

Music Week

Inside the business of music. Established 1959

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BASTILLE

ARTIST, SONGWRITER, LABEL MOGUL: INSIDE DAN SMITH'S BOOMING BUSINESS EMPIRE

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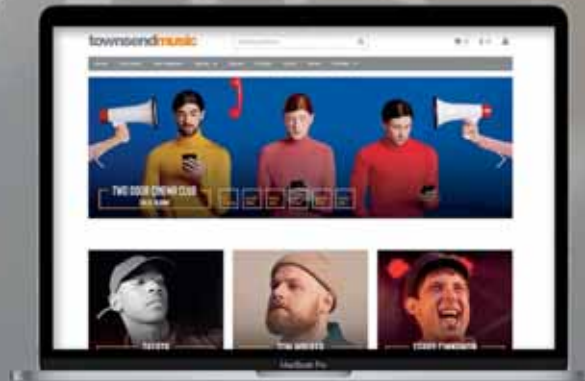
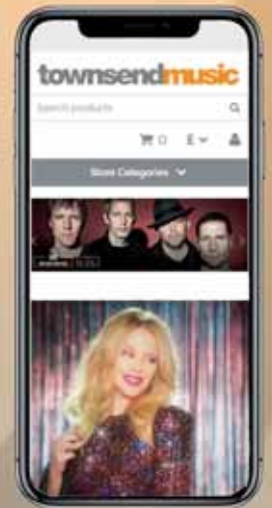
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Welcome to the music week...

Take a break



There are many things to take away from the recent explosion in rock biopics, but one notable feature about *Rocketman* and *Bohemian Rhapsody* is the sheer amount of downtime artists used to have.

The old cycle of album-world-tour-another-album was its own kind of treadmill, of course. And much of that free time was, inevitably, used to get into the sort of mischief that makes those movies such a rollercoaster ride.

But it was also used to recharge creative batteries and live real lives, so that the next record could be as strong as the one before. With the audience's constant demand for new music and the pressure to keep monthly listeners numbers up, today's stars rarely get that chance. Especially as they're expected to also maintain a constant presence on social media to keep the fans engaged.

In commercial terms, the always-on approach to being a musician undoubtedly brings results. But Ed Sheeran went dark for an entire year before returning with *÷*, one of the best-selling albums of all time. And in creative terms, many classic albums came along when an artist had time to reset their parameters and come back with something truly groundbreaking.

Nowadays, many artists are abandoning the full body of work in favour of a barrage of single tracks. And, of course, the brutality of streaming means everyone is only as good as their last song. With it taking so much hard work to break through, you can hardly blame artists and their teams for wanting to making hay when the sun finally shines on them.

But generally artists are better off stepping away from that light after both commercial triumphs *and* creative missteps. Fans' attention spans are shorter than ever and artists' careers will be too if the possibilities of burnout are ignored.

Plus, movies about the class of 2019 won't have any scenes of backstage debauchery to liven them up. If you want a vision of the biopics of the future, imagine a stressed-out pop star flipping open a laptop, checking their streaming stats and updating their socials – forever. Who wants to watch that?

Mark Sutherland, Editor
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Desdemona, won't you liberate me?

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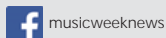
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THE BIG STORY

Viva forever? Spice Girls mull global plans amid 'mind-blowing' UK tour

Ahead of Wembley Stadium shows, co-manager Simon Fuller and SJM promoter Simon Moran talk "phenomenal, inspiring" pop comeback

— BY MARK SUTHERLAND & ANDRE PAINE —

Spice Girls co-manager Simon Fuller has hailed the Spice Girls reunion as "the perfect tour at the perfect time" as the Spice World 2019 dates fill stadia across the UK and Ireland.

XIX Entertainment founder Fuller – who has partnered with Modest! Management on the reformed band – flew in from his Los Angeles base to see the first show at Dublin's Croke Park and said the dates had re-established the group as a pop phenomenon.

"Girl Power doesn't go away, it just gets stronger," Fuller told *Music Week*. "With the need for it this year, just as a planet and certainly from a British point of view, it felt like the perfect tour at the perfect time.

"I was talking with Blackpink and they were saying what a big influence the Spice Girls were for them. It's about a global phenomenon, a moment in time; three crazy years when everyone was swept away by Girl Power – and those moments last for generations."

SJM MD Simon Moran, the UK tour promoter, told *Music Week* that the audience at the shows suggested the group can reach a new generation.

"Mums were there with their daughters, so it crosses all boundaries," he said. "There's a good number of people [attending the tour] who weren't born when the Spice Girls came out, so they've got new fans there."

The 13 stadium dates, which conclude with three sold-out shows at London's Wembley Stadium on June 13-15, broke Ticketmaster records.

Moran, who co-promoted the Spice Girls tour with Live Nation and Solo, said the vast majority of tickets were sold on the first weekend on sale, with further dates then added.

"We were very optimistic but it exceeded my initial expectations," he said. "Demand for tickets has been massive."

Fuller said a decision would be made "soon" on whether "the tour extends to other parts of the world".

"That is really down to the Girls," he said. "We can kick into gear at 24 hours' notice. It was important to them to get back together and tour Britain, because there's such a connection. I'd say it's 50-50; if it happens, great, if it doesn't, then it's all been good."

Moran highlighted the "cutting-edge" production but insisted that ticket prices were "affordable". He also downplayed reports of sound problems in Dublin and Cardiff ("I was there – it sounded good").

"It's a tremendous production – it's been a lot of effort and finance but it's really creative," he said. "It's paying homage to the legacy but it's really of the moment as well; technically and creatively, it's cutting-edge as well as having a degree of nostalgia."

Moran said that the absence of Victoria Beckham from the

reunion did not deter his ambitions for the scale of the UK tour.

"People were just so eager for it, I was pretty confident it would work – which obviously it has," he said. "The phenomenal Spice Girls brand has just grown stronger."

The Spice Girls have added over one million monthly listeners on Spotify since their reunion announcement (they now have 7.4 million).

Deezer revealed that there was a 242% increase in streams when comparing the daily total on May 27 – the first night of the UK tour at the Principality Stadium in Cardiff – with the 24-hour figure at the beginning of the month. Wannabe, Stop and Say You'll Be There are driving the streaming boom.

"It really highlights how the fans are reconnecting with the Spice Girls' music," Junior Foster, Deezer's senior artist marketing manager, told *Music Week*.

"Dublin experienced a large amount of streams and was the second most streamed location in the days following the show. Given that's where they kicked off their tour, it's great to directly see the correlation between live tours and streaming."

Foster suggested that the reunion would benefit from new songs.

"It could definitely help with promotion, especially when paired with live shows or a country-wide tour," he said. "New material can energise fans with excitement of something fresh and, in turn, drive streams back to the old catalogue once again."

Fuller said there was no particular catalogue push on streaming ("If this was a full-on reinvention, then we would be looking at all of those things. But it isn't, it's a cultural moment in time") and that new music remains unlikely "unless there was a good reason". One catalyst for that could be the animated Spice Girls movie that Fuller is working on.

"That will be a complete new beginning," he said. "That would open up a whole different range of opportunities so in that context, [new music is] quite possible. But as things stand in the context of the Spice Girls we know now, probably not."

However, despite the success of *Bohemian Rhapsody* and *Rocketman*, and the Spice Girls' previously successful foray into the movies with 1997's *Spice World*, Fuller ruled out a biopic about the band – for now.

"I love *Bohemian Rhapsody* and *Rocketman*," he said. "When you have real life stories that are brilliant, no one can write that stuff. So maybe one day. But we're more focused on the animated side of things; it's going to be a lot more fun and youthful, and not a biopic by any means."

"But it's a phenomenal, inspiring story, I'll tell you that! One of the things that came over [on tour] was the Girls reflecting on their humble beginnings and there they are, in Dublin in front of nearly 80,000 people. It's mind-blowing and very humbling for them."



Spice back: (L-R) Geri Horner, Melanie Chisholm, Emma Bunton and Melanie Brown perform at the first night of the Spice Girls tour at Croke Park in Dublin

PHOTOS: Andrew Timms

FOR THE RECORD



THE BIG RESULT

Universal Music UK reported a revenue increase of 12.7% in 2018. The British arm of the major's turnover totalled £388.24m. The bulk of its turnover was from UK sales (69.1%), with Europe accounting for 11.5% and the US 12.7%. The rate of growth at the company, headed by CEO/Chairman David Joseph, was ahead of the 10% recorded by Universal Music Group in 2018.

THE BIG MOVE



PHOTO: Paul Harries

Adele's booking agent Lucy Dickins is joining WME as head of the company's UK Music division. Dickins, who was named Live Music Agent of the year at last month's Music Week Awards, joins from ITB, the firm co-founded by her father Barry Dickins. Her clients include Adele, Mumford & Sons, Laura Marling, James Blake and Mabel, who WME will now represent globally.

THE BIG REBRAND



Warner Bros Records has undergone a rebrand and will be known globally as Warner Records. It is getting a new name 61 years after the label's formation. In 2004, when Warner Music Group was sold by Time Warner, it was agreed that the label could use the Warner Bros name and logo for 15 years.

LIVE

Party at the palace: Stately homes reap rewards from concerts boom

Kylie, Nile Rodgers and Ms Lauryn Hill set to star over the summer as “quintessentially British” shows pull in the crowds

BY JAMES HANLEY

The popularity of concerts at UK stately homes and castles is on the rise, according to promoters, with an increasing number of historical sites entering the fray.

In the coming weeks, Kenwood House will host the Heritage Live Concert Series with Madness, Jose Carreras and The Piano Guy; whNocturne Live will bring Gladys Knight, Ms Lauryn Hill, Tears For Fears and Kylie Minogue to Blenheim Palace; and the Somerset House Summer Series will welcome acts including Doves, The Good, The Bad & The Queen and Gossip.

“There are great examples of unique and historic venues that have been hosting music events for years, with no damage to the historic fabric of the building or negative impact to the day visitor, so that may help persuade the more risk averse to try something like this,” Liz Young of Historic Royal Palaces told *Music Week*.

“Of course, we’ve also got these Instagrammable moments here: beautiful backdrops, stunning gardens and a much more up close experience with artists. I think that’s what people want – something a little bit more than just a concert.”

Young is head of events at Hampton Court Palace Festival, which kicks off its 2019 programme this week.

“Venues like ours are becoming much more commercially-savvy,” she said. “The festival is a fantastic way for us to get completely different audiences into the palace and also, of course, it’s of great financial benefit to us. We’re an independent charity, so we use the venue in different ways to get money into the coffers to enable us to maintain the buildings.”

Promoter Cuffe & Taylor has run tours of stately homes by acts such as Tom Jones, Madness and Nile Rodgers & Chic. Its 2018 Summer House Sounds series visited Englefield House, Berkshire; Euston Park, Suffolk; Ragley Hall, Warwickshire; Alnwick Castle, Northumberland; Stansted Park, Hampshire, and Belvoir Castle, Leicestershire.

“They are not traditional concert venues and we tend to get a lot of locals coming because they are able to see something on their doorstep,” said director Peter Taylor. “People just like the thought of being outside, at a stately home, watching a gig – it’s quintessentially British.

“For us, it’s about doing gigs in new markets. It suits artists that want to play to local audiences that perhaps won’t have seen them before.”



“The festival is a fantastic way for us to get new audiences into the palace”

Liz Young
Hampton Court
Palace Festival



All night long: Lionel Richie at last year’s Hampton Court Palace Festival

PHOTO: Max Mieczkowski

Court in the act: Hampton Court Palace targets new heights

Festival bosses aim to bring in diverse range of acts to attract wider demographic

Celebrating its 27th annual edition, Hampton Court Palace Festival is one of the most established events in the business.

The festival, which runs from June 6-22, has previously been headlined by stars including Elton John, Eric Clapton, Lionel Richie and Van Morrison.

This year’s eclectic line-up features Jools Holland, The Jacksons, Busted, Caro Emerald, Nile Rodgers & Chic, Tears For Fears, Kylie, and Michael Ball & Alfie Boe.

“When I joined 10 years ago there were an awful lot of concerts in parks and stately homes,” said Joel Smith, VP of arts and entertainment for event producer, IMG. “Some of those drifted away and some of them have come back, but Hampton Court has always remained. It has a very loyal audience, along with the spectacular setting of the palace. What is unique is the fact that the

concerts take place in one of the courtyards, rather than being bolted on in the gardens.”

Attendees can enjoy a range of dining experiences ahead of each evening’s 3,000-capacity show. Tickets range from £49 to £99 with VIP options packages priced up to £390.

“We have the formal gardens at the back of the palace itself where people can have a picnic and champagne and enjoy the outside space before coming in to the Tudor courtyard for the concert,” adds head of events Liz Young.

“We purposefully challenge IMG to get different styles of artists, specifically because we want to have different audiences coming in. It’s an alternative way for people to engage and interact with their favourite artists because the capacity is much smaller than you would expect to see these big names.”



Hamp-lified: IMG’s Joel Smith

TWEETS OF THE WEEK

The past seven days in 280 characters



@Tylerthecreator
Theresa gone, I'm back
(**Tyler The Creator, artist, May 24**)



@davidhepworth The fact that some people at huge stadium shows don't have a very good time is suddenly news
(**David Hepworth, journalist, May 28**)



@rubymaywebb Happy #NationalBiscuitDay I hope this means I can eat more than my usual daily intake
(**Ruby May Webb, Warner Music, May 29**)



@KojeyRadical I was gonna delete the tweet but I'll leave it up because it's real
(**Kojey Radical, artist, May 28**)



@SELFESTEEM__
Out here rhyming 'that' with 'out' if you wanted to know how album 2 is going
(**Rebecca Lucy Taylor, artist, May 29**)



@DamoChristian At the MW awards I referred to Deidre and Holly as my gangsta grannies, to be crystal clear to any mugs, it's their own nickname for themselves
(**Damian Christian, Atlantic Records, May 29**)



@bignarstie Is it just me, but overflowing ashtray scary sign ur going down da shitter how can u control ur life if you can't control your ashtray?
(**Big Narstie, artist, May 25**)



@Willjhodgkinson I met Amy! And The Sniffers in Hamburg. There was a lot of swearing
(**Will Hodgkinson, The Times, May 27**)



@michelle_amaría If Maps by Yeah Yeah Yeahs doesn't get played as my remains are burned to ashes, I'll know I never made friends and never had a family in this life.
(**Michelle Amaria, Secretly Canadian, May 24**)



@MichaelDugher Very proud Dad today: My 12 year old daughter, who has piano and classical guitar lessons, asked me to teach her McCartney's 'Blackbird' on the guitar.
(**Michael Dugher, UK Music, May 29**)

#1 TWEET



@jamieoborne I would say having a purpose with your work is more relevant than ever before, because frankly if you've got nothing to say in these very testing of times you're wasting time...
(**Jamie Osborne, Dirty Hit, May 28**)

RISING STAR

The biz's brightest new talents tell their stories



Harriet Morgan: "More needs to be done to challenge the status quo"

Harriet Morgan

Account director and partner, Full Fat

@harrymorgs (Instagram)



How did you break into the biz?

I started out by interning with the specialist PR and radio promotions agency Listen Up on the events team, which, at the time, was headed by Lucy Allen (who has just launched her own company, LEAP Publicity). I moved into the artist side of the business, working my way up to publicist for electronic music DJs and producers. During my time at Listen Up I worked across acts including MK, Disciples, Annie Mac, Richy Ahmed and many more. Listen Up gave me an incredible foundation of specialist knowledge and a chance to work on global campaigns for some of the biggest electronic acts in the world.

What's your proudest achievement so far?

Making partner at Full Fat aged 26 was an opportunity and a privilege I would never have thought possible. Full Fat is one of the leading cultural experience agencies in the UK and has given me the opportunity to work with some of the biggest institutions across Europe. I joined the agency over three years ago and have since delivered multiple creative and strategy focused campaigns with an incredible team of talented individuals. I have developed my speciality in working with major cultural projects with a brand proposition and intention, helping creative and cultural campaigns leave a major mark on the landscape by

bringing together brand positioning techniques with cultural innovation. Over the last year, I have led on the PR strategy for Boiler Room. That's included the launch of 4:3 in 2018, a platform billed as a 'Netflix of the underground', to a major new campaign which will be launched in the coming weeks. I'm also very proud to have worked with PRS Foundation's Keychange initiative and on the Sziget festival, to name a few from our roster.

What does it take to succeed in the music industry?

The ability to evolve within an ever changing landscape and never resting on your laurels. Having the constant eagerness to learn, the humility to fail and willingness to learn from those failures is key. Finally, it's about perspective; knowing what to spend your time and energy on and not sweating the small stuff.

What one change would you make to the biz?

More needs to be done to challenge the status quo where it no longer serves, or stands up, today in music. Incredible initiatives such as Keychange and communities such as SheSaidSo are setting a great example of how actual change can be realised, but more needs to be done on a granular level from the ground up by all organisations across the industry.

HARRIET'S RECOMMENDED TRACK: Sebastian – Run For Me

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

RADIO

Change of Heart: Station enters breakfast battle with ‘biggest commercial radio show’

Managing editor James Rea credits ‘hotter, brighter’ music policy for network’s RAJAR success

BY ANDRE PAINE

Heart managing editor James Rea has told *Music Week* that the network’s new breakfast show is targeting the No.1 position in commercial radio.

The Global station has paired Britain’s Got Talent judge Amanda Holden with Heart Breakfast Show presenter Jamie Theakston for its nationwide launch this week (June 3).

“This is a new chapter in the history of Heart, Global and British radio,” said Rea. “I’m absolutely delighted that we’ve got Jamie and Amanda, they are hugely talented and I’m certain they’ll be a massive hit.”

Following changes to Ofcom rules on local radio, Heart has been able to withdraw multiple regional breakfast shows and air a UK-wide edition for the first time. The combined RAJAR audience across the local shows with various presenters was 4.8m.

“We want to cement the audience that we already have as well as growing right across the country,” said Rea. “We absolutely want to maintain its position as the biggest show in commercial radio.”

Since Rea was appointed in September 2017, the Heart network has increased its weekly listeners from 8.202m to 8.524m in the Q1 RAJAR results.

“Heart is the biggest and most powerful brand in commercial radio,” he said.

While Heart still has a staple of feelgood favourites, it now plays more current hits.

“Lots of work has been done to reinvigorate this brand, we have a huge audience but we need to bring in a new generation of listeners,” said Rea. “We have been freshening up the music position, we’ve made it a little hotter, a little brighter.”



“Heart can contribute massively to the success of a record”

James Rea
Heart



Beat masters: (L-R) Amanda Holden and Jamie Theakston

“Global has a really strong relationship with the music industry. Being playlisted on Heart can contribute massively to the success of a record.”

The current playlist includes Taylor Swift, Tom Walker, Pink and two tracks each from Lewis Capaldi and Freya Ridings.

“Reshaping our music position has been fundamental to our recent success,” said Russ Evans, Heart’s head of music. “We are very much in a position to help the music industry, but it’s about us being very considered in our approach.”

Evans said the station gave early airplay support for The Greatest Showman and its companion covers album.

“For the right records, Heart can make all the difference,” he said.

“Heart FM has been intrinsic to the success of many acts on the Atlantic Roster,” added Damian Christian, director of promotions, Atlantic and SVP of promotional strategy, Warner Music UK. “Last year they showed great support on campaigns such as the Greatest Showman, Jess Glynne, Anne-Marie, Ed Sheeran, Rita Ora and Rudimental.”

Rea noted the “substantial change” with new breakfast shows in the past year on Radio 1 and 2, Absolute, Virgin, 6 Music and Kiss.

“I’m confident about Breakfast because we have presenters who will have a deep bond with their listeners,” he told *Music Week*.

“Music streaming services have increased hugely, but radio is still something that is intensely personal.”

TAKE A BOW

TEAM Lewis Capaldi

Management: Ryan Walter (Interlude Artists)

Marketing: Connie Meade (Virgin EMI)

National Print Press: Ant Giannaccini (MBC PR)

Online Press: Lewis Fromberg (DawBell)

National Radio: Michael Pickard (Virgin EMI)

TV: Helena McGeough/Flossie Easthope (Virgin EMI)

Regional Press: Gordon Duncan (APB PR)

Regional Radio: Mark Rankin (Virgin EMI)

Agent: Alex Hardee/Ryan Penty (Coda Music Agency)

Digital: Andy Knox (Virgin EMI)

International: Nickie Owen/Brendan Walsh (Virgin EMI)

Publisher: Jaime Neely (BMG)

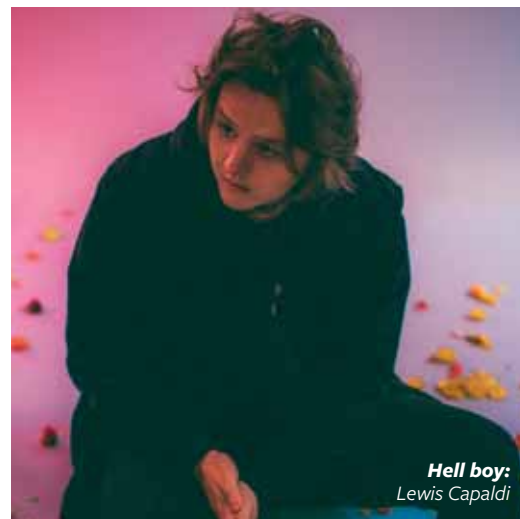
A&R: Ryan Walter (Interlude Artists)



Divinely Uninspired To A Hellish Extent

Peak Chart Position: No.1

Label: Virgin EMI

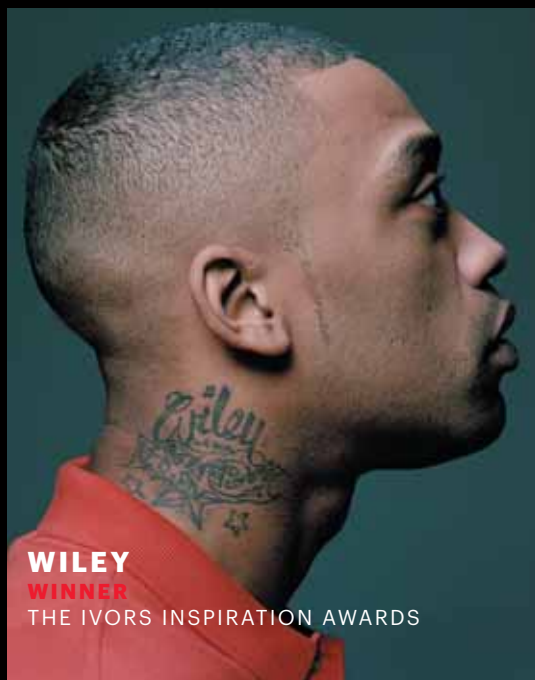


Hell boy:
Lewis Capaldi

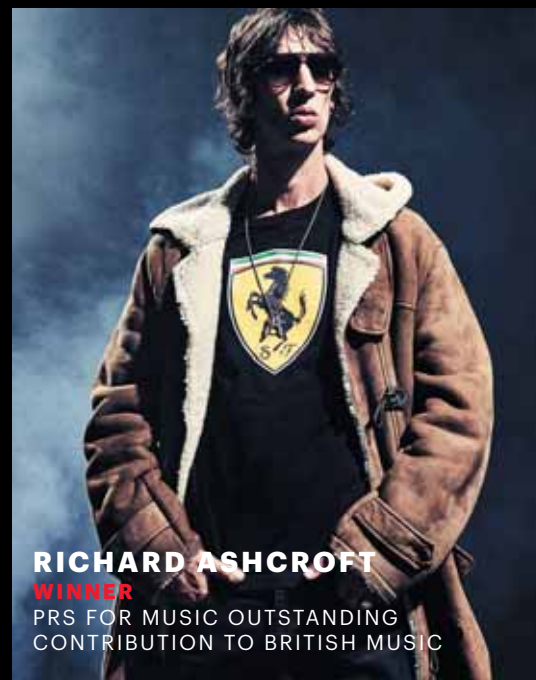
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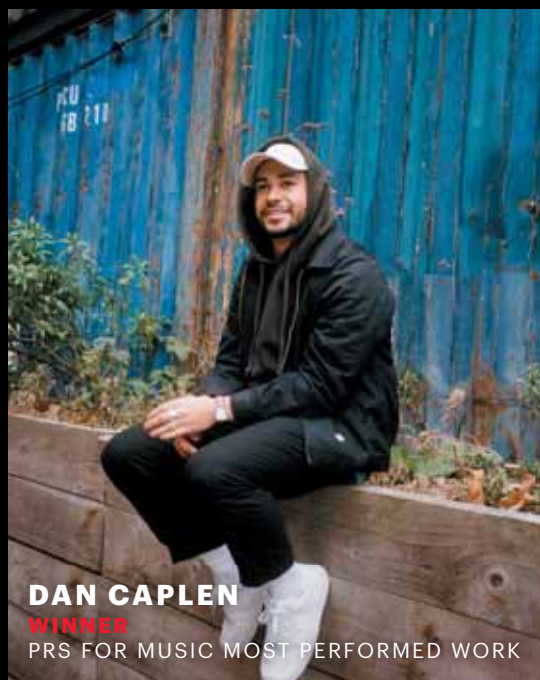
DIDO
WINNER
OUTSTANDING SONG COLLECTION



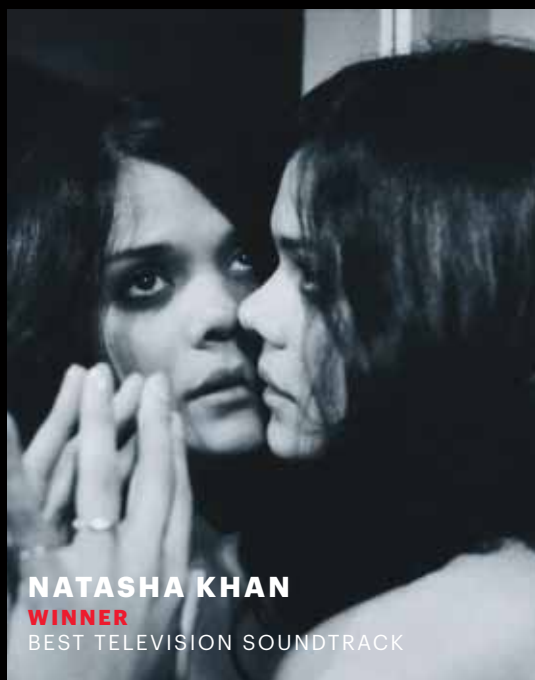
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WINNER
THE IVORS INSPIRATION AWARDS



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WINNER
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CONTRIBUTION TO BRITISH MUSIC



DAN CAPLEN
WINNER
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NATASHA KHAN
WINNER
BEST TELEVISION SOUNDTRACK



THE NEW
MUSIC
COMPANY.

THE PLAYLIST



DIPLO (FEAT. OCTAVIAN)

New Shapes (Mad Decent)



Boasting suave, smokey vocals from the Anglo-French rapper, Diplo serves up a restrained morning after meditation as he showcases a different side from his recent, six-track Europa EP.

Contact James Cunningham
james.cunningham@s-414.com

EMELI SANDÉ

Extraordinary Being (Virgin EMI)



Emeli Sandé's song for the new X-Men movie is a swirl of dangerous strings and big vocals. A timely reminder for a certain spy franchise working on its 25th film...

Contact Janet Choudhury
Janet.Choudhury@umusic.com

LISS

Talk To Me (Real Life)



Lead track from the Danish Second EP (following 2016's First), this is a heady mix of smart beats, lush melodies and frontman Søren Holm's unique vocals.

Contact Jon Wilkinson
jon@technique-pr.com

DON BROCO

Half Man Half God (SharpTone Records)



Bulldozer rock and urgent electronics combine on this sledgehammer of a track heralding the band's live dates. Moshpits, consider yourselves primed.

Contact William Luff
william.luff@wilfulpublicity.co.uk

ADAM GREEN

Freeze My Love (30th Century Records)



Having bossed the anti-folk scene as Moldy Peaches, Adam Green returns from recent film endeavours with this beautiful, swooning solo heart-stopper.

Contact Ben Ayres
benayres@roughtraderecords.com

DOOBIE FONTAINE

Never Fall In Love (Lucky Last Records)



A ghostly fairground carousel of a love song, this haunting track from the quartet is spooky yet beautiful in a way David Lynch would approve of.

Contact Ash Collins
ash@drystonepress.co.uk

FLYING LOTUS (FEAT. LITTLE DRAGON)

Spontaneous (Warp Records)



This choice cut from Steven Ellison's critically lauded Flamagra album, finds Yukimi Nagano and co luxuriating in funky synths and brushed beats.

Contact Adrian Reed
adrian@insideslashout.com

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

GIG OF THE WEEK



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



04.06 AA BONDY
St Matthias Church, London
7.30pm

The Birmingham, Alabama, songwriter kicks off two intimate nights at the Stoke Newington church as he returns with Enderness, his first LP in eight years. A mix of deceptively deep grooves and tender yet resolute folk awaits.

TASTEMAKERS

The industry's favourite new sounds

Michael Hann
Editor/journalist, Guardian, FT

THE HOWL AND THE HUM -
HALL OF FAME



Super hoop Michael Hann

It's a joy to have a young group who combine a thrilling directness with a willingness to take their songs a little off the beaten path.

The Howl And The Hum have fantastic art pop smarts, and seem to understand that the best way to make people appreciate cleverness is by wrapping it up in big, memorable tunes. The new single Hall Of Fame sits at the direct end of their songbook - an arena-ready throb of a track that calls to mind Sex By The 1975; soaring and desperate.

I saw The Howl And The Hum last year at the Camden Assembly, without any great

expectations. But they were brilliant - there were definite hints of Talking Heads (especially in Don't Shoot The Storm), and they had a full set of strong songs, rather than one standout and 40 minutes of filler. Frontman Sam Griffiths was a compelling presence: not a dramatic character, but understatedly twitchy, rather in keeping with the music, which keeps its peculiarities in the detail, in things like pairing a melancholy melody to a lyric inspired by a bridge in Cambridgeshire.

It's early days, of course, but there's a real momentum behind The Howl And The Hum.

ESSENTIAL INFO

RELEASES Lost (out now) **LABEL** Riggins Recording
MANAGEMENT Tap Management **NEXT GIG** Malahide
 Castle & Gardens, Malahide, Ireland, June 14

Irishman writing songs to stand out from the crowd...

Dermot Kennedy exhales and lets the silence linger. He's enjoying a sunny morning in Paris after the final date of his latest tour and he knows he'd best savour a few hours off. The last couple of years have been busy and there's no sign of any respite for the Irish singer and songwriter, whose spacey ballads are a streaming sensation.

Tipped in January by the BBC and MTV, Kennedy is on the books at Tap Management and finds himself on an upwards curve that has included performances at O2 Academy Brixton, Coachella and a spot on The Ellen DeGeneres Show.

"That was great to do, the big wall slides apart as she announces you and then everybody stands up, that took me by surprise," he says of a the "surreal" TV experience. "Music is so saturated these days that it's really reassuring and exciting to feel that something heartfelt and true to me is working on any kind of scale."

Saturation is a hot topic when *Music Week* meets Kennedy: Lewis Capaldi's debut album has just become the fastest-selling of 2019 so far, in the wake of fellow breakthrough chart-topper Tom Walker and George Ezra's runaway success in 2018.

Kennedy acknowledges that emotional guys with guitars are big business, but he speaks candidly about the need to stand out and do something different with his voice.

"It's crowded, there are a lot of people doing it now. The people I look to like Justin Vernon and James Blake, they've found their own way to be unique and not to fit into a genre too snugly. You don't want to seem so crowded in the world you're existing in," he says. "You don't want to make it too easy to be compared, it's important to try to stay unique."

Kennedy, who grew up in a rural town outside Dublin, uses Damien Rice to illustrate his argument that "this kind of music has always existed".

ON THE **RADAR**

DERMOT KENNEDY

As a struggling young musician, he would trek to Dublin and busk at the same Grafton Street hotspot that helped Rice break into the music business.

He's "very grateful" he no longer has to pound the pavements, but says his musical ethos remains the same.

"Before, I didn't play real gigs that often, so when I did it was the most important thing," he explains. "It was so easy to access a really passionate part of myself then, whereas now if you play a couple of hundred gigs a year you have to make sure you're not on autopilot and don't lose any potency."

And Kennedy has to be potent, otherwise the crowd will drown him out. "I'm very lucky, everyone sings every song," he says of his gigs. "I was really worried they'd chat until the one big song, hear it and leave. That would break my heart."

Kennedy's vital organs should remain intact: with sold-out crowds across Europe and America, plus almost 6million monthly Spotify listeners, his music is connecting just fine. His debut album is almost ready and he's hopeful for big things.

"Even if you're racking up big numbers it might be from coffee shop playlists," he argues. "But then you get on the road and see whether people care or not. When it's a full room and people are singing along it feels like a really solid thing."

BEN HOMEWOOD

"I used to worry people would leave after 'the big song', that would break my heart"

Dermot Kennedy

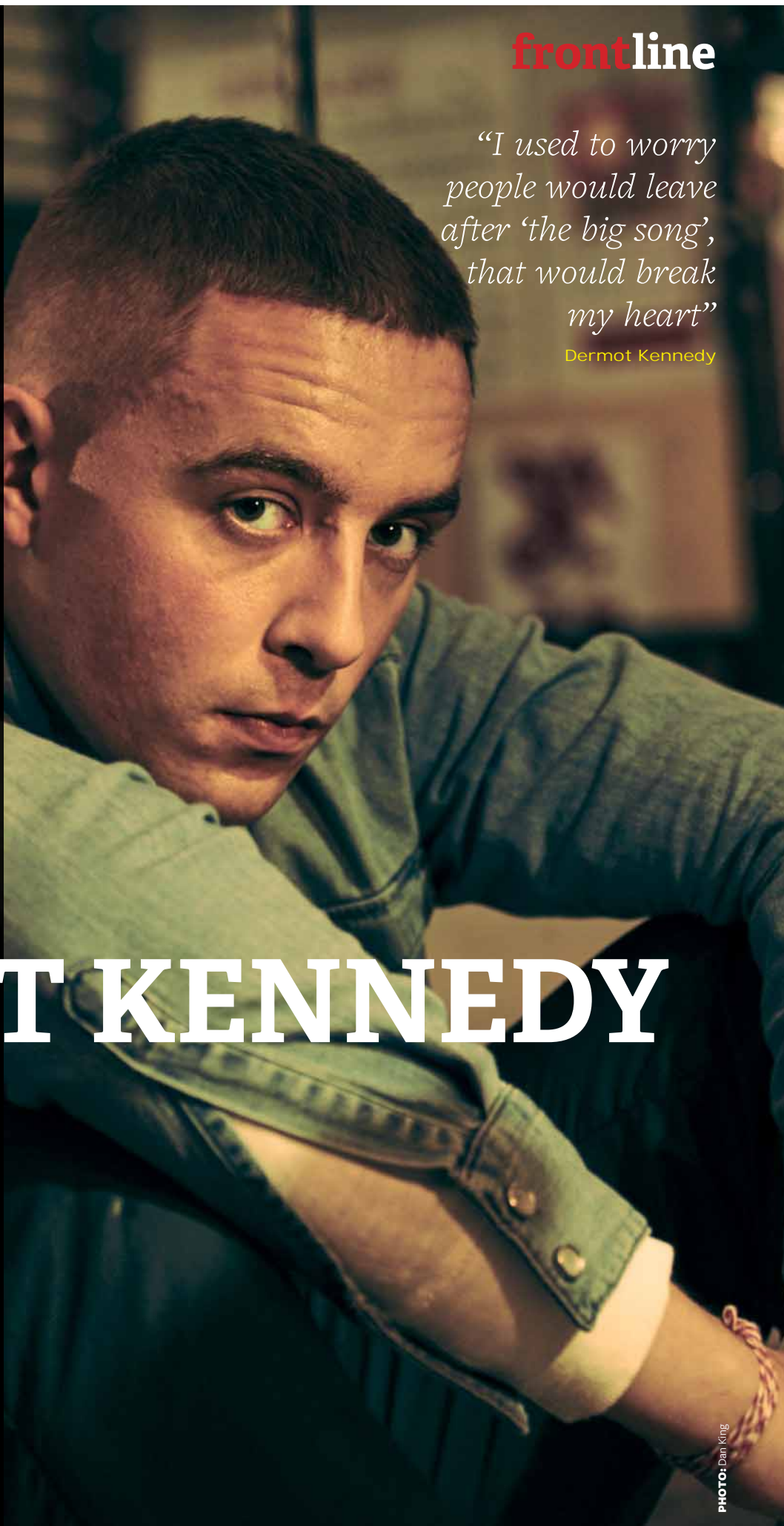


PHOTO: Dan King



Different league: Wretch 32 meets one UEFA finalist for BT Sport (below) on the road to Madrid

SYNC STORY

BT SPORT/ WRETCH 32 & KZ

■ BY PAUL STOKES

As anticipated matches go, few compare with this year's UEFA Champions League Final. Boasting two English sides, Liverpool and Tottenham, BT Sport knew something unique was needed for the occasion.

"Each year, we work with an artist to tell the



"Wretch 32 has produced an incredible piece of work"

**Pete Kelly
BT Sport**

Champions League story. We want an artist to take the viewer on a poetic journey," explains BT Sport's musical supervisor Pete Kelly. "We found out that Wretch 32 was interested and he ticked every box for us. Wretch has produced an incredible piece of work and it's soundtracked perfectly with music by KZ."

The "Road To Madrid" piece aired ahead of last Saturday's final, while around the game BT Sport's Public Service Broadcasting-penned themes were remixed by Throwing Snow and Guy Andrews. Interpol's My Desire then came off the bench for the closing montage.

"Our sonic identity is a key part of BT Sport's brand," explains Kelly. "And it doesn't get any more important than two English teams in a Champions League Final. The country's eyes and ears were on our coverage."

Result! Now time to start thinking about next season...

Spot: Champions League Final 2019 **Title:** The Road To Madrid **Composer:** Wretch 32/KZ **Artist:** Wretch 32
Master: Universal Records **Label Team:** Adam Gardiner & Jade Bradshaw **Management:** Zeon Richards, Kaamil Quadri & Evans Fremphah **Publisher:** Universal Music Publishing / BMG **Music Supervisor:** Pete Kelly
Film Company: BT Sport **Producer/Director:** Kevin Evans **Air Date:** 30/05/19

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

MAKING WAVES



Wall to wall music: The Snuts

THIS WEEK'S HOTTEST BRAND NEW ACT

The Snuts

Key Track: All Your Friends
Label: Parlophone
Management: Touchdown
Twitter: @TheSnuts_

Who: Hot four-piece, who caught the ears of Parlophone.

What: Strong grooves, heart-swelling guitars and an urgent, new voice: 21st century rock'n'roll.

Where: The quartet hail from West Lothian, but haven't been home in a while thanks to some hectic touring and sessions for their debut album.

Things are flowing then...
You could say that. They're currently

working with Inflo, who counts Karen O and Little Simz among satisfied clients. His sharp, forward-thinking approach can be heard on latest single All Your Friends. "In tune with the passionate tones of The Snuts, this is a rawer, more direct addition to the catalogue," suggests frontman Jack Cochrane.

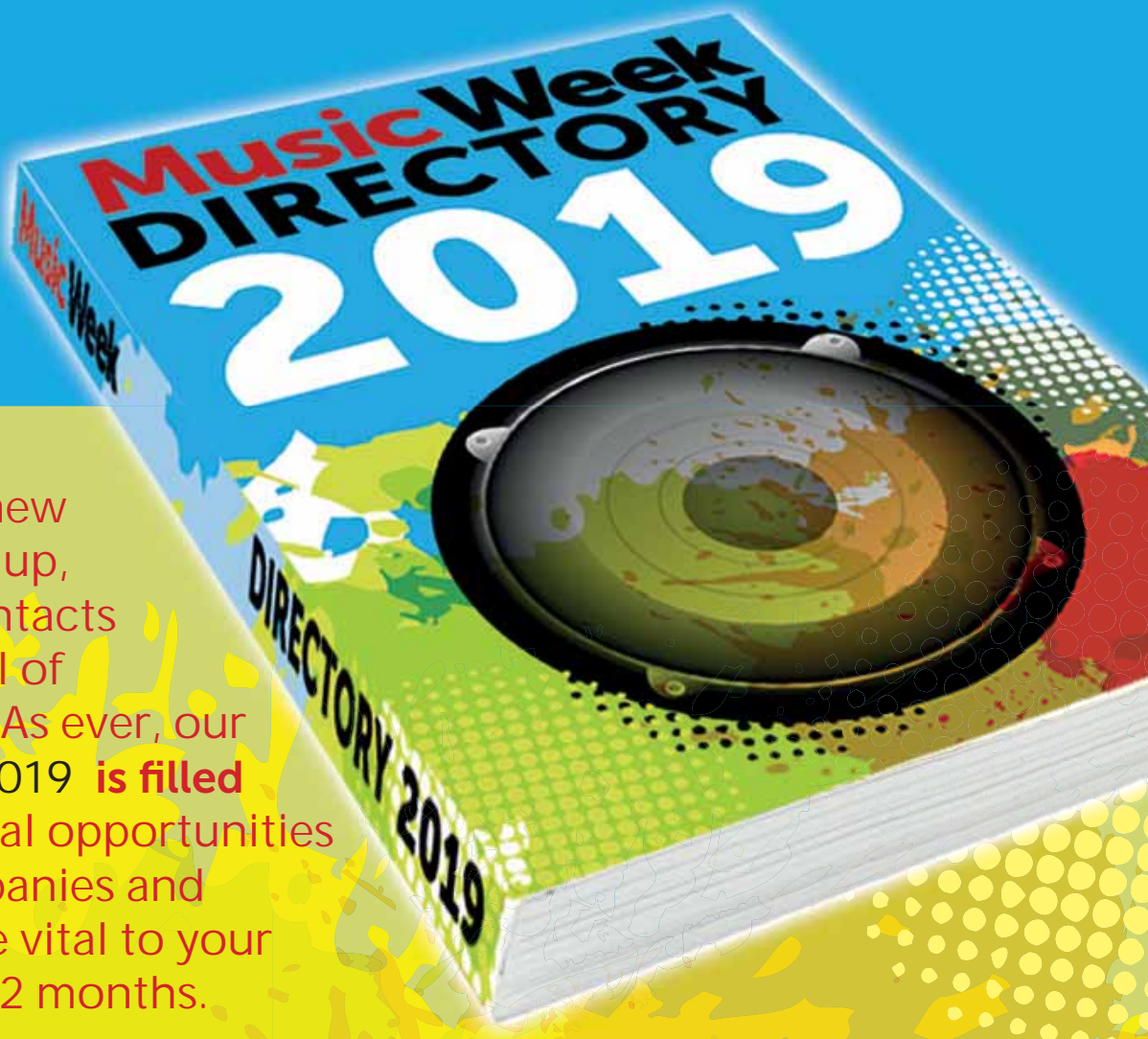
Is it making them new friends?
Quite. After the festivals, Lewis Capaldi takes The Snuts on tour in November, while the song's video – based on their own idea – is pretty memorable: it features The Snuts stuck inside a TV shopping channel's microwave.

So they really are 'hot' now?
That's right, friend.

Music Week DIRECTORY

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HOTSHOTS



1. Someone they love Lewis Capaldi celebrates his No.1 album, the fastest selling of the year so far, with his team before a special in-store performance at Rough Trade East. Pictured here are (Back row, L-R): **(a)** Connie Meade (Virgin EMI), Lewis Fromberg (Dawbell), Ant Giannaccini (MBC PR), James Hackett (Virgin EMI), Lewis Capaldi, Ted Cockle (president, Virgin EMI), Joshua Mainnie (Virgin EMI), Marisa Hemson (Virgin EMI), Anni Rademacher (make-up artist), Alex Bingham (Virgin EMI). (front row, L-R): Dan Sanders (Virgin EMI), Andy Knox (Virgin EMI). **(b)** Capaldi and Cockle. (Photo: Bree Hart). **2. AIM to please** AIM CEO Paul Pacifico gave his 'State of the Independent Nation' presentation at AIM House during the Great Escape. (Photo: Jennifer McCord). **3. Heaven On Earth** Babeheaven launched Ben Sherman's partnership with PRS Foundation's Momentum Music Fund with a special in-store at the Carnaby Street store. Pictured here are the band's members Nancy Andersen and Jamie Travis. (Photo: C J Dack). **4. Ten out of tenor** Decca Records hosted a special VIP screening of Ron Howard's new film, Pavarotti, set for release in cinemas nationwide from July 13. Guests included Myleene Klass, Pavarotti's wife Nicoletta Mantovani and director Michael Gracey, who mingled with key media and partners at BAFTA in Piccadilly for an advance screening. Pictured here are (L-R): **(a)** Rebecca Allen (president, Decca), Mark Robinson (president of Globe, creative & commercial, Universal Music), Michael Gracey and Nicoletta Mantovani. **(b)** Rebecca Allen, Myleene Klass and Dickon Stainer (president and CEO, Universal Classics and Jazz). (Photo: Chris O'Donovan). **5. Olly Olly oxen free** CAA recently presented Olly Murs and Modest Management with a very special plaque at his first of two London O2 Arena shows to commemorate 10 years of touring and an incredible 1.8 million ticket sales. Pictured here are (Back row, L-R): Ant Carr (production, Modest! Management), Tony Murphy (security), Mark Murphy (tour manager). (Front row, L-R): Harry Magee (director, Modest! Management), Sarah Gallagher (manager, Modest! Management), Olly Murs, Mike Greek (CAA) and Richard Griffiths (director, Modest! Management). **6. A Novello idea** Radiohead's Jonny Greenwood was on hand to receive the award for Best Original Film Score for his work on Phantom Thread at the 2019 Ivor Novellos. Pictured here (L-R): presenter Edith Bowman, Jonny Greenwood, and Mike Smith from Warner Chappell Music (Photo: Mark Allan).





A 4 B



5



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

HAPPIER DAYS

Best known as the singer of **Bastille**, **Dan Smith** has many more strings to his bow. With his band's third LP **Doom Days** out this month, the mixtaping king has quietly built up a business empire comprising his **Best Laid Plans** label and **One Eyed Jack's** studio. Here, he tells *Music Week* all about it...

— BY JAMES HANLEY —

Dan Smith is a busy man. The Bastille frontman is juggling the imminent release of his band's third album (which he also co-produced), with running a label and a recording studio, in addition to penning songs for other artists. His Marshmello collaboration *Happier* is now a certified worldwide smash, charting at No.2 on both sides of the Atlantic. Oh, and he ran this year's London Marathon...

"It's about trying to do everything at the same time and create as much as possible," Smith tells *Music Week* at his homely One Eyed Jack's studio in South London. "Obviously, being in a band, helping run a label, working on a whole load of projects and helping to put a campaign together is a lot, but I'm doing my best. I guess I don't have much time off, but I also don't really see much of this as work."

Starting life as Smith's solo project in 2010, Bastille grew to include guitarist Will Farquarson, keyboard player Kyle Simmons and drummer Chris "Woody" Wood. The Virgin EMI-signed outfit achieved huge success with their triple-platinum debut LP *Bad Blood* (957,947 sales, OCC) and the two million-selling single *Pompeii*, and took home a BRIT Award for Best British Breakthrough in 2014.

Since their last studio album, 2016's *Wild Wood* (200,828 sales), which hit No.1 in the UK, the band have never really been away, reworking their hits with a live orchestra and choir for 2018's acclaimed *Reorchestrated* tour, before dropping the fourth incarnation of their *Other People's Heartache* covers mixtape series. In February, Smith and his cohorts embarked on a tour of intimate venues in the UK and Europe (they've even launched their own brand of hot sauce).

"He is a restless soul," marvels Virgin EMI boss Ted Cockle. "If he's not trying to do the normal stuff he's doing mixtapes; if he's not doing that he's trying to do collabs; if he's not doing that he's trying to do *Reorchestrated* tours; if he's not doing that he's setting up a studio; if he's not doing that he's trying to do his label and if he's not doing that he's running the bloody marathon! He should perhaps just sit down and have a sleep sometimes, but he doesn't seem that keen on doing that."

"I don't think it ever feels like too much, because I fucking love it so much," reflects Smith. "I can't believe we're still in this place where we're able to release albums and create campaigns around them that are hopefully bizarre, challenging, interesting and different. I'm able to have helped make this studio and set up this label and be writing lots of songs with other people and these are all things that I never dreamt about. When I was a kid, I never even thought about being in a band."

The 32-year-old's label, *Best Laid Plans Records*, was set up in 2013 with his *One Eyed Jack's* partner (and Bastille producer) Mark Crew, alongside Dan Priddy. The trio got off

Bastille day: Smith (centre) with (L-R) bandmates Chris Wood, Kyle Simmons and Will Farquarson

"I don't have much time off, but then I don't see much of this as work"

**DAN SMITH
BASTILLE**



PHOTO: PIZZO



to a flier with their first artist, a certain Rory Graham, aka Rag'N'Bone Man.

"We thought that it would be great to take what we'd done and apply that to other projects," explains Smith. "Mark went to school with Rory and for years had been saying how amazing his voice was. Mark, Dan and I basically set Best Laid Plans up together as an outlet for friends of ours, who we thought were amazing, to have a home to write, record, develop and ultimately release their music.

"The whole ethos behind the label was for it to be completely artist-led. We didn't initially think about any kind of production deals or anything like that, we wanted it to be totally fluid because all the artists we work with are our friends and people we creatively admire. We wanted to create a situation that left them totally open to whatever opportunities they came to. We weren't thinking about business at all. We still kind of don't."

"We are very much learning as we go," admits Crew. "We've been lucky that a couple of projects have done really well and got bigger, but we've got no dreams of being a big indie or anything like that. As soon as it makes sense to, we find a way of partnering it up with someone or whatever the artist wants to do."

Best Laid Plans was responsible for Rag'N'Bone Man's *Wolves and Disfigured* EPs prior to releasing the singer's mega-selling *Human* LP in partnership with Sony's Columbia.

"We wanted to leave it open for artists to upscale to major labels if they wanted to," says Smith. "Rory chose to sign with Columbia, so we released the album alongside them and it was amazing to watch it just explode. For our little label to be sitting in the charts and watching it grow and grow was incredible.

"While that was happening we were working with lots of other artists as well to give them the platform to launch their projects. We wanted to create a bit of an ecosystem where artists could support each other. When we started out I loved Rory's music and voice and we took him on tour with us and that was such a fun couple of months. He's since taken *Rationale* out on tour with him, who's another artist on our label, so it's been gratifying to see things come around."

Proudly modelling a Stanley Kubrick 2001: A Space Odyssey T-shirt, Smith is a self-confessed film nut. "I was obsessed with storytelling and I wanted to edit films and then write about them," he explains. "I was going to do a *Masters in Journalism*, but got waylaid by music and that took over my life."

In a career highlight, Smith was able to marry his passions by working on a music project by his hero David Lynch, co-creator of the TV series *Twin Peaks* (*One Eyed Jack's* and *Bad Blood* single Laura Palmer were both named after the show).

"We remixed one of his songs from his second album," smiles



Jack-pot: *One Eyed Jack's* opened for business in 2017

"We're very much learning as we go. We've got no dreams of being a big indie"

MARK CREW
BEST LAID PLANS

Smith, still barely believing his luck. "We sent it over to his team and he loved it and invited me round his house to hang out. Growing up, David Lynch was my idol. He was on such a pedestal for me. I had a ridiculous, ginormous quiff because of him; I loved his films and his aesthetics are traceable through everything that we've done as Bastille. I wanted a lot of our earlier stuff to be as open to interpretation as possible, because it's always fascinating seeing what that provokes from other people."

Smith has come to utilise the band for his more creative, thought-provoking, leftfield output, with his more commercial material considered better suited to collaborations. Bastille's *Other People's Heartache* mixtapes began in 2012 as a way to experiment and collaborate with other artists (their 2013 mash-up of Corona's *The Rhythm Of The Night* and Snap!'s *Rhythm Is A Dancer* became a No.2 single).

Pre-dating *Happier* (962,332 sales), the multi-instrumentalist recorded the 2017 Top 5 hit *I Know You* (595,434 sales) with Craig David. London-born Smith was also handpicked by Pink to duet on *Try* at this year's BRIT Awards.

"With Pink, it was genuinely just an uncomplicated declaration of love and affection for Dan's voice," says Cockle. "We call [Bastille] the act that straddles everything. They're a bit fucking confusing because you think they're an indie band and yet when you actually listen to them, sonically, there's nothing traditionally indie about them. It's quite difficult to put them alongside anybody in particular and so Dan arrives in the studio as quite a neutral force. He is a song craftsman without being in a particular corner, so the possibilities are endless and that must be exciting for bands."

Now under new management, having split with Red Light Management last year, Bastille are represented by former Coldplay manager Estelle Wilkinson, working in partnership with Eleven Management – Niamh Byrne and Regine Moylett.

Wilkinson regards Smith as "an exceptional artist and a true creative". "He is determined, driven and tenacious," she says. "It's essential for an artist who's authentic to be all of those things and it makes it exciting for us as he's across everything.

"It's our ambition to have the band and Dan achieve whatever their creative goals are. But the greatest success is longevity and if they can master that, it will be very satisfying for us."

Lying just outside the Top 50 most-streamed acts on Spotify with a colossal 25.7 million monthly listeners, Bastille have racked up 6.5 billion streams globally, 7.5m album sales, two UK No.1 albums and four Top 5 singles (Smith has also amassed 1.5m Twitter followers), leading Cockle to dub the unassuming quartet "silent assassins".

"We can all be guilty of forgetting the global success they've had because they seem so British in so many ways," he observes. "Happier itself had a very strange gestation for a song that Dan thought he would be writing for a more traditional global pop star, and then ended up becoming one of the biggest global hits of the last six months. Of course, Marshmello gave it some extra shine, but the songwriting was very much between Dan and Steve [Mac].

"He attends as many gigs as a lot of A&R men and they travel incessantly. On the tour that they just did he was still running 15 miles every morning to prepare for his marathon. It's a creative work ethic of quite some pedigree."

Attention now turns to the band's imminent third LP *Doom Days*, out June 14. A concept album tracking the course of one night, the record's lead track *Quarter Past Midnight* (121,082 sales) dropped more than 12 months ago in May last year.

"The genesis of [*Doom Days*] was a reaction to our last album," explains Smith. "Wild World was this sprawling, wonderful mess that had tried to react to 2016 and the strange changes that were happening in the world. I love that album, but it was fraught and



confused. If the second album was like the red pill in *The Matrix* and choosing to confront the world and confront reality, this album would be the blue pill and choosing to live in ignorance, temporarily.

“We looked to the ’90s, which was before our time, but was pre-social media and smartphones – where people had experiences that weren’t recorded and that were completely ephemeral – that happened once and went away because everything wasn’t being filmed on camera phones, Tweeted and Instagrammed. That’s what inspired the initial sound, but then the potential hollowness of making a record just about escapism started to emerge.

“We thought the album was finished at the beginning of summer last year and then we went on tour to do *Reorchestrated* [the band are booked by Alex Hardee and Andy Clayton at Coda]. That was an idea we’d had to take all of our songs, flip them on their heads and perform them with an orchestra and a gospel choir, just to find another way to invert people’s expectations of what we are. It was an amazing experience and that made us look back at the album and think about how we could make it better. The gospel sound seeped into the record and a bunch of the singers that were on the road with us ended up singing on it.”

Bastille will support its release with a run of nine “apocalyptic party” club nights away from the usual UK touring circuit, warming fans up with DJ sets before taking them through the narrative of the album, which they will play live from start to finish.

“One of the great things about Bastille is that they are not an album/tour/album band,” remarks Wilkinson. “With *Doom Days* being a concept album with a distinct story, we have taken our lead from the songs and what they are all about. We’ve built a multi-platform storytelling campaign, which is great to engage the fans and to reach new people.”

“They always like to let off as many fireworks as possible,” notes Cockle. “We had *Quarter Past Midnight* ahead of the tour, we just had an instant grat with *Doom Days* and we’re now out there with *Joy*. We will certainly be aiming for the stars with this record.”

With a rare opening in his diary, *Music Week* sits down with Smith at One Eyed Jack’s to discuss Bastille, running a label and the science of penning an international smash in 2019...

Up Pompeii: *Bastille’s third album *Doom Days* drops on June 14*

What’s top of the Best Laid Plans to-do list?

“We want to focus on more long-term projects and do whatever we can to help facilitate an artist’s development. We built this studio, One Eyed Jack’s, because this was our investment in the long term. As Bastille, we made two albums in Mark [Crew’s] little basement studio, which creatively was great; that’s where Rory [Graham] wrote and made a lot of his first record. Rationale did a lot of stuff down there as well and we did loads of writing for other people. But if you’re an obsessive musician there comes a limit to the amount of time you can spend in one tiny little basement, where you’ve got to climb over a drum kit to get in. We allowed ourselves to think a bit bigger, found a big empty shed and turned it into this place and it makes me so happy.”

Do you see the label remaining independent in the long term?

“We’re pretty open-minded. But why I love it being independent is that we’re not beholden to anybody. We want our artists to have the choice to make decisions for their career. It’s really important nowadays for artists to do as much as they possibly can independently. We, as Bastille, did so much before we signed: building up a live fanbase, releasing songs and doing stuff online. It’s amazing to see artists now who can do absolutely everything to a much higher level without the help of the label, but obviously majors are still brilliant at helping amplify that on a global level. We’re open to anything, but we’ve loved being independent so far.”

“We will be aiming for the stars with the release of this record”

TED COCKLE
VIRGIN EMI

Tell us more about One Eyed Jack’s...

“We wanted to create a space that was a nice place to hang out, that has actual windows and natural light, which might not sound like much, but it’s a pretty big novelty for us when it comes to making music! There are lots of rooms, so people can be working on different things at different times and there are projects that we want to put lots of time into and help artists grow. There’s an artist we’ve been working with for a while called Kianja, who’s just got onto the BBC *Introducing* playlist. As people who made an album entirely by ourselves and continue to not fuck with our process, it’s important to help facilitate artists if they want to work with other people and be as helpful as we can. But it would be hypocritical

of me to say that's what everyone needs to do, because we're in a position where we've been able to do a lot of it ourselves and not rely on others. Rory's working on his second album here and at his studio, which is really exciting; Rationale is releasing some of the best music he's ever made over the summer; Kianja has just started releasing her music and we also work with this incredible Australian artist, The Dawn Of May, and a Ukrainian singer, Akine, who's also brilliant. We see Best Laid Plans as this inclusive ecosystem where, if there's someone we think is brilliant, we want to offer them a place to write and record, and the means to release music and upstream to a major label if they want to. We want to help create that opportunity and hopefully then work with that label as things go forward."

Why do you think your music streams so well?

"It's funny to think that, when Bad Blood came out, it was the biggest album on Spotify that year [2013], which is amazing but also a funny representation of how Spotify has grown. We've always felt quite free to do whatever we want, be it on our mixtapes or on our albums. We've never really given a shit about genre and that's allowed us to do hip-hop on our mixtapes and heavy guitar music and pop if we want to, and I guess just collaborate with anybody and everybody that we thought was interesting and exciting. We worked with Lizzo back in 2014 because we thought she was amazing – we've been watching and waiting for everybody else to catch up and it's brilliant to see her blowing up all over the world. With the advent of streaming, music's become much more genre-less. I'm sure some people will bemoan that, but I love it. I love that artists are coming through with the freedom to try whatever the fuck they want."

What is the story behind Happier?

"I'd been doing loads of songwriting outside of Bastille because it's really fun. When I started out, I didn't even know that the whole songwriting world existed, I thought everyone wrote their own songs and was pretty naïve to the whole thing. But as things have progressed, the realisation that most of the music I wrote came from songwriting sessions and partnerships was so interesting to me. I've spent the last couple of years working on our album, the label and a whole load of different things, but also throwing myself into co-writing situations for other people. It's such a fun, different space where you can go into a room, hang out with somebody who's different and often pretty fascinating, write a song and then, at the end of the day, just leave the song in the room and see what happens to it. It's so different from writing our music, where it's constantly in the back of your head and you wake up in the middle of the night thinking about lyrics. For Happier, I went in to work with Steve Mac, in my mind, for other people. We wrote the song on a piano and had Justin Bieber in our heads for it. When Steve sent it back a month or so later, we were on tour in America and I remember hearing it and thinking, 'Fuck, that song sounds massive. I wonder who it's going to be for?'"

And your vocals were on that version?

"I've found that I often will end up doing the demo vocal and then when people hear it there's an assumption that it will be a Bastille song, but I think differently. For me, the music from our albums is the stuff that we've laboured and fought over a lot more. I had sung on the original demo of Happier and everyone in our team felt very passionately that it should be a Bastille single. I was up for it being on one of our mixtapes and wanted it to be a collaboration, and Mark suggested sending it to Marshmello because we really liked Silence, the tune he did with Khalid. He loved it and we worked on it over the phone and over email – a very modern way of working, I guess. Eventually, I went to his studio for a day and we essentially gave him the song and got to watch it explode all over the world while we were finishing our album. It was very surreal."



No place like home: Smith and friends at One Eyed Jack's and (bottom) Rag'N'Bone Man

"The world of songwriting can be cynical, because these songs are being made to be successful"

**DAN SMITH
BASTILLE**

So what makes a global hit in 2019?

"Fuck knows! Many intelligent people have written articles analysing how people have changed their songwriting to accommodate playlists, but personally I don't think about it that much. Going into the world of songwriting, it can be a lot more cynical, obviously, because these songs are being made to be successful. It's just a different process to how I had previously worked, making music in my bedroom. But equally, loads of the music that I love comes from those songwriting sessions."

Ultimately, are those sessions producing better songs?

"I don't know – it depends what your definition of better is. But it's interesting for me that Happier came from being in a writing session and wanting to write a massive song. There was an element of me wanting to show that I'm capable of that, but with Bastille we've never set out just to write massive hits, that's not the point of our band. With [Doom Days], we've doubled down on the album format and made a concept album and become much more obvious with what we're talking about. I think I'll always want to make songs that will stick in your head, but you can do that and also say something interesting at the same time."

What are your hopes for Doom Days?

"I guess we've never really put commercial expectations on ourselves – that's the label's job. I always think of things on a creative level and we've made an album that we love and are proud of. I think it's our best album, who the fuck knows how it's going to do? Part of making it [at One Eyed Jack's] while Best Laid Plans was going on in the background meant there were always other people in the studio. Kianja sings on a bunch of the tracks and The Dawn Of May and Rationale are on there as well. We wanted it to sound like there was this whole cast of characters wandering in and out, as happens on a night out, but we also wanted it to reflect the studio and the home of Best Laid Plans that we've created. I love that all their voices have a moment here and there."

Now for the big question: After Bad Blood, Wild World and Doom Days, will every Bastille album have an alliterative title?

"We see these three albums as a bit of a trilogy – the first album cover had one person on it, the second two and the third three and they've all had these two-word, alliterative titles. I love the aesthetics and the look of a film poster – that's been a thing that's threaded through everything. We establish these rules just for ourselves and to have fun within that. But I feel like after this one we should move away from that, because it has its limits!"

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“Hell froze over and pigs have flown”

MARCELLA DETROIT, SHAKESPEARS SISTER

Sister a

Much ado about nothing:
Shakespears Sister, reunited
(L-R) Marcella Detroit,
Siobhan Fahey



Detroit

It was the reunion no one ever thought they'd see but, 26 years after a messy split, **Shakespears Sister** are back together, and back on the also-reformed **London Records**. *Music Week* catches up with **Siobhan Fahey** and **Marcella Detroit** as they try to adjust to the modern age (and each other)...

— BY MARK SUTHERLAND —

The 1993 Ivor Novellos should have been one of the greatest moments of Marcella Detroit's life. The singer-songwriter, one half of the mega-selling pop group Shakespears Sister, was on-stage to collect the band's Ivor for Best Contemporary Collection Of Songs for their smash hit album, *Hormonally Yours*.

Sadly, the other half of Shakespears Sister, former Bananarama member Siobhan Fahey, had other ideas. Fahey did not attend the ceremony, but her publisher, 2005 Music Week Strat Award winner Peter Reichardt of EMI, read out a statement that made it clear the band was finished and wished Detroit "all the best for the future", before declaring: "All's well that ends well".

The trouble was that, while Detroit knew all was definitely not well between her and her musical partner, this was the first time she'd heard that the band was officially over.

"Getting that confirmation was very emotional for me," says Detroit, 26 years later. "I have to admit I went back to the table and sobbed silently to myself..."

Yes, as splits go, Shakespears Sister's was as messy and public as humanly possible. But, as with most things to do with this most intriguing of pop groups, there was more to it than met the eye. And now that they are, against all odds, back together ("Hell froze over and pigs have flown!" declares Detroit), it's time to get to the bottom of it all, once and for all...

Meeting Siobhan Fahey and Marcella Detroit at their manager's office in 2019, on the day Shakespears Sister's return is formally announced, you'd never know they didn't speak to each other for 25 years. While there's still clearly a little unresolved tension, they finish each other's sentences, trade in-jokes and regularly sing each other's praises, as if they'd been working alongside each other harmoniously ever since.

Yet, after that Ivors ceremony, there was no contact at all – bar a few tentative emails from Detroit that met with a non-committal response from Fahey – until last year, despite the band being one of the biggest-selling UK acts of its generation.

Hormonally Yours is certified double platinum by the BPI, while their single *Stay* was No.1 for eight weeks, still a record for an all-female band. Yet their name had fallen almost completely off the grid in the intervening years, despite Fahey occasionally returning to it as solo artist. No one was expecting a reunion, but few were clamouring for it either.

The man who made it happen was Fascination Management founder Peter Loraine. As Bananarama manager, he brokered Fahey's equally unlikely return to the fold for a tour in 2017. And, when that failed to turn into a permanent reunion ("That was hard for me," says Fahey, "Because it was very emotional going back to Bananarama"), he pondered whether she'd be open to a reconciliation with Detroit.

Having moved to Los Angeles and "doing a lot of work on my 'spiritual growth'", Fahey decided she was. A few emails to Detroit's husband later and the pair – who had actually been living as near-neighbours in LA – met up for coffee. It had been so long, Fahey initially mistook another diner for her erstwhile bandmate ("I was like, 'No, I'm right here,'" laughs Detroit). So, what do you say to someone you haven't spoken to in a quarter of a century?

"Well, this is weird" might have been the opening gambit," giggles Fahey. "But it was a real learning curve for me, how communication is healing. All the misunderstandings and misconstruings that had gone on between us were cleared up that day and all the ill-feeling went in, literally, a puff of smoke."

"I didn't really know what to expect, but it was good because we cleared the air," adds Detroit. "We were able to clarify any misconceptions that each of us had. I was grateful for that."

Shakespears Sister's later years had been marked by resentment over their roles in the band (particularly Detroit's starring vocal turn on the soaring *Stay*, which became their biggest hit, despite Fahey being perceived as the band's frontwoman), while their final tour was



notorious for its backstage in-fighting.

Today, Fahey blames this on “an iciness that grew between us as communication ceased”, while Detroit puts it down to “certain people around us, miscommunication and both of us wanting things and feeling uncomfortable and insecure”.

To be honest, not quite everything seems fully resolved (When Fahey says “I don’t think we had any public spats,” Detroit pulls a face; while Detroit’s revelation that Fahey was known as “the tarnished Tinker Bell” on that last tour prompts a wounded look). But then Shakespears Sister’s original greatness was born of the contrasting musical influences and personalities of the pair and that, at least, has survived unblemished.

So their brilliant comeback song, *All The Queen’s Horses*, picks up almost exactly where they left off, right down to the Gothic flourishes and the spaghetti western-themed, Sophie Muller-directed video. And it’s been more than enough to get them back on the radar of key media outlets: TV-wise, the pair have already starred on *The Graham Norton Show*, *BBC Breakfast*, *Lorraine* and *ITV* and *Sky News*, while the single premiered on *Zoe Ball’s BBC Radio 2 Breakfast Show* and has been added to the station’s B-list.

“It’s been a fantastic response,” says Laura Kelly, creative and marketing manager at *Because*, which now owns London’s catalogue, and is relaunching the label as *London Music Stream* with *Shakespears Sister* as its first signing. “It’s pretty much been blanket coverage. We’ve been overwhelmed. Everybody’s very happy that they’re back, and with such a great track as well.”

Of course, there is rather more to the biz than TV and radio nowadays, with Kelly noting “the band is coming back to a very different landscape to 26 years ago”.

The band has 167,119 monthly listeners on Spotify (up 30,000 since the reunion was announced), but *All The Queen’s Horses* has just 22,060 streams to date on the platform (the video has over 90,000 on YouTube). There have been key playlist adds on Apple, Deezer and Amazon.

Lorraine admits there is “a whole new education” required in guiding the band through the new environment (the duo profess not to understand streaming economics at all, with Fahey declaring: “It’s all a bit fucked-up at the moment”). But with a new *Best Of*, *The Singles Party*, due July 19, and a 14-date tour (kicking off on Halloween at Nottingham Royal Concert Hall and taking in the London Palladium on *Bonfire Night*), the manager says there are plenty of other things to focus on.

“For us it’s about touring and the album and what we do beyond that,” he says. “The new music is very important but it’s about getting out on the road again, playing to the

As you like it: *Shakespears Sister* in 2019 and (below) back in the day

“We didn’t want to do retro circuit stuff. That was not an inspiring thing to do creatively”

SIOBHAN FAHEY
SHAKESPEARS
SISTER



existing audience and new people and playing some new songs.”

After they’d reconciled, Fahey and Detroit headed to the Joshua Tree desert to write. *All The Queen’s Horses* – which Fahey insists is not about the band, despite lines like “You came to me with promises you’d never keep” – and the more caustic *C U Next Tuesday* were the result, with the pair now enthusiastically planning a brand new EP.

“When we laid to rest our differences and started to kick around the idea of working together again, we decided that we definitely didn’t want to do back-to-the-’80s/early ’90s retro circuit stuff,” explains Fahey. “That was not an inspiring thing to do creatively. If we’re going to do something, let’s write some new stuff. It was such a magical, symbiotic experience and we just knocked two fantastic new songs out of the park.”

So, did they actually miss each other all this time?

“Did you miss me? Did you want to make wild passionate love to me?” pouts Detroit.

“Terribly darling, every day!” returns Fahey. “I kissed your photo every night!”

“What I really missed was, there was no open way to get in or talk or anything,” says Detroit, once the banter has died down. “If somebody says or does something to me, a wall comes down – and that was the final straw. But I missed the resolution, not being able to talk about it. One of the last things Siobhan said to me was, ‘One day I’d like to just sit down with you, have a cup of tea and be your friend’. I knew something was up but I didn’t really know all of the details until now.”

Fahey refers to the end of the band as “dark times”; that Ivors moment actually coming when, unbeknownst to Detroit, Fahey was in hospital in agony, awaiting an operation on a ruptured disc in her back, suffering from depression and coping with the break-up of her marriage to former *Eurythmics* man (and *Stay* co-writer) Dave Stewart as well as the rupturing of her partnership with Detroit.

“People hear your records, see your photos, see you on telly occasionally and they think that’s your life,” says Fahey. “But that’s just one aspect of your life. It’s difficult to be an artist because life intervenes. It’s difficult to sustain your art because shit happens and throws you off course.”

This time, however, both Fahey and Detroit are determined to stay focused. Both have pursued numerous other projects over the years, but it’s fair to say none of them have come close to replicating *Shakespears Sister*’s success.

“It would be great if you were happy just doing it for yourself, not having all those expectations,” shrugs Detroit. “I’ve done six or seven solo records. And there’s always that disappointment, you want to be heard but the market is saturated.”

“I don’t really have a relationship with the music business, I’ve never negotiated it well,” says Fahey. “But it’s still an incredible renaissance to be actually signed to a label again and have the budget to use Nick Launay to produce our record and Sophie Muller to make our video and actually to operate properly.”

That all comes from the new London. *Because* also owns *Shakespears Sister*’s catalogue through its deal for the label and Kelly says the synergies from owning all the material have already seen “a huge uplift” in streams.

“It’s really exciting for us,” says Peter Loraine. “To be able to work with the label on new music but also all the original material is a great opportunity. Laura and Emmanuel [De Buretel, *Because* founder] are so supportive. The relationship with London Records is a very important part of this journey and the team surrounding it is testament to the project.”

Fahey and Detroit, meanwhile, want to pursue the global ambitions thwarted by the split. But, most of all, they just want to enjoy being in the band that nearly broke both of them.

“Life isn’t about five year plans, especially a creative life,” smiles Fahey. “So while the muse is still there, you might as well play with her.”

Twenty-six years after they ruined Marcella Detroit’s big day, five words finally ring true. All’s well that ends well.

Music Week

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HITMAKERS

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

THIS WEEK: **Suddenly I See** is much, much more than a global hit to its creator **KT Tunstall**. Here, the singer recalls how this song about the search for identity came to life after staring at an iconic Patti Smith album cover...

■ INTERVIEW: GEORGE GARNER

Suddenly I See came to me after I'd moved to London in my late twenties, after 10 years of trying to get somewhere. I'd just signed my deal and was writing material knowing I was going to make my first record. At that point, I suppose it was in my subconscious that it would be extremely helpful to write a hit song, but the pressure wasn't put on me to do that.

I was sitting in my basement flat in Gospel Oak, which was a piece of shit flat that cost the earth... Welcome to London! The landlord was refurbishing the flat above from six in the morning until seven at night, which was a massive problem because I was trying to write and record songs. It meant I could only start after seven, so I would be working until 6am then they'd start fucking drilling.

Very late one night I was sitting in my living room just staring at *Horses* by Patti Smith. It was one of those life-changing moments where I just looked at it completely differently. When I think about why that image struck me so strongly at that time, more so than in the past, it's because I saw this totally relaxed, yet quite challenging stare. Patti was saying, 'I'm me - who the fuck are you?' It was this embodiment of a place I wanted to get to.

I was very invested in trying to get somewhere at the time, and I'd been trying for a decade. And trying is fucking exhausting and, most of the time, not very helpful because you should just be 'doing' and 'being'. Being in a state of flow is just bliss. Being in a state of trying is almost hell-like as an artist. It wasn't, 'Oh happy day!' when I signed my deal. I ended up feeling quite depressed. I just felt like I'd signed my soul away.

I wrote the song in half an hour. With tracks like that, the experience is much

more like remembering something, than it is making it up. You feel you know it already and you're just writing down. Sometimes it's incredibly powerful to say exactly what you want to say without being overly poetic. It's funny because it's quite a naïve, innocent song. It would be unusual for me to write like that now, in such an unselfconscious manner.

When *Suddenly I See* came out it was definitely a popular song, but I don't remember running around the fucking studio going, 'OMG, we've got a hit!' - partly cos no one said that back then. I don't remember anyone going ballistic about that song. It was when we got the call about it being used in *The Devil Wears Prada* that my life completely changed.

Someone called and said, 'We want to use your song at the start of a Meryl Streep film based on a best-selling book'. My manager said to me, 'Enjoy this, because it's not going to happen again!' He didn't mean no other songs were going to get used for films, what he meant was the *entire* song got used at the beginning of a major blockbuster movie with no dialogue over the top of it and no edit. It was a music video with Meryl Streep and Anne Hathaway in it - it's insane.

It just changed my life. The phone just started ringing and ringing - all these crazy opportunities started to come through, like, 'Come play the Nobel Peace Prize!' When something like that happens, it opens up a lot of other territories that you'd have to spend months doing promo in - this film does it all for you. It became so big and so ubiquitous that people stopped knowing who it was by...

I really doubt a song like that would do that well now, just based on the fashion of the moment, but I'm so extremely proud that it sounds fresh and doesn't sound dated. I'm very, very grateful.

"I wrote it in half an hour... The experience was more like remembering something than making it up"

**KT TUNSTALL
ON SUDDENLY
I SEE**

*Seeing double:
KT Tunstall and
(inset) the Suddenly I
See music video*



KT TUNSTALL SUDDENLY I SEE



PHOTO: Piper Ferguson

Writer's Notes



Publishers

Sony/ATV

Writer

KT Tunstall

Release Date

05.02.05

Record label

Relentless

Total UK sales (OCC)

462,564

VIEWPOINT **Linked in?**

From the live industry to management and label to DSPs, just how connected is the biz across its various sectors? Nowhere near enough argues **Deviante Digital** CEO **Sammy Andrews** in her latest *Music Week* column...

“Managers and agents need to embrace the digital age and flow properly”

SAMMY ANDREWS
DEVIATE DIGITAL

I've spent a lot of time focusing on the issues with the recorded side of our industry lately, so for this month's column I want to have a little look into another sector. For context, I started life in music as a promoter and have run festivals and events on and off ever since, but over the last decade I've been in a very privileged position as a digital advisor and advertiser with a unique insight across the board. I've worked directly for big players in areas including digital/data, promoters, record labels, managers, media, radio, artists directly, agents, DSPs, publishers and big industry organisations. Not many folks have that 360 view, but I do.

That's something that continues at Deviate Digital to this day: we get a complete overview of the music industry... Warts and all. As you may be able to tell from my social posts and my columns, it often leaves me utterly flabbergasted at how far we have yet to go until our industry actually works the way it should. We can see the dots that need joining, we just need you all to pick up the collective pencil and join them.

This week, I want to have a look at my now decade-old frustration at the disconnect between the live industry, managers, the various services and recorded music.

Long before DSPs even uttered the word 'pre-sales', I publicly spoke about the potential for them to join the dots between fans and artists for ticketing (and to produce shows, and even own venues). It still pains me that the music industry sectors and services are on the whole so utterly disconnected – where the hell are the options to sell tickets to our fans with every service? Spotify are without doubt one of the biggest innovators in that space and there is not one pre-sale I have worked with them that hasn't yielded more sales than a social network ad, but they're not widely accessible and are now clearly over-subscribed. That data and those connections hold the key to that door. Sure, someone may have "liked" a post on a social network from a band a few years ago, but it's the DSPs where they're actually listening, that's a really important thing to note here.

From my days owning an analytics company, I also understand the data points they have access to and the data points the socials have access to. Many labels are making the connections now because their distributors own the data being pumped out from listening. But imagine a world where we can easily, at the touch of a button, place ads both on a service and, more importantly, to our fans and listeners. It's possible via various identifiers in the data streams across services and socials, but there isn't one amazing free-standing, easily accessible option to offer that yet (though many labels are working hard in-house on it).

There's so much potential for our services, socials, labels and distributors to offer us more organic and paid features for reaching fans, yet we're frustratingly limited right now and part of that is to do with data ownership. I've written about this here before: it's not the labels, artists or managers that own that data, it's the distributors.

Outside of streaming, I want to have a chat about how utterly



Connect more: Sammy Andrews

archaic the live marketing process is on the whole in the digital age. I work with managers and artists directly, we know about tours months in advance of them ever going on sale, as do agents, but promoters are often the last ones in that chain owing, in the most part, to the bidding processes, despite being the folks with the biggest job to do.

In the last decade there isn't one promoter I know who isn't spending upwards of 60% of their time scrabbling around to get assets for ads for an on-sale that's happening the next day. The next fucking day. I shit you not.

Imagine for a second you're a global brand like say, Coke, Nike or Adidas. You have a huge product launch happening in a specific territory. Do you think they send their marketing team assets the day before or day of on-sale? No, they don't. I can't even begin to describe how bonkers the current process is – the system is inherently broken and managers and agents need to break that chain, embrace the digital age and flow, properly.

The industry has, once again, lost sight of what's important and what's actually involved in the processes, because it's stuck in some weird, moth-balled yesteryear. Promoters take all the risks in live, but are still last in the chain.

I'm on a big drive this year to join the dots between the sectors so they can all thrive and, most of all, so our artists can enjoy long and successful careers. Without them we are nothing. I hope you'll join me.



Music Week CHARTS



A rosy feeling: Taylor Swift holds on at the top of the UK Airplay Chart

30/32 - Singles & Albums

31/33 - Analysis

34/35 - Market Shares

36 - Streaming/Comps/Record Store

37 - Indies

38/39 - UK & EU Airplay

40/41 - Apple/Spotify

42 - Vevo

43 - Club



THE OFFICIAL UK SINGLES CHART 75



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

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

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

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

The mighty I: Sheeran & Bieber seal a third week at singles apex

■ BY ALAN JONES

Its lead slashed from 15.28% to 1.60%, *I Don't Care* is nevertheless No.1 for the third time for **Ed Sheeran & Justin Bieber** on consumption of 83,477 units (including 72,316 from sales-equivalent streams).

Old Town Road is No.2 for the fifth week in a row for **Lil Nas X**, and has shown great consistency, with sales exceeding 80,000 for each of the last seven weeks. After consumption hit a best-yet 85,244 units in the previous frame, it dips 3.62% to 82,159 units, remaining at No.2 on paid-for sales while regaining leadership of both the audio and video streaming tabulations.

Now confirmed as the first single from Ed Sheeran's upcoming No.6 Collaborations Project, *I Don't Care* is joined in the Top 10 by a second track from the set, *Cross Me* (feat. Chance The Rapper and PNB Rock). Debuting at No.9 (36,026 sales) it is Sheeran's 47th Top 75 hit, and his 23rd Top 10, while delivering Chance The Rapper's sixth hit and the first hit for Philadelphia rapper PNB Rock.

The rest of the Top 10: *Someone You Loved* (3-3, 66,520 sales) by **Lewis Capaldi**, *Vossi Bop* (4-4, 60,114 sales) by **Stormzy**, *Bad Guy* (6-5, 54,112 sales) by **Billie Eilish**, *Hold Me While You Wait* (5-7, 45,799 sales) by Lewis Capaldi, *SOS* (8-8, 38,502 sales) by **Avicii** feat. Aloe Blacc and *If I Can't Have You*, which re-enters the Top 10 for **Shawn Mendes** (13-10, 32,061 sales).

Departing from the Top 10: *All Day And Night* (10-11, 30,896 sales) by **Jax Jones & Martin Solveig** feat. Madison Beer and Grace (9-14, 27,355 sales) by Lewis Capaldi.

East London collective **NSG**'s third chart single, *OT Bop*, debuts at No.17 (23,033 sales).

A featured artist on five prior Top 75 entries, **Young Thug** is the primary artist on *The London* which also features fellow US rappers J Cole & Travis Scott. Debuting at No.18 (22,759 sales) it charts higher than any track on which Young Thug has a credit apart from Camila Cabello's chart-topping *Havana*.

The introductory single from their yet-to-be named upcoming fourth album, *Easier* debuts at No.29 (16,735 sales) as the 13th hit for Australian band **5 Seconds Of Summer**.

Jess Glynne's *Always In Between* improves 20-14 (4,689 sales), while **Jax Jones**' *Snacks* reached a new peak, surging 68-47 (2,155 sales). The link? Both albums were released on the same day last October, and both host the collaboration *One Touch*, which is now a stand-alone single, debuting at No.31 (15,199 sales). The seventh of the eight tracks on *Snacks* (technically an EP) to make the Top 75 and the fifth hit from the deluxe edition of *Always In Between*, it is Jones' eighth hit single, and Glynne's 16th. It is the fourth week in a row that Glynne's album – a former No.1 that is also being helped by her role as support act on the Spice Girls tour – has climbed, achieving its highest position for eight weeks. *Snacks*



No.1

Ed Sheeran & Justin Bieber - *I Don't Care* (Asylum/Def Jam)

This week's sales: 83,477 | Downloads: 11,161 |

Streams: 72,316 | Total sales to date: 305,573 |



Dos and don'ts:

I Don't Care again pipped *Old Town Road* to No.1

debuted at No.130 for Jones, made the Top 75 24 weeks later at No.64, and previously peaked at No.54.

Although consumption of the track is down 26.97% week-on-week at 7,643 units, *Just Us* debuts at No.66 to become the 12th hit for **DJ Khaled** and the ninth for featured vocalist Sza.

Also new to the chart: *Wish You Well* (No.39, 13,052 sales) by **Sigala** (12th hit) and **Becky Hill** (eighth hit); *Isis* (No.42, 12,175 sales), the second hit for **Joyner Lucas**, and the sixth for featured rapper Logic; *Pop Out* (80-61, 7,935 sales), the first hit for **Polo G** and featured guest Lil Tjay, both rappers; and *Rescue Me* (76-67, 7,421 sales), the 11th hit for **OneRepublic**.

The title track from **Mark Ronson**'s upcoming fifth album, *Late Night Feelings* climbs for the fifth straight week (79-56-47-39-33-30) to become his 10th Top 30 hit and featured vocalist Lykke Li's first on sales of 15,838 copies.

Also climbing to new peaks are: *Carry On* (28-26, 16,854 sales) by **Kygo & Rita Ora**, 3 *Nights* (39-33, 14,177 sales) by **Dominic Fike**, *Summer Days* (36-34, 13,982 sales) by **Martin Garrix** feat. Macklemore & Patrick Stump, *Stay (Don't Go Away)* (58-41, 12,666 sales) by **David Guetta** feat. Raye, *Truth Hurts* (53-52, 9,780 sales) by **Lizzo** and *Hypersonic Missiles* (66-65, 7,739 sales) by **Sam Fender**.

Overall singles sales are down 1.61% week-on-week at 18,311,512, 9.22% above same week 2018 sales of 16,765,362. Paid-for sales are up 3.53% week-on-week at 765,156, and are 27.11% below same week 2018 sales of 1,049,725.

THE OFFICIAL UK ALBUMS CHART

TOP 75



TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	2	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ●
2	5	9	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●
3	7	76	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
4	New		Morrissey California Son BMG 4050538481129 (ADA Arvato)
5	New		Elton John & the Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK)
6	15	81	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★
7	10	32	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★
8	8	5	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ●
9	New		The Amazons Future Dust Fiction AMAZ008 (Caroline/Sony DADC UK)
10	12	62	George Ezra Staying At Tamara's Columbia 8895471342 (Sony DADC UK) ★2
11	14	117	Ed Sheeran = Asylum 0190295859039 (Arvato) ★11
12	6	2	DJ Khaled Father Of Asahd Black Butter/We The Best 19075843972 (Sony DADC UK)
13	4	2	Tyler, The Creator Igor Columbia 0886447710180 (Sony DADC UK)
14	20	33	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★
15	13	13	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ●
16	16	16	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●
17	18	56	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
18	New		Primal Scream Maximum Rock 'N' Roll: The Singles Sony Music CG 19075933802 (Sony DADC UK)
19	21	28	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ●
20	19	104	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★
21	New		The Waterboys Where The Action Is Cooking Vinyl COOKCD731 (The Orchard/Proper)
22	22	34	Lady Gaga, Bradley Cooper and the Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★
23	3	2	Rammstein Rammstein Spinnfarm 7749397 (Sony DADC UK)
24	Re-Entry		Spice Girls Greatest Hits Virgin SPICECD1 (Sony DADC UK) ★
25	New		Flying Lotus Flamagra Warp WARPCD291 (PIAS Cinram)
26	24	376	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7
27	New		Sting My Songs Interscope 7758720 (Sony DADC UK)
28	31	27	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ★
29	17	12	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
30	23	11	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ●
31	34	7	BTS Map Of The Soul: Persona Big Hit Ent. BHK1057 (The Orchard/Proper)
32	28	8	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK)
33	25	5	Catfish & The Bottlemen The Balance Island 7732668 (Sony DADC UK)
34	30	48	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★
35	29	57	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★
36	27	4	Vampire Weekend Father Of The Bride Columbia 19075947362 (Sony DADC UK)
37	2	2	The National I Am Easy To Find 4AD 4AD0154CD (PIAS Cinram)
38	11	2	Digga D Double Tap Diaries CGM 0044003211858 (Caroline/Sony DADC UK)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	37	1210	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18
40	32	425	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3
41	33	564	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7
42	39	27	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ●
43	42	577	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13
44	New		Kiki Dee Gold Crimson CRIMCD631 (Sony DADC UK)
45	41	258	Ed Sheeran X Asylum 2564628590 (Arvato) ★11
46	40	46	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★
47	68	30	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK)
48	53	133	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★
49	43	26	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ●
50	46	1119	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12
51	59	57	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ●
52	9	2	Slowthai Nothing Great About Britain Method MTHDCD1 (Sony DADC UK)
53	New		Stray Cats 40 Mascot 0819873019237 (ADA Arvato)
54	56	197	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3
55	51	63	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ●
56	50	736	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15
57	Re-Entry		The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ●
58	44	29	Oilly Murs You Know I Know RCA 19075894932 (Sony DADC UK) ●
59	38	61	Beyoncé Lemonade Columbia/Parkwood Ent. 88985336822 (Sony DADC UK) ★
60	49	7	M Huncho Utopia Island 7757292 (Sony DADC UK)
61	66	35	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ●
62	Re-Entry		Elton John Goodbye Yellow Brick Road UMC/Virgin 3758589 (Sony DADC UK) ★
63	62	33	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ●
64	54	16	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato)
65	64	299	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3
66	63	609	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8
67	69	46	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
68	47	175	Adele 25 XL XLCD740 (PIAS Cinram) ★11
69	61	326	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3
70	71	428	The Stone Roses The Stone Roses Silvertone 88697722232 (Sony DADC UK) ★4
71	58	252	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8
72	57	6	Showaddywaddy Gold Crimson CRIMCD628 (Sony DADC UK)
73	New		Honeyblood In Plain Sight Marathon Artists MA178CD (Believe/Proper)
74	74	585	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11
75	65	129	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) ●

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

Cap out of hell: Strong second week at No.1 for Capaldi debut LP

■ BY ALAN JONES

A week after recording the biggest week's sales of any artist album in 2019, **Lewis Capaldi's** debut release, *Divinely Uninspired To A Hellish Extent* is still way too strong for the chasing pack, racking up its second straight week at the summit on sales of 39,741 copies (including 20,221 from sales-equivalent streams). It received a boost from belated release on cassette, with 1,857 sales earning it a No.1 debut on the format chart.

Consumption was more than three times higher than its nearest challenger, **Billie Eilish's** *When We All Fall Asleep, Where Do We Go?*, which revives 5-2 (11,072 sales).

Morrissey's first album release as a sexagenarian (he was 60 on May 22) is his 12th solo studio set and first ever covers album, *California Son*, which debuts at No.4 (8,340 sales). It comprises entirely of remakes of songs written and originally recorded by North American acts between 1964 and 1975. The album performs poorly on sales-equivalent streams (311 units) but very well physically, where its 7,132 sales include 1,951 on vinyl, in which format chart it debuts at No.1.

All of Morrissey's solo studio albums have made the Top 10, a run that started in 1988 when his first post-Smiths release *Viva Hate* debuted at No.1, becoming the first of his three No.1 solo albums. Including his Smiths albums, Morrissey has had 24 Top 10 albums, and reached No.1 five times.

The latest soundtrack to make the Top 10 is **Rocketman** (No.5, 8,227 sales), the Motion Picture Cast Recording from the biopic/musical starring Taron Egerton as Elton John.

The success of *Rocketman* has provided a massive boost to **Elton John's** compilation, *Diamonds*, which jumps 15-6 (7,810 sales) – achieving its highest chart position since it debuted 80 weeks ago at No.5 – while his 1973 No.1 album *Goodbye Yellow Brick Road* is a re-entry at No.62 (1,609 sales).

Two years to the week since their eponymous first album debuted and peaked at No.8 (6,201 sales), Berkshire rock band **The Amazons** debut at No.9 (5,567 sales) with the follow-up, *Future Dust*.

The rest of the Top 10: **The Greatest Showman** soundtrack (7-3, 8,702 sales), *Bohemian Rhapsody* (10-7, 6,152 sales) by **Queen**, *Hurts 2B Human* (8-8, 6,117 sales) by **Pink** and *Staying At Tamara's* (12-10, 5,113 sales) by **George Ezra**.

Dirty Hits (No.25, 2003) was a successful 'best of' **Primal Scream** set that was released after seven of their 11 studio albums to date. In need of updating, it has been superseded by *Maximum Rock'N'Roll: The Singles*, which includes newly remastered recordings from every album among its 31 tracks, and which now opens at No.18 (3,772 sales).

Rock/folk veterans **The Waterboys** made the Top 10 for the first time in 24 years with their last studio album, *Out Of*



No.1

Lewis Capaldi - Divinely Uninspired To A Hellish Extent (Virgin EMI)

This week's sales: 39,741 | Physical: 14,251 | Downloads: 5,269 |
Streams: 20,221 | Total sales to date: 129,263 |



Someone who's loved:
Lewis Capaldi's debut album is certified gold after just two weeks on sale

All *This Blue* (No.8, 4,617 sales) in 2017. Follow-up *Where The Action Is* – their 13th studio album and 13th chart album – settles for a No.21 debut (3,353 sales) this week.

Also new to the chart: *Flamagra* (No.25, 3,024 sales), the fourth chart entry for Californian hip-hop/experimental DJ and producer **Flying Lotus**; *My Songs* (No.27, 2,937 sales), in which **Sting** presents substantially different versions of songs from both his solo and Police career in studio and live settings; *Gold* (No.44, 2,221 sales), a new compilation of the works of **Kiki Dee**, that bring the 72-year-old from Yorkshire the fourth chart album of her career, and the first since 1994; *40* (No.53, 1,841 sales), the 10th studio album, fifth chart entry and first chart appearance for 30 years by rockabilly veterans **Stray Cats**, recorded and released to mark the ruby anniversary of the band's inception; and *In Plain Sight* (No.73, 1,485 sales), the third album and second chart entry for Scots indie act **Honeyblood**.

The **Spice Girls'** tour has attracted sell-out audiences and propels their 2007 No.2 *Greatest Hits* set 107-24 (3,070 sales). It is its first appearance in the Top 40 since 2012, when it was No.18 after they played at The Olympics' opening ceremony.

Now *That's What I Call Music! 102* is No.1 compilation for the sixth week in a row (10,115 sales).

Overall album sales are down 1.72% week-on-week at 1,706,534, 3.21% below same week 2018 sales of 1,763,161. Sales equivalent streams accounted for 1,162,263 sales, 68.11% of the total. Sales of paid-for albums are down 0.55% week-on-week at 544,271, 31.65% below same week 2018 sales of 796,275.

Music Week Market Shares

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

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	50.44%	1	UNIVERSAL MUSIC	51.07%	1	UNIVERSAL MUSIC	49.49%
2	SONY MUSIC	24.42%	2	SONY MUSIC	18.16%	2	SONY MUSIC	16.10%
3	WARNER MUSIC	15.31%	3	WARNER MUSIC	14.96%	3	WARNER MUSIC	14.16%
4	UNIVERSAL/WARNER	5.07%	4	BMG	4.19%	4	SONY/UNIVERSAL	6.71%
5	BMG	2.00%	5	XL BEGGARS	1.51%	5	BMG	3.97%
	OTHERS	2.76%		OTHERS	10.11%		OTHERS	9.57%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 VIRGIN EMI			ALL ALBUMS NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	28.40%	1	VIRGIN EMI	26.81%	1	VIRGIN EMI	25.38%
2	POLYDOR	14.91%	2	POLYDOR	12.60%	2	POLYDOR	11.93%
3	ATLANTIC	12.73%	3	ATLANTIC	10.71%	3	ATLANTIC	10.14%
4	COLUMBIA	11.93%	4	ISLAND	5.74%	4	ISLAND	5.44%
5	RCA	8.89%	5	COLUMBIA	5.70%	5	COLUMBIA	5.40%
6	ATLANTIC/VIRGIN EMI	5.07%	6	RCA	4.80%	6	RCA	4.00%
7	ISLAND	3.51%	7	BMG	4.19%	7	BMG	3.97%
8	RELENTLESS	2.87%	8	RHINO (WARNERS)	2.95%	8	SONY CG/VIRGIN EMI	3.60%
9	BMG	2.00%	9	SONY MUSIC CG	2.59%	9	RHINO (WARNERS)	2.80%
10	DAVE NEIGHBOURHOOD	1.85%	10	FICTION	2.09%	10	SONY CG/UMC	2.07%
11	PARLOPHONE	1.57%	11	BLACK BUTTER	1.83%	11	FICTION	1.98%
12	WARNER RECORDS	1.00%	12	RELENTLESS	1.65%	12	SONY MUSIC CG	1.91%
13	CAPITOL	0.89%	13	BIG BROTHER	1.57%	13	BLACK BUTTER	1.73%
14	CAROLINE	0.88%	14	DEMON MUSIC	1.39%	14	RELENTLESS	1.57%
15	JOYNER LUCAS	0.74%	15	WARNER RECORDS	1.30%	15	BIG BROTHER	1.49%
	OTHERS	2.75%		OTHERS	14.06%		OTHERS	16.60%

THIS WEEK'S TOTAL MARKET SHARE

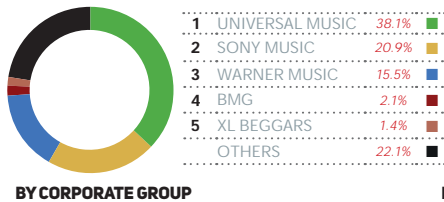
BY CORPORATE GROUP

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	38.1%	1	UNIVERSAL MUSIC	37.6%	1	UNIVERSAL MUSIC	36.4%
2	SONY MUSIC	21.6%	2	SONY MUSIC	21.7%	2	SONY MUSIC	14.6%
3	WARNER MUSIC	16.5%	3	WARNER MUSIC	16.8%	3	WARNER MUSIC	13.3%
4	BMG	1.3%	4	BMG	2.0%	4	BMG	5.2%
5	XL BEGGARS	1.3%	5	XL BEGGARS	1.0%	5	XL BEGGARS	2.2%
	OTHERS	21.1%		OTHERS	21.0%		OTHERS	28.3%

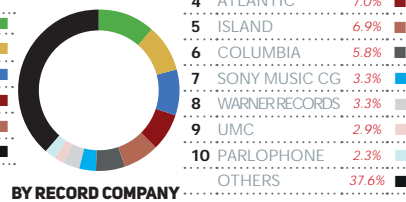
BY RECORD COMPANY

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	12.7%	1	VIRGIN EMI	14.5%	1	VIRGIN EMI	15.0%
2	RCA	10.3%	2	RCA	11.0%	2	POLYDOR	6.9%
3	POLYDOR	10.0%	3	POLYDOR	10.0%	3	SONY MUSIC CG	5.1%
4	ISLAND	8.1%	4	ATLANTIC	7.8%	4	RHINO (WARNERS)	4.8%
5	ATLANTIC	8.1%	5	COLUMBIA	6.5%	5	BMG	4.2%
6	COLUMBIA	6.5%	6	ISLAND	5.8%	6	COLUMBIA	3.9%
7	WARNER	3.6%	7	WARNER RECORDS	3.5%	7	UMC	3.9%
8	PARLOPHONE	2.5%	8	PARLOPHONE	2.7%	8	RCA	3.6%
9	UMC	1.8%	9	UMC	2.6%	9	ISLAND	3.4%
10	RHINO (WARNERS)	1.7%	10	RHINO (WARNERS)	2.1%	10	ATLANTIC	3.4%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.6%	11	DECCA	2.7%
12	SYCO MUSIC	1.1%	12	CAPITOL	1.2%	12	WARNER RECORDS	2.4%
13	CAPITOL	1.1%	13	BMG	1.1%	13	DEMON MUSIC	2.1%
14	DECCA	1.0%	14	DECCA	1.0%	14	PARLOPHONE	1.8%
15	BLACK BUTTER	0.9%	15	SYCO MUSIC	1.0%	15	FICTION	1.2%
	OTHERS	29.2%		OTHERS	27.8%		OTHERS	35.6%

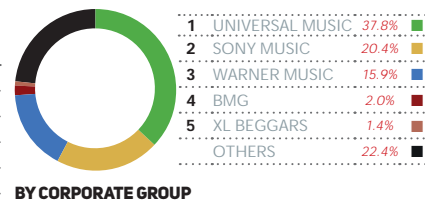
AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



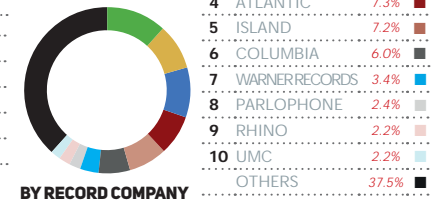
AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



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	765,156	1,923,563,281	259,694,353	18,311,512	336,644	100,604	1,162,263	1,599,511	107,024	544,271	1,162,263	1,706,534
LAST WEEK	739,056	1,959,632,421	256,672,498	18,611,679	332,924	110,521	1,189,159	1,632,604	103,826	547,271	1,189,159	1,736,430
% CHANGE	3.5%	-1.8%	1.2%	-1.6%	1.1%	-9.0%	-2.3%	-2.0%	3.1%	-0.5%	-2.3%	-1.7%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	45.0%
2	SONY MUSIC	32.3%
3	WARNER MUSIC	4.8%
4	NEW STATE	2.9%
5	BMG	2.9%
	OTHERS	12.1%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.1%
2	SONY MUSIC	18.1%
3	WARNER MUSIC	11.6%
4	BMG	4.8%
5	DEMON MUSIC	2.1%
	OTHERS	25.3%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.7%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.8%
4	XL BEGGARS	1.3%
5	BMG	1.2%
	OTHERS	21.5%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	22.2%
3	WARNER MUSIC	16.9%
4	BMG	2.1%
5	XL BEGGARS	1.1%
	OTHERS	21.0%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.4%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.7%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.9%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.2%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	31.0%
2	UMC	18.6%
3	UMOD	13.6%
4	VIRGIN EMI	10.1%
5	NEW STATE	2.9%
6	RHINO (WARNERS)	2.8%
7	UNION SQUARE	2.4%
8	DEMON MUSIC	2.3%
9	ATLANTIC	1.2%
10	BIG 3	1.0%
11	ISLAND	0.9%
12	RCA	0.8%
13	POLYDOR	0.8%
14	DECCA	0.7%
15	DEFECTED	0.6%
	OTHERS	10.3%

ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	14.0%
2	SONY MUSIC CG	10.2%
3	UMC	6.8%
4	POLYDOR	5.7%
5	RHINO (WARNERS)	4.4%
6	BMG	3.4%
7	UMOD	3.2%
8	COLUMBIA	3.2%
9	RCA	3.0%
10	ATLANTIC	3.0%
11	ISLAND	2.9%
12	DECCA	2.3%
13	DEMON MUSIC	2.1%
14	WARNER RECORDS	2.0%
15	PARLOPHONE	1.5%
	OTHERS	32.2%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	RCA	10.5%
3	POLYDOR	10.3%
4	ISLAND	9.5%
5	ATLANTIC	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
11	SONY MUSIC CG	1.3%
12	SYCO MUSIC	1.2%
13	CAPITOL	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	11.7%
2	RCA	10.7%
3	POLYDOR	10.1%
4	ATLANTIC	8.0%
5	ISLAND	7.6%
6	COLUMBIA	6.9%
7	WARNER RECORDS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	UMC	1.7%
11	CAPITOL	1.7%
12	SONY MUSIC CG	1.5%
13	DECCA	1.3%
14	BMG	1.2%
15	SYCO MUSIC	1.0%
	OTHERS	28.0%

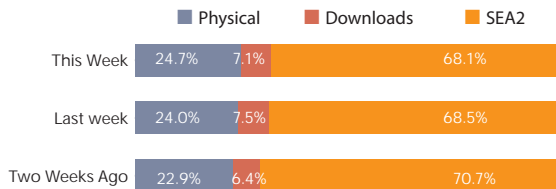
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.7%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	8.2%
5	ATLANTIC	7.4%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.4%
9	UMC	2.9%
10	RHINO (WARNERS)	2.7%
11	PARLOPHONE	2.3%
12	DECCA	1.6%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.1%

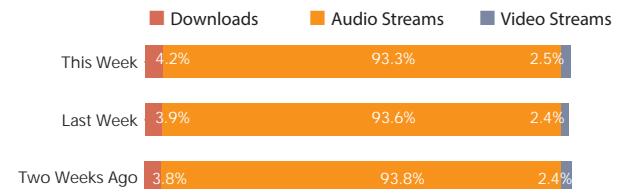
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.7%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.5%
5	ATLANTIC	7.6%
6	COLUMBIA	5.8%
7	WARNER RECORDS	3.6%
8	RHINO (WARNERS)	2.6%
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	30.4%

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	16,779,022	40,828,735,919	5,453,547,731	391,527,733	8,487,406	2,251,150	24,859,857	35,598,413	2,699,805	13,438,361	24,859,857	38,298,218
LAST YEAR	22,983,512	33,343,248,510	0	356,415,997	10,038,214	3,150,062	20,725,451	33,913,727	4,248,911	17,437,187	20,725,451	38,162,638
% CHANGE	-27.0%	22.4%	N/A	9.9%	-15.4%	-28.5%	19.9%	5.0%	-36.5%	-22.9%	19.9%	0.4%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Lil Nas X	Old Town Road	Lil Nas X
2	2	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
3	3	Lewis Capaldi	Someone You Loved	EMI
4	4	Stormzy	Vossi Bop	Merky/Atlantic
5	6	Billie Eilish	Bad Guy	Interscope
6	7	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
7	5	Lewis Capaldi	Hold Me While You Wait	EMI
8	8	Avicii Ft Aloe Blacc	SOS	Positiva
9	9	Dave Ft Burna Boy	Location	Dave Neighbourhood
10	NEW	Ed Sheeran Ft Chance the Rapper & PnB Rock	Cross Me	Asylum
11	15	Shawn Mendes	If I Can't Have You	EMI
12	12	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
13	13	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
14	10	Lewis Capaldi	Grace	EMI
15	NEW	NSG	OT Bop	NSG
16	11	Lewis Capaldi	Bruises	EMI
17	16	Taylor Swift Ft Brendon Urie	Me!	EMI
18	19	Calvin Harris & Rag'N Bone Man	Giant	Columbia
19	20	Marshmello Ft Chvrches	Here With Me	Joytime/Positiva
20	17	Tom Walker	Just You And I	Relentless
21	NEW	Young Thug Ft J Cole & Travis Scott	The London	Atlantic
22	24	Jonas Blue Ft Theresa Rex	What I Like About You	Positiva
23	23	Mabel	Don't Call Me Up	Polydor
24	26	Jonas Brothers	Sucker	Republic
25	30	Ava Max	Sweet But Psycho	Atlantic
26	27	Hardy Caprio & Digdat	Guten Tag	Virgin
27	32	Khalid	Talk	Right Hand
28	14	Lewis Capaldi	One	EMI
29	34	Post Malone Ft Swae Lee	Sunflower	Republic
30	40	George Ezra	Shotgun	Columbia
31	33	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
32	22	Tyler The Creator	Earquake	Columbia
33	37	Post Malone	Wow	Republic
34	35	Ellie Goulding	Sixteen	Polydor
35	36	Steel Banglez Ft AJ Tracey & Mostack	Fashion Week	Gifted/Warner Bros
36	18	Lewis Capaldi	Forever	EMI
37	31	Ava Max	So Am I	Atlantic
38	41	Billie Eilish	Bury A Friend	Interscope
39	45	Kygo & Rita Ora	Carry On	Columbia
40	38	Digga D	No Diet	CGM
41	NEW	5 Seconds Of Summer	Easier	Polydor
42	42	JayL	Your Mrs	GRM
43	21	Lewis Capaldi	Maybe	EMI
44	48	Panic! At The Disco	High Hopes	DCD2/Fueled By Ramen
45	43	Da Beatfreakz Ft Swarmz, Deno & Dappy	Motorola	Columbia
46	NEW	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
47	49	NSG Ft Tion Wayne	Options	NSG
48	RE	Lady Gaga & Bradley Cooper	Shallow	Interscope
49	NEW	Dominic Fike	3 Nights	Columbia
50	25	Lewis Capaldi	Hollywood	EMI

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	The Amazons	Future Dust	Fiction
2	NEW	Honeyblood	In Plain Sight	Marathon Artists
3	NEW	David Bowie	Diamond Dogs	Parlophone
4	4	Cate Le Bon	Reward	Mexican Summer
5	NEW	Morrissey	California Son	BMG
6	NEW	Flying Lotus	Flamagra	Warp
7	NEW	Amyl And The Sniffers	Amyl And The Sniffers	Rough Trade
8	NEW	Black Mountain	Destroyer	Jagjaguwar
9	3	The National	I Am Easy To Find	4AD
10	NEW	Hayden Thorpe	Diviner	Domino
11	NEW	Sebadoh	Act Surprised	Fire
12	NEW	Primal Scream	Maximum Rock 'N' Roll: The Singles	Sony Music CG
13	NEW	The Interrupters	Fight The Good Fight	Helicat
14	1	Lewis Capaldi	Divinely Uninspired To A Hellish Extent	EMI
15	5	Vampire Weekend	Father Of The Bride	Columbia
16	NEW	Earth	Full Upon Her Burning Lips	Sargent House
17	NEW	Plastic Mermaids	Suddenly Everyone Explodes	Sunday Best
18	NEW	Madonnatron	Musica Alla Puttanasca	Trash Mouth
19	NEW	Petrol Girls	Cut & Stitch	Hassle
20	17	Fontaines DC	Dogrel	Partisan

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COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	2	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
3	NEW	Aladdin - OST	Walt Disney	(Sony DADC UK)
4	4	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
5	NEW	Dave Pearce Trance Anthems 2	New State (The Orchard/Proper)	
6	5	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
7	7	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
8	9	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
9	8	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
10	6	Your Songs - A Time To Relax	UMOD	(Sony DADC UK)
11	11	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	10	Country Forever	UMOD	(Sony DADC UK)
13	12	Back To The Old Skool - Happy Hardcore	Ministry Of Sound	(Sony DADC UK)
14	15	The Greatest Showman Reimagined	Atlantic (Arvato)	
15	13	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	16	Now That's What I Call A Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	14	80s Car Songs	DMG TV	(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	17	R&B - The Ultimate Collection	The Ultimate Collection USM	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
2	2	Lil Dicky Earth / BMG/Commission (ADA Arvato)
3	NEW	Joyner Lucas Ft Logic Isis / Joyner Lucas (The Orchard)
4	3	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
5	5	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
6	4	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
7	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
8	9	Tyga Ft Offset Taste / Last Kings (Empire)
9	13	Skepta Bullet From A Gun / Boy Better Know (The Orchard)
10	10	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
11	8	Bugzy Malone MEN II / Ill Gotten (ADA Arvato)
12	11	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
13	12	Blueface Thotiana / Entertainment One (Entertainment One)
14	14	Fisher You Little Beauty / Good Company (ADA Arvato)
15	15	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
16	17	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (ADA Arvato)
17	21	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
18	20	Adele Someone Like You / XL (PIAS Cinram)
19	19	Roddy Ricch, Chip & Yng Bane Ft The Plug How It Is / The Plug (ADA Arvato)
20	22	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
21	24	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
22	26	Passenger Let Her Go / Netwerk (ADA Arvato)
23	27	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
24	29	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
25	RE	Lil Dicky Ft Chris Brown Freaky Friday / BMG/Commission (ADA Arvato)
26	30	The White Stripes Seven Nation Army / XL (PIAS)
27	RE	Fisher Losing It / Good Company (ADA Arvato)
28	28	Adele When We Were Young / XL (PIAS Cinram)
29	RE	Lauv I Like Me Better / Lauv (Kobalt/AWAL)
30	RE	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
2	2	Fisher You Little Beauty / Good Company (Good Company)
3	4	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
4	8	Fisher Losing It / Good Company (Good Company)
5	NEW	Jim Radford The Shores Of Normandy / Frtyfive (Frtyfive)
6	NEW	Lil Tecca Ransom / Galactic (Galactic)
7	13	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
8	1	Keiino Spirit In The Sky / Hugoworld (Hugoworld)
9	3	Madison Beer Dear Society / First Access Ent. (Kobalt Music Group)
10	16	Sonny Fodera Ft Sinead Harnett Into You / Solutoko (Solutoko)
11	15	OFB Ambush / OFB (OFB)
12	17	Ard Adz Habibti / Ard Adz (Ard Adz)
13	18	Leftwing & Kody I Feel It / Toolroom (Toolroom)
14	27	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	29	Weiss Feel My Needs / Toolroom (Toolroom)
16	23	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
17	19	Dave & J Hus Samantha / Tropics (Tropics)
18	22	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
19	24	Andy Grammer Don't Give Up On Me / S-Curve (S-Curve)
20	25	Mixtape Madness Ft 1011 Next Up - Pt 1 / Mixtape Madness (Mixtape Madness)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Morrissey California Son / BMG (ADA Arvato)
2	NEW	The Waterboys Where The Action Is / Cooking Vinyl (The Orchard/Proper)
3	2	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
4	NEW	Flying Lotus Flamagra / Warp (PIAS Cinram)
5	NEW	Kiki Dee Gold / Crimson (Sony DADC UK)
6	7	BTS Map Of The Soul: Persona / Big Hit Ent (The Orchard/Proper)
7	NEW	Stray Cats 40 / Mascot (ADA Arvato)
8	1	The National I Am Easy To Find / 4AD (PIAS Cinram)
9	6	Showaddywaddy Gold / Crimson (Sony DADC UK)
10	NEW	Honeyblood In Plain Sight / Marathon Artists (Believe/Proper)
11	NEW	Cate Le Bon Reward / Mexican Summer (The Orchard/Proper)
12	NEW	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade Records (PIAS Cinram)
13	5	Brotherhood Of Man Gold / Crimson (Sony DADC UK)
14	9	Dido Still On My Mind / BMG (ADA Arvato)
15	NEW	Black Mountain Destroyer / Jagjaguwar (PIAS Cinram)
16	NEW	Hayden Thorpe Diviner / Domino (PIAS Cinram)
17	NEW	Mavis Staples We Get By / Anti- (ADA Arvato)
18	NEW	Diamond Head The Coffin Train / Silver Lining (ADA Arvato)
19	NEW	The Fall Live At The Witch Trials / Cherry Red (The Orchard/Proper)
20	20	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
21	NEW	The Fall Dragnet / Cherry Red (The Orchard/Proper)
22	NEW	Original Cast Recording Doctor Who - The Creeping Death / Demon (Sony DADC UK)
23	NEW	Earth Full Upon Her Burning Lips / Sargent House (Cargo/Cinram)
24	NEW	Joan As Police Woman Joanthology / Play It Again Sam (PIAS Cinram)
25	10	Whitesnake Flesh & Blood / Frontiers (The Orchard/Proper)
26	23	Lauren Daigle Look Up Child / Centricity/12 Tone (ADA Arvato)
27	19	Frank Carter & The... End Of Suffering / International Death Cult (AWAL/Proper)
28	NEW	Sebadoh Act Surprised / Fire (Cargo/Cinram)
29	15	Adele 25 / XL (PIAS Cinram)
30	27	Fontaines DC Dogrel / Partisan (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Stray Cats 40 / Mascot (Mascot Label Group)
2	NEW	Honeyblood In Plain Sight / Marathon Artists (Marathon Artists)
3	15	Cate Le Bon Reward / Mexican Summer (Kemado)
4	NEW	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade Records (XL Beggars)
5	NEW	Black Mountain Destroyer / Jagjaguwar (Secretly Group)
6	NEW	Hayden Thorpe Diviner / Domino (Domino)
7	NEW	Mavis Staples We Get By / Anti (Epitaph)
8	NEW	Earth Full Upon Her Burning Lips / Sargent House (Sargent House)
9	4	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
10	NEW	Andriya Triana Life In Colour / Hi-Tea (Hi-Tea)
11	NEW	Justin Townes Earle The Saint Of Lost Causes / New West (New West)
12	NEW	Peat & Diesel Uptown Fank / Peat & Diesel (Peat & Diesel)
13	NEW	Fleshgod Apocalypse Veleno / Nuclear Blast (Nuclear Blast)
14	5	Big Thief UFOF / 4AD (XL Beggars)
15	2	Ramin Djawadi Game Of Thrones - Season 8 - OST / WaterTower (WaterTower)
16	NEW	Plastic Mermaids Suddenly Everyone Explodes / Sunday Best (Sunday Best)
17	8	JJ Cale Stay Around / Because (Because Music)
18	3	Erland Cooper Sule Skerry / Phases (Phases)
19	NEW	Stephen Duffy I Love My Friends / Needle Mythology (Needle Mythology)
20	NEW	Junior Walker & The All Stars Walk In The Night ... / Cherry Red Red/Soul (Cherry Red)

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	SALE POS	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	13	Taylor Swift Ft Brendon Urie Mel / EMI	UMG	6,664	+2%	227	81.76	-1%
2	2	1	Ed Sheeran & Justin... I Don't Care Asylum/Def Jam	WMG/UMG*	5,594	+6%	227	74.32	-4%
3	4	3	Lewis Capaldi Someone You Loved EMI	UMG	6,158	-5%	246	57.94	+2%
4	5	36	Tom Walker Just You And I Relentless	SME	6,196	+1%	236	51.83	+1%
5	7	10	Shawn Mendes If I Cant Have You EMI	UMG	3,881	+8%	165	49.21	+0%
6	3	8	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,276	+7%	177	48.7	-16%
7	6	11	Jax Jones, Martin Solveig & Madison... All Day And Night Polydor	UMG	4,276	+4%	165	47.15	-7%
8	NEW	31	Jess Glynne & Jax Jones One Touch Atlantic	WMG	1,605	-	131	44.56	-
9	10	62	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	5,120	-6%	219	43.34	+2%
10	11	27	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	5,013	-7%	225	42.04	-1%
11	8	21	Ellie Goulding Sixteen Polydor	UMG	3,788	+2%	208	41.53	-15%
12	20	Mark Ronson Ft Miley... Nothing Breaks Like A Heart Columbia	SME	4,001	-2%	207	41.37	+23%	
13	9	20	Jonas Brothers Sucker Republic	UMG	4,563	-12%	210	37.44	-16%
14	12	2	Lil Nas X Old Town Road Lil Nas X	SME	2,519	-1%	143	37.24	-6%
15	15	44	Mabel Dont Call Me Up Polydor	UMG	4,055	-7%	198	34.98	-4%
16	17	64	Pink Walk Me Home RCA	SME	4,967	-3%	206	33.66	-4%
17	13	25	Ava Max So Am I Atlantic	WMG	4,697	-5%	215	33.52	-10%
18	16	16	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	4,349	-4%	212	33.23	-6%
19	21	5	Billie Eilish Bad Guy Interscope	UMG	2,072	-2%	136	32.32	-2%
20	18	Noel Gallagher's High Flying... Black Star Dancing Sour Mash	IND.	363	+11%	41	32.13	-5%	
21	19	Jess Glynne Thursday Atlantic	WMG	3,364	-3%	199	31.63	-6%	
22	NEW	Will Young My Love Cooking Vinyl	IND.	49	-	7	30.77	-	
23	14	6	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	2,983	-6%	137	29.86	-20%
24	22	41	David Guetta Ft Raye Stay (Don't Go Away) Parlophone	WMG	2,255	+29%	139	29.66	-9%
25	23	30	Mark Ronson Ft Lykke Li Late Night Feelings Columbia	SME	2,275	+6%	186	28.85	-4%
26	24	4	Stormzy Vossi Bop Merky/Atlantic	WMG	1,390	-5%	105	26.32	-8%
27	29	Anne-Marie 2002 Asylum	WMG	2,485	+4%	202	25.79	+12%	
28	47	7	Lewis Capaldi Hold Me While You Wait EMI	UMG	1,872	+27%	156	24.68	+58%
29	25	Vampire Weekend This Life Columbia	SME	630	-2%	70	24.31	-13%	
30	NEW	75	Bastille Joy Virgin	UMG	238	+39%	30	24.09	+387%
31	32	26	Kygo & Rita Ora Carry On Columbia	SME	802	+16%	154	23.53	+3%
32	35	19	Jonas Blue Ft Theresa Rex What I Like About You Positiva	UMG	3,039	+4%	139	22.32	+2%
33	26	Sigrid Dont Feel Like Crying Island	UMG	2,654	-8%	184	22.04	-17%	
34	33	60	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,539	-8%	139	21.4	-6%
35	43	Madonna Ft Maluma Medellin Interscope	UMG	251	-25%	49	21.02	+14%	
36	36	Pink A Million Dreams Atlantic	WMG	2,063	-2%	174	21.01	-2%	
37	NEW	9	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me Asylum	WMG	1,203	-	108	20.94	-
38	39	65	Sam Fender Hypersonic Missiles Polydor	UMG	246	+13%	32	20.73	+5%
39	44	55	Lady Gaga & Bradley Cooper Shallow Interscope	UMG	1,941	+9%	164	20.56	+17%
40	28	Tom Odell Summer Day Columbia	SME	120	+24%	22	20.54	-18%	
41	37	Freyja Ridings Lost Without You Good Soldier	IND.	2,308	+4%	157	18.88	-7%	
42	34	Elton John & Taron Egerton (Im Gonna) Love Me Again Virgin EMI	UMG	317	+103%	59	18.65	-17%	
43	41	Jess Glynne No One Asylum	WMG	2,010	-11%	127	18.53	-3%	
44	27	43	Zara Larsson Dont Worry Bout Me Black Butter/Epic/Ten	SME	1,565	-3%	145	18.43	-27%
45	NEW	Foals In Degrees Warner Bros	WMG	118	+13%	13	18.11	+50%	
46	38	Samm Henshaw Ft Earthgang Church Columbia	SME	120	-12%	28	17.37	-14%	
47	NEW	39	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	1,378	-	111	17.14	-
48	42	Lauv & Troye Swan Im So Tired... Lauv	IND.	1,874	-14%	119	16.7	-12%	
49	46	22	Khalid Talk Right Hand	SME	1,796	-15%	130	16.53	-3%
50	NEW	29	5 Seconds Of Summer Easier Polydor	UMG	885	+1201%	95	16.29	+1,363%

UK TV AIRPLAY TOP 50



JUSTIN BIEBER

TW	LW	ARTIST/TITLE/LABEL	CORP GROUP/PLAYS	TREND/STNS
1	24	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	492 +82% 12
2	6	Stormzy Vossi Bop / Merky/Atlantic	WMG	464 +6% 14
3	1	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	454 -20% 13
4	2	Lewis Capaldi Someone You Loved / EMI	UMG	408 -11% 10
5	3	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	397 -13% 11
6	8	Ariana Grande & Rag'N'Bone Man Giant / Columbia	SME	374 -7% 13
7	5	Jonas Brothers Sucker / Republic	UMG	368 -18% 10
8	10	Ellie Goulding Sixteen / Polydor	UMG	329 -11% 12
9	4	Khalid Talk / Right Hand	SME	328 -27% 14
10	11	Ava Max So Am I / Atlantic	WMG	326 -8% 12
11	13	Avicii Ft Aloe Blacc SOS / Positiva	UMG	307 -3% 8
12	18	Billie Eilish Bad Guy / Interscope	UMG	301 +2% 9
13	14	Ariana Grande Break Up With Your... / Republic/Island	UMG	300 -2% 11
14	40	Lil Nas X Old Town Road / Lil Nas X	SME	298 +110% 11
15	7	Mabel Dont Call Me Up / Polydor	UMG	298 -31% 14
16	12	Steel Banglez Ft AJ... Fashion Week / Gifted/Warner Bros	WMG	293 -13% 13
17	9	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	289 -26% 14
18	15	Jax Jones, Martin... All Day And Night / Polydor	UMG	286 -6% 9
19	20	Taylor Swift Ft Brendon Urie Mel / EMI	UMG	278 -4% 8
20	17	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	272 -9% 10
21	19	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	267 -9% 10
22	23	Shawn Mendes If I Cant Have You / EMI	UMG	257 -6% 8
23	16	Lauv & Troye Swan Im So Tired... / Lauv	IND.	244 -19% 10
24	29	Sza, The Weeknd &... Power Is Power / RCA/Republic/XO	SME	216 +1% 9
25	30	Calvin Harris & Sam Smith Promises / Columbia	SME	215 +8% 14
26	22	Tom Walker Just You And I / Relentless	SME	208 -26% 9
27	21	Sigrid Dont Feel Like Crying / Island	UMG	202 -30% 11
28	36	Daddy Yankee & Katy... Con Calma (remix) / Virgin	UMG	191 +10% 6
29	38	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia	SME	169 -1% 7
30	35	Panic! At The Disco High Hopes / DCD2/Fueled By Ramen	WMG	169 -3% 9
31	27	Pink Walk Me Home / RCA	SME	169 -29% 9
32	33	Kygo & Rita Ora Carry On / Columbia	SME	160 -11% 8
33	32	NSG Ft Tion Wayne Options. / NSG	SME	158 -13% 10
34	26	Post Malone Ft Swae Lee Sunflower / Republic	UMG	158 -35% 13
35	28	Ariana Grande 7 Rings / Republic/Island	UMG	154 -35% 12
36	44	Hardy Caprio & Digidat Guten Tag / Virgin	UMG	154 +16% 10
37	25	Ava Max Sweet But Psycho / Atlantic	WMG	148 -40% 13
38	31	Cardi B & Bruno Mars Please Me / Atlantic	WMG	140 -25% 9
39	42	Halsey Without Me / Capitol	UMG	134 -3% 8
40	48	Not3s Wanting / Columbia	SME	130 +9% 7
41	RE	Marshmello & Bastille Happier / Positiva	UMG	125 +15% 11
42	34	Post Malone Wow / Republic	UMG	120 -33% 9
43	NEW	Bring Me The Horizon Mother Tongue / RCA	SME	119 +32% 4
44	46	Jonas Brothers Cool / Polydor	UMG	118 -6% 4
45	RE	Sam Fender Hypersonic Missiles / Polydor	UMG	118 +16% 6
46	NEW	Zara Larsson Dont Worry Bout Me / Black Butter/Epic/Ten	SME	118 +19% 5
47	41	Ariana Grande & Victoria Monét Monopoly / Republic	UMG	116 -17% 6
48	NEW	Jay1 Your Mrs / GRM	WMG	116 +32% 7
49	50	Joel Cory Sorry / Perfect Havoc	IND.	113 -2% 5
50	49	Loud Luxury Ft Brando Body / AATW	IND.	108 -7% 11

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	3	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	24,252	+21%	1,330	649.99m	+17%
2	1	12	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	19,252	+0%	914	632.07m	+2%
3	4	13	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,484	+0%	1,087	546.25m	+3%
4	5	11	Ava Max So Am I	Atlantic	WMG	19,592	+5%	1,081	546.02m	+5%
5	3	7	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	22,866	+4%	1,207	543.60m	+1%
6	9	11	Jonas Brothers Sucker	Universal Music	UMG	18,491	+1%	1,054	479.82m	+7%
7	6	15	Mabel Don't Call Me Up	Polydor	UMG	21,130	-3%	1,163	475.19m	-1%
8	10	14	Pink Walk Me Home	RCA	SME	16,884	-2%	1,028	467.49m	+5%
9	11	5	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	19,476	+5%	1,091	443.41m	+2%
10	7	20	Calvin Harris & Rag'.. Giant	Columbia	SME	21,087	-7%	1,297	434.00m	-9%
11	8	18	Imagine Dragons Bad Liar	Polydor	UMG	11,959	-5%	760	414.86m	-8%
12	12	26	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	16,137	-4%	1,243	379.33m	-1%
13	13	20	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	17,294	-6%	1,141	359.48m	-6%
14	14	23	Dermot Kennedy Power Over Me	Island	UMG	8,344	-4%	607	353.61m	-1%
15	16	14	Pedro Capó X Farruko Calma	Sony Music	SME	10,600	+2%	630	317.56m	-3%
16	15	28	Ava Max Sweet But Psycho	Atlantic	WMG	13,797	-7%	1,207	304.13m	-9%
17	17	8	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,187	+0%	541	302.71m	+4%
18	19	4	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	13,431	+10%	916	300.18m	+16%
19	20	15	Lady Gaga Always Remember Us T..	Polydor	UMG	6,027	-1%	469	250.59m	-1%
20	21	7	Billie Eilish bad guy	Universal Music	UMG	11,590	+7%	849	248.03m	+7%
21	22	5	Lil Nas X Old Town Road	Lil Nas X	Ind.	10,733	+9%	717	247.05m	+7%
22	18	26	Robin Schulz feat. E.. Speechless	Warner Music	WMG	7,266	-7%	646	226.12m	-13%
23	26	6	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	10,193	+3%	684	212.14m	+5%
24	25	10	Matt Simons Open Up	Pias	Ind.	5,632	-2%	339	196.16m	-7%
25	23	34	Panic! At The Disco High Hopes	Atlantic	WMG	9,599	-5%	958	195.62m	-13%
26	27	5	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	10,203	+6%	707	194.12m	+8%
27	24	15	Tom Walker Just You And I	Relentless	SME	13,034	-4%	863	192.82m	-10%
28	29	13	Lizzo Juice	Atlantic	WMG	6,470	-2%	606	175.04m	+1%
29	28	12	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	7,413	-11%	561	166.51m	-7%
30	31	5	Madonna + Maluma Medellin	Polydor	UMG	6,637	-4%	629	166.18m	-3%
31	45	2	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	9,150	+37%	722	163.40m	+24%
32	30	32	Lady Gaga & Bradley .. Shallow	Polydor	UMG	8,560	-1%	1,016	158.99m	-8%
33	36	5	Lauren Daigle You Say	Centricity Music	Ind.	3,531	+3%	320	152.11m	+4%
34	32	32	Lukas Graham Love Someone	Copenhagen Reco	UMG	4,293	-3%	518	151.59m	-2%
35	40	4	Angèle Balance Ton Quoi	Angèle VL	UMG	3,401	+6%	167	140.90m	+2%
36	44	30	Ellie Goulding x Dip.. Close To Me	Polydor	UMG	5,390	-3%	654	140.59m	+4%
37	43	41	Calvin Harris & Sam .. Promises	Sony Music	SME	7,413	0%	1,066	139.76m	+3%
38	33	18	George Ezra Hold My Girl	Columbia	SME	4,234	-7%	501	139.34m	-8%
39	35	36	Dean Lewis Be Alright	Universal	UMG	5,070	-7%	657	138.98m	-7%
40	39	8	Michael Schulte Back To The Start	Edel	Ind.	2,177	0%	167	138.67m	0%
41	42	47	George Ezra Shotgun	Columbia	SME	4,861	-6%	928	135.21m	-1%
42	34	7	Nico Santos Unforgettable	Universal	UMG	4,118	-2%	218	132.96m	-11%
43	47	49	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	5,580	-1%	928	127.97m	+2%
44	50	8	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG	10,008	-3%	740	123.66m	+1%
45	51	44	Dynoro & Gigi d'Agos.. In My Mind	B1 Recordings	SME	4,762	-3%	596	123.00m	+3%
46	41	18	Ariana Grande 7 Rings	Universal Music	UMG	5,104	-14%	505	120.93m	-12%
47	37	13	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	6,098	-5%	507	120.13m	-15%
48	38	24	Alle Farben & ILIRA Fading	B1 Recordings	SME	4,273	-5%	404	116.00m	-17%
49	53	34	Rita Ora Let You Love Me	Atlantic	WMG	6,148	-4%	801	114.62m	+2%
50	46	9	Gavin James Always	Good Soldier	Ind.	1,983	+6%	178	114.49m	-11%



ED SHEERAN



LEWIS CAPALDI



BILLIE ELISH



MADONNA



PINK



STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lewis Capaldi Someone You Loved
3	Stormzy Vossi Bop
4	Lewis Capaldi Hold Me While You Wait
5	Lil Nas X Old Town Road (ft. Billy Ray Cyrus)
6	Meduza Piece Of Your Heart (ft. Goodboys)
7	Dave Location (ft. Burna Boy)
8	Billie Eilish Bad Guy
9	Avicii SOS (ft. Aloe Blacc)
10	Ed Sheeran Cross Me (ft. Chance The Rapper & ...)
11	Young Thug The London (ft. J. Cole & Travis Scott)
12	Jax Jones, Martin Solveig & Madison... All Day And Night
13	NSG OT Bop
14	Shawn Mendes If I Can't Have You
15	Lewis Capaldi Grace
16	Russ Splash, Tion Wayne, Aitch... Keisha & Becky
17	Lewis Capaldi Bruises
18	Hardy Caprio & DigDat Gluten Tag
19	Mabel Don't Call Me Up
20	Tom Walker Just You And I

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A Hellish Extent
2	Billie Eilish When We All Fall Asleep, Where Do Go?
3	DJ Khaled Father Of Asahd
4	Dave Psychodrama
5	Various Artists The Greatest Showman
6	Tyler, The Creator Igor
7	Ariana Grande Thank U, Next
8	Drake Scorpion
9	Ed Sheeran + (Deluxe)
10	Various Artists Aladdin (Original Motion Picture...)
11	Khalid Free Spirit
12	George Ezra Staying At Tamara's
13	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
14	Lewis Capaldi Breach - EP
15	Post Malone Beerbongs & Bentleys
16	Digga D Double Tap Diaries
17	Elton John & Taron Egerton Rocketman (Music From...)
18	A Boogie Wit Da Hoodie Hoodie Szn
19	D-Block Europe Home Alone
20	Billie Eilish Don't Smile At Me

US SONGS

TW	ARTIST/TITLE
1	Young Thug The London (ft. J. Cole & Travis...)
2	Lil Nas X Old Town Road (ft. Billy Ray Cyrus)
3	DaBaby Suge
4	Tyler, The Creator Earfquake
5	DJ Khaled Wish Wish (ft. Cardi B & 21...)
6	Polo G Pop Out (ft. Lil Tjay)
7	Lizzo Truth Hurts
8	DJ Khaled You Stay (ft. Meek Mill, J Balvin...)
9	Khalid Talk
10	Ed Sheeran & Justin Bieber I Don't Care
11	Billie Eilish Bad Guy
12	Lil Uzi Vert Sanguine Paradise
13	Moneybagg Yo Dior (ft. Gunna)
14	DJ Khaled Higher (ft. Nipsey Hussle & John Legend)
15	Post Malone & Swae Lee Sunflower
16	City Girls Act Up
17	Joyner Lucas Isis (ft. Logic)
18	YG Go Loko (ft. Tyga & Jon Z)
19	J. Cole Middle Child
20	Moneybagg Yo Relentless Again

US ALBUMS

TW	ARTIST/TITLE
1	DJ Khaled Father Of Asahd
2	Moneybagg Yo 43va Heartless
3	Tyler, The Creator Igor
4	DaBaby Baby On Baby
5	YG 4Real 4Real
6	Billie Eilish When We All Fall Asleep, Where Do Go?
7	Drake Scorpion
8	Money Man Paranoia
9	Khalid Free Spirit
10	Megan Thee Stallion Fever
11	A Boogie Wit Da Hoodie Hoodie Szn
12	Juice Wrld Death Race For Love
13	Ariana Grande Thank U, Next
14	Meek Mill Championships
15	Travis Scott Astroworld
16	Post Malone Beerbongs & Bentleys
17	Nipsey Hussle Victory Lap
18	Pnb Rock Trapstar Turnt PopStar
19	Gunna Drip Or Drown 2
20	Beyoncé Homecoming: The Live Album

UK PLAYLISTS

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



LIL NAS X



ROCKETMAN



DJ KHALED



ALADDIN



ED SHEERAN



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lil Nas X Old Town Road (ft. Billy Ray Cyrus)
3	Lewis Capaldi Someone You Loved
4	Billie Eilish Bad Guy
5	Ed Sheeran Cross Me (ft. Chance The Rapper & Pnb Rock)
6	Avicii SOS (ft. Aloe Blacc)
7	Jess Glynne & Jax Jones One Touch
8	Calvin Harris & Rag N Bone Man Giant
9	Taylor Swift Mel (ft. Brendon Urie of Panic! At The Disco)
10	Stormzy Vossi Bop

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A Hellish Extent
2	Elton John & Taron Egerton Rocketman (Music From...)
3	Various Artists Now That's What I Call Music! 102
4	Elton John Diamonds
5	Morrissey California Son
6	Billie Eilish When We All Fall Asleep, Where Do We Go?
7	Spice Girls Greatest Hits
8	The Amazons Future Dust
9	Various Artists The Greatest Showman
10	Various Artists Aladdin (Original Motion Picture Soundtrack)

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (ft. Billy Ray Cyrus)
2	Ed Sheeran & Justin Bieber I Don't Care
3	Blake Shelton God's Country
4	Ed Sheeran Cross Me (ft. Chance the Rapper & Pnb Rock)
5	Billie Eilish Bad Guy
6	Taylor Swift Mel (ft. Brendon Urie of Panic! At The Disco)
7	Halsey Nightmare
8	Morgan Wallen Whiskey Glasses
9	Jonas Brothers Sucker
10	Joyner Lucas Isis (ft. Logic)

US ALBUMS

TW	ARTIST/TITLE
1	Various Artists Aladdin (Original Motion Picture Soundtrack)
2	Billie Eilish When We All Fall Asleep, Where Do We Go?
3	Lizzo Cuz I Love You
4	Elton John & Taron Egerton Rocketman (Music From The Motion Picture)
5	Sting My Songs
6	YG 4Real 4Real
7	DJ Khaled Father Of Asahd
8	NCT 127 Nct #127 We Are Superhuman...
9	Flying Lotus Flamagra
10	Pink Hurts 2B Human



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (& Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road – Remix
4	Sech Otro Trago
5	Shawn Mendes If I Can't Have You
6	Young Thug The London (ft. J. Cole & Travis Scott)
7	Lil Nas X Old Town Road
8	Tyler, The Creator Earfquake
9	Ed Sheeran Cross Me (ft. Chance The Rapper...)
10	Post Malone Sunflower – Spider-Man: Into The...
11	Lunay Soltera – Remix
12	Daddy Yankee Con Calma
13	Avicii SOS
14	Lewis Capaldi Someone You Loved
15	Jonas Brothers Sucker
16	Taylor Swift Me! (ft. Brendon Urie Of Panic! At...)
17	Ariana Grande 7 Rings
18	Khalid Talk
19	5 Seconds Of Summer Easier
20	Lady Gaga Shallow

EUROPE

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road – Remix
4	Lewis Capaldi Someone You Loved
5	Avicii SOS
6	Lil Nas X Old Town Road
7	Shawn Mendes If I Can't Have You
8	Meduza Piece Of Your Heart
9	Daddy Yankee Con Calma
10	Mabel Don't Call Me Up
11	Ed Sheeran Cross Me (ft. Chance The Rapper...)
12	Duncan Laurence Arcade
13	Samra Wieder Lila
14	Mahmood Soldi
15	Jonas Brothers Sucker
16	Martin Garrix Summer Days (ft. Macklemore...)
17	Lady Gaga Shallow
18	Young Thug The London (ft. J. Cole &...)
19	Samra Marlboro Rot
20	Ava Max Sweet But Psycho

UNITED KINGDOM

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (& Justin Bieber)
2	Stormzy Vossi Bop
3	Lewis Capaldi Someone You Loved
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road – Remix
6	Meduza Piece Of Your Heart
7	Lewis Capaldi Hold Me While You Wait
8	Avicii SOS
9	Shawn Mendes If I Can't Have You
10	Ed Sheeran Cross Me (ft. Chance The...)
11	Jax Jones All Day And Night – Jax Jones &...
12	Dave Location (ft. Burna Boy)
13	Lewis Capaldi Bruises
14	Lil Nas X Old Town Road
15	Lewis Capaldi Grace
16	Young Thug The London (ft. J. Cole &...)
17	Marshmello Here With Me
18	NSG OT Bop
19	Russ Splash Keisha & Becky – Remix
20	Taylor Swift Me! (ft. Brendon Urie of Panic!...)

FRANCE

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (& Justin Bieber)
2	Billie Eilish Bad Guy
3	Astrid S The First One
4	Keino Spirit In The Sky
5	Avicii SOS
6	Kygo Not OK
7	Lil Nas X Old Town Road – Remix
8	Soppgiroygget Domen 2019
9	Duncan Laurence Arcade
10	Lady Gaga Shallow
11	Staysman & Lazz Trenger En Mann
12	Alan Walker On My Way
13	Shawn Mendes If I Can't Have You
14	Ed Sheeran Cross Me (ft. Chance The...)
15	Isah Hallo
16	Lewis Capaldi Someone You Loved
17	Mahmood Soldi
18	Kygo Carry On (From The Original...)
19	Ava Max So Am I
20	Daya Insomnia

GERMANY

TW	ARTIST/TITLE
1	Samra Wieder Lila
2	Samra Marlboro Rot
3	Juju Vermissen (ft. Henning May)
4	Rin Vintage
5	Kontra K Letzte Träne
6	Ed Sheeran I Don't Care (& Justin Bieber)
7	Shindy Nautilus
8	Lil Nas X Old Town Road – Remix
9	Billie Eilish Bad Guy
10	Ufo361 Gib Gas
11	Olexesh Barrio
12	Kontra K Blei (ft. Veysel)
13	Dardan Coco Mama
14	Bausa Mary
15	Capital Bra Rolex
16	Sido Das Buch
17	Avicii SOS
18	Capital Bra Cherry Lady
19	Lil Nas X Old Town Road
20	Kontra K Alles Was Sie Will



LADY GAGA



SHAWN MENDES



ROSALÍA



STORMZY



AVICII

NETHERLANDS

TW	ARTIST/TITLE
1	Duncan Laurence Arcade
2	Ed Sheeran I Don't Care (& Justin Bieber)
3	Marco Borsato Hoe Het Danst
4	Lil' Kleine Rook
5	Kris Kross Amsterdam Moment
6	Lil Nas X Old Town Road – Remix
7	Snelle Plankgas
8	Frenna Give Dem
9	Lil' Kleine Dichterbij Je
10	Avicii SOS

NORWAY

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (& Justin Bieber)
2	Billie Eilish Bad Guy
3	Astrid S The First One
4	Keino Spirit In The Sky
5	Avicii SOS
6	Kygo Not OK
7	Lil Nas X Old Town Road – Remix
8	Soppgiroygget Domen 2019
9	Duncan Laurence Arcade
10	Lady Gaga Shallow

SPAIN

TW	ARTIST/TITLE
1	Sech Otro Trago
2	Lunay Soltera – Remix
3	Paulo Londra Tal Vez
4	Myke Towers La Playa
5	Rosalía Con Altura
6	DJ Luian Verte Ir
7	Don Patricio Contando Lunares (ft. Cruz...)
8	Dalex Pa Mi – Remix
9	Nicky Jam Te Robaré
10	Sean Paul Contra La Pared

SWEDEN

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (& Justin Bieber)
2	Hov1 Hornstullsstrand
3	Avicii SOS
4	Avicii Tough Love
5	Duncan Laurence Arcade
6	Billie Eilish Bad Guy
7	Mahmood Soldi
8	Hov1 Dö Ung
9	Veronica Maggio Tillfälligheter
10	Hov1 Neon

UNITED STATES

TW	ARTIST/TITLE
1	Young Thug The London (ft. J. Cole &...)
2	Lil Nas X Old Town Road – Remix
3	Tyler, The Creator Earfquake
4	Billie Eilish Bad Guy
5	Ed Sheeran I Don't Care (& Justin Bieber)
6	DaBaby Suge
7	Lizzo Truth Hurts
8	Post Malone Sunflower – Spider-Man...
9	Polo G Pop Out ft. Lil Tjay
10	Shawn Mendes If I Can't Have You

WORLDWIDE

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	ROSALIA ft. J Balvin & El Guincho Con Altura
3	Pedro Capó ft. Farruko Calma (Remix)
4	Maluma HP
5	Billie Eilish Bad Guy
6	Sam Smith ft. Normani Dancing With A Stranger
7	Anuel AA ft. Karol G Secreto
8	Maluma 11PM
9	Maroon 5 ft. Cardi B Girls Like You
10	Ariana Grande 7 Rings
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Karol G Ocean (Video Oficial)
13	Post Malone ft. Swae Lee Sunflower
14	Chris Brown Wobble Up
15	Maui Ricky ft. Manuel Turizo, Camilo... Desconocidos
16	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
17	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
18	ZAYN, Zhavia Ward A Whole New World (From Aladdin...)
19	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
20	DJ Khaled ft. Cardi B, 21 Savage Wish Wish

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Sam Smith ft. Normani Dancing With A Stranger
4	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
5	Calvin Harris ft. Rag N Bone Man Giant
6	Lewis Capaldi Someone You Loved
7	Post Malone ft. Swae Lee Sunflower
8	Chris Brown Wobble Up
9	George Ezra Shotgun
10	Mabel Don't Call Me Up
11	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
12	Maroon 5 ft. Cardi B Girls Like You
13	Taylor Swift ft. Brendon Urie of Panic! At The Disco Me!
14	Khalid Talk
15	DJ Khaled ft. Cardi B, 21 Savage Wish Wish
16	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
17	Tom Walker Just You And I
18	Tyga ft. Offset Taste
19	Ariana Grande 7 Rings
20	Shawn Mendes If I Can't Have You

UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Yo Gotti ft. Lil Baby Put A Date On It
3	DJ Khaled ft. Nipsey Hussle & John Legend Higher
4	Offset ft. Cardi B Clout
5	Billie Eilish Bad Guy
6	Chris Brown Wobble Up
7	Post Malone ft. Swae Lee Sunflower
8	Sam Smith ft. Normani Dancing With A Stranger
9	Khalid Talk
10	Mustard 100 Bands
11	Pedro Capó ft. Farruko Calma (Remix - Official Video)
12	DJ Khaled ft. Nipsey Hussle, John Legend Higher
13	DJ Khaled ft. Meek Mill, J Balvin, Lil Baby, Jeremih You Stay
14	Tyga ft. Offset Taste
15	Halsey Nightmare
16	Khalid Better
17	Calboy Envy Me
18	Lil Baby, Gunna Close Friends
19	Los Angeles Azules Nunca Es Suficiente
20	Maroon 5 ft. Cardi B Girls Like You

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Europa (Jax Jones & Martin Solveig)... All Day And Night
4	Slowthai Inglorious
5	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
6	Lil Tjay ft. Jay Critch Ruthless
7	London On Da Track ft. Cirty Girls & Juvenile Throw Fits
8	Benny Blanco I Can't Get Enough
9	Tom Zanetti Wicked And Bad
10	Koffee Rapture
11	Dermot Kennedy Lost
12	Sigríð Don't Feel Like Crying
13	Sigríð Mine Right Now
14	Sam Fender Hypersonic Missiles
15	Tyla Yaweh High Right Now
16	Lewis Capaldi Someone You Loved (Vevo Lift)
17	Billie Eilish Wish You Were Gay
18	Billie Eilish You Should See Me In A Crown (Official...)
19	Becky G, Maluma La Respuesta
20	Brother Leo Shine



TAYLOR SWIFT



KHALID



ARIANA GRANDE



BILLIE EILISH

FRANCE

TW	ARTIST/TITLE
1	M Pokora Les Planètes
2	Pedro Capó ft. Farruko Calma (Remix - Official Video)
3	Angelina Maman Me Dit
4	Souf Ça C'est Fait
5	Bramsito ft. Booba Sale Mood
6	Eva ft. Lartiste On Fleek
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	Kendji Girac Tiago
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Lynda ft. Dadju Adieu (Clip Officiel)

GERMANY

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Madonna Eurovision Song Contest 2019
3	Billie Eilish Bad Guy
4	Fero47 Puerto Rico...
5	Kerstin Ott Regenbogenfarben
6	Sarah Connor Vincent
7	LEA, Cyril Immer Wenn Wir...
8	Sam Smith ft. Normani Dancing With A Stranger
9	Michelle Nicht Verdient (Offizielles...)
10	The BossHoss Little Help

AUSTRALIA

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Sam Smith ft. Normani Dancing With A Stranger
4	Post Malone ft. Swae Lee Sunflower
5	Chris Brown Wobble Up
6	Maroon 5 ft. Cardi B Girls Like You
7	Khalid Talk
8	Taylor Swift ft. Brendon Urie ... Me!
9	Khalid Better
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Aitana Nada Sale Mal
3	Maluma HP
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Jhay Cortez, J. Balvin... No Me Conoce (Remix)
6	Karol G Ocean (Video Oficial)
7	Maluma 11PM
8	Maffio, Justin Quiles, Nacho Cristina
9	Anuel AA Por Ley
10	Farruko, Anuel AA, Kendo Delincuente

NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin... Hoe Het Danst
2	Madonna Eurovision Song Contest 2019
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Suzan & Freek Als Het Avond Is
5	Mabel Don't Call Me Up
6	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
7	Billie Eilish Bad Guy
8	Shawn Mendes If I Can't Have You
9	Sam Smith ft. Normani Dancing With A Stranger
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	19	2	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia
2	10	4	Phil Fuldner Take Me / Armada/Subjekt
3	15	3	Gold 88 Ft Kate Aster Hold Me Tight (Making Love) / Paper
4	1	5	Mike Mago Wake Up / Bmkltsch
5	18	3	Kara Marni Lose My Love / Access
6	16	3	Alesso Time / 10:22PM
7	20	5	Deepend x Joe Stone x Bazzflow If You Love Me / Spinnin'
8	11	6	Myah Sky Attention / Good Soldier
9	22	3	Leftwing: Kody I Feel It / Toolroom
10	23	3	Odd Mob All Of Your Heart / Spinnin' Deep
11	12	3	Wilkinson Ft Karen Harding All For You / Virgin
12	14	7	Paul Woolford Ft Karen Harding You Already Know / Positiva
13	25	3	Tepr Ft Penguin Prison Helium / Warner Music France
14	26	2	Dawn Penn No No No (You Still Don't Love Me) / Big Mix Up
15	21	3	Oliver Heldens Ft Devin & Nile Rodgers Summer Lover / Ministry Of Sound
16	17	4	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
17	NEW	1	Gorgon City & Kaskade Ft Romeo Go Slow / Virgin
18	24	2	Dido Take You Home / BMG
19	4	5	Pink Panda Crazy / SPRS
20	31	3	Generik Tony / White Label
21	29	3	Icarus Brotherhood / Parlophone
22	NEW	1	Pickle Body Work / SPRS
23	2	4	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
24	NEW	1	Kalm Ft River Learning How To Love / The Other Songs
25	NEW	1	WhO Ft Byron Stingily Happy People / Positiva
26	30	2	EDX & Amba Shepherd Off The Grid / Spinnin' Deep
27	39	2	Sam Berson Konichiwa / One Twenty Eight
28	3	7	Swales Ft RuthAnne Higher / Polydor
29	NEW	1	Syn Cole & Dakota Lights Go Down / Positiva
30	NEW	1	Tom Hall Lifeline / Perfect Havoc

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	9	3	Ellie Goulding Sixteen / Polydor
2	2	4	Madonna + Maluma Medellin / Interscope
3	11	3	Ina Wroldsen x Dynoro Obsessed / Ministry Of Sound
4	8	4	Hrvy Told You So / Virgin
5	22	2	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia
6	27	2	Ryko Can't Do Loving You / Freaktone
7	16	3	Bombs Away Ft Reigan You Gotta Be / Central Station
8	15	3	BTS Ft Halsey Boy With Luv / Astralwerks/BigHit
9	21	2	Blackpink Kill This Love / Polydor
10	NEW	1	Minelli Mariola / Global
11	19	2	Wilkinson Ft Karen Harding All For You / Virgin
12	18	2	Oliver Heldens Ft Devin & Nile Rodgers Summer Lover / Ministry Of Sound
13	17	2	Myah Sky Attention / Good Soldier
14	20	2	Lil Nas X, Billy Ray Cyrus & Diplo Old Town Road / Lil Nas X
15	NEW	1	Banx & Ranx Ft Olivia Holt & ZieZie Speaker / Parlophone
16	25	2	Jamie Hannah Sound Of My Youth / MD Ben-Addiction
17	1	7	Jonas Blue Ft Theresa Rex What I Like About You / Positiva
18	26	2	Freya Ridings You Mean The World To Me / Good Soldier
19	NEW	1	Stonetribе Blood Brother / Freaktone
20	NEW	1	Matthew Schultz Go / White Label
21	NEW	1	Laura Comfort Now I Know (EP): Now I Know... / Right
22	NEW	1	Syn Cole & Dakota Lights Go Down / Positiva
23	NEW	1	Tlove Ft Lilo Married To The Beat / Glagla
24	30	2	Alyx Ft Dom Youdan Everybody's Gotta Learn Sometime / Hi-Tea
25	14	5	Avicii Ft Aloe Blacc SOS / Positiva
26	NEW	1	Mousse T Ft Cleah Melodie / Peppermint Jam
27	23	6	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
28	3	4	Arno Cost & Norman Doray Together / Positiva
29	NEW	1	Kalm Ft River Learning How To Love / The Other Songs
30	NEW	1	Tom Hall Lifeline / Perfect Havoc

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Stormzy Vossi Bop / Merky/Atlantic
2	4	6	Geko x French Montana x Ay Em New Money / 3 Beat
3	3	5	Tlove Ft Lilo Married To The Beat / Glagla
4	1	7	The Kemist Ft Nyanda Body Can't Lie / 21 Ent./Republic
5	6	4	Rymez x Stefflon Don Don Walk / Virgin
6	7	6	Lil Nas X Old Town Road / Lil Nas X
7	5	7	S. Wavey Ft Ghetts & Ryan De La Cruz Player / Virgin
8	8	9	Sean Paul & J Balvin Contra La Pared / Island
9	9	6	YK Osiris Worth It / Def Jam
10	10	4	Nav Ft The Weeknd Price On My Head / XO/Republic
11	15	3	Dolapo Ft Br3nya & Alicai Harley Skin / Virgin
12	14	3	Offset & Cardi B Clout / Capitol
13	11	7	Russ x Tion Wayne Keisha & Becky / Virgin
14	13	3	Ashnikko Special / Digital Picnic
15	17	2	Lily Allen Ft Popcaan What Are You Waiting For? / Parlophone
16	19	2	MoStack Wild / Virgin
17	18	2	Kojo Rigault Fahrenheit / Kojsound
18	NEW	1	Cliq Ft Kida Kudz, Caitlin Scarlett... Dance On The Table / Columbia
19	NEW	1	Style G x The Fanatix Touch Down / 3 Beat
20	12	7	Ill Blu Ft Ay Em, Geko, ZieZie & C. Tangana Go Time / Rca



STORMZY

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Sigala & Becky Hill Wish You Well
2	Wilkinson Ft Karen Harding All For You
3	Friend Within Been A While
4	Cassius Rock Non Stop
5	Gorgon City & Kaskade Ft Romeo Go Slow
6	Fisher You Little Beauty
7	Toddla T Ft Alicai Harley Instruction
8	Disciples No Ties
9	Ferreck Dawn You Are The One
10	Josh Parkinson Ft Tita Lau Be Your Lover
11	Mambo Brothers If You Wanna
12	Tough Love Ft Marshall Jefferson Get Girls
13	Adelphi Music Factory Feel Right Now (Power!)
14	Tibasko Body Wrap
15	Ada Something For Your Mind
16	DJ Licious Naked
17	Jonas Rathsmann Syren
18	Syn Cole & Dakota Lights Go Down
19	Teddy Jiyane What They Want
20	Seamus Haji Smoke It On Up

© Music Week. Cool Cuts chart compiled by CD Pool from Club and Radio DJ feedback and data collected from blogs, dances, webcasts, online and retail stores and distributors.

Mark Ronson lands first Upfront No.1

ANALYSIS

■ BY ALAN JONES

Mark Ronson made his debut on both the Upfront and Urban club charts in October 2003 with Ooh Wee (feat. Ghostface Killah & Nate Dogg).

The track stalled at No.93 on the Upfront chart but climbed as high as No.4 on the Urban chart, and then provided Ronson's very first OCC chart entry, climbing to No.15.

Subsequently becoming established as a DJ and producer as well as an artist in his own right, Ronson nevertheless had to wait until 2014 to achieve his first No.1 on the Urban chart in the latter capacity, doing so with his smash hit, Uptown Funk! (feat. Bruno Mars). This week – more than 15 years after his chart debut – he finally lands his first Upfront No.1 as an artist, with Late Night Feelings, the title track from his upcoming album, surging 19-1 after being serviced in mixes from Jax Jones, Krystal Klear and Ronson himself. The track features Swedish singer Lykke Li, for whom it is also the first Upfront No.1.

Madonna's Medellin collaboration with Maluma



failed to dent the OCC Top 75 but, especially after being serviced in Offer Nissim mixes, has been popular on the Commercial Pop circuit. So much so, that it is on its third straight week in the top three.

It is leapfrogged by Sixteen, **Ellie Goulding's** new hit, which jumps 9-1 after being serviced in a club-friendly Don Diablo mix. It is Goulding's fifth Commercial Pop No.1, following Calvin Harris collaborations I Need Your Love (2013) and Outside (2014); and solo cuts On My Mind (2015) and Still Falling For You (2016).

In a tightly-packed top five, **Stormzy's** first ever Urban No.1, Vossi Bop, returns to the summit.

Previously No.1 a fortnight ago, the track recovers 2-1.



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iluvlive Managing Director

ILUVLIVE is a live music and artist development platform launched in 2004. We are a Not For Profit National Portfolio Organisation funded by Arts Council England and have been operating since 2004. Initially, a London based showcase, we supported Ed Sheeran, Jessie J, Tinie Tempah, Emeli Sande, Chip, Wretch 32, Ray Blk, Izzy Bizu, Ella Mai, Lady Leshurr, Little Simz and Plan B to name but a few often on numerous occasions and years before they were signed. We currently run 30+ events a year across 3-4 UK cities offering six events in London, Manchester and Birmingham and a range of iluvlive presents shows. Alongside this, we run an artist development programme, have a small record label and manage Izzy Bizu and Emmavie. Current owner / MD is stepping aside to focus on the management side of the company but will continue as CEO and will be available two days per month to assist with evaluations and planning.

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THAT WAS THE Music Week THAT WAS

This week 35 years ago...



ORIGINAL PIRATE MATERIAL
The BPI continued its fight against pirated content as it worked together with the police to combat those producing illegal tapes. One man from Essex found himself in court admitting to the selling of 20,000 fake tapes after an investigation into his "various counterfeit rings". Shiver me timbers!

TOP STORY
BACK TO THE FUTURE
Thirty-five years ago this week, Nimbus records successfully pressed the first ever British-made CD! The news coincided with new developments in CD technology, which included the ability to store "text or graphics such as lyrics, artist biography or photos", as well as plans to develop an in-car disc player in the coming years. CDs in the car!? C'mon... It'll never catch on...

HOME ON THE GRAINGE
MCA Records announced the opening of an in-house music publishing company called Unicity Music. And it was a familiar name – fresh from joining MCA Records from RCA Music – that was given the title of director of operations and made responsible for MCA's A&R activities: Lucian Grainge. Not too shabby an appointment if you ask us, what with Sir Lucian being the current CEO and chairman of Universal Music Group and all...

WORDS: Nick O'Leary

Also inside... The Pogues signed to **Stiff Records** after changing their name from the Irish insult Pogue Mahone in the hope of radio airtime... **Magnum Force Records** breathed new life into the music of **Billy Fury** as the label announced a series of reissues... Indie record shops shared fears over the use of discounts by non-specialist stores and their impact upon the market... **The Academy Of Saint-Martin-In-The-Fields** celebrated its 25th anniversary... Meanwhile, **Wake Me Up Before You Go Go** by **Wham!** reached the No.1 spot in the singles chart while **Bob Marley And The Wailers'** album Legend topped the albums chart...

THE AFTER SHOW

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

THIS WEEK: Merck Mercuriadis, CEO, Hipgnosis Songs

■ INTERVIEW: JAMES HANLEY

Merck Mercuriadis' career has encompassed spells managing Elton John, Guns N'Roses and Morrissey, plus a 20-year stint with the Sanctuary Group. Here, the Hipgnosis Songs boss talks seminal labels, songwriting and his latest star client, Nile Rodgers...

The first act I saw live was...

"Joe Cocker. I grew up in a small town in Canada and the nearest gig was about 100 miles away. That would be a three to four hour journey in those days and my father agreed to drive me but said, 'You're going to be in this spot at 10pm, no matter what', so I said, 'Sure' and I go in. I'm waiting for Joe Cocker to come on; I'm waiting and waiting and the closer it gets to 10pm, when I'm supposed to leave. At about 9.50pm, Joe Cocker comes on stage and he's wasted. He sings one song, pukes all over the place and that's the end of the gig. So at 10pm I was exactly where my father wanted me to be, having seen the entire show."

It is so rare to be critically and commercially successful at the same time...

"It happens once in a while, like Creation with Oasis, Primal Scream and My Bloody Valentine, but I don't think that it's ever happened in my lifetime the way that it did when I was at Virgin in the early '80s. Suddenly, these bands all exploded, whether it was Peter Dinklage, Simple Minds, The Human League, XTC, Orchestral Manoeuvres In The Dark, UB40 or – most famously – Culture Club. What was cool also became incredibly commercially successful."

Sanctuary Group partnered with Rough Trade in 2000 because...

"There was an opportunity to buy the [Rough Trade] name out of the mess that it had become embroiled in. I'm a massive fan of what Geoff [Travis] and Jeannette [Lee] have done through the years and we restarted Rough Trade Records with them very much at the helm. Within an 18-month period we signed The Strokes, Arcade Fire, The Libertines, British Sea Power and Antony And The Johnsons. It became the place to be again."

The multiple co-writer trend is here to stay...

"The old Tin Pan Alley methodology of putting a bunch of people in the room and getting them to write songs is always going to have its place. It's *always* had its place – even in the paradigm that existed post-Beatles for 50 years. The only albums you'll find in the Top 75



Question Merck:
Merck Mercuriadis

PHOTO: Paul Harris

"Nile Rodgers has continually changed pop music, he's the only guy that bridges those generations"

over the last four or four years that were not co-written are Bob Dylan albums. Even Coldplay records are now co-written by Stargate, so that paradigm is not going anywhere. But contrast breeds desire, so the next time it changes you're going to have a young David Bowie or a young Clash once again doing something revolutionary. People will want to authentically hear that voice singing something that only that voice can say, and I can't wait for that moment."

Nile Rodgers altered the trajectory of pop...

"Le Freak changed pop music in 1978, Good Times changed pop music all over again in 1980 and you can take that all the way through to Daft Punk and where we are right now. He's continually changed pop music and bridges the gap from what was disco in 1977 to what is pop music in 2019. Nile's the only guy that bridges those generations."

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