT Trust has been making a hugely positive contribution to society for three decades, and during my tenure as BRIT's chairman I got a real insight into the magnitude of work and the difference that their fundraising makes towards people's lives."

But the charity has had to up its fundraising activity because of government cuts in the per capita grant for schools.

"We've made the major record companies and the indies aware that we need more support," said Craig. "Andrew Lloyd Webber has been very helpful to us, along with Google and Apple. We just need to keep increasing it, because to keep the



*"The BRIT Trust has made a hugely positive contribution to society"*

**Jason Iley**  
Sony Music



**The birthday party:** (back row, L-R) David Sharpe (Universal Music), Paul Burger (BRIT Trust/School), Tony Wadsworth (BRIT Trust/School), Maggie Crowe (BPI), John Craig (BRIT Trust), John Deacon (BRIT Trust), David Carter (BRIT School) (front row, L-R) Naz Hussein (BPI), Caroline Dollimore (Atlantic), Jonathan Morrish (BRIT Trust/School), Angela Watts (BRIT Trust), Gennaro Castaldo (BPI)

standards up we need more money than the government can give us."

YouTube Music recently paid for a refurbishment of the TV, film and media production suite. Apple CEO Tim Cook visited the school when the tech giant provided a major donation of its products.

Around 9,000 pupils have been educated at the school, including Adele, Amy Winehouse, Katie Melua, Jessie J, Loyle Carner, Freya Ridings, Octavian and Jade Bird.

"It strikes me how important it is to have somewhere like this funded by the BRIT Trust for people like us – who live and breathe art, not numbers," said Bird.

Craig acknowledged the "tremendous support" the industry has already shown for the BRIT School over three decades.

"I think it will just go from strength to strength," he said. "There are lots of competitors starting now, but the BRIT School is still by far the best."

As well as long-term support for the BRIT School and Nordoff Robbins, the Trust has funded the BRIT's Apprentice Scheme and made donations to Mind, War Child, Save The Children and Music Support, of which Robbie Williams is patron.

"Music entertains, inspires and moves us, but it also has a tremendous capacity to heal," said Williams. "That's why I am so passionate about the work of Music Support in tackling mental health and addictions issues around music, and why I am so grateful for the backing the charity receives from the BRITs and the BRIT Trust."



**Not Waving, But Drowning**  
**Peak Chart Position:** No.3  
**Label:** AMF/Virgin EMI

## TAKE A BOW

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**Regional Radio:** Mark Rankin (Virgin EMI)

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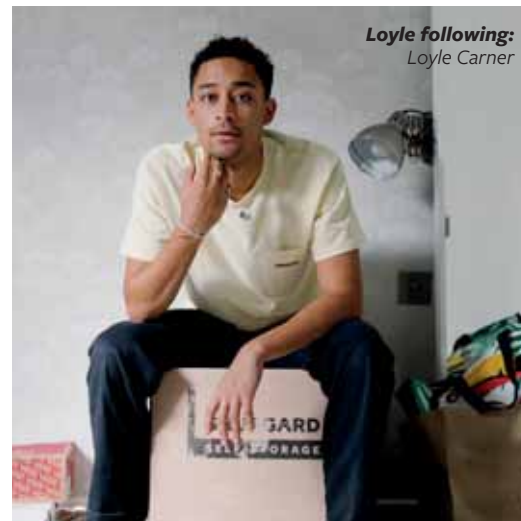
**Marketing:** Connie Meade/Helen Kennedy (AMF/Virgin EMI)

**Digital Marketing:** Rory Dewar Luke Smith (Virgin EMI)

**Commercial:** Andy Knox/Marisa Hemson (Virgin EMI)

**International:** Ed Scott/Ben Cantopher (Caroline International)

**Publisher:** Kobalt Music Publishing





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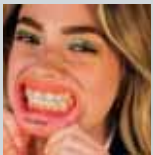
ADULT £30, 14-17 £20

# THE PLAYLIST



## L DEVINE

Naked Alone (Warner Bros)



When it comes to modern pop, L Devine really knows her stuff, as this new single illustrates. Insistent, candid and radiating brightness, it's the Newcastle singer's best yet.

**Contact Phoebe Sinclair**

[Phoebe.Sinclair@warnermusic.com](mailto:Phoebe.Sinclair@warnermusic.com)

## NOEL GALLAGHER'S HIGH FLYING BIRDS

Black Star Dancing (Sour Mash Records)



Noel Gallagher continues to explore a shimmering pop sound on a new track that sent Nile Rodgers bopping around a studio when he heard it. Whatever next?

**Contact Sarah Henderson**

[sarah@murraychalmers.com](mailto:sarah@murraychalmers.com)

## SURFBORT

Hi Anxiety (Cult/Fat Possum Records)



Brooklyn punk foursome Surfboard are here to rip 2019 a new one via ear-shredding choruses such as that found on this three-minute melee.

**Contact James Sherry**

[james@divisionpromotions.com](mailto:james@divisionpromotions.com)

## MADONNA

I Rise (Interscope)



The second morsel from Madonna's Madame X album punctuates a simple, empowering message with minimal production and spacey touches.

**Contact Barbara Charone**

[bc@mbcpr.com](mailto:bc@mbcpr.com)

## MOSTACK

Wild (MizerMillion Entertainment/Virgin EMI)



Having gatecrashed the Top 10 via a spot on Steel Banglez's Fashion Week, Mostack is at his larger-than-life best here. Expect his debut album soon.

**Contact Aarti Popat**

[aarti@imran-malik.com](mailto:aarti@imran-malik.com)

## SLOWTHAI

Nothing Great About Britain (Method)



Slowthai's debut is out this week, and the video for its hard-nosed title track casts the Northampton rapper as the heir to the Queen. A brilliant mess.

**Contact Annabel Crowhurst**

[annabel@toastpress.com](mailto:annabel@toastpress.com)

## CAT POWER

Horizon (Domino)



The dreamy video for this highlight from last year's Wanderer album is a timely reminder of Cat Power's majesty ahead of UK festival dates this summer.

**Contact Aoife Kitt**

[aofe@dominorecordco.com](mailto:aofe@dominorecordco.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!



**6.05 ALASKALASKA**  
Omeara, London  
7.30pm

**South London** art rockers Alaskalaska are celebrating the recent release of their pleasingly wonky debut album *The Dots* with this hometown show. Their UK tour wraps in Bristol on May 22.

## TASTEMAKERS

*The industry's favourite new sounds*

### Phil Taggart DJ, BBC Radio 1

**KOJAQUE – DELI DAYDREAMS**



**Detective work** Phil Taggart

**Dublin rapper** Kojaque's debut album *Deli Daydreams* infiltrated my headphones in 2018 and I've been living with it ever since. *Deli Daydreams* is much more than a 'look, Ireland do hip-hop well, too' statement, there's not a jot of tokenism or novelty to this piece of work. It's gritty, savage, heartfelt and vulnerable, made by a man that understands what it takes to make music that envelops the listener in their world.

It's no surprise that Kojaque (real name Kevin Smith) has a BA in Fine Art and has won an award for a short film. He has deft ability on the microphone and as

a producer and he has an incredible knack to completely tie the whole project together through his videos. Every facet is impressive.

Kojaque and his crew, Kean Kavanagh and Luka Palm (both supreme artists in their own right) make up Softboy Records. They've been making music, videos and merch and plotting and scheming world domination for a number of years. A collection of young men who've gone through the complexities of independence in this bewildering music industry and have found a way to make it work for them and in turn for us, the great grubby public.



ESSENTIAL INFO

RELEASES Church (out now) LABEL Columbia Records

MANAGEMENT Jackie Davidson Management

NEXT GIG Electric Brixton, London, May 16

*A glorious musical blend of soul, gospel and hip-hop...*

Samm Henshaw is waking up in Los Angeles and he can barely talk. The singer, thousands of miles from his home in South London, sounds like he's been gargling gravel. The reason? His upcoming debut album.

"It's been about two years now and it's definitely getting to the point where I'm super-drained from it," he says. "It's wringing every part [of me]. My voice is completely... This is my morning voice!"

The 25-year-old is quick to stress that being wrung dry is totally worth it. His record, still untitled and due on Columbia later this year, is pretty much the only thing keeping him going.

"At this point I'm saying to myself, 'Do you know what? This is going towards something great,'" he says. "It's really touching and inspiring when you can see people enjoying what you're doing."

Although he hasn't been keeping tabs on much back home, Henshaw knows that his current single – the warming, soulful Church, inspired by his family's religious background – is doing rather well. Racing towards five million Spotify plays, it has enjoyed playlist support from BBC Radio 1, 1Xtra and Kiss.

"My music is not typical at all," he says. "The fact that a song like Church is getting played on the radio is weird, but it shows the position of music at the moment, and the fact we're opening up to different things."

ON THE RADAR

# SAMM HENSHAW

Henshaw had identified a trend for identikit pop music in the UK and wanted to steer clear of it. "I feel sometimes there's a formula that you have to stick to in order to progress. I had to come to this place in my mind where I said, 'I don't want to have to do that,'" he says. "I want to make what I want to make with no strings attached."

Henshaw, who has toured with Chance The Rapper and found fans in Pharrell Williams and Quincy Jones, is honing a mix of soul, gospel and hip-hop for his album.

"It did seem quite ambitious and outside of the norm for what we're going for in the UK," he says. "I'm glad it's working and paying off in [relation to] where music is heading and that's a cool thing."

Henshaw's vision crystallised after a family holiday to Nigeria. He'd endured a six-week break from music and was hungry to throw himself into the creative process with producer Josh Grant.

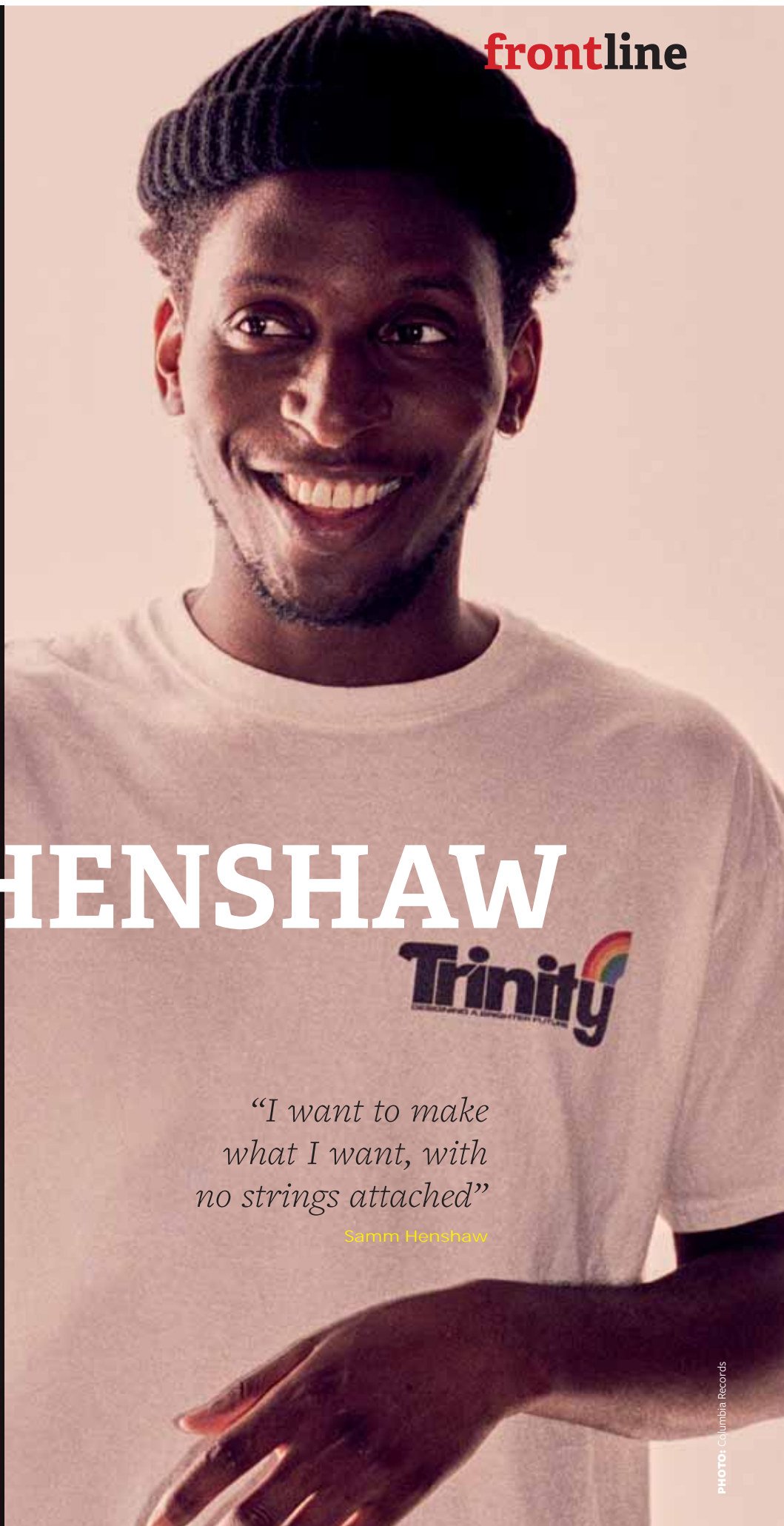
"I wanted to make a soul, hip-hop, gospel album, mixing those styles into one. That was the stuff that I grew up on, that I loved," he says. "You can bring out a number of different things with each one; relationships, love, energy, reality... It's my journey."

This week, Henshaw will return South London, playing a London show at Electric Brixton. Like every other stop on his trip so far, he's planning to savour it.

"It's amazing that people in the place I grew up are listening to my music, it means everything," he finishes.

Now to rest that voice...

**BEN HOMEWOOD**



*"I want to make what I want, with no strings attached"*

Samm Henshaw

PHOTO: Columbia Records



**Easy, Tiger:** Tiger Woods in the new Sky Sports promo and (below) Rag'N'Bone Man

**SYNC STORY**

SKY SPORTS/RONI SIZE & RAG'N'BONE MAN

BY BEN HOMEWOOD

Anyone feeling bereft at the end of the Premier League season need look no further than Sky Sports' summer schedule. With international football, cricket, rugby, golf, Formula 1 and more all on the horizon, sports fans will have much to cheer about.



*"A brand new collaboration between Roni and Rory will turn heads"*

**Patrick Cloherty**  
Sentric Music Group

**Brand:** Sky Sports **Spot:** Summer Of Sports **Title:** Calling **Composers:** Ryan Williams/Rory Graham/Benjamin Jackson-Cook/Peter Josef **Artists:** Roni Size & Rag'N'Bone Man **Master:** Columbia **Publishers:** Sentric Music/Black Rock/Warner/Chappell/BMG **Music Supervisor:** Shiv Kalaria **Ad Agency:** Sky Creative **Creative Director:** Josh Moakes **Post Production:** Sky Creative **Air Date:** 29/04/19

So too, might Rag'N'Bone Man fans, for Rory Graham's voice booms out over Sky Sports' new promo. Calling, finished in time for the ad, is a new collaborative effort from Graham and drum & bass legend Roni Size.

"Sky asked for something unique and unknown and I had to find something special," says Patrick Cloherty, senior sync manager at Sentric Music, who recently signed Size's publisher, Black Rock.

"Luckily, the brand new and unreleased collaboration of a Mercury Prize-winning producer and a BRIT-winning artist was always going to turn heads," Cloherty adds. "Big thanks to Roni and Triple Threat Management for their vision and helping turn the final version round so quickly."

Sky Creative Josh Moakes says Calling "nailed the brief".

"It's positive and fast, with perfect feelgood lyrics," he sums up. "Added sound FX and high tempo grabs give an exciting look ahead to some great events."

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

MAKING WAVES



Taze the game: Taze

THIS WEEK'S HOTTEST BRAND NEW ACT

**Taze**

**KEY TRACK:** Head Shoulders  
**LABEL:** Ministry Of Sound/Sony  
**MANAGEMENT:** versatile@live.co.uk  
**TWITTER:** @TazeAgain

**WHO:** Rapper Taze is bringing new energy to 2019's wave of UK drill acts.

**WHAT:** We gave it away in the first answer: Taze makes drill and he makes it well. Want proof? Listen to new single Head Shoulders.

**WHERE:** Taze is coming up in the capital, where he first emerged as part of a duo with Russ, who recently infiltrated the Top 10 with Gun Lean. Taze was one of several features on Gun Lean, incidentally.

**SO, CAN TAZE BREAK BIG?**

The 215,476 sales achieved by his mate Russ will have Taze dreaming big, and Head Shoulders has made it onto several big playlists across Spotify and Apple Music so far.

**NOT BAD...**

Exactly. Taze has another supporter in BBC Radio 1Xtra's DJ Target, and with support from Ministry Of Sound, he's only planning on going in one direction from here.

**WHAT'S NEXT?**

Plans for new music are being firmed up, but check out Taze's Fire In The Booth from earlier this month for more evidence of his talents.

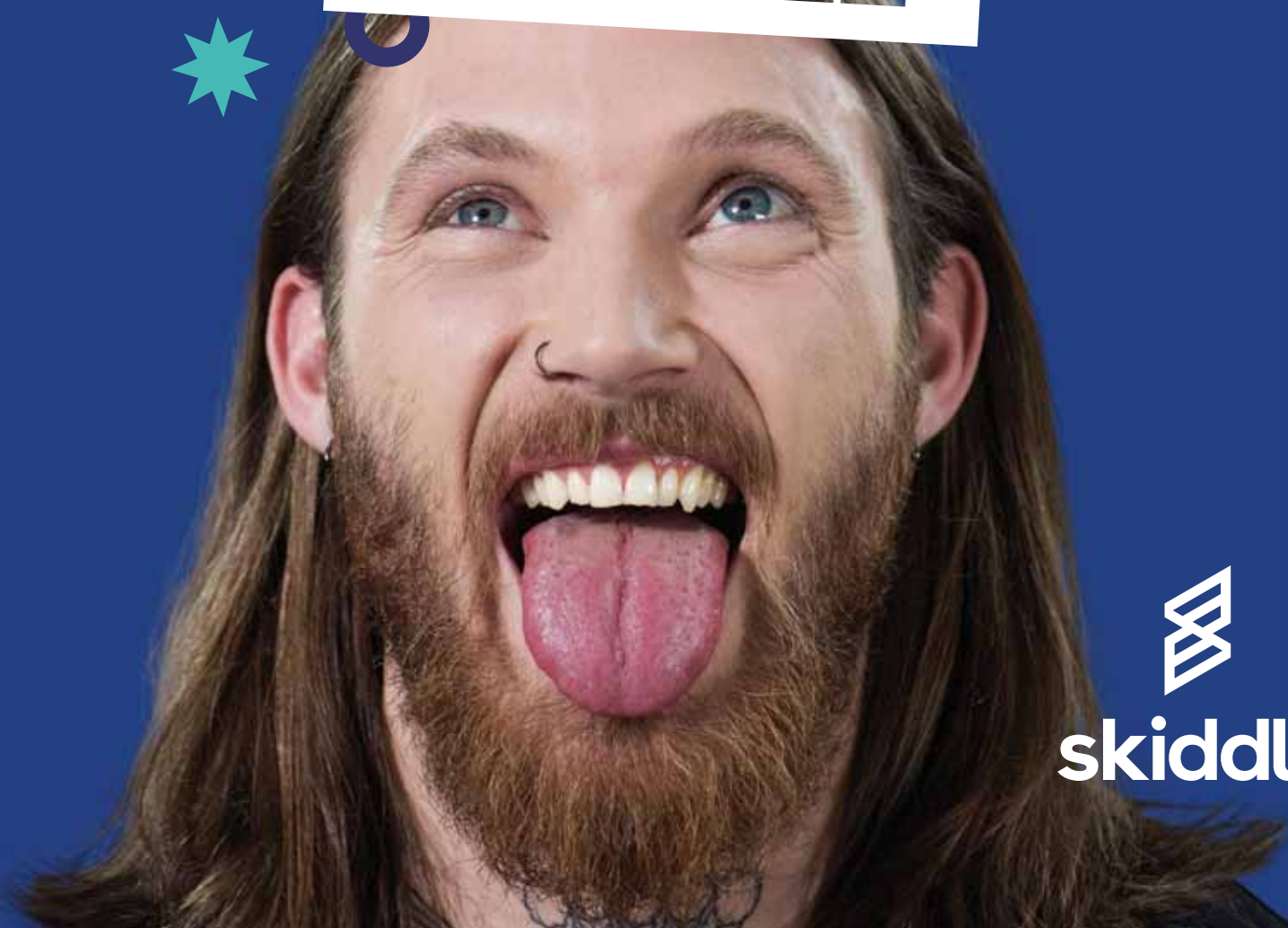


**THINK**

**GIGS**

**THINK**

**SKIDDLE**





1



A

2



B

C

**1. Take This!** Take That recently brought their critically-acclaimed Greatest Hits Live Tour to venues up and down the country, and are pictured here playing at Sheffield FlyDSA Arena. The tour went on to include eight shows at The O2, a run that broke their own personal record for the most shows played at the venue. Their final performance also marked 34 headline shows, which is more than any other artist in the venue's history. (Photo: Jamie Lucas). **2. End of a (quarter) century** Warner/Chappell UK celebrated the 25th anniversary of Blur's classic album *Parklife* at the Groucho Club with Alex James and Dave Rowntree from the group, plus some of those involved in the original recording. Pictured here are **(a)** (clockwise from left) Stephen Street (*Parklife* producer), Ian Huffam (booking agent), Karen Johnson (*Parklife* PR), Dave Rowntree, Mike Smith (MD Warner/Chappell Music UK, Blur's publisher), Andy Ross (former boss of Food Records, Blur's original record label) and Rob O'Connor (director, *Stylo Rouge*, *Parklife* cover artwork). **(b)** Rob Owen (VP, creative, catalogue and marketing, Warner/Chappell Music UK), Dave Rowntree, Mike Smith, Regine Moylett (Eleven Mgmt), Rich Robinson (EVP, sync and creative services, Warner/Chappell Music). **(c)** Alex James and Mike Smith. (Photos: Mike Lambert). **3. Live from the V&Yay** Decca continued its 90th anniversary celebrations in style with a special V&A event, featuring performances from Decca artists, family games and even the sight of

Pavarotti's iconic tuxedo. Pictured here are **(a)** Tom Lewis (vice president, Decca) and Rebecca Allen (president, Decca). **(b)** Sheku Kanneh-Mason playing live. **(c)** Becky Allen with Sheku Kanneh-Mason (Photos: Amber O'Rourke). **4. The Met-allica gala** Metal legends Metallica are pictured here in Lisbon on the opening night of their European tour. (Photo: Brett Murray). **5. All that jazz**

A host of top names assembled at Shoreditch Town Hall to attend the Jazz FM Awards 2019 – the most prestigious event in the UK jazz calendar. Pictured here are **(a)** Don Was and Ringo Starr. **(b)** Beverley Knight. **(c)** Poppy Ajudha and Nubya Garcia. (Photos: Hannah Young).





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



# BEESE

## HERE NOW

**Island Records** legend **Darcus Beese** has been both one of the most successful A&Rs of his generation and a genuine trailblazer. Now, that combination has landed him the top job at **Island US** – and made him the 2019 **Music Week Strat Award** winner. In an exclusive interview, Beese talks us through his remarkable journey from West London to New York, and tells us what comes next...

— BY MARK SUTHERLAND —  
PHOTOS: RANKIN/MEREDITH TRUAX

**T**hey say no man is an Island, but one man comes closer than most. Darcus Beese has been at Island Records for over 30 years, becoming more synonymous with the label than anyone except perhaps founder Chris Blackwell. Unlike Blackwell, however, Beese started at the iconic record company – which celebrates its 60th birthday this year – as a teaboy and worked his way up through the A&R ranks. Eventually he would become co-president, and then full president of the UK label, before heading to New York last year to run the behemoth that is Island Records US.

And yet, actually, his career at Island was over, almost before it began.

At the tail end of the '80s, when the young A&R exec had been at Island for less than two years, he got into a row with his then boss, Julian Palmer (now A&R director at Columbia UK), over what would have been his first ever signing, a band called Ashley And Jackson.

"It was a hot summer's day, I remember it well," smiles Beese, 30-odd years later. "He wouldn't let me sign them, so I threw my toys out of the pram and said, 'I might as well leave then'. [Then Island MD] Marc Marot heard the ruckus, came downstairs and said, 'What's the problem?' I said, 'Julian won't let me sign an act, so I might as well leave'. And he said, 'OK'. He held the door open and said, 'On you go'. I literally walked myself out of the job!"

And that, Beese feared, was that. He knew how big a deal working at Island Records – the label that had released many of his parents' favourite records and which therefore had been a pivotal influence on his youth – was, especially for a



*“The entire music industry looks completely different to the one I walked into”*

**DARCUS BEESE**  
ISLAND RECORDS

**Sorted for Beese:** Darcus Beese is now the main man at Island Records US



kid from the mean streets of West London who had written job applications to every record company in town and never had a single reply. And yet his principles and passion for music meant that he had to walk through that door.

That passion and those principles have occasionally got Beese into more trouble in the intervening three decades, but they've also stood him in good stead. Indeed, they're the key reasons why he's here today, sat in the restaurant of the elegantly cool Mr C hotel in Beverly Hills, California, firmly ensconced as the new leader of Island US and about to become the 33rd winner of the UK music industry's highest honour, the Music Week Strat Award.

He can laugh about Ashley And Jacksongate now – as, indeed, can Palmer, who jokingly reminisces on Beese's Strat tribute video about the "militant rebellious young firebrand of an A&R man with an encyclopaedic knowledge of gangsta rap", who made his "defiant stand over a cardigan-wearing Acid Jazz combo".

But winning The Strat also brought out Beese's serious side. He's no stranger to the big prizes, both professionally (BRITs, Mercury Prizes, Grammys galore) or personally (*Music Week* and A&R Worldwide awarded him the European Executive Of The Year gong at MUSEXPO Europe in 2016, and the ruddy Queen made him an OBE in her 2014 Birthday Honours List). But it's The Strat that prompted him to look back over his career and compare it to some of the previous winners, which include Blackwell, who picked up the second-ever Strat in 1988, the very year Beese started at Island.

"That's quite powerful in itself," he says. "To be the next person [from Island] to top that list with Chris Blackwell on it, that's why I'm speechless. It's hard to wrap my head around. It was hard to qualify in my own head why I would even be in the thought process. And don't think I'm being modest because, when you go to the list, it's full of incredible people, who have done legendary stuff. It's a huge surprise and a massive honour."

Despite his modesty, Beese has much in common with the 32 previous winners: a stellar A&R and business career, an association with some legendary artists, a charisma that inspires both musicians and executives to new heights; an ability to wrangle obstreperous girl groups. But there is one significant point of difference: he's the first BAME winner of the award.

"To be the first person of colour on the list has to be a proud moment," he smiles. "Over the last couple of years, looking around the room at the Music Week Awards, the room has completely flipped from what it looked like 20, 30 years ago. The entire music industry looks completely different to the music industry that I walked into. It was a different place for women and people of colour were few and far between. So the direction of travel is good and what does it look like in the next five or 10 years? That's exciting."

Beese is a veteran of many a Music Week Awards, dating back to the early '90s, when Island's powerhouse A&R department made them regulars on the podium.

"Over the years, we had the highs and lows of it," he smiles. "We've had those ones when you're confident you're going to win and others when you're like, 'Get me the hell out of here, I know we're not worthy and we haven't done enough to win this year'."

"But I love the Music Week Awards, because people get honoured for their hard work and creativity. I thought last year was my last one, that was one of the chapters I was closing, so to be back again in such a surprising manner is great."

The awards gave Beese the chance to catch up with his Island UK family – Louis Bloom took over as UK president after his departure – but the US exec is very clear that he's "not part of the UK business any more". "I have a slight sideways glance at it," he grins, "But my focus is the US now."

Beese has hit the ground running Stateside, making a series of



**Scenes from an Island life:** Beese with (top row, L-R) Amy Winehouse; Louis Bloom; at MUSEXPO Europe; The Weeknd; Chris Blackwell; (middle row) with Jody Gerson, Shawn Mendes, Michele Anthony, Sir Lucian Grainge and others; at Island's Grammys Party; with the Island UK team; (above) with Jessie Reyez and manager Mauricio Ruiz

*"If you can manage the Sugababes, you can manage most things!"*

**DARCUS BEESE**  
ISLAND RECORDS

smart hires and signings as he looks to remould the US operation in his own image, while remaining true to the label's independent spirit. And here in Mr C's on Grammys weekend, chatting with the hotel boss about

Quincy Jones' imminent arrival and hailing passing US execs, it's clear he's already at home, even if he is now a long, long way from his roots...

**D**arcus Beese was born in 1969 and grew up in Fulham. His parents – Barbara Beese and Darcus Howe, later a noted broadcaster and writer – were prominent in the British Black Panthers movement, meaning Darcus grew up surrounded by politics and music.

"I've got quite a few stepbrothers and stepsisters, but I was kind of a loner," he says. "My Mum and Dad's vinyl, my Walkman and the repeat playing of one cassette was sometimes my solace. Music was always emotionally central to how I would feel. That's why I'm so passionate about what I do, because of how music soundtracked my life and the ups and downs, highs and lows of growing up."

Soca, reggae and lovers rock were key to his education – he jokes about being the only 10-year-old who knew all of dub poet Linton Kwesi Johnson's albums back to front – but it was two-tone pioneers The Specials that really fired his imagination.

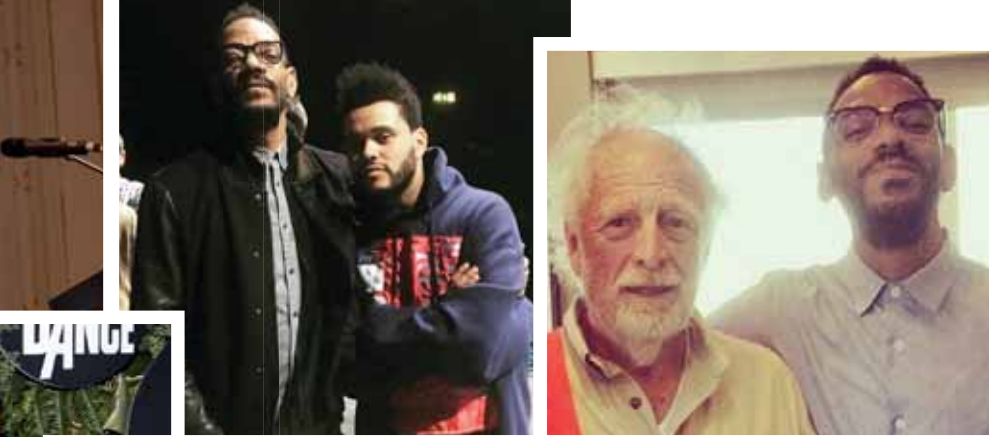
"The Specials were the first band that reflected what me and my mates looked like," he says. "I looked down my street and we were black, white and brown and that was the first time you looked at a band and it was a mixed, multi-cultural band."

Beese was too young to see the band live, but he saved up his record tokens to buy More Specials and invested in the two-tone regalia of pork pie hat, Crombie and loafers. When he finally got to see the band live when they reformed in 2009, he "spent all night jumping up and down, came out and bought out half the merch stall". Earlier this year, he came full circle by putting out *Encore*, the band's comeback album.

"To be a 10 or 11-year-old and having the More Specials album be my bible, then cut to nearly 40 years later and I'm putting out one of their albums, it's amazing," he ponders.

The young Beese had aspirations to perform himself, as a tap dancer, even auditioning at several stage schools ("Obviously I wasn't that talented, because I didn't get in to any of them!").





So when he left his state school Henry Compton – also the alma mater of athlete Linford Christie and World Cup-winning footballer George Cohen – at 16, he knew he wanted to do something creative.

“That’s what led me into hairdressing, I just wanted to be around creative people,” he says. “Well, that and my Mum said, ‘You’d better get a fucking job!’”

Beese took a job at a salon run by Rebecca Jamison, which put him into contact with plenty of people in the UK music business.

“Rebecca had a huge circle of clients in the music industry and she introduced me to all of them,” says Beese. “That’s how I got into the business.”

Even then, Beese thought working in the industry was a pipedream until he met legendary Sony A&R, Lincoln Elias.

“He was someone that looked like me, that was doing incredible stuff inside a record company with Des’ree, Jamiroquai and Terence Trent D’Arby and I thought, ‘I’d like to do what he’s doing’. I got to see behind the curtain and from that point on I wanted to work in the music industry.”

There was still the small matter of actually finding a gig, but a tip-off that someone was leaving Island meant Beese found himself in the right place at the right time and, within a week, he was taken on as what would now be called an intern.

He was assigned to the promotions department but, after noting Beese’s passion for seeing gigs by signed and unsigned artists alike, boss Clive Banks told him he was “wasted in promotions” and moved him to A&R.

“I have to thank him for seeing that in me, because I didn’t come in wanting to be an A&R person,” says Beese. “I thought they were the supermen, they were driving BMWs and had expense accounts and sometimes they would fly to places and hang out and make records in the studio. I liked that, but I didn’t think I had the chops to be an A&R person. There weren’t too many other people that looked like me, so I was just happy to be around the place.”

Nonetheless, Beese thrived in the cut-and-thrust world of artist development, until the Ashley And Jackson spat saw him walking out of his dream job and into an uncertain future...

Luckily, Beese found a new job easily enough, at Big Life, where he belatedly got to make Ashley And Jackson his first signing after all (their 1990 single Solid Gold soared to the giddy heights of No.89) and found Tim Parry and

*“Inexperienced as I was, I knew that Amy Winehouse had the potential for greatness”*

**DARCUS BEESE**  
ISLAND RECORDS

# THE BEESE KNEES

Top artists & execs pay tribute to the Strat winner



“Many, many congratulations on getting the Strat Award. I’m proud of your achievements and all of us within UMG are proud of them as well.”

**Sir Lucian Grainge, chairman/CEO, Universal Music Group**

“Congratulations dear Darcus for receiving this year’s Strat Award, so well deserved. Your legacy continues as one of the great creative executives in our industry. We’re so very proud of you and thrilled that we were able to steal you from across the pond. As Island celebrates its 60th anniversary this year, there couldn’t be a more perfect person in place to continue leading the Island culture and heritage.”

**Michele Anthony, EVP, Universal Music Group**

“Nuff respect. Thirty years you’ve been at Island in England and now you’re in America to keep the flag flying here. Congratulations!”

**Chris Blackwell, founder, Island Records**



“Darcus, I’m so proud of you. You’re a natural leader, you’re about integrity, you’re about truth and you’re always about music. Your dad made an incredible mark on culture and society here and you’ve also done that, you’ve helped shape our culture and you’re just about to do it in America.”

**David Joseph, chairman/CEO, Universal Music UK**

“Twelve years ago we went on a historic run together that included Amy Winehouse, Florence + The Machine, Jessie J and so many others. I will forever be indebted to Darcus Beese.”

**Monte Lipman, founder/CEO, Republic Records**

“When I took over I realised I had massive shoes to fill. You’ve been an amazing boss, an incredible mentor and above all a great friend. You truly deserve this award, one love.”

**Louis Bloom, president, Island Records UK**



“It’s been a pleasure to be alongside you for so many years at Island with some good successes, spending a lot of a time changing all the members of the Sugababes and helping persuade the world that Amy’s Back To Black was not just a jazz record for old people.”

**Ted Cockle, president, Virgin EMI/former co-president, Island Records UK**

“Huge congratulations for being honoured with this special award. I believe you are the first black music executive in the UK to achieve this accolade, this is an achievement of immense significance.”

**Barbara Beese, Darcus’ mother**

“Darcus Beese, what a prince of a man.”

**Bono, U2**



“I’ve very quickly learned that Darcus not only has one of the biggest hearts, but he’s truly an inspirer and just an incredible mind and person all around. He is extremely deserving of this honour.”

**Shawn Mendes, artist**

“Well done Darcus, they’ve got to honour the big man, congratulations. Levels! You’re the fucking guy!”

**Giggs, artist**

“Congratulations on winning such a prestigious prize in the music industry. I feel so proud of you, I’m so happy for you and you’re so loved by everyone that you work with at Universal.”

**Annie Lennox, artist**



“Congrats on the award, it’s so well deserved. I have a lot of fond memories of our friendship together and working relationship. When Amy and I were demoing some songs that would become Black To Black, we played the opening bars of the Rehab demo and six seconds in, you jumped up and were like, ‘Rewind!’ You did that three more times before we got past the first six seconds. That was the first time we’d played that music and to get ‘daddy’s grand approval’ was wonderful. Without that faith that you placed in Amy and me, we never would have been able to have the freedom to make that record.”

**Mark Ronson, artist/producer**

**An Englishman in New York:**  
Beese has hit the ground  
running at Island US

*"I look for that  
spark of genius that  
data can't tell  
you about"*

**DARCUS BEESE**  
ISLAND RECORDS

the late Jazz Summers (another former Strat winner) to be willing mentors. "They taught me how to make records," says Beese.

Nonetheless, he moved to Gut/Tug Records, set up by former Island promo man Guy Holmes where, to his horror, "I found myself all of a sudden making Right Said Fred records".

But, just when "I thought I'd fucked it up", the phone rang. It was his old sparring partner Palmer, asking him to come back.

"That was probably the best thing that ever happened in my career, to get back there," says Beese. "I should have never left in the first place. But I was much more refined when I got back to Island. I wasn't the finished article by any stretch of the imagination, but I was a lot more grown up."

Installed as A&R manager at the Fourth & Broadway dance imprint, the new mature Beese concentrated on signing acts "that stood for something": hip-hop like Silent Eclipse, soul like Hinda Hicks.

"I'm proud of the young me," he says. "Island definitely allowed me to express myself. I had artists that had sold out the Jazz Café and Subterania and been on the cover of Blues & Soul but I wanted more, I wanted to be more ambitious."

Eventually, Beese says, he "realised what success looked like from a record company point of view and that I needed to have some hits". Enter three young pop wannabes in the form of the Sugababes.

Mutya Buena and Keisha Buchanan had already released a critically acclaimed, but under-performing album on London before splitting from original member Siobhan Donaghy and recruiting Heidi Range. Beese signed them to Island and masterminded the 2002 Freak Like Me single, which went straight to No.1.

Beese had his elusive hit.

"That's when I could actually call myself an A&R person," he grins. "It was validation because of all the misses that I had, that I could get it right – and get it right with a No.1 record. Having a No.1 with Freak Like Me, the type of record that it was, set the bar for me.

And for that I thank the madness that was the Sugababes. I thank all of them..."

And there were a lot of them!

"Yes, but no matter what the drama was, when they put out great records, that dictated everything," he says. "I mean, it was a nightmare! You had three different, inexperienced opinions and I was still inexperienced at managing that madness. And every hit song we made with the Sugababes, they hated. You were always in conflict, but you learned skills that, later on down the line, still hold you in good stead. If you can manage the Sugababes you can manage most things!"

Despite the chaos, and multiple line-up changes, the Sugababes delivered four platinum-plus albums in succession for Island, and Beese was up and running as a hitmaker.

Soon after, he met the artist who would define his career. The manager of producers the Lewinson Brothers played Beese a demo that featured Winehouse but said he was "sworn to secrecy" as to who she was. Eventually Beese tracked her down to Simon Fuller's 19 Management and, having blagged a meeting with another artist's manager, wandered the corridors until, fortuitously, he stumbled across not only her manager, but Winehouse herself.

"It was meant to be," declares Beese. "And the attitude that the world saw was the same attitude I encountered in that moment, with her sitting on the floor, when I introduced myself to her. Inexperienced as I was, I knew that she had the potential of greatness."

Winehouse's 2003 debut, *Frank*, was highly acclaimed but sold moderately. And, as Beese waited for her to come up with the follow-up, and his other artists went off cycle, he found himself in every A&R man's worst nightmare: he was "cold".

"Obviously, I'm not one to throw my toys out of the pram," he laughs, "But I was cold, there was a change at the record company and I didn't like what was coming. So I handed in my resignation..."

As luck would have it, he flew to New York straight after, to see how Winehouse and Mark Ronson were getting on with the follow-up album. On the trip, he heard five songs from what would become *Back To Black*, including Rehab.

"I remember after finishing the songs, thinking, 'How do I withdraw my



**Congratulations Darcus  
from Mumford & Sons,  
Keane, Jack Garratt and  
Everybody's Management**



resignation?” he laughs.

He returned to London and played the demos to Louis Bloom, whose reaction convinced him he had to stay.

“I said, ‘I ain’t going anywhere,’” he says. “How different the world could have been!”

Back To Black came out in 2006 and went on to sell 12 million copies, although Winehouse’s problems with drink and drugs and status as tabloid catnip meant it was a far from easy ride.

“You couldn’t rein her in, you couldn’t tame her and there was no point in trying,” Beese says. “She wouldn’t comply. I know that some of the product managers that worked with her were trying to apply their opinions but you would basically just lose her trust. She was one of those artists where you just had to get out of her way. Some people need hands-on, they need leading and some artists don’t, you’ve just got to get out of the way – and that’s what I did with Amy.”

Beese expected Winehouse to “have an impact on people” but even he was taken aback by “the ripple effect” of her superstardom. That success sent Beese from “cold” to becoming the hottest A&R man on the planet...

“I was like a pig in shit!” he laughs. “But there was a culture that manifested itself at Universal that came from Lucian [Grainge, then Universal Music UK boss, now chairman/CEO of Universal Music Group] that was about not resting on your laurels. You couldn’t spend your time looking in the rear view mirror. So, as much as it was a huge success, it was like, ‘What’s next?’ That sharpened me up for what was to come later in terms of running a record label. But as an A&R person, the failures that I had set me up for the successes. And I thank Island and Universal for allowing that process to happen.”

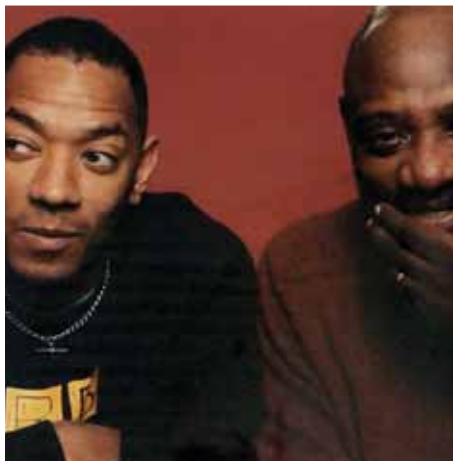
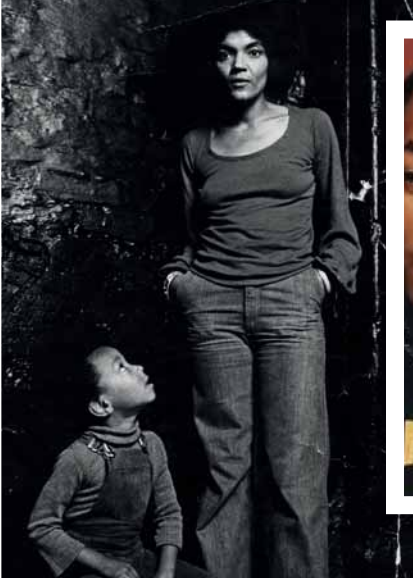
More success followed with the likes of Taio Cruz (whose 2009 US No.1 Break Your Heart meant “another box ticked on the bucketlist of things to be achieved by the time you get fired”), Dizzee Rascal (who presented Beese with The Strat at the awards last week) and Keane.

Such was the success that, when Island president Nick Gatfield left for EMI in 2008, Beese and Ted Cockle (now president of Virgin EMI) were made co-presidents, much to Beese’s surprise.

“There was a point when I must have been that hot that people were saying to me, ‘When are you going to run the label?’” he says. “I would look at them going, ‘What do you mean? Why would they even think about me doing that?’ I never had the ambition and I’d never seen anybody that looked like me running labels, outside of the American model of head of urban.”

Beese says he had “always fought against being pigeon-holed into black music” but says his education had led him to believe that leadership wasn’t for him.

“I had no ambition, it hadn’t been cultivated apart from my Mum and Dad saying, ‘Son, don’t worry about it, you’re a leader,’” he says. “So I didn’t ever see myself as president and when I was offered it, it shook me up. I almost didn’t want it because with it comes responsibility, and responsibility for other people, the artists’ careers and the people that work for you’s lives. I was the happiest, most selfish A&R person, I had my little roster and at that moment in time I was basically bulletproof. And then all of a sudden I had to lay myself bare and learn what it was to be a



**The Beese team:** (clockwise from top left) with mum Barbara Beese; with dad Darcus Howe; receiving his OBE; as a young DJ

*“My whole mantra, all my career, has been: ‘Don’t get fired!’ And the only way to do that is to stay relevant and hopefully be indispensable”*

**DARCUS BEESE**  
ISLAND RECORDS

co-president. But luckily the team of people we had was amazing...”

The next phase of Beese’s remarkable career was just about to begin...

**T**he first couple of years of co-presidency, Beese admits, were difficult.

“The hangover of the couple of years before meant that our roster was kind of nowhere. It didn’t have a core to it and me and Ted – and I think he would agree with me – struggled for the first couple of years, in terms of restocking the larder.”

But slowly they turned it around. They forged a relationship with Roc Nation, signed Florence + The Machine, Mumford & Sons and Ben Howard and started to hit big with North American imports such as Drake.

“The next three, four, five years were just rocket fuel,” he says. “Everything came together, the team came together, me and Ted had a yin and yang relationship where it worked perfectly. The team at the time were brilliant and

we just went on this run. Then the records started to go round the world, so we were having global success. You’re hoping not to be brought down to earth with a bump and then Amy passed.

“And then,” he adds, ruefully, “You’re spun back into reality.

“It was just an awful time,” Beese says today of Winehouse’s tragic 2011 death. “Someone that you’d worked with and knew, passing away so tragically, that was rough. She was a musical genius but, at the heart of it, she was a normal human being that had problems from a young age. The pressures of the business from all quarters took their toll and it’s good to see the business learn lessons from that. You hear the words ‘well-being’ and ‘duty of care’ a lot more now, and that’s a good thing.”

Universal ultimately reclaimed Winehouse from her media demonisation with the 2015 Oscar and Grammy-winning Amy film.

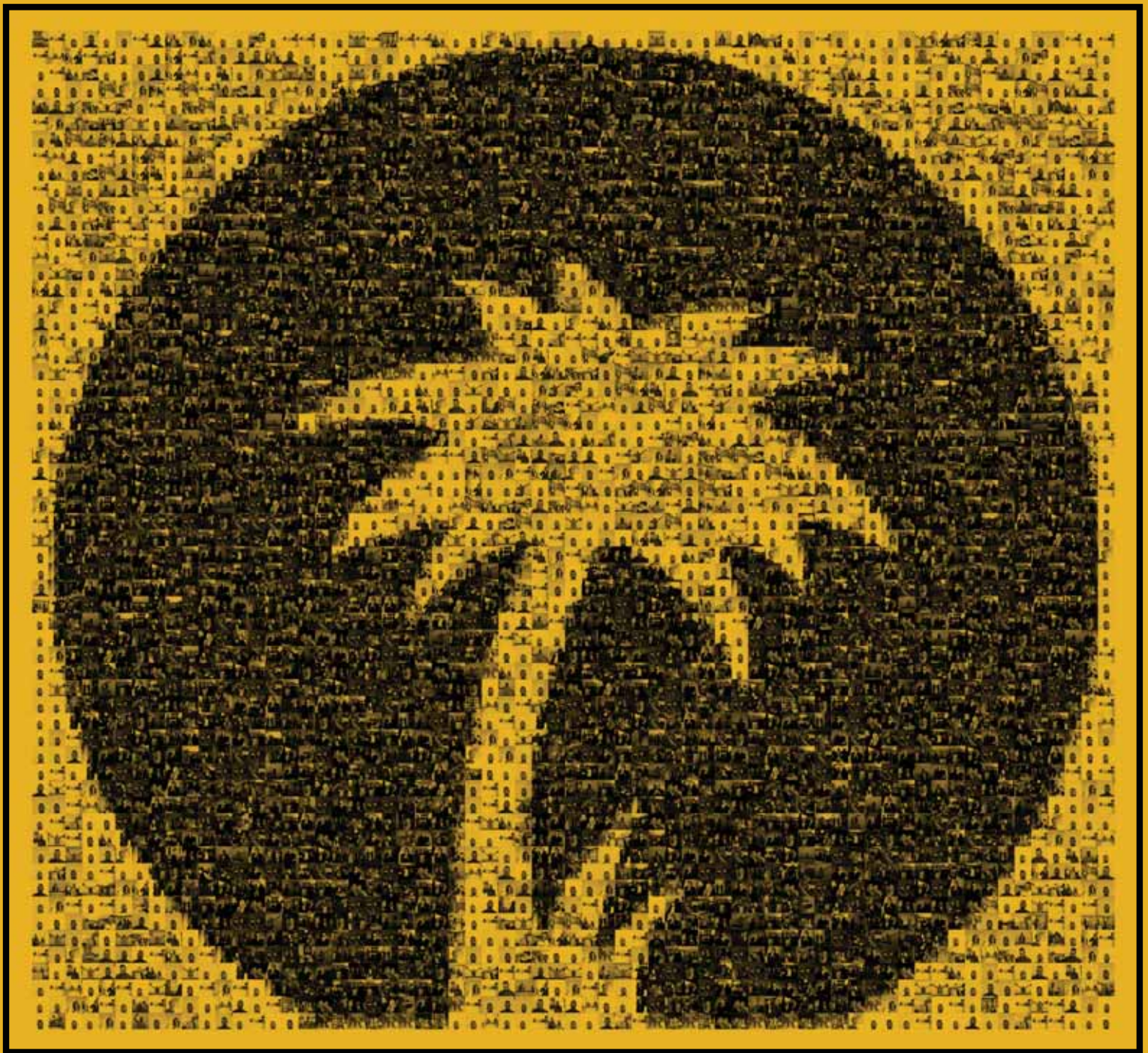
“I remember [Universal UK chairman/CEO] David Joseph saying to me that it was important that her legacy should be preserved and that people should know the real Amy,” says Beese. “People should know the genius that she really was and not just this tabloid pin-up, which wasn’t Amy – that was the drugs.”

By then, Cockle had departed for Virgin EMI and Beese was in sole charge. The hits kept on coming – Beese catapulted Drake to a record-breaking No.1 with One Dance and scored success with an eclectic roster ranging from Will Young to PJ Harvey and Ariana Grande to Catfish & The Bottlemen – even though Beese admits he initially struggled with the responsibility.

“I remember when the news came out that Ted was going to Virgin – for all the highs and lows, we worked really well together. Before, when I looked to my right, Ted was there and, when I looked to my left, the rest of my team were there. All of a sudden, Ted wasn’t going to be there, I had to manage it all by myself and it was a question of, ‘Could I?’ But while you’re having a crisis of confidence internally, you’ve got to show outwardly to the people you’re leading that everything’s going to be OK. And obviously I was very good at that!”

Beese set about retooling Island for the streaming age, establishing partnerships with the likes of PMR and Communion and setting up the first UK major label urban division. But, when Joseph called him into his office one morning to tell him Universal wanted him to go and run Island US, Beese (who, in 2016, told





# ONE LOVE

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and the entire Universal Music UK family*





*Music Week* he “wouldn’t work anywhere else – you cut me and I bleed Island”) was ready for the challenge.

“Immediately, your mind starts racing, you start to perspire, the room starts spinning,” he quips. “But when we started talking about it, as much as I love the UK and my family at Island, it was a no-brainer to go. I’d achieved what anybody would love to achieve in the UK music business and Island had seen my children born, me get married, buy my first property and my father pass away. To get the opportunity to go and run Island in the States was a fairytale end to the UK chapter. I spoke to David, [Universal EVP] Michele Anthony, Sir Lucian and, within weeks, I was on the ground in New York. I’ve not looked back, just forward.”

Beese admits he’d become a little “jaded” by the end of his UK tenure but is now revitalised, buzzing with strategies to make sure the US venture becomes his life, not just an “adventure”. Time, then, to grill him on his US plans, his A&R modus operandi and the importance of paying your dues...

#### Do you have a checklist of things you look for in an act?

“That changes over time. But, in the very first instance I always think, ‘Can you stand out from the pack vocally?’ Especially now everybody has an entry point to the market. What does the individual or the band stand for? I look for that spark of genius that data can’t tell you about. Data can tell you a lot of stuff, but it can tell you too much sometimes.”

#### How’s life in America treating you?

“I was in my comfort zone for the last couple of years and I’m well and truly out of my comfort zone now. In a good way. The American business is totally different to the UK business. The pace it moves at, the scale of it, radio, it’s all different. But we’re now in a global village and music is where the playing fields level for me. While I learn about the other stuff, if the music’s special, it’ll travel, no matter where you are. I’ve still got a lot to learn, but the support I’m getting is unbelievable and I feel inspired again. Going back to that kid that first started at Island when he’d just turned 19, to being president and CEO of Island US and having this award... You couldn’t write it. I love it when people sit down and tell you their stories, well, I feel like I have a story now.”

#### Have you spoken to Chris Blackwell about the new job?

“I saw him a few months ago at a U2 show. What did he say to me? He said, ‘Good luck, you know it’s going to be bloody hard’. And I said, ‘Yes, I think I know that Chris!’ But Chris has always been very supportive, whenever anyone’s asked he’s always said he’s proud and he’s still my moral compass, he’s still my guiding light in terms of what I think Island should stand for. Louis’ new Island should be in his own image, but have Blackwell’s values, and it’s the same for me running the US label.”

#### Will you stay in the US forever now?

“If I’m successful, I’ll be staying. If I’m not, they’ll put me on the plane! But I want to make ‘out here’ work. I want it to be long term but I’m on a five year plan. I’m trying not to get fired – my whole mantra, all my career, is: ‘Don’t get fired!’ The only way to do that is to do good things, stay relevant and hopefully be indispensable.”

#### How would that 19-year-old have felt if someone had told him this was how it would all pan out?

“He probably would have changed history by running the other way! This isn’t about being a role model, but I want people to know that you can have those ambitions

where I didn’t, and it’s alright to have those ambitions. I wish more people that looked like me were heads of department and presidents of labels. But saying that, pay your fucking dues! Start by washing cups and making tea and sign stuff that doesn’t work, get fired, get back in, learn your craft, know what the art is, know what your ambitions should be, know what’s being asked of you, know what you should be achieving and then ask the question: ‘Are you any good?’ I want people to know that there is a route to leadership, if you do the work, be good at what you do, be successful and repeat. I’ve paid my dues so the only thing to prove now is, can I do it again? Am I worthy to be here? Not in question. Am I worthy to stay here? That’s my question to myself. And that’s a good line to finish on, in terms of the journey.”

**A**nd with that, Darcus Beese gets up, shakes hands and walks himself out of the door into the sunshine, just like his teenage self did 30 years ago. As with back then, he’s not quite sure what lies ahead. But somehow, you know everything will work out just fine. For this Island lifer, it nearly always does...



**Killer Beese:** Darcus had huge success at Island UK



## STRAT’S LIFE

All the illustrious previous winners of the UK music biz’s highest honour...



**Lipa service:** Dua Lipa presented Max Lousada with last year’s Strat

- 2018:** Max Lousada, CEO, recorded music, Warner Music Group & chairman & CEO, Warner Music UK
- 2017:** Sarah Stennett, CEO, First Access Entertainment
- 2016:** Max Hole, chairman & CEO, Universal Music Group International
- 2015:** Neil Warnock, founder, The Agency Group
- 2014:** Rob Stringer, chairman & CEO, Columbia Records, Sony Music
- 2013:** Richard Griffiths and Harry Magee, co-founders, Modest Management
- 2012:** Richard Russell, owner, XL Recordings
- 2011:** Fran Nevrlka, chairman & CEO, PPL
- 2010:** Sir Lucian Grainge, chairman & CEO, Universal Music Group
- 2009:** Robert Partridge, music publicist
- 2008:** Tony Wadsworth, chairman & CEO, EMI Music UK
- 2007:** Jazz Summers, founder, Big Life
- 2006:** Daniel Miller, founder, Mute Records
- 2005:** Peter Reichardt, publishing executive, EMI Music Publishing
- 2004:** Paul McGuinness, founder, Principle Management
- 2003:** Rod Smallwood and Andy Taylor, co-founders, Sanctuary Records Group
- 2002:** Michael Eavis, founder, Glastonbury Festival
- 2001:** Rough Trade Records, independent label
- 2000:** Scott Piering, promotions executive
- 1999:** Pete Waterman, record producer/founder, PWL
- 1998:** Martin Mills, founder, Beggars Group
- 1997:** Steve Mason, distribution executive, Pinnacle
- 1996:** Brian McLaughlin, COO, HMV Group
- 1995:** Top Of The Pops, TV programme
- 1994:** Tony Smith, artist manager
- 1993:** Maurice Oberstein, chairman, CBS Records/BPI
- 1992:** Muff Winwood, musician, songwriter, record producer & A&R executive
- 1991:** Sir Richard Branson, founder, Virgin Group
- 1990:** Terry Ellis & Chris Wright, founders, Chrysalis Records
- 1989:** Sybil Beresford-Peirse, founder, Nordoff Robbins
- 1988:** Chris Blackwell, founder, Island Records
- 1987:** Ron White, executive, EMI Music Publishing



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# HERE COMES THE SUMMER

Legendary rock'n'roller **Steven Van Zandt** has spent much of his life as **Bruce Springsteen's** guitarist in **The E Street Band**, but has returned to centre stage as frontman of **Little Steven And The Disciples Of Soul**. Van Zandt released **Summer Of Sorcery**, his first album of new material in 20 years, in early May and tours the UK later this month. With pop, politics and Paul McCartney on the menu, he's a lot to get off his chest...

—BY JAMES HANLEY —



*"The rock era is over and we've returned to a pop era now, probably permanently"*

STEVEN VAN ZANDT





**Little wonder:** Van Zandt was inducted into the Rock And Roll Hall Of Fame in 2014 as a member of The E Street Band

**O**h Jesus, that was unbelievable, wasn't it? It was just so fucking idiotic, you couldn't believe it. It was embarrassing for everybody." Stevie Van Zandt is reliving the infamous moment at Hard Rock Calling 2012 when Paul McCartney joined Bruce Springsteen and The

E Street Band on stage at Hyde Park, only for the power to be cut by promoters Live Nation.

"We were like three minutes past curfew and they were so worried about the people living around the park," laments the Rock And Roll Hall Of Famer. "We've been laughing about it ever since, but it was just an embarrassment."

Little over five years later, McCartney completed unfinished business by making a surprise appearance at Van Zandt's Roundhouse show in November 2017 to duet on The Beatles classic, I Saw Her Standing There.

"We're friendly and we'd been trying to catch each other's show for a while," recalls Van Zandt, taking up the story. "Paul is working all the time and so I was very surprised when he happened to be in town. I said, 'Look man, just have a nice night out, don't feel any pressure at all to come on stage. You and Nancy [Shevell, McCartney's wife] have fun, you can sit with my wife Maureen and just enjoy the show'."

"Suddenly, we were about to do the encore and my roadie comes up and says, 'Paul's coming on!' Now it just so happens that I'd felt, in case he did want to come on, I'd better have something ready. I had done a Little Richard-like arrangement of I Saw Her Standing There, just for fun, and that's what we did – there was no rehearsal."

He reflects: "To have Paul McCartney endorse what I'm doing was one of the high points of my life. He came on stage with Bruce and The E Street Band, which was already great, and then he had Bruce and I join him at Madison Square Garden, which was also great. But him coming on my stage and endorsing what I'm doing, personally, was very meaningful for me and one of the highlights of my entire life."

Considering Van Zandt's incredible journey, that is really saying something. The New Jersey-raised E Street Band guitarist is also a producer, label boss and radio host, and stumbled into an incredible acting career with The Sopranos and then Lilyhammer, the first Netflix exclusive.

"I never thought about being an actor at all," he says, speaking to *Music Week* while on tour in Adelaide, Australia. "[Sopranos creator] David Chase called me out of the blue and said, 'Do you want to be in my show?' He'd seen me on stage inducting The Rascals into the Rock And Roll Hall Of Fame [in 1997] and suddenly it was, 'Do you want to be in my TV show?' And I said, 'Jeez, that's so, so nice, but no, not really. I'm not an actor'. And he said, 'Yes you are, you just don't know it yet'. So I said, 'Well, I guess I'll give it a shot'."

"It turned my life around – 10 years of the greatest acting school you could possibly hope for with The Sopranos. And everything I'd learned on Sopranos I took to Lilyhammer, so that was another four years of acting. It really was 14 years of acting, plus Bruce putting the band back together [Van Zandt left The E Street Band in 1984, rejoining in 1999], and that's why 20 years went by without me realising I'd kind of abandoned my own music."

"It was important to get back to it these last two years. It's been a wonderful reconnection for me and reconnecting the music to the audience, it's been great."

The catalyst was 2017's *Soulfire* (4,893 sales, OCC), Van Zandt's first solo LP this century, which saw "Little Steven" revisit songs that spanned the length of his career. A live album of the *Soulfire* tour with his 14-piece band, *The Disciples Of Soul*, followed prior to the May 3 release of his

latest long-player, *Summer Of Sorcery*.

"The *Soulfire* album was an important transition for me," he explains. "It was the first record I've ever done of covers of songs I've written for other people. I liked that little bit of distance and I thought, 'I want to write some of these things for me'."

In the mid 1980s, Van Zandt established Artists United Against Apartheid, enlisting the likes of Springsteen, Miles Davis, Lou Reed and Bob Dylan for the *Sun City* LP and single in protest at South Africa's apartheid policy, and has been honoured by the United Nations for his activism.

He also founded The Rock And Roll Forever Foundation's TeachRock programme, a national initiative to bring music curriculum into schools across the US. However, on his new LP, Van Zandt has steered clear of political themes in favour of more fictionalised subject matter.

"All my records of the past were very autobiographical and very political and I wanted to break away from both of those things," he says. "The basic concept [for *Summer Of Sorcery*] was a bit looser – that feeling of your first summer of consciousness and unlimited possibility – going back to when you're young, you have the whole world ahead of you and you're falling in love with life. That romantic fiction of what summer represents never really goes away; it's always there and I wanted to tap into that, just see where it went."

"As far as the politics goes, it was all very much hidden away in the '80s and I felt it was necessary to shine some light on those things. But now it's politics in your face 24/7 and there's nothing hidden at all, so my usefulness right now is trying to give people a break from it and provide a little bit of hope and enthusiasm, because it's such a dark time."

The album was written, arranged and produced by Van Zandt at his own Renegade Studios in New York. "I probably see myself as a producer first," says the rocker, whose credits include the classic Springsteen albums *The River* and *Born In The USA*. "It's what I enjoy the most – producing and writing – creating something from nothing."

"The job of a producer is a very wide-ranging – from being the creative force through helping creative people realise their vision and everything in between – so you have to be able to adjust as appropriate for the situation."

He continues: "The first thing I co-produced was Bruce's fifth album *The River* and that was our breakthrough record. The very first song I produced was *Hungry Heart* and that was our first hit single and that was a big moment. We were very late breaking through, I mean we'd been playing since we were 15 years old and basically didn't break through until we were 30 so that was a long time man, 15 years in the making. That was exciting."

After a successful European tour last year, Van Zandt returns to the UK with the *Disciples Of Soul* this week. Liverpool's O2 Academy is their first stop on Thursday. The ensemble will also play academy venues in Leeds, Glasgow and Bristol, with an O2 Forum Kentish Town gig set for May 24 and a headline slot at Derbyshire's Bearded Theory Festival pencilled in for May 26.

"I've managed to keep this band together now for two years, which is a miracle because everybody wants them – they're the most popular session guys in New York," notes Van Zandt. "As a matter of fact, these two albums – *Soulfire* and *Summer Of Sorcery* – are the only two I've ever done in a row with the same band, so that's been nice. They blow people's minds to be honest, because they're so damn good."

Having become accustomed to life at the side of the stage, Van Zandt is slowly readjusting to being a frontman. "It's a very different trip man," he explains. "I saw a performance of mine from 1987 in Sweden on the internet and I was quite a good frontman at that point. It's going to take me quite a while to get all the way back, but I'm heading in that direction slowly."



**Soul to soul:** Little Steven on stage with the Disciples Of Soul

“It’s a whole different pressure when the show’s riding on your shoulders and on your voice, and you’ve got to be conscious of that.”

**V**an Zandt’s solo records are released via his own Wicked Cool label in partnership with Universal Music Enterprises (UME).

“Our strategy with Summer Of Sorcery is to build on the success we achieved with his previous album *Soulfire* and to further help Steven establish his solo work,” says Bruce Resnikoff, president/CEO of UME. “We made great strides in the last couple of years and are looking to further the momentum we have generated together by focusing on his current fanbase while engaging the younger generation. We are doing this by reaching out to fans wherever they live, online, with a steady stream of compelling video content.

“Steven has put in an incredible amount of time and dedication and his live performances are drawing more and more fans in the US, the UK, Australia and all over Europe. He’s easily one of the hardest working musicians I know and he’s done so much already he could easily rest on his laurels. Simply put, he does not need to be working as hard as he does but he’s a true artist with an inherent desire to create. He is in the midst of a personal creative renaissance and making some of the best music of his life.”

Van Zandt founded Wicked Cool in 2006 to provide a home for some of his favourite unsigned garage rock acts.

“A lot of European bands were coming to me saying they didn’t have American distribution – this was before the whole digital thing – so I started it for that reason,” he says.

The guitarist has previously spoken about streaming’s detrimental impact on artists’ ability to make a living from their craft, and shows no sign of mellowing in his views

“[I’m] completely against it of course, as anybody with any brains is,” he shrugs. “Streaming killed the industry, it’s just destroyed the entire business and it ain’t coming back.”

On a more positive note, Van Zandt is cheered by the vinyl revival (a limited edition version of *Summer Of Sorcery* is available as a double LP on 180-gram psychedelic swirl vinyl). “I’m very happy that vinyl has made a comeback in the last 10 years,” he says. “The main reason is so kids don’t think that music falls off trees. You actually have credits and

*“Steven is in the midst of a personal creative renaissance and making some of the best music of his life”*

**BRUCE RESNIKOFF**  
UME

liner notes on vinyl. I don’t know why the record companies and publishers allowed downloading to happen without credits. It doesn’t cost one single penny to do it.”

Despite his dissatisfaction with elements of the digital revolution, Van Zandt is no technophobe. The 68-year-old is a regular on Twitter and has amassed more than 185,000 followers. “I get in a lot of trouble on Twitter,” he laughs. “I’ve been trying to be very non-partisan in America since I’ve started my education thing, so I take out my frustrations on Brexit. I’m always fighting with people in England about Brexit, which I just think is a terrible, terrible mistake.

“Even though I get into some occasional fights, it’s nice to be able to talk directly to fans so I put up with the problems and I’ll continue to do it until it becomes untenable!”

Creator and host of Sirius XM’s Little Steven’s Underground Garage radio show and station, Van Zandt is an authority on rock’n’roll, but is pessimistic about its chances of returning to the forefront.

“The rock era is over,” he declares. “Rock was about bands and pop was about individuals and the rock era ended – I clock it from The Rolling Stones to Kurt Cobain’s death, almost exactly 30 years from ’65 to ’94 – and we’ve returned to a pop era now, probably permanently.

“You have pop and hip-hop dominating and then you’re always going to have hard rock/heavy metal somehow surviving without the industry’s help. After the next nuclear war there’ll be nothing but cockroaches and heavy metal, they’ll survive anything... But in the mainstream it’s all hip-hop and pop now, so it’s back to the ’50s really when we were a cult – and maybe that’s where we belong. I think that 30 years when we were the mainstream was actually a blip, an odd temporary anomaly, compared to what is normal, which is pop ruling.”

Yet the odd quibble aside, Van Zandt is evidently living his best life. “Breaking through was the first most exciting thing,” he smiles. “The second most exciting thing is right now, because I’ve just made a major artistic breakthrough. We were able to turn the last two years into a new album, which was quite liberating for me and we’ll continue to do it every other year or whatever.

“Bruce [Springsteen] gets first priority, I’ll go out with him if he wants to go out next year. But I’ll always return to the Disciples Of Soul.”



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# HITMAKERS

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**THIS WEEK:** This year, Blur's classic **Parklife** album turns 25. Here, Dave Rowntree recounts how its Bootsy Collins-approved title track changed their lives and began with the drummer chucking his dinner across the studio...

■ INTERVIEW: BEN HOMEWOOD

Bootsy Collins was interviewed after *Parklife* came out and he was asked what it takes for a band to be successful. He said, "A band has to have the funk to be successful and have massive hits. Even that band Blur, they have the funk, deep down, they have the funk."

I've always remembered that, it was really my contribution to *Parklife*. I came off the beats and I added in the funk. That's where my rhythmic sense lies. Quite dramatically, on *Parklife*, I started adding in offbeats and slanting the rhythms.

Bootsy Collins is quite right, that is what it takes, that's what stirs people up inside and makes them want to dance rather than sit down, drink a coffee and listen. That's what pop music is, sexy music to dance to. It seems almost ludicrous talking about Blur having the funk, but there we are!

We were recording in Maison Rouge and Rak. We were trying to figure out the start, we wanted it to sound like a bottle smashing. The sound effects CDs sounded rubbish. In the end, we'd just finished dinner and I took my plate back in the studio and said, 'Quickly, record this. One, two, three...' Smash. I threw it on the floor. It sounded absolutely perfect, dinner and all!

We were cutting bits out of magazines, pictures and text, and sticking them on the studio walls. That's where a lot of the ideas came from. I picked them all up at the end, I thought, 'These bits of paper are going to be important one day.' I put them in a folder took it home, promptly lost it and, bizarrely, just recently, having moved house for about the 50th time since then, I opened a box and lo and behold the folder was inside. One of the bits of paper had the word 'Parklife' on it; it was talking about a new housing development, very much in the spirit of what that album was all about.

Damon [Albarn] had typed out all his lyrics

on his non-electric typewriter and we wanted to include them in the CD booklet but we couldn't find two of the songs, so Damon retyped a couple and the original ones were in the box too! That's my pension! I'd unhelpfully labelled it 'towels' or something.

*Parklife* was one of those times where everything you try seems to work, it just seemed really easy. The chemistry of the band was particularly powerful; we were firing off each other. We had a listening party at the end of the session and we were thinking, 'Wow, it almost sounds like somebody else has done this.' It had a magic to it. It was very exciting.

We were a tiny struggling indie band back then, we had no idea what was going to happen next. Guitar music was so unfashionable, it was going to be the indie chart or nothing, but *Parklife* changed that. Between us and Oasis and a couple of others, suddenly guitar music became the mainstream. Everything switched and we'd gone from being a tiny little indie band to being doorstepped by photographers and having fans outside our houses and journalists looking into our parents to find out if there was any dirt. It was really weird.

We'd been watching it happen to Take That and all these pop bands and then suddenly the spotlight switched to us.

We used to call ourselves the poverty jet set, flying around the world first class on somebody else's money and getting home not having enough money to buy a box of tea bags. We were living in bedsits around London wondering how sustainable this was and then it all changed, we realised we could have a career.

It gave us confidence, too. We'd taken a risk in veering away from the sound of the charts and what the music press was interested in. That set the pattern for our career; by and large we always tried to do something different to what we'd done before.

*"We were a struggling indie band, we had no idea what would happen"*

**DAVE ROWNTREE  
ON PARKLIFE**

**Park rangers:**  
*Parklife-era Blur (L-R) Damon Albarn, Graham Coxon, Dave Rowntree, Alex James*





# BLUR PARKLIFE



PHOTO: Kevin Westenberg

## Writer's Notes



### Publishers

Warner/Chappell,  
Sony/ATV, Kobalt

### Writers

Damon Albarn, Graham  
Coxon, Alex James and  
Dave Rowntree

### Release Date

22.08.94

### Record label

Food

### Total UK sales (OCC)

445,640

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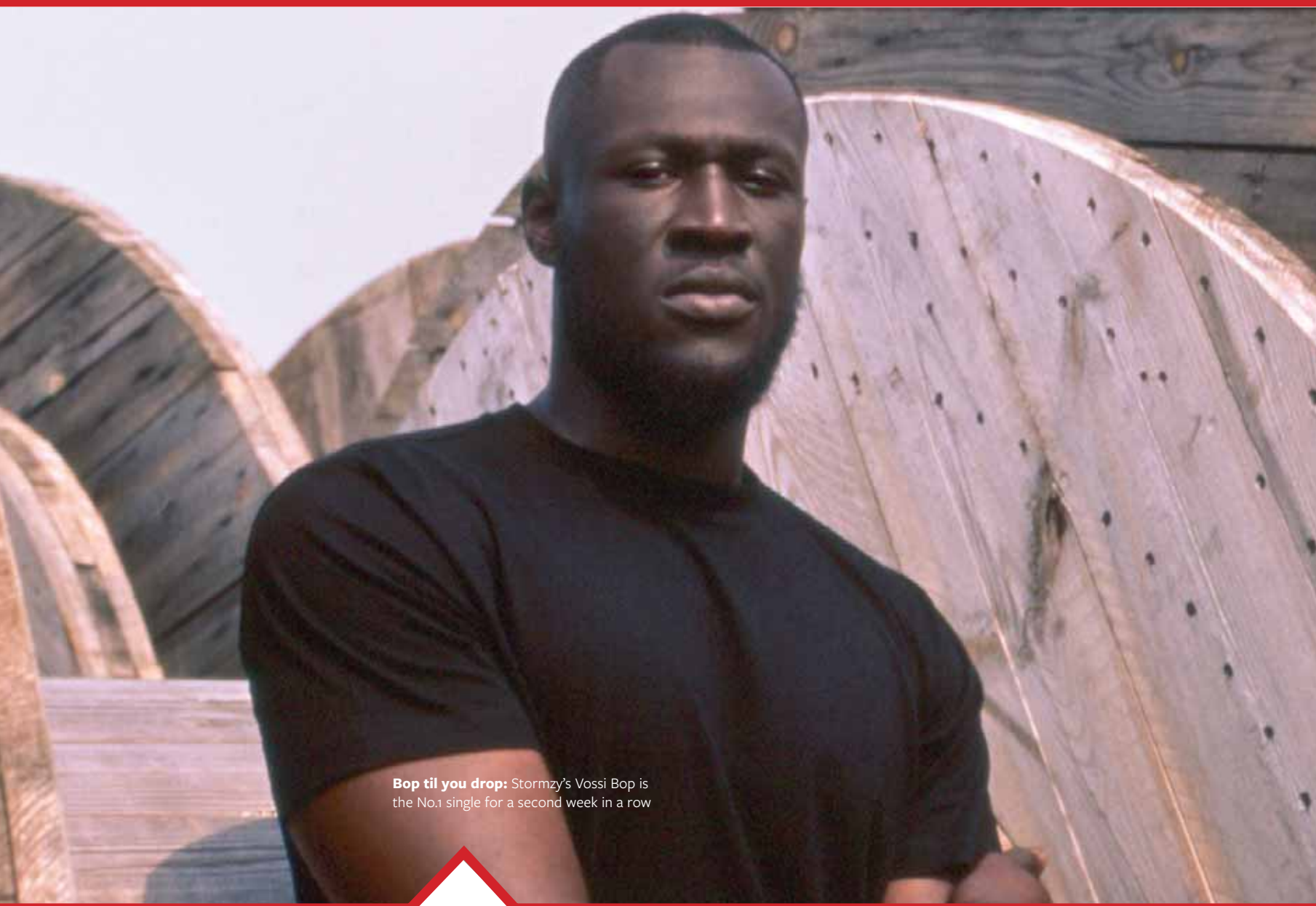
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# Music Week CHARTS



**Bop til you drop:** Stormzy's Vossi Bop is the No.1 single for a second week in a row

**36/38** - Singles & Albums

**37/39** - Analysis

**40/41** - Market Shares

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

**43** - Indies

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

**46/47** - Apple/Spotify

**48** - Vevo

**51** - Club



THE OFFICIAL UK SINGLES CHART 75 TOP 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 idol: Stormzy stays on top of the singles chart with Vossi Bop

BY ALAN JONES

After racing to No.1 last week on consumption of 94,495 units – the highest of any single for 14 weeks – **Stormzy's Vossi Bop** looked set to push on into six figure territory this week, but actually suffers a 10.42% dip in sales to 84,646 (including 78,386 sales-equivalent streams) and has its lead over former incumbent **Lil Nas X** squeezed.

Stormzy's victory margin last week was 13.33%, but the downturn in support for Vossi Bop is higher than that suffered by Lil Nas X's Old Town Road, which remains at No.2 on consumption of 80,659 units, seeing Stormzy's margin reduced to 4.94%.

The highest of 11 new entries to the Top 75 is Hold Me While You Wait, which becomes the fourth such entry and second Top 10 hit from Scottish singer/songwriter **Lewis Capaldi's** upcoming full-length debut album, Divinely Uninspired To A Hellish Extent. Surging to a No.4 debut on consumption of 57,614 units (including the week's top tally of 9,866 paid-for sales), it is kept out of the Top 3 by his own Someone You Loved, which had spent seven weeks at No.1, and recovers 4-3 while increasing sales 9.50% week-on-week to 65,525 to avoid falling into ACR a week hence. Its total consumption to date, of 948,747 units, includes 918,377 in 2019, making it the biggest seller of the year to date. A third Capaldi title, Grace, climbs 28-25 (19,307 sales) on its 11th straight week in the 20s, 10 weeks after peaking at No.21, while a fourth, Bruises – his 2017 debut single, which reached a new peak of No.49 last week – disappears from the chart under OCC regulations that limit a primary artist to three songs on the chart but would otherwise be in the Top 40 for the first time at No.35 (13,227 sales).

If I Can't Have You is **Shawn Mendes'** first new track of 2019, and opens at No.9 (36,366 sales) to become the Canadian's 11th hit and sixth Top 10 single.

The rest of the Top 10: Bad Guy (6-5, 53,716 sales) by **Billie Eilish**, Piece Of Your Heart (5-6, 52,964 sales) by **Meduza** feat. Goodboys, Me! (3-7, 45,948 sales) by **Taylor Swift** feat. Brendon Urie, SOS (7-8, 40,582 sales) by **Avicii** feat. Aloe Blacc and Just You And I (8-10, 34,230 sales) by **Tom Walker**.

Rapper **Logic's** new album, Confessions Of A Dangerous Mind dropped on Friday (10th), and from it comes his fifth hit single Homicide, which debuts at No.15 (28,500 sales). The track also features Eminem, who has now had 37 Top 20 hits, and 54 Top 75 entries.

**Hardy Caprio** has his fifth hit and **DigDat** his third as the London rappers' Guten Tag debuts at No.18 (24,248 sales).

Manchester rapper **Bugzy Malone** is into the Top 75 for the fourth time but into the Top 40 for the first time with M.E.N. II (94-34, 13,263 sales), on which the topics of conversation include salsa, pelicans and elephants.



No.1

## Stormzy - Vossi Bop (#Merky)

This week's sales: 84,646 | Downloads: 6,260 |  
Streams: 78,386 | Total sales to date: 179,141 |



**Boppin' off:**  
Vossi Bop sells 84,646 units to retain top spot

Billie Eilish scores her eighth hit in all and sixth from current album When We All Fall Asleep, Where Do We Go? with You Should See Me In A Crown, which debuts at No.60 (7,909 sales) some 42 weeks after release and despite the fact its sales have fallen five weeks in a row. Wish You Were Gay – which was No.35 last week, completing Eilish's allotment of three hits as primary artist – falls into ACR and makes a swift departure from the chart.

Also new to the chart: Wild (No.41, 11,387 sales), the seventh hit for London rapper **MoStack**; Joy (No.49, 9,932 sales), the second taster from London band **Bastille's** upcoming album Doom Days, following the title track, which opened at No.65 last week but now vacates the chart; I Could Get Used To This (No.67, 6,845 sales), the seventh hit for **Becky Hill** and the first for London DJ Weiss; Paradise (No.69, 6,691 sales), the third hit for US singer/songwriter **Bazzi**; and 3 Nights (No.74, 6,320 sales), the introductory hit for rapper/songwriter **Dominic Fike** from Florida.

Sixteen became **Ellie Goulding's** 21st Top 40 hit last week, and continues upwards, climbing 36-31 (16,140 sales).

There are also new peaks for: Late Night Feelings (56-47, 9,964 sales) by **Mark Ronson** feat. Lykke Li and Truth Hurts (67-59, 7,987 sales) by **Lizzo**.

Overall singles sales are down 1.39% week-on-week at 17,845,792, 0.66% above same week 2018 sales of 17,728,100. Paid-for sales are down 4.56% week-on-week at 738,192, and are 24.49% below same week 2018 sales of 977,632. They are below same-week, previous-year sales for the 301st week in a row.

THE OFFICIAL UK ALBUMS

TOP 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	1	2	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ● (Pink/Oldgard/D Reynolds/Shellback/M&M/Martin/Thomas/Moorman/The Struts/Robson/Wabel/Gooding/Cash/Cash/Tedder/Kurstin/Göres/Oliver/billymann)
2	New		Vampire Weekend Father Of The Bride Columbia 19075947362 (Sony DADC UK) (Rechtshaid/Koenig/Batmangji/Macklovitch/DJ Dahl/BloodPop/Ross/Lacy) ▲
3	3	6	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)
4	New		Frank Carter & The Rattlesnakes End Of Suffering International Death Cult IDC018CD (AWAL/Proper) (C.Blackwood)
5	4	73	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 ⬆ (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gutman)
6	6	10	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mac/J.Abbiss/T.Walker/J.Quarmby)
7	7	29	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)
8	2	2	Catfish & The Bottlemen The Balance Island 7732668 (Sony DADC UK) (Jacklife Lee/Catfish and the Bottlemen)
9	8	59	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★2 (Blackwood)
10	14	13	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● ⬆ (Pop/Wanse/Happy Perez/Brown/Anderson/Martin/Ilyia/Baptiste/Nova Wav/Foster)
11	New		The Wildhearts Renaissance Men Graphite GRAPHAR33CD (ROM/Sony DADC UK) (J.Pinder)
12	New		Lucy Spraggan Today Was A Good Day Cooking Vinyl COOKCD727 (The Orchard/Proper) (J.Maguire/C.Martin)
13	11	4	BTS Map Of The Soul: Persona Big Hit Ent. BHK1057 (The Orchard/Proper) (Arcades/FRED/Pdogg/Bad Milk/McCoan)
14	20	114	Ed Sheeran + Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
15	16	9	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/JaeS/Omoregie/TSB/1697/Imind)
16	15	31	Lady Gaga, Bradley Cooper... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Allan/Manson/Blair)
17	17	53	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
18	19	8	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
19	18	5	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK) (Dig/Riley/McKenzie/Al Shua/D/Mie/Stargate/C.Handsome/Kosak/Disclosure/Murda Beatz/Doc McKinney/Hill/DJ Dahl/Hitboy/Blanda/Hoskins/.)
20	22	373	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
21	23	101	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenuk/Avident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Gades/Kirkpatrick/Flannigan/Rahko/Ten Ven/Hayne/Wyatt/TMS)
22	24	25	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashu/Callait)
23	12	58	Beyoncé Lemonade Columbia/Parkwood Ent. 88985336822 (Sony DADC UK) ★ (Garrett/Beyoncé/Diplo/Koenig/White/Dixie/Melo-X/Gordon/Hit-Boy/DannyBoy/Styles/Ben Billions/Boots/Delicata/Dean/V.Berry II/.)
24	28	30	Jess Glynne Always In Between Atlantic 019029559506 (Arvato) ★ (Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
25	New		Amon Amarth Berserker Music For Nations 19075920522 (Sony DADC UK) (J.Ruston/Amon Amarth)
26	31	54	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bluesport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank God/Watt/Swish Robinson/Baley/.)
27	32	45	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO I.D./Shebib/T.Kelth/Cadastre/Nonstop Da Hilman/PartyNextDoor/The 25th Hour/Caro/Young Exclusive/Bol-Ida/O.Mane/Sweet/.)
28	38	24	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ● ⬆ (Bakow/Hesp/Pics/Shanks/Wright/Kurstin/Giffin/Levine/Brothers in Rhythm/Norton/Sigma/Lenzie/Edwards/Porter/Red Triangle/Ralph Steiman/.)
29	39	78	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ ⬆ (Dudgeon/John/John/Thomas/Michael/Leonard/Bell/T.T.Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins/.)
30	21	3	Loyle Carner Not Waving, But Drowning EMI AMFCD12 (Sony DADC UK) (Rakei/Misch/Joice/kwes/Kleff/Parry/Wilson)
31	New		Ten Tonnes Ten Tonnes Warner Bros 0190295520212 (Arvato) (H.White/D.Grech-Marguerat)
32	34	43	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)
33	30	4	M Huncho Utopia Island 7757292 (Sony DADC UK) (J.Youngs/Earl On The Beat/Quincy/Epikh/Cor Mill/Rawbone/Young Chencs/G8frq/San Adreaz/Xtravolous)
34	44	561	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 ⬆ (Eminem/Dr.Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
35	37	1207	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
36	43	26	Olly Murs You Know I Know RCA 19075894932 (Sony DADC UK) ● ⬆ (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/ The Siv/Hibel/Cutfather/PHD/Babalola/Lewis/Walkew/Davidsen/The Fearless/Elo/T.Collar/.)
37	26	3	Showaddywaddy Gold Crimson CRIMCD628 (Sony DADC UK) (Hurst/Showaddywaddy/Wainman)
38	47	422	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 ⬆ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	40	23	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Lotus N/Bunetta/Invisble Men/Salt Wives)
40	42	574	Fleetwood Mac Rumours Rhino 8122976778 (Arvato) ★13 (Fleetwood Mac/Dashu/Callait)
41	New		Big Thief U.F.O.F. 4AD 4AD0129CD (PIAS Cinram) (A.Sarlo)
42	48	24	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alesso/Watt/Sir Nolan/Fred/EasyFun/Jack & Coke/Avici/Cashmere Cat/B.Blanco/Bell/Slushi/Payam/Karlsson/Rudimental/Yogi/Coffer/.)
43	10	2	The Cranberries In The End BMG 4050538451238 (ADA Arvato) (Street)
44	41	323	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopyscho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)
45	51	255	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 ⬆ (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
46	49	13	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly Raw/Nyge/Steel Banglez/Hazard/Sushi Ceej/Kazza/Rex Kudo/Charlie Handsome/IMind/Wallis Lane/Keith Varon/./live)
47	53	60	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
48	55	130	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ ⬆ (Rodgers/Bowie/Vsconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
49	New		Guy Chambers Go Gentle Into The Light BMG 4050538478242 (ADA Arvato) (G.Chambers)
50	45	7	Michael Ball Coming Home To You Decca 7735613 (Sony DADC UK) (Ball/tbc)
51	5	2	Marina Love + Fear Atlantic 0190295478711 (Arvato) (Little/de Jong/Captain Cuts/Gorres/Patterson/Ralph/Chatto/Holler/Flannigan/Hope)
52	29	4	Marty Wilde Dreamboats & Petticoats Presents The Very Best of Marty Wilde UMOD 5387403 (Sony DADC UK) (n/a)
53	54	30	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ● (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Pott/Pool/Bless Beats/Kito/Compass/Tre Jean-Marie)
54	59	733	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)
55	56	1116	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
56	36	3	The Rolling Stones Honk Polydor 7745199 (Sony DADC UK) (The Glimmer Twins/Miller/Don Was/K.Kimsey/M.Clifford/Lillywhite/The Dust Brothers)
57	58	54	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisble Men/White/TMS/Nicita/Geiger/Ball/Declive/Locco/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
58	62	36	Eminem Kamikaze Interscope 0602577046223 (Sony DADC UK) ● (Ronny J/illadaproducer/Eminem/Mike WILL Made-It/Miller/Bol-Ida/Sweet/ST/Lonestarmuzik/Swish Alinet/Resto/Tay Keith/Suby/Ball)
59	60	126	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ● (F81st/Kudo/Cashio/Dukes/Vinytz/DJ Mustard/Twice As Nice/Post Malone/Ilango/Bell/ Handsome/Mosley/Evans/Foreign Teck of the Mechanics/.)
60	64	194	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson-Scott)
61	69	207	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4 ⬆ (Blackwood/Pott)
62	72	606	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)
63	66	249	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Komil/Lawrence)
64	61	9	Juice Wrld Death Race For Love Polydor 060257516528 (Sony DADC UK) ● (Mac/Bol-Ida/Hit-Boy/Frayez/Paperboy/Fabe/Watt/Bell/Dukes/Purps On The Beat/Young Exclusive/Caro/Rossin/NoID/DJ/Rev.Kudo/ARay/CBench/Power/Tommy Brown/.)
65	75	296	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 ⬆ (Ford/Orton)
66	67	38	Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/M&M/Martin/Pharrell W./Hitboy/T.Brown/BM Baptiste/Anderson/Foster)
67	63	43	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C.Marshall/D.Green)
68	Re-Entry		Catfish & The Bottlemen The Balcony Communion 4701634 (Sony DADC UK) ★ (Abbiss)
69	Re-Entry		Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) (Jax Jones/Ralph)
70	Re-Entry		The Stone Roses The Stone Roses Silvertone 88697722232 (Sony DADC UK) ★3 (Leckie/Dawson/Schroeder/Heck)
71	65	102	J Hus Common Sense Black Butter 88985338822 (Sony DADC UK) ● (JAE5/The Composers/Oyadare/O/Steel Banglez/TSB/Show N Prow)
72	9	2	Kiefer Sutherland Reckless & Me BMG 4050538477726 (ADA Arvato) (Cole)
73	Re-Entry		Sigala Brighter Days MoS 88985497362 (Sony DADC UK) (Sigala/Jarj/Manovski/White N3rd/Klingando/Jarj/Barnes/Fields/Frank/Cutfather/Healey/Ashworth/Clarke/Dahl/Newman/Kodaline/Stein/The Invisible Men)
74	Re-Entry		Rag N' Bone Man Human Best Laid Plans/Columbia 88985398542 (Sony DADC UK) ★3 (Two Inch Punch/Coffer/Williams/Crew/Braque/Fitzmaurice)
75	Re-Entry		Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6 (Abbiss/Smynth)

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# Only human: Pink holds off Vampire Weekend challenge

BY ALAN JONES

**H**urts 2B Human becomes only the third 2019 album to spend more than a week at No.1, spending its second straight week at the summit for **Pink**.

Having secured the second highest weekly artist album sale of 2019 on debut, when it sold 48,861 copies, Hurts 2B Human, saw its sales slide 65.79% week-on-week to 16,713 (including 3,179 from sales-equivalent streams), the second lowest weekly tally for a No.1 album in any of the 19 weeks that have thus far elapsed in 2019.

It is the first album by Pink to spend more than a week at No.1, with her previous chart-toppers Funhouse (2008) and Beautiful Trauma (2017) both being dethroned in their second frame.

In early sales flashes, it was trailing **Vampire Weekend's** fourth album, Father Of The Bride, but the New York indie band faded as the week progressed, with the album – their first in six years and Columbia debut – eventually debuting at No.2 on sales of 14,772 copies, including 423 cassettes, in which format it is No.1. Helped by the single This Life, which is the band's biggest ever airplay hit, reaching No.7, Father Of The Bride is the highest charting album yet for Vampire Weekend. The band's eponymous debut sold 7,246 copies debuting at No.22 in 2008, and peaked 16 weeks later at No.15, while 2010's Contra and 2013's Modern Vampires Of The City both debuted and peaked at No.3 on sales of 42,806 and 27,805 respectively. On to-date sales, the self-titled set leads the way with 399,004, followed by Contra (263,783) and Modern Vampires Of The City (144,320).

Generally regarded as a punk band, **Frank Carter & The Rattlesnakes'** third album, End Of Suffering, is more diverse than their previous releases, with lyrics of love, separation anxiety and addiction and music that Carter describes as 'techno and dance through to Elton John and Black Flag'. It instantly becomes their highest charting album, opening at No.4 (9,059 sales), while topping the vinyl album chart (3,044 sales).

The rest of the Top 10: When We All Fall Asleep, Where Do We Go (3-3, 12,447 sales) by **Billie Eilish**, The Greatest Showman soundtrack (4-5, 8,556 sales), What A Time To Be Alive (6-6, 6,791 sales) by **Tom Walker**, Bohemian Rhapsody (7-7, 6,549 sales) by **Queen**, The Balance (2-8, 6,405 sales) by **Catfish & The Bottlemen**, Staying At Tamara's (8-9, 5,765 sales) by **George Ezra** and Thank U, Next (14-10, 5,347 sales) by **Ariana Grande**.

Falling out of the Top 10 are In The End (10-43, 1,926 sales) by **The Cranberries**, Love + Fear (5-51, 1,699 sales) by **Marina** and Reckless & Me (9-72, 1,463 sales) by **Kiefer Sutherland**.

Thirty years since their formation and 10 years since their last album, **The Wildhearts'** ninth studio set, Renaissance



No.1

**Pink** - Hurts 2B Human (RCA)

This week's sales: 16,713 | Physical: 11,110 | Downloads: 2,424 | Streams: 3,179 | Total sales to date: 65,580 |



**Pretty in pink:**

Hurts 2B Human racks up a second week at the apex

Man debuts at No.11 (5,270 sales). Their only release to chart higher was their 1995 second album PHUQ. **Ten Tonnes'** heavyweight eponymous debut album opens at No.31 (2,510 sales) and brings to two the number of Barnett brothers in the chart – that's because Ten Tonnes' real name is Ethan James Barnett, and his brother is George Ezra Barnett, better known as George Ezra. Ten Tonnes supported Ezra on his sell-out European tour last year, and is the younger of the two by more than three years, not turning 23 until August.

Also new to the chart are: Today Was A Good Day (No.12, 5,032 sales), the fifth consecutive Top 30 album for singer/songwriter **Lucy Spraggan**, who came to fame via The X Factor in 2012 but had to pull out through illness; Berserker (No.25, 2,849 sales), the 11th album the fourth Top 75 entry and highest charting set to date for Swedish death metal band **Amon Amarth**; UFOF (No.41, 2,033 sales), the third album and first chart entry for New York rock quartet **Big Thief**; and Go Gentle Into The Light (No.49, 1,772 sales), the debut chart album for 56-year-old songwriter **Guy Chambers**, consisting entirely of piano instrumental versions of songs he wrote for/with Robbie Williams.

Now That's What I Call Music! 102 spends its fourth week atop the compilation chart (15,380 sales).

Album sales are down 5.94% week-on-week at 1,660,589, 4.18% below same week 2018 sales of 1,732,943. Sales-equivalent streams accounted for 1,117,690 sales, 67.31% of the total. Sales of paid-for albums are down 14.10% week-on-week at 542,899, 23.98% below same week 2018 sales of 714,175.

# 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	55.56%	1	UNIVERSAL MUSIC	36.04%	1	UNIVERSAL MUSIC	33.77%
2	SONY MUSIC	21.12%	2	SONY MUSIC	29.21%	2	SONY MUSIC	25.65%
3	WARNER MUSIC	15.49%	3	WARNER MUSIC	16.49%	3	WARNER MUSIC	15.25%
4	BMG	2.70%	4	KOBALT MUSIC	4.39%	4	SONY/UNIVERSAL	10.00%
5	KOBALT MUSIC	0.92%	5	BMG	3.63%	5	KOBALT MUSIC	3.48%
	OTHERS	4.22%		OTHERS	10.24%		OTHERS	11.86%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 POLYDOR			ALL ALBUMS NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	26.74%	1	POLYDOR	14.59%	1	POLYDOR	12.93%
2	POLYDOR	16.46%	2	COLUMBIA	11.26%	2	ATLANTIC	10.21%
3	ATLANTIC	12.54%	3	ATLANTIC	11.04%	3	COLUMBIA	9.87%
4	COLUMBIA	9.02%	4	ISLAND	10.71%	4	RCA	9.18%
5	RCA	7.83%	5	RCA	10.52%	5	ISLAND	8.75%
6	ISLAND	5.94%	6	VIRGIN EMI	7.02%	6	SONY CG/VIRGIN EMI	6.57%
7	RELENTLESS	3.53%	7	INTERNATIONAL DEATH CULT	3.76%	7	VIRGIN EMI	6.49%
8	BMG	2.70%	8	BMG	3.63%	8	INTERNATIONAL DEATH CULT	3.48%
9	DAVE NEIGHBOURHOOD	1.87%	9	RHINO (WARNERS)	2.99%	9	UMOD	2.80%
10	POLYDOR/VIRGIN EMI	1.73%	10	RELENTLESS	2.82%	10	BMG	2.80%
11	PARLOPHONE	1.68%	11	WARNER BROS	2.46%	11	RHINO (WARNERS)	2.77%
12	WARNER BROS	1.26%	12	GRAPHITE	2.19%	12	RELENTLESS	2.61%
13	CAROLINE	1.10%	13	COOKING VINYL	2.09%	13	SONY CG/UMC	2.40%
14	CAPITOL	1.06%	14	BIGHIT	1.74%	14	WARNER BROS	2.27%
15	LAUV	0.92%	15	DAVE NEIGHBOURHOOD	1.67%	15	GRAPHITE	2.02%
	OTHERS	5.62%		OTHERS	11.50%		OTHERS	14.83%

## THIS WEEK'S TOTAL MARKET SHARE

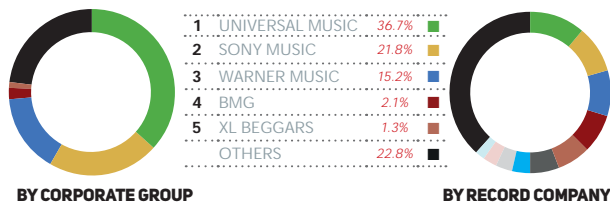
### BY CORPORATE GROUP

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	38.0%	1	UNIVERSAL MUSIC	38.6%	1	UNIVERSAL MUSIC	29.0%
2	SONY MUSIC	21.5%	2	SONY MUSIC	20.8%	2	SONY MUSIC	19.6%
3	WARNER MUSIC	16.2%	3	WARNER MUSIC	15.4%	3	WARNER MUSIC	13.4%
4	BMG	1.4%	4	BMG	2.5%	4	BMG	5.1%
5	XL BEGGARS	1.2%	5	XL BEGGARS	1.0%	5	KOBALT MUSIC	2.4%
	OTHERS	21.6%		OTHERS	21.7%		OTHERS	30.5%

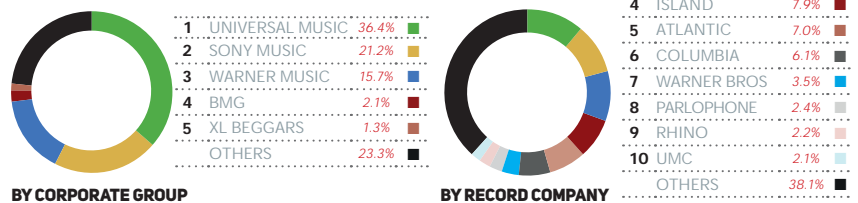
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	12.0%	1	VIRGIN EMI	14.8%	1	VIRGIN EMI	7.4%
2	RCA	10.6%	2	POLYDOR	11.0%	2	COLUMBIA	6.4%
3	POLYDOR	10.4%	3	RCA	10.6%	3	POLYDOR	6.2%
4	ISLAND	8.8%	4	ATLANTIC	6.5%	4	RCA	5.9%
5	ATLANTIC	7.9%	5	ISLAND	6.3%	5	RHINO (WARNERS)	4.7%
6	COLUMBIA	6.1%	6	COLUMBIA	5.8%	6	UMC	4.5%
7	WARNER BROS	3.7%	7	WARNER BROS	3.5%	7	SONY MUSIC CG	4.3%
8	PARLOPHONE	2.5%	8	PARLOPHONE	3.0%	8	ISLAND	4.2%
9	RHINO (WARNERS)	1.6%	9	RHINO (WARNERS)	1.9%	9	BMG	4.0%
10	UMC	1.5%	10	UMC	1.7%	10	DECCA	3.4%
11	SONY MUSIC CG	1.4%	11	BMG	1.6%	11	ATLANTIC	3.2%
12	SYCO MUSIC	1.1%	12	SONY MUSIC CG	1.6%	12	WARNER BROS	2.9%
13	CAPITOL	1.1%	13	DECCA	1.2%	13	INTERNATIONAL DEATH CULT	1.9%
14	DECCA	1.0%	14	CAPITOL	1.2%	14	PARLOPHONE	1.8%
15	RELENTLESS	0.8%	15	SYCO MUSIC	0.9%	15	DEMON MUSIC	1.5%
	OTHERS	29.4%		OTHERS	28.3%		OTHERS	37.7%

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



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



## 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	738,192	1,875,955,526	258,243,118	17,845,792	336,287	91,769	1,117,690	1,545,746	114,844	542,899	1,117,690	1,660,589	
LAST 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	
% CHANGE	-4.6%	-1.1%	-0.6%	-1.4%	-14.0%	-15.1%	-1.4%	-5.3%	-13.6%	-14.1%	-1.4%	-5.9%	



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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.3%
2	SONY MUSIC	35.4%
3	WARNER MUSIC	5.2%
4	BMG	2.9%
5	DEMON MUSIC	2.3%
	OTHERS	10.8%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.0%
2	SONY MUSIC	22.9%
3	WARNER MUSIC	11.7%
4	BMG	4.7%
5	KOBALT MUSIC	1.9%
	OTHERS	26.8%

#### 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	36.6%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	17.0%
4	BMG	2.1%
5	XL BEGGARS	1.1%
	OTHERS	20.9%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	21.7%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	17.0%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	22.2%

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	34.1%
2	UMC	15.3%
3	UMOD	13.0%
4	VIRGIN EMI	12.3%
5	RHINO (WARNERS)	3.2%
6	UNION SQUARE	2.4%
7	DEMON MUSIC	2.3%
8	ATLANTIC	1.3%
9	NEW STATE	1.3%
10	BIG 3	1.1%
11	ISLAND	0.9%
12	ACID JAZZ	0.8%
13	RCA	0.8%
14	DECCA	0.8%
15	POLYDOR	0.7%
	OTHERS	9.6%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	10.6%
2	VIRGIN EMI	8.4%
3	UMC	6.8%
4	COLUMBIA	5.1%
5	POLYDOR	5.0%
6	RCA	4.8%
7	RHINO (WARNERS)	4.4%
8	UMOD	3.5%
9	ISLAND	3.5%
10	BMG	3.2%
11	DECCA	2.8%
12	ATLANTIC	2.8%
13	WARNER BROS	2.3%
14	DEMON MUSIC	1.6%
15	INTERNATIONAL DEATH CULT	1.5%
	OTHERS	33.5%

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.7%
2	RCA	10.5%
3	POLYDOR	10.3%
4	ISLAND	9.7%
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	11.3%
2	RCA	10.8%
3	POLYDOR	10.1%
4	ATLANTIC	8.1%
5	ISLAND	7.9%
6	COLUMBIA	6.9%
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%

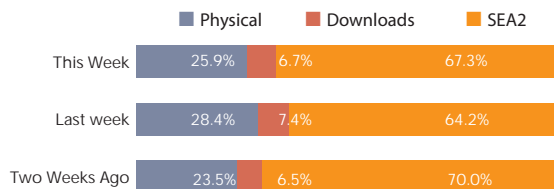
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.3%
3	RCA	8.9%
4	ISLAND	8.3%
5	ATLANTIC	7.4%
6	COLUMBIA	5.5%
7	SONY MUSIC CG	3.8%
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	30.0%

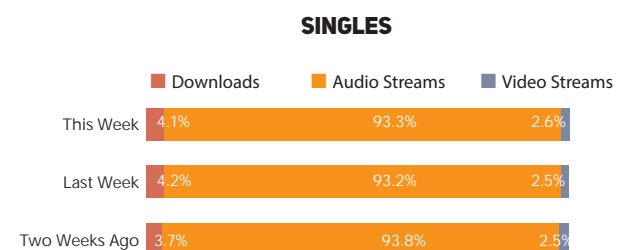
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.3%
2	POLYDOR	9.7%
3	RCA	9.3%
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	30.3%

### 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	14,568,140	34,997,875,003	4,690,487,779	336,113,167	7,533,807	1,956,038	21,350,325	30,840,170	2,376,528	11,866,374	21,350,325	33,216,699
LAST YEAR	19,976,417	28,560,311,409	0	305,579,531	8,805,616	2,725,369	17,799,063	29,330,048	3,707,385	15,238,370	17,799,063	33,037,433
% CHANGE	-27.1%	22.5%	N/A	10.0%	-14.4%	-28.2%	20.0%	5.1%	-35.9%	-22.1%	20.0%	0.5%

# OFFICIAL UK STREAMING TOP 50



STORMZY



TW	LW	ARTIST	TITLE	LABEL
1	1	Stormzy	Vossi Bop	Merky/Atlantic
2	2	Lil Nas X	Old Town Road	Lil Nas X
3	5	Lewis Capaldi	Someone You Loved	EMI
4	3	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
5	6	Billie Eilish	Bad Guy	Interscope
6	NEW	Lewis Capaldi	Hold Me While You Wait	EMI
7	8	Avicii Ft Aloe Blacc	SOS	Positiva
8	7	Dave Ft Burna Boy	Location	Dave Neighbourhood
9	4	Taylor Swift Ft Brendon Urie	Me!	EMI
10	9	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
11	10	Tom Walker	Just You And I	Relentless
12	NEW	Shawn Mendes	If I Can't Have You	EMI
13	11	Mabel	Don't Call Me Up	Polydor
14	12	Calvin Harris & Rag'N'Bone Man	Giant	Columbia
15	NEW	Logic Ft Eminem	Homicide	Def Jam/Interscope
16	14	Marshmello Ft Chvrches	Here With Me	Joytime/Positiva
17	15	Jonas Brothers	Sucker	Republic
18	16	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
19	NEW	Hardy Caprio & Digdat	Guten Tag	Virgin
20	13	Khalid	Talk	Right Hand
21	18	Ava Max	Sweet But Psycho	Atlantic
22	20	Ava Max	So Am I	Atlantic
23	19	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
24	17	Post Malone	Wow	Republic
25	21	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week	Gifted/Warner Bros
26	27	Jonas Blue Ft Theresa Rex	What I Like About You	Positiva
27	24	Jay1	Your Mrs	GRM
28	26	Post Malone Ft Swae Lee	Sunflower	Republic
29	22	Pink	Walk Me Home	RCA
30	23	Billie Eilish	Bury A Friend	Interscope
31	29	George Ezra	Shotgun	Columbia
32	25	Digga D	No Diet	CGM
33	28	Lil Dicky	Earth	BMG/Commission
34	39	Lewis Capaldi	Grace	EMI
35	30	Sigrid	Don't Feel Like Crying	Island
36	31	NSG Ft Tion Wayne	Options	NSG
37	32	Lady Gaga & Bradley Cooper	Shallow	Interscope
38	35	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
39	34	Ariana Grande	7 Rings	Republic/Island
40	33	Lauv & Troye Sivan	I'm So Tired...	Lauv
41	36	Sam Smith & Normani	Dancing With A Stranger	Capitol
42	38	A Boogie Wit Da Hoodie Ft 6ix9ine	Swervin	Atlantic
43	37	Ariana Grande	Break Up With Your Girlfriend, I'm Bored	Republic/Island
44	NEW	Ellie Goulding	Sixteen	Polydor
45	50	Kygo & Rita Ora	Carry On	Columbia
46	42	Marshmello & Bastille	Happier	Positiva
47	40	Dave Ft J Hus	Disaster	Black Butter/Dave Neighbourhood
48	NEW	MoStack	Wild	Virgin
49	NEW	Bugzy Malone	MEN II	Ill Gotten
50	44	Benny Blanco, Halsey & Khalid	Eastside	Interscope/Right Hand

## 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	Frank Carter & The Rattlesnakes	End Of Suffering	International Death Cult
2	NEW	Vampire Weekend	Father Of The Bride	Columbia
3	NEW	Big Thief	UFOF	4AD
4	NEW	Stereolab	Mars Audiac Quintet	Duophonic UHF
5	NEW	Flamingods	Levitation	Moshi Moshi
6	NEW	Stereolab	Transient Random-Noise Bursts...	Duophonic UHF
7	9	Fat White Family	Serfs Up!	Domino
8	1	Aldous Harding	Designer	4AD
9	NEW	Ten Tonnes	Ten Tonnes	Warner Bros
10	NEW	Viagra Boys	Street Worms	Year001
11	NEW	Hamish Hawk	Laziest River	Epilo
12	8	Fontaines DC	Dogrel	Partisan
13	NEW	The Wildhearts	Renaissance Men	Graphite
14	NEW	Draha	Useless Coordinates	Captured Tracks
15	19	Billie Eilish	When We All Fall Asleep, Where Do...	Interscope
16	17	The Chemical Brothers	No Geography	Virgin
17	3	Ezra Collective	You Can't Steal My Joy	Enter The Jungle
18	16	Loyle Carner	Not Waving, But Drowning	EMI
19	NEW	Johnny Lloyd	Next Episode Starts In 15 Seconds	Xtra Mile
20	NEW	Editors	The Blanck Mass Sessions	Play It Again Sam

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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	4	Country Forever	UMOD	(Sony DADC UK)
3	2	Back To The Old Skool - Happy Hardcore	Ministry Of Sound	(Sony DADC UK)
4	5	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
5	6	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
6	7	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
7	9	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
8	11	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
9	12	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
10	3	Your Songs - A Time To Relax	UMOD	(Sony DADC UK)
11	10	Now That's What I Call Music! 2	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	RE	The Greatest Showman Reimagined	Atlantic	(Arvato)
13	14	80s Car Songs	DMG TV	(Sony DADC UK)
14	16	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	15	Now That's What I Call Music! 101	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	RE	Guardians Of The Galaxy - Awesome Mix 1 - OST	Hollywood	(Sony DADC UK)
17	13	BBC Radio 2 - The Piano Room 2019	UMOD	(Sony DADC UK)
18	RE	Driven By The 60s	Driven By USM	(Sony DADC UK)
19	18	Now That's What I Call Now	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	NEW	Martin Freeman And Eddie Piller Present Soul Acid Jazz	PIAS Cinram	

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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	3	Lil Dicky Earth / BMG/Commission (ADA Arvato)
3	4	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
4	14	Bugzy Malone Men II / Ill Gotten (ADA Arvato)
5	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
6	5	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
7	9	Tyga Ft Offset Taste / Last Kings (Empire)
8	8	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
9	7	Blueface Thotiana / Entertainment One (Entertainment One)
10	2	The RSPB Let Nature Sing / The RSPB (Horus)
11	12	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
12	NEW	Iggy Azalea Started / Bad Dreams (Empire)
13	NEW	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (ADA Arvato)
14	11	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
15	10	Roddy Ricch, Chip & Yxng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
16	16	Calboy Envy Me / Paper Gang (CD Baby Hit)
17	20	Adele Someone Like You / XL (PIAS Cinram)
18	19	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
19	28	Ramin Djawadi The Night King / WaterTower (Arvato)
20	NEW	Joyner Lucas Devil's Work / Joyner Lucas (Joyner Lucas/The Orchard)
21	NEW	Noel Gallagher's High Flying Birds Black Star Dancing / Sour Mash (ADA Arvato)
22	24	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
23	15	Tyga Goddamn / Last Kings (Empire)
24	18	AJ Tracey Psych Out! / AJ Tracey (ADA Arvato)
25	26	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
26	27	Fisher Losing It / Good Company (ADA Arvato)
27	25	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
28	23	Passenger Let Her Go / Nettwerk (ADA Arvato)
29	30	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
30	22	Lauv I Like Me Better / Lauv (Kobalt/AWAL)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
2	2	Calboy Envy Me / Paper Gang (Paper Gang)
3	5	Ramin Djawadi The Night King / WaterTower (WaterTower)
4	4	Fisher Losing It / Good Company (Good Company)
5	1	SL Homage / SL (SL)
6	3	SL FWA Boss / SL (SL)
7	16	KSI & Randolph Ft JME Pull Up / KSI & Randolph (KSI & Randolph)
8	6	Koomz Pretty One / Koomz (Koomz)
9	8	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
10	NEW	SD Muni The Start / WEAREBLK (WEAREBLK)
11	NEW	Leftwing & Kody I Feel It / Toolroom (Toolroom)
12	9	Dave & J Hus Samantha / Tropics (Tropics)
13	11	Ard Adz Habibti / Ard Adz (Ard Adz)
14	15	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
15	14	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
16	NEW	Sonny Fodera Ft Sinead Harnett Into You / Sototoko (Sototoko)
17	12	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)
18	17	Jorja Smith & Preditah On My Mind / F.A.M.M (F.A.M.M)
19	20	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
20	18	Weiss Feel My Needs / Toolroom (Toolroom)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Frank Carter & The... End Of Suffering / International Death Cult (AWAL/Proper)
2	NEW	The Wildhearts Renaissance Men / Graphite (ROM/Sony DADC UK)
3	NEW	Lucy Spraggan Today Was a Good Day / Cooking Vinyl (The Orchard/Proper)
4	4	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
5	3	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
6	5	Showaddywaddy Gold / Crimson (Sony DADC UK)
7	2	The Cranberries In The End / BMG (ADA Arvato)
8	NEW	Guy Chambers Go Gentle Into The Light / BMG (ADA Arvato)
9	NEW	Big Thief U.F.O.F. / 4AD (PIAS Cinram)
10	1	Kiefer Sutherland Reckless & Me / BMG (ADA Arvato)
11	10	Dido Still On My Mind / BMG (ADA Arvato)
12	NEW	Editors The Blanck Mass Sessions / Play It Again Sam (PIAS Cinram)
13	NEW	Stereolab Mars Audiac Quintet / Duophonic UHF (PIAS Cinram)
14	NEW	Stereolab Transient Random-Noise... / Duophonic UHF (PIAS Cinram)
15	NEW	Bad Religion Age Of Unreason / Epitaph (ADA Arvato)
16	RE	James Morrison You're Stronger Than You Know / Stanley Park (ADA Arvato)
17	26	Emma Bunton My Happy Place / BMG (ADA Arvato)
18	30	Mike + The Mechanics Out Of The Blue / BMG (ADA Arvato)
19	19	Fontaines DC Dogrel / Partisan (PIAS Cinram)
20	7	Aldous Harding Designer / 4AD (PIAS Cinram)
21	17	Leo Sayer The Gold Collection / Crimson (Sony DADC UK)
22	27	Daniel O'Donnell The Gold Collection / Crimson (Sony DADC UK)
23	24	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
24	29	Lauren Daigle Look Up Child / Centricity/12 Tone (ADA Arvato)
25	16	The Fat White Family Serfs Up! / Domino (PIAS Cinram)
26	RE	Trevor Horn Ft The... Trevor Horn Reimagines The Eighties / BMG (ADA Arvato)
27	NEW	A Certain Ratio Acr:box / Mute (PIAS Cinram)
28	NEW	The Felice Brothers Undress / Yep Roc (Proper)
29	8	Rodrigo Y Gabriela Mettavolution / BMG (ADA Arvato)
30	NEW	Viagra Boys Street Worms / Year001 (AWAL/Proper)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Guy Chambers Go Gentle Into The Light / BMG (BMG)
2	NEW	Big Thief U.F.O.F. / 4AD (XL Beggars)
3	NEW	Bad Religion Age Of Unreason / Epitaph (Epitaph)
4	7	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
5	NEW	A Certain Ratio Acr:box / Mute (Mute)
6	NEW	The Felice Brothers Undress / Yep Roc (Yep Roc)
7	NEW	Viagra Boys Street Worms / Year001 (Kobalt Music Group)
8	2	JJ Cale Stay Around / Because (Because Music)
9	NEW	Spinn Spinn / Modern Sky (Modern Sky)
10	NEW	Johnny Lloyd Next Episode Starts In 15 Seconds / Xtra Mile (Xtra Mile)
11	1	Ezra Collective You Can't Steal My Joy / Enter The Jungle (Enter The Jungle)
12	NEW	Flamingods Levitation / Moshi Moshi (Moshi Moshi)
13	NEW	Capcom Sound Team Resident Evil 2 - OST / Laced (Laced)
14	NEW	Joy Williams Front Porch / Sensibility (Thirty Tigers)
15	3	King Gizzard & The Lizard Wizard Fishing For Fishies / Flightless (Flightless)
16	NEW	Capcom Sound Team Resident Evil - OST / Laced (Laced)
17	NEW	Crazy P Age Of The Ego / Walk Don't Walk (Walk Don't Walk)
18	NEW	Gabrieli, Simon Russell... An English Coronation - 1902... / Signum (Signum)
19	NEW	Steven Osborne Beethoven: Piano Sonatas Op. 109... / Hyperion (Hyperion)
20	RE	Simple Creatures Strange Love / BMG (BMG)

INDIE SINGLES & ALBUMS

# UK AIRPLAY

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



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

## UK RADIO AIRPLAY TOP 50



TAYLOR SWIFT

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	7	Taylor Swift Ft Brendon Urie Me! / EMI	UMG	5,222	+48%	204	86.92	+27%
2	2	3	Lewis Capaldi Someone You Loved / EMI	UMG	7,177	-1%	267	58.07	-13%
3	4	13	Jax Jones, Martin Solveig & Madison Beer All Day And Night / Polydor	UMG	3,378	+4%	153	56.88	+5%
4	5	10	Tom Walker Just You And I / Relentless	SME	6,496	+1%	230	53.8	+1%
5	6	26	Calvin Harris & Rag'n'Bone Man Giant / Columbia	SME	6,489	-5%	231	53.56	+3%
6	8	16	Jonas Brothers Sucker / Republic	UMG	5,135	+5%	212	49.02	+3%
7	9	53	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	5,673	+3%	224	46.74	+5%
8	28	8	Avicii Ft Aloe Blacc SOS / Positiva	UMG	3,137	+36%	155	44.11	+72%
9	11	21	Pink Walk Me Home / RCA	SME	5,343	-4%	225	43.47	+1%
10	10	32	Mabel Don't Call Me Up / Polydor	UMG	4,805	0%	205	43.01	0%
11	3	14	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	4,152	+7%	200	42.63	-22%
12	13	19	Ava Max So Am I / Atlantic	WMG	4,968	+3%	216	41.74	+4%
13	12	6	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	3,304	+9%	149	40.12	-2%
14	NEW	9	Shawn Mendes If I Can't Have You / EMI	UMG	1,768	-	117	37.77	-
15	14	71	Mark Ronson Ft Miley Cyrus Nothing Breaks Like A Heart / Columbia	SME	4,518	-5%	212	37.07	-3%
16	16	5	Billie Eilish Bad Guy / Interscope	UMG	2,403	+12%	131	36.19	+6%
17	7		Vampire Weekend This Life / Columbia	SME	558	+37%	68	36.11	-26%
18	17		Jess Glynne Thursday / Atlantic	WMG	3,678	-3%	200	34.26	+4%
19	24	31	Ellie Goulding Sixteen / Polydor	UMG	2,829	+21%	177	33.85	+26%
20	23		Anne-Marie 2002 / Asylum	WMG	2,418	-3%	200	30.05	+8%
21	21	2	Lil Nas X Old Town Road / Lil Nas X	SME	1,841	+23%	128	29.55	+2%
22	20		Madonna Ft Maluma Medelin / Interscope	UMG	217	+12%	79	26.67	-8%
23	15	29	Sigrid Don't Feel Like Crying / Island	UMG	3,597	-10%	202	25.79	-26%
24	31	1	Stormzy Vossi Bop / Merky	WMG	908	+102%	106	24.92	+7%
25	18		Jess Glynne No One / Asylum	WMG	3,199	-17%	192	24.48	-26%
26	25	20	Khalid Talk / Right Hand	SME	2,475	-3%	138	23.98	-10%
27	30		Jack Savoretti Love Is On The Line / BMG	IND.	288	+27%	59	23.94	+2%
28	22	47	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia	SME	1,420	+22%	157	23.88	-17%
29	19		Alec Benjamin Ft Alessia Cara Let Me Down Slowly / Warner	WMG	550	+12%	66	23.53	-27%
30	RE	38	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten	SME	1,775	+5%	154	23.35	+56%
31	32		Olly Murs Feel The Same / RCA	SME	1,150	-5%	94	22.68	-2%
32	26		Lauren Daigle You Say / Parlophone	WMG	490	+8%	109	22.44	-15%
33	27	55	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	2,752	-1%	146	21.98	-14%
34	37	22	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	2,755	+17%	139	21.41	+5%
35	29	33	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	2,523	-18%	151	20.19	-15%
36	38		Pink A Million Dreams / Atlantic	WMG	1,964	-5%	169	19.99	-2%
37	42		John Legend Preach / Columbia	SME	86	-5%	13	19.57	+2%
38	46	43	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	1,937	+6%	199	19.06	+11%
39	NEW		James Morrison Feels Like The First Time / Atlantic	WMG	255	-34%	35	18.78	+20%
40	NEW	23	Steel Banglez Ft AJ... Fashion Week / Gifted/Warner Bros	WMG	381	-7%	19	18.75	+30%
41	35	17	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	642	+5%	73	18.42	-13%
42	44		Rita Ora Let You Love Me / Atlantic	WMG	2,394	+0%	200	17.56	+1%
43	45		Westlife Better Man / EMI	UMG	265	-31%	48	17.22	0%
44	33	12	Dave Ft Burna Boy Location / Dave Neighbourhood	IND.	317	-11%	16	16.85	-24%
45	40		Catfish & The Bottlemen 2all / Island	UMG	183	+8%	22	16.28	-18%
46	RE	64	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	1,499	+3%	114	15.87	+7%
47	RE	36	Ava Max Sweet But Psycho / Atlantic	WMG	1,930	-7%	188	15.42	+6%
48	RE		Naughty Boy Ft Calum Scott & Shenseea Undo / Virgin EMI	UMG	83	-9%	25	15.39	+2%
49	50		Calvin Harris & Sam Smith Promises / Columbia	SME	1,742	-10%	176	15.02	-6%
50	RE	56	Martin Jensen & James Arthur Nobody / Disco:Wax	SME	1,345	-1%	64	14.91	-3%

## UK TV AIRPLAY TOP 50



KHALID

TW	LW	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS
1	1	Khalid Talk / Right Hand	SME	480	-24%	13
2	4	Mabel Don't Call Me Up / Polydor	UMG	475	-10%	13
3	7	Lewis Capaldi Someone You Loved / EMI	UMG	463	-3%	11
4	10	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	455	+20%	13
5	6	Wiley, Stefflon Don &... Boasty / BMG	IND.	438	-11%	14
6	5	Calvin Harris & Rag'n'Bone Man Giant / Columbia	SME	424	-16%	12
7	3	Jonas Brothers Sucker / Republic	UMG	418	-22%	10
8	2	Ava Max So Am I / Atlantic	WMG	386	-31%	12
9	14	Lauv & Troye Sivan I'm So Tired... / Lauv	IND.	329	+3%	10
10	9	Ariana Grande Break Up With Your... / Republic/Island	UMG	310	-23%	12
11	33	Taylor Swift Ft Brendon Urie Me! / EMI	UMG	309	+61%	7
12	16	Tom Walker Just You And I / Relentless	SME	302	-2%	10
13	18	The Chainsmokers Ft 5... Who Do You Love / Disruptor	SME	295	+2%	11
14	13	Steel Banglez Ft AJ... Fashion Week / Gifted/Warner Bros	WMG	291	-11%	11
15	11	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	289	-15%	10
16	27	Avicii Ft Aloe Blacc SOS / Positiva	UMG	285	+34%	8
17	15	Pink Walk Me Home / RCA	SME	285	-8%	11
18	17	Sigrid Don't Feel Like Crying / Island	UMG	284	-2%	12
19	8	Cardi B & Bruno Mars Please Me / Atlantic	WMG	281	-35%	11
20	20	NSG Ft Tion Wayne Options. / NSG	SME	279	+6%	11
21	19	Marshmello Ft... Here With Me / Joytime/Positiva	UMG	277	-1%	8
22	21	Billie Eilish Bad Guy / Interscope	UMG	264	+2%	8
23	12	Benny Blanco, Tainy... I Can't Get Enough / Interscope	UMG	261	-22%	7
24	24	Jax Jones, Martin Solveig... All Day And Night / Polydor	UMG	260	+7%	8
25	36	Jonas Blue Ft... What I Like About You / Positiva	UMG	257	+41%	11
26	26	Ava Max Sweet But Psycho / Atlantic	WMG	254	+9%	12
27	32	Calvin Harris & Sam Smith Promises / Columbia	SME	221	+13%	14
28	37	Panic! At The... High Hopes / DCD2/Fueled By Ramen	WMG	205	+20%	10
29	NEW	Stormzy Vossi Bop / Merky	WMG	203	+823%	10
30	34	Post Malone Ft Swae Lee Sunflower / Republic	UMG	201	+8%	11
31	31	Daddy Yankee & Katy... Con Calma (Remix) / Virgin	UMG	199	+2%	8
32	22	Mark Ronson Ft... Nothing Breaks Like A Heart / Columbia	SME	199	-20%	10
33	28	Post Malone Wow / Republic	UMG	192	-9%	10
34	NEW	Ellie Goulding Sixteen / Polydor	UMG	174	+152%	9
35	45	Halsey Without Me / Capitol	UMG	170	+29%	9
36	29	BTS & Halsey Boy With Luv / Astralwerks/BigHit Ent.	SME/UMG	167	-19%	7
37	23	Ariana Grande 7 Rings / Republic/Island	UMG	166	-33%	12
38	RE	Lady Gaga & Bradley Cooper Shallow / Interscope	UMG	155	+49%	9
39	42	Marshmello & Bastille Happier / Positiva	UMG	152	+2%	10
40	30	George Ezra Pretty Shining People / Columbia	SME	140	-30%	10
41	35	Loud Luxury Ft Brando Body / AATW	IND.	138	-25%	10
42	NEW	Alan Walker Ft Sabrina... On My Way / Relentless	SME	135	+238%	4
43	NEW	Mustard & Migos Pure Water / Interscope/Quality Control	UMG	132	+149%	4
44	NEW	Lewis Capaldi Grace / EMI	UMG	130	+29%	8
45	NEW	Sean Paul & J Balvin Contra La Pared / Island	UMG	130	+63%	7
46	43	Lil Nas X Old Town Road / Lil Nas X	SME	124	-15%	6
47	NEW	Kygo & Rita Ora Carry On / Columbia	SME	122	+259%	7
48	NEW	Martin Jensen & James Arthur Nobody / Disco:Wax	SME	116	+20%	4
49	38	Jess Glynne No One / Asylum	WMG	115	-33%	9
50	46	Lizzo Juice / Atlantic	WMG	112	-14%	6





# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	3	9	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	17,163	+8%	863	574.16m	+10%
2	1	17	Calvin Harris & Rag'.. Giant	Columbia	SME	25,693	-4%	1,352	542.61m	-7%
3	2	15	Imagine Dragons Bad Liar	Polydor	UMG	13,774	-2%	780	533.82m	-3%
4	7	10	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,297	+4%	1,028	519.99m	+12%
5	5	12	Mabel Don't Call Me Up	Polydor	UMG	22,587	+2%	1,157	495.60m	-1%
6	4	23	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	19,471	-6%	1,331	475.77m	-8%
7	9	8	Ava Max So Am I	Atlantic	WMG	17,430	+6%	963	474.85m	+12%
8	12	4	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	18,603	+22%	1,123	452.83m	+23%
9	8	11	Pink Walk Me Home	RCA	SME	17,431	+1%	1,057	447.08m	+3%
10	6	17	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	20,345	-2%	1,206	431.90m	-9%
11	10	25	Ava Max Sweet But Psycho	Atlantic	WMG	16,808	-6%	1,241	398.65m	-6%
12	13	8	Jonas Brothers Sucker	Universal Music	UMG	17,687	+3%	1,011	386.57m	+9%
13	11	20	Dermot Kennedy Power Over Me	Island	UMG	9,113	-4%	585	378.11m	+1%
14	23	2	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	13,686	+87%	957	337.65m	+59%
15	15	11	Pedro Capó X Farruko Calma	Sony Music	SME	9,823	+5%	567	333.45m	+3%
16	14	23	Robin Schulz feat. E.. Speechless	Warner Music	WMG	8,750	-4%	705	318.22m	-5%
17	19	5	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	7,631	+11%	532	270.34m	+13%
18	16	31	Panic! At The Disco High Hopes	Atlantic	WMG	11,694	-8%	1,042	268.12m	-15%
19	18	12	Lady Gaga Always Remember Us T..	Polydor	UMG	6,592	+0%	524	258.95m	+6%
20	17	12	Tom Walker Just You And I	Relentless	SME	14,193	0%	874	245.04m	-6%
21	25	7	Matt Simons Open Up	Pias	Ind.	5,659	+9%	349	212.56m	+6%
22	20	29	Lady Gaga & Bradley .. Shallow	Polydor	UMG	10,048	-3%	1,112	203.67m	-14%
23	29	4	Billie Eilish Bad Guy	Universal Music	UMG	9,612	+11%	723	201.40m	+13%
24	21	33	Dean Lewis Be Alright	Universal	UMG	6,488	-8%	698	200.70m	-11%
25	24	9	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	10,007	-8%	610	200.27m	-6%
26	22	29	Lukas Graham Love Someone	Copenhagen Reco	UMG	4,754	-8%	560	197.29m	-9%
27	27	10	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	7,299	-1%	540	187.37m	+0%
28	38	3	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	8,489	+8%	640	182.99m	+16%
29	28	10	Lizzo Juice	Atlantic	WMG	6,780	+2%	620	182.88m	0%
30	45	2	Lil Nas X Old Town Road	Lil Nas X	Ind.	6,735	+29%	630	166.99m	+25%
31	30	15	George Ezra Hold My Girl	Columbia	SME	5,205	-9%	504	161.62m	-9%
32	26	27	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	6,569	-9%	736	160.12m	-19%
33	43	2	Madonna + Maluma Medellin	Polydor	UMG	6,331	+19%	690	156.73m	+13%
34	40	44	George Ezra Shotgun	Columbia	SME	5,332	-7%	858	154.56m	-2%
35	46	2	Lauren Daigle You Say	Centricity Music	Ind.	2,755	+15%	289	151.61m	+19%
36	32	11	Justin Jesso Getting Closer	Sony Music	SME	4,354	-6%	237	151.53m	-10%
37	36	21	Alle Farben & ILIRA Fading	B1 Recordings	SME	4,955	-5%	430	150.44m	-7%
38	34	38	Calvin Harris & Sam .. Promises	Sony Music	SME	9,005	-3%	1,132	150.42m	-10%
39	39	15	Ariana Grande 7 Rings	Universal Music	UMG	6,935	-3%	600	149.74m	-5%
40	31	5	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG	10,349	+5%	712	147.26m	-15%
41	48	2	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	8,278	+16%	617	142.05m	+14%
42	37	32	Rita Ora Let You Love Me	Atlantic	WMG	7,346	-5%	817	141.03m	-11%
43	33	46	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	6,219	-8%	943	138.85m	-17%
44	35	11	ZEDD & Katy Perry 365	Polydor	UMG	8,624	-6%	699	138.79m	-15%
45	44	4	Nico Santos Unforgettable	Universal	UMG	3,717	+9%	216	136.18m	-1%
46	41	6	Gavin James Always	Good Soldier	Ind.	1,790	-6%	175	133.20m	-7%
47	-	1	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	4,195	-	535	131.97m	-
48	47	5	Michael Schulte Back To The Start	Edel	Ind.	2,165	+0%	172	130.88m	+4%
49	42	42	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	5,290	-6%	619	129.63m	-7%
50	51	1	Angèle Balance Ton Quoi	Angèle VL	UMG	2,207	+5%	128	126.51m	+9%



LEWIS CAPALDI



MABEL



MARSHMELLO



MADONNA



GEORGE EZRA



# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Stormzy Vossi Bop
2	Lewis Capaldi Someone You Loved
3	Lewis Capaldi Hold Me While You Wait
4	Meduza Piece Of Your Heart (feat. Goodboys)
5	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
6	Dave Location (feat. Burna Boy)
7	Billie Eilish Bad Guy
8	Avicii SOS (feat. Aloe Blacc)
9	Shawn Mendes If I Can't Have You
10	Taylor Swift Me! (feat. Brendon Urie Of Panic!..)
11	Jax Jones, Martin Solveig & Madison... All Day and Night
12	Tom Walker Just You And I
13	Russ Splash, Tion Wayne, Aitch, Swarmz... Kelsha & Becky
14	Hardy Caprio & DigDat Guten Tag
15	Marshmello Here With Me (feat. Chvrches)
16	Mabel Don't Call Me Up
17	Lil Nas X Old Town Road
18	Wiley, Stefflon Don & Sean Paul Boasty (feat. Idris Elba)
19	Calvin Harris & Rag N' Bone Man Giant
20	Jonas Blue What I Like About You

## UK ALBUMS

TW	ARTIST/TITLE
1	Billie Eilish When We All Fall Asleep, Where Do...?
2	Dave Psychodrama
3	Lewis Capaldi Divinely Uninspired To A Hellish Extent
4	Various Artists The Greatest Showman
5	Ariana Grande Thank U, Next
6	Khalid Free Spirit
7	Lewis Capaldi Breach - EP
8	Pink Hurts 2B Human
9	Drake Scorpion
10	Beyoncé Homecoming: The Live Album
11	George Ezra Staying At Tamara's
12	Catfish And The Bottlemen The Balance
13	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
14	Ed Sheeran + (Deluxe)
15	Vampire Weekend Father Of The Bride
16	A Boogie Wit Da Hoodie Hoodie Szn
17	Post Malone Beerbongs & Bentleys
18	M Huncho Utopia
19	D-Block Europe Home Alone
20	Beyoncé Lemonade

## US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Logic Homicide (feat. Eminem)
3	DaBaby Suge
4	Lil Uzi Vert Sanguine Paradise
5	Shawn Mendes If I Can't Have You
6	Polo G Pop Out (feat. Lil Tjay)
7	Billie Eilish Bad Guy
8	Khalid Talk
9	J Cole Middle Child
10	City Girls Act Up
11	Meek Mill Going Bad (feat. Drake)
12	Post Malone & Swae Lee Sunflower
13	Taylor Swift Me! (feat. Brendon Urie of Panic! At...)
14	PnB Rock & Xxxtentacion Middle Child
15	Lizzo Truth Hurts
16	YK Osiris Worth It
17	Schoolboy Q Floating (feat. 21 Savage)
18	A Boogie Wit Da Hoodie Swervin (feat. 6ix9ine)
19	Nipsey Hussle Racks In The Middle (feat. Roddy...)
20	Calboy Envy Me

## US ALBUMS

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

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Urban Throwback Apple Music
4	Feeling Happy Apple Music
5	Pure Throwback Apple Music
6	The A-List: Hip-Hop Apple Music
7	Feeling Good Apple Music
8	Pop Throwback Apple Music
9	All The Way Up Apple Music
10	Top 100: Global Apple Music
11	DanceXL Apple Music
12	Acoustic Hits Apple Music
13	Best Of The Week Apple Music
14	Friday Feeling Apple Music
15	Dance Throwback Apple Music
16	UK Rap Apple Music
17	90s Hits Essentials Apple Music
18	It's Lit!!! Apple Music
19	Pure Motivation Apple Music
20	Wake Me Up! Apple Music



TOM WALKER



MABEL



KHALID



PINK



BILLIE EILISH



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Lewis Capaldi Hold Me While You Wait
2	Shawn Mendes If I Can't Have You
3	Taylor Swift Me! (feat. Brendon Urie of Panic! At The...)
4	Stormzy Vossi Bop
5	Lewis Capaldi Someone You Loved
6	Billie Eilish Bad Guy
7	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
8	Kylie Minogue New York City
9	Avicii SOS (feat. Aloe Blacc)
10	Meduza Piece Of Your Heart (feat. Goodboys)

## UK ALBUMS

TW	ARTIST/TITLE
1	Pink Hurts 2B Human
2	Vampire Weekend Father Of The Bride
3	Various Artists The Greatest Showman
4	Billie Eilish When We All Fall Asleep, Where Do We Go?
5	Tom Walker What A Time To Be Alive
6	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
7	Catfish And The Bottlemen The Balance
8	Singing To Strangers Jack Savoretti
9	Breach - EP Lewis Capaldi
10	Greatest Hits Queen

## US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Shawn Mendes If I Can't Have You
3	Logic Homicide (feat. Eminem)
4	Taylor Swift Me! (feat. Brendon Urie of Panic! At The Disco)
5	Jonas Brothers Sucker
6	Blake Shelton God's Country
7	Lauren Daigle You Say
8	Lady Gaga & Bradley Cooper Shallow
9	Post Malone Wow
10	Kelly Clarkson Broken & Beautiful (From the Movie Uglydolls)

## US ALBUMS

TW	ARTIST/TITLE
1	Vampire Weekend Father Of The Bride
2	Pink Hurts 2B Human
3	Amon Amarth Berserker
4	Billie Eilish When We All Fall Asleep, Where Do We Go?
5	Bad Religion Age Of Unreason
6	New Found Glory From The Screen To Your Stereo 3
7	Lizzo Cuz I Love You
8	Lauren Daigle Look Up Child
9	Judah & The Lion Pep Talks
10	Joy Williams Front Porch





# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X Old Town Road - Remix
3	Logic Homicide
4	Shawn Mendes If I Can't Have You
5	Taylor Swift Mel (feat. Brendon Urie)
6	Lil Nas X Old Town Road
7	Avicii SOS
8	Daddy Yankee Con Calma
9	Post Malone Sunflower - Spider-Man: Into The...
10	BTS Boy With Luv (feat. Halsey)
11	Ariana Grande 7 Rings
12	Jonas Brothers Sucker
13	Khalid Talk
14	Lady Gaga Shallow
15	Post Malone Wow
16	Mabel Don't Call Me Up
17	Billie Eilish Bury A Friend
18	Blackpink Kill This Love
19	Marshmello Here With Me
20	Dalex Pa Mi - 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	Shawn Mendes If I Can't Have You
6	Mabel Don't Call Me Up
7	Daddy Yankee Con Calma
8	Juju Vermissen (feat. Henning May)
9	Logic Homicide
10	Lewis Capaldi Someone You Loved
11	Taylor Swift Mel (feat. Brendon Urie)
12	Jonas Brothers Sucker
13	Stormzy Vossi Bop
14	Lady Gaga Shallow
15	Ava Max Sweet But Psycho
16	Meduza Piece Of Your Heart
17	Ava Max So Am I
18	Ariana Grande 7 Rings
19	Marshmello Here With Me
20	Billie Eilish Bury A Friend

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Stormzy Vossi Bop
2	Lewis Capaldi Someone You Loved
3	Lewis Capaldi Hold Me While You Wait
4	Billie Eilish Bad Guy
5	Meduza Piece Of Your Heart
6	Lil Nas X Old Town Road - Remix
7	Avicii SOS
8	Logic Homicide
9	Taylor Swift Mel (feat. Brendon Urie)
10	Lil Nas X Old Town Road
11	Shawn Mendes If I Can't Have You
12	Mabel Don't Call Me Up
13	Dave Location (feat. Burna Boy)
14	Jonas Brothers Sucker
15	Marshmello Here With Me
16	Jax Jones All Day And Night - Jax Jones &...
17	Tom Walker Just You And I
18	Russ Splash Keisha & Becky - Remix
19	Hardy Caprio Guten Tag
20	Khalid Talk

## FRANCE

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

## GERMANY

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



POST MALONE



LIL NAS X



ROSALÍA



ARIANA GRANDE



STORMZY

## NETHERLANDS

TW	ARTIST/TITLE
1	Lil' Kleine Dichterbij Je
2	Sevn Alias Herres
3	Avicii SOS
4	Mabel Don't Call Me Up
5	Billie Eilish Bad Guy
6	Lil Nas X Old Town Road
7	Daddy Yankee Con Calma
8	Shawn Mendes If I Can't Have You
9	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzy)
10	Lil Nas X Old Town Road - Remix

## NORWAY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Avicii SOS
3	Lil Nas X Old Town Road
4	Lady Gaga & Bradley Cooper Shallow
5	Lil Nas X Old Town Road - Remix
6	Alan Walker On My Way
7	Logic Homicide
8	Ava Max So Am I
9	Kygo Carry On...
10	Daya Insomnia

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	Einár Rör Mig
2	Molly Sandén Rosa Himmel (Från Störst Av Allt)
3	Billie Eilish Bad Guy
4	Veronica Maggio Tillfälligheter
5	ZE Herren På Tappan
6	ZE 74 Bars
7	Hov1 Do Ung
8	Shawn Mendes If I Can't Have You
9	Lil Nas X Old Town Road
10	Lil Nas X Old Town Road - Remix

## UNITED STATES

TW	ARTIST/TITLE
1	Logic Homicide
2	Lil Nas X Old Town Road - Remix
3	Shawn Mendes If I Can't Have You
4	Billie Eilish Bad Guy
5	Post Malone Sunflower - Spider-Man: Into The...
6	Taylor Swift Mel (Feat. Brendon Urie)
7	Lil Nas X Old Town Road
8	Khalid Talk
9	J Cole Middle Child
10	Lil Uzi Vert Sanguine Paradise

# STREAMING - MUSIC VIDEO

## WORLDWIDE

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Pedro Capó ft. Farruko Calma (Remix)
3	Shawn Mendes If I Can't Have You
4	Rosalía ft. J Balvin ft. El Guincho Con Altura
5	Sean Paul, J Balvin Contra La Pared
6	Billie Eilish Bad Guy
7	Anuel AA ft Karol G Secreto
8	Maluma HP
9	Maroon 5 ft. Cardi B Girls Like You
10	Becky G, Maluma La Respuesta
11	Kygo Carry On (From Pokémon Detective Pikachu)
12	Don Omar, Farruko Ramayama
13	Offset ft. Cardi B Clout
14	Post Malone ft. Swae Lee Sunflower
15	Mau y Ricky ft. Manuel Turizo, Camilo Desconocidos
16	Luis Fonsi ft. Daddy Yankee Despacito
17	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
18	Ariana Grande 7 Rings
19	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
20	Aventura Inmortal

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon Urie Me!
2	Billie Eilish Bad Guy
3	Shawn Mendes If I Can't Have You
4	Wiley ft. Sean Paul, Steffon Don & Idris Elba Boasty
5	Calvin Harris ft. Rag'N'Bone Man Giant
6	Sam Smith ft. Normani Dancing With A Stranger
7	Post Malone ft. Swae Lee Sunflower
8	Lewis Capaldi Someone You Loved
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Offset ft. Cardi B Clout
11	Tom Walker Just You And I
12	Kygo Carry On (From Pokémon Detective Pikachu)
13	Jonas Brothers Medley (Live From The Billboard Music Awards...)
14	Maroon 5 ft. Cardi B Girls Like You
15	George Ezra Shotgun
16	Mabel Don't Call Me Up
17	Tyga ft. Offset Taste
18	Ariana Grande 7 Rings (Live From The Billboard Music Awards...)
19	Jonas Brothers Sucker
20	MoStack Wild

## UNITED STATES

TW	ARTIST/TITLE
1	Taylor Swift feat. Brendon Urie Me!
2	Offset ft. Cardi B Clout
3	Post Malone ft. Swae Lee Sunflower
4	Shawn Mendes If I Can't Have You
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	Billie Eilish Bad Guy
7	21 Savage Ball W/O You
8	Birdman ft. YoungBoy Never Broke Again Cap Talk
9	2 Chainz ft. Lil Wayne, E-40 2 Dollar Bill
10	Jonas Brothers Medley (Live From The Billboard Music Awards...)
11	Ariana Grande 7 Rings (Live From The Billboard Music Awards...)
12	Chris Brown Wobble Up
13	Khalid Better
14	Lil Baby, Gunna Close Friends
15	Maroon 5 ft. Cardi B Girls Like You
16	Tyga ft. Offset Taste
17	Calboy Envy Me
18	YG ft. Tyga, Jon Z Go Loco
19	Yo Gotti ft. Lil Baby Put A Date On It
20	Iggy Azalea Started

## NEW ARTISTS - UK

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



TAYLOR SWIFT



MAROON 5



SIGRID

## FRANCE

TW	ARTIST/TITLE
1	Eva ft. Lartiste On Fleek
2	M Pokora Les Planètes
3	Bramsito ft. Booba Sale Mood
4	Soso Maness TP
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	Kendji Girac Tiago
7	Lynda ft. Dadju Adieu (Clip Officiel)
8	Chilla Oulala
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Souf Ça C'est Fait

## GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes If I Can't Have You
2	Billie Eilish Bad Guy
3	Fero47 Puerto Rico (Prod. By Lucy & Suena)
4	Taylor Swift ft. Brendon Urie... Me!
5	Kerstin Ott Regenbogenfarben
6	Lea, Cyril Immer Wenn Wir Uns...
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Taylor Swift ft. Brendon Urie... Me!
9	The BossHoss Little Help
10	Imagine Dragons Bad Liar

## AUSTRALIA

TW	ARTIST/TITLE
1	Taylor Swift ft. Brendon... Me!
2	Billie Eilish Bad Guy
3	Shawn Mendes If I Can't Have You
4	Post Malone ft. Swae Lee Sunflower
5	Jonas Brothers Medley (Live From The Billboard...)
6	Maroon 5 ft. Cardi B Girls Like You
7	Sam Smith ft. Normani Dancing With A Stranger
8	Ariana Grande 7 Rings (Live From The...)
9	Khalid Better
10	Offset ft. Cardi B Clout

## SPAIN

TW	ARTIST/TITLE
1	Rosalía Ft. J Balvin Con Altura
2	Pedro Capó Ft. Farruko Calma (Remix - Official Video)
3	Sean Paul, J Balvin Contra La Pared
4	Becky G, Maluma La Respuesta
5	Amala El Relámpago
6	Maluma HP
7	Farruko, Anuel AA, Kendo Kaponi Delincuenta
8	Maffio, Justin Quiles, Nacho Cristina
9	Lola Indigo, Lalo Ebratt Maldición
10	Don Omar, Farruko Ramayama

## NETHERLANDS

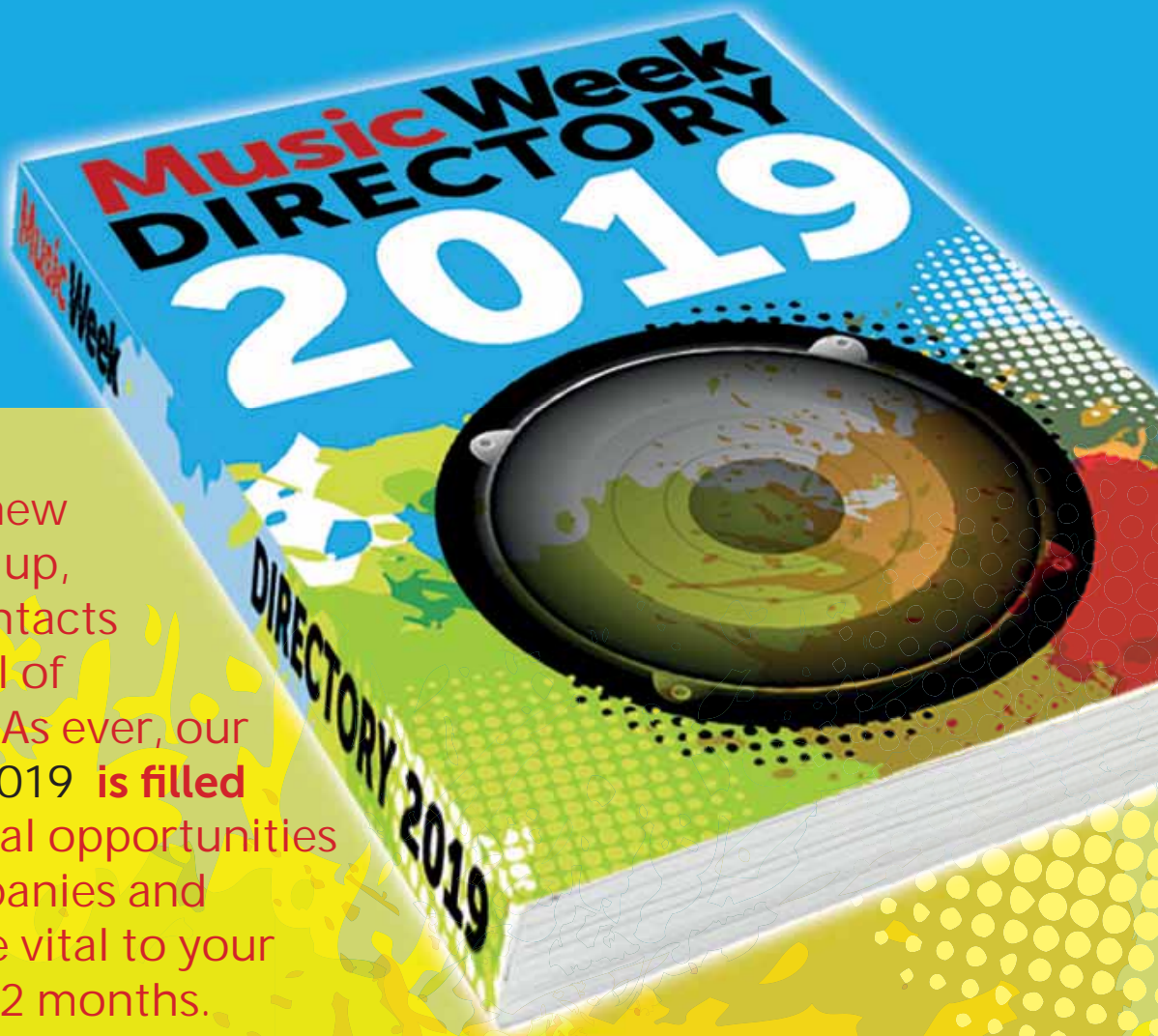
TW	ARTIST/TITLE
1	Suzan & Freek Als Het Avond Is
2	Taylor Swift ft. Brendon ... Me!
3	Mabel Don't Call Me Up
4	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
5	Billie Eilish Bad Guy
6	Shawn Mendes If I Can't Have You
7	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
8	Calvin Harris ft. Rag'N'Bone Man Giant
9	Kygo Carry On (From Pokémon...)
10	Pink Walk Me Home



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# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	3	Calvin Harris I'm Not Alone 2019 / Columbia
2	4	4	Joel Corry Sorry / Perfect Havoc
3	6	6	Jack Back Survivor/Put Your Phone Down (Low) / DFTD
4	15	4	Gorgon City Delicious / Realm
5	21	4	Vassy Concrete Heart / KMV
6	1	5	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
7	24	2	Mike Mago Wake Up / BMKLTSCH
8	18	3	Cedric Gervais Vs Just Kiddin Ft. Kyan Good Things / Armada
9	23	5	Galantis Ft OneRepublic Bones / Atlantic
10	16	3	Shaima Girl Gang / M Dynasty
11	13	9	Arno Cost & Norman Doray Together / Positiva
12	14	8	David Guetta, Brooks & Loote Better When You're Gone / Parlophone
13	17	7	Mike Dem & Ricky Castelli Flashing Light / PP
14	20	2	Pink Panda Crazy / SPRS
15	25	2	Hilary Roberts Back To Life / Red Songbird
16	NEW	1	Naughty Boy Ft Calum Scott & Shenseea Undo / Virgin
17	32	2	Dom Dolla Take It / Sweat It Out/Three Six Zero/RCA
18	11	4	Paul Woolford Ft Karen Harding You Already Know / Positiva
19	22	6	Pick N Roll Right There / Individual
20	29	2	Grey Ft Leon Want You Back / Island
21	RE	4	Swales Ft RuthAnne Higher / Polydor
22	26	3	Myah Sky Attention / Good Soldier
23	28	4	Houssein Sixteen / Humble Angel
24	NEW	1	Jonas Blue Ft. Theresa Rex What I Like About You / Positiva
25	2	4	Cloonee Be Good To Me / Big Beat
26	NEW	1	Phil Fuldner Take Me / Armada/Subjekt
27	35	2	Kai Sheen Ft Efe Wicked Game / K4
28	3	5	Illyus & Barrientos The One / Toolroom
29	19	6	Purple Disco Machine Body Funk / Positiva
30	NEW	1	Alessio Alessio Mixtape - Progresso Volume 1: Confession/Time / 10:22PM

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	3	Calvin Harris I'm Not Alone 2019 / Columbia
2	5	3	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
3	14	3	Galantis Ft OneRepublic Bones / Atlantic
4	9	4	Becky Hill + Weiss I Could Get Used To This / Polydor
5	12	3	Olly Murs Feel The Same / RCA
6	23	2	Avicii Ft Aloe Blacc SOS / Positiva
7	16	2	Shaima Girl Gang / M Dynasty
8	20	3	Vassy Concrete Heart / KMV
9	NEW	1	Madonna + Maluma Medellin / Interscope
10	2	4	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
11	1	4	Jax Jones & Martin Solveig Ft Madison Beer All Day And Night / Polydor
12	17	4	Mybadd + Sam Gray Sugar / Humble Angel
13	19	2	Naughty Boy Ft Calum Scott & Shenseea Undo / Virgin
14	NEW	1	Next Stop Mars Ft Matt Rosa Loca Loca / SD Jem Prod.
15	27	2	Rita Ora Ft 6lack Only Want You / Atlantic
16	25	6	Vitas Ft Nappy Roots Roll With The Beat / White Label
17	NEW	1	Toochi Awake / T
18	21	3	Grey Ft Leon Want You Back / Island
19	18	2	Hilary Roberts Back To Life / Red Songbird
20	26	4	Netta Bassa Sababa / S-Curve
21	NEW	1	Arno Cost & Norman Doray Together / Positiva
22	24	3	Claire Richards 7 Billion / Sony Music CG
23	28	2	Alok, Felix Jaehn & The Vamps All The Lies / Spinnin'
24	NEW	1	Hrvy Told You So / Virgin
25	NEW	1	Sam Kay Ft Angie Brown & Pablo Show Me / The Famous Company
26	NEW	1	Jen Raina Skip A Beat / White Label
27	NEW	1	Stephane Nadal Ft Tee Lift Me Up / London
28	15	7	Ava Max So Am I / Atlantic
29	NEW	1	Chloe Gisele Lights On Us / Cosmos
30	3	5	Velvet & Theresé Heart Of Glass / MWR Retro

## URBAN TOP 20

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

# Calvin Harris conquers club charts ANALYSIS

BY ALAN JONES

**R**e-released to mark its 10th anniversary, I'm Not Alone surges 10-1 on both the Upfront and Commercial Pop club charts for Calvin Harris.

Now tagged I'm Not Alone 2019, the track was serviced in new mixes from Harris himself, CamelPhat and Thomas Schumacher, and makes light work of becoming his 19th Upfront No.1 and 21st Commercial Pop No.1.

Although it topped the OCC chart when first released in 2009, I'm Not Alone was serviced in only one short mix to DJs at the time, and was actually one of Harris' least successful records on the dancefloor, peaking at No.18 Upfront and No.24 Commercial Pop. Its new success means that Harris has already topped the Upfront and Commercial Pop club charts three times this year – his Rag'N'Bone Man collaboration Giant reached the summit of both charts on 18 February, and returned on 25 March, after being serviced in additional mixes.

London rapper Hardy Caprio had a stellar 2018,



with many successes in the year including his first Urban club chart No.1, Best Life, which featured One A.C.E. Caprio gets his second No.1 on the list this week, with Sponsored scampering to pole position ahead of Stormzy's Vossi Bop, which roars 18-2.

Sponsored disappointed on the OCC chart, where it peaked at No.70, a position already surpassed by his brand new single, Digdat collaboration Guten Tag, which looks like debuting inside or near to the Top 20 this week, and which has already been serviced to DJs, making its arrival in the Urban club chart next week something of a shoo-in.

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Hot Chip Hungry Child
2	Prospa Intended
3	Diplo & Blond:ish Ft Kah-Lo Give Dem
4	Dimension Devotion
5	Icarus Brotherhood
6	Mercer & ATFC Twisted
7	Wilkinson Ft Karen Harding All For You
8	Kideko What Is It
9	Jonas Blue Ft Theresa Rex That's What I Like About You
10	Mae Muller Leave It Out
11	Mason Ft Jem Cooke Drowning In Your Love
12	Friend Within Been A While
13	Culture Shock Renaissance
14	Fisher You Little Beauty
15	DJ Zinc Ft Reigns Something New
16	Monki Work It
17	Burns Ft A\$AP Rocky & Sabrina Claudio Energy
18	Arlo Ft Mick Jenkins Changing
19	Denney West Coast Revival
20	Federico Gardenghi Loco



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# THAT WAS THE Music Week THAT WAS

This week 30 years ago...



**READING ALERT**

The future of two UK festival institutions was in doubt 20 years ago. Donington Park's Monsters Of Rock was marred by the death of two fans the previous year, while Reading Festival was mired in a feud between the promoters and the police – the latter stating they were owed £80,000 for their services at the prior two festivals.

**TOP STORY**

**SPRING IN THEIR STEP**

The biz was rejoicing as the market was up almost 10% compared to the previous year. At the heart of the celebration, however, was mass confusion: no one could really explain the mid-Spring boom. "It seems to me to be a combination of lots of little things," said David Clipsham, the WH Smith director responsible for Our Price. If anyone knows the current whereabouts of these highly-beneficial "little things" please write to us.

**READY! CASSETTE! GO!**

The decision to change chart rules to ease the introduction of cassette singles was set to be one of the top talking points at the BPI roadshow. It offered the first opportunity for dealers to ask directly about a range of topics, including the format's packaging. *Sigh*, how we miss the humble 'cassingle', especially the 'O case'. Nothing creased'n'frayed quite like it...

**Also inside...** Phonogram became the official worldwide distributor (excluding North America) for Rick Rubin's Def American label... Radio's resistance to playing country music was cited by RCA, MCA and more as a "major stumbling-block"... Union Records was set to release its first-ever single via former Dollar singer David Day... EMI signed an exclusive contract with organist Catherine Ennis... In the charts, Simple Minds had the No.1 album with Street Fighting Years with The Cure's classic Disintegration entering at No.3, while Kylie Minogue's single Hand On Your Heart usurped The Bangles' Eternal Flame at the top...

# THE AFTER SHOW

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

**THIS WEEK:** SIMON WILLIAMS, founder, Fierce Panda

■ INTERVIEW: MARK SUTHERLAND

In 1994, NME journalist **Simon Williams** set up **Fierce Panda** to release a one-off EP documenting the New Wave Of New Wave. Twenty five years later, the label's still here and has provided an early home for everyone from **Keane** to **Coldplay**. Here, he shares some of the knowledge he's acquired over the years...

#### I didn't expect Fierce Panda to last 25 years...

"We didn't think it was going to last 25 days! But releasing records is an addiction, like anything else in the music industry. People get addicted to gigs, booze, cigarettes... I get the same thing with A&R. You get an endorphin rush from sitting listening to demos. And then, when you find something good, you hope that they're not arseholes and the manager and agent aren't arseholes, and they're not 90 years old or whatever. But that first flush of hearing that pure sound, that's the key to it; that's what's propelled us forward for 25 years."

#### There is no crisis in indie rock...

"It's the absolute opposite. The fact that the majors have been wary of guitars means that there is a huge amount of brilliant bands out there. The past six months have been year zero. Look at Sleaford Mods, Idles, Shame, Fat White Family; these aren't people making music to get major label deals. It's not 1996 when you were going, 'Take a bit of Oasis, Pulp and Blur, sell out the Dublin Castle, get played by Steve Lamacq, we're bound to get a deal'. It's the antithesis of that, and out of that you get art."

#### Bands need to learn to be patient...

"When we picked up on Keane, they were playing to 12 people at the Metro. We did two singles and, by the end of the year, they sold out the ICA. But they had five years of proper struggle. Now, we give every new band the spiel, 'You do know it took Idles eight years before anyone gave a toss?' They say, 'Yeah, yeah, yeah' but, after 18 months, they fuck off. They'll just go, 'Where's the magic?'"

#### There's no point being bitter about not signing particular bands because...

"It's just that circumstance dictated that things didn't quite happen for us at that time. That's the way it goes. Coldplay's agent Steve Strange once said to me, 'You have no idea how close Coldplay were to signing to Fierce Panda'. I said, 'That's lovely Steve, but it's not really helping!' But fair play to them, the band came all the way across London, took us to the village pub in the afternoon, apologised for not signing to us and got us drunk! Bands nowadays just basically ghost you!"



Panda rise: Simon Williams

PHOTO: Andy Willsher

*"Coldplay came all the way across London to apologise for not signing to Fierce Panda. Bands nowadays just ghost you..."*

#### Releasing Oasis' Wobbling Rivalry was scary because...

"It wasn't indie-schmindie, just dealing with Creation, we knew Sony was behind it. It ended up getting to No.52, the highest spoken word single of all time and it had more expletives than any other hit record! Sony's lawyers phoned up and I was going, 'OK, guys it's over, pass me the revolver' but they just said, 'It's hilarious, we'll send a bike over for a few CDs'. There was actually no reference to the Gallaghers, we used a picture of the Kray twins instead. Then we got a phone call from the Krays' representative saying, 'We don't want to be associated with louts like the Gallagher brothers'. We had to make a charitable donation to appease them."

#### There's nothing glamorous about grassroots A&R...

"We talk to richer labels about the idea of an A&R set-up, where we find a band and then develop it together. They're like, 'Brilliant, but that's what we want to do. We want the glory and credibility of finding the band'. The glory and credibility? Have you been down the Victoria on a thunderstruck Wednesday night to see some tremendously average indie bands before getting yourself some dirty chicken on the way home and going, 'That was a waste of four hours of my life'? There's no glory or credibility to what we do, it's gibbering nonsense. Stay where you are, up there with your money, and we'll send you stuff. Don't come down to our level, it's horrible. It smells!"





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