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big as possible
”

Label

NAILED IT! HOW A BRITISH POP SENSATION WENT GLOBAL

SPICE GIRLS

PLUS VERY SPECIAL GUEST

JESS GLYNNE



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Welcome to the music week...

MusicWeek
17.06.19

Static feedback



Last week, for the first time in history, time stood still on the Official Singles Chart, with every record in the Top 10 a non-mover.

Back in the day, UK fans would marvel at the moribund nature of the US charts, where records approached the summit with glacial slowness, in stark contrast to the fast-paced diet of high new entries, huge leaps and spectacular crashes on this side of the pond.

The shift to streaming has inevitably slowed our countdown too, although the Official Charts Company has been swift in adjusting to the new environment with rule tweaks. Indeed, the OCC's data shows that the chart is still producing more hits than it did. The first 23 weeks of 2019 saw 50 new Top 10 hits (six more than the same period last year) and 88 new Top 20 hits (up nine on 2018).

"The evidence indicates that this was an anomaly," Official Charts CEO Martin Talbot tells *Music Week*. "We have put in place various measures over the past couple of years to increase movement in the chart and the stats show that there have been more new entries to the Top 10, Top 20 and Top 40 so far this year."

But scoring a high new entry certainly feels like it's getting tougher. This year, there's been an average of 0.91 records going straight into the Top 10, and 1.83 debuting inside the Top 20. Four weeks have produced no brand new Top 20 entries at all.

The charts are a better reflection of what people are listening to than ever before, but it's also key that they reflect what's getting people excited. Brand new music is the lifeblood of the business, and those first-week listens are surely more elective than those for records that have been around for months.

Many execs ponder whether those lean-in streams should count for more than lean-back ones via playlists, in the same way premium subscriber streams are worth more, in chart terms, than free ones.

And while things look livelier this week, few will relish a repeat of the repeat. After all, no one ever got excited about standing still.

Mark Sutherland, Editor
mark.sutherland@futurenet.com

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EDITORIAL

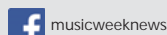
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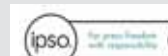
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THE BIG STORY

Take notes! The 1975 readying new music to wow biz at Reading & Leeds Festivals

Dirty Hit boss Jamie Osborne talks album progress ahead of headline slots and salutes “critical mass of exposure” for two-LP campaign

— BY BEN HOMEWOOD —

Just over six months on from releasing their third album, *The 1975* are currently preparing to bring out their fourth record.

Following on from November’s chart-topping 15-song *A Brief Inquiry Into Online Relationships*, the band’s manager at All On Red and boss of their Dirty Hit label, Jamie Osborne, has told *Music Week* that they are still on track to premiere music from their next record – provisionally titled *Notes On A Conditional Form* by frontman Matthew Healy – in time for the group’s headlining slots at the Reading and Leeds Festivals in August.

“The record is coming together. We’ve had this recording studio tour bus on the American tour which has been great for productivity,” explained Osborne. “The boys have been constantly working. I can’t say exactly when it will come, there are a few elements coming together, but we will be releasing music before Reading.”

The Dirty Hit supremo confirmed that following work on the road, the group will work on the album in between their European festival commitments.

“We’ll be working out of our usual spot in Oxford in the pockets of time we have throughout the summer,” he said. “It feels like it will be a long record. Will it be a double album? I don’t know what that means any more, it’s definitely going to a long album but I can’t possibly commit to whether it will be a double album or not. That’s a decision that happens when everything is almost completed. There’s always a lot of things that get cut in the run-up to the release date, so let’s see. It’s an extraordinary record. I was listening to the demos and it’s amazing.”

One of the other elements still up for grabs is exactly how the band will debut their new music.

“We’ve had a lot of back and forth about whether we drop the whole thing as a project,” explained Osborne. “As always with *The 1975*, we have a pool of possibilities and then Matthew pulls the rug from under our feet at the last minute! I’ve learnt to allow the choice to make itself, if that makes sense? The natural first statement always emerges. We’re just figuring out what direction to take it at the moment.”

Although the band have just completed a North American tour for *A Brief Inquiry Into Online Relationships*, which has UK sales to date of 131,303 (42.7% coming from streams) according to the Official

Charts Company, and they enjoy 7,621,634 listeners on Spotify, Osborne said he was confident there is demand for more material from *The 1975*.

“There is an appetite for new music in the world. It’s not specific to *The 1975*, but we apply it to them, fans consume a lot of music at a ferocious rate,” he noted.

“We need to stay on par and not change the overarching strategic purpose behind the campaign. With an artist like *The 1975* it’s about achieving a critical mass of exposure through releasing identity pieces – music, videos or photographs – which is basically doing the same again, but at a greater scale because we’re naturally achieving a greater scale.”

Osborne added that the decision to release two albums in succession was not only a response to streaming, but would also allow the band to tour for longer.

“What’s important to remember was that [doing two records] was a reaction to an evolving industry. Subsequent to us starting this campaign, I’ve certainly seen a few other people doing the same thing, but what’s important to remember is, it wasn’t a commercial decision. It was based on the fact that Matthew and I didn’t feel that we could tour in the correct way, satisfy the amount of places we had to go to and keep everything feeling vibrant without having another record,” he suggested. “*The 1975* are the greatest band of this generation, in my opinion, and it wasn’t lost on us that fans looked to the boys to be pioneers. It wasn’t as calculated as perhaps sometimes I make it seem, it was a very organic choice.”

The first shows to benefit from material from *Notes On A Conditional Form* are naturally likely to be the band’s headline slots at the Reading And Leeds Festivals. Osborne not only expects those performances to be a launch pad for the new album, but he believes the festival, and its southern leg in particular, will give the biz a chance to appreciate the progress *The 1975* have made in a campaign that has included BRIT success and a double win at last month’s Ivor Novello Awards.

“It’s going to be the best festival headline set this summer!” he declared. “Reading on Friday night will be such a vibe. I have a feeling the entire industry will be there. People seem to be excited about the band because they mean something in this age. I’m stood here [at our west London office] watching Grenfell being dismantled, I don’t want to hear music that doesn’t mean anything.”

“As always with The 1975, we have a pool of possibilities then Matthew pulls the rug from under our feet at the last minute!”

Jamie Osborne, Dirty Hit



PHOTO: Matt Salacuse **ADDITIONAL REPORTING:** Paul Stokes

*A right knees-up:
Matthew Healy (left)
and Jamie Osborne*

FOR THE RECORD



THE BIG AGM

PPL's revenue growth is set to continue, Peter Leatham told its AGM last week. "We're still pretty confident of growth in the years to come," the CEO said in an on stage interview with *Music Week's* Mark Sutherland. "If you look at our JV with PRS, both of us see plenty of growth in terms of the number of businesses using music that don't currently have a licence."

THE BIG MOVE



Michael Weissman has been promoted to president at SoundCloud. "I'm incredibly excited for what's in front of us at SoundCloud," said the exec, who was formerly chief operating officer and joined from Vimeo in 2017. "We've grown the business across all key metrics, established several partnerships and expanded globally. I look forward to continuing to drive the business."

THE BIG DIVISION



Live Nation has launched a new division focused on all electronic genres across the UK. Based in London, Electronic Nation will be led by Cream MD Scott Barton, who handles the likes of Creamfields and Steel Yard festivals, as well as tours for some of the biggest names in dance.

SYNC

Let it stream: Movie to help new fans get back to Beatles

Sony/ATV sync exec Nick Oakes says Danny Boyle directed romcom *Yesterday* offers unique opportunity for Fab Four's catalogue

■ BY ANDRE PAINE

Sony/ATV's head of sync and creative licensing, Nick Oakes, has spoken to *Music Week* about the publisher's unprecedented approval of Beatles songs for a major movie.

While the band's iconic songs have appeared in their own films over the years, director Danny Boyle's *Yesterday* is a rare non-Beatles project to license their music.

"In terms of films, it's the first time it's happened," said Oakes. "Lots of people have asked about it in the past, but we guard the catalogue very carefully and respectfully."

The romantic comedy, which stars Himesh Patel, Lily James and Ed Sheeran as himself, is released on June 28.

Patel plays struggling songwriter Jack Malik, who suffers a blow to the head during a freak global power outage and wakes to discover he's the only person to remember The Beatles.

"It's just a very appealing proposition because of the people involved," said Oakes. "It's a clever use of the songs, we met with Nick Angel [executive producer and former A&R Island exec] and he said the script was a love letter to The Beatles."

Music supervisor Adem Ilhan was able to clear the use of a multiple Beatles songs, including Hey Jude, Penny Lane, Eleanor Rigby and the film's title track.

The surviving Beatles plus John Lennon and George Harrison's estates gave their approval for the syncs.

"It was a lengthy negotiation because there are so many songs involved, it's very ambitious," said Oakes.

The Beatles currently have an impressive 18,519,676 monthly listeners on Spotify, nevertheless Oakes said it was important to ensure that their music reached a younger audience. Patel's cover versions will get a soundtrack release (see panel).

"Anytime you get a film like this, you hope it re-energises the catalogue," Oakes said. "The songs are timeless, but if [*Yesterday*] can bring them to a new audience then that's fantastic. With the reach that this film can have, I think that's going to happen."

Sheeran – also represented by Sony/ATV – has written a new song, One Life, for the final scenes of *Yesterday*. He also appears in the film as a musical mentor to Malik.

"It's a fantastic result for us, he's in it quite a lot," explained Oakes.

"His songs are featured and he plays quite a key role in the film. So you've got the Lennon & McCartney songs in there and Ed Sheeran as well."

"We guard The Beatles' catalogue very carefully and respectfully"

Nick Oakes
Sony/ATV



From *Me To You*: Actor Himesh Patel with Ed Sheeran and (insert) *Yesterday*, the OST

PHOTOS: Working Title/Universal Pictures/The Ivors

Yesterday's man: Composer predicts 'massive' movie

"It's really fascinating how films are driving album sales," says Daniel Pemberton

Film and TV composer Daniel Pemberton has told *Music Week* about the challenge of covering The Beatles' songs for *Yesterday*.

As well as writing the score and incidental music, Pemberton collaborated with Himesh Patel and Adem Ilhan on versions of the Fab Four's songs.

"They're not songs that are really calling out to be made better, they're already amazing records," noted Pemberton.

"So it's been a very hard process making the album, because I didn't want it to sound like straight covers of Beatles songs, but at the same time I didn't want to veer too far away because the character wouldn't do that."

In Richard Curtis' script, Patel's character takes advantage of the sudden global amnesia about The Beatles to pass off the Fab Four's songs as his own.

Patel's cover versions, which were recorded at Abbey



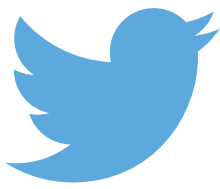
Road, will be released as a soundtrack album by Polydor on June 21.

"I think it could be massive," Pemberton told *Music Week*. "I'm really excited because I'm proud of what we made as an album. We got great performances from Himesh Patel."

"The [covers] are true to the originals," added Sony/ATV's Nick Oakes. "The main character worships The Beatles."

The *Yesterday* soundtrack follows hugely successful OST releases for *Bohemian Rhapsody* (414,055 sales – OCC), *Mamma Mia! Here We Go Again* (452,898) and *The Greatest Showman* (1,988,305).

"It's really fascinating how those films are driving album sales," added Pemberton. "It's because music has been put at the front of the films and the impact can be so strong because you've got heightened emotional interaction – the music can reconnect you to those moments."



TWEETS OF THE WEEK

The past seven days in 280 characters



@laurenlaverne
Complain all you like about rain, it makes sad music sound f**king incredible
(Lauren Laverne, BBC Radio 6 Music) Wednesday, June 12



@JorjaSmith One year ago today, I released Lost & Found. I've grown so much as a person since, music is like little time capsules, brings nostalgia to me every time I sing. Thank you everyone
(Jorja Smith, artist) Saturday, June 8



@jamesfarrelly This new BTS management game looks great but I wonder if you have to fill in hours of PPL data, attend MMF events or arrange to pick up their washing?
(James Farrelly, Ministry Of Sound) Friday, June 7



@CarlaMarieUK Congrats to Karen Buse on her MBE. @GirlsIRate have so much to thank her for as she the reason @PRSforMusic are behind us. We Salute you!
(Carla Marie Williams, songwriter) Saturday, June 8



@MichaelDugher Really pleased for my pal Feargal Sharkey. A well-deserved honour. He was the founding CEO of @UK_Music & is still a role model for working class kids out there.
(Michael Dugher, UK Music) Friday, June 7



@katiesol Can't believe I just had the actual time of my life watching Diplo in the shadow of an Ikea
(Kate Solomon, journalist) Saturday, June 8



@JAE5_ By 2030 I'll be worth £100m, get your laughs in now.
(Jae5, producer) Friday, June 7



@Pursehouse I've just been informed that Americans spend more money a year on crisps than on music. Kept that one to yourself, didn't you, careers advisor?
(Simon Pursehouse, Sentric Music) Monday, June 10



@LilNasX I JUST HIT A MILLION FOLLOWERS ON TWITTER!! THIS IS THE GREATEST ACCOMPLISHMENT OF MY LIFE!
(Lil Nas X, artist) Sunday, June 9



@bearcavingamy lol at people I haven't spoken to for years DM'ing me for cheap Download tickets aka "Can I have guestlist?". No you cannot.
(Amy Azarnejad, Festival Republic) Thursday, June 6

#1 TWEET



@DJSemtex
I love Croydon. But it is shit for phone reception.
(DJ Semtex, Capital Xtra/Sony Music UK) Thursday, June 6

RISING STAR

The biz's brightest new talents tell their stories



Orna Lyons: "The best thing young people can do is push boundaries"

Orna Lyons

Artist manager/label manager, Never Fade Records

@ohlyons



How did you break into the music business?

My first job in the industry was in the digital section at Pivotal PR, a radio promotions company. It was a great introduction to the business and I got to meet lots of managers and work on campaigns with major labels for the first time. It was brilliant experience and I still work with some of the people I met there today, including James Barnes who I now work with. The music business can be tricky to break into, even more so if you are not from the UK and have zero contacts. This is why I recently started a music based podcast called What Do You Do, where I'll be speaking to people in the industry about their roles and how to get started in music.

What's the best thing about your job?

There are so many things! I love putting out music and every part of that process, from listening to demos, helping to create the assets and then putting a plan in place around a single, EP or album. We're a small team at Never Fade and the way that the music industry has evolved over the past few years has really worked in our favour. We're putting out more music every year and racking up hundreds of millions of streams across our roster in the process. I truly feel that there is no limit to what an indie label can achieve, which is exciting.

What's your proudest achievement so far?

My proudest achievement is running

our monthly club night, The Never Fade Sessions, which is held at The Social in London. The night is now in its fourth year and has evolved into a really lovely space for both up-and-coming and established artists to perform to an audience that really listens and appreciates the music. Over the years we've hosted hundreds of acts and have had lots of very special guests perform for us like Newton Faulkner, Nina Nesbitt, Ward Thomas, Devin Dawson and Gabrielle Aplin. We've also brought The Never Fade Sessions to festivals such as The Great Escape and Barn On The Farm and this year we are hosting a stage at Boardmasters, which is a great partnership for us.

What should young people do to make an impact in music?

The best thing young people can do to make an impact is to push the boundaries and to challenge the traditional models of releasing music. Some of the most innovative campaigns I'm seeing are coming from young people who might not necessarily have tons of experience or even understand every aspect of the business, but are being clever with marketing techniques and taking advantage of the fact that there are now fewer barriers to entry.

What's your one wish for the music industry?

I hope that albums continue to remain relevant in this playlist era and I'd also love to see more women in all areas of the music industry, particularly in leadership roles.

ORNA'S RECOMMENDED TRACK: Blimes & Redinho – Snake Skin Boots

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

TALENT

Welcome to Nashville: The Shires eye US success with new BMG/Broken Bow deal

Manager Steve Morton says new country connection “icing on the cake” as the duo leave Decca

BY PAUL STOKES

The Shires have signed to BMG on an international deal that will team them up with Nashville-based Broken Bow Records.

The label will release Ben Earle and Crissie Rhodes’ next album globally, with an option to establish a longer term relationship.

“When they were looking around for a deal they knew that the two things that BMG had become known for was working with established artists and that country music had come on our agenda,” BMG’s president, repertoire & marketing Alistair Norbury told *Music Week*. “When we bought Broken Bow in 2017, we made a commitment to country music. The Shires would definitely be an artist we’d be interested in anyway from a UK perspective, but we could say to them, ‘we can give you American support.’”

The Shires were on Decca for their first three albums (gaining total sales of 362,983 according to the Official Charts Company), but manager Steve Morton said there was no dramas leaving the label.

“The deal with Decca had run its course, but our relationship with them remains great, we just couldn’t get a deal to work on either side so we parted company,” he said.

Morton explained that after Dot, Universal’s proposed joint venture with Big Machine – which The Shires had been earmarked for – folded, BMG’s relationship with Broken Bow was a key factor.

“The one part of the jigsaw we never had was a base in Nashville, so that swung it,” said Morton. “They’ve never had that opportunity to give it a go in America, so Broken Bow was the icing on the cake. The band have spent a lot of time there and have a lot of respect

“The one part of the jigsaw that we never got before was Nashville”

Steve Morton
Union Artists



My universe: (L-R) Jamie Nelson, The Shires’ Ben Earle and Crissie Rhodes, Alistair Norbury and Steve Morton

there, we just couldn’t find a home before.” Norbury stressed that not only are Broken Bow fully committed to The Shires, they will help to guide the album, which will be recorded in Nashville this October.

“It’s fabulous we’re making it in Nashville because all our local team can touch it,” he explained. “For me, the success of international projects is all about ownership. If you can make these records overseas and get the buy in from, frankly, the biggest music market, the US – particularly for this genre – it doesn’t become a UK record, it becomes a BMG record.”

“We are excited to be working with The Shires. Their distinctive British sensibility brings something genuinely new to country,” added EVP BBR Music Group Jon Loba.

Jamie Nelson, director of A&R, will oversee the record, which is slated for Q1 next year.

“Ben has been out to Nashville working with a whole load of different people on the songwriting process and the music coming back is brilliant,” he told *Music Week*. “Broken Bow and BMG Publishing in Nashville are very helpful. We’ve got an amazing reach, so plugging them into the quality we’ve got is very useful.”

The signing caps a successful 2019 so far for BMG.

“We’ve had eight Top 10 albums this year and internationally these records are selling well, which is a step change,” said Norbury. “We moved into the single world with Boasty and we’ll be announcing some more plans in that area, so we’re having a fertile time.”



Rammstein
Peak Chart Position: No.3
Label: Spinefarm

TAKE A BOW

TEAM Rammstein

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Agent: Scumeck Sabottka, Asita Sadeghian (MCT Agentur)

Management: Birgit Fordyce, Stefan Mehnert (Rammstein Management)

Marketing: Darren Toms (Spinefarm)

Digital marketing: Darren Toms (Spinefarm), Ease Digital Agency, Berlin

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National radio:

Nelly Liger-Edinger (The Noise Cartel)

International: Ulf Zick, Philippe

Koenig, Lisa Heins, Lorenzo Errico, Fiodhna Horan-Murphy, Benjamin Kalusa, Sandra Leonhardt (Universal Music)

A&R: Tom Bohne (Universal Music)

A big hand: Rammstein

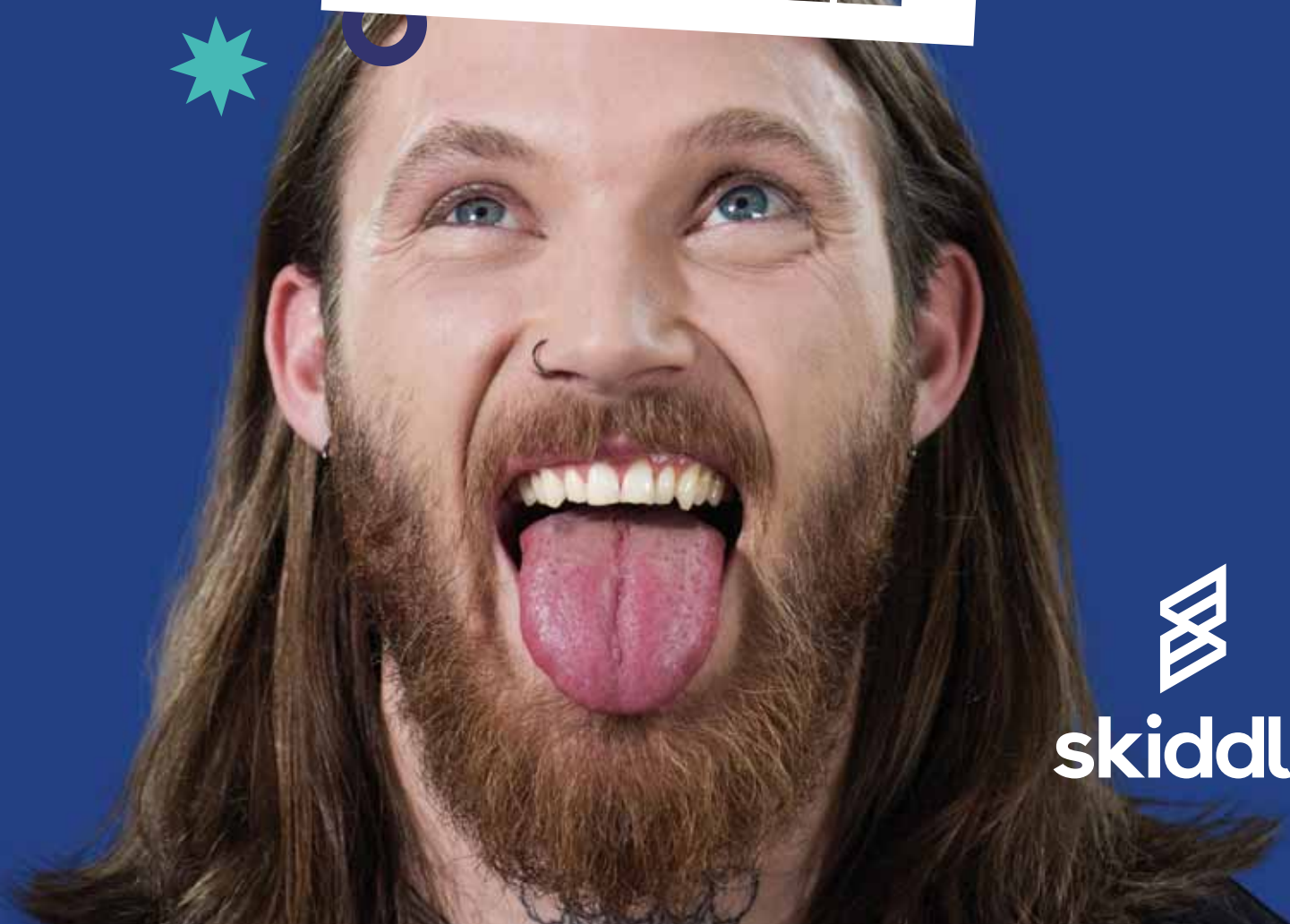


THINK

GIGS

THINK

SKIDDLE



skiddle

THE PLAYLIST



WHITNEY

Giving Up (Secretly Canadian)



Whitney do brittle emotion better than most, and their return with second LP *Forever Turned Around* is spearheaded by this brassy love song rooted in the classic songwriting they hold dear.

Contact Michelle Kambasha
michelle@secretlygroup.com

RÓISÍN MURPHY

Incapable (Skint Records)



Róisín Murphy punctuates a run of festival dates with this eight minute reflection on heartbreak. Inviting bass and a big fat groove offset any mushiness.

Contact Keong Woo
keong.woo@goodmachinepr.com

DECLAN J DONOVAN

Vienna (Polydor)

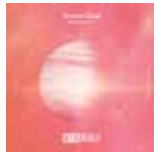


Heavily-tipped Essex newcomer Declan J Donovan's first Polydor release is a piano-fuelled single that showcases his emotional repertoire.

Contact Susie Ember
susie.ember@umusic.com

BTS & CHARLI XCX

Dream Glow (Big Hit Entertainment)



BTS invite Charli XCX into their world of mega pop and she daubs it with day-glo gloss, adding an extra dimension in the process.

Contact Ashley Townley
ashley.townley@dawbell.com

SWIM DEEP

To Feel Good (Pop Committee)



Riding a sky-high synth line, Swim Deep go bleak and introspective on a gospel-tinged taster of new album *Emerald Classics*.

Contact Paddy Davis
paddy.davis@pias.com

KEANE

The Way I Feel (Island)



"They say that you should move on/But you can't even get your shoes on," sings Tom Chaplin on a synthy new track that suggests maturing in pop is no joke.

Contact Barbara Charone
bc@mbcpr.com

CAMELPHAT X JAKE BUGG

Be Someone (Sony RCA)



Many of us thought we'd never hear Jake Bugg snarl over an insistent club track, but how wrong we were. The beats amp up his crooked croon.

Contact Olivia Warnford-Davis
olivia.warnford-davis@sonymusic.com

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

GIG OF THE WEEK

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



2006 BENNY MAILES
Borderline, London
7pm

The **Borderline's** doors will shut for good later this summer, and this show from South London rapper Benny Mailes is one of the picks of its remaining programme. Coming off the back of hard-edged recent single *Too Many*, this will be a big night.

TASTEMAKERS

The industry's favourite new sounds

Beth Sheldrick, DJ/online editor, London In Stereo

AMAARAE – SPEND SOME TIME



Make do and spend Beth Sheldrick

A truly multi-faceted

artist, Amaarae is the Ghanaian singer, songwriter, producer, and sound engineer we can all aspire to be. Her quote, "My talents as a human far exceed my ability to sing sexy songs," is refreshing and I can't help but imagine the words printed on a poster on a young teen's wall as she wonders where her place is in the world.

Armed with strong progressive, lyrics, a sharp buzz-cut and recognition from *Vogue*, Amaarae has all the makings of a true icon for the modern age.

It's fitting, then, that her single *Spend*

Some Time is a nod to the disco divas of the '70s – think Donna Summer and Diana Ross – accompanied by a video with sensual solo vignettes and a neon club scene where the women dance the night away. Amaarae calls it "a light-hearted and sexy take on friendship and intimacy".

Amaarae is a peaceful yet powerful force and her uplifting energy has carried through her debut EP *Passionfruit Summers* and solidified itself in *Spend Some Time*. Her voice is assertive and alluring with a touch of fierce femininity – she's my kind of pop star.

ESSENTIAL INFO

RELEASES *Coco Blood* (July 12) **LABEL** Polydor
MANAGEMENT Self-managed **NEXT GIG** Roundhouse,
 London, July 3

*New Brighton jazz singer
 heading straight for the stars...*

We're halfway through 2019, and Celeste Waite is in the eye of the storm.

The Brighton singer, who channels soul, jazz and the classic sound of the most well-thumbed corners of the best record shops, is shaping up as one of the most original British talents in some time. When she finally got to play *The Great Escape* in the town she grew up in last month, the industry left the room making delirious comparisons to Amy Winehouse and Adele. No pressure, then.

"When I hear things like that I find it really flattering," says Celeste, who goes by her first name and is signed to Polydor. "It's really an honour because they've done a lot more than me in terms of culture and the music they've given to the world."

The 24-year-old breaks into laughter and says she'd "feel good" if she were ever to enter the same stratosphere as Amy Winehouse or Adele, but music comes first and foremost.

"If those things happen, hopefully it's a product of doing something good, important and worthwhile that people want to listen to for a long time," she says. "I don't know if those people ever get to realise in the moment that that's what they are. I'd be humbled, hopefully it would spur me on to make more music."

That's precisely what the singer is doing when we interrupt her morning in the studio. New single *Coco Blood* (July 2) is soon to follow her celebrated *Lately* EP, which featured twinkling collaborations with Leeds jazzers *Gotts Street Park*, and she's already planning her debut album.

"*Coco Blood* is a coming-of-age song, it sums up a lot of different thoughts I had when I moved to London and the different things I was experiencing," Celeste explains. "It's a reflection on nightlife, discovering new things and people, but still remaining focused on being successful."

The singer says the song's title reflects her Jamaican heritage, and highlights a nice line in the second verse ("Old man in a new Jag") that she wrote in tribute to a memory of riding around in her granddad's fresh set of wheels as a five-year-old.

ON THE RADAR

CELESTE

Back then, Celeste was already into Aretha Franklin and Nina Simone, thanks to her family's passion for music.

"It's something that comes naturally, this is the music I grew up listening to, that taught me to sing," she says. "It's not a conscious decision to create classic sounding music, my voice just thinks for itself in that context and I definitely want to sound like myself and nobody else."

Celeste has been working out how to do that ever since a poem written the night before she went into the studio for the first time sparked 2016 track *Daydreaming*, which came out on Lily Allen's *Bank Holiday Records*. Her songs unfold slowly, as personal stories float over rich musical backing.

"If I didn't write about those things, I wouldn't really have much to say. I have to write about things that have happened in my life, things I can understand and observe," she says.

Next up for Celeste is her first trip to Glastonbury. She says it was always her plan to debut on *Worthy Farm* as a performer rather than a punter, and her determination is paying dividends so far. "I just want to do more and more," she concludes. "To be the best I can be."

BEN HOMEWOOD



*"My voice just
 thinks for itself"*

Celeste



All star power: Converse's animated spot

SYNC STORY

CONVERSE/ EARTHEATER

■ BY BEN HOMEWOOD

Manners McDade are celebrating the recent signing of experimental New York-based musician and composer Alexandra Drewchin, who makes records under the name Eartheater.

The company has landed a big early sync with



"It's rare for a sync to work so well to picture as this campaign"

Jenna Fentimen
Manners McDade

Converse's recent spot, *The Woman Who Lived In A Shoe*. The ad comes in the form of an animated video that offers a twist on the titular nursery rhyme, based on a true story. Director Marie Hyon says the project is designed to "tell modern women's stories".

Eartheater's *Peripheral*, from last year's *Irisiri* album, soundtracks the film with a distinctive harp line coupled with moments of dissonance.

"We're in that exciting stage of letting our contacts know all about Eartheater's ground-breaking catalogue," says Jenna Fentimen, music & composition producer at Manners McDade.

Fentimen foresees further success for Eartheater, too. "She's such a brilliant talent, and we feel her music has great potential," she says.

"It's rare for a sync to work so well to picture as it has for this Converse campaign; it feels like it's specially composed".

If the shoe fits...

Spot: *The Woman Who Lived In A Shoe* **Title:** *Peripheral* **Composer/Artist:** Eartheater **Master:** Pan Records **Publisher:** Manners McDade **Ad Agency:** Wieden + Kennedy **Creative Director:** Erik Fahrenkopf/Patty Orlando **Film Company/Post Production:** Psyop **Director:** Marie Hyon **Air Date:** 21/03/19

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

MAKING WAVES



Toast of the town: Before Breakfast

THIS WEEK'S HOTTEST BRAND NEW ACT

Before Breakfast

KEY TRACK: Buddleia

LABEL: Before Breakfast

MANAGEMENT: Roland Brown

TWITTER: @beforebreakfast

WHO: A new quartet who met while at university together, presumably early in the morning.

WHAT: Pure vocals, cellos, gentle piano, harmonies and even some subtle birdsong, all woven together with heart-stirring melodies.

WHERE: The group are based in Sheffield and have acquired a shining live reputation via a series of supports, while they've just complete a UK tour supporting The Dunwells.

TELL ME MORE...

Actively avoiding obvious relationship inspired material, Before Breakfast's songs have tackled body image and a numbness with an ever-changing world.

SERIOUS STUFF?

Indeed, though there remains a brilliant light throughout the band's work so far. Recent track *Buddleia* might be inspired by dealing with depression, but there's a poetic brightness to the way it's handled. "Hopefully it plants a positive seed in the ears of our listeners," say the band.

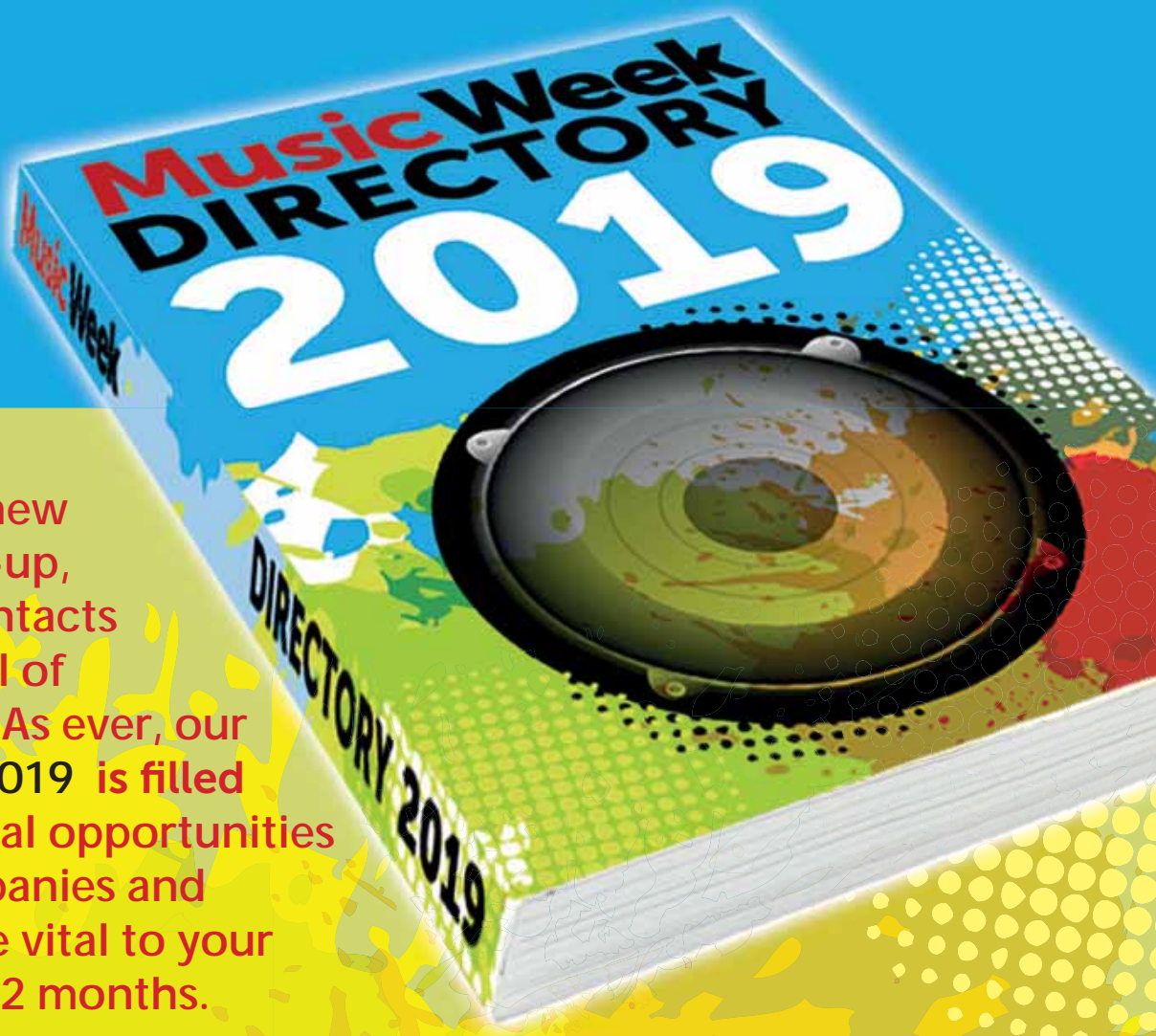
SOUNDS INSPIRING...

One hundred per cent. Definitely worth getting up Before Breakfast for.

Music Week DIRECTORY

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HOTSHOTS



1. Jacked up Both Jack Savoretti and rock duo Tenacious D were presented with new plaques to celebrate milestone performances at The SSE Arena, Wembley. **(a)** Jack Savoretti received an award for his first headline show at the venue. Pictured here are (L-R): John Drury (VP & general manager, The SSE Arena), Lucie Hartmann (Coda), Conal Dodds (Crosstown), Danielle Livesey (Crosstown), Jack Savoretti, Niko Michault (Crosstown), Hayley Thompson (Crosstown), James Harrison (bookings manager, The SSE Arena), Olly Hodgson (Coda). (Photo: Clement Lauchard). **(b)** Jack Black and Kyle Gass of Tenacious D were presented with an award for their first and sold-out headline shows at The SSE Arena. Pictured here are (L-R): John Drury (VP & general manager, The SSE Arena), Kyle Gass, Jack Black, and Bob Angus (Metropolis Music) with, to his left, his children Kitty and Bea. (Photo: SSE Arena). **2. Somewhere only we go** Keane invited people to a very special live performance of songs from their fifth studio album at London's The Hospital Club with help from Jo Whiley. (Photo: Louisa Smurthwaite) **3. Taking the Pizz** Serge Pizzorno launched his new project The SLP at Nine Lives. He was interviewed onstage by Noel Fielding. (Photo: Carsten Windhorst). **4. Fun The Jewels** Run The Jewels' art exhibition, Art The Jewels, was the centrepiece of Soho Music Month and is on display throughout June. Pictured here – posing by a model from a RTJ video, FYI – are (L-R): Rosie Brind (producer, Jackknife Films), Killer Mike (Run The Jewels), and Chris Hopewell (director, Jackknife Films). (Photo: Jez Thomas). **5. Picture perfect** The female staff at UTA London recently partook in a wine and painting social evening in the office. *(Top row L-R):* Zoe Vassilakis, Olivia Strang, Heulwen Keyte, Tara Vickers, Allison Ferreira, Zoe Swindells, Christina Austin, Anastasia Klochkivska, Fleur Newman, Angie Rance, Georgie Donnelly and Juliet Temko. *(bottom row L-R):* Sandra Abrantes, Laura Martin, Jen Walker, Natasha Day, Sarah Casey, Claire Baker and Harriet Quare. **6. And Hu might you be?** Outside celebrated with their new clients, Mongolian rock sensations The Hu (not to be confused with The Who, who Outside also represent). Pictured here are *(back, L-R):* Brandon Friesen (manager), Tuga Namgur (manager), Gala Tsendbaatar (lead singer), Emily Bigg (Outside), Dan Waite (Eleven Seven). *(front, L-R)* Brendan Bourke (Hardin Bourke Entertainment/management) and Alan Edwards (Outside).



"I always set the bar high. It's a massive part of who I am"

MABEL

Great expectations: Mabel, photographed for Music Week in London, June 2019

Definitely

MABEL

Currently lighting up charts worldwide with **Call Me Up**, **Mabel** is an international superstar in the making. Here, in the run-up to her debut album **High Expectations**, we meet a singer/songwriter aiming for the stars...

— BY JAMES HANLEY —
PHOTOS: PAUL HARRIES

The iconic neon screens of Piccadilly Circus have showcased world famous advertisers such as Coca-Cola, Samsung and Hyundai for generations. But last month, they made way for a 23-year-old from London – temporarily, at least. Mabel received the unique honour of having her face emblazoned across the UK's best-known billboard by the good people at YouTube Music after being named the streaming service's first UK Artist On The Rise (she has close to 500,000 fans on the platform). Not bad for an act yet to release a studio album...

"To have that recognition at home is just so exciting," smiles Mabel. "I guess it's moments like that when you stop and think, 'Oh my God, things are really sick' because I have a tendency to score a goal and then move the goalposts, rather than celebrate the goal. I'm just like, 'OK, I've got that, now I want *this*, which I think is good – but it's important to have those moments."

Mabel McVey, to give the Spanish-born star her full name, is growing accustomed to such acclaim. Nominated for Best British Breakthrough at the 2019 BRIT Awards, she has scored two Top 10 singles to date, sold out O2 Academy Brixton and performed to a TV audience of millions on The Graham Norton Show.

Garnering a mighty 18.4 million monthly listeners, Mabel ranks 115th in the world on Spotify. She released silver-certified mixtape *Ivy To Roses* (69,700 sales, OCC) in 2017 and has built up a solid social media base (583,000 followers on Instagram and 107,000 on Twitter). All of which bodes well for her forthcoming debut LP, the boldly-titled *High Expectations*, out via Polydor on August 2.

"I'm so ready for people to hear it," the singer/songwriter tells *Music Week*. "I've been working on it for about two-and-a-half years and I can't wait for people to make the songs their own. They're very personal to me, but as soon as you put a song out it belongs to everybody else in a nice way and I can't wait for that to happen with this album."

The daughter of singer Neneh Cherry and Massive Attack producer Cameron McVey, the roots of Mabel's breakthrough can be traced back four years. First on the scene was BMG, which raced to sign her to a publishing deal in 2015.

"She was quite understated, but you could tell there was a steely ambition there," remembers Hugo Turquet, BMG's SVP, publishing A&R. "I also publish



On call: Mabel at last year's Wireless Festival in Finsbury Park

her mum, her dad and her brother [ex-Mattafix frontman Marlon Roudette], so there was a family connection. That sometimes puts you off, because you wonder if you are meeting them just because they're in the family. But I was struck by her songwriting, which I thought was really strong.

"What I've been astounded by is how her talent has grown; she's got real ambition, resolve and stamina and a great work ethic, coupled with outstanding talent and vision."

Polydor joined the fray soon after, having been drawn in by a demo version of Mabel's debut track, Know Me Better, co-written with Athlete frontman and BMG songwriter Joel Pott.

"She walked into my old office back in Kensington High Street – I don't miss that place! And she had a great vibe about her," remarks Polydor co-president Ben Mortimer. "I loved that song, Know Me Better, so much. There was no hype around it, she'd maybe had one play on Toddla T's Radio 1 show, but I just really liked her."

"[Know Me Better] wasn't even on DSPs and I don't even know if she had an Instagram at that point. The mind boggles when you think about how much has changed in the last four years."

For Mabel, signing with a major label was a no-brainer.

"That had just always been my dream," she admits. "I was like, 'If we can do all our ideas out-of-house and then come in and have an amazing team around us to make those a reality, then the bigger, the better'. So I never was afraid of it."

"I wouldn't say to everybody, 'Sign to a major, it will make you successful'. That's not necessarily the case. But for me, it works."

The missing piece in the puzzle was Metallic Management co-founder Radha Medar, who bonded with Mabel when the singer appeared in Skepta's Shutdown video.

"She was like, 'I don't have any management, do you want to work with me?'" recalls Medar, who was then part of Skepta's backroom team. "I thought about it and decided that the best thing to do would be to just hang out, because I didn't know her and it's weird trying to manage someone that you don't know or have some kind of rapport with."

"I could see she was smart and knew what she wanted from the first time I met her, but she had trouble articulating how she wanted the music to be. One of the first things I did was ask her to send me music that she liked, and I thought there was a little bit of a disconnect [between that and] what she was putting out. I liked her previous songs, but it wasn't something that I naturally swayed towards. I thought it was a bit too mature and that she should be making music for younger people."

She continues: "One of the first times that we met, she played me about 20 songs. There were two that I loved, and one was Finders Keepers. I was like, 'This is the song that you should work on'."

"We decided to make an EP, but I didn't want to be the new manager coming in saying, 'This is the new sound and this is what we need to do', so I just said, 'Let's put Finders Keepers as track two,'" notes Medar. "We had another single [Bedroom] as the first

track, and then it just grew and grew."

Finders Keepers, which featured rapper Kojo Funds, became Mabel's breakout hit, peaking at No.8 in late 2017, and has sold just shy of a million copies in the UK, according to the Official Charts Company. The track represented a turning point not just commercially, but in musical direction.

"At the time, the UK afrobeat scene was kicking off with Kojo Funds, Not3s and loads of other artists, but I noticed there were no females and I thought [Finders Keepers] sonically fitted within that genre," explains Medar. "One of the first things Mabel told me is that she wants to sell millions of records and win Grammys and BRITs. And in my head I was like, 'OK, well you need to let people know where you come from'. Cementing yourself within a culture, from my point of view, is the best way to do that."

"For me, it was important to make Mabel part of a culture and a scene that was growing because when I met her she was kind of on an island by herself – she was this kid whose mum was Neneh Cherry and her dad was Cameron McVey. My goal was to change people's perception of her, and the tagline of her mum and dad has disappeared because the music has come to the fore of who she is."

The hits have continued to pile up for Mabel, with her Not3s collaborations My Lover and Fine Line and Jax Jones' link-up Ring Ring all charting inside the Top 20 in 2018. With her No.3 smash Don't Call Me Up (712,568 sales), however, she has reached a new plateau.

"If Don't Call Me Up had been her first single she wouldn't be the way she is now,"

"I could see she was smart and knew what she wanted from the first time I met her"

RADHA MEDAR
METALLIC
MANAGEMENT

Lost and found: The singer has written with Camille 'Kamille' Purcell, who also features on the album track Selfish Love





suggests Medar. “She understands the process and the work ethic. A lot of people think that she’s used to it because of who her parents are, but it’s even harder for her to break out and be her own person because [of that]. People will think she’s had it handed to her on a plate, but it really hasn’t been like that. She has worked so hard for it and I’ve witnessed that every day.”

Penned with ace hitmakers Steve Mac and Camille ‘Kamille’ Purcell (the trio reunited to write Mabel’s new single Mad Love), Don’t Call Me Up’s impact has reverberated overseas.

“Europe, Australia, Canada – it’s been a genuine global hit record and has made massive strides for her even in America, where it’s been Top 20 in the airplay chart,” beams Mortimer. “This is her moment to do it around the rest of the world.”

Mabel’s international breakthrough has been very much by design, reveals Medar. “Once she had a few hits in the UK, the next step was, ‘How do we break her out of the country?’,” she explains. “So that’s when we put her in with Steve Mac and Camille Purcell. Before that, Mabel wasn’t ready because, when I first met her, she was used to writing with the same three people and I was like, ‘You need to break out of this’. But it’s about her feeling comfortable and writing with who she wants to write with to build her confidence.”

Speaking of confidence, that ballsy album title has raised a few eyebrows. “I did say, ‘Mabe, you don’t want to set yourself up too much here’,” laughs Mortimer. “But that’s just her character – it feels very her.”

“I put pressure on everything,” nods Mabel. “I’m like that, for better or for worse. I always set the bar high and I wanted to write about that. It is something that has always been a massive part of my life and of who I am.”

Making her second appearance on the *Music Week* cover (she first featured in our 2018 new artists issue), we catch up with Mabel at BMG’s offices in Paddington for a frank exchange on hitmaking, mental health and high expectations...

You’ve worked on the album for more than two years. Has it felt like a grind or has the time flown by?

“Both. It is really difficult making an album, especially the kind of album that I knew I wanted to make. It wasn’t just a bunch of songs that I chucked onto a project, it was about making something cohesive. Figuring out the story I wanted to tell took time and that was frustrating at first.

I remember

“Don’t Call Me Up has been a genuine global hit record. This is her moment to do it around the rest of the world”

BEN MORTIMER
POLYDOR

feeling, ‘This is taking way too long’, but then I wrote the song High Expectations. I say it took two-and-a-half years because that is how long I have technically been making it, but I think all of my best songs came last year. Something happened musically for me – I sort of let go.”

Have there been many setbacks along the way?

“There have been difficult moments, I don’t know if I’d call them setbacks because I feel that, with anything bad or frustrating that’s ever happened, we always come out stronger on the other side. But as I said before, making an album can be really difficult and there were moments where I was like, ‘I don’t know if it’s ever going to be finished’ and, ‘Is it going to be good?’, and, ‘Will anybody care?’ All those things that people worry about when they’re making an album. I’m very autobiographical in my writing and I did get to a point last year when I was just like, ‘I don’t know if I can talk about my feelings anymore’ because you’re picking at old wounds every day and talking about things which you think are over but are actually still quite painful, especially when I was writing my song OK (Anxiety Anthem). Days like that are really difficult. Sometimes I feel like you lose your clarity and then somehow, magically, it comes back and you are stronger than you were before. There isn’t anything else I’d want to do – I have no other skills! So it is definitely worth it.”

How do your songs usually take shape?

“Eight times out of 10, I go into the studio with an idea. I often go into the booth with a small idea and will freestyle, which comes from working with rappers – just that stream of consciousness. I used to be so afraid of making mistakes, but then I realised that’s when all the best stuff happens. Co-writing’s magical. I could sit at home and write a song by myself and that’s how lots of songs start. But there is something amazing about a co-write because you all look at things differently so the song is going to get taken somewhere that you couldn’t take it yourself. Doing loads of sessions has made me a stronger songwriter and artist because I always try to learn something from every person that I work with.”

What have you learned about the music business so far?

“That you have to be really strong about your vision because people will always have an opinion and if you let too many people in around you, you will have 100 different opinions. That’s fine, as long as you know what you want. I have a strong team and it’s very collaborative because we know what we want and I know what my goals are. But it’s dangerous going into the business if you’re a bit like, ‘Oh I just want to do music and I don’t really know’. That’s what my first year of being in the business was like and I was broken after that year. It was right before I met my manager, because I was a bit unsure in figuring out who I was. Other people’s opinions were getting pushed on me and I just didn’t know who I was.”

Did you ever ask your parents for advice?

“They never ever tried give me any advice, other than to just be myself, because I have to make my own mistakes and I never wanted to work with them because it’s just my mum and dad. I never cared what other people thought about them being my parents, I can’t help it. I just ended up doing music because it was around. I don’t make music like them or with them. When they come to my shows and listen to my music they come as my mum and dad, not as an artist and a producer.”



What was it like growing up with two musical parents?

“When you’re a kid, you’re just a kid [but] I now feel very lucky to have grown up around creatives, because I suffered from lots of anxiety and depression. Everybody has their moments, but I think creatives maybe identify it in a different way and my parents recognised that in me from a young age. My mum would always say, ‘It’s your superpower, you can make music or art out of it’ and encouraged me to express myself. That’s why I started playing, because they were like, ‘You’ll feel much better if you’re expressing yourself’. I just feel so lucky that was my parents’ approach because I know lots of people that haven’t grown up in an environment where it was OK not to feel OK.”

Have you felt supported by the industry in that regard?

“I have felt supported, but only when I started being vocal about it. I guess I felt quite embarrassed for many years about having mental health days – being low, feeling anxious and getting scared. There was a day last year, which was a very important moment for the album, when I had a session booked with MNEK and an amazing Swedish writer called Maria Hazell. Even though I love writing with both of them, I remember just waking up and feeling like I couldn’t go because I was really low and anxious. I was like, ‘Either I cancel the session, or I go and pretend that I’m OK’. But I realised that, actually, I didn’t have to choose – that I could just go and *not* be OK. So I went to the session and I said to MNEK that I realise it’s OK not to be OK. And he was like, ‘That’s it! That’s the song!’ Since then, so many people I’d never think would have those issues have come out and said the same thing to me and I feel like I have a responsibility now to talk about it. In terms of the business, I have a strong team around me, so when I am feeling low it’s just about being honest with them.”

What about social media, is that more of a help or a hindrance?

“Social media is a lot of pressure. I go through phases of being obsessed with it – more before than now – but it does become a thing because I feel like it’s part of my job that I should be posting every day. But then you realise that, actually, sometimes it’s important to step away from it. Obviously, there are a lot of negatives to [social media], but the positives outweigh the negatives because I get to have a direct conversation with my fans in a way that wasn’t possible before. I get loads of [messages] about Don’t Call Me Up from girls saying, ‘I broke up with my boyfriend because of the song’. And I can literally reply to them

and be like, ‘That’s sick. I love you. Stay strong’. They are my support system in a way. It’s a reason to carry on whenever I feel low. They just make me so happy.”

How important has your manager, Radha, been in your journey?

“I wouldn’t be where I am without her. Sometimes it takes somebody else to believe in you before you believe in yourself and she was that person for me. Musically, I hadn’t really worked it out and having a manager that is so gifted musically – she used to be in A&R – is priceless. We make a lot of musical decisions together.”

Was there a moment where it felt like you’d broken through?

“Finders Keepers, for me, was that moment. I lacked a lot of confidence before and that song was *me*. I don’t regret the music before then because it’s all a part of the journey, but that was the first song where I was just like, ‘This is who I am and the artist that I want to be’.”

And Don’t Call Me Up has taken things to a new level?

“It was like when Finders Keepers blew, but times 100, because it went international. I remember thinking it was definitely a good song when we wrote it and it was definitely different. As an artist, you always have to think of ways to reinvent yourself without changing who you are, but it is terrifying putting something different out because you’ll always get people that preferred [the music you made before]. Right before I wrote Don’t Call Me Up, I had got to a point where I was quite frustrated with songwriting; I knew there was something bubbling, but I hadn’t quite figured out what it was. When we wrote Don’t Call Me Up it was obvious that, ‘This is *that* moment’. I heard it on the radio in America for the first time a couple of months ago. I think we were in Chicago, and I was like, ‘That’s so wild’. I’ve always wanted to speak to as many different people as possible, all around the world.”

You’re clearly very ambitious...

“Yeah, I’ve never been afraid to say that. I want to be as big as possible. I think you have to speak these things into existence and I work hard every single day because I want to be a global artist. I’m already living the dream, so if I could carry on just making music, doing shows and singing about things that people relate to then I’ll be very happy. Obviously, I want it to grow; I want to play arenas and have No.1s and all of that but, if I carry on working hard, hopefully those things will come.”

High life:
Mabel’s debut album comes out on August 2

“I work hard every single day because I want to be a global artist. I’m already living the dream”

MABEL

townsendmusic

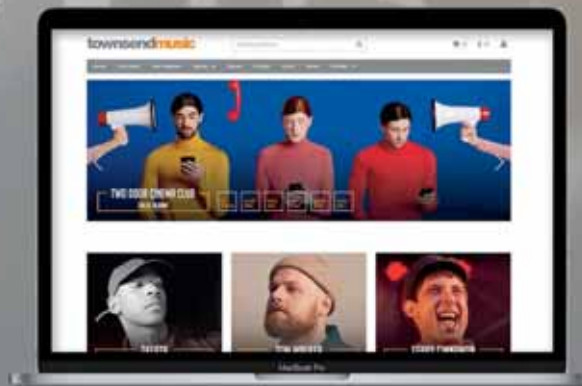
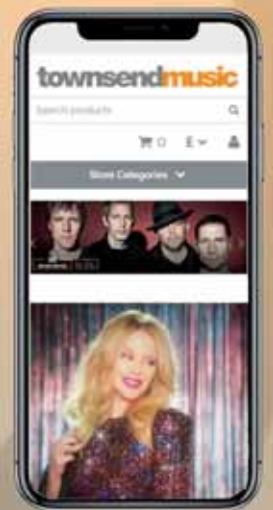
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TREASURE HUNT

Songwriting runs through **Crispin Hunt**'s DNA and he knows that, without it, there would be no music industry. In the wake of its 64th Awards, *Music Week* meets the **Ivors Academy** chair and former **Longpigs** singer to talk new talent, fair reward and the future...

—BY BEN HOMWOOD—

Crispin Hunt crosses his legs and sits back in his chair. The remnants of his lunch sit on the desk next to him and, as he fiddles with an electronic cigarette, he's a picture of contentment.

We meet over coffee in the office the Ivors Academy chair has occupied for just under a year, inside the opulent hustle and bustle of The Ministry in South East London. When Hunt and his team moved in, the Academy was still known as BASCA, and he begins by asserting that this year's rebrand is all part of the modernisation mandate he was given when he took the role in 2016.

"It's been a real challenge, there's been a lot to do," he begins. "I was asked to be chair and it was an honour to do it. There was a lot of love for what BASCA stood for and it was important not to lose those things and I don't think we have. We've developed them and it's a much cooler look."

The former Longpigs singer has worked in politics and as a songwriter for a raft of artists ranging from Florence + The Machine and Ellie Goulding, to You Me At Six and JP Cooper. He campaigned heartily around Article 13 (which we'll come to later) and is determined to fight for fairness for his fellow songwriters.

"I never intended to end up in this role, I just reached a point where I was frustrated nobody was fighting our corner, so I decided to try to do it myself and found a legion of others who had decided the same," he says.

"Long gone are the days when musicians could afford to be apathetic about the way our work is disseminated, we have to take responsibility and engage fully and collectively in shaping the future of how our work is used."

Naturally, Hunt believes his past endeavours mean he's well cut out to represent those who make music in Britain, both in the industry here and around the world.

"Longpigs' short dalliance with success and my subsequent mentoring, producing and songwriting career have been a pretty good set up for this role," he says.

"I've had enough success to understand what that feels like and how brilliantly the industry can help enable talent, how

"I reached a point where I was frustrated nobody was fighting our corner"

CRISPIN HUNT
THE IVORS ACADEMY

Mr writer:
Crispin Hunt

it works but also where it doesn't. I've learned from my mistakes and am well placed to warn others of the pitfalls. I also worked in politics, so I understand and believe in [using] existing mechanisms for meaningful change."

With that in mind, we begin by asking where songwriting is at in 2019, using *Music Week's* recent findings that the average number of writers on a hit UK song rose from 4.84% in 2017, to 5.34% in 2018 as a starting point.

"We seem to be going back to a time where the songwriter is fantastically important," says Hunt.

"But we need to recognise that the reason there are so many writers on a piece at the moment is because it's very, very difficult."

Hunt says the problem lies in the almighty battle for prominence on DSPs. "There are millions of tracks available, so if you're not on the surface of it, it's very difficult to get in front of people. Everyone is having to adapt accordingly to be one of the three or four people that appear on the homepage," he says. "The labels are chasing that position and so are the writers, the writers want those hits, too. If I need a brilliant hi-hat pattern, I'll call up my mate, ask them, and give them a share of the publishing."

Hunt maintains that songwriters are still not fairly rewarded for their work, but believes change is coming. "As the model and remuneration, splits and shares change, people won't be scrabbling for not enough money to reward 10 writers," he says.

All the same, the man who has two more years in the Ivors hot seat is concerned about future generations of songwriting talent.

"I really worry that something has gone wrong, we haven't been rearing the next generation of great bands," he says. "The industry has had to go through massive change over the last 10-15 years, it's been put into a corner and hasn't had the luxury to experiment as much as it should to nurture the next generation."

But although Hunt wonders whether we've been "fattening the already fattened calves", he remains positive, citing Billie Eilish as a beacon of hope.

"The publishing industry is doing a lot, there are still a lot of people getting signed and there are always going to be people who are brilliant and amazing writers, it's an exciting and brilliant time for music."

One of the factors driving Hunt's sunny outlook is the fact that music makers stand to benefit from MEPs backing the EU Copyright Directive back in March. Hunt was one of the foremost voices throughout the campaign.

"It was a massive battle," he says. "It was about two things: whether the internet should be regulated and privacy. Privacy and copyright are intellectual property, it's all information that belongs to the creator, so if they could enfeeble copyright they were halfway to enfeebling privacy."

The legislation stands to play a key part in Hunt's bid to reward writers fairly, and his passion for the talent he represents through Academy (Ed Sheeran and Disclosure are among recent sign-ups) is obvious. The 64th edition of The Ivors took place last month and saw winners including The 1975, Dido and Wiley, while Jax Jones, Ghetts and Let's Eat Grandma were among the nominees. Naturally, Hunt's reflections are effusive.

"The winners demonstrate that UK creators are writing extraordinary, innovative and ground-breaking music, we're still pushing the boundaries of musical communication," he says.

"From exceptional film, TV and gaming scores to songwriting that's challenging, truthful and inspirational, UK writers are embracing the opportunities of today."

He tackles criticism of the diversity among this year's winners with similar gusto, emphasising that the Academy is committed to changing the state of play in the biz.



PHOTOS: Will Strange, Mark Allan
Write said Fred: Dido (left) and Jax Jones at The Ivors 2019

"Music creators draft the product of the entire business and we're entering a renaissance"

CRISPIN HUNT
THE IVORS
ACADEMY

"I acknowledge the criticism, but I would say that the works are judged anonymously and panellists are simply asked to judge the music," he explains.

"We believe there is real integrity in this process, you are nominated or win an Ivor Novello Award for your craft, no other factors are involved. It is also important to say that, for each category, there is a different, autonomous panel of 50/50 female and male songwriters or composers, so there is no knowledge of who is nominated in another category. That means there is no orchestration of results, but it does mean you can have a year when all the winners are mainly one gender, for example, or the same act can win in two categories like The 1975 this year, because their music affected the judges most."

Hunt says a lack of diversity is "endemic" in the music industry and calls for the biz to "address the causes as well as the symptoms".

"The direction of global travel is multicultural, multi-gender and multimedia," he adds. "The Ivors Academy is constantly reviewing its diversity policy across because we believe the industry of the future must reflect that diversity."

Music Week might have interrupted his lunch break, but Crispin Hunt continues to exude positivity, articulating his desire to push for change in all the areas the Ivors Academy represents.

All that remains is to ask, what happens next?

"I'm hugely optimistic about the future," affirms Hunt, who was recently elected to the PRS For Music board. "Music creators draft the product of the entire business and we're entering a new renaissance, this is a new world with endless potential."

"Creators should be front and centre in deciding how it evolves. The whole industry understands it is on an uncharted journey to success and there is a brilliant will across the business to build the trustworthy and holistic framework the future of music will demand."

Crispin Hunt crosses his legs again, the other way this time, and leans back; satisfied he's made his point.

HITMAKERS

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

THIS WEEK: RuthAnne Cunningham helped write **Work Bitch**, one of Britney Spears' most iconic (and motivational!) songs and a viral, Top 10 hit. Funny thing is, as the **Reservoir**-signed star recalls, she didn't actually realise it at the time...

■ INTERVIEW: GEORGE GARNER

Work Bitch happened by accident. So often, as a songwriter, you're really planning songs and thinking about titles, but Work Bitch was the opposite: it was just fun.

I previously had a song on hold for Britney's Circus album and I was so excited. When you get a song on hold you think, 'Oh my God, it's going to be a Britney Spears song!' I was so close but then it didn't get on the album. After that, I had put her out of my mind at the time because she was kind of gone [between album campaigns], I didn't even know anything with Britney was happening!

Basically, there was a guy called Anthony Preston, who was working with Will.I.Am, and every so often he would call me up and say, 'Hey, do you want to come write with me for a few hours?' I would go to Treehouse Studio in Santa Monica and Anthony would take a track and then I would start singing melodies and making words to them, that was how we worked together – it was all very quick.

The track Anthony played me [that became Work Bitch] was different, and was originally called 'Fingers To The Sky' – we were writing an empowering song and those words are still present in it. The inspiration behind it was that we were talking about the music industry: just how much we get screwed over by different things, and how hard it is. We wanted to come up with a new way to say, 'Up yours!' [Laughs].

Afterwards, Anthony took what we'd done to Will.I.Am and he really liked it. Will already had the Work Bitch idea and verses and so he took our sections and put them in and all the concepts fitted. I had no idea this was all actually happening – I got a call four days before

it was released!

At the time, I had just been broken up with, I was feeling really shit and I was broke... And then I got a call from Anthony saying, 'I want to play you something'. He played it to me over the phone and I was like, 'Is that Britney Spears?' Is that our song?' He said, 'Yeah, it's called Work Bitch and it's her new single!' That was the fastest turnaround for a song of mine – when I wrote Too Little Too Late, it took two years trying to find a home before JoJo picked it up.

Because I'd been in the industry for so long and so many things don't happen, I thought it probably wouldn't come out. Four days later I was getting all these messages because Britney had tweeted the song credits! It just took on a life of its own after that, people were sending me all the different memes – it was even parodied in South Park. I thought it was so clever the way that the two songs worked together.

When I went to see her Vegas show I was like, 'She probably won't perform it,' and she actually opened with it and the merchandise was all Work Bitch themed. It was a big moment and a really good time for her. Every time I would bring my friends to the show, they would turn around to people and say, 'My friend wrote Work Bitch' and no one believed them.

With other songs, I work with the artists, but I never met Britney and that makes it even more exciting. I'm from the era of Britney, Christina Aguilera and Backstreet Boys and I kept her as my childhood hero. I'm still so excited by the thought of her performing it. She doesn't know who I am or how obsessed I was with her as a teen. To write her comeback song, to be a part of that, is crazy to me.

"The song was originally called Fingers To The Sky... It was about the music industry and how we get screwed over"

RUTHANNE CUNNINGHAM ON WORK BITCH



All in a day's work: RuthAnne and (inset) Britney Spears in the Work Bitch video

BRITNEY SPEARS WORK BITCH



PHOTO: Yoshitaka Kono

Writer's Notes



Publishers

I.Am Composing, BMG, Refune, UMPG, Sony/ATV, Britney Spears Music/Universal Music-Z Tunes

Writers

Britney Spears, Will.I.Am, Otto Jettman, Sebastian Ingrosso, Derek Weintraub, Anthony Preston, RuthAnne Cunningham

Release Date

29.09.13

Record label

RCA

Total UK sales (OCC)

224,812

Music Week

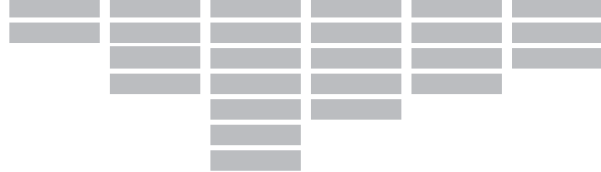
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Music Week CHARTS



Sitting comfortably: Lewis Capaldi tops UK Albums and Airplay charts

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42/43 - Vevo/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

TW LW WKS ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)

Table with 6 columns: Rank, Previous Rank, Weeks, Artist/Title, Label/Catalogue Number, Distributor, Producer, Publisher, Writer. Contains entries 1-38.

TW LW WKS ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)

Table with 6 columns: Rank, Previous Rank, Weeks, Artist/Title, Label/Catalogue Number, Distributor, Producer, Publisher, Writer. Contains 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.

Ed for numbers: Sheeran and Bieber hold onto top spot

BY ALAN JONES

After last week's historic deep freeze, which saw each of the Top 10 singles static for the first time in chart history, movement returns to the top tier this week... But gently.

There is no change at the very top, where **Ed Sheeran & Justin Bieber's** *I Don't Care* racks up its fifth straight week at No.1 on consumption of 67,959 units (including 60,190 from sales-equivalent streams) – the lowest of its reign. No.2 for the seventh week in a row, and eighth week in total, **Lil Nas X's** *Old Town Road* draws closer in percentage terms, with consumption in the week at 66,406 units, reducing Sheeran & Bieber's advantage from 7.02% to 2.34%.

Last week's No.3, *Someone You Loved* by **Lewis Capaldi** (57,025 sales); No.4, *Vossi Bop* by **Stormzy** (45,962 sales); and No.5, *Bad Guy* by **Billie Eilish** (42,760 sales) also hold their positions – but after a fortnight at No.6, **Meduza's** *Piece Of Your Heart* (feat. Goodboys) is hit by ACR, and tumbles to No.17 (19,928 sales) as a result.

The highest of 12 new entries is *No Guidance* (No.8, 32,956 sales), the second hit and first Top 10 single from **Chris Brown's** upcoming album, *Indigo*. Brown's 55th hit and 17th Top 10 single, it also features Canadian rapper Drake, for whom it is the 84th hit in a chart career of less than 10 years. Brown also scores his 56th hit this week, as featured vocalist on **Tyga's** *Haute* (No.66, 7,890 sales).

The rest of the Top 10: *Hold Me While You Wait* (7-6, 38,996 sales) by **Lewis Capaldi**, *SOS* (8-7, 35,647 sales) by **Avicii** feat. *Aloe Blac*, *Cross Me* (9-9, 31,625 sales) by Ed Sheeran feat. *Chance The Rapper & PnB Rock* and *All Day And Night* (feat. *Madison Beer*), which returns to its peak for **Jax Jones & Martin Solveig**, rising 11-10 (25,686 sales) as it swaps places with *If I Can't Have You* (10-11, 25,439 sales) by **Shawn Mendes**.

Streaming accounts for 90.15% of consumption of **MoStack's** debut full length album, *Stacko*, which debuts at No.3, helping its three most popular tracks to singles chart success. After debuting at No.15 last week, *Stormzy* collaboration *Shine Girl* climbs to No.13 (23,499 sales), and is joined in the Top 40 by MoStack's ninth and 10th Top 75 singles, *Stinking Rich* (feat. *Dave & J. Hus*, No.19, 19,001 sales) and *I'm The One*, by MoStack & *Fredo* (No.39, 12,852 sales).

Shockwave (No.22, 17,299 sales) is the introductory single from former *Oasis* and *Beady Eye* vocalist **Liam Gallagher's** upcoming second solo album, *Why Me? Why Not?* The track was helped by the release of a 7-inch single, which accounted for 2,571 of its sales, and debuts atop the vinyl singles chart.

Young T & Bugsey made their chart debut together last August, eventually reaching No.32 with *Fredo* and *Stay Flee Get*



No.1

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

This week's sales: 67,959 | Downloads: 7,769 |
Streams: 60,190 | Total sales to date: 451,737 |



Five guys:
Ed Sheeran and Justin Bieber are on top for the fifth straight week

Lizzy collaboration *Ay Caramba*. They return for the first time since and beat that peak with *Strike A Pose* (No.30, 15,645 sales), which also features *Aitch* on his second chart entry.

Also new to the chart are: *Mad Love* (No.18, 19,465 sales), **Mabel's** seventh hit in all, and fifth from her upcoming album, *High Expectations*; *Heaven* (No.20, 18,310 sales), the second hit from *Avicii's* posthumous third album, *Tim*; and *Gucci Demon* (No.49, 9,779 sales), the third hit for London rapper **B Young**. *Dream Glow* (No.61, 8,320 sales) is the eighth hit for Korean boy band **BTS** and the 13th for UK singer *Charli XCX*, and a taster from *BTS' new video game/album BTS World*. *Only Human* (No.64, 8,156 sales) is from the new **Jonas Brothers** album, and their seventh hit; while *Be Someone* (No.69, 7,591 sales) is the fourth hit for **CamelPhat** and seventh for *Jake Bugg*.

Sigala scores his eighth Top 20 hit and featured vocalist *Becky Hill* her third, as their collaboration, *Wish You Well*, jumps 24-15 (22,409 sales).

There are also new peaks for: *One Touch* (30-23, 16,930 sales) by **Jess Glynne & Jax Jones**, *Ladbroke Grove* (43-26, 15,854 sales) by **AJ Tracey**, *Easier* (34-27, 15,781 sales) by **5 Seconds Of Summer**, *3 Nights* (38-31, 15,333 sales) by **Dominic Fike**, *Pop Out* (62-42, 11,903 sales) by **Polo G** feat. *Lil TJay* and *Rescue Me* (65-52, 9,496 sales) by **OneRepublic**.

Overall singles sales are up 0.42% week-on-week at 18,209,197, 8.54% above same week 2018 sales of 16,776,536. Paid-for sales are up 2.54% week-on-week at 741,936, and are 23.04% below same week 2018 sales of 964,077. They are below same-week, previous-year sales for the 306th week in a row.

THE OFFICIAL UK ALBUMS CHART 75

Official Charts Company

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

↑ Sales Increase ▲ Highest Climber
+50% Sales Increase ▲ Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	4	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ● (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
2	New	Jonas Brothers Happiness Begins Republic 7784243 (Sony DADC UK) ▲	
3	New	MoStack Stacko Virgin CDV3234 (Sony DADC UK) (Steel Banglez/Elis/The Elements/TSB/LL BLU/Lennox/Hazard/ADP)	
4	4	11	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)
5	New	The Divine Comedy Office Politics Divine Comedy DCR112CD (PIAS Cinram) (N.Hannon)	
6	6	78	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)
7	New	Avicii Tim Positiva 7768534 (Sony DADC UK) (Bergling/Pontare/Al Fakir/Nedler/Fogelmark/Falk/von Bahder/Wessel)	
8	7	83	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Pnau)
9	2	2	Skepta Ignorance Is Bliss Boy Better Know BBS015CD (The Orchard/Proper) (Skepta/Ragz Originale/O/Indigo/Chilrick/Trench)
10	9	34	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)
11	14	15	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mack/J.Abbis/T.Walker/J.Quamby)
12	8	3	Elton John & the Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK) (G.Martin/G.Kurstin)
13	10	7	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ● (Pink/Odegar/D.Reynolds/Shellback/Mac/Martin/Thomas/Mooman/The Struts/Robson/Wabel/Gooding/Cash/Cash/Tedder/Kurstin/Gorres/.)
14	11	64	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★3 (Blackwood)
15	5	2	Susan Boyle Ten Syco 19075889832 (Sony DADC UK) (Mac/Anderson/Masterson/Slannard/Howes/Watts/Alchison)
16	13	119	Ed Sheeran - Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
17	New	Jamie Cullum Taller Island 7779701 (Sony DADC UK) (T.Miller)	
18	15	35	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ (Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffey/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
19	19	30	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callat)
20	New	Bob Dylan The Rolling Thunder Revue: The 1975 Live... Sony Music CG 19075928282 (Sony DADC UK) (Rosen/Berkowitz)	
21	20	36	Lady Gaga, Bradley Cooper and The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nlian/Monson/Blair)
22	28	29	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ★ (Barlow/Hoop/Pico/Shanks/Wright/Kurstin/Giffin/Lovine/Brothers in Rhythm/Norton/Sigma/Lenzo/Edwards/Porter/Red Triangle/Ralph/.)
23	Re-Entry	Pink Floyd The Division Bell Rhino CDEM1055 (Arvato) ★2 (Gilmour/Ezrin)	
24	16	66	Spice Girls Greatest Hits Virgin SPICECD1 (Sony DADC UK) ★ (Absolute/Bradfield/Daniels/Jerkins/H.Mason Jr./Rowe/Slannard)
25	21	58	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
26	22	18	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)
27	24	106	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenliu/Avidant/Big Tastes/Miguel/J.Reynolds/Digital Farm Animals/Principato/Lovine/Wells/Crades/Kirkpatrick/Farrington/Rahko/Ten Ven/Haynie/.)
28	27	378	Queen The Platinum Collection Virgin 7727417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
29	3	2	Richard Hawley Further BMG 4050538478624 (ADA Arvato) (Elliot/Sheridan)
30	New	Neil Young & Stray Gators Tuscaloosa Reprise 0093624901112 (Arvato) (Young/Maze)	
31	29	14	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/1Mind)
32	New	Aurora A Different Kind Of Human - Step 2 Decca 7757151 (Sony DADC UK) (AURORA/Skylstad/My Riot/Solstrand/Kem/Brn)	
33	30	50	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO I D/Shebit/Keth/Cadastre/Nonstop Da Himan/ParkNextDoor/The 25th Hour/Cardo/Young Exclusive/Boi-1da/O.Mane/Sweet/.)
34	36	579	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callat)
35	New	Santana Africa Speaks Concord 7209084 (Sony DADC UK) (Rubin)	
36	23	4	DJ Khaled Father Of Asahd Black Butter/We The Best 19075843972 (Sony DADC UK) (DJ Khaled/Major Seven/Tay Keith/NOVA Wav/LV Mollings/Ben Billions/Rashad Smith/F.Dukes/T.Walton/Azzouz/Streetrunner/Cool & Dre/.)
37	39	1212	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvæus)
38	31	59	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cash/Beatsport/Bal/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/ParkNextDoor/Tank God/Watt/Swish/Robinson/Baly/London On Da Track)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	40	427	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
40	32	10	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK) (Dig/Riley/K.McKenzie/Al Shux/D.Mie/Stargate/C.Handsome/Kosik/Dislosure/Murda Beatz/Doc McKinney/Hill/DJ Hitboy/Blenda/.)
41	37	566	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
42	41	135	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rogers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
43	New	Tyga Legendary Last Kings 0888915877395 (Empire) (Mustard/Official/Boi-1da/Dupri/Druke/B Ham/D.A. Doman/Extendo Beatz/Murda Beatz)	
44	25	9	BTS Map Of The Soul: Persona Big Hit Ent. BHK1057 (The Orchard/Proper) (Arcades/FRED/Pdogg/Bad Milk/McCoan)
45	26	4	Tyler The Creator Igor Columbia 0886447710180 (Sony DADC UK) (Tyler, The Creator)
46	34	13	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
47	42	260	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Hayne/Bhasker/McDaid)
48	44	32	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) (Jax Jones/Ralph)
49	43	1121	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
50	46	28	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Lotus IV/Bunetta/Invisible Men/Salt Wives)
51	49	199	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibson/Robson-Scott)
52	48	29	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alessio/Watt/Sir Nolan/Fred/EasyFun/Jack & Coke/Avicii/Cashmere Cat/B.Blanco/Bell/Shushie/Payami/Karlsson/Rudimental/Yogi/.)
53	53	738	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)
54	35	7	Catfish & The Bottlemen The Balance Island 7732668 (Sony DADC UK) (Jackknife Lee/Catfish and the Bottlemen)
55	47	48	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)
56	17	2	Rory Gallagher Blues UMC 5386809 (Sony DADC UK) (R.Gallagher/P.Brown/E.Edwards/I.Green)
57	60	30	Mumford & Sons Delta Gentlemen Of The Road/Island 7707101 (Sony DADC UK) ● (Epworth)
58	54	59	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Gelger/Ball/Decliveo/Loce/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
59	New	Future Save Me Epic/Freebandz 0886447779187 (Sony DADC UK) (tbc)	
60	55	65	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (xxxtentacion/Cunningham/Del Soda/Soukaiyan/P.Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
61	33	3	Morrissey California Son BMG 4050538481129 (ADA Arvato) (Chiccarelli)
62	12	2	Chase & Status Rtrn II Jungle Virgin EMI CDV3233 (Sony DADC UK) (Chase & Status)
63	70	35	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ● (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Pott/Poole/Bless Beats/Kito/Compass/Tre Jean-Marie)
64	Re-Entry	Nirvana Nevermind Geffen 2777908 (Sony DADC UK) ★5 (Vig)	
65	58	37	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ● (Sigala/Jahly/Monoki/White/N3rd/Kigande/Jari/Bames/Fielder/Frank/Cuffather/Healy/Ashworth/Clarke/Dahl/Newman/Kodame/Sain/The Invisible Men)
66	45	4	Rammstein Rammstein Spinefarm 7749397 (Sony DADC UK) (Olsen/Invaltilni/Rammstein)
67	18	2	Miley Cyrus She Is Coming RCA 0886447759738 (Sony DADC UK) (Wyatt/Cunningham/Sheff/RZA/King Henry/Mike Will Made-It/PLUSS/Ronson/B.J. Burton)
68	51	6	Vampire Weekend Father Of The Bride Columbia 19075947362 (Sony DADC UK) (Rechtschaid/Koenig/Balmangliji/Macklovitch/DJ Dahl/BloodPop/Ross/Lacy)
69	62	611	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)
70	64	18	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly Nary/Ryge/Steel Banglez/Hazard/Sushi Ceej/Kazza/Rex Kudo/Charlie Handsome/I/Mind/Wallis Lane/Keith Varon/.)
71	65	254	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naughty Boy/Komli/Lawrence)
72	63	301	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)
73	Re-Entry	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11 (McCartney)	
74	Re-Entry	Foo Fighters Greatest Hits Columbia 88697369212 (Sony DADC UK) ★4 (Jones/Norton/Kasper/Raskulnec/Vig)	
75	57	63	Beyoncé Lemonade Columbia/Parkwood Ent. 88985336822 (Sony DADC UK) ★ (Garrett/Beyoncé/Diplo/Koenig/White/Dixie/Melo-X/Gordon/Hit-Boy/Danny Boy/Styles/Ben Billions/Boots/Delicate/Dean V.Berry II/Blake/Coffey/.)

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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.

Great Scot: Lewis Capaldi stays at No.1 for a fourth week

BY ALAN JONES

Sales of Lewis Capaldi's *Divinely Uninspired To A Hellish Extent* continue to ebb, but the 22-year-old Scot remains atop the chart for the fourth week in a row with 27,590 units sold (including 14,983 from sales-equivalent streams). The last album by a new artist to debut at No.1 and take longer to be dethroned was X Factor winner Leona Lewis' *Spirit*, which racked up seven straight weeks in 2007.

Capaldi has already denied The National and Skepta of No.1 albums, and this week his extended reign foils the **Jonas Brothers**, whose first album in a decade, *Happiness Begins*, settles for a No.2 debut (14,120 sales), although it tops the cassette album chart (1,439 sales). Their fifth album, it is the trio's highest charting set to date, surpassing the No.9 debut/peak achieved by both their eponymous second album in 2008, and the following year's *Lines, Vines And Trying Times*.

London rapper **MoStack**'s debut full length album, *Stacko*, opens its account at No.3 (12,155 sales). Home to current Top 40 collaborations with Stormzy, Dave & J Hus and Fredo, it follows mixtape *High Street Kid*, which debuted and peaked at No.16 (5,493 sales) two years ago last week.

Written and produced as ever by Neil Hannon – the 48-year-old from Derry who is their only constant member – **The Divine Comedy**'s 12th studio album, *Office Politics*, becomes their highest charting, debuting at No.5 (8,526 sales). Their only previous Top 10 studio albums: 1998's *Fin De Siecle* (No.9), and 2016's *Foreverland* (No.7). Their 1999 compilation, *A Secret History... The Best Of The Divine Comedy*, is their only other Top 10 entry (reaching No.2) and their biggest seller, with consumption to date of 247,582 units.

Avicii's posthumous *Tim* opens at No.7 (7,560 sales), maintaining the late Swede's record of making the Top 10 with each of his studio albums, emulating 2013 debut *True* (No.2) and 2015 follow-up *Stories* (No.9).

The rest of the Top 10: *When We All Fall Asleep, Where Do We Go?* (4-4, 9,257 sales) by **Billie Eilish**, **The Greatest Showman** (6-6, 7,914 sales), *Diamonds* (7-8, 6,968 sales) by **Elton John**, *Ignorance Is Bliss* (2-9, 6,050 sales) by **Skepta** and *Bohemian Rhapsody* (9-10, 5,901 sales) by **Queen**.

Jamie Cullum racks up his sixth straight Top 20 entry with eighth studio album, *Taller*, debuting at No.17 (4,434 sales). *Twentysomething*, from 2003, remains his highest-charting (No.3) and biggest-selling (1,175,904 sales) release.

A companion release to Martin Scorsese's new film *Rolling Thunder Revue: A Bob Dylan Story* – which was released on 12 June via Netflix – *The Rolling Thunder Revue: The 1975 Live Recordings*, is a new release from Dylan's archive, and debuts at No.20 (4,062 sales). A sprawling set (14 CDs, comprising five complete shows, three discs of rehearsals, a bonus disc of



Lewis Capaldi - *Divinely Uninspired To A Hellish Extent*

This week's sales: 27,590 | Physical: 9,663 | Downloads: 2,944 | Streams: 14,983 | Total sales to date: 186,282 |



Oh, sit down:

Lewis Capaldi is chasing Leona Lewis' seven-week record for a new artist reign at No.1

rarities and 148 tracks, of which more than 100 are previously unreleased) it is Dylan's 67th Top 75 entry. **Neil Young** also raids his archives, with previously unissued 1973 concert recording *Tuscaloosa* debuting at No.30 (2,734 sales). Also crediting his backing band, *The Stray Gators*, it is Young's 59th Top 75 album, his 21st this century.

Also new to the chart: *A Different Kind Of Human (Step 2)* (No.32, 2,633 sales), the second studio album by **Aurora** whose 2016 debut *All My Demons Greeting Me As A Friend* reached No.28 and sold 31,426 copies; *Africa Speaks* (No.35, 2,425 sales), the 25th studio album and 27th chart album in all for Latin rock legend **Santana**; *Legendary* (No.43, 2,267 sales), the seventh LP, third Top 75 entry, and highest-charting release to date for Californian rapper **Tyga**; and *Save Me* (No.59, 1,766 sales), a new EP (seven songs, 20 minutes) providing the 10th album chart entry in four years for rapper **Future**.

Pink Floyd have the week's biggest-selling album on vinyl with 1974 chart-topper *The Division Bell*, which is released on double blue vinyl and attracted 3,591 sales. It had a combined sale of 3,790 copies, enough to restore it to the album chart at No.23 – its highest chart placing for more than 24 years.

Now 100 Hits: *Forgotten 80s* is No.1 compilation for the second time (10,867 sales).

Overall album sales are up 5.41% week-on-week at 1,805,370, 0.40% below same week 2018 sales of 1,812,577. Sales-equivalent streams accounted for 1,168,951 sales, 64.75% of the total. Sales of paid-for albums are up 14.30% week-on-week at 636,419, 23.79% below same week 2018 sales of 835,120.

Music Week Market Shares

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

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL				ARTIST ALBUMS NO. 1 UNIVERSAL				ALL ALBUMS NO.1 UNIVERSAL			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	49.52%		1	UNIVERSAL MUSIC	54.39%		1	UNIVERSAL MUSIC	48.87%	
2	SONY MUSIC	24.00%		2	SONY MUSIC	16.54%		2	SONY MUSIC	16.27%	
3	WARNER MUSIC	14.70%		3	WARNER MUSIC	16.48%		3	WARNER MUSIC	14.17%	
4	UNIVERSAL/WARNER	4.54%		4	DIVINE COMEDY	3.12%		4	SONY/UNIVERSAL	13.10%	
5	SONY/UNIVERSAL	2.20%		5	BMG	2.47%		5	DIVINE COMEDY	2.68%	
	OTHERS	5.05%			OTHERS	7.00%			OTHERS	4.90%	

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	29.00%		1	VIRGIN EMI	27.54%		1	VIRGIN EMI	23.15%	
2	POLYDOR	15.27%		2	POLYDOR	15.62%		2	POLYDOR	12.38%	
3	ATLANTIC RECORDS	11.22%		3	ATLANTIC RECORDS	9.59%		3	ATLANTIC RECORDS	8.25%	
4	COLUMBIA	10.72%		4	ISLAND	6.65%		4	SONY CG/VIRGIN EMI	7.85%	
5	RCA	9.41%		5	RHINO (WARNERS)	4.68%		5	SONY MUSIC CG	5.82%	
6	ATLANTIC/VIRGIN EMI	4.54%		6	COLUMBIA	4.56%		6	ISLAND	5.72%	
7	RELENTLESS	2.82%		7	RCA	3.67%		7	SONY CG/UMC	4.05%	
8	ISLAND	2.60%		8	DIVINE COMEDY	3.12%		8	RHINO (WARNERS)	4.03%	
9	ISLAND/RCA	2.20%		9	BMG	2.47%		9	UMOD	3.31%	
10	WARNER RECORDS	2.09%		10	BOY BETTER KNOW	2.21%		10	COLUMBIA	2.96%	
11	DAVE	1.83%		11	WARNER RECORDS	2.20%		11	DIVINE COMEDY	2.68%	
12	PARLOPHONE	1.39%		12	RELENTLESS	2.14%		12	RCA	2.13%	
13	BMG	1.14%		13	SONY MUSIC CG	2.06%		13	BOY BETTER KNOW	1.90%	
14	BLACK BUTTER/BBK	1.07%		14	DECCA	1.85%		14	WARNER RECORDS	1.89%	
15	AJ TRACEY	1.06%		15	SYCO MUSIC	1.67%		15	UMC	1.89%	
	OTHERS	3.65%			OTHERS	9.94%			OTHERS	12.00%	

THIS WEEK'S TOTAL MARKET SHARE

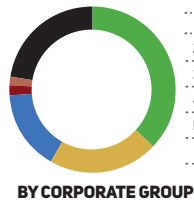
BY CORPORATE GROUP

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	36.1%		1	UNIVERSAL MUSIC	38.8%	
2	SONY MUSIC	21.4%		2	SONY MUSIC	21.9%		2	SONY MUSIC	15.7%	
3	WARNER MUSIC	16.3%		3	WARNER MUSIC	17.1%		3	WARNER MUSIC	14.7%	
4	XL BEGGARS	1.3%		4	BMG	2.0%		4	BMG	3.8%	
5	BMG	1.3%		5	XL BEGGARS	1.0%		5	DIVINE COMEDY	1.8%	
	OTHERS	21.7%			OTHERS	21.9%			OTHERS	25.2%	

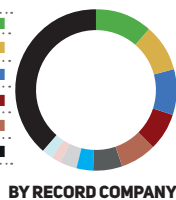
BY RECORD COMPANY

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	13.1%		1	VIRGIN EMI	14.0%		1	VIRGIN EMI	13.5%	
2	RCA	10.4%		2	RCA	11.6%		2	POLYDOR	9.0%	
3	POLYDOR	10.0%		3	POLYDOR	9.2%		3	RHINO (WARNERS)	6.0%	
4	ISLAND	8.0%		4	ATLANTIC RECORDS	6.8%		4	SONY MUSIC CG	5.7%	
5	ATLANTIC RECORDS	7.8%		5	ISLAND	6.1%		5	UMC	4.8%	
6	COLUMBIA	6.2%		6	COLUMBIA	6.0%		6	ISLAND	4.8%	
7	WARNER RECORDS	3.8%		7	WARNER RECORDS	4.8%		7	COLUMBIA	3.8%	
8	PARLOPHONE	2.4%		8	PARLOPHONE	2.7%		8	DECCA	3.7%	
9	UMC	1.7%		9	UMC	2.1%		9	RCA	3.2%	
10	RHINO (WARNERS)	1.7%		10	RHINO (WARNERS)	2.0%		10	WARNER RECORDS	3.0%	
11	SONY MUSIC CG	1.5%		11	SONY MUSIC CG	1.8%		11	ATLANTIC RECORDS	2.9%	
12	SYCO MUSIC	1.1%		12	CAPITOL	1.2%		12	BMG	2.7%	
13	CAPITOL	1.0%		13	DECCA	1.1%		13	PARLOPHONE	1.9%	
14	DECCA	1.0%		14	BMG	1.1%		14	DIVINE COMEDY	1.8%	
15	BLACK BUTTER	0.9%		15	SYCO MUSIC	0.8%		15	DEMON MUSIC	1.5%	
	OTHERS	29.4%			OTHERS	28.7%			OTHERS	31.7%	

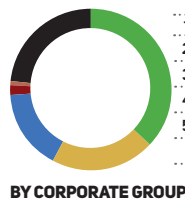
AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



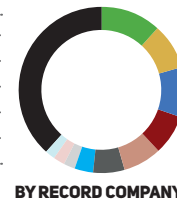
COMPANY	SHARE
UNIVERSAL MUSIC	38.4%
SONY MUSIC	21.4%
WARNER MUSIC	15.2%
BMG	2.0%
XL BEGGARS	1.2%
OTHERS	21.7%



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



COMPANY	SHARE
UNIVERSAL MUSIC	38.2%
SONY MUSIC	20.3%
WARNER MUSIC	16.0%
BMG	1.8%
XL BEGGARS	1.3%
OTHERS	22.5%



COMPANY	SHARE
VIRGIN EMI	13.2%
POLYDOR	9.8%
RCA	9.1%
ISLAND	7.3%
ATLANTIC	6.8%
COLUMBIA	5.7%
WARNER	3.6%
RHINO	2.5%
UMC	2.4%
PARLOPHONE	2.3%
OTHERS	37.3%

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	741,936	1,912,844,308	256,871,589	18,209,197	386,469	94,115	1,168,951	1,649,535	155,834	636,419	1,168,951	1,805,370
LAST WEEK	723,545	1,901,822,783	238,341,464	18,133,368	326,172	96,294	1,155,985	1,578,451	134,342	556,808	1,155,985	1,712,793
% CHANGE	2.5%	0.6%	7.8%	0.4%	18.5%	-2.3%	1.1%	4.5%	16.0%	14.3%	1.1%	5.4%

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	42.7%
2	SONY MUSIC	39.6%
3	BMG	4.8%
4	WARNER MUSIC	3.2%
5	DEMON MUSIC GROUP	1.7%
	OTHERS	8.0%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	39.8%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	11.9%
4	BMG	4.0%
5	DEMON MUSIC	1.6%
	OTHERS	21.2%

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	21.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	22.1%
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	37.3%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.3%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	Others	21.8%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	16.8%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	Others	22.3%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	38.5%
2	UMC	16.0%
3	UMOD	12.8%
4	VIRGIN EMI	12.0%
5	BMG	2.7%
6	RHINO (WARNERS)	2.0%
7	UNION SQUARE MUSIC	1.9%
8	DEMON MUSIC	1.7%
9	NEW STATE	1.1%
10	ISLAND	0.7%
11	ATLANTIC RECORDS	0.7%
12	RCA	0.5%
13	DECCA	0.5%
14	POLYDOR	0.5%
15	NOT NOW MUSIC	0.4%
	OTHERS	7.8%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	13.7%
2	VIRGIN EMI	13.2%
3	UMC	7.6%
4	POLYDOR	6.9%
5	RHINO (WARNERS)	5.0%
6	ISLAND	3.8%
7	UMOD	3.6%
8	COLUMBIA	3.0%
9	DECCA	2.9%
10	BMG	2.7%
11	RCA	2.5%
12	ATLANTIC RECORDS	2.3%
13	WARNER RECORDS	2.3%
14	DEMON MUSIC	1.6%
15	PARLOPHONE	1.5%
	OTHERS	27.4%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	RCA	10.5%
3	POLYDOR	10.2%
4	ISLAND	9.4%
5	ATLANTIC RECORDS	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.4%
9	RHINO (WARNERS)	1.7%
10	UMC	1.6%
11	SONY MUSIC CG	1.3%
12	SYCO MUSIC	1.2%
13	CAPITOL	1.2%
14	DECCA	1.0%
15	CAROLINE	0.8%
	OTHERS	29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.9%
2	RCA	10.8%
3	POLYDOR	10.1%
4	ATLANTIC RECORDS	7.9%
5	ISLAND	7.5%
6	COLUMBIA	6.8%
7	WARNER RECORDS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	UMC	1.8%
11	CAPITOL	1.7%
12	SONY MUSIC CG	1.5%
13	DECCA	1.3%
14	BMG	1.2%
15	SYCO MUSIC	1.0%
	OTHERS	28.1%

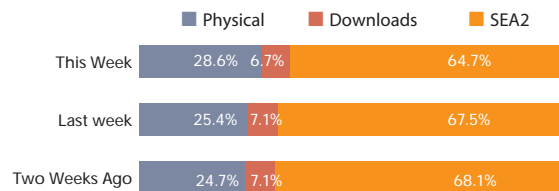
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.9%
2	POLYDOR	9.2%
3	RCA	8.8%
4	ISLAND	8.0%
5	ATLANTIC RECORDS	7.3%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.8%
8	WARNER RECORDS	3.4%
9	UMC	2.9%
10	RHINO (WARNERS)	2.6%
11	PARLOPHONE	2.3%
12	DECCA	1.6%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.1%

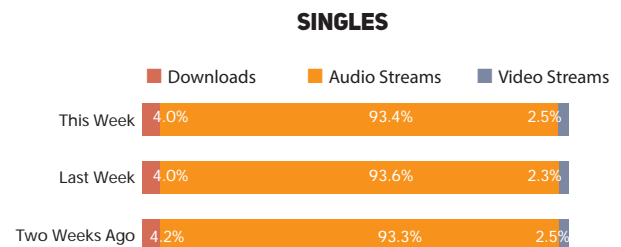
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.9%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.4%
5	ATLANTIC RECORDS	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	1.6%
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	18,244,502	44,643,403,009	5,948,760,784	427,870,295	9,200,047	2,441,560	27,184,793	38,826,400	2,989,982	14,631,588	27,184,793	41,816,381
LAST YEAR	24,928,403	36,493,816,500	0	389,866,568	10,927,967	3,413,241	22,673,719	37,014,927	4,682,009	19,023,218	22,673,719	41,696,937
% CHANGE	-26.8%	22.3%	N/A	9.7%	-15.8%	-28.5%	19.9%	4.9%	-36.1%	-23.1%	19.9%	0.3%

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



LEWIS CAPALDI

TW	LW	SALES POS	ARTIST/TITLE/LABEL	CORP/GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	11	6	Lewis Capaldi Hold Me While You Wait EMI	UMG	4,170	+39%	199	69.84	+75%
2	1	1	Ed Sheeran & Justin ... I Don't Care Asylum/Def Jam	WMG/UMG*	6,445	+6%	251	68.16	-15%
3	3	11	Shawn Mendes If I Can't Have You EMI	UMG	4,078	+1%	189	68.09	+2%
4	2	16	Taylor Swift Ft Brendon Urie Me! EMI	UMG	6,840	+0%	227	66.73	-17%
5	8	14	Katy Perry Never Really Over Virgin	UMG	3,556	+46%	170	53.73	+26%
6	4	3	Lewis Capaldi Someone You Loved EMI	UMG	6,029	-5%	243	50.48	-15%
7	7	23	Jess Glynne & Jax Jones One Touch Atlantic	WMG	2,668	+11%	190	48.12	+3%
8	5	44	Tom Walker Just You And I Relentless	SME	5,872	-4%	230	47.69	-1%
9	9	10	Jax Jones, Martin Solveig & ... All Day And Night Polydor	UMG	4,426	-2%	160	42.79	+2%
10	14	46	David Guetta Ft Raye Slay (Don't Go Away) Parlophone	WMG	2,300	+9%	158	40.96	+14%
11	10		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	5,077	0%	220	39.59	-1%
12	6	7	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,319	-1%	181	37.31	-22%
13	13	29	Ellie Goulding Sixteen Polydor	UMG	3,931	+5%	203	36.83	-4%
14	12	2	Lil Nas X Old Town Road Lil Nas X	SME	2,297	-4%	140	35.36	-9%
15	34	15	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,293	+22%	126	34.46	+49%
16	22	17	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	3,032	+6%	140	34.35	+19%
17	16	40	Jonas Brothers Sucker Republic	UMG	4,332	-3%	192	33.47	0%
18	19	58	Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	4,203	-10%	218	32.43	+0%
19	20		Noel Gallagher's High Flying... Black Star Dancing Sour Mash IND.	IND.	460	+18%	66	32.35	+8%
20	15		Pink Walk Me Home RCA	SME	4,535	-6%	202	31.78	-6%
21	17	38	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	4,395	-4%	232	29.55	-12%
22	21	67	Bastille Joy Virgin	UMG	401	+18%	36	29.33	0%
23	24	9	Ed Sheeran Ft Chance The Rapper... Cross Me Asylum	WMG	2,108	+18%	130	29.31	+4%
24	NEW	55	Mark Ronson Ft Camila Cabello Find U Again Columbia	SME	1,680	+75%	139	28.72	+117%
25	NEW		Kylie Minogue New York City BMG	IND.	294	+35%	53	28.6	+1,344%
26	39	33	Miley Cyrus Mother's Daughter RCA	SME	985	+107%	94	28.14	+32%
27	23	74	Ava Max So Am I Atlantic	WMG	3,626	-13%	200	27.98	-1%
28	29		Jess Glynne Thursday Atlantic	WMG	2,993	-4%	199	26.29	-1%
29	30		Emeli Sandé Extraordinary Being Virgin EMI	UMG	221	+16%	49	26.02	-1%
30	27		Anne-Marie 2002 Asylum	WMG	2,492	+0%	211	25.17	-8%
31	18	47	Mabel Don't Call Me Up Polydor	UMG	3,617	-7%	188	24.48	-25%
32	33	34	James Arthur Falling Like The Stars Columbia	SME	1,407	+25%	129	24.46	+1%
33	44		Elton John & Taron ... (I'm Gonna) Love Me Again Virgin EMI	UMG	466	+1%	60	24.37	+19%
34	26	4	Stormzy Vossi Bop Merky/Atlantic	WMG	1,203	-10%	104	22.57	-18%
35	37		Pink A Million Dreams Atlantic	WMG	2,184	+3%	176	21.38	-2%
36	41		Foals In Degrees Warner Bros	WMG	122	-10%	19	20.63	-3%
37	38		Keith Urban Ft. Kassi Ashton Drop Top Caroline Int.	UMG	244	+7%	24	20.46	-5%
38	43		Sam Fender Hypersonic Missiles Polydor	UMG	254	0%	31	20.14	-2%
39	NEW		Freya Ridings Castles Good Soldier	IND.	1,823	+90%	104	20.	+31%
40	40	27	5 Seconds Of Summer Easier Polydor	UMG	1,053	-3%	65	19.71	-7%
41	28	70	Jonas Blue Ft Theresa Rex What I Like About You Positiva	UMG	2,494	-17%	142	19.55	-27%
42	36	72	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,241	-10%	147	19.22	-12%
43	RE		Jess Glynne No One Asylum	WMG	1,766	+85%	115	18.96	+264%
44	47		Freya Ridings Lost Without You Good Soldier	IND.	2,342	+8%	154	18.92	+12%
45	NEW	20	Avicii Heaven Positiva	UMG	97	+9,600%	38	17.77	+5,594%
46	48	28	Skeptá & Nafe Smallz Greaze Mode Boy Better Know	IND.	145	+51%	12	17.35	+3%
47	25		Mark Ronson Ft Miley ... Nothing Breaks Like A ... Columbia	SME	2,157	-35%	212	17.35	-38%
48	NEW		Tom Walker Ft Zara Larsson Now You're Gone Relentless	SME	872	+78%	77	17.14	+173%
49	45	5	Billie Eilish Bad Guy Interscope	UMG	1,435	-24%	134	16.84	-15%
50	46		Sigrid Don't Feel Like Crying Island	UMG	1,811	-4%	128	16.46	-3%

UK TV AIRPLAY TOP 30



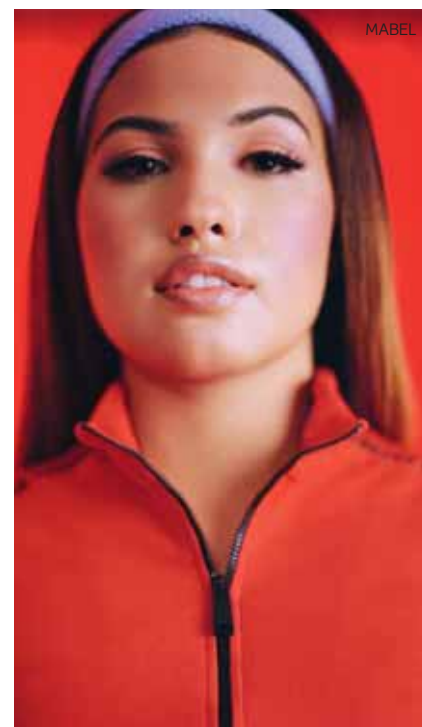
STORMZY

TW	LW	ARTIST/TITLE/LABEL	CORP/GROUP/PLAYS	TREND/STNS
1	1	Stormzy Vossi Bop / Merky/Atlantic	WMG	579 -1% 13
2	2	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	515 -2% 12
3	3	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	437 -6% 12
4	6	Lil Nas X Old Town Road / Lil Nas X	SME	389 -4% 11
5	7	Lewis Capaldi Someone You Loved / EMI	UMG	387 -3% 10
6	4	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	385 -8% 12
7	42	David Guetta Ft Raye Slay (Don't Go Away) / Parlophone	WMG	376 +187% 11
8	9	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	367 -3% 11
9	38	5 Seconds Of Summer Easier / Polydor	UMG	360 +150% 10
10	8	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	356 -11% 13
11	11	Jonas Brothers Sucker / Republic	UMG	336 -10% 11
12	47	Martin Garrix Ft Macklemore & ... Summer Days / Columbia	SME	335 +172% 11
13	5	Khalid Talk / Right Hand	SME	331 -21% 14
14	NEW	Katy Perry Never Really Over / Virgin	UMG	329 +840% 11
15	16	Jax Jones, Martin Solveig & ... All Day And Night / Polydor	UMG	322 +8% 12
16	10	Mabel Don't Call Me Up / Polydor	UMG	310 -18% 14
17	13	Ellie Goulding Sixteen / Polydor	UMG	302 -17% 12
18	14	Avicii Ft Aloe Blacc SOS / Positiva	UMG	295 -7% 8
19	22	Billie Eilish Bad Guy / Interscope	UMG	293 +16% 9
20	15	Ava Max So Am I / Atlantic	WMG	267 -12% 11
21	21	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	261 +2% 10
22	12	Steel Banglez Ft AJ Tracey ... Fashion Week / Gifted/Warner Bros	WMG	258 -30% 13
23	17	Taylor Swift Ft Brendon Urie Me! / EMI	UMG	253 -7% 8
24	18	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	246 -9% 12
25	19	Shawn Mendes If I Can't Have You / EMI	UMG	244 -9% 7
26	46	Ed Sheeran Ft Chance The Rapper & PnB Rock Cross Me / Asylum	WMG	220 +79% 10
27	NEW	DJ Khaled Ft Nipsey Hussle... Higher / Black Butter/We The Best	SME	214 +289% 9
28	25	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/TEN	SME	209 +3% 6
29	NEW	Cheryl Let You / 3Beat	IND.	192 +586% 9
30	50	James Arthur Falling Like The Stars / Columbia	SME	179 +54% 7
31	26	Hardy Caprio & DigDat Guten Tag / Virgin	UMG	175 -7% 11
32	36	DJ Khaled Ft Chris Brown... Jealous / Black Butter/We The Best	SME	174 +19% 9
33	35	SZA, The Weeknd & ... Power Is Power / RCA/Republic/XO	SME	165 +10% 9
34	29	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia	SME	162 -6% 8
35	24	Daddy Yankee & Katy Perry... Con Calma (remix) / Virgin	UMG	159 -22% 7
36	28	Ariana Grande 7 Rings / Republic/Island	UMG	151 -16% 11
37	20	Ariana Grande Break Up With Your Girlfriend. / Republic/Island	UMG	147 -43% 11
38	NEW	Halsey Nightmare / Capitol	UMG	139 +51% 7
39	NEW	Tyler The Creator Earthquake / Columbia	SME	139 +96% 10
40	31	Kygo & Rita Ora Carry On / Columbia	SME	132 -21% 8
41	37	NSG Ft Tion Wayne Options / NSG	SME	129 -11% 10
42	30	Ava Max Sweet But Psycho / Atlantic	WMG	128 -25% 12
43	27	Post Malone Ft Swae Lee Sunflower / Republic	UMG	128 -30% 11
44	34	Loud Luxury Ft Brando Body / AATW	IND.	125 -17% 13
45	NEW	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	124 +107% 8
46	RE	Joel Corry Sorry / Perfect Havoc	IND.	120 +19% 5
47	32	Tom Walker Just You And I / Relentless	SME	120 -26% 8
48	RE	Bring Me The Horizon Mother Tongue / RCA	SME	117 +13% 3
49	44	NSG OT Bop / NSG	SME	116 -9% 5
50	48	Not3s Wanting / Columbia	SME	115 -6% 7

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	5	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	29,072	+8%	1,416	776.06m	+6%
2	2	14	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	18,965	-1%	933	639.25m	0%
3	3	15	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,582	-2%	1,097	554.96m	-3%
4	4	13	Ava Max So Am I	Atlantic	WMG	18,684	-3%	1,093	531.36m	-3%
5	5	9	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	22,954	0%	1,230	511.50m	-6%
6	6	13	Jonas Brothers Sucker	Universal Music	UMG	18,805	+1%	1,039	477.20m	+0%
7	7	17	Mabel Don't Call Me Up	Polydor	UMG	19,907	-4%	1,153	440.63m	-5%
8	8	7	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	19,899	+1%	1,090	434.22m	-3%
9	9	16	Pink Walk Me Home	RCA	SME	15,986	-3%	990	413.27m	-3%
10	12	6	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	15,645	+7%	1,019	376.42m	+4%
11	10	22	Calvin Harris & Rag'.. Giant	Columbia	SME	18,280	-4%	1,334	344.47m	-13%
12	11	20	Imagine Dragons Bad Liar	Polydor	UMG	10,244	-7%	740	332.20m	-14%
13	13	16	Pedro Capó X Farruko Calma	Sony Music	SME	10,510	-2%	669	327.55m	-1%
14	17	10	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,911	+5%	515	315.94m	0%
15	14	25	Dermot Kennedy Power Over Me	Island	UMG	7,382	-6%	589	306.10m	-7%
16	15	28	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	12,774	-13%	1,238	296.40m	-9%
17	21	7	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	12,794	+15%	790	284.98m	+22%
18	16	22	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	15,477	-7%	1,096	278.44m	-12%
19	20	7	Lil Nas X Old Town Road	Columbia	SME	11,758	+5%	787	277.72m	+9%
20	19	9	Billie Eilish Bad Guy	Universal Music	UMG	11,954	+1%	856	272.84m	+5%
21	18	30	Ava Max Sweet But Psycho	Atlantic	WMG	12,569	-5%	1,158	265.38m	-9%
22	22	8	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	11,238	+3%	714	232.55m	+5%
23	29	2	Katy Perry Never Really Over	Universal Music	UMG	10,456	+70%	882	217.52m	+27%
24	27	7	Lauren Daigle You Say	Centricity Music	Ind.	3,616	-6%	312	198.88m	+11%
25	24	17	Lady Gaga Always Remember Us T..	Polydor	UMG	5,184	-10%	476	195.93m	-9%
26	23	28	Robin Schulz feat. E.. Speechless	Warner Music	WMG	6,534	-5%	618	194.68m	-10%
27	25	12	Matt Simons Open Up	Pias	Ind.	5,543	-1%	335	193.08m	-7%
28	31	4	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	10,433	+11%	807	185.83m	+12%
29	26	36	Panic! At The Disco High Hopes	Atlantic	WMG	8,584	-6%	922	179.81m	-6%
30	30	15	Lizzo Juice	Atlantic	WMG	6,098	-2%	603	172.72m	+2%
31	28	17	Tom Walker Just You And I	Relentless	SME	11,911	-6%	822	166.49m	-6%
32	33	34	Lukas Graham Love Someone	Copenhagen Reco	UMG	4,037	0%	515	147.74m	0%
33	35	10	Michael Schulte Back To The Start	Edel	Ind.	2,556	+4%	164	143.33m	+1%
34	36	9	Nico Santos Unforgettable	Universal	UMG	3,984	-4%	227	139.58m	-1%
35	49	2	Alvaro Soler La Libertad	AIRFORCE1 REC	UMG	5,417	+12%	520	138.43m	+15%
36	34	34	Lady Gaga & Bradley .. Shallow	Polydor	UMG	6,630	-7%	1,012	135.04m	-8%
37	39	49	George Ezra Shotgun	Columbia	SME	4,988	+5%	883	133.88m	-1%
38	32	14	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	5,901	-10%	491	128.10m	-14%
39	37	20	George Ezra Hold My Girl	Columbia	SME	3,707	-4%	486	127.97m	-9%
40	38	6	Angèle Balance Ton Quoi	Angèle VL	UMG	3,566	+2%	172	125.47m	-10%
41	40	51	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	5,211	-6%	912	122.12m	-5%
42	43	2	Alok & Felix Jaehn f.. All The Lies	Virgin EMI	UMG	4,105	+6%	276	121.97m	-4%
43	55	1	Robin Schulz feat. J.. All This Love	Warner Music	WMG	4,588	+7%	377	121.14m	+12%
44	42	43	Calvin Harris & Sam .. Promises	Sony Music	SME	6,703	-7%	1,059	120.93m	-6%
45	45	10	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG	9,686	-7%	723	120.16m	-5%
46	48	2	Wincent Weiss Kaum Erwarten	Vertigo Berlin	UMG	2,292	+9%	165	119.35m	-3%
47	51	10	Gavin James Always	Good Soldier	Ind.	2,283	+17%	219	118.79m	-1%
48	44	38	Dean Lewis Be Alright	Universal	UMG	4,619	-5%	642	115.71m	-8%
49	52	19	Ariana Grande 7 Rings	Universal Music	UMG	4,544	-9%	479	114.51m	-2%
50	50	15	Galantis feat. OneRe.. Bones	Warner Music	WMG/L	5,361	-6%	462	113.29m	-5%



#



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STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Chris Brown No Guidance (feat. Drake)
3	Lewis Capaldi Someone You Loved
4	Lewis Capaldi Hold Me While You Wait
5	Stormzy Vossi Bop
6	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
7	Mostack Shine Girl (feat. Stormzy)
8	Meduza Piece Of Your Heart (feat. Goodboys)
9	Mostack & J Hus Stinking Rich (feat. Dave)
10	Ed Sheeran Cross Me (feat. Chance The Rapper...)
11	Billie Eilish Bad Guy
12	Avicii SOS (feat. Aloe Blacc)
13	Dave Location (feat. Burna Boy)
14	Sigala & Becky Hill Wish You Well
15	Katy Perry Never Really Over
16	Skeptta What Do You Mean? (feat. J Hus)
17	Jax Jones, Martin Solveig & Madison... All Day and Night
18	Lewis Capaldi Grace
19	Young Thug The London (feat. J Cole & Travis Scott)
20	Shawn Mendes If I Can't Have You

UK ALBUMS

TW	ARTIST/TITLE
1	Mostack Stacko
2	Lewis Capaldi Divinely Uninspired To A Hellish...
3	Skeptta Ignorance Is Bliss
4	Billie Eilish When We All Fall Asleep...
5	Various Artists The Greatest Showman
6	Avicii Tim
7	Dave Psychodrama
8	Jonas Brothers Happiness Begins
9	DJ Khaled Father Of Asahd
10	Future Save Me
11	Various Artists Aladdin (Original Motion Picture...)
12	Drake Scorpion
13	Ed Sheeran + (Deluxe)
14	Ariana Grande Thank U, Next
15	Tyga Legendary
16	Khalid Free Spirit
17	George Ezra Staying At Tamara's
18	Tyler The Creator Igor
19	Miley Cyrus She Is Coming
20	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack

US SONGS

TW	ARTIST/TITLE
1	Chris Brown No Guidance (feat. Drake)
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Young Thug The London (feat. J Cole & Travis Scott)
4	Future Please Tell Me
5	Dababy Suge
6	Future Xanax Damage
7	Polo G Pop Out (feat. Lil Tjay)
8	Future Government Official
9	Future St Lucia
10	Lizzo Truth Hurts
11	Tyler The Creator Earfquake
12	Future Shotgun
13	Cardi B Press
14	Khalid Talk
15	Billie Eilish Bad Guy
16	Ozuna Amor Genuino
17	Future Extra
18	Ed Sheeran & Justin Bieber I Don't Care
19	DJ Khaled Wish Wish (feat. Cardi B & 21 Savage)
20	Lil Tecca Ransom

US ALBUMS

TW	ARTIST/TITLE
1	Future Save Me
2	Polo G Die A Legend
3	Jonas Brothers Happiness Begins
4	Dababy Baby On Baby
5	Tee Grizzley Scriptures
6	DJ Khaled Father Of Asahd
7	Billie Eilish When We All Fall Asleep, Where...
8	Drake Scorpion
9	Moneybagg Yo 43va Heartless
10	Tyler The Creator Igor
11	Luke Combs The Prequel - EP
12	Khalid Free Spirit
13	A Boogie Wit Da Hoodie Hoodie Szn
14	Tyga Legendary
15	Juice Wrld Death Race for Love
16	Travis Scott Astroworld
17	Meek Mill Championships
18	Ariana Grande Thank U, Next
19	Post Malone Beerbongs & Bentleys
20	Lizzo Cuz I Love You

UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Top 100: Global Apple Music
4	Love Island 2019: Moments Ministry Of Sound
5	Pure Throwback Apple Music
6	Capital's Summertime Ball 2019 Capital
7	Feeling Happy Apple Music
8	Urban Throwback Apple Music
9	Acoustic Hits Apple Music
10	The A-List: Hip-Hop Apple Music
11	Friday Feeling Apple Music
12	Wake Me Up! Apple Music
13	Pure Party Apple Music
14	DanceXL Apple Music
15	Pure Workout Apple Music
16	Songs Of The Summer Apple Music
17	Pop Throwback Apple Music
18	Dance Throwback Apple Music
19	Dance Nation Ministry Of Sound
20	80s Hits Essentials Apple Music



KHALID



LADY GAGA & BRADLEY COOPER



KATY PERRY



ALADDIN



DJ KHALED



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Liam Gallagher Shockwave
4	Lewis Capaldi Someone You Loved
5	Sigala & Becky Hill Wish You Well
6	Lewis Capaldi Hold Me While You Wait
7	Billie Eilish Bad Guy
8	Ed Sheeran Cross Me (feat. Chance The Rapper & PNB Rock)
9	Avicii SOS (feat. Aloe Blacc)
10	Katy Perry Never Really Over

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Love Island: Pool Party 2019 - Ministry...
2	Lewis Capaldi Divinely Uninspired To A Hellish Extent
3	Avicii Tim
4	Jonas Brothers Happiness Begins
5	Various Artists Now That's What I Call Music! 102
6	Mostack Stacko
7	Spice Girls Greatest Hits
8	Elton John Diamonds
9	The Divine Comedy Office Politics
10	Jamie Cullum Taller

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Luke Combs Even Though I'm Leaving
3	Ed Sheeran & Justin Bieber I Don't Care
4	Billie Eilish Bad Guy
5	Jonas Brothers Sucker
6	Blake Shelton God's Country
7	Luke Combs Beer Never Broke My Heart
8	BTS & Charli XCX Dream Glow (BTS World Original...) [Pt 1]
9	Lady Gaga & Bradley Cooper Shallow
10	Chris Brown No Guidance (feat. Drake)

US ALBUMS

TW	ARTIST/TITLE
1	Jonas Brothers Happiness Begins
2	Luke Combs The Prequel - EP
3	Avicii Tim
4	Motionless In White Disguise
5	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
6	Elton John Diamonds
7	Billie Eilish When We All Fall Asleep, Where Do We Go?
8	Silversun Pickups Widow's Weeds
9	Future Save Me
10	Various Artists Aladdin (Original Motion Picture...)

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STREAMING

GLOBAL

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	Sech Otro Trago
5	Avicii SOS (feat. Aloe Blacc)
6	Shawn Mendes If I Can't Have You
7	Daddy Yankee Con Calma
8	Bad Bunny Callaita
9	Lil Nas X Old Town Road
10	Jonas Brothers Sucker
11	Lunay Soltera - Remix
12	Avicii Heaven
13	Lewis Capaldi Someone You Loved
14	Post Malone Sunflower - Spider-Man: Into...
15	Young Thug The London (feat. J Cole &...)
16	Katy Perry Never Really Over
17	Tyler The Creator Earquake
18	Ariana Grande 7 Rings
19	Martin Garrix Summer Days (feat...)
20	Ed Sheeran Cross Me (feat. Chance...)

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	Avicii SOS (feat. Aloe Blacc)
5	Lewis Capaldi Someone You Loved
6	Daddy Yankee Con Calma
7	Meduza Piece Of Your Heart
8	Gemitaiz Veleno 7
9	Avicii Heaven
10	Lil Nas X Old Town Road
11	Shawn Mendes If I Can't Have You
12	Mabel Don't Call Me Up
13	Jonas Brothers Sucker
14	Martin Garrix Summer Days (feat....)
15	Ed Sheeran Cross Me (feat. Chance...)
16	Nekfeu Tricheur
17	Lady Gaga Shallow
18	Katy Perry Never Really Over
19	Ufo361 Irina Shayk
20	Farid Bang Maghreb Gang (feat. French...)

UNITED KINGDOM

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Lewis Capaldi Someone You Loved
3	Stormzy Vossi Bop
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 (feat. Aloe Blacc)
9	Shawn Mendes If I Can't Have You
10	Ed Sheeran Cross Me (feat. Chance The...)
11	Dave Location (feat. Burna Boy)
12	Jax Jones All Day And Night - Jax Jones...
13	Lewis Capaldi Bruises
14	Chris Brown No Guidance (feat. Drake)
15	MoStack Shine Girl (feat. Stormzy)
16	Lewis Capaldi Grace
17	Jonas Brothers Sucker
18	MoStack Stinking Rich (feat. Dave & J Hus)
19	Lil Nas X Old Town Road
20	Martin Garrix Summer Days (feat...)

FRANCE

TW	ARTIST/TITLE
1	Nekfeu Tricheur
2	Nekfeu Cheum
3	Nekfeu Elle Pleut
4	Nekfeu Dans L'univers
5	PNL Mowgli II
6	Nekfeu Les Étoiles Vagabondes
7	Nekfeu Alunissons
8	Nekfeu Voyage Léger
9	Nekfeu Takotsubo
10	Nekfeu Menteur Menteur
11	Nekfeu Ciel Noir
12	Nekfeu Le Bruit Qui Court
13	Nekfeu Premier Pas
14	Nekfeu Compte Les Hommes
15	Nekfeu De Mon Mieux
16	Nekfeu Ola Kala
17	Nekfeu Koala Mouillé
18	VegeDream Elle Est Bonne Sa Mère
19	Nekfeu Pixels
20	Niska Médicament

GERMANY

TW	ARTIST/TITLE
1	Ufo361 Irina Shayk
2	Fero47 Nenene
3	Farid Bang Maghreb Gang (feat. French...)
4	Samra Weder Lila
5	Luciano La Haine
6	Juju Vermissen (feat. Henning May)
7	Loredana Labyrinth
8	Ed Sheeran I Don't Care (with Justin Bieber)
9	Lil Nas X Old Town Road - Remix
10	KC Rebell Badewanne
11	Billie Eilish Bad Guy
12	Mero Malediven
13	Rin Vintage
14	Avicii SOS (feat. Aloe Blacc)
15	Samra Marlboro Rot
16	Shindy Nautilus
17	Dardan Coco Mama
18	Meduza Piece Of Your Heart
19	Bausa Mary
20	Dardan A Milly



BILLIE EILISH



ED SHEERAN



ROSALIA



LIL NAS X



JAX JONES

NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato Hoe Het Danst
2	Duncan Laurence Arcade
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Avicii SOS (feat. Aloe Blacc)
5	Kris Kross Amsterdam Moment
6	Lil Nas X Old Town Road - Remix
7	Snelle Plankgas
8	Bizzey Hup
9	Mabel Don't Call Me Up
10	Frenna Give Dem

NORWAY

TW	ARTIST/TITLE
1	Tix Jeg Vil Ikke Leve
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Billie Eilish Bad Guy
4	Avicii SOS (feat. Aloe Blacc)
5	Avicii Heaven
6	Lil Nas X Old Town Road - Remix
7	Lady Gaga Shallow
8	Soppgirobygget Domen 2019
9	Isah Hallo
10	Astrid S The First One

SPAIN

TW	ARTIST/TITLE
1	Bad Bunny Callaita
2	Sech Otro Trago
3	Lunay Soltera - Remix
4	Jhay Cortez No Me Conoce - Remix
5	Altana Me Quedo
6	Paulo Londra Tal Vez
7	Rosalía Con Altura
8	Myke Towers La Playa
9	Don Patricio Contando Lunares (feat...)
10	Rosalía Aute Cuture

SWEDEN

TW	ARTIST/TITLE
1	Einár Första Klass
2	Avicii Heaven
3	Avicii SOS (feat. Aloe Blacc)
4	Einár HipHop
5	Avicii Tough Love (feat. Agnes...)
6	Ed Sheeran I Don't Care (with Justin Bieber)
7	Einár F Mitt X
8	Avicii Bad Reputation (feat. Joe Janiak)
9	Avicii Heart Upon My Sleeve (feat...)
10	Avicii Freak (feat. Bonn)

UNITED STATES

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X Old Town Road - Remix
3	Young Thug The London (feat. J Cole...)
4	Dababy Suge
5	Tyler The Creator Earquake
6	Lizzo Truth Hurts
7	Ed Sheeran I Don't Care (with Justin Bieber)
8	Polo G Pop Out (feat. Lil Tjay)
9	Post Malone Sunflower - Spider-Man: Into...
10	Jonas Brothers Sucker

WORLDWIDE

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin ft El Guincho Con Altura
2	Pedro Capó ft. Farruko Calma (Remix)
3	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
4	Billie Eilish Bad Guy
5	Maluma 11PM
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road
7	Maluma HP
8	Luis Fonsi ft. Daddy Yankee Despacito
9	Anuel AA ft Karol G Secreto
10	Tyga ft J Balvin, Chris Brown Haute
11	Maroon 5 ft. Cardi B Girls Like You
12	Katy Perry Never Really Over
13	Post Malone ft. Swae Lee Sunflower
14	DJ Snake ft. Selena Gomez... Taki Taki
15	Karol G Ocean (Video Oficial)
16	Wisín & Yandel, Romeo Santos Aullando
17	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
18	Kygo & Chelsea Cutler Not Ok
19	Taylor Swift feat. Brendon Urie Me!
20	Imagine Dragons Believer

UNITED KINGDOM

TW	ARTIST/TITLE
1	MoStack ft. Stormzy Shine Girl
2	Billie Eilish Bad Guy
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Katy Perry Never Really Over
5	Mabel Mad Love
6	Wiley ft. Sean Paul, Stefflon Don... Boasty
7	Lewis Capaldi Someone You Loved
8	Post Malone ft. Swae Lee Sunflower
9	Sam Smith ft. Normani Dancing With A Stranger
10	George Ezra Shotgun
11	Mabel Don't Call Me Up
12	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
13	Taylor Swift ft. Brendon Urie Me!
14	Calvin Harris ft. Rag'N'Bone Man Giant
15	Maroon 5 ft. Cardi B Girls Like You
16	Tyga ft. Offset Taste
17	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
18	Tom Walker Just You And I
19	Chris Brown ft. Drake No Guidance
20	Kygo ft. Chelsea Cutler Not Ok

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	Billie Eilish Bad Guy
4	Offset ft. Cardi B Clout
5	Post Malone ft. Swae Lee Sunflower
6	Jhay Cortez, J. Balvin, Bad Bunny No Me Conoce (Remix)
7	DJ Khaled ft. Meek Mill & Lil Baby Weather The Storm
8	Khalid Talk
9	Lil Baby, Gunna Close Friends
10	Pedro Capó ft. Farruko Calma (Remix - Official Video)
11	Calboy Envy Me
12	City Girls Act Up
13	YG ft. Tyga, Jon Z Go Loko
14	DJ Khaled ft. Cardi B, 21 Savage Wish Wish
15	Rosalía ft. J Balvin Con Altura
16	Los Angeles Azules Nunca Es Suficiente
17	Tyga ft. Offset Taste
18	Khalid Better
19	Maroon 5 ft. Cardi B Girls Like You
20	Mustard, Migos Pure Water

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X ft. Billy Ray Cyrus Old Town Road
3	Mabel Mad Love
4	Jax Jones & Martin Solveig with... All Day And Night
5	Naomi Scott Speechless (From "Aladdin...)
6	Slowthai Inglorious
7	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
8	Lil Tjay ft. Jay Critch Ruthless
9	London On Da Track ft. Cirty Girls... Throw Fits
10	Koffee Rapture (Remix)
11	Shenseea (ft. Tyga) Blessed
12	SG Lewis ft. Ruel Flames
13	The SLP Favourite
14	Tom Walker Now You're Gone
15	Lewis Capaldi Someone You Loved Vevo Lift
16	Tom Zanetti Wicked And Bad
17	Sigrid Don't Feel Like Crying
18	Dr Dolor Bushman
19	Dermot Kennedy Lost
20	Yungblud Parents



LEWIS CAPALDI



PINK



TYGA



GEORGE EZRA

FRANCE

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

GERMANY

TW	ARTIST/TITLE
1	Marco Borsato, Armin Van Buuren... Hoe Het Danst
2	Suzan & Freek Als Het Avond Is
3	Mabel Don't Call Me Up
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
6	Billie Eilish Bad Guy
7	Shawn Mendes If I Can't Have You
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Tyga ft. J Balvin, Chris Brown Haute
10	Pink Walk Me Home

AUSTRALIA

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Post Malone ft. Swae Lee Sunflower
4	Maroon 5 ft. Cardi B Girls Like You
5	Taylor Swift ft. Brendon Urie Me!
6	Sam Smith ft. Normani Dancing With A Stranger
7	Katy Perry Never Really Over
8	Tyga ft. J Balvin, Chris Brown Haute
9	Khalid Talk
10	Khalid Better

SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Jhay Cortez, J. Balvin, Bad Bunny No Me Conoce (Remix)
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Maluma 11PM
5	Rosalía Aute Cuture
6	Maluma HP
7	Karol G Ocean (Video Oficial)
8	Aitana Me Quedo
9	Aitana Con La Miel En Los Labios
10	Maffio, Justin Quiles, Nacho... Cristina

NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin Van Buuren... Hoe Het Danst
2	Suzan & Freek Als Het Avond Is
3	Mabel Don't Call Me Up
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
6	Billie Eilish Bad Guy
7	Shawn Mendes If I Can't Have You
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Tyga ft. J Balvin, Chris Brown Haute
10	Pink Walk Me Home

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Leftwing: Kody I Feel It / Toolroom
2	8	3	Gorgon City & Kaskade Ft Romeo Go Slow / Virgin
3	14	3	Syn Cole & Dakota Lights Go Down / Positiva
4	12	4	EDX & Amba Shepherd Off The Grid / Spinnin' Deep
5	17	3	WhO Ft Byron Stingily Happy People / Positiva
6	11	9	Paul Woolford Ft Karen Harding You Already Know / Positiva
7	15	4	Dido Take You Home / BMG
8	1	5	Wilkinson Ft Karen Harding All For You / Virgin
9	19	3	Kalm Ft River Learning How To Love / The Other Songs
10	18	2	MK Body 2 Body / Columbia
11	5	5	Gold 88 Ft Kate Aster Hold Me Tight (Making Love) / Paper
12	22	3	Tom Hall Lifeline / Perfect Havoc
13	26	3	Glowie Cruel / Columbia
14	21	5	Icarus Brotherhood / Parlophone
15	16	3	Fisher You Little Beauty / Good Company/Catch & Release
16	23	2	Ryan Blyth Ft Robin S Luv 4 Luv / Champion
17	NEW	1	Ada Something For Your Mind / Strange Love
18	32	4	Example All Night / Stanerick
19	28	3	Le Youth Selfish / Sign Of The Times
20	25	5	Generik Tony / White Label
21	30	2	Alphalove Down By The River / Thrive
22	NEW	1	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
23	NEW	1	Dyl3mma I Don't Know / New State
24	20	3	Pickle Body Work / SPRS
25	35	3	Gola The Line / Zan
26	40	2	Disciples No Ties / Parlophone
27	NEW	1	James Tennant Reach Up Higher / WS9
28	NEW	1	Sesh Sesh / Humble Angel Dance
29	NEW	1	Promis3 Losing Our Connection / Simulated Paradise
30	NEW	1	Kenny "Dope" Pts The Bucketheads Got Myself Together / Positiva

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	17	2	James Hype & Craig David No Drama / One More Tune/Warner Bros
2	11	3	Syn Cole & Dakota Lights Go Down / Positiva
3	16	2	Kygo & Rita Ora Carry On / Columbia
4	13	4	Freya Ridings You Mean The World To Me / Good Soldier
5	9	4	Jamie Hannah Sound Of My Youth / MD Ben-Addiction
6	14	4	Myah Sky Attention / Good Soldier
7	25	3	Tom Hall Lifeline / Perfect Havoc
8	15	3	Tlove Ft Lilo Married To The Beat / Glagla
9	22	3	Kalm Ft River Learning How To Love / The Other Songs
10	19	2	MK Body 2 Body / Columbia
11	26	2	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
12	24	2	Robert Williamson System Of Survival / Dauman
13	20	3	Mousse T Ft Cleah Melodie / Peppermint Jam
14	NEW	1	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
15	NEW	1	Sour Separate Ways / Are You Ready
16	21	2	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam
17	27	2	The Kemist Ft Nyanda Body Can't Lie / 21 Ent/Republic
18	NEW	1	Martin Garrix Ft Macklemore & Patrick Stump Summer Days / Columbia
19	30	2	Mark McCabe & Sights Don't Let Me Go / 3 Beat
20	29	2	Ofenbach Rock It / Warner Music France
21	28	2	Kerry Goodhind Smoke & Mirrors / The Famous Company
22	NEW	1	Le Youth Selfish / Sign Of The Times
23	4	4	Lil Nas X, Billy Ray Cyrus & Diplo Old Town Road / Lil Nas X
24	1	2	Billie Eilish Bury A Friend / Interscope
25	2	5	Ina Wroldsen x Dynoro Obsessed / Ministry Of Sound
26	NEW	1	Alphabeat Shadows / Warner
27	NEW	1	Tears Of Happiness Close To You / Shush
28	NEW	1	Alle Farben & James Blunt Walk Away / Insanity
29	NEW	1	Jubel Ft Neimy Dancing In The Moonlight / Good Soldier
30	NEW	1	The Fatback Band & Liam Keegan I Found Lovin' / Sentosa

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	8	Lil Nas X Old Town Road / Lil Nas X
2	1	8	Geko x French Montana x Ay Em New Money / 3 Beat
3	2	7	Stormzy Vossi Bop / Merky/Atlantic
4	3	6	Rymez x Stefflon Don Don Walk / Virgin
5	10	3	Style G x The Fanatix Touch Down / 3 Beat
6	4	8	YK Osiris Worth It / Def Jam
7	9	3	Cliq Ft Kida Kuduz, Caitlin Scarlet... Dance On The Table / Columbia
8	13	5	Dolapo Ft Br3nya & Alicai Harley Skin / Virgin
9	15	4	Kojo Rigault Fahrenheit / Kojosound
10	12	5	Offset & Cardi B Clout / Capitol
11	16	2	Hardy Caprio x Digidat Guten Tag / Virgin
12	NEW	1	Wauve Stay Dreamin / EMI/Lost Ones
13	NEW	1	Amir Nothing Feels The Same / Amslice
14	6	4	Lily Allen Ft Popcaan What Are You Waiting For? / Parlophone
15	14	7	Tlove Ft Lilo Married To The Beat / Glagla
16	17	2	RK Born To Be Great / Virgin
17	7	11	Sean Paul & J Balvin Contra La Pared / Island
18	NEW	1	Mostack Ft Stormzy Shine Girl / Virgin
19	NEW	1	NSG OT Bop / NSG
20	NEW	1	Barry Knight Twisted / Purism

Leftwing: Kody rise to the summit ANALYSIS

BY ALAN JONES

First sighted on the Upfront club chart in 2013, when their mix helped propel Katy B's 5AM to a No.6 peak, London production duo/mix team **Leftwing** (Jon Kong) & **Kody** (Chris Adie) fared even better the following year when they contributed a mix to Geko (Overdrive), which reached No.1 for Oliver Heldens x Becky Hill.

The pair finally made their debut as artists last month with I Feel It – credited as Leftwing: Kody – an infectious, melodic house record with a big vocal hook and lush piano chords, which advances 2-1 on the Upfront club chart this week, narrowly defeating **Gorgon City & Kaskade's** Go Slow (feat. Romeo), which surges 8-2.

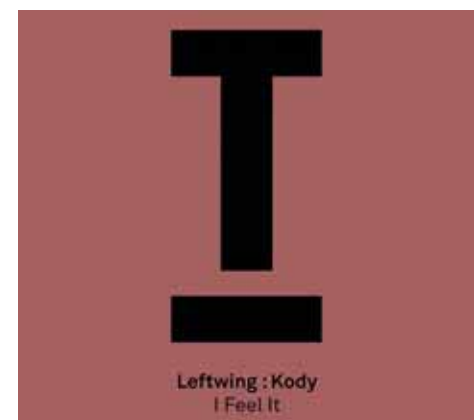
A regular at the top of the Commercial Pop club chart at the turn of the century, **Craig David** has done rather well since his 2015 renaissance. In fact, No Drama – a collaboration with **James Hype** that catapults 17-1 this week – provides him with his eighth No.1 since his resurgence. It is the first Commercial

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Disciples No Ties
2	Camelphat Ft Jake Bugg Be Someone
3	Flume Ft London Grammar Let You Know
4	Chase & Status Ft Kabaka Pyramid Murder Music
5	Adelphi Music Factory Feel Right Now (Power!)
6	DJ Licious Naked
7	Marie Davidson Work It
8	Weiss Let Me Love You
9	Syn Cole & Dakota Lights Go Down
10	Culture Shock Sequence EP
11	Daphni Ft Paradise Sizzling
12	DJ Tennis Gordon
13	Kink Ft Rachel Row To Love You
14	James Hype I Was Lovin You
15	Hot Since 82 Ft Jem Cooke You Are The Light
16	Izo Fitzroy I Want Magic
17	Notd & Hrvy I Miss Myself
18	Cousn Brain Ticker
19	Andrea Oliva My Way
20	Maceo Plex When The Lights Are Out



LIL NAS X



Pop No.1 as an artist for Liverpool DJ/mixer Hype, although his More Than Friends track (feat. Kelli-Leigh) topped the Upfront chart in 2017.

In the Top 2 of the OCC chart for the last 10 weeks, **Lil Nas X's** Old Town Road has made a slow but steady ascent of the Urban club chart, with a 17-12-11-9-7-6-5-1 ascent of the list, which it tops by the smallest of margins this week, with an advantage of less than 2% over two former No.1s, namely New Money (1-2) by **Geko x French Montana x Ay Em** and Vossi Bop (2-3) by **Stormzy**.



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THAT WAS THE Music Week THAT WAS

This week 20 years ago...



TOP STORY

MILLENNIUM PRAYER

As the millennium drew to an end and the advent of another edged closer, record labels started to plan a hiatus from production. This wasn't just because they were planning a massive party/hangover, apparently, but due to fears of an end-of-the-century type compilation album overload. Oh, and not to mention the millennium bug that was apparently threatening to shut down all technology. Narrator: It didn't.

KYLIE MOTIVATED

After splitting with Deconstruction, Kylie Minogue "confounded industry speculation" by signing to Parlophone. A&R director Miles Leonard struck the deal and said he would create an "out and out" pop record, after the "indie-Kylie" Impossible Princess. True to his word, Light Years followed the year after.

KARMA CHAMELEON

Legendary former Warner UK boss Rob Dickins was making progress in setting up his new "artist-friendly" record label, Instant Karma. Selecting his new "alternative" A&R team from outside the traditional talent pool, Dickins recruited from artist management and publishing, with his signings including Sir George Martin's son, Giles Martin.

Also inside... A new survey showed **music** was still "a more popular leisure pursuit" than **computer games**... **HMV** and **Virgin Megastores** unveiled plans for their new store launches, including "supermarket-style express tills"... Rockers **Terrorvision** were dropped by EMI, just five months after hitting No.2 with **Tequila**... **Mute**, **Beggars**, **Edel** and **Play It Again Sam** all teamed up to launch a new Scandinavian record company, **Playground**... **Baz Luhrmann** went straight to No.1 with his classic single **Everybody's Free (To Wear Sunscreen)**, while **Boyzone's** **By Request** debuted at the top of the Albums Chart...

WORDS: Nick O'Leary

THE AFTER SHOW

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

THIS WEEK: Lewis Capaldi, singer/songwriter

■ INTERVIEW: JAMES HANLEY

Chart-topping singer/songwriter Lewis Capaldi has spent the last four weeks at No.1 with *Divinely Uninspired To A Hellish Extent*, the fastest-selling LP of 2019 so far. Here, the social media king shares a few of his innermost thoughts...

I posted Instagram Stories for ages before people started taking notice...

"The first one that I remember people screen capturing and putting on Twitter was me talking about how I was 'famous now', because there had been a big write-up about me in the paper. I said, 'That's me famous'. It was just me talking shite for fucking 50 seconds and those are the only three words I can remember from it. People would come up to me and reference that video and I didn't know what the fuck they were talking about."

I'm in a family WhatsApp group...

"That has evolved – or *devolved* – into all my family members sending me anything negative that's ever been written about me. I'm like, 'Stop sending me this, what do you think it's doing for my self-esteem?!'"

I've Googled 'Lewis Capaldi net worth'...

"And been like, 'It's fucking hilarious that you think I have that much money!' I wish! But I quite enjoy all that stuff, it encapsulates how ridiculous everything is."

One of my pet hates is...

"When you go to see a band and they play for fucking two hours, or sometimes even longer. It's a big ask of the person to stand there for two hours and listen, even if you're the biggest band in the world. I'm quite a fan of shorter sets anyway – one hour 15 minutes is always a nice space to have."

I had always been very band-oriented...

"Until I was 17, and then I started to do the Lewis Capaldi thing. But that was just because the only two guys that still wanted to be in bands at that point were me and one of my best pals, Adam Warrington, who plays guitar now for Yungblud. The Maccabees are my favourite band and I like Kings Of Leon and stuff like that. The only reason I took the solo route was because it was like, 'No one wants to be in a band anymore, so fuck it'. Once you get to 17, people start getting jobs and girlfriends, which I didn't have."

I've never really had a proper job...

"I had a trial shift on an ice cream stand but I had to wear a hair net so I didn't enjoy that. It was in the middle of a



Road to hell: Lewis Capaldi

"I had a trial shift on an ice cream stand, but I had to wear a hair net so I didn't enjoy that"

shopping centre and you had to say to passers by, 'Would you like to try some free ice cream?' Other than that, I would do three-hour pub gigs, just doing covers, and get money from that. I was writing and gigging every single day; I was always doing something pertaining to music and I studied music at college for two years. So as long I was being proactive, my parents were like, 'Just let him do his thing and work it out'."

I'm related to the actor Peter Capaldi but...

"I'd never met him until he came to my Scala show in February last year. Then, when it came time to do the [Someone You Love] video, I wanted to raise awareness for the Save9Lives and Live Life Give Life organisations, and that was obviously what the video was about. The label was like, 'It would be good if we could bring someone in who's already acting. Do you have anybody following you on Instagram who you'd like to contact?' I flippantly said, 'We could ask Peter Capaldi?' And as luck would have it there was some free time in his schedule. He came down, gave up his time for nothing and just smashed it – lovely guy. The video for that song is my favourite that we've done, and I don't say that lightly considering my last one featured me stripping on a pole."

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Before the fans and fame, the soundtracks and syncs, there is the song. And before the song, comes the songwriter—the heart of an art form that defines generations, and the soul of our business.

Songwriters are our inspiration; we are their partners, collaborators, and crusaders.

They shape culture; we help hone their craft, build their careers, protect their legacies, and get them paid.

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