

Music Week

Inside the business of music. Established 1959



ON TUESDAY 25TH JUNE
2009

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ONTO THE X-FACTOR
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EXCEL CENTRE...

10 YEARS LATER...

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4 NO.1 SINGLES

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OVER 750 WEEKS SPENT IN THE AIRPLAY

CHARTS

6 NO.1 AIRPLAY RECORDS

CONGRATULATIONS OLLY

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Modest!

Music Week

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"We're here to give you a ringside seat..."

GLASTONBURY 2019

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The biz's favourite
Glasto moments

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CONCERTS

Welcome to the music week...

Archives of pain



The **furor** over the 2008 fire at Universal's archive vault in California, much like the blaze itself, is showing few signs of dying down.

The extent of the loss is still being debated and, given the passing of time and the disorganised nature of most music business repositories, may never be fully known.

But what is clear is that the archiving of precious recordings has not been taken seriously enough across the entire industry. It's perhaps understandable that, in a business where the driver has always been new music and new formats, that catalogue and obsolete storage methods haven't been anyone's priority.

But, ironically, given that we are now fully immersed in a digital age that has removed the imperative for physical storage, those ancient recordings could be more valuable than ever. And not just in the historical sense of the word, but the business one.

Streaming has recalibrated the industry to the point that catalogue is now more important than at any time since the CD boom. And, while physical formats are generally on the wane, the ultra high-value box set industry is being kept alive by two things: unheard material and remastered originals. No archive, no more of that.

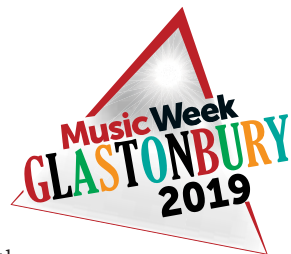
Furthermore, with the power balance shifting back to artists and away from labels, more artists than ever will expect to retake ownership of their masters at some point in their careers. For some, that can be the difference between keeping musical careers alive or leaving the business altogether, so everyone has a duty to safeguard those recordings.

It's to be hoped that the finally-revealed events of 2008 have prompted labels everywhere to review their practices and perhaps try and make renewed sense of what they own and where it is. Certainly, Universal Music Group CEO/chairman Sir Lucian Grainge's pledge to bring "transparency" to the artists affected is a welcome one.

But it's maybe also time for the business to look at the things it places value upon and the things it doesn't. After all, those who forget rock history are condemned to repeat it. Or, in this case, condemned to listen to a bad facsimile of it, forever.

Mark Sutherland, Editor
mark.sutherland@futurenet.com

MusicWeek
24.06.19



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MusicWeek

1-10, Praed Mews, London, W2 1QY

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Advertising: 020 7042 4071

Subscriptions: 020 7042 4090

Any queries with your subscription please contact the number above
Email musicweek@abacusemedia.com

UK (Print only £179)
UK (Print, digital and online) £249; Europe €349;
Rest of World Airmail \$398; Digital all £179.
Refunds on cancelled subscriptions will only be provided at the publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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"Who are you to wave a finger?"

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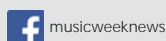
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Music Week is a member of the Periodical Publishers' Association ISSN - 0265 1548



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com
Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntington
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)1225 442244

Printed by Buxton Press Ltd, Palace Road, Buxton, Derbyshire, SK17 6AE



THE BIG STORY

**The greatest show: Glastonbury's return
a 'massive TV opportunity' for biz****Emily Eavis talks further growth for the huge TV audience as execs
anticipate a major sales boost for artists playing the festival**

— BY ANDRE PAINE —

Glastonbury still has the power to transform an artist's campaign, Emily Eavis has told *Music Week*.

With the iconic festival returning this week after a fallow year, industry execs have confirmed it is still the most important platform for music as a result of the high-profile BBC TV, radio and online coverage (see feature, p16).

While the line-up of new and returning headliners on the Pyramid stage – Stormzy, The Killers and The Cure – has had a mixed response, Eavis defended the choice of artists.

"It's always a very gradual process booking headliners, it takes place over many months while we book the rest of the festival, and we try to get a balance across the whole bill of the most exciting acts in the world," she said. "But I'm really pleased with how it all came together this year, both in terms of the three headliners and the bill as a whole."

There is a sense of anticipation about Stormzy's elevation to headline status at Worthy Farm. The rapper has just released the track *Crown* from his forthcoming sophomore album. Lead single *Vossi Bop* was his first No.1 and has now passed 500,000 equivalent sales, according to the Official Charts Company.

"When I saw him play the 2017 festival on the Other Stage, I knew straight away that the next time he played he would be headlining the Pyramid," said Eavis. "The reaction in the field was unbelievable, he's got such a presence and the energy is incredible. I'm so excited, it's going to go off on the Pyramid!"

Damian Christian, director of promotions, Atlantic and SVP of promotional strategy, Warner Music UK, told *Music Week* that Glastonbury is a key moment for the Stormzy campaign. Atlantic also has Anne-Marie on the Pyramid stage and an afternoon slot for newcomer Mahalia, ahead of her debut *Love & Compromise* in September.

"Glastonbury is still and always will be a massive TV opportunity, it has proved to be super-reactive in terms of driving sales and profile for many of our artists over the years," said Christian. "This year we are looking forward to similar results with all of our acts performing, from Stormzy headlining to the rest of the Atlantic roster over the weekend."

In 2017, 20.9 million people watched Glastonbury TV coverage across the BBC channels, an increase of 12% on 2016. There were 4.5m requests for live streams on BBC iPlayer and the BBC's Glastonbury website during the weekend.

"We've actually been getting more and more viewers each year," Eavis told *Music Week*. "Last festival we had over 20m tuning in to the TV coverage and another 10m on catch-up

the week after. The digital and radio coverage is also huge and I imagine that will keep growing. The BBC have really done an amazing job with keeping us moving with the changes in the way people consume music and TV."

The BBC Sounds app will enable users to access multi-channel coverage via the BBC Radio Glastonbury button.

Liam Gallagher, Kylie Minogue, Two Door Cinema Club, Vampire Weekend, Freya Ridings and Stormzy are among acts whose bookings coincide with new or forthcoming album releases.

"The feedback that we get from agents and labels is that a performance here can really transform a campaign around a new album or tour," said Eavis. "Glastonbury on the BBC is one of those rare times these days when it feels like everyone is tuning in to the same thing. It's incredible the reach performances have."

Eavis recalled how Lionel Richie was "astounded" by the response to his 2015 Sunday afternoon 'legends' slot. His Definitive Collection compilation sales increased by 1,762.9% week-on-week to reach No.1 following the performance.

Kylie Minogue and her label BMG will be hoping for a similar reaction for *Step Back In Time: The Definitive Collection*, released on Friday (June 28) ahead of her Sunday afternoon set.

Alistair Norbury, BMG president repertoire & marketing UK, said: "This is one of our tent pole releases for the year, and the Glastonbury slot couldn't be a better way to kick off that campaign. This is the platform that everyone wants."

Simon King, MD of Covert Talent Management, revealed that Tom Walker had bought a ticket before he was confirmed to perform on the John Peel stage.

"In the past we've seen big connect-the-dots moments, resulting in sales spikes, off the back of big TV performances for Tom and hope that Glastonbury will provide another," he said.

Billie Eilish's team are also anticipating a boost for the singer, who was moved up the bill following the success of her debut album. When *We All Fall Asleep, Where Do We Go?* (Polydor) has OCC sales to date of 184,795.

"The impact will be huge," said Mike Malak, of Coda Agency. "I am confident that the result of the performance will mean we see her streams jump up considerably across the board."

Malak said Eilish's first UK festival performance will further strengthen her live business.

"Glastonbury will help in the sense that it will absolutely continue to widen the audience," he added. "Billie is now at arena level globally and the ambition in 2020 is to keep growing."

Eavis also has an eye on 2020 – the festival's 50th anniversary. "We've been working on 2020 since the last festival," she said. "There's a lot's being planned for it already – it's hopefully shaping up to be a good one!"



All these things that I've done:
Emily Eavis at Worthy Farm

PHOTO: Anna Barclay

FOR THE RECORD



THE BIG CHANGE

Merlin CEO Charles Caldas has announced he will step down at the end of this year. Caldas has led the digital rights agency since its inception in 2007 and launch in 2008. "What we have all achieved over the past 12 years is remarkable," says Caldas. "I am confident that Merlin's dynamic, market-leading membership of true independents face a very bright future."

THE BIG PROMISE



Sir Lucian Grainge, UMG CEO/chairman, has written to staff at the major about the 2008 fire that is said to have destroyed master recordings including those by Elton John, Nirvana and Aretha Franklin. "We owe our artists transparency," said Grainge. "We owe them answers. I will ensure that the senior management of this company, starting with me, owns this."

THE BIG MOVE



Ex-Interscope CEO Jeremy Erlich is to head up music strategy at Spotify. In an Instagram post, Erlich said that he will take charge of the North American editorial and global curation strategy teams. He will report to global head of music Nick Holmsten in LA.

SYNC

Screen grab: Artists see streaming spikes from new 'golden age of TV'

Viewers binge-watching hit shows such as *Killing Eve* and *The Handmaid's Tale* is transforming the impact of a sync, say industry execs

BY ANDRE PAINE

Labels and publishers have spoken about the "significant" impact from the wave of sync-friendly hit TV shows currently airing.

As well as ITV2 reality show *Love Island* (see panel), dramas such as *Killing Eve*, *The Handmaid's Tale* and *Big Little Lies* are providing a high-profile media platform.

"They're extremely significant, we're in a golden age of television," said Rich Robinson, EVP, sync and creative services, Warner Chappell Music.

"Those key moments where music is integral really cut through, that's arguably why [TV syncs] are more important than they ever have been."

The publisher cited the use of Michael Kiwanuka's *Cold Little Heart* as the theme for HBO series *Big Little Lies*. It is his top streamed track on Spotify (81,563,519 combined plays for alternate versions).

Cigarettes After Sex have become TV favourites with placements on *Killing Eve* and the latest episode of *Big Little Lies*.

Their breakthrough was powered by the use of Nothing's *Gonna Hurt You Baby* on *The Handmaid's Tale*. It has OCC sales of 59,835 and 56,227,809 plays on Spotify.

The band are signed to the management division of Blue Raincoat Music.

"Radio is less important than it used to be, so getting music on TV shows is what we try to do," said CEO Jeremy Lascelles.

Executives suggested sync has replaced the traditional promotional TV performance.

"Series like these are a vehicle for hearing new music now," said Nick Oakes, Sony/ATV head of sync and creative licensing. "They're cultural talking points and our songwriters and artists want to be part of that."

Binge-watching has also transformed the power of a sync, according to execs.

"We used to tell fans to tune in and we would be able to capitalise off of the exact moment when the song aired," said Catie Ginsburg, head of sync and brand at Cigarettes After Sex's label, Partisan.

"Nowadays it's a bit more fluid, so we work with the TV or film supervisors to make sure the song is added to their playlists and we can be more creative in our messaging."

"There's a big boom for TV soundtracks," said Catherine Grieves, *Killing Eve*'s music supervisor and head of film and TV at Faber Music. "Everybody has a budget to work with, so you have to find independent tracks that are going to cost less to clear and make sure the show goes out across the world with the best music possible."

"TV syncs are arguably more important than they have ever been"

Rich Robinson
Warner Chappell



All about *Eve*: (L-R) *Killing Eve*'s Sandra Oh and Jodie Comer

PHOTOS: BBC/Sid Gentle/Steve Schorfield/ITV

Love Island records: ITV2 show can 'help break artists'

Reality series has been backing more independent music, says edit series producer

Love Island has maintained its reputation as the most important show for the biz, with featured artists experiencing streaming spikes.

The hit ITV2 reality show, which opened with ratings of 3.3 million, features multiple syncs in each show.

"Over the years it's become more popular within the music industry, we're speaking to sync departments on a daily basis," said edit series producer Stephen Yemoh, who works alongside Sarah Fay.

Freya Ridings' breakthrough with *Lost Without You* (816,641 sales - OCC) last year was credited in part to its appearance on *Love Island*. Ridings has made an impact in this series with MJ Cole collaboration *Waking Up*, which made the Shazam Top 5. It has 2,075,281 Spotify plays.

Atlantic Records has seen a streaming surge and Radio 1 plays for Maisie Peters' *Feels Like This*, following its placement in this series. It has 10,492,970 Spotify plays.



Reality cheque: *Love Island*

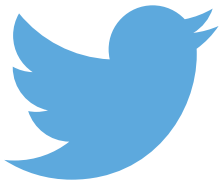
"Off the back of this placement we're seeing the track being picked up by radio stations and it's now a real global focus for Atlantic," said Tim Miles, VP, sync, Warner Music UK.

Emerging artists are also benefiting. Lusaint broke the UK Shazam 24-hour record with *More Than Friends*, a reworking of En Vogue's *Don't Let Go (Love)*. It has 44,856 Shazams.

"We have been trying to use more independent artists," said Yemoh. "If we can help break artists, it's great to know we can help the music industry."

Love Island is largely covered by ITV's blanket licence. "It's such a good platform for our writers and catalogues are being covered and revisited," said Tim Hayes, creative and licensing executive, sync, Warner Chappell Music UK.

"We're seeing streaming and Shazam figures going through the roof, so the reach and exposure is unquestionable," added Oakes.



TWEETS OF THE WEEK

The past seven days in 280 characters



@louisarainbird
Dreamt that Sum
41 supported One

Direction and now I'm in awe of my subconscious.

(Louisa Rainbird, Music Sales)
Monday, June 17



@PEACE4EVEREVER
We may have never won
an NME award but taylor

swift's brother just used our lyrics for an instagram caption so take that palma violets **(Peace, artist)**

Sunday, June 16



@charli_xcx Omg I
just listened to my album
in the car and cried.

It's so good. I'm so talented. Even just the tracklist written down is a piece of art **(Charli XCX, artist)**

Wednesday, June 12



@mvsgrave
I manage six artists and
not one of them has
wished me happy father's day yet

(Andy Musgrave, Supernature)

Sunday, June 16



@huwstephens Booked
tickets to see Slade but
turned out to be a Sade

gig, was one L of a mistake. Or something. **(Huw Stephens, BBC Radio 1)**

Thursday, June 13



@iamrobanderson
If no one has seen or
heard from me this

week it's because I have six artists in New Music Friday UK today. **(Rob Anderson, Island)**

Friday, June 14



@LaraKBaker I believe
one of the reasons there are
so many badass women &

LGBTQ+ people in their 20s & 30s making positive change in music is because

@spicegirls told us we could. **(Lara Baker, Songtrust)**

Sunday, June 16



@melisonfire
I WILL be word perfect
to Aute Cuture before

Glastonbury.

(Mel Lewis, BBC Radio 1)

Wednesday, June 19



@mnicklevine I
still can't believe Mel B
predicted Brexit Britain
when she yelled "CRAZY NATION!"
on Move Over in 1997.

(Nick Levine, journalist)

Sunday, June 16



@michelle_amaría
Firstly why am I watching
Harry Redknapp life stories
and secondly why am I sobbing

(Michelle Kambasha, Secretly Group)

Monday, June 17

#1 TWEET



@liamgallagher My name is
Liam Gallagher I have 4 beautiful
children, I have dabbled in drugs
over the years, I've had many
number 1s now send me the
keys to No. 10 I'll sort this pile of
shit out WHY ME? WHY NOT.

(Liam Gallagher, artist)
Tuesday, June 18

RISING STAR

The biz's brightest new talents tell their stories



Patrick Cloherty: "We get too involved in stats and followers"

Patrick Cloherty

Head of UK sync services, Sentric Music

@PatrickCloherty



How did you break into the industry?

I secured a three month placement with Sentric Music whilst in my final year at the Liverpool Institute For Performing Arts. The company was still relatively small at the time, which is what I wanted in order to gain some real experience, rather than making cups of tea somewhere else. I was kept busy and thrown in at the deep end, which worked out well as during the placement I managed to land one of our tracks onto a William Hill advert. From there, I was offered the chance to join the team full-time after graduating. Several years later, I'm now head of UK sync services.

Tell us a secret about sync...

You have to be prepared for everything to go wrong last minute. Only when I see a placement with my own eyes will I fully accept that it's happened! There is always something that can go wrong at the final moment to ruin months' worth of work, be that the CEO of a brand saying they don't like the drums, or a writer with a 1% share demanding more money... It can often be a firefighting task and it always happens at 2am when you're on holiday.

What's the best thing about your job?

Seeing the impact on an artist's

career is definitely up there. Landing a large deal that enables someone to quit their day job and be able to focus on their music career is extremely rewarding. Also, travelling and meeting people is a great part of the job. I speak at and attend various international events, which is key to understanding other sync markets and developing new ideas to bring back to the office.

What annoys you most about the music business?

Publishing being picked up on a single song assignment deal and not actually being registered. It gives writers a negative view of publishing early on and leads to distrust of the industry as a whole further down the line. Additionally, getting too involved in stats, playlists, followers... It can be easy sometimes to forget good old fashioned gut instinct, it's important we don't compromise on the emotional element of music.

Where would you like to be in 10 years?

I'm yet to experience working on the other side of sync and being pitched to. It would be interesting to see the process of working with rights-holders rather than being one. It would be nice for someone to buy me a beer for a change - music supervisors can be expensive friends!

PATRICK'S RECOMMENDED TRACK: Gullen - Sumatra

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

LIVE

Summer in the city: BST Hyde Park keeps good times rolling in tough festival season

AEG's Steve Homer says sales remain strong for series, responds to All Points East "challenges"

BY JAMES HANLEY

British Summer Time Hyde Park has racked up multiple sell-outs in a testing summer for the festival market, AEG UK Presents co-CEO Steve Homer has told *Music Week*.

Celine Dion, Stevie Wonder, Barbra Streisand, Florence + The Machine and The National, and Robbie Williams top the bill from July 5-14, while AEG is also presenting a standalone joint-headline show by Neil Young and Bob Dylan in the park.

"We've already got three sold-out shows, which are Neil Young/Bob Dylan, Robbie Williams and Stevie Wonder, and the other shows are all shaping up nicely," said Homer. "Celine, Barbra Streisand and Florence are all tracking to do as well as anticipated, so it's shaping up to be a very good year.

"It has become very much a badge of honour for some acts to play BST Hyde Park because they've seen other artists deliver great shows and they want to be part of that small piece of history."

The Young/Dylan gig was briefly thrown into doubt when Young objected to the involvement of headline sponsor Barclaycard, which he branded a "fossil fuel funding entity". It was later agreed the concert would proceed without Barclaycard as a sponsor.

"It came as a bit of a shock that several weeks after the show had actually gone on sale there was an issue coming from the Neil Young camp," admitted Homer. "But we resolved it by removing the sponsorship activity across that day."

In a BST first, Sigur Ros will perform a free gig on the main Great Oak Stage as part of the festival's Open House midweek entertainment programme. The Icelandic

"A number of London events are struggling compared to previous years"

Steve Homer
AEG Presents



Simon says: Paul Simon's UK farewell show at BST Hyde Park 2018

band will present the Liminal Soundbath on Tuesday, July 9.

"The approach was made from [Sigur Ros] to look at doing something different," explained Homer. "People who probably wouldn't have heard of Sigur Ros will be able to experience them live – that is the beauty of the Open House set-up."

Homer also reflected on the second edition of AEG's All Points East, which took place over two weekends in late May and early June, with nights headlined by The Chemical Brothers, The Strokes, Christine And The Queens, Bring Me The Horizon, Mumford & Sons and Bon Iver.

"It was an interesting follow-up to our first year when we came out of the box strong," he said. "This year we had some big days and

other days were a little bit more challenging, shall we say. It can be difficult with newer acts, the market is a little bit unforgiving on those sometimes. [But] there are a number of events in London that are struggling compared to previous years."

Homer also acknowledged the sound complaints that marred The Strokes' sold-out show on the opening Saturday.

"We had over 90 acts play across the first weekend and only had complaints over one artist, so draw your own conclusions," he said. "The system didn't change when The Strokes took over the controls.

"We were very responsive to customer complaints. We considered each of them individually and offered compensation for the following weekend."



Office Politics

Peak Chart Position: No.5

Label: Divine Comedy/PIAS

TAKE A BOW

TEAM The Divine Comedy

Management: Natalie De Pace
(Divine Management)

Marketing: John Leahy
(Instrumental Consultancy)

National Press: Barbara Charone/
Ant Giannaccini (MBC PR)

Online Press: Lorraine Long
(Longevity PR)

National Radio: Richard Jones
(Alan James PR)

TV: Joggs Camfield (Nine Black)

Regional Press: Anastasia Roe
(MBC PR)

Regional Radio: Neil Adams
(Neil Adams PR)

International: Craig Caukill
(Real & Imagined)

Publisher: Fran Malyan (Sony/ATV)

Digital Marketing: Freddie Bunn
(CMS Music)

Booking Agent: Charlie Myatt
(13 Artists)



King of comedy:
Neil Hannon

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THE PLAYLIST



KREPT & KONAN

Ban Drill (Virgin EMI)



Krept & Konan limber up for LP 2 by addressing censorship of drill, the genre now at the heart of UK rap's growth. Their booming, fresh bars shine new light on a complex issue.

Contact Kate Head
kate@stokedpr.com

LYKKE LI (FEAT. LIL BABY & SNOWSA)

Sex Money Feelings Die (RCA)



A starring voice on Mark Ronson's new LP, Lykke Li is even more effervescent on this, the first cut from her upcoming EP, Still Sad Still Sexy.

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

FREDDIE GIBBS & MADLIB (FEAT. ANDERSON PAAK)

Giannis (Keep Cool/RCA)

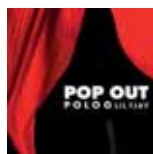


Freddie Gibbs' blazing vocals come thick and fast here, as Anderson Paak brings melodic relief via a hook you'll want to hear again and again.

Contact Ben Harris
ben@runmusic.co.uk

POLO G (FEAT. LIL TJAY)

Pop Out (Columbia)



Polo G is a big new voice coming out of Chicago, and this three-minute stormer is a centerpiece of the rapper's debut album Die A Legend.

Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

MAX POPE

6AM (Caroline)



This new kid on the indie block is a former gardener, and his sun-baked new single rolls past like a lazy day pottering about on a sit-on lawnmower.

Contact Jodie Banaszkiwicz
jodie@staygoldenpr.com

WILDWOOD KIN

Never Alone (Sony)



Never Alone's harmonies will sound great floating into the Glastonbury air this week, as Wildwood Kin prepare to release their self-titled new album.

Contact Kat Bawden
kat@dedicatedpr.com

TAYLOR SWIFT

You Need To Calm Down (Republic)



That sound in the distance? Keyboards clacking in response to Taylor Swift's sugary new single, a takedown of online bullies starring Katy Perry in the video.

Contact Kate Head
kate@stokedpr.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!



20.06 KING PRINCESS

O2 Forum Kentish Town, London 7pm

This show presents a perfect opportunity to marvel at King Princess' ascent to pop's big time. The 20-year-old New Yorker is gearing up to release her debut album, expect a long list of red hot bangers including the excellent Cheap Queen.



TASTEMAKERS The industry's favourite new sounds

Nick Dewey Head of music programming, Glastonbury Festival THE LANGA METHODIST CHOIR



Method man Nick Dewey

We went to South Africa with Oxfam last year to see where some of the money raised by the festival goes. There were so many incredible people who Oxfam work with there and we got to see how important what they do is.

One of the local drivers told us about a Methodist choir he was involved with in a Township called Langa. They were rehearsing that night; they let us sit in and it was just one of those very special experiences. Their voices were fantastic and they seemed to get completely lost in the music, dancing and clapping in this big, old echoey chapel.

It was spellbinding to

witness and we felt very honoured to be allowed to watch such an intimate performance. It had the power and intensity of a Southern gospel choir, but for Michael [Eavis] it was even more poignant with them being Methodists like him!

Back home, we got in touch with the choir and after a lot of work by Aoife in our office we managed to book them to come and open the Pyramid Stage. None of the choir have been outside South Africa before, so it will probably be quite an eye-opener.

They're playing before Mavis Staples too, so it feels like just the tonic to kick things off on the Sunday morning.



ESSENTIAL INFO

RELEASES Hoochie (out now) **LABEL** Unsigned
MANAGEMENT All That Matters Music Management
NEXT GIG Glastonbury Festival, June 30

*Keeping it surreal with
 fizzing indie rock bangers...*

A couple of months ago, Lauran Hibberd's Tuesday afternoon was interrupted by a phone call from BBC Introducing. They had some important news.

"They said they wanted me to play Glastonbury, I thought they were joking," Hibberd remembers. "I said, 'What, who is this, it's a Tuesday afternoon what are you talking about?'"

The singer and songwriter is talking to *Music Week* from her home on the Isle Of Wight ("Everyone's so happy, I know all my neighbours' cats' names"), where she writes songs that pop like Rice Krispies, mixing bizarre lyrics with buzzing guitars.

Hibberd enjoys skewed humour; chomping noodles for the camera and choosing to sit under the hand drier in her local public toilet for the cover shoot for recent single Hoochie.

"That's what I'm like as a person," she says. "You sit in your bedroom, write songs and then it becomes something and people start calling it a career. Then all of a sudden you're playing Glastonbury!"

She's giddy at the prospect, excited to attend one of the world's most famous festivals for the first time. In previous years, she's hadn't even managed to get tickets.

"I don't think I'm prepared!" she says. "I'm ready for some mad walks and lots of mud, mainly I want to see as many bands as possible."

With Sharon Van Etten, Billie Eilish, Miley Cyrus and Pip Blom on her hitlist, Hibberd is in for a busy weekend, not to mention sets for PRS For Music and Greenpeace. "For an up-and-coming artist it's an amazing place to be, you're in front of loads of new people," she reasons.

Her predecessors on the BBC Introducing stage include Florence + The Machine, and the prospect of headlining one day strikes Hibberd like a lightning bolt.

ON THE RADAR

LAURAN HIBBERD

"It's super scary and overwhelming. At this point, I've got a lot to prove. I try to take each day as it comes otherwise my head would explode," she says.

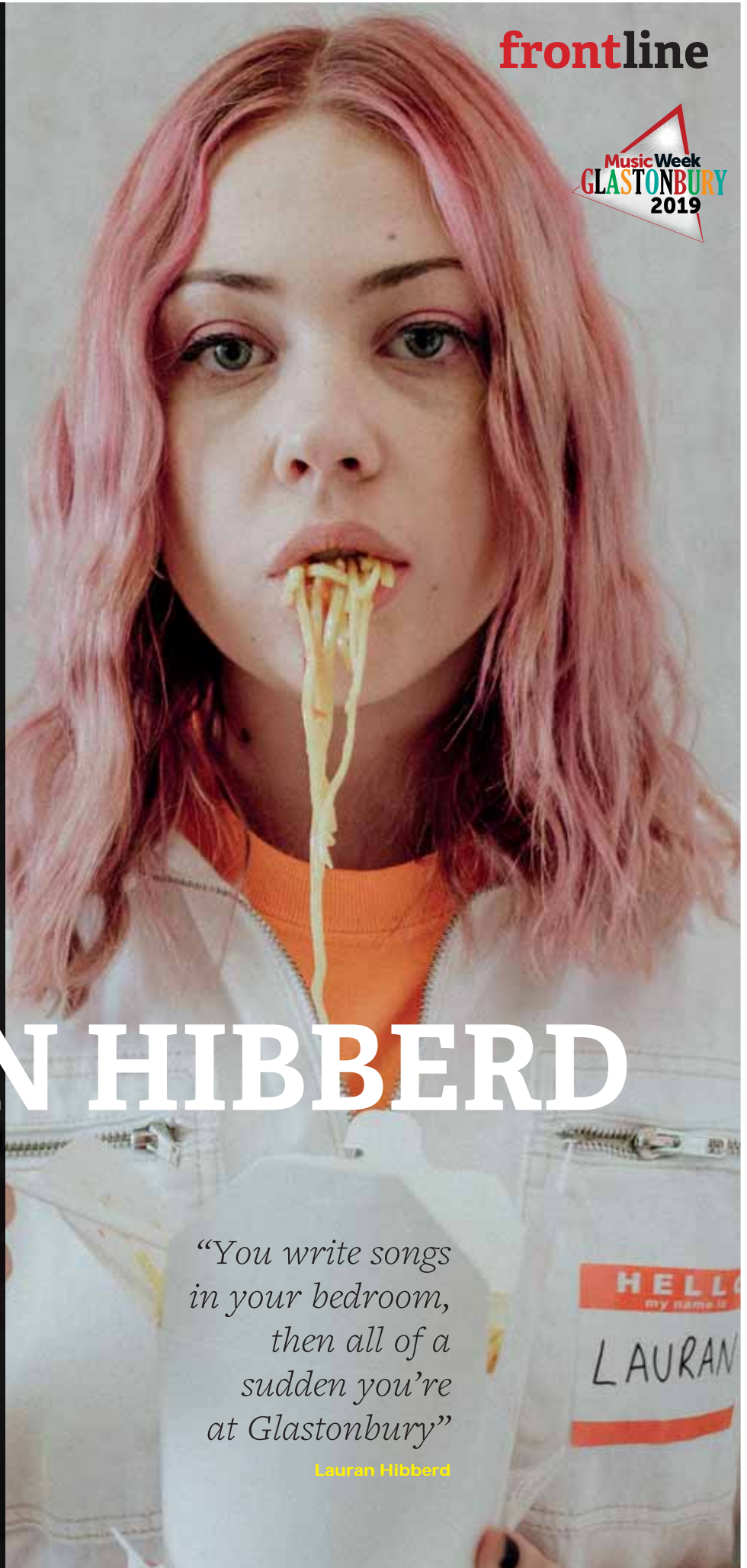
The hard slog of gigging and writing ("I write two songs a week, I always have") is bearing fruit. Hibberd is working on her debut album, but there's a new EP to come first.

"It's called Everything Is Dogs, it makes absolutely no sense as a title or a concept but we're rolling with it anyway," she says. It will mark her first physical release, a 12" manifestation of another landmark moment. "I'm very excited to be able to hold something that I've created. It'll be really nice," she says.

With more touring scheduled, Hibberd is set to carry on living her dream. To be able to call music a career, she says, is "mindblowing".

"It's great to [write songs] that take something small and stupid and spin it into something dark and comical," she finishes. "I probably have 80 million tracklistings for my album and it doesn't even exist yet. But I've started creating it in my brain..."

BEN HOMEWOOD



*"You write songs
 in your bedroom,
 then all of a
 sudden you're
 at Glastonbury"*

Lauran Hibberd

PHOTO: Nathan Russell



Here comes the summer: The new Sainsbury's ad and (below) the single artwork

SYNC STORY

SAINSBURY'S/WILEY/SEAN PAUL/STEFFLON DON

BY BEN HOMEWOOD

Forget 1967, this year the words 'summer of love' belong to Sainsbury's and Wiley. The grime legend's track Boasty – made with Stefflon Don and Sean Paul with a guest spot from Idris Elba – complements this new spot perfectly. Tu, Sainsbury's clothing range, has launched a TV ad



"Boasty was the standout choice, it speaks for itself"

Jack Derbyshire
Youth Mode

aimed at encouraging positive discussion around body image.

Music supervisor Jack Derbyshire heaps praise on Boasty, which has more than 35 million Spotify streams.

"It was the standout choice from the beginning," he tells *Music Week*.

"We had the rare luxury of having time on our side and were able to assess many options, but everyone kept coming back to Boasty, it speaks for itself, and all parties involved were enthusiastic and instrumental in getting this over the line."

The track, which peaked at No.11, marks a successful move into the singles world for BMG.

"We were really pleased to land Boasty in this fun advert with such a positive message," says Mark Levin, BMG director of sync.

"We've seen a significant uplift off the back of the ad, which is helping us build on an already very successful single campaign."

Expect this one to hang around all summer long.

Spot: Sainsbury's Tu - Summer Of Love **Title:** Boasty **Artist:** Wiley, Sean Paul & Stefflon Don (feat. Idris Elba) **Master:** BMG **Publishers:** BMG, Universal, Sony/ATV, EMI, Bucks **Music Supervisor:** Jack Derbyshire (Youth Mode) **Ad Agency:** Portas **Air Date:** 01/06/19

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

MAKING WAVES



Crash Lang wallop: Oscar Lang

THIS WEEK'S HOTTEST BRAND NEW ACT

Oscar Lang

KEY TRACK: Trash
LABEL: Dirty Hit
MANAGEMENT: SB Management
TWITTER: @oscarlangmusic

WHO: Meet Dirty Hit's new signing..

WHAT: Super-chilled indie-pop bursting with the magical energy of youth. New EP Bops Etc (yes, that's the title) shows Oscar Lang's penchant for a wavy guitar solo, too.

WHERE: This talented 18-year-old is from West London.

ANOTHER FRESH FACE ON DIRTY HIT?

Oh yes. Lang released Bops Etc as his

last year at school ended, celebrating with a show at Thousand Island in the capital. Chess Club cherub Alfie Templeman features on his EP, too. Let's see if the pair can spearhead a new wave of bedroom musicians.

WHAT'S THE MUSIC LIKE?

Bops Etc jingles and jangles, with guitar licks weaving between Lang's vocals. Highlight Trash riffs on watching cartoons and smoking joints, using time-honoured indie misery to add credibility to its lackadaisical vibe.

COOL, MAN...

That's the spirit. Watch Oscar Lang sing through his blonde curtains at Green Man Festival in August.



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1



2



A

3



B

C



1. Licensed to Illmatic Nas celebrated the 25th anniversary of his classic album *Illmatic* in grand fashion by presenting special plaques to 25 selected hip-hop curators while he was over in the UK. Pictured here are (L-R): Leila Singh (urban product manager, Sony Commercial Group), Nas and DJ Semtex. (Photo: Joe Magowan).

2. Happy days Warner Music's Australian team presented Rudimental with a disc marking 4x platinum sales of *These Days*. The track was the most played song on Australian radio in 2018 and is still in the chart 72 weeks after release. Pictured here are (L-R): Grace O'Neill, Gabby Endacott, Shannon Carr, Sarah Thomas, Piers Agget, Matt Allen, Beth Appleton, Huw Araniago-Ellis, Kesi Dryden, Simon Cahill, Erin McMahon, Tass Diakos, Uppy Chatterjee. (Photo: Jordan Munns).

3. Meeting PPL is easy The biz was out in full force at PPL's AGM at King's Place, London. Pictured here are: (a) *Music Week* editor Mark Sutherland and PPL chief executive officer Peter Leatham. (b) Warner's Atlantic Records was presented with awards for both the Most Played Artist and Most Played Track in this year's PPL Most Played Charts. Pictured here are (L-R): John Smith (chairman, PPL), Damian Christian (director of promotions, Atlantic Records/SVP of promotional strategy at Warner Music UK) and Peter Leatham. (c) Peter Leatham, Christine Geissmar (chief operating officer, PPL) and Robert Ashcroft (chief executive officer, PRS For Music). (Photos: John Marshall, JM Enternational).

4. Fully loaded Team LD celebrated their 15th Download Festival with a whopping group shot at the end of the final night. Pictured here are: (Back row, L-R) David Cox (senior account manager), Curtis Sharkey (senior publicist), Doug Wright (managing director), Neil Chivers (COO), Josephin Meyer (publicist). (Middle row, L-R) Alex Sutton (PR director), Charlotte Birtles (freelance), Becky Williams (account director), Dannika Webber (account executive), Sarah Wareing (account director). (Front row, L-R)



Reece Jordan Doonan (freelance), Jolene Ward (account executive),
Lais Martins-Waring (senior account executive). (Photo: Joe Raynor).

5. Cannes I kick it? A host of top names were present at MIDEM 2019. Pictured here are: **(a)** Lisa Kasha (Epic) Tarek Al-Hamdouni (RCA) and Kevin O'Donnell (Twitter). **(b)** Mark Sutherland and Blur's Dave Rowntree. **(c)** Nigel Elderton (European president Peer Music/chairman, PRS), John Minch and Jules Parker (head of publisher relations and services, Spotify). **(d)** Concord Music Publishing recently held their very own party at MIDEM. Pictured here are Sean Patrick Flahaven (president, Concord Theatricals), Bill Gaden (president, North America, Concord Music Publishing), Sara Lord (senior vice president, sync and project development), Scott Pascucci (CEO, Concord), Tina Funk (managing director, Concord Music Publishing GSA), Kim Frankiewicz (executive vice president, worldwide creative, Concord Music Publishing), Jake Wisely (chief publishing executive), John Minch (president, Europe, Concord Music Publishing) and Kent Hoskins (chief financial officer, Concord Music Publishing). **6. Back of the network** Notting Hill Music hosted another of its successful network monthly events at Tileyard Studios. The next night will take place on July 25. Pictured here are (L-R): Adam Hornblow (production director, CEO performance, Sound & Light Ltd), John Robinson (stage manager, CEO Clique Productions), Gary Thomas KYPA (photographer/PR, Keep Young People Alive), John Saunderson (head of team, A&R professional manager, Notting Hill Music) and Stuart Epps (record producer). (Photo: Gary Thomas KYPA).

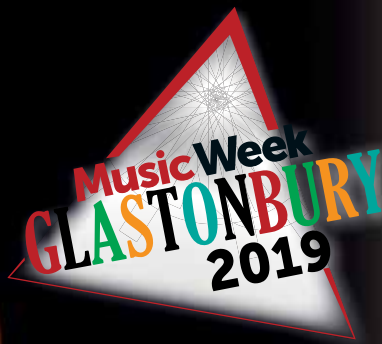


SEND YOUR PICS TO: George Garner
george.garner@futurenet.com

“Glastonbury doesn't wait for artists to become cool to book them, there's space for everyone”

CLARA AMFO
BBC RADIO 1

CAMPFI BRIGGA



The BBC's coverage of Glastonbury is almost as legendary as the festival itself. To kick off our Glasto special, *Music Week* sets up camp with Clara Amfo, Steve Lamacq and Jo Whiley to find out how they'll tell the story for 2019, from Stormzy and Kylie, to mud, mayhem and beyond...

— BY BEN HOMEWOOD —
PHOTOS: PAUL HARRIES

On a warm June evening, Jo Whiley is walking happily across the grass to a garden shed dubbed Miniscule Of Sound, where a DJ is spinning records to an assortment of revellers.

Where else would you expect the BBC radio legend to be at the end of June but listening to music in a field? Whiley, after all, has been presenting the BBC's TV coverage of Glastonbury since the '90s, when she perched on hay bales alongside the late John Peel.

Only, the warm June evening in question was in 2018, when Glastonbury Festival had a year off. Whiley's withdrawal symptoms were real.

"We didn't know what to do with ourselves last year," she tells *Music Week*. "So we had GlastonWhiley at home! It was really fun, loads of friends came and camped in the garden. We've got a tiny shed that we called the Miniscule Of Sound, so we had a club in there, it was more about DJing than bands."

Twelve months on, Whiley will be back on site at Worthy Farm, where the BBC is set to stage its biggest ever Glastonbury package, with new look staging, over 30 hours of TV coverage and more than 100 sets on the iPlayer.

In 2017, 20.9 million viewers set a new record, and the Beeb hopes to beat that.

New for 2019 is BBC Radio Glastonbury, which will house all audio Glastonbury content from Radio 1, 1Xtra, 2, 6Music and 5 Live on BBC Sounds from June 26-July 1. Annie Mac, Clara Amfo, DJ Target (see box, page 20), Edith Bowman, Gemma Cairney, Huw Stephens, Jack Saunders, James Ballardie, Laura Whitmore, Lauren Laverne, Mark Radcliffe, Sir Spyro, Steve Lamacq, Yasser and Zoe Ball will be joining Whiley on the presenting team.

It's nothing short of an extravaganza, and Whiley, bounding into our photo shoot alongside Amfo and Lamacq, couldn't be more excited.

The trio are in high spirits, laughing as Whiley inspects Lamacq's muddy wellies, holding one at arm's length for our camera.

"I don't know if it's just me, but there's something about the line-up this year that's got me particularly excited," says Radio 1's Amfo, grinning ear to ear.

"When it comes to diversity across genre and

WIRE
DIE

genders, it feels different this time. I like the meeting of new icons and the elder statesmen and women. I'm just as excited to see Kylie as I am to see Stormzy and Janelle Monae and Janet Jackson."

Lamacq wades in, breaking off from telling us about his yearly goodbye ritual for his latest knackered pair of cherry red Doc Martens at the end of every Glastonbury.

"The festival is a representation of what people get out of pop music in a lot of ways," says the 6 Music DJ, who's been going since 1995.

"There's the moment you discover a record that you really like and find out you can hide in your bedroom with a favourite band," he continues. "From that point on, you find that pop music is all about escape and Glastonbury provides an escape for a huge amount of people who would rather they lived in Glastonbury and the world it creates than the world that currently exists."

Lamacq's clearly a big fan, and although he laments a lack of "hanging out", he sets aside a three-hour window every year to explore and says the BBC team "probably get less sleep than the people on their way to bed as we arrive in the morning".

Pulling the strings for the BBC in Pilton are Mark Cooper – who's due to step down as head of music, BBC Studios after the festival – and James Stirling, head of BBC Music & BBC Music Introducing. They're just as buoyant as the presenters.

"We want to mirror what the festival does, which is surprise you as well as reward you," Cooper says.

"It's one of the few events in the calendar that's a real appointment to view as a music fan. And if you haven't got a ticket, it's live across the UK. That's really exciting. Glastonbury is a unique television and music event anywhere in the world."

Cooper is looking forward to the short films his team are making this year, to telling the stories of the Langa Methodist Choir and rave experts' Arcadia's new Pangea installation.

"Glastonbury's importance grows every year because of the [lack] of music performance on television and because it's very obvious what its effect is in the retail sector," he says.

There's pride in Cooper's voice as he reflects on 22 years of helming Glastonbury's television coverage. He was there in the days when stages would sink in the mud.

"There's something driving Glastonbury that's larger than profit or beer, bands and burgers. It has a moral and a cultural purpose," he says.

"As Glastonbury has evolved, so has the BBC offering. Glastonbury is at the cutting edge of all the different developments in digital and streaming and in the sense that television is a communal, live thing. Television can deliver the sense of a collective experience.

There will be a lot of people watching Stormzy or Kylie knowing other people are watching it, too."

Cooper also promises, "a broader view of the festival and its place in British life, the kind of window to the world that Glastonbury offers for voices that you maybe don't hear too often elsewhere."

Clearly, the BBC takes its time on the farm very

"Glastonbury belongs with the BBC. It's our duty to be there"

CLARA AMFO
BBC RADIO 1



Glaston-telly:
Clara Amfo

seriously, and James Stirling is all too aware that its coverage can dramatically change the fortunes of those on the bill. Stormzy, Dua Lipa, Sigrid and Royal Blood were among those to benefit from increased streams, downloads and social media interactions in 2017.

"The fact that it reaches mainstream culture can only help the business and that's a really good thing," says Stirling.

"Artists often raise their game and the audiences respond in equal measure and that makes for really amazing viewing moments. Last time we reached a record number of people, so it's no wonder there's a significant effect. We know that a good moment can change everything, it's about an artist seizing the moment."

Stirling's team aims to maximise its chance too, and he's keen to roll out classic moments from the BBC's archive, interviews and more via Glastonbury Radio. The breadth of coverage, he says, will stretch wider than ever in 2019.

"It just touches people who don't necessarily have a relationship with music festivals, it's so famous," he says.

"We really bring it to life for TV by going deeper than just the main stages. Our presenters are so passionate, they immerse you in it for the weekend and you really feel part of it if you're not there."

It's time to find out just how passionate the presenters really are, as we ask how Whiley, Amfo and Lamacq will bring Glastonbury into the hearts of millions this weekend...

What does it mean to work for the BBC at Glastonbury?

Clara Amfo: "I couldn't imagine it being with anyone else [again], it just belongs with the BBC, it's our duty to be there. I still get a bit starstruck and think, 'OK, this is really happening', Obviously it's my job and I'm used to it, but without sounding like a total creep, I get to work with Jo! [Laughs] Last time I got to do some TV with Mark Radcliffe and it was such a joy. We'd never worked together and we had such a great time watching The Jackson 5. You wouldn't necessarily put us together, but we just had a laugh and enjoyed music and that's the whole point. You've got people at home who can share the communal experience of watching something on TV they're not going to get the chance to see live."

Jo Whiley: "I've seen the evolution of Glastonbury and its relationship with the BBC. When it first began, it was me and John Peel sitting on a bit of straw, doing links to camera and showing what was happening on the main stage. Now there is so much choice. For all those people who are desperate to get tickets and are very disappointed that they can't, we give such comprehensive coverage that you don't miss anything. They're dry, they can provide their own alcohol and have a ringside seat."

Steve Lamacq: "The festival is just like a massive group hug for some people. It's a way of finding a different way of doing things. The BBC coverage shows how important the fabric of the culture of the festival is. Every show at some point wants to do Glastonbury, even The Archers. For 6 Music, it's a bit of music

and culture. For Radio 1 it's that rite of passage moment for teenagers going for the first time. Despite the fact that I've been going since 1995, we'll still be able to find new things."

What are the aims when you're presenting?

CA: "Capturing the excitement. We're there to do a job, but we're all fans of music and that's the reason we say yes every year, we want to be there. I remember walking in at my first one in 2016 and I was overwhelmed. I went on a trapeze that year, just because I could."

JW: "That's the intention of the coverage, to show every aspect of what's going on, the cabaret, the circus performers, the kids... Everyone there is a performing artist of some sort, whether music or otherwise and we really make a point to cover it all. The history, too. It's an amazing myriad of characters. We capture the beauty of the place, it's such an amazing spectacle. When that headline act walks out onto the main stage on a Saturday night and the lights are twinkling, some kind of magic descends and the TV screen crackles."

Do the artists on the bill share your opinion on the enormity of the festival?

JW: "I interviewed Lionel Richie and Dolly Parton after they came off stage and I treasure those moments so much. Lionel was blown away, he could not believe the reaction he got from the crowd. He could barely articulate himself for a few moments, you see this raw energy and love."

CA: "Lest we forget you on stage with Chic [Whiley danced on stage with the band and audience members in 2017]..."

JW: "Oh fuck let's forget that! Let's never speak of that again [laughs]. Barry Gibb too, he didn't know what to make of it at all initially, he was a little bit uptight seeing all these people dressed as him. You could see he was thinking, 'Are they taking the piss?' But then he got it and he embraced it. Artists feel celebrated and understand the enormity of how big and important Glastonbury is."

Let's talk about those famous 'Glastonbury moments'. Just how big a deal is this for the artists who play?

SL: "One thing I still really enjoy after all these years is a band having their moment at Glastonbury, whatever it is. Whether it's the sunset moment, Coldplay or Doves... In 2017, Loyle Carner played mid-Saturday afternoon on the John Peel stage and his mum came on and it was just everything... The record was out and [you could see] people liked it. Artists have been vindicated in what they've been trying to achieve, I don't think there are better endorsements for some musicians than ramming a tent at

Pyramid selling: Stormzy (left) and Kylie Minogue are on the bill



"When the headline act walks out on Saturday night and the lights twinkle, magic descends and the TV screen crackles"

JO WHILEY, BBC RADIO 2



Give 'em the boot: Jo Whiley

Glastonbury on the way up. This year, I think Idles will have theirs."

CA: "The great thing about Glastonbury is that it doesn't wait for people to become cool to book them. There's space for everyone. I'm sure there are people on the bill who may have only done one, two or three gigs before and they're being given a chance to have their Glastonbury moment. And that's really important, rather than waiting until someone has sold a few million albums."

Is the opportunity still as huge as ever, then?

JW: "It's massive exposure! It turned Liam Gallagher around last time, Rag'n'Bone Man had his moment. You see artists completely overcome with emotion when they have that moment of the crowd singing back to them. I don't think any artist underestimates the importance of having that Glastonbury moment or trying to make it theirs. Foo Fighters did it, that was one of the greatest gigs they've done. Coldplay, Beyoncé, they all take to that stage and know this is their opportunity to shine."

CA: "There are various awards people can get and I'm sure album sales are lovely, but to say you've performed at Glastonbury, especially for the artists on the Pyramid Stage... I've seen Stormzy in passing and he's like, 'Bruv, I'm coming, get ready...' He's so excited. He understands the opportunity that he has."

SL: "It's something that you're always going to look back at on your CV. Just looking through some of the bills over the years and some of the little bands who shone brightly for 18 months or something but they were second on the John Peel stage. For them just being at Glastonbury will be one of their career highlights. If you have been handpicked to do it then it suggests that you're doing something right."

How does this year's bill stand up?

SL: "There is such a big crowd in front of that main stage, and there are a lot of crowd-pleasers this time around. But to a certain extent there always are, they've always had a populist touch. It's for a big and ever-changing crowd."



People are getting to understand that it represents lots of different sorts of music and it's not just where it was at the end of the '80s or the start of the '90s and during the Britpop years."

CA: "Billie Eilish is a firecracker, Janelle Monae is going to be fantastic, and Miley Cyrus. Every year, you get what I call 'real music Twitter' asking, 'Why are they getting so and so at Glastonbury?' Live performance is a challenge and there's a confidence with someone who knows they can command a stage and be fantastic."

JW: "I've always loved Vampire Weekend and I love the new album. They've played quite a few times, in their real infancy when they blew up. Ezra Koenig was saying that he came and did Glastonbury as a punter and that he was in the Stone Circle when sun was rising and he said, 'Now I get Glastonbury, now I understand it.' He's coming with a renewed appreciation of what Glastonbury's all about so I think they're really going to give it some. The Cure too, I've never seen them live, they were the soundtrack to my adolescence so I'm very excited."

How has the festival changed over the years?

CA: "Glastonbury's been really good at embracing people's changing tastes and the breadth of music that's out there. I appreciate there isn't that snobbery there. The open mindedness is showing itself off in a really positive way this year."

JW: "Emily Eavis has been key. She's been very conscious about who she books and broadening it out, helping with diversity, putting lots of women on the bill. You cannot underestimate the impact she's had. She's really important, she's progressed it. I remember the first time she had a hand in it and The Park area suddenly appeared. I was walking around going, 'Oh my God'. It had a feminine touch, a creative touch, this awareness, and that's just evolved ever since."

Glastonbury turns 50 next year. Can it sustain itself into the future?

JW: "It's pivotal. Pivotal in people's lives and musicians' lives. It's going from strength to strength. It's not resting on its laurels going, 'Oh, this is Glastonbury, this is what we do,' it's saying, 'What can we do in future? How can we make it better, bigger and more relevant and exciting?' There are very few moments like it."

CA: "I can't see it becoming irrelevant. I've seen so many festivals come and go. They're hard things to do, to put on a live music event of that scale is an incredibly hard job. For it to still be here coming up to 50 years is incredible."

JW: "Can you imagine how many people are clamouring to play the 50th year? There must be a lot of artists who've turned down this year because they want to be there next year, I'm sure the megastars are lined up for next year."

"There's no better endorsement for a musician than ramming a tent at Glastonbury"

STEVE LAMACQ
BBC RADIO 6 MUSIC



Rain man:
Steve Lamacq

Target practice

BBC Radio 1Xtra's joint music lead and resident new music expert looks ahead to Glastonbury...



Xtra factor:
DJ Target

What does 1Xtra's audience want from Glastonbury?

"We are really amongst it and on the ground and we like to give them an insider's perspective, as opposed to a BBC station that's turned up and is kind of peering over the fence. We get backstage and try to find out as much of what's going on as possible. It's an experience that they can't get elsewhere or they can't buy, something you wouldn't be able to get with your average festival ticket."

How big is the festival for the station now?

"It's massive. My first time at Glastonbury was back in 2009. It's my 10 year anniversary this year, actually. Back then, our acts would be on a couple of stages in the Silver Hayes area. Roll Deep, Tinie Tempah and a few other acts were sprinkled around Glastonbury's stages, but when you look through the line-up now they stretch from the Pyramid Stage to the Other Stage to West Holts and beyond. You've got Stefflon Don, Bugzy Malone, Wu-Tang Clan, Swindle, Slowthai, the list just goes on. We're so excited that the music we love is on a world stage shoulder-to-shoulder with all of these amazing artists from around the world."

What can your coverage do for the artists?

"The thing with 1Xtra is always to bring eyes and ears to music that doesn't get exposure on a national scale. With Glastonbury, we bring in more attention to what these artists are doing, whether that's somebody who's listening to 1Xtra for the first time or whether they heard there was going to be a Stormzy performance and then accidentally bumping into me talking to Octavian or whatever. Maybe you're an avid 1Xtra fan but you've never checked out Glastonbury. It's bridging that gap between the cultures we support and these massive events."

How important will Stormzy's set be for him?

"We've been there since the beginning of his career, supporting him and watching him grow and develop as an artist and now he's headlining the premiere festival in the country. I feel so proud I'm bursting with pride that he's doing that and that we're going to be there doing the run up to his performance live on the radio. And his performance will be going out on 1Xtra."

Finally, how big is Glastonbury for the music biz?

"Bigger than ever, because of the way Glastonbury continues to grow. It has opened its doors to all of this amazing music, not just from around the UK, but worldwide. You get artists flying in from all over the globe to play. They just continue to be on the ball as well with who they book and how they just welcome new talent as well as celebrating some of our legends."



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Music Week
GLASTONBURY
2019

FIELD OF DREAMS

Glastonbury Festival has seen some incredible gigs over its 49-year history. But which sets were the biz's absolute favourites? *Music Week* polled some top artists and execs for their personal **Glasto moments...**

—BY GEORGE GARNER, JAMES HANLEY, BEN HOMEWOOD,
ANDRE PAINE, PAUL STOKES & MARK SUTHERLAND —

Getting Better: BBK smashing
Glasto in 2016

BOY BETTER KNOW, 2016

"Seeing Boy Better Know play the Pyramid Stage was when urban music, in my mind, started to become part of mainstream culture. Seeing the guys on stage is a definite Glastonbury highlight for me."

SAFIYA LAMBIE-KNIGHT, LEAD, URBAN, SPOTIFY

BILLY BRAGG/RALPH McTELL, 2017

"They were performing at the same time that Jeremy Corbyn was on the main stage, and I chose to watch Billy Bragg and Ralph McTell and it was awesome, it was absolutely awesome. It was a little piece of what Glastonbury is, 100%."

MELVIN BENN, MD, FESTIVAL REPUBLIC

ARCADE FIRE, 2007

"My first Glastonbury in 2007 was before I was working for Mercury, so I didn't get a free ticket, I had to pay like everyone else. But it was the wettest festival they'd had in years. I did stupid things like putting my jeans over my wellies because I had no idea what I was doing. But, at the time I thought Arcade Fire were the best band in the world, they'd just released *Neon Bible* and it was insanely exciting, and they played the Other Stage, second top, and then Björk headlined it. That was the best night I ever had, it was incredible."

MICHAEL RIVALLAND, GM, VIRGIN



Hello, Dolly: Parton takes on Glasto 2014

DOLLY PARTON, 2014

“It’s great that Kylie’s doing it, but Dolly really set the benchmark, and after that I think everyone else had to step up to the plate. For me, that one was the one that really stood out. She has an amazing set of songs, but every song had an appeal and they fitted the time of day. And it worked for the radio as well.”

JEFF SMITH, HEAD OF MUSIC, BBC RADIO 2

RADIOHEAD, 1997

“There was apocalyptic rain, stages were disappearing and gigs were being called off. Radiohead were playing, they did No Surprises and the fireworks were going off and it was utterly stunning. I was doing TV coverage with John Peel and he gave me a piggy back and we walked off into the distance, the mud was up to our thighs.”

JO WHILEY, DJ, BBC RADIO 2

“There are so many to choose from but it’s got to be Radiohead in 1997. It captured a particularly exciting time in my own life, but generally music felt very exciting at that time.”

JAMIE NELSON, DIRECTOR OF A&R, BMG

PROSUMER, 2015

“Walking back from Shangri-La at 5am and seeing a small garden shed where Prosumer was playing an incredible ’70s disco set. Dancing there as the sun came up is one of my most memorable Glastonbury moments.”

JAMES CATOR, HEAD OF PODCASTS, EMEA, SPOTIFY

REM, 1999

“There have been so many over the years, but it comes down to three defining moments: experiencing Lost Vagueness for the first time; watching REM headline my first Glastonbury in 1999; and Brian Wilson in the middle of a gloriously sunny day in 2005.”

PAUL REED, CEO, ASSOCIATION OF INDEPENDENT FESTIVALS

PULP, 1995

“It was my post A-levels Glastonbury and the 25th anniversary party. It cost £65 all in and there was a long, long coach ride from Leeds. I was one of the only people who paid to get in as everyone else had breached the fence. I slept under a pylon and was convinced the cracking sound was rain all night. I remember Oasis on the Friday. Pulp replacing The Stone Roses on Saturday and putting on an absolutely outstanding performance. Lou Reed putting on a dreadful performance. The Verve, Elastica, Belly, Supergrass, The Prodigy on the NME stage. Getting sunburnt on my parting and wishing I’d brought a hat...”

ANNABELLA COLDRICK, CEO, MUSIC MANAGERS FORUM

JAY-Z, 2008

“Jay-Z was incredible, especially the opening when he literally destroyed everyone who had been critical of him headlining. Other highlights? Biffy’s surprise set at the Park Stage. The first time I walked round the whole site and discovered the true magic of Glastonbury and all the places I’d never seen before. The time myself and Paul Samuels from Atlantic were leaving the site, got lost and it was so wet that I wanted to give up and sleep wherever we were, but he persuaded me that was not a great idea. And all the wonderful moments I can’t remember!”

PAUL CRAIG, CEO, NOSTROMO MANAGEMENT

DISCLOSURE, 2014

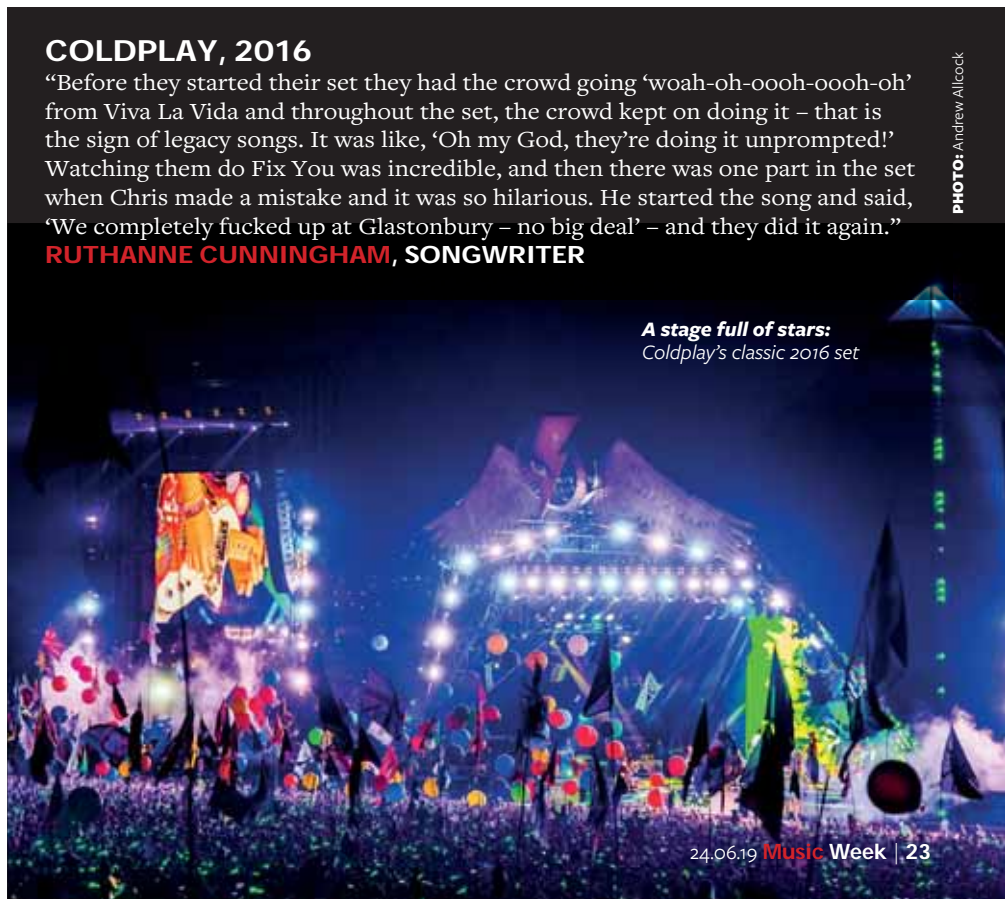
“It was the wettest Glastonbury on record. We were trying to get up to Arcadia to watch Disclosure do a DJ set. It was so muddy, you literally had to pick up each foot with your two hands and pull it out of the mud and take the next step. It took us about 90 minutes to get up there and [DJ] Charlie Sloth had pulled his groin. We were just making this pilgrimage up to the Arcadia stage, half carrying Charlie, then we got there and it was this big moment. Disclosure started and it was crazy. It felt like we had made it to the promised land.”

DJ TARGET, JOINT MUSIC LEAD/DJ, BBC RADIO 1XTRA

COLDPLAY, 2016

“Before they started their set they had the crowd going ‘woah-oh-oooh-oooh-oh’ from Viva La Vida and throughout the set, the crowd kept on doing it – that is the sign of legacy songs. It was like, ‘Oh my God, they’re doing it unprompted!’ Watching them do Fix You was incredible, and then there was one part in the set when Chris made a mistake and it was so hilarious. He started the song and said, ‘We completely fucked up at Glastonbury – no big deal’ – and they did it again.”

RUTHANNE CUNNINGHAM, SONGWRITER



A stage full of stars: Coldplay's classic 2016 set

Centre stage:
Emma Reynolds-Taylor



PHOTO: Kate Dick

AVALON CALLING

Emma Reynolds-Taylor, production manager for Glastonbury's Pyramid and Other Stages, tells us how she helps make Glasto moments become a reality...

"We're really excited for this year's festival. We've had a year off so we're feeling more energetic and sprightly!"

"There are big shows and big productions across both the Friday and Saturday, and then Sunday we have our big pop acts coming in. The Pyramid Stage is a triangle and not a square shape, so that makes things a bit problematic for people but they're all really understanding. People want to play here so they're always very flexible with what they get to do.

"For example, Kylie Minogue's playing during the day so it's going to look very different to when she's playing at 11pm or indoors at the O2. Particularly with that legends slot, the fact that they can see the audience and interact with them is really what makes that slot so special, and that's something that you wouldn't necessarily get at a night-time show.

"Stormzy's production design has been approached in a very different way. They definitely want to make an impact and we want to help them achieve that. We've done a lot of engineering with them to make their concept workable on that stage, which is very challenging. But it's such a good achievement once you've worked through a bunch of ideas and come up with a way to make something work.

"What we did with Ed Sheeran a couple of years ago made us all realise what's possible. So we're approaching Stormzy with great confidence that we can come up with a show that not only works from a visual impact point of view, but also a sensible production standpoint as well.

"TV is very important for a lot of the bands because you've got 150,000 watching in the audience, but the amount of people that watch you on the television and online gets into the millions. But what we really like is when people appreciate both sides; when they want that audience interaction and reaction as well as the TV side of things. If 150,000 people in the field all put on social media that it was terrible to watch, that's going to get around! So having a really great show for people that have paid for tickets and stood there in the rain to watch them is still super-important.

"It can be a challenging job. A couple of years ago when Dave Grohl broke his leg a couple of weeks before the show, we had to move Florence + The Machine up to headline. That was a big challenge. But it was so satisfying when the Foo Fighters came back to do it a couple of years later; that was a really nice moment for them and for us. So it was all worth it in the end!"

Killer Bey: Beyoncé triumphed at Glastonbury 2011



BEYONCÉ, 2011

"Because it's Beyoncé! She came on to Crazy In Love and you can't think of a better song to come on to really, it was just incredible. She is an unbelievable performer: everything from the voice to her choreography and showmanship. It was like, 'That's how you headline!'"

PREETI RAJAN, SOCIAL MEDIA AND CONTENT MANAGER, AEG PRESENTS

ADELE, 2016

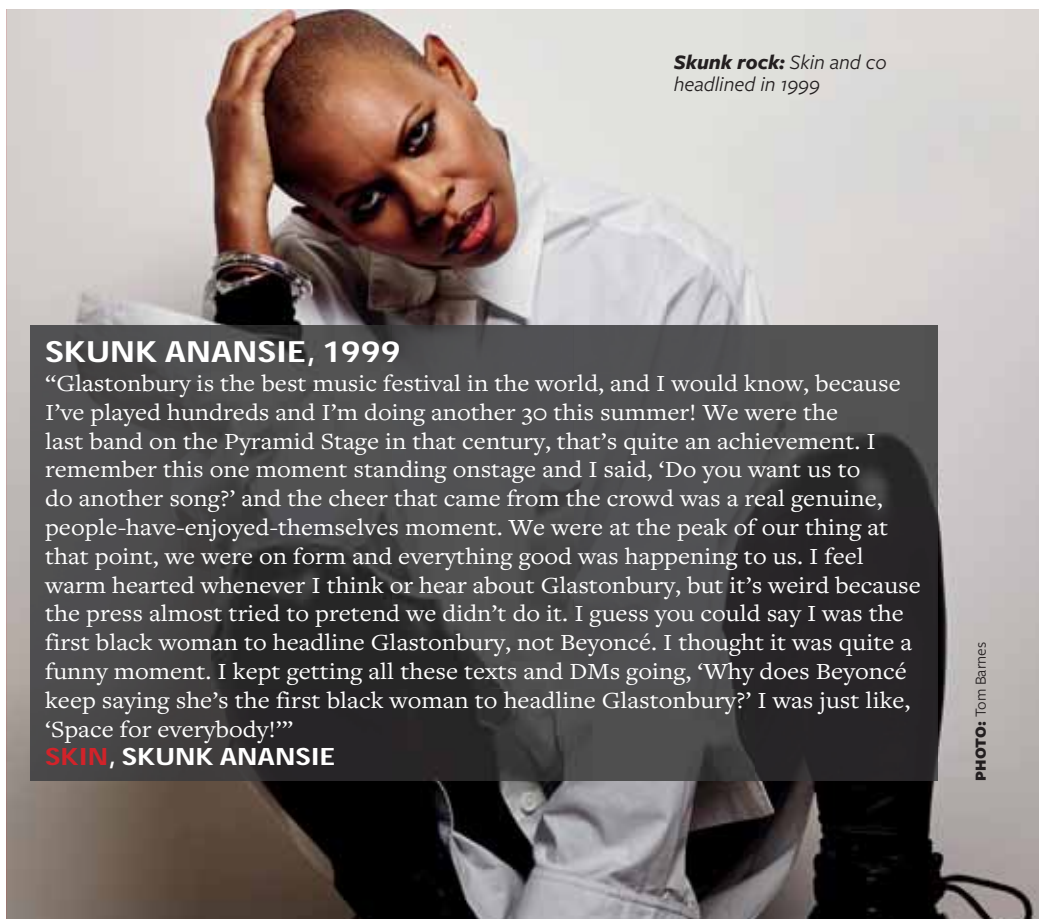
"The anticipation was peak. Nobody was moving, everybody had found their spot in the field, then those big eyes came on... I remember she was a tiny bit delayed and I had the gallery in my ear saying, 'Can you just fill for a bit longer?' I was like, 'Yes, she's been seen in Tesco allegedly...' They told me she was ready and then it was 'Ladies and gentlemen, here's Adele...' That was such a fun moment, there was so much excitement about her return. She's the nation's sweetheart, so to be able to have that moment with the audience was really special."

CLARA AMFO, DJ, BBC RADIO 1

CHIC, 2013

"They played on the West Holts Stage. Get Lucky had not yet become huge and there were many in the crowd who didn't quite know or understand the magnitude of the act they were seeing. This became evident as Nile Rogers reeled off in between songs the amount of hits his Chic organisation had actually been behind. Chic then played each one of these hits, from Bowie's Let's Dance to Madonna's Material Girl, to cries of, 'They did this song too?' from the audience. Chic were incredible that night. I had bought a cigar too and it lasted for nearly the whole gig as myself and the missus danced the night away. I predicted nearly every song that they were going to play by Nile playing the opening two notes of each song warming up beforehand – that's how much of a fan I am! I love Glasto surprise performances that shake the festival – this was one of them."

KWAME KWATEN, MD, FEROCIOUS TALENT



Skunk rock: Skin and co headlined in 1999

SKUNK ANANSIE, 1999

"Glastonbury is the best music festival in the world, and I would know, because I've played hundreds and I'm doing another 30 this summer! We were the last band on the Pyramid Stage in that century, that's quite an achievement. I remember this one moment standing onstage and I said, 'Do you want us to do another song?' and the cheer that came from the crowd was a real genuine, people-have-enjoyed-themselves moment. We were at the peak of our thing at that point, we were on form and everything good was happening to us. I feel warm hearted whenever I think or hear about Glastonbury, but it's weird because the press almost tried to pretend we didn't do it. I guess you could say I was the first black woman to headline Glastonbury, not Beyoncé. I thought it was quite a funny moment. I kept getting all these texts and DMs going, 'Why does Beyoncé keep saying she's the first black woman to headline Glastonbury?' I was just like, 'Space for everybody!'"

SKIN, SKUNK ANANSIE

PHOTO: Tom Barnes



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The Doors: (L-R) Kevin Baird, Alex Trimble & Sam Halliday

NOT SO SECRET CINEMA

Two Door Cinema Club return to Glastonbury this weekend, 10 years on from their Worthy Farm debut. In the wake of new album **False Alarm**, here, frontman **Alex Trimble**, bassist **Kevin Baird** and Prolifica Management's **Colin Schaverien** talk coming full circle...

— BY JAMES HANLEY —

A flicker of recognition shoots across Alex Trimble's face. "Hazy, very hazy memories," he murmurs, as if lying back in a hypnotist's chair. "I remember being sunburnt and covered in mud, but beyond that I don't remember the show at all." The topic of conversation is Two Door Cinema's career-changing Glastonbury set of 2010, which helped kick-start the Northern Irish rockers' slow-burning rise to indie stardom.

"It was the first indicator for us that something was happening," says bassist Kevin Baird, his recollections more vivid than his frontman's. "It was a couple of months after our debut album came out and we had the graveyard slot of being first on the Other Stage.

"We were very young men and had never played on a big stage like that before so we were, to use the classic phrase, just happy to be there [guitarist Sam Halliday completes the trio]. We told ourselves that we'd already won just by getting the slot and we expected nothing of the gig, but there must have been 60,000 there and we just went, 'Wow, this is insane'.

"It feels like there are always a couple of winners when it comes to Glastonbury, and in 2010 I felt we came away feeling like one of them, which was a really nice feeling and it's lived long in the memory."

Having limped in at No.46 on modest first-week sales of 5,071 that February, the Glastonbury effect played its part in propelling Two Door's debut LP, *Tourist History*, up the charts. Though stalling at No.24, the Kitsuné-released album went platinum and has current sales of 389,816, according to the Official Charts Company.

The group, who made their Glastonbury bow on the BBC Introducing Stage in 2009, are

"It's thrilling and ultimately very rewarding to not know what's going to happen every day you walk into the studio"

ALEX TRIMBLE
TWO DOOR
CINEMA CLUB

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currently on the promotional trail for their pop-tastic fourth studio album *False Alarm*, which dropped last week.

"There were no guidelines and no goals," says Trimble, emerging from his slumber. "We found our feet every day and lost them again. It is thrilling and ultimately very rewarding to not know what's going to happen every day you walk through the door of the studio.

"My only hope for any album is that I finish it. That's really all I care about, so I'm happy and I'm already just thinking about making the next one. I don't really get involved beyond making them but I think it's good. I'm proud of it and I think people will like it."

Recorded in London and Los Angeles with producer Jackknife Lee, the LP is the band's first to be released via Prolifica Inc, a joint venture between Two Door's long-term management Prolifica and PIAS (Two Door's last album, *Gameshow*, came out via Parlophone).

"We wanted to re-establish the band's long-term independent ethos around the world, get the music to our global partners as early as possible and to create a more vibrant aesthetic that reflected the incredible music that was

delivered," explains Prolifica co-founder Colin Schaverien. "It's been a long set-up but we've built some very solid foundations and it's now about making sure that we maintain momentum, which we'll do through having the band out live and a series of other creative initiatives that we'll implement to sustain the bands visibility."

He continues: "A lot of our hopes are being realised already in terms of the reaction to the music internationally and how we've delivered the band's vision across management and label. It's a record deep in texture and Alex's

songwriting is hitting new peaks. I don't know how many people are judging campaigns by week ones but I know from our side we are looking across every metric from streaming, physical, tickets etc to ascertain whether our strategy has been implemented successfully."

Prolifica Inc scored a Top 10 LP in April with Circa Waves' *What's It Like Over There* and Baird is thrilled with how the arrangement is working out.

"On one side of the coin is our deep, close relationship with the people at Prolifica, who we've worked with for 10 years or so," he remarks. "And also our deep and close relationship with so many people on the PIAS team and feeling the connection they have not just to our music, but music in general. It's important for us to feel like we work with music fans rather than people who just sell music.

"On the other side of the coin is the mutual respect we have for each other, which allows freedom for creativity. We're all coming up with crazy ideas that get us excited and we have the freedom and the backing to explore those."

"I'm with a familiar bunch of people, but how I benefit from it is there's an extra level of trust

and respect there that you don't necessarily get going into a new label cold," agrees Trimble. "I'm experiencing a lot more freedom to do what I want to do, which is make music – that's the main thing."

Two Door Cinema Club's second record *Beacon* (240,094 sales) is their highest-charting to date, peaking at No.2, while 2016's *Gameshow* (41,342 sales) reached No.5. Despite fluctuating album sales (they also have one Top 40 single to their name – 2013's *Changing Of The Seasons*), the trio's live business has remained resolute.

Represented by Primary Talent's Matt Bates, they headline *Tramlines*, *Y Not*, *Truck* and *Victorious* festivals this summer and have a UK arena tour booked for October. Festival slots are also scheduled across Europe and Asia, with a North American jaunt set for September.

"We've been somewhat blessed that from a live perspective this is a band that work in every territory," notes Schaverien. "There are little to no cold spots around the world and we did a huge amount of ground work across the first two records. This has allowed us to make the band not overly accessible in markets so there's never a feeling of saturation or burn in terms of over-touring.

"We've been very strategic in terms of venue sizes and ticket pricing to make sure demand is always pitched just right and it's paid dividends for the band's long-term career growth."

"We've done a good job with sustaining our live profile," adds Baird. "We're close to the top if not the top at pretty much every festival we play these days, which is amazing for us and we're super proud of getting there.

"Growing up in Ireland, we always experienced bands trying to break the UK first and then come to Ireland as

an afterthought and we never wanted to do that. The live business, for us, has always been about building things up slowly, knowing exactly what we're worth and never having the urge to just puff out our chests and put on a big show. We resisted the urge to do that and it has been difficult. When you're riding a wave of success, you're tempted to absolutely maximise the tickets you can sell, but we've learned that the smarter decision is to leave things on the table and build it for the next time."

Trimble struggles to pinpoint the reasons for Two Door's enduring appeal. "I've got no idea to be perfectly honest," admits the 29-year-old. "[But] I think we put on a good show, I grew up with live music – I've been playing in bands since I was 12 or 13 – so making an effort when playing live has always been a priority and obviously that must come across. I'm glad it does because it has sustained us for as long as it has."

Things will come full circle when the band return to *Worthy Farm* to take the penultimate slot on *Glastonbury's Other Stage* this Friday, sandwiched between *Snow Patrol* and headliners *Tame Impala*.

"I'm massively looking forward to it," beams Trimble. "Glastonbury is the one festival that I genuinely care about because it's the one that I grew up watching on TV and I know what it means. It is probably still the most well-known festival in the world and it's got a very special place in our hearts. Playing on a big stage in the evening just feels like an honour."

Let's just hope he remembers it this time...

"We wanted to re-establish the band's long-term independent ethos around the world"

COLIN
SCHAVERIEN
PROLIFICA



HITMAKERS

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

THIS WEEK: George Ezra's No.1 smash **Shotgun** was one of the songs of last summer. Here, in the run-up to Ezra's **Glastonbury** Pyramid Stage slot this Friday, his co-writer **Joel Pott** recalls the creation of a brilliantly simple pop gem...

■ INTERVIEW: JAMES HANLEY

It helped that the first time I met George was in the pub. Straight away I thought, 'I'm happy to spend weeks with this guy, rather than just a couple of days and then see you later'. Personality has a big bearing on whether co-writing is going to work and that is random – some people you're going to really get on with and some people you're not – and I guess George and I are on the same page in lots of ways.

When we started writing together George would come to my studio. We did that for a little while and it worked – songs like *Blame It On Me* came out of those early sessions – but it got to a point where we'd written about 15 songs and needed to mix it up to move it on. It felt like we'd got a bit stagnant after three or four weeks of writing, so I suggested we go up to this barn that I share with other members of my family up in North Wales. We started doing week-trips with acoustic guitars, a laptop and a microphone. We'd get a roaring fire going and sit around it with acoustic guitars.

A big part of [Ezra's debut album] *Wanted On Voyage* was George going away and travelling around Europe. Pre [follow-up] *Staying At Tamara's*, we'd talked about George going away again and spending time on his own, getting some stories and writing stuff down. He had a huge notebook full of lyrical nonsense and thoughts and on both records he'd hand them over to me and I would highlight lyrical gems or even just a mood, which was good to spark ideas.

We started going to Wales again and then we found another little place in Whitstable. We like getting out

of London and we just enjoy writing catchy melodies and lyrics. I don't think the intention is ever to write singles, but just to write songs that people will get into and maybe be able to sing along to.

When it came to writing *Shotgun*, it had got to the point where there was a body of work that everyone was happy with. But George and the label felt like there was one song missing in that we needed a, dare I use the word, *hit*, but that was what was said. Both of us were like, 'OK, cool. Let's get in the studio and approach it in a particular way'.

George knew he wanted something positive and simple, so that was the starting point and then it was just chords, melody and groove. We'd got the verse and the pre-chorus and then I remember the point that George started singing, 'I'll be riding shotgun...' and it was like, 'That's really simple, it's genius'.

The lyrics need to come from the artist really because they are the voice and everyone is listening to them. If it's not coming from them then, in my mind, it doesn't necessarily resonate as well. Plus, there is the fact that George is a brilliant lyricist, it really helps that I can just go, 'Yeah mate, that sounds amazing!'

After the song was written and Cam [Blackwood, producer] had done his production, Fred [Gibson] did some additional production and the bassline was his work.

We rarely go into the studio with the aim of writing something that could potentially be a hit, but that's what we did and it actually worked. I try not to have expectations, but it exceeded them, for sure.

"George knew he wanted something positive and simple, so that was the starting point"

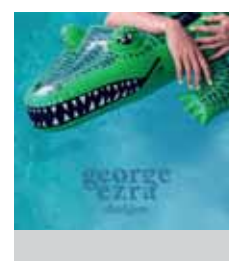
**JOEL POTT
ON SHOTGUN**

Pott luck: Athlete frontman Joel Pott and (inset) George Ezra



GEORGE EZRA SHOTGUN

Writer's Notes



Publisher

BMG Rights Management, Sony/ATV, Promised Land Music

Writers

Fred Gibson, George Ezra, Joel Pott

Release Date

18.05.18

Record label

Columbia

Total UK sales (OCC)

2,099,784





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THE RIGHTS SIDE OF THE TRACKS

The **neighbouring rights** sector is now big business, with collections on the up and more international markets coming online. But competition is also on the rise. In this **special report**, *Music Week* rounds up the major players to take the pulse of a crucial sector for performers and labels alike...

— BY EMMANUEL LEGRAND —

Back when the recorded music industry was facing a tough decade and a half of year-on-year declines in revenues, one segment of the business kept on flourishing: the neighbouring rights market.

Now that the music sector has returned to growth, the business of neighbouring rights is still continuing to rise, as an increasing number of countries adopt and implement legislation that makes the right available in their territory. The number of companies tracking the rights on behalf of labels and performers is also experiencing an unprecedented boom.

"There are 50 or so countries that have neighbouring rights," explains Peter Leatham, CEO of British collection society PPL. "There are some very good opportunities to grow revenue, and there are also opportunities for laws to be brought in in countries that do not have these laws. So there is potential for global market growth. As British music is popular on a global scale and more countries are adding the right, this is clearly an interesting situation for the UK's music industry."

Neighbouring rights benefit the owners of sound recordings – record labels and performers – and the main stream of revenue for such rights comes from the public performance of recordings. Some countries such as Germany and France also derive revenues from private copying levies.

Sam Heerey, head of neighbouring rights at Double Six Rights, estimates that 2018 global revenues for neighbouring rights were worth \$2.7 billion (£2.1bn). "These revenues are an ever-vital and growing source of income for artists, recording rights-holders and the

industry in general," says Heerey.

Double Six Rights is part of the Domino Music Group and specialises in the collection of neighbouring rights income for performers and labels. Some Double Six clients include labels like Hospital Records, Anjunabeats, Sunday Best, and Smalltown Supersound as well as artists such as Halsey, Vance Joy, and Courtney Barnett. "We're really focused on the service and transparency that we deliver to our clients," says Heerey.

For Gina Deacon, head of global copyright and collections at rights specialist Absolute Rights Management (ARM), the process of ensuring proper revenue streams for the use of recordings starts with registering recordings, which she says is often "an afterthought for the creatives who are making music or running labels and developing musical careers".

ARM – a joint venture between Absolute Label Services and Bucks Music Group – represents both performers and rights-holders/labels, with such performer clients as Jack Savoretti, Bruce Foxton, Martin Smith (of Delirious), Mark Nevin (Fairground Attraction), Chicane, The HeavyTrackerz, Calibre and producer Steve Mac all on the books. Absolute also represents the labels set up by Steps, The Overtones, All Saints, Lisa Stansfield and Shane Filan.

"Our job is to ensure that both performers and rights-holders are correctly registered and connected with every possible income source from collective management organisations directly around the world," explains Deacon. "We do it diligently and completely, with a mixture of tech, knowledge, and experience."

When it comes to rights management, working with the proper partners is crucial, according to Colin Young, director at chartered accountants firm CC Young & Co. In addition to traditional



"There are still major improvements to be implemented in the world of neighbouring rights, but it's going in the right direction"

TONY RAKAUPAI
LIME BLUE

accountancy services, his company provides repertoire analysis and income tracking for its performer clients, as well as repertoire registration services. “For an active artist with a repertoire of one album or more, the review of registration always proves beneficial,” says Young. “Invariably, there are omissions, oversights or inconsistencies between band members.”

Some companies focus on specific territories, as with the David Gresham Entertainment Group (DGE) and South Africa. DGE offers services such as data administration, income tracking and user engagement, with a dedicated neighbouring rights team interacting daily with the local society SAMRA, “issuing counter claims and settling disputes with the single focus of adding value to our clients”, according to Andrew Mitchley, DGE’s chief operations officer and head of A&R.

Adds Mitchley: “Neighbouring rights is a relatively new sector in South Africa, we made it our mission to become the independent market leaders specialising in adding value to our clients.”

The market for collecting neighbouring rights has become increasingly competitive, with dozens of agencies trying to attract performers to their collecting services. Labels, except for the smaller ones, tend to collect their rights directly at the point of distribution.

However, CC Young’s Colin Young warns that several managers and accountants “are questioning whether the commissions being taken by neighbouring rights agents are proportional to the services they are performing”.

Absolute’s Deacon adds: “The process of making sure that all neighbouring rights royalties are properly accounted for is confusing for anyone who isn’t an expert in the field with the right tools and infrastructure.”

Music publisher Sony/ATV is a relatively new entrant in the field, representing such big name artists as Pharrell Williams, Sting, The Weeknd, Mark Ronson, Snoop Dogg, Hans Zimmer, French Montana, Lou Reed, and most recently Bob Marley, to name but a few.

“We are very selective about who we work with, and equally as cautious of not signing too many artists at once. You really need to ensure the high level of admin work necessary for collections isn’t diluted in this field,” says George Powell, the publisher’s head of neighbouring rights.

Powell added that the conditions are currently developing positively in the sector, mostly thanks to licence fees that are on the up Y-O-Y, but he also wanted “to give credit” to a lot of the societies that have beefed up their game. “Several of them are adding online portals to make claims for agents easier and reporting financials in a lot more detail,” says Powell. “This is very much a data game, so these changes are welcomed to help improve transparency to our clients.”

PPL’s Leatham is among those who believe that competition has been beneficial to the market and helps companies like PPL improve their services. “Competition has been really good for performers and record companies,” states Leatham. “PPL coming into the market has benefited the vast majority of performers.”

PPL’s international revenues increased by 43% (£21.3m) to £70.9 million in 2018, up from £49.6 million in 2017. Performers using PPL’s services include Rita Ora, Plan B, Emeli Sandé and Duke Dumont, among others.

Colin Young is among those who view PPL’s expanding footprint to collect neighbouring rights overseas as a factor in significantly improving the flow of revenues for its clients.

“We work closely with PPL for territories excluding the US, and with SoundExchange for the US,” says Young. “We have observed that PPL has exerted its influence and expertise in collecting from the overseas territories. They have provided our clients with additional resources to ensure improved collection.”

Montreal-based Premier Muzik International Corporation has been in the business for over 15 years and has attracted significant clients – including David Guetta, Rihanna, Bruno Mars, Metallica, Willy William, Stromae, Panic! At The Disco, Migos, Tony Bennett and Tom Jones. President Gino Olivieri describes his company as a “chic boutique” service company for performers.

“We handle everything from artist registration, conflict resolution and repertoire claims, along with the many tasks required in between,”



Hal around the globe: Double Six client Halsey



“We’re not Australian-focused, we are going after major international artists”

SUSAN COTCHIN
GOOD NEIGHBOUR

Late Rights Feelings:
Sony/ATV’s Mark Ronson



says Oliveri. “We feel it’s important to tailor our relationship with each individual by offering a certain flexibility.”

Christophe Piot, CEO of Premier Muzik’s European partner All Right Music, adds: “Both our teams are well-trained, well-oiled machines and, along with our software STORM [Song Tracking Online Royalty Manager], the results are really impressive. We are proud to be constantly approached by artists and their managers. We receive most [clients] through word of mouth and referrals by friends and partners already working with us.”

Based in Amsterdam, Global Master Rights offers full-service neighbouring rights management on a worldwide basis for labels (Spinnin’ Records, Empire, Cherry Red Records, Dim Mak and Armada) and a select group of Benelux based performers (Martin Garrix, Lost Frequencies and Hardwell). “As a smaller, niche operator, we’re in the fortunate position to be able to pick and choose who we work with, and we’re as interested in quality as we are the size of a label,” says the company CEO and co-founder Erik Veerman.

He adds: “We specialise in neighbouring rights only and invest all our resources into that area. We won’t try and push a publishing or distribution deal into the mix; we’re a pure neighbouring rights provider. In terms of operational factors, attention to detail and persistence are crucial in delivering results!”

This year also sees the arrival of a major force in the neighbouring rights market with Michael Gudinski’s Mushroom Group from Australia entering the field through the acquisition of Susan Cotchin’s company International Royalties Rescue (IRR) to launch Good Neighbour. “Mushroom did not want to start at the beginning, so they bought into an established company and are also having me on board,” says Cotchin, who took on the role of managing director of the new company.

Cotchin says most of the artists represented by IRR are now under Good Neighbour’s banner, including Empire Of The Sun, The Temper Trap, Gang Of Youths, Ladyhawke, Middle Kids and The Avalanches. Cotchin adds that she is on the verge of signing several significant British artists to the young company. “We’re not Australian-focused,” she says. “We are going after major international artists.”

Most collectors in the field are registered directly to local societies. Lime Blue Music is registered directly with 65 different collection societies, allowing them “to get much more data for our performers and labels”, according to client and society relations manager Tony Rakaupai. “This allows us to analyse and investigate the statements we receive to ensure every penny that is owed comes through, whilst providing the quickest payment timeline possible.” Lime Blue clients include P Money, Mr Prozb and The Gaslight Anthem.

Another newcomer is Rights Asset Management Ltd, a London-based company that manages music catalogues and film assets, and which has recently launched its neighbouring rights division, Neighbouring Rights Asset Management.

“We believe that, as we are hands-on listening to the concerns of our clients, along with offering simple solutions to in some cases



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Jack of all trades: Absolute Rights Management client Jack Savoretti

complex problems efficiently and quickly, we gain trust from our clients,” says Mahesh Bajaj, chief operating officer at Rights Asset Management. Clients include DJ International and Swedish rock band Happy Freuds.

Most people polled by *Music Week* agree that although the network of societies has become more efficient over the past few years, there is still a long way to go. For Global Master Rights’ Veerman, the market “looks healthy but there are still too many territories failing to tackle inefficient and ineffective CMOs”. He adds, “That being said, if you look at where things were 10 years ago the difference is huge.”

“Why is there still so much paper?” asks Double Six’s Heerey, who complains that some systems “just really aren’t up to date”.

One of the key criticisms is the absence of data standardisation globally, despite efforts from members of SCAPR, the global trade body for neighbouring rights societies. PPL is involved in the Virtual Recordings Database (VRDB), a project run by SCAPR, which aims to deliver a more efficient exchange of recording and performer data between collective management organisations.

“Our main challenge is how can we get past the data challenges,” explains PPL’s Leathem. “With the right technology, ultimately the data changes will be faced. But it is still a work in progress.”

Lime Blue Music’s Rakaupai believes that “more societies are starting to provide a much more thorough level of data. There are still some major improvements yet to be implemented in the world of neighbouring rights, but at least it’s going in the right direction.”

Some CMOs are also hard to work with, according to Sony/ATV’s George Powell.

“We’ve found a few territories which can’t or refuse to provide us with the track level data and financials needed,” says Powell. “It would be good to see them invest in their own systems to remedy this.”

For CC Young’s Colin Young, “CMOs need to be fundamentally challenged on their collection, their rates, and their distribution policies. They need to be audited.” But Deacon believes that the situation is improving. “CMOs, on the surface, seem to be investing more and more in data accuracy, and this will go some way to help to fairly distribute income,” she says.

Most experts see more growth coming from the sector as new markets like Asia, Africa and South America come online. But the road to grow the market is paved with many challenges.

“The real issue is that, within the legal framework of related rights, the business practices of collection societies vary from territory to territory. Harmonisation of the laws that protect such rights and accounting procedures that pertain to this also needs to be put in place,” says Rights Asset Management’s Bajaj.

The growth of streaming is also expected to have an impact on the business.

“The future will be much brighter once the streaming services pay into the system properly, thus resulting in an increase in revenue for all performers and labels globally,” says All Right Music’s Piot.

But Absolute’s Deacon speaks for many when she says that, alongside streaming, neighbouring rights “is the growth area of the industry”.

Long may that continue.



“The real issue is that the business practices of collection societies vary from territory to territory”

MAHESH BAJAJ
RIGHTS ASSET
MANAGEMENT

A PPL’s person:
PPL client Rita Ora



BANG TO RIGHTS

Top neighbouring rights execs give their tips for maximising neighbouring rights income...



“Performers should educate themselves, by reaching out to people that can give advice and by asking as many questions as possible. Don’t be embarrassed to ask.”

Susan Cotchin, managing director, Good Neighbour



“It begins with education and understanding. The knowledge that royalty income could be owed to you and the understanding that, even though you may already be a member of a society, have claimed on some recordings, and be earning some income, there could be so much more.”

Gina Deacon, head of global copyright & collections, Absolute Rights Management



“Pick a partner that will work for you. It’s more important than ever to shop around for the best deal and to seek advice from lawyers who know the space.”

Sam Heerey, head of neighbouring rights, Double Six Rights



“Performers and musicians need to put in some effort on what they own as recording rights or what they played on. Once those assets are properly identified, you can leave the job to companies like us to get the rights and maximise your earnings.”

Peter Leathem, CEO, PPL



“Find a local partner that has good society relations, ensure data is clean, work closely with music users and help performers understand the importance of neighbouring rights.”

Andrew Mitchley, COO/head of A&R, David Gresham Entertainment Group



“Proper credits for music work and knowledge are absolutely key. There is much more to royalty collection than simply submitting a spreadsheet of song titles.

There is a constant battle to prove performances, resolve double claims, follow up on payments and monitor airplay in significant territories.”

Gino Olivieri, president, Premier Muzik International Corporation



“The onus to collect this income is on the performers themselves. Naturally, most artists are too busy being creative to do this so, if you do appoint an agent, ensure that it’s one that knows what they’re doing and for a fair commission fee.”

George Powell, head of neighbouring rights, Sony/ATV



“Keep a good overview of your previous and existing licensing arrangements; resolving double claims can often release significant funds. Decide how much value and importance you attach to your neighbouring rights – is low commission percentage your priority, or expertise that will deliver the best possible outcome with optimal collections?”

Erik Veerman, CEO & co-founder at Global Master Rights



“Check your repertoire periodically, every 6-12 months. If the registration isn’t correct, your royalties won’t be either. The more accurate data you provide, and the more frequently the data is reviewed and amended, the fuller the income stream.”

Colin Young, director, CC Young & Co

SONY/ATV NEIGHBOURING RIGHTS DIVISION

Sony/ATV provides a personalised Neighbouring Rights service for some of the most reputable artists, producers and song writers in the music industry. We don't believe in a one size fits all mentality, instead offering an extremely personable relationship with our clients, alongside transparent accounting and direct collections from all key Neighbouring Rights societies worldwide.

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George Powell

GEORGE POWELL

Head of Neighbouring Rights

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Music Week CHARTS



How the West was won:
Bruce Springsteen debuts at No.1

38/40 – Singles & Albums

39/41 – Analysis

42/43 – Market Shares

44 – Streaming/Comps/Record Store

45 – Indies

46/47 – UK & EU Airplay

48/49 – Apple/Spotify

50/51 – Vevo/Club

53 – Key Releases



THE OFFICIAL UK SINGLES CHART **TOP 75**

Official Charts Company

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	6	Ed Sheeran & Justin Bieber Don't Care Asylum/Def Jam GBAS1900673 (Arvato) ●
2	4	8	Stormzy Vossi Bop Merky/Atlantic GBAS1900645 (Arvato) ●
3	5	12	Billie Eilish Bad Guy Interscope USUM1900764 (Sony DADC UK) ★
4	6	7	Lewis Capaldi Hold Me While You Wait EMI DEUM1900680 (Sony DADC UK) ●
5	New		Taylor Swift You Need To Calm Down EMI USUG11901470 (Sony DADC UK)
6	8	2	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC11901584 (Sony DADC UK)
7	2	13	Lil Nas X Old Town Road Lil Nas X USSM11901941 (Sony DADC UK) ★
8	9	4	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me Asylum GB1301900546 (Arvato)
9	7	10	Avicii Ft Aloe Blacc SOS Positiva SE5R1900201 (Sony DADC UK) ●
10	New		Little Mix Bounce Back RCA GBHM11900031 (Sony DADC UK)
11	3	25	Lewis Capaldi Someone You Loved EMI DEUM1806776 (Sony DADC UK) ★2
12	14	3	Katy Perry Never Really Over Virgin USUM1901873 (Sony DADC UK)
13	New		Drake Ft Rick Ross Money In The Grave Cash Money/Republic USCM51900314 (Sony DADC UK)
14	15	4	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCE1900019 (Sony DADC UK)
15	11	7	Shawn Mendes If I Can't Have You EMI USUM1907349 (Sony DADC UK) ●
16	18	2	Mabel Mad Love Polydor GBUM1902039 (Sony DADC UK)
17	12	31	Lewis Capaldi Grace EMI DEUM1806295 (Sony DADC UK) ●
18	16	8	Taylor Swift Ft Brendon Urie Me! EMI USUG11901267 (Sony DADC UK) ●
19	23	4	Jess Glynne & Jax Jones One Touch Atlantic GBAS1900729 (Arvato)
20	17	14	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM1807719 (Sony DADC UK) ●
21	31	7	Dominic Fike 3 Nights Columbia USQX91802455 (Sony DADC UK)
22	26	16	AJ Tracey Ladbroke Grove AJ Tracey UKQNW1800013 (ADA Arvato)
23	13	3	MoStack Ft Stormzy Shine Girl Virgin GBUM1902012 (Sony DADC UK)
24	21	4	Young Thug Ft J. Cole & Travis Scott The London Atlantic USAT21903320 (Arvato)
25	30	2	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Sony DADC UK)
26	24	7	Hardy Caprio & DigDat Guten Tag Virgin GBUM1902321 (Sony DADC UK)
27	29	10	Ellie Goulding Sixteen Polydor GBUM1901344 (Sony DADC UK)
28	20	2	Avicii Heaven Positiva SE5R1900203 (Sony DADC UK)
29	27	4	5 Seconds Of Summer Easier Polydor USUG11901520 (Sony DADC UK)
30	32	4	NSG Ot Bop NSG QM6M21994246 (The Orchard)
31	33	3	Miley Cyrus Mother's Daughter RCA USRC11901529 (Sony DADC UK)
32	36	15	Dave Ft Burna Boy Location Dave Neighbourhood GBUM1900578 (Sony DADC UK) ●
33	New		Drake Omerta Cash Money/Republic USCM51900312 (Sony DADC UK)
34	10	12	Jax Jones, Martin Solweig & Madison Beer All Day And Night Polydor GBUM1900522 (Sony DADC UK) ●
35	37	10	Mark Ronson Ft Lykke Li Late Night Feelings Columbia GBARL1900428 (Sony DADC UK)
36	41	7	Martin Garrix Ft Macklemore & Patrick Stump Summer Days Columbia NLM551900528 (Sony DADC UK)
37	28	6	Skepta & Nafe Smallz Greaze Mode Boy Better Know QM6M21960807 (The Orchard)
38	34	6	James Arthur Falling Like The Stars Columbia DEC691900342 (Sony DADC UK)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	25	3	Skepta Ft J Hus What Do You Mean? Black Butter/Boy Better Know QM6M21960810 (The Orchard)
40	38	23	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Sony DADC UK) ★
41	42	5	Polo G Ft Lil Tjay Pop Out Columbia USQX91900309 (Sony DADC UK)
42	44	23	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) ★
43	46	6	David Guetta Ft Raye Stay (Don't Go Away) Parlophone GB28K1900029 (Arvato)
44	49	2	B Young Gucci Demon Gamelme QM6N21913168 (The Orchard)
45	40	16	Jonas Brothers Sucker Republic USUG11900515 (Sony DADC UK) ●
46	67	7	Bastille Joy Virgin GBUM1900904 (Sony DADC UK)
47	New		Nafe Smallz Ft Tory Lanez Good Love Ozone UKSQM1900006 (ADA Arvato)
48	35	9	Kygo & Rita Ora Carry On Columbia USRC11900838 (Sony DADC UK)
49	43	5	Tyler The Creator Earfquake Columbia USQX91901111 (Sony DADC UK)
50	19	2	MoStack Ft Dave & J Hus Stinking Rich Virgin GBUM1902007 (Sony DADC UK)
51	53	65	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) ★3
52	52	5	OneRepublic Rescue Me Interscope USUM1907507 (Sony DADC UK)
53	50	9	Digga D No Die! CGM GB2GX1900156 (Caroline/Sony DADC UK)
54	55	3	Mark Ronson Ft Camila Cabello Find U Again Columbia GBARL1900429 (Sony DADC UK)
55	45	13	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM1900985 (Sony DADC UK) ●
56	47	22	Mabel Don't Call Me Up Polydor GBUM1808052 (Sony DADC UK) ★
57	New		Tion Wayne & Swarmz Drive By Virgin GBUM1902773 (Sony DADC UK)
58	48	6	Da Beatfreakz Ft Swarmz, Deno & Dappy Motorola Columbia GBARL1900476 (Sony DADC UK)
59	57	3	The Chainsmokers & Bebe Rexha Call You Mine Parlophone/RCA USQX91901266 (Sony DADC UK)
60	54	18	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty BMG GB5K1900082 (ADA Arvato) ●
61	51	35	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★2
62	56	38	Lady Gaga & Bradley Cooper Shallow Interscope USUM1813192 (Sony DADC UK) ★
63	New		Joji Sanctuary 88Rising 12Tone ZZOPM1901038 (ADA Arvato)
64	60	8	Lizzo Truth Hurts Atlantic USAT21703896 (Arvato)
65	59	19	Khalid Talk Right Hand USRC11900004 (Sony DADC UK) ●
66	62	35	Post Malone Ft Swae Lee Sunflower Republic USUV171803661 (Sony DADC UK) ★
67	Re-Entry		Tiësto, Jonas Blue & Rita Ora Ritual Positiva CYA11900146 (Sony DADC UK)
68	64	2	Jonas Brothers Only Human Republic USUG11901281 (Sony DADC UK)
69	58	15	Marshmello Ft Chrvcres Here With Me Joytime/Positiva USUG11900610 (Sony DADC UK) ●
70	65	8	Not3s Wanting Lumber GB1101900307 (Sony DADC UK)
71	New		Ashley O On A Roll RCA USRC11901909 (Sony DADC UK)
72	72	49	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) ★
73	New		Krept & Konan Ban Drill Virgin GBUM1902741 (Sony DADC UK)
74	22	2	Liam Gallagher Shockwave Warner Bros GBAS11900332 (Arvato)
75	New		Lil Tecca RanSom Republic QZ85M1940160 (Sony DADC UK)

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

Let's talk about six: Sheeran and Bieber continue to set pace

■ BY ALAN JONES

No.1 for the sixth week in a row, **Ed Sheeran & Justin Bieber's** *I Don't Care* was helped by the release of a Loud Luxury remix, slowing its decline in consumption to 3.70% week-on-week at 65,420 units, including 57,689 from sales-equivalent streams. With total consumption of 517,156 units in 42 days, it is the 29th track by Sheeran to top the 500,000 mark, and the 12th by Bieber.

It brings to 30 the number of weeks that Sheeran has spent at No.1 in the 2010s, putting him in joint second place in those rankings alongside Drake. Bieber tops the list with 36 weeks.

Sheeran and Bieber's lead atop the chart was reduced in percentage terms three weeks in a row, shrinking to just 2.34% last week but it has now shot up to 55.72% – a consequence of **Lil Nas X's** *Old Town Road* (which was No.2 for seven straight weeks) having the value of its streams halved as it falls into ACR. Dipping to No.7 as a result on consumption of 34,114 units, it would still be No.2 with 61,692 sales if ACR didn't exist. Filling the void, **Stormzy's** *Vossi Bop* rebounds 4-2, despite registering the lowest sales (42,010) of its eight-week chart career.

Seven weeks after *Me!* (feat. Brendon Urie) debuted and peaked at No.3 for **Taylor Swift**, follow-up *You Need To Calm Down* debuts at No.5 (37,124 sales). They are the first two tracks from Swift's upcoming seventh studio album, *Lover*. *You Need To Calm Down* is her 33rd Top 75 entry and 13th Top 10 hit.

Little Mix's last six chart singles have been from their LM5 album but *Bounce Back* – which interpolates Soul II Soul's 1989 No.1 *Back To Life* – is a brand new single from the quartet, and dashes to a No.10 debut (30,908 sales), becoming both their 31st Top 75 entry and 14th Top 10 hit.

Last week's highest debut, at No.8, *No Guidance* makes further progress for **Chris Brown**, climbing to No.6 (35,679 sales). Featured rapper **Drake** also has two new hits – his 85th and 86th Top 75 entries in less than 10 years – with the simultaneously debuting *Money In The Grave* (feat. Rick Ross, No.13, 25,738 sales) and *Omerta* (No.33, 13,080 sales).

After three weeks at its debut position of No.9, *Cross Me* climbs to No.8 (32,125 sales) for Ed Sheeran feat. Chance The Rapper & PNB Rock.

Hold Me While You Wait (6-4, 38,173 sales) returns to its peak for **Lewis Capaldi** but after 18 straight weeks in the Top 5 – seven of them at No.1 – his previous single *Someone You Loved* falls into ACR and consequently dives 3-11 (29,361 sales). ACR also causes *All Day And Night* to slide 10-34 (13,074 sales) for **Jax Jones & Martin Solveig** feat. Madison Beer.

The rest of the Top 10: *Bad Guy* (5-3, 38,788 sales) by **Billie Eilish** and *SOS* (7-9, 30,919 sales) by **Avicii** feat. Aloe Blacc.

Miley Cyrus scored her first hit in 2007, posing as her Disney sitcom character Hannah Montana for *The Best Of Both Worlds*



No.1

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

This week's sales: 65,420 | Downloads: 7,731 |
Streams: 57,689 | Total sales to date: 517,156 |



Care in the community:
I Don't Care becomes Sheeran's 29th track to top 500k sales

(No.43). After 16 further hits under her own name, she is back in the world of fiction, debuting at No.71 (7,177 sales) as **Ashley O**, a character in Charlie Brooker's Netflix sci-fi series *Black Mirror*.

There are new entries for *Good Love* (No.47, 10,706 sales) by **Nafe Smallz** feat. Tory Lanez (Smallz's fourth hit, Lanez's third); *Drive By* (No.57, 9,244 sales) by **Tion Wayne** feat. Swarmz (Wayne's fourth hit, Swarmz's fifth and their second together); *Sanctuary* (No.63, 8,326 sales), the first hit for Japan-born, US-based viral video star and R&B musician **Joji** whose album *Ballads 1* reached No.26 last year; *Ban Drill* (No.73, 7,107 sales), the controversial eighth chart single for London rap duo **Krept & Konan**; and *Ransom* (No.75, 6,863 sales), the first hit for 16-year-old rapper **Lil Tecca**, from New York.

No.13 on debut a fortnight ago, *Never Really Over* rallies 14-12 (26,213) for **Katy Perry**. There are also new peaks for: *Wish You Well* (15-14, 25,147 sales) by **Sigala & Becky Hill**, *Mad Love* (18-16, 22,802 sales) by **Mabel**, *One Touch* (23-19, 18,563 sales) by **Jess Glynne** & Jax Jones, *3 Nights* (31-21, 17,896 sales) by **Dominic Fike**, *Ladbroke Grove* (26-22, 17,611 sales) by **AJ Tracey**, *Strike A Pose* (30-25, 16,393 sales) by **Young T & Bugsey** feat. Aitch, *Pop Out* (42-41, 11,366 sales) by **Polo G** feat. Lil Tjay, *Gucci Demon* (49-44, 10,932 sales) by **B Young** and Joy (67-46, 10,842 sales) by **Bastille**.

Overall singles sales are up 1.21% week-on-week at 18,429,430, 14.17% above same week 2018 sales of 16,141,737. Paid-for sales are down 1.46% week-on-week at 731,087, and are 24.44% below same week 2018 sales of 967,498.

THE OFFICIAL UK ALBUMS CHART TOP 75

Official Charts Company logo and award icons: Platinum (300,000), Gold (100,000), Silver (60,000), Sales Increase, +50% Sales Increase, Highest Climber, Highest New Entry.

Table of UK Albums Chart Top 75. Columns: Rank, New/Re-Entry, Artist/Title, Catalogue Number, Distributor, Producer. Includes entries for Bruce Springsteen, Madonna, Lewis Capaldi, Bastille, Joy Division, Billie Eilish, Elton John, Motion Picture Cast Recording, Queen, Fleetwood Mac, Pink, Tom Walker, MoStack, George Ezra, Elton John & the Motion Picture Cast Recording, Ed Sheeran, Jess Glynne, Jack Savoretti, Spice Girls, Skepta, Lady Gaga, Roy Orbison & The Royal, Avicii, Ariana Grande, Fleetwood Mac, Dua Lipa, ABBA Gold, Queen, Jonas Brothers, Kate Tempest, Queen, Billie Eilish, The LaFontaines, Drake, Oasis, Dave, Bill Callahan, Susan Boyle.

Table of UK Albums Chart Top 75 (continued). Columns: Rank, Artist/Title, Catalogue Number, Distributor, Producer. Includes entries for Post Malone, Eminem, David Bowie, Take That, Khalid, Ed Sheeran, Richard Hawley, DJ Khaled, Jax Jones, Bob Marley & The Wailers, Oasis, XXXTentation, BTS, Jess Glynne, Clean Bandit, Gerry Cinnamon, Tyler The Creator, The Beatles, Queen, R.E.M., Motion Picture Cast Recording, Rita Ora, Michael Jackson, Lizzo, Anne-Marie, Pink, Foo Fighters, George Ezra, Mabel, Whitney Houston, Arctic Monkeys, Sam Smith, The Killers, Rory Gallagher.

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.

Bruce's price is right: Western Stars springs to No.1 for The Boss

■ BY ALAN JONES

Battle of the sexagenarians. Only nine acts have had 10 or more albums in UK chart history, and two of them, both in their 60s, competed to increase their tallies this week, namely **Madonna** and **Bruce Springsteen**.

Already the most successful woman in the charts with 12 No.1s, Madonna had more publicity ahead of the event, releasing five tracks, performing at Eurovision and chatting on The Graham Norton Show. However, it is The Boss who wins the battle at a canter with Western Stars.

His first regular studio album since 2014's High Hopes, it surpasses that set's initial tally of 48,620 sales, with an opening tally of 52,290 – the third-highest of the year for an artist album – including 2,101 from sales-equivalent streams.

Springsteen's 19th regular studio LP, Western Stars is his 34th Top 75 set, his 21st Top 10 and his 11th No.1 – a total surpassed among male soloists only by Elvis Presley (13) and Robbie Williams (12). Springsteen turns 70 in September and is the fourth oldest soloist to have a No.1, behind Paul Simon (at 74, in 2016), Rod Stewart (73, in 2018), Bob Dylan (73, in 2015).

Her 14th studio album and 27th Top 75 entry, Madame X aspired to be Madonna's 13th No.1 but ends up being her sixth No.2, matching the debut/peak of her last studio album, 2015's Rebel Heart. Runner-up to Sam Smith's In The Lonely Hour, Rebel Heart had first week sales of 37,245 copies: Madame X makes a 26.90% slower start, with consumption of 27,227 units, the highest for a No.2 album thus far in 2019.

Although their first two full length albums both opened at No.1, **Bastille** never looked like making it a hat trick with their third, Doom Days, which debuts at No.4 (16,185 sales).

Unknown Pleasures was the first of only two studio albums released by **Joy Division** – who disbanded ahead of the release of their second, Closer, following the suicide of lead singer Ian Curtis. It achieved a very modest peak of No.71 on its only chart appearance, also following Curtis' death. To mark its 40th birthday, the album has been made available on 'ruby red' vinyl, and finally makes its Top 40 debut, soaring to No.5 on sales of 8,531 copies, of which 7,795 are vinyl.

After four weeks at No.1, **Lewis Capaldi**'s Divinely Uninspired To A Hellish Extent, is relegated to No.3, on consumption of 24,055 copies.

Drifting 6-8 on its 77th straight week in the Top 10, **The Greatest Showman** soundtrack reaches a notable milestone, with consumption of 7,246 units raising its all-time (80 weeks) tally to 2,003,465. It is the 12th album to reach two million in the 2010s, and the 53rd in the 21st century. It is close to its millionth physical sale too – its to-date tally of 995,914 is made up of 955,178 CD and 40,736 12-inch vinyl sales.

Fleetwood Mac's 50 Years: Don't Stop compilation hits a



No.1

Bruce Springsteen - Western Stars (Columbia)

This week's sales: 52,290 | Physical: 45,413 | Downloads: 4,776 | Streams: 2,101 | Total sales to date: 52,290 |



Hoof it:

Bruce Springsteen debuts at No.1 with 52,290 sales

20-week high, surging 19-10 (6,167 sales).

The rest of the Top 10: When We All Fall Asleep, Where Do We Go? (4-6, 8,200 sales) by **Billie Eilish**, Diamonds (8-7, 8,182 sales) by **Elton John** and Bohemian Rhapsody (10-9, 6,329 sales) by **Queen**.

Roy Orbison's posthumous No.2 2017 album A Love So Beautiful and No.3 2018 album Unchained Melodies – which were given orchestral makeovers by **The Royal Philharmonic Orchestra** – have been bundled together, making their Top 75 bow at No.22 (3,392 sales).

Kate Tempest's third album, The Book Of Traps And Lessons combines rap and poetry, and debuts at No.30 (3,113 sales). Her 2014 debut, Everybody Down, which reached No.94, and 2016 follow-up, Let Them Eat Chaos, which also reached No.30 – were both nominated for the Mercury Prize.

Also new to the chart: Junior (No.33, 3,077 sales), the third album by Scotland's **The LaFontaines**, following Class (No.98, 2015) and Common Problem (No.133, 2017); Shepherd In A Sheepskin Vest (No.37, 2,458 sales), the second chart album by **Bill Callahan**; and Gold & Grey (No.64, 1,656 sales), the first Top 75 album by US hard rock band **Baroness**.

Now 100 Hits: Forgotten 80s is No.1 compilation (10,351 sales) for the third week in a row.

Overall album sales are up 6.08% week-on-week at 1,915,149, 7.03% above same week 2018 sales of 1,789,316. Sales-equivalent streams accounted for 1,179,448 sales, 61.59% of the total. Sales of paid-for albums are up 15.60% week-on-week at 735,701 – a 24 week high but 15.05% below same week 2018 sales of 866,018.

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	49.97%		1	UNIVERSAL MUSIC	48.99%		1	UNIVERSAL MUSIC	46.35%	
2	SONY MUSIC	24.39%		2	SONY MUSIC	28.37%		2	SONY MUSIC	25.48%	
3	WARNER MUSIC	12.63%		3	WARNER MUSIC	15.18%		3	WARNER MUSIC	12.00%	
4	UNIVERSAL/WARNER	4.43%		4	BMG	1.89%		4	SONY/UNIVERSAL	10.58%	
5	SONY/UNIVERSAL	2.42%		5	BOY BETTER KNOW	1.13%		5	BMG	2.13%	
OTHERS			6.17%	OTHERS			4.44%	OTHERS			3.46%

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	27.60%		1	VIRGIN EMI	25.24%		1	VIRGIN EMI	21.77%	
2	POLYDOR	14.57%		2	COLUMBIA	19.40%		2	COLUMBIA	16.19%	
3	RCA	11.42%		3	POLYDOR	16.92%		3	POLYDOR	13.98%	
4	ATLANTIC	11.00%		4	ATLANTIC	8.12%		4	SONY CG/VIRGIN EMI	6.28%	
5	COLUMBIA	9.75%		5	RHINO (WARNERS)	6.10%		5	ATLANTIC	5.79%	
6	ISLAND	4.49%		6	ISLAND	3.60%		6	RHINO (WARNERS)	5.35%	
7	ATLANTIC/VIRGIN EMI	4.43%		7	RCA	2.64%		7	UMOD	4.40%	
8	ISLAND/RCA	2.42%		8	SONY MUSIC CG	2.00%		8	SONY MUSIC CG	4.03%	
9	RELENTLESS	2.11%		9	BMG	1.89%		9	SONY CG/UMC	3.71%	
10	DAVE NEIGHBOURHOOD	1.81%		10	RELENTLESS	1.63%		10	ISLAND	2.72%	
11	AJ TRACEY	1.19%		11	BIG BROTHER	1.37%		11	BMG	2.13%	
12	BMG	1.11%		12	BOY BETTER KNOW	1.13%		12	UMC	2.01%	
13	BLACK BUTTER	1.11%		13	UMC	1.08%		13	RCA	1.46%	
14	WARNER RECORDS	0.88%		14	WARNER RECORDS	0.97%		14	RELENTLESS	1.43%	
15	BOY BETTER KNOW	0.86%		15	FICTION	0.94%		15	BIG BROTHER	1.20%	
OTHERS			5.26%	OTHERS			6.99%	OTHERS			7.55%

THIS WEEK'S TOTAL MARKET SHARE

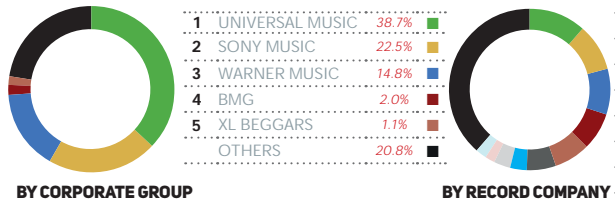
BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.1%	1	UNIVERSAL MUSIC	37.0%	1	UNIVERSAL MUSIC	38.7%
2	SONY MUSIC	21.5%	2	SONY MUSIC	22.4%	2	SONY MUSIC	22.1%
3	WARNER MUSIC	16.2%	3	WARNER MUSIC	16.2%	3	WARNER MUSIC	13.1%
4	BMG	1.3%	4	BMG	2.0%	4	BMG	3.6%
5	XL BEGGARS	1.2%	5	XL BEGGARS	0.9%	5	DEMON MUSIC	1.4%
OTHERS		21.6%	OTHERS		21.6%	OTHERS		21.2%

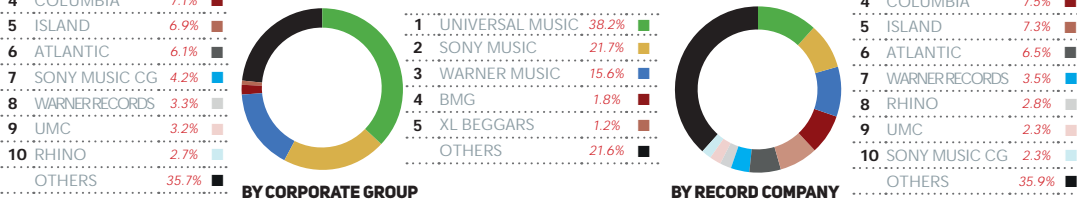
BY RECORD COMPANY

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	13.0%	1	VIRGIN EMI	14.5%	1	VIRGIN EMI	14.0%
2	RCA	10.5%	2	RCA	12.5%	2	COLUMBIA	12.1%
3	POLYDOR	9.9%	3	POLYDOR	9.4%	3	POLYDOR	10.5%
4	ISLAND	8.3%	4	ATLANTIC	6.6%	4	RHINO (WARNERS)	6.3%
5	ATLANTIC	7.7%	5	ISLAND	6.3%	5	SONY MUSIC CG	5.1%
6	COLUMBIA	6.2%	6	COLUMBIA	5.7%	6	UMC	4.2%
7	WARNER RECORDS	3.8%	7	WARNER RECORDS	4.0%	7	ISLAND	3.9%
8	PARLOPHONE	2.4%	8	PARLOPHONE	2.8%	8	RCA	2.8%
9	RHINO (WARNERS)	1.8%	9	RHINO (WARNERS)	2.1%	9	BMG	2.6%
10	UMC	1.7%	10	UMC	2.1%	10	DECCA	2.6%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.6%	11	ATLANTIC	2.5%
12	SYCO MUSIC	1.1%	12	CAPITOL	1.2%	12	WARNER RECORDS	2.2%
13	CAPITOL	1.0%	13	BMG	1.1%	13	PARLOPHONE	1.4%
14	BLACK BUTTER	1.0%	14	DECCA	1.1%	14	DEMON MUSIC	1.4%
15	DECCA	1.0%	15	SYCO MUSIC	0.8%	15	SYCO MUSIC	0.8%
OTHERS		29.3%	OTHERS		28.2%	OTHERS		27.6%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	731,087	1,937,322,265	252,553,169	18,429,430	471,009	100,600	1,179,448	1,751,057	164,092	735,701	1,179,448	1,915,149
LAST 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
% CHANGE	-1.5%	1.3%	-1.7%	1.2%	21.9%	6.9%	0.9%	6.2%	5.3%	15.6%	0.9%	6.1%

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	46.6%
2	SONY MUSIC	35.4%
3	BMG	5.4%
4	WARNER MUSIC	3.2%
5	DEMON MUSIC	1.7%
	OTHERS	7.7%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	40.4%
2	SONY MUSIC	25.1%
3	WARNER MUSIC	10.9%
4	BMG	4.0%
5	DEMON MUSIC	1.4%
	OTHERS	18.2%

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	21.1%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.2%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.7%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.7%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.2%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	34.5%
2	UMC	17.2%
3	UMOD	16.3%
4	VIRGIN EMI	11.2%
5	BMG	3.3%
6	RHINO (WARNERS)	2.0%
7	UNION SQUARE	2.0%
8	DEMON MUSIC	1.7%
9	NEW STATE	1.2%
10	ISLAND	0.7%
11	DECCA	0.6%
12	BIG 3	0.6%
13	ATLANTIC	0.6%
14	RCA	0.5%
15	POLYDOR	0.5%
	OTHERS	7.3%

ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	13.4%
2	SONY MUSIC CG	11.7%
3	COLUMBIA	9.5%
4	POLYDOR	8.3%
5	UMC	7.1%
6	RHINO (WARNERS)	5.3%
7	UMOD	4.0%
8	ISLAND	3.2%
9	BMG	2.8%
10	RCA	2.3%
11	DECCA	2.2%
12	ATLANTIC	2.1%
13	WARNER RECORDS	1.8%
14	DEMON MUSIC	1.4%
15	PARLOPHONE	1.2%
	OTHERS	24.0%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	RCA	10.5%
3	POLYDOR	10.2%
4	ISLAND	9.3%
5	ATLANTIC	8.2%
6	COLUMBIA	6.2%
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	12.0%
2	RCA	10.9%
3	POLYDOR	10.0%
4	ATLANTIC	7.9%
5	ISLAND	7.4%
6	COLUMBIA	6.8%
7	WARNER RECORDS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	UMC	1.8%
11	CAPITOL	1.6%
12	SONY MUSIC CG	1.5%
13	DECCA	1.3%
14	BMG	1.2%
15	SYCO MUSIC	1.0%
	OTHERS	28.1%

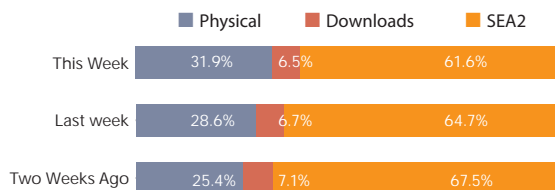
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.2%
3	RCA	8.8%
4	ISLAND	8.0%
5	ATLANTIC	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	1.2%
15	CAPITOL	1.0%
	OTHERS	30.1%

AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

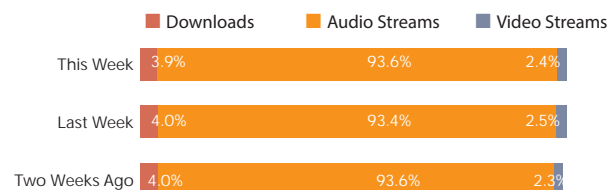
TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.7%
3	RCA	9.2%
4	ISLAND	8.4%
5	ATLANTIC	7.5%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.6%
8	RHINO (WARNERS)	2.6%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.2%
12	DECCA	1.6%
13	BMG	1.2%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.4%

ALBUMS



FORMAT SPLITS

SINGLES



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	18,975,590	46,580,725,273	6,201,313,953	446,299,727	9,671,056	2,542,160	28,364,241	40,577,457	3,154,073	15,367,289	28,364,241	43,731,530
LAST YEAR	25,895,901	38,011,240,384	0	406,008,305	11,402,834	3,549,632	23,597,017	38,549,483	4,936,769	19,889,235	23,597,017	43,486,252
% CHANGE	-26.7%	22.5%	N/A	9.9%	-15.2%	-28.4%	20.2%	5.3%	-36.1%	-22.7%	20.2%	0.6%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Lil Nas X	Old Town Road	Lil Nas X
2	2	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
3	3	Lewis Capaldi	Someone You Loved	EMI
4	4	Stormzy	Vossi Bop	Merky/Antalantic
5	5	Billie Eilish	Bad Guy	Interscope
6	6	Lewis Capaldi	Hold Me While You Wait	EMI
7	7	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
8	10	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
9	9	Dave Ft Burna Boy	Location	Dave Neighbourhood
10	NEW	Taylor Swift	You Need To Calm Down	EMI
11	8	Avicii Ft Aloe Blacc	SOS	Positiva
12	11	Ed Sheeran Ft Chance The Rapper & PNB Rock	Gross Me	Asylum
13	NEW	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
14	NEW	Little Mix	Bounce Back	RCA
15	12	Shawn Mendes	If I Can't Have You	EMI
16	13	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
17	15	Lewis Capaldi	Bruises	EMI
18	16	Lewis Capaldi	Grace	EMI
19	27	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
20	22	Katy Perry	Never Really Over	Virgin
21	24	Mabel	Mad Love	Polydor
22	17	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
23	20	Calvin Harris & Rag N' Bone Man	Giant	Columbia
24	18	Jonas Brothers	Sucker	Republic
25	21	Tom Walker	Just You And I	Relentless
26	32	AJ Tracey	Ladbroke Grove	AJ Tracey
27	41	Dominic Fike	3 Nights	Columbia
28	23	Taylor Swift Ft Brendon Urie	Me!	EMI
29	25	Mabel	Don't Call Me Up	Polydor
30	29	Young Thug Ft J Cole & Travis Scott	The London	Atlantic
31	14	Mostack Ft Stormzy	Shine Girl	Virgin
32	26	Ava Max	Sweet But Psycho	Atlantic
33	30	Hardy Caprio & Digdat	Guten Tag	Virgin
34	28	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
35	34	George Ezra	Shotgun	Columbia
36	33	Post Malone Ft Swae Lee	Sunflower	Republic
37	42	Jess Glynne & Jax Jones	One Touch	Atlantic
38	36	Khalid	Talk	Right Hand
39	39	Ellie Goulding	Sixteen	Polydor
40	37	NSG	OT Bop	NSG
41	40	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
42	44	Lady Gaga & Bradley Cooper	Shallow	Interscope
43	49	5 Seconds Of Summer	Easier	Polydor
44	RE	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
45	45	Polo G Ft Lil Tjay	Pop Out	Columbia
46	31	Skepta Ft J Hus	What Do You Mean?	Black Butter/Boy Better Know
47	47	Steel Banglez Ft AJ Tracey & Mostack	Fashion Week	Gifted/Warner Bros
48	35	Avicii	Heaven	Positiva
49	48	Post Malone	Wow	Republic
50	43	Marshmello Ft Chvrches	Here With Me	Joytime/Positiva

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Bruce Springsteen	Western Stars	Columbia
2	NEW	Joy Division	Unknown Pleasures	Rhino
3	NEW	Kate Tempest	The Book Of Traps And Lessons	Fiction
4	NEW	Bill Callahan	Shepherd In A Sheepskin Vest	Drag City
5	NEW	Madonna	Madame X	Interscope
6	NEW	Bastille	Doom Days	Virgin
7	NEW	Buzzcocks	Singles Going Steady	Domino
8	NEW	Jordan Rakei	Origin	Ninja Tune
9	NEW	Calexico & Iron & Wine	Years To Burn	City Slang
10	NEW	Mattiel	Satis Factory	Heavenly
11	4	Richard Hawley	Further	BMG
12	2	The Divine Comedy	Office Politics	Divine Comedy
13	NEW	Yeasayer	Erotic Reruns	Yeasayer
14	NEW	Baroness	Gold & Grey	Altraxan Hymns
15	RE	Buzzcocks	A Different Kind Of Tension	Domino
16	NEW	Shellac	The End Of Radio	Touch And Go
17	NEW	Stephen Duffy	I Love My Friends	Needle Mythology
18	NEW	Ian Broudie	Tales Told	Needle Mythology
19	15	Lewis Capaldi	Divinely Uninspired To A Hellish Extent	EMI
20	8	Pink Floyd	The Division Bell	Rhino

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COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	2	Love Island - Pool Party 2019	Ministry Of Sound	(Sony DADC UK)
3	3	Ska For Life	UMOD	(Sony DADC UK)
4	NEW	Trevor Nelson - Soul Selection	UMOD	(Sony DADC UK)
5	4	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	5	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	8	Ultimate Dad	The Ultimate Collection USM	(Sony DADC UK)
8	7	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
9	6	Anthems - Electronic 90s	Ministry Of Sound	(Sony DADC UK)
10	11	The Driving Album	Sony Music CG/Spectrum	(Sony DADC UK)
11	10	The Best Soul Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
12	12	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
13	15	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
14	9	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
15	19	Dad Songs	Crimson	(Sony DADC UK)
16	16	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
17	18	Ultimate 80s - The Classics	The Ultimate Collection USM	(ADA Arvato)
18	20	Ultimate 60s - The Classics	The Ultimate Collection USM	(ADA Arvato)
19	13	Aladdin - OST	Walt Disney	(Sony DADC UK)
20	RE	Ultimate Rock - The Classics	The Ultimate Collection USM	(ADA Arvato)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	3	AJ Tracey Ladbrooke Grove / AJ Tracey (ADA Arvato)
2	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
3	4	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
4	2	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
5	5	B Young Gucci Demon / Gametime (The Orchard)
6	NEW	Nafe Smallz Ft Tory Lanez Good Love / Ozone (ADA Arvato)
7	NEW	Joji Sanctuary / 88Rising 12Tone (ADA Arvato)
8	7	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
9	6	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
10	10	Tyga Ft Offset Taste / Last Kings (Empire)
11	12	Lil Dicky Earth / BMG/Commission (ADA Arvato)
12	13	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
13	19	Freya Ridings Castles / Good Soldier (AWAL)
14	15	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
15	14	Fisher You Little Beauty / Good Company (ADA Arvato)
16	9	Skepta Bullet From A Gun / Boy Better Know (The Orchard)
17	NEW	BTS & Zara Larsson A Brand New Day / Bighit (The Orchard)
18	11	Tyga Ft J Balvin & Chris Brown Haute / Last Kings (Empire)
19	16	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
20	22	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
21	21	Blueface Thotiana / Entertainment One (Entertainment One)
22	20	Bugzy Malone M.E.N. II / Ill Gotten (ADA Arvato)
23	24	Adele Someone Like You / XL (PIAS Cinram)
24	29	Xxxtentacion Jocelyn Flores / Bad Vibes Forever (Empire)
25	17	Joyner Lucas Ft Logic Isis / Joyner Lucas (The Orchard)
26	27	Macklemore & Ryan Lewis Ft Ray.. Can't Hold Us / Macklemore (ADA Arvato)
27	26	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
28	23	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (ADA Arvato)
29	30	The White Stripes Seven Nation Army / XL (PIAS)
30	NEW	Blanco Brown The Git Up / Broken Bow (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	Fisher You Little Beauty / Good Company (Good Company)
2	2	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
3	3	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
4	NEW	Blanco Brown The Git Up / Broken Bow (BMG)
5	4	Fisher Losing It / Good Company (Good Company)
6	5	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
7	14	Joel Corry Sorry / Perfect Havoc (Perfect Havoc)
8	6	OFB Ambush / OFB (OFB)
9	NEW	Blade Brown Intro (Bags And Boxes 4) / Catalyst (Catalyst)
10	12	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
11	17	Andy Grammer Don't Give Up On Me / S-Curve (S-Curve)
12	10	Leftwing & Kody I Feel It / Toolroom (Toolroom)
13	7	Weiss Feel My Needs / Toolroom (Toolroom)
14	NEW	OFB Youngest In Charge / Forever Starrish (Forever Starrish)
15	9	Ard Adz Habibti / Ard Adz (Ard Adz)
16	13	Dave & J Hus Samantha / Tropics (Tropics)
17	15	Rex Orange County Ft.. Loving Is Easy / Rex Orange County (Kobalt Music Group)
18	18	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
19	16	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
20	8	Madison Beer Dear Society / First Access Ent. (Kobalt Music Group)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	3	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
2	NEW	The LaFontaines Junior / SO (ROM/Sony DADC UK)
3	NEW	Bill Callahan Shepherd In A Sheepskin Vest / Drag City (PIAS Cinram)
4	2	Richard Hawley Further / BMG (ADA Arvato)
5	NEW	Baroness Gold & Grey / Abraxan Hymns (ADA Arvato)
6	1	The Divine Comedy Office Politics / Divine Comedy (PIAS Cinram)
7	4	Morrissey California Son / BMG (ADA Arvato)
8	6	Showaddywaddy Gold / Crimson (Sony DADC UK)
9	5	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
10	10	Dido Still On My Mind / BMG (ADA Arvato)
11	NEW	Calexico & Iron & Wine Years To Burn / City Slang (ROM/Sony DADC UK)
12	NEW	Buzzcocks Singles Going Steady / Domino (PIAS Cinram)
13	7	Average White Band Gold / Crimson (Sony DADC UK)
14	14	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
15	NEW	Suede Coming Up / Edsel (Sony DADC UK)
16	NEW	Mattiel Satis Factory / Heavenly (PIAS Cinram)
17	NEW	Buzzcocks A Different Kind Of Tension / Domino (PIAS Cinram)
18	9	Kiki Dee Gold / Crimson (Sony DADC UK)
19	12	The National I Am Easy To Find / 4AD (PIAS Cinram)
20	NEW	Jordan Rakei Origin / Ninja Tune (PIAS Cinram)
21	16	Fontaines D.C. Dogrel / Partisan (PIAS Cinram)
22	NEW	Danny Vaughn Myths Legends... / Danny Vaughn (Townsend/Sony DADC UK)
23	17	The Kinks The Ultimate Collection / Sanctuary (ADA Arvato)
24	NEW	Chris Robinson Brotherhood Servants Of The Sun / Megaforce (Proper)
25	NEW	Cassidy Janson Cassidy / BMG (ADA Arvato)
26	18	Frank Carter & The... End Of Suffering / International Death Cult (AWAL/Proper)
27	15	Brotherhood Of Man Gold / Crimson (Sony DADC UK)
28	11	Skepta Ignorance Is Bliss / Boy Better Know (The Orchard/Proper)
29	NEW	Skunk Anansie Post Orgasmic Chill / Boogoyamma (ROM/Sony DADC UK)
30	NEW	Funkadelic One Nation Under A Groove / Charly (Proper)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Baroness Gold & Grey / Abraxan Hymns (Abraxan Hymns)
2	NEW	Calexico & Iron & Wine Years To Burn / City Slang (City Slang)
3	NEW	Mattiel Satis Factory / Heavenly (PIAS)
4	NEW	Danny Vaughn Myths Legends And Lies / Danny Vaughn (Danny Vaughn)
5	NEW	Chris Robinson Brotherhood Servants Of The Sun / Megaforce (Megaforce)
6	NEW	Cassidy Janson Cassidy / BMG (BMG)
7	NEW	Shellac The End Of Radio / Touch And Go (Touch And Go)
8	NEW	Neal Morse Jesus Christ The Exorcist / Frontiers (Frontiers)
9	4	Kenny Wayne Shepherd Band The Traveler / Provogue (Mascot Label Group)
10	6	Stray Cats 40 / Mascot (Mascot Label Group)
11	1	Peter Perrett Humanworld / Domino (Domino)
12	11	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade (XL Beggars)
13	9	Pip Blom Boat / Heavenly (PIAS)
14	8	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
15	2	Plaid Polymer / Warp (Warp)
16	NEW	Chris Shiflett Hard Lessons / East Beach (East Beach)
17	NEW	Etherwood Lost In The Right Direction / Med School (Hospital)
18	16	Cate Le Bon Reward / Mexican Summer (Kemado)
19	NEW	O'Hooley & Tidow The Fragile / No Masters Cooperative (No Masters Cooperative)
20	7	Jake Xerxes Fussell Out Of Sight / Paradise Of Bachelors (Paradise Of Bachelors)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



JUSTIN BIEBER

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	1	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam	WMG/UMG*	7,452	+16%	252	84.55	+24%
2	1	4	Lewis Capaldi Hold Me While You Wait EMI	UMG	4,966	+19%	211	65.89	-6%
3	3	15	Shawn Mendes If I Can't Have You EMI	UMG	4,111	+1%	191	60.3	-11%
4	6	11	Lewis Capaldi Someone You Loved EMI	UMG	5,685	-6%	243	49.87	-1%
5	5	12	Katy Perry Never Really Over Virgin	UMG	4,107	+15%	196	47.12	-12%
6	4	18	Taylor Swift Ft Brendon Urle Me! EMI	UMG	6,433	-6%	223	46.36	-31%
7	7	19	Jess Glynne & Jax Jones One Touch Atlantic	WMG	2,915	+9%	201	46.34	-4%
8	8	42	Tom Walker Just You And I Relentless	SME	5,678	-3%	226	45.03	-6%
9	9	34	Jax Jones, Martin Solveig & ... All Day And Night Polydor	UMG	4,264	-4%	156	40.41	-6%
10	14	7	Lil Nas X Old Town Road Lil Nas X	SME	2,717	+18%	143	39.51	+12%
11	12	9	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,432	+3%	193	39.37	+6%
12	21	40	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	4,580	+4%	225	39.12	+32%
13	15	14	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,656	+16%	145	39.04	+13%
14	NEW	5	Taylor Swift You Need To Calm Down EMI	UMG	1,676	-	121	38.79	-
15	10	43	David Guetta Ft Raye Stay (Don't Go Away) Parlophone	WMG	2,470	+7%	153	37.92	-7%
16	11		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	4,898	-4%	217	36.26	-8%
17	24	54	Mark Ronson Ft Camila Cabello Find U Again Columbia	SME	1,927	+15%	151	34.16	+19%
18	17	45	Jonas Brothers Sucker Republic	UMG	4,261	-2%	188	33.38	0%
19	20		Pink Walk Me Home RCA	SME	4,370	-4%	197	31.46	-1%
20	22	46	Bastille Joy Virgin	UMG	504	+26%	48	30.89	+5%
21	NEW	10	Little Mix Bounce Back RCA	SME	1,484	-	128	30.83	-
22	23	8	Ed Sheeran Ft Chance The... Cross Me Asylum	WMG	2,132	+1%	127	30.24	+3%
23	NEW		Craig David When You Know What Love Is Insanity	SME	824	+9%	72	30.12	+292%
24	25		Kylie Minogue New York City BMG	IND.	370	+26%	44	28.42	-1%
25	18	69	Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	3,776	-10%	215	28.01	-14%
26	26	31	Miley Cyrus Mother's Daughter RCA	SME	1,294	+31%	115	27.72	-1%
27	27		Ava Max So Am I Atlantic	WMG	3,189	-12%	171	26.66	-5%
28	39		Freya Ridings Castles Good Soldier	IND.	2,472	+36%	140	26.65	+33%
29	40	29	5 Seconds Of Summer Easier Polydor	UMG	1,543	+47%	108	26.5	+34%
30	16	20	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	2,952	-3%	130	25.97	-24%
31	33		Elton John & Taron... (I'm Gonna) Love Me Again Virgin EMI	UMG	483	+4%	61	25.64	+5%
32	30		Anne-Marie 2002 Asylum	WMG	2,287	-8%	203	24.9	-1%
33	19		Noel Gallagher's... Black Star Dancing Sour Mash	IND.	451	-2%	62	24.9	-23%
34	RE		Will Young My Love Cooking Vinyl	IND.	282	+63%	27	24.19	+61%
35	NEW	16	Mabel Mad Love Polydor	UMG	1,450	+48%	134	23.2	+65%
36	34	2	Stormzy Vossi Bop Merky/Atlantic	WMG	1,051	-13%	98	22.87	+1%
37	28		Jess Glynne Thursday Atlantic	WMG	2,532	-15%	199	22.65	-14%
38	13	27	Ellie Goulding Sixteen Polydor	UMG	3,317	-16%	198	22.35	-39%
39	31	56	Mabel Don't Call Me Up Polydor	UMG	3,098	-14%	192	22.01	-10%
40	42	72	Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,222	-1%	148	21.79	+13%
41	29		Emeli Sandé Extraordinary Being Virgin EMI	UMG	209	-5%	44	20.02	-23%
42	41		Jonas Blue Ft Theresa Rex What I Like About You Positiva	UMG	2,220	-11%	134	19.73	+1%
43	NEW		Bananarama Looking For Someone In Synk	IND.	42	-	9	18.82	-
44	48		Tom Walker Ft Zara Larsson Now You're Gone Relentless	SME	1,125	+29%	86	18.81	+10%
45	43		Jess Glynne No One Asylum	WMG	1,547	-12%	103	17.82	-6%
46	46	37	Skept & Nafe Smalz Greaze Mode Boy Better Know	IND.	144	-1%	11	17.55	+1%
47	NEW		Georgia About Work The Dancefloor Domino	IND.	93	-5%	12	16.96	+11%
48	RE	61	Ava Max Sweet But Psycho Atlantic	WMG	1,953	+7%	180	16.82	+31%
49	35		Pink A Million Dreams Atlantic	WMG	1,969	-10%	188	16.65	-22%
50	NEW	21	Dominic Fike 3 Nights Columbia	SME	160	+8%	45	16.47	+4%

UK TV AIRPLAY TOP 50



STORMZY

TW	LW	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS
1	1	Stormzy Vossi Bop / Merky/Atlantic	WMG	570	-2%	13
2	2	Ed Sheeran & Justin... I Don't Care / Asylum/Def Jam	WMG/UMG*	528	+3%	12
3	14	Katy Perry Never Really Over / Virgin	UMG	470	+43%	11
4	15	Jax Jones, Martin Solveig & ... All Day And Night / Polydor	UMG	469	+46%	12
5	3	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	459	+5%	13
6	5	Lewis Capaldi Someone You Loved / EMI	UMG	425	+10%	11
7	4	Lil Nas X Old Town Road / Lil Nas X	SME	404	+4%	12
8	7	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone	WMG	370	-2%	12
9	NEW	Mabel Mad Love / Polydor	UMG	352	+369%	12
10	10	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	349	-2%	13
11	8	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	349	-5%	12
12	11	Jonas Brothers Sucker / Republic	UMG	341	+1%	11
13	9	5 Seconds Of Summer Easier / Polydor	UMG	336	-7%	10
14	6	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	331	-14%	12
15	12	Martin Garrix Ft Macklemore & ... Summer Days / Columbia	SME	316	-6%	11
16	16	Mabel Don't Call Me Up / Polydor	UMG	312	+1%	14
17	13	Khalid Talk / Right Hand	SME	301	-9%	13
18	17	Ellie Goulding Sixteen / Polydor	UMG	292	-3%	12
19	19	Billie Eilish Bad Guy / Interscope	UMG	288	-2%	9
20	18	Avicii Ft Aloe Blacc SOS / Positiva	UMG	287	-3%	8
21	22	Steel Banglez Ft AJ Tracey & ... Fashion Week / Gifted/Warner Bros	WMG	269	+4%	12
22	21	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	256	-2%	10
23	25	Shawn Mendes If I Can't Have You / EMI	UMG	242	-1%	7
24	39	Halsey Nightmare / Capitol	UMG	240	+73%	8
25	24	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND.	240	-2%	11
26	23	Taylor Swift Ft Brendon Urle Me! / EMI	UMG	237	-6%	7
27	26	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me / Asylum	WMG	228	+4%	10
28	20	Ava Max So Am I / Atlantic	WMG	216	-19%	9
29	28	Zara Larsson Dont Worry Bout Me / Black Butter/Epic/Ten	SME	216	-3%	7
30	27	DJ Khaled Ft Nipsey Hussle & ... Higher / Black Butter/We The Best	SME	201	-6%	9
31	31	Hardy Caprio & Diggat Guten Tag / Virgin	UMG	189	+8%	10
32	29	Cheryl Let You / 3Beat	IND.	186	-3%	11
33	NEW	Mostack Ft Stormzy Shine Girl / Virgin	UMG	177	+111%	10
34	45	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	176	+42%	8
35	30	James Arthur Falling Like The Stars / Columbia	SME	175	-2%	7
36	NEW	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	164	+93%	13
37	36	Ariana Grande 7 Rings / Republic/Island	UMG	164	+9%	11
38	37	Ariana Grande Break Up With Your Girlfriend... / Republic/Island	UMG	163	+11%	11
39	32	DJ Khaled Ft Chris Brown... Jealous / Black Butter/We The Best	SME	162	-7%	9
40	38	Tyler The Creator Earquake / Columbia	SME	147	+6%	9
41	43	Post Malone Ft Swae Lee Sunflower / Republic	UMG	145	+13%	10
42	34	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia	SME	140	-14%	7
43	RE	Halsey Without Me / Capitol	UMG	126	+17%	8
44	40	Kygo & Rita Ora Carry On / Columbia	SME	124	-6%	8
45	47	Joel Cory Sory / Perfect Havoc	IND.	121	-1%	4
46	NEW	The Chainsmokers & Bebe Rexha Call You Mine / Parlophone/RCA	SME	117	+144%	8
47	NEW	Nott & Hrvy I Miss Myself / Polydor	UMG	116	+9%	4
48	RE	Calvin Harris & Sam Smith Promises / Columbia	SME	114	+9%	12
49	44	Loud Luxury Ft Brando Body / AATW	IND.	113	-10%	11
50	NEW	Craig David When You Know What Love Is / Insanity	SME	112	+87%	8



EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	6	Ed Sheeran & Justin ... I Don't Care	Atlantic/Def Jam	WMG/L	31,503	+8%	1,469	841.68m	+8%
2	2	15	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	18,843	-1%	929	585.06m	-8%
3	3	16	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,778	+1%	1,113	556.79m	+0%
4	5	10	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	22,853	0%	1,214	505.35m	-1%
5	4	14	Ava Max So Am I	Atlantic	WMG	18,486	-1%	1,091	500.80m	-6%
6	6	14	Jonas Brothers Sucker	Universal Music	UMG	18,351	-2%	1,034	464.13m	-3%
7	7	18	Mabel Don't Call Me Up	Polydor	UMG	18,516	-7%	1,162	422.23m	-4%
8	10	7	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	16,504	+5%	1,037	407.68m	+8%
9	8	8	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	19,451	-2%	1,087	399.55m	-8%
10	9	17	Pink Walk Me Home	RCA	SME	15,390	-4%	971	378.94m	-8%
11	13	17	Pedro Capó X Farruko Calma	Sony Music	SME	10,931	+4%	678	354.84m	+8%
12	14	11	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	9,059	+2%	525	323.45m	+2%
13	11	23	Calvin Harris & Rag'.. Giant	Columbia	SME	17,103	-6%	1,252	319.04m	-7%
14	12	21	Imagine Dragons Bad Liar	Polydor	UMG	8,873	-13%	732	300.95m	-9%
15	15	26	Dermot Kennedy Power Over Me	Island	UMG	7,011	-5%	590	297.96m	-3%
16	19	8	Lil Nas X Old Town Road	Columbia	SME	12,664	+8%	829	292.34m	+5%
17	16	29	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	11,760	-8%	1,125	286.73m	-3%
18	17	8	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	13,750	+7%	854	279.44m	-2%
19	23	3	Katy Perry Never Really Over	Universal Music	UMG	12,915	+24%	985	271.64m	+25%
20	20	10	Billie Eilish Bad Guy	Universal Music	UMG	11,705	-2%	856	263.27m	-4%
21	21	31	Ava Max Sweet But Psycho	Atlantic	WMG	12,302	-2%	1,169	255.75m	-4%
22	18	23	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	13,907	-10%	1,086	241.05m	-13%
23	22	9	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	11,347	+1%	734	236.47m	+2%
24	28	5	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	11,214	+7%	824	218.50m	+18%
25	27	13	Matt Simons Open Up	Pias	Ind.	5,427	-2%	358	215.23m	+11%
26	24	8	Lauren Daigle You Say	Centricity Music	Ind.	3,588	-1%	295	198.79m	0%
27	26	29	Robin Schulz feat. E.. Speechless	Warner Music	WMG	6,219	-5%	611	189.72m	-3%
28	25	18	Lady Gaga Always Remember Us T..	Polydor	UMG	5,044	-3%	440	186.97m	-5%
29	29	37	Panic! At The Disco High Hopes	Atlantic	WMG	8,195	-5%	930	174.03m	-3%
30	30	16	Lizzo Juice	Atlantic	WMG	5,787	-5%	576	164.64m	-5%
31	31	18	Tom Walker Just You And I	Relentless	SME	11,145	-6%	815	161.23m	-3%
32	33	11	Michael Schulte Back To The Start	Edel	Ind.	2,667	+4%	164	148.16m	+3%
33	36	35	Lady Gaga & Bradley .. Shallow	Polydor	UMG	6,407	-3%	985	143.56m	+6%
34	42	3	Alok & Felix Jaehn f.. All The Lies	Virgin EMI	UMG	4,453	+8%	261	142.74m	+17%
35	34	10	Nico Santos Unforgettable	Universal	UMG	4,339	+9%	234	141.48m	+1%
36	43	2	Robin Schulz feat. J.. All This Love	Warner Music	WMG	5,216	+14%	386	139.83m	+15%
37	37	50	George Ezra Shotgun	Columbia	SME	4,720	-5%	888	134.79m	+1%
38	32	35	Lukas Graham Love Someone	Copenhagen Reco	UMG	3,786	-6%	502	134.60m	-9%
39	35	3	Alvaro Soler La Libertad	AIRFORCE1 RECO	UMG	5,577	+3%	529	133.33m	-4%
40	75	1	Avicii Heaven	PRMD	UMG	4,364	+96%	542	130.86m	+50%
41	41	52	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	4,993	-4%	928	128.53m	+5%
42	38	15	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind.	5,625	-5%	496	125.88m	-2%
43	47	11	Gavin James Always	Good Soldier	Ind.	2,364	+4%	214	124.17m	+5%
44	46	3	Wincent Weiss Kaum Erwarten	Vertigo Berlin	UMG	2,156	-6%	167	122.85m	+3%
45	91	1	OneRepublic Rescue Me	Polydor	UMG	5,099	+15%	523	120.11m	+64%
46	39	21	George Ezra Hold My Girl	Columbia	SME	3,156	-15%	487	119.74m	-6%
47	44	44	Calvin Harris & Sam .. Promises	Sony Music	SME	6,257	-7%	1,019	118.19m	-2%
48	56	1	Alle Farben feat. Ja.. Walk Away	B1 Recordings	SME	3,829	+2%	294	117.16m	+9%
49	40	7	Angèle Balance Ton Quoi	Angèle VL	UMG	3,284	-8%	181	116.10m	-7%
50	60	1	Ed Sheeran feat. Cha.. Cross Me	Warner Music	WMG	6,931	+6%	542	114.48m	+14%



ED SHEERAN



AVA MAX



PINK



MAROON 5



TOM WALKER

UK SONGS

TW	ARTIST/TITLE
1	Drake Money In The Grave (feat. Rick...)
2	Ed Sheeran & Justin Bieber I Don't Care
3	Chris Brown No Guidance (feat. Drake)
4	Stormzy Vossi Bop
5	Lil Nas X Old Town Road (feat. Billy Ray...)
6	Dave Location (feat. Burna Boy)
7	Lewis Capaldi Hold Me While You Wait
8	Meduza Piece Of Your Heart (feat...)
9	Sigala & Becky Hill Wish You Well
10	Ed Sheeran Cross Me (feat. Chance The...)
11	Billie Eilish Bad Guy
12	Taylor Swift You Need To Calm Down
13	Drake Omerta
14	Mabel Mad Love
15	Mostack Shine Girl (feat. Stormzy)
16	Little Mix Bounce Back
17	Katy Perry Never Really Over
18	Lewis Capaldi Someone You Loved
19	Jax Jones, Martin Solveig &... All Day And Night
20	Young T & Bugsey Strike A Pose (feat. Aitch)

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A Hellish...
2	Mostack Stacko
3	SkeptA Ignorance Is Bliss
4	Various Artists Aladdin (Original Motion...)
5	Bastille Doom Days
6	Billie Eilish When We All Fall Asleep...?
7	Elton John & Taron Egerton Rocketman (Music From...)
8	Madonna Madame X (Deluxe)
9	Octavian Endorphins
10	Various Artists The Greatest Showman (Original...)
11	Jonas Brothers Happiness Begins
12	Einstein Baby Lullaby Academy Baby Lullaby: Relaxing Piano...
13	Bruce Springsteen Western Stars
14	DJ Khaled Father Of Asahd
15	Tyler The Creator Igor
16	Avicii Tim
17	Taylor Swift Lover
18	Dave Psychodrama
19	GoldLink Diaspora
20	Polo G Die A Legend

US SONGS

TW	ARTIST/TITLE
1	Drake Money In The Grave (feat. Rick...)
2	Drake Omerta
3	Chris Brown No Guidance (feat. Drake)
4	Lil Nas X Old Town Road (feat. Billy Ray...)
5	DaBaby Suge
6	Young Thug The London (feat. J Cole &...)
7	Taylor Swift You Need To Calm Down
8	Lizzo Truth Hurts
9	Khalid Talk
10	Billie Eilish Bad Guy
11	Tyler The Creator Earfquake
12	Polo G Pop Out (feat. Lil Tjay)
13	Dreamville Down Bad (feat. JID, Bas, J...)
14	Ed Sheeran & Justin Bieber I Don't Care
15	Meek Mill Going Bad (feat. Drake)
16	City Girls Act Up
17	Lil Uzi Vert Sanguine Paradise
18	Post Malone & Swae Lee Sunflower
19	J Cole Middle Child
20	YG Go Loko (feat. Tyga & Jon Z)

US ALBUMS

TW	ARTIST/TITLE
1	Lil Keed Long Live Mexico
2	Polo G Die A Legend
3	DaBaby Baby On Baby
4	Moneybagg Yo 43Va Heartless
5	Jonas Brothers Happiness Begins
6	DJ Khaled Father Of Asahd
7	Tyler The Creator Igor
8	Billie Eilish When We All Fall Asleep...?
9	Tee Grizzley Scriptures
10	Future Save Me
11	Megan Thee Stallion Fever
12	Money Man Paranoia
13	Various Artists Aladdin (Original Motion...)
14	Khalid Free Spirit
15	The Beatles Abbey Road
16	NoCap The Backend Child
17	Kevin Gates Only The Generals Gon...
18	GoldLink Diaspora
19	Nipsey Hussle Victory Lap
20	Beyoncé Homecoming: The Live Album

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	The A-List: Hip-Hop Apple Music
4	Acoustic Hits Apple Music
5	Love Island: Pool Party 2019 Ministry Of Sound
6	Love Island 2019: Moments Ministry Of Sound
7	Urban Throwback Apple Music
8	Feeling Good Apple Music
9	Feeling Happy Apple Music
10	New Fire Apple Music
11	Pure Throwback Apple Music
12	Pure Motivation Apple Music
13	DanceXL Apple Music
14	The A-List: Pop Apple Music
15	UK Rap Apple Music
16	Pure Workout Apple Music
17	Now UK Top 40 Chart Now
18	Songs Of The Summer Apple Music
19	Dance Throwback Apple Music
20	Top 100: Global Apple Music



JUSTIN BIEBER



MADONNA



DRAKE



KHALID



ROCKETMAN

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Taylor Swift You Need To Calm Down
3	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
4	Lewis Capaldi Hold Me While You Wait
5	Little Mix Bounce Back
6	Sigala & Becky Hill Wish You Well
7	Ed Sheeran Cross Me (feat. Chance The Rapper...)
8	Katy Perry Never Really Over
9	Mabel Mad Love
10	Jess Glynne & Jax Jones One Touch

UK ALBUMS

TW	ARTIST/TITLE
1	Bruce Springsteen Western Stars
2	Lewis Capaldi Divinely Uninspired To A Hellish Extent
3	Various Artists Love Island: Pool Party 2019 (Ministry...)
4	Various Artists Trevor Nelson Soul Selection
5	Madonna Madame X (Deluxe)
6	Bastille Doom Days
7	Noel Gallagher's High Flying Birds Black Star Dancing EP
8	Various Artists Now That's What I Call Music! 102
9	Various Artists Now 100 Hits Forgotten 80s
10	Pink Hurts 2B Human

US SONGS

TW	ARTIST/TITLE
1	Taylor Swift You Need To Calm Down
2	Jonas Brothers Greenlight
3	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
4	Ed Sheeran & Justin Bieber I Don't Care
5	Billie Eilish Bad Guy
6	Jonas Brothers Sucker
7	Lizzo Truth Hurts
8	Blake Shelton God's Country
9	Blanco Brown The Git Up
10	Lady Gaga & Bradley Cooper Shallow

US ALBUMS

TW	ARTIST/TITLE
1	Prince Originals
2	Bruce Springsteen Western Stars
3	Jonas Brothers Happiness Begins
4	Red Velvet The ReVe Festival Day 1 - EP
5	Luke Combs The Prequel - EP
6	Billie Eilish When We All Fall Asleep, Where Do We Go?
7	Pink Hurts 2B Human
8	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
9	Lizzo Cuz I Love You (Deluxe)
10	Various Artists The Greatest Showman (Original...)



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	Taylor Swift You Need To Calm Down
5	Sech Otro Trago
6	Bad Bunny Callaita
7	Drake Money In The Grave (Drake ft...)
8	Shawn Mendes If I Can't Have You
9	Daddy Yankee Con Calma
10	Chris Brown No Guidance (feat. Drake)
11	Lunay Soltera - Remix
12	Lewis Capaldi Someone You Loved
13	Jonas Brothers Sucker
14	Lil Nas X Old Town Road
15	Avicii SOS (feat. Aloe Blacc)
16	Post Malone Sunflower - Spider-Man: Into...
17	Katy Perry Never Really Over
18	Young Thug The London (feat. J Cole &...)
19	Martin Garrix Summer Days (feat...)
20	Meduza Piece Of Your Heart

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	Meduza Piece Of Your Heart
7	Daddy Yankee Con Calma
8	Shawn Mendes If I Can't Have You
9	Lil Nas X Old Town Road
10	Mabel Don't Call Me Up
11	Martin Garrix Summer Days (feat...)
12	Jonas Brothers Sucker
13	Mero Olabilir
14	Kalazh44 Royal Rumble
15	Avicii Heaven
16	Taylor Swift You Need To Calm Down
17	Chris Brown No Guidance (feat. Drake)
18	Ed Sheeran Cross Me (feat. Chance The...)
19	Summer Cem Diamonds (feat. Capital Bra)
20	OneRepublic Rescue Me

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	Chris Brown No Guidance (feat. Drake)
9	Avicii SOS (feat. Aloe Blacc)
10	Taylor Swift You Need To Calm Down
11	Ed Sheeran Cross Me (feat. Chance The...)
12	Dave Location (feat. Burna Boy)
13	Shawn Mendes If I Can't Have You
14	Jax Jones All Day And Night - Jax Jones...
15	Lewis Capaldi Bruises
16	Drake Money In The Grave (Drake...)
17	Mabel Mad Love
18	Katy Perry Never Really Over
19	Lewis Capaldi Grace
20	Little Mix Bounce Back

FRANCE

TW	ARTIST/TITLE
1	Nekfeu Tricheur
2	Jul Tel Me
3	Jul Jcvd
4	VegeDream Elle Est Bonne Sa Mère
5	Nekfeu Dans L'univers
6	Niska Médicament
7	Nekfeu Cheum
8	Lil Nas X Old Town Road - Remix
9	Nekfeu Elle Pleut
10	Keziah Mirador
11	Jul La Bandite
12	PNL Mowgli II
13	Jul Salvatrucha
14	Nekfeu Voyage Léger
15	Jul Tokyo
16	Ninho Maman Ne Le Sait Pas (feat. Niska)
17	Nekfeu Les Etoiles Vagabondes
18	Nekfeu Alunissons
19	Aya Nakamura Pookie
20	Nekfeu Premier Pas

GERMANY

TW	ARTIST/TITLE
1	Kalazh44 Royal Rumble
2	Mero Olabilir
3	Summer Cem Diamonds (feat. Capital Bra)
4	Juju Vermissten
5	Farid Bang Maghreb Gang (feat. French...)
6	Samra Wieder Lila
7	Luciano La Haine
8	Fero47 Nenene
9	Juju Hi Babe
10	Loredana Labyrinth
11	Ed Sheeran I Don't Care (with Justin Bieber)
12	Ufo361 Irina Shayk
13	Lil Nas X Old Town Road - Remix
14	Billie Eilish Bad Guy
15	Meduza Piece Of Your Heart
16	Sido Melatonin
17	KC Rebel Badewanne
18	Capo Alexander Wang
19	Avicii SOS (feat. Aloe Blacc)
20	Bausa Mary



SHAWN MENDES



TAYLOR SWIFT



BILLIE EILISH



MABEL



AVICII

NETHERLANDS

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

NORWAY

TW	ARTIST/TITLE
1	Kygo Kem Kan Eg Ringe (feat. Store...)
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Tix Jeg Vil Ikke Leve
4	Billie Eilish Bad Guy
5	Bernt Hulsker I Skyggen (feat. Den Nye Mads...)
6	Lil Nas X Old Town Road - Remix
7	Isah Hallo
8	Avicii SOS (feat. Aloe Blacc)
9	Lady Gaga Shallow
10	Soppgiroygget Domen 2019

SPAIN

TW	ARTIST/TITLE
1	Bad Bunny Callaita
2	Sech Otro Trago
3	Lunay Soltera - Remix
4	Natalia Lacunza Nana Triste
5	Jhay Cortez No Me Conoce - Remix
6	Don Patricio Contando Lunares (feat. Cruz...)
7	Maffio Cristina (feat. Shelow Shaq)
8	Rosalla Con Altura
9	Paulo Londra Tal Vez
10	DJ Luian Verte Ir

SWEDEN

TW	ARTIST/TITLE
1	Einar Första Klass
2	Avicii SOS (feat. Aloe Blacc)
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Veronica Maggio Tillfalligheter
5	Avicii Heaven
6	Hov1 Hornstullsstrand
7	Einar HipHop
8	Victor Leksell Klar Av Dig
9	Einar F Mitt X
10	Avicii Tough Love (feat. Agnes, Vargas...)

UNITED STATES

TW	ARTIST/TITLE
1	Taylor Swift You Need To Calm Down
2	Drake Money In The Grave
3	Billie Eilish Bad Guy
4	Lil Nas X Old Town Road - Remix
5	Chris Brown No Guidance (feat. Drake)
6	DaBaby Suge
7	Young Thug The London (feat. J Cole &...)
8	Lizzo Truth Hurts
9	Ed Sheeran I Don't Care (with Justin Bieber)
10	Tyler The Creator Earfquake

WORLDWIDE

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin ft. El Guincho Con Altura
2	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
3	Pedro Capó ft. Farruko Calma (Remix)
4	Maluma 11PM
5	Billie Eilish Bad Guy
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road
7	Tyga ft J Balvin, Chris Brown Haute
8	Reik, Manuel Turizo Aleluya (Cover Audio)
9	Maluma HP
10	Anuel AA ft Karol G Secreto
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Katy Perry Never Really Over
13	Karol G Ocean (Video Oficial)
14	Post Malone ft. Swae Lee Sunflower
15	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
16	Maroon 5 ft. Cardi B Girls Like You
17	Karol G Ocean (Video Oficial)
18	Taylor Swift You Need To Calm Down
19	Imagine Dragons Believer
20	Wisn & Yandel, Romeo Santos Aullando

UNITED KINGDOM

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X ft. Billy Ray Cyrus Old Town Road
3	Krept & Konan Ban Drill (Short Film)
4	Katy Perry Never Really Over
5	Little Mix Bounce Back
6	Mabel Mad Love
7	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
8	Chris Brown ft. Drake No Guidance
9	MoStack ft. Stormzy Shine Girl
10	Post Malone ft. Swae Lee Sunflower
11	George Ezra Shotgun
12	Sam Smith ft. Normani Dancing With A Stranger
13	Lewis Capaldi Someone You Loved (Audio)
14	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
15	Lewis Capaldi Someone You Loved
16	Tyga ft. Offset Taste
17	Mabel Don't Call Me Up
18	Taylor Swift You Need To Calm Down
19	Calvin Harris ft. Rag N' Bone Man Giant
20	Shawn Mendes If I Can't Have You

UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Yo Gotti ft. Lil Baby Put A Date On It
3	Offset ft. Cardi B Clout
4	Post Malone ft. Swae Lee Sunflower
5	Jhay Cortez, J. Balvin, Bad Bunny No Me Conoce (Remix)
6	Khalid Talk
7	Billie Eilish Bad Guy
8	Chris Brown ft. Drake No Guidance
9	Calboy ft. Meek Mill, Lil Durk, Young Thug Chariot (Audio)
10	Taylor Swift You Need To Calm Down
11	Calboy Envy Me
12	Lil Baby, Gunna Close Friends
13	YG ft. Tyga, Jon Z Go Loko
14	Rosalía ft. J Balvin Con Altura
15	Pedro Capó ft. Farruko Calma (Remix - Official Video)
16	Khalid, Megan Thee Stallion, Yo Gotti Talk Remix (Audio)
17	Khalid Better
18	Jason Aldean Rearview Town
19	Mustard, Migos Pure Water
20	City Girls Act Up

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	Slowthai Inglorious
5	Jax Jones & Martin Solveig with Madison Beer All Day And Night (Late Night Session)
6	Sigala, Becky Hill Wish You Well (Audio)
7	Naomi Scott Speechless (From "Aladdin"/Official Video)
8	Rosalía Con Altura
9	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
10	Lil Tjay Ft. Jay Critch Ruthless
11	Jax Jones & Martin Solveig with Madison Beer All Day And Night (Official Video)
12	Mena Massoud A Whole New World (From "Aladdin")
13	Koffee ft. Govana Rapture (Remix)
14	London On Da Track Ft. Clirty Grls & Juvenile Throw Fits
15	Becky Hill, Weiss I Could Get Used To This (Orchestral Version)
16	Notd, Hrvy I Miss Myself (Dance Video)
17	Dove Cameron Good to Be Bad (From "Descendants...")
18	Tom Walker ft. Zara Larsson Now You're Gone
19	Lewis Capaldi Hold Me While You Wait Vevo Lift
20	Sea Girls Damage Done



LIL NAS X



ROSALIA



POST MALONE



KATY PERRY

FRANCE

TW	ARTIST/TITLE
1	VegeDream ft. Ninho Elle Est Bonne Sa Mère
2	Bramsito Sole Mood
3	Souf Ça C'est Fait
4	M. Pokora Les Planètes
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	Lynda ft. Dadju Adieu (Clip officiel)
7	Kendji Girac Tiago
8	Tyga ft. J Balvin, Chris Brown Haute
9	Bakhow ft. Sofiane On N'Était Pas Fou
10	Maes ft. Booba Madrina

GERMANY

TW	ARTIST/TITLE
1	Fero47 Nenene (prod. by Lucy & Suena)
2	Sarah Connor Vincent
3	Billie Eilish Bad Guy
4	Tyga ft. J Balvin, Chris Brown Haute
5	Kerstin Ott Regenbogenfarben
6	Fero47 Puerto Rico (prod. by ...)
7	Lea, Cyril Immer Wenn Wir...
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Mabel Don't Call Me Up

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	Taylor Swift You Need To Calm Down
5	Chris Brown ft. Drake No Guidance
6	Sam Smith ft. Normani Dancing With A Stranger
7	Tyga ft. J Balvin, Chris Brown Haute
8	Khalid Talk
9	Khalid Better
10	Maroon 5 ft. Cardi B Girls Like You

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	Natalia Lacunza... Nana Triste
6	Karol G Ocean (Video Oficial)
7	Maluma HP
8	Reik, Manuel Turizo Aleluya (Cover Audio)
9	Maffio, Justin Quiles, Nacho... Cristina
10	Aitana Nada Sale Mal

NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin Van... 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	Tyga ft. J Balvin, Chris Brown Haute
8	Shawn Mendes If I Can't Have You
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Kygo & Chelsea Cutler Not Ok

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	3	MK Body 2 Body / Columbia
2	15	4	Fisher You Little Beauty / Good Company/Catch & Release
3	6	10	Paul Woolford Ft Karen Harding You Already Know / Positiva
4	14	6	Icarus Brotherhood / Parlophone
5	21	3	Alphalove Down By The River / Thrive
6	1	6	Leftwing: Kody I Feel It / Toolroom
7	24	4	Pickle Body Work / SPRS
8	5	4	Who Ft Byron Stingily Happy People / Positiva
9	20	6	Generik Tony / You Do You
10	22	2	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
11	19	4	Le Youth Selfish / Sign Of The Times
12	27	2	James Tennant Reach Up Higher / WS9
13	7	5	Dido Take You Home / BMG
14	26	3	Disciples No Ties / Parlophone
15	11	6	Gold 88 Ft Kate Aster Hold Me Tight (Making Love) / Paper
16	18	5	Example All Night / Staneric
17	33	2	Jess Glynne & Jax Jones One Touch / Atlantic
18	25	4	Gola The Line / Zan
19	16	3	Ryan Blyth Ft Robin S Luv 4 Luv / Champion
20	32	2	Mauro Picotto Pts Bella I'm In Heaven / MusicWell
21	17	2	Ada Something For Your Mind / Strange Love
22	RE	2	Raffo & Rikette Be Free / Fruitstar
23	2	4	Gorgon City & Kaskade Ft Romeo Go Slow / Virgin
24	28	2	Sesh Sesh / Humble Angel Dance
25	31	2	Dario G Ft David Amaro Savour The Miracle Of Life / Superland
26	NEW	1	Blaise x Sweetie x NoNo Good Body / Jinsing
27	NEW	1	Tony Allen My Touch / True Audio
28	29	2	Promis3 Losing Our Connection / Simulated Paradise
29	NEW	1	Zoe Badwi & TV Rock Release Me / Neon
30	3	4	Syn Cole & Dakota Lights Go Down / Positiva

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	16	3	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam
2	11	3	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
3	10	3	MK Body 2 Body / Columbia
4	13	4	Mousse T Ft Cleah Melodie / Peppermint Jam
5	17	3	The Kemist Ft Nyanda Body Can't Lie / 21 Ent/Republic
6	15	2	Sour Separate Ways / Are You Ready
7	14	2	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
8	19	3	Mark McCabe & Sights Don't Let Me Go / 3 Beat
9	18	2	Martin Garrix Ft Macklemore &... Summer Days / Columbia
10	20	3	Ofenbach Rock It / Warner Music France
11	22	2	Le Youth Selfish / Sign Of The Times
12	NEW	1	Jess Glynne & Jax Jones One Touch / Atlantic
13	1	3	James Hype & Craig David No Drama / One More Tune/Warner Bros.
14	26	2	Alphabeat Shadows / Warner
15	21	3	Kerry Goodhind Smoke & Mirrors / The Famous Company
16	27	2	Tears Of Happiness Close To You / Shush
17	30	2	The Fatback Band & Liam Keegan I Found Lovin' / Sentosa
18	NEW	1	Charli XCX Ft Lizzo Blame It On Your Love / Asylum
19	NEW	1	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
20	29	2	Jubel Ft Neimyo Dancing In The Moonlight / Good Soldier
21	28	2	Alle Farben & James Blunt Walk Away / Insanity
22	NEW	1	JP Cooper & Astrid S Sing It With Me / Island
23	NEW	1	Sheer Bravado! I Feel The Rhythm / Sheer Bravado!
24	NEW	1	Sigrid Mine Right Now / Island
25	2	4	Syn Cole & Dakota Lights Go Down / Positiva
26	NEW	1	Chelsea Ft NextThursday Pink Tool Box / Astana
27	4	5	Freya Ridings You Mean The World To Me / Good Soldier
28	NEW	1	Marshall Bleed / Xploded
29	24	3	Billie Eilish Bury A Friend / Interscope
30	23	5	Lil Nas X, Billy Ray Cyrus & Diplo Old Town Road / Lil Nas X

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	7	Rymez x Stefflon Don Don Walk / EMI
2	5	4	Style G x The Fanatix Touch Down / 3 Beat
3	7	4	Cliq Ft Kida Kudz, Caitlin Scarlett... Dance On The Table / Columbia
4	10	6	Offset & Cardi B Clout / Capitol
5	1	9	Lil Nas X Old Town Road / Lil Nas X
6	3	8	Stormzy Vossi Bop / Merky/Atlantic
7	9	5	Kojo Rigault Fahrenheit / Kojosound
8	13	2	Amir Nothing Feels The Same / Amslice
9	12	2	Wauve Stay Dreamin / EMI/Lost Ones
10	2	9	Geko x French Montana x Ay Em New Money / 3 Beat
11	18	2	MoStack Ft Stormzy Shine Girl / Virgin
12	11	3	Hardy Caprio x DigDat Guten Tag / Virgin
13	NEW	1	Xnillo Que Paso / Island
14	6	9	YK Osiris Worth It / Def Jam
15	16	3	RK Born To Be Great / Virgin
16	NEW	1	Tory Lanez Ft Quavo & Tyga Broke Leg / Interscope
17	17	12	Sean Paul & J Balvin Contra La Pared / Island
18	NEW	1	City Girls Act Up / Capitol
19	20	2	Barry Knight Twisted / Purism
20	NEW	1	Mabel Mad Love / Polydor

STEFFLON DON

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	CamelPhat Ft Jake Bugg Be Someone
2	Flume Ft London Grammar Let You Know
3	Chase & Status Ft Kabaka Pyramid Murder Music
4	Adelphi Music Factory Feel Right Now (Power!)
5	Weiss Let Me Love You
6	Culture Shock Sequence EP
7	Daphni Ft Paradise Sizzling
8	Kink Ft Rachel Row To Love You
9	James Hype I Was Lovin You
10	Hot Since 82 Ft Jem Cooke You Are The Light
11	Elderbrook How Do You
12	Izo Fitzroy I Want Magic
13	Notd & Hrvy I Miss Myself
14	Roisin Murphy Incapable
15	Andrea Oliva My Way
16	Joe Stone Ft Mull All About You
17	Mant Sally EP
18	Scan 7 Sunday Afternoon
19	Who Ft Chuck Roberts The Poet
20	Roberto Surace Joys

Sheeran & Bieber leap to top spot ANALYSIS

BY ALAN JONES

House music icon Marc Kinchen is enjoying arguably the best spell of his 30 year career. Generally credited simply as MK, the DJ, producer and mixer initially came to attention in the first half of the 1990s. It was the release of a remix of Always – No.12 on the OCC chart and No.1 on the Upfront club chart in 2014 – that saw him return to the upper echelon.

That success has intensified since 2017, with My Love 4 U (feat. A*M*E), 17 and Back & Forth (feat. Jonas Blue & Becky Hill) all reaching the Upfront summit. Although it differs from his earlier output, latest single Body 2 Body earns him another No.1. Key mixes of Body 2 Body come from MK himself as well and two acts who have had their own Upfront No.1s recently: Meduza and Leftwing x Kody.

On its sixth straight week at No.1 on the OCC singles chart, I Don't Care vaults 16-1 on the Commercial Pop club chart for **Ed Sheeran & Justin Bieber**. The track's belated explosion in the clubs comes after floor-friendly mixes from Loud Luxury



and Jonas Blue. It is Sheeran's first Commercial Pop No.1 since January 2018, and his sixth in all. It is Bieber's fifth Commercial Pop No.1.

Born in Zimbabwe but based in The UK, **Rymez** has yet to secure an OCC chart hit as an artist but his production and mixes have powered hits by Wiley and **Stefflon Don**, among others. Stefflon Don returns the favour on Don Walk – credited to Rymez x Stefflon Don – rapping over a guitar sample from TLC's No Scrubs. A bit of a sleeper, the track has taken seven weeks to climb from its debut position of No.13 to No.1 on the Urban club chart. It is Rymez's first No.1 on the chart as an artist, while it is Stefflon Don's sixth in less than 18 months.

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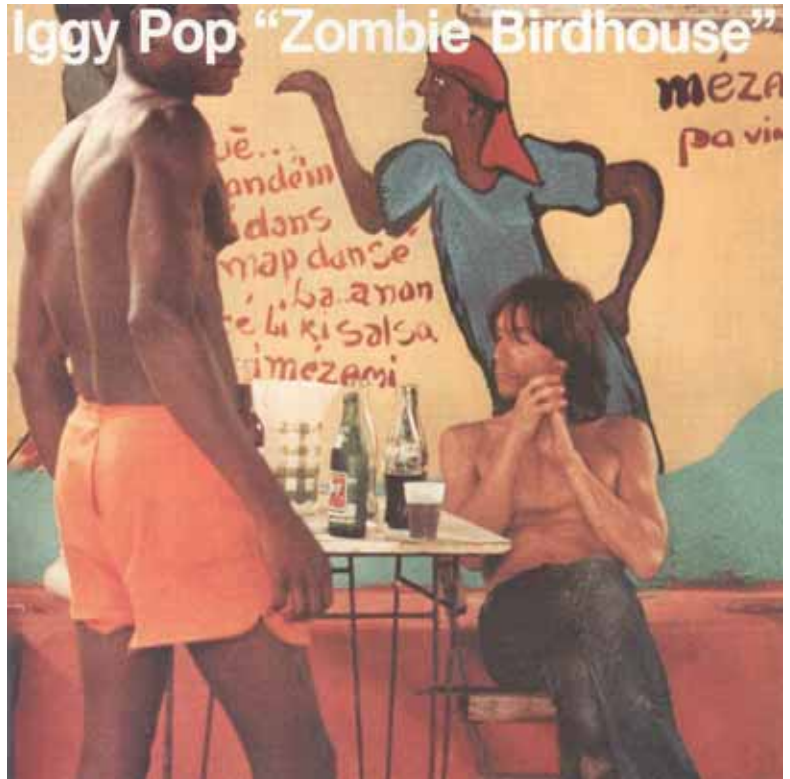
Your guide to the essential albums and singles heading your way...



► ZUZU How It Feels 06.28



► KYLIE MINOGUE Step Back In Time: The Definitive Collection 06.28



► IGGY POP Zombie Birdhouse 06.28



► TUNNG This Is Tunng...Magpie Bites And Other Cuts 06.28



► NIGHT MOVES Can You Really Find Me 06.28

JUNE 28

SINGLES

- Barns Courtney You And I (Virgin EMI)
- Emeli Sandé Extraordinary Being (Virgin EMI)
- Karol G Punto G (Virgin EMI)
- Loyle Carner Desoleil (Brilliant Corners) (Virgin EMI)
- Moon Willis & Ettabond I Like The Way (Virgin EMI)
- The Beaches Snake Tongue (Virgin EMI)
- Wauve Stay Dreaming (Virgin EMI)
- Zuzu How It Feels (Virgin EMI)

ALBUMS

- Chase Atlantic Phases (BMG)
- Foy Vance From Muscle Shoals (Gingerbread Man/Asylum)
- Hank Marvin Gold (Crimson)
- Iggy Pop Zombie Birdhouse (Caroline Int)
- Kylie Minogue Step Back in Time: The Definitive Collection (BMG)
- Night Moves Can You Really Find Me (Domino)
- Rickie Lee Jones Kicks (Thirty Tigers)
- The B-52s Cosmic Thing (30th Anniversary Edition) (Warner)
- Tunng This Is Tunng...Magpie Bites And Other Cuts (Full Time Hobby)

JULY 5

SINGLES

- Alvaro Soler La Libertad (Virgin EMI)

- Bree Runway 2on (Virgin EMI)
- Fangclub Hesitations (Virgin EMI)
- Four Of Diamonds Walkaway (Virgin EMI)
- R3hab x Julie Bergan Don't Give Up On Me Now (Virgin EMI)
- The Vamps Missing You (Virgin EMI)
- Tory Lanez ft. Tyga & Quavo Broke Leg (Virgin EMI)

ALBUMS

- Fangclub Vulture Culture (Virgin EMI)
- Isata Kannej-Mason Romance - The Piano Music Of Clara Schumann (Decca)
- Jesca Hoop Stonechild (Memphis Industries)
- Mark Butcher Now Playing (Man In The Moon)

JULY 12

SINGLES

- Banks Ft Francis and the Lights Look What You're Doing To Me (Virgin EMI)
- BenjiFlow Can't Lose (Virgin EMI)
- Julian Perretta & Lil Baby Pony (Sony)
- Lauren Gray Can't Do It (Virgin EMI)
- Rika Out Of Order (Virgin EMI)
- Seeb x Olivia O'Brien x Space Primates Fade Out (Virgin EMI)
- Wilkinson Ft Karen Harding All For You (Virgin EMI)

ALBUMS

- Banks III (Virgin EMI)
- Dorian Electra Flamboyant (out 17.07.2019) (Dorian Electra)

- Ed Sheeran No.6 Collaborations Projects (Asylum)
- Ida Mae Chasing Lights (Thirty Tigers)
- Nicola Benedetti, The Philadelphia Orch. & Christian Măcelaru Marsalis: Violin Concerto; Fiddle Dance Suite (Decca)
- Palace Life After (Fiction)
- Pretty Vicious Beauty Of Youth (Big Machine/John Varvatos)
- Squares & Joe Satriani Squares (EarMusic via Absolute)
- Tim Staffell Amigo (Moscodisc via Absolute)

JULY 19

SINGLES

- Amber Mark What If (Virgin EMI)
- Céline ft. Bharat Army We Are One (Virgin EMI)
- Josiah & The Bonnevilles Swing (SDJM Remix) (Virgin EMI)
- New Hope Club Love Again (Virgin EMI)
- Pink Ft Cash Cash Can We Pretend (RCA)
- Shaan Must Be Love (Virgin EMI)

ALBUMS

- Above & Beyond Flow State (Anjunabeats)
- Einaudi Seven Days Walking - Day 5 (Decca)
- Grace Lightman Silver Eater (Handsome Dad)
- Shakespears Sister Singles Party (1988-2019) (London)
- The Flaming Lips King's Mouth (Bella Union)

JULY 26

SINGLES

- Calboy Envy Me (RCA)
- Chase & Status Murder Music (Virgin EMI)
- Future Government Official (RCA)
- Gorgon City + Kaskadee ft. Romeo Go Slow (Virgin EMI)
- Max & Quinn XCII Love Me Less (RCA)
- Travis Scott Wake Up (Epic/Republic/XO)
- Trippie Red Enemy Arms (Virgin EMI)

ALBUMS

- B Boys Dudu (Captured Tracks)

AUGUST 2

SINGLES

- Bantu ft. Alicai Harley Which One (Virgin EMI)
- Christian Rich ft Vic Mensa, Belly & Jaden Smith Shibuya (Ghost II) (RCA)
- Dom Dolla Take It (RCA)
- KDA ft. Angie Stone The Human Stone (RCA)

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

A more extensive release schedule is available in the new music section on musicweek.com



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THAT WAS THE Music Week THAT WAS

This week 30 years ago...



TOP STORY

MIKE DROP

It's hard to imagine a retailer laying into record labels in public these days, but back in 1989 new Woolworths commercial director Mike Sommers had few such qualms. He accused record companies of "squeezing" independent retailers, being "in the land of the fairies" and, most intriguingly, being "just not interested in other ways of making money". Again, something impossible to imagine in today's biz...

SBK RULES, OK?

EMI Music Publishing may have bought SBK earlier in the year, but it was the latter's executives who won most of the key roles as MD and future Strat Award winner Peter Reichardt led a revamp. Among those joining the major was a guy called Martin Bandier. Wonder whatever happened to him?

ISLAND IN THE SUN

Music Week had WEA and CBS down as the favourites to land Island Records as Chris Blackwell, who won his Strat in 1988, looked to sell the iconic label. In fact, it was Polygram that won the race with a £180 million bid the following month. That deal eventually led to Island becoming part of the Universal family, rather than Sony or Warner.

Also inside... WM Records was selling advertising space on the B-side of 7" singles to "offset production costs"... Tributes were paid to Motown president Jay Lasker, who passed away, aged 65... Reed International bought the MIDEM conference but pledged "everything will carry on exactly as it has done"... Peter Edge, now CEO/chairman of RCA US, was recruited to boost WEA's dance music A&R... Soul II Soul's Back To Life (However Do You Want Me), currently back in the charts via a Little Mix interpolation, was the No.1 single, while Paul McCartney's Flowers In The Dirt was the top-selling UK album...

THE AFTER SHOW

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

THIS WEEK: **Martin Elbourne**, senior booker, **Glastonbury**

■ INTERVIEW: GEORGE GARNER

From years spent booking **Glastonbury** to founding **The Great Escape** festival and far beyond, **Martin Elbourne** has enjoyed a storied career in the music business. Here he reflects on some of his favourite moments and life lessons from his involvement in the UK's biggest music festival...

My favourite ever Glastonbury set is...

"Probably David Bowie. He first played in 1971 and there's a lovely photo of him when he stayed in the farm house. Then he came back years later and still looked amazing, had a brilliant band and did all his hits. When he walked on stage he said, 'The last time I was here, I was camping over there,' which instantly got the whole audience onside. He was amazing from start to finish."

The biggest challenge of my career is...

"The fees. Glastonbury barely makes a profit, and we give nearly all of it away to charities. It's just getting tougher, particularly with American acts. Jay-Z only played because Chris Martin rang him up and said, 'Ignore the fee, you've got to do this'. Those guys earn a lot of money so I don't blame them. It must be like, 'Why am I playing this festival for a fifth of my usual fee and I'm not in charge of production?' That side is getting tough..."

Normally when you book a festival...

"You make an offer, put a time limit on it and wait for an answer. With Glastonbury, generally speaking, we just go, 'OK, we'll hold' and do it verbally. At some point you do the legal stuff, but it's like, 'OK, I'll hold that slot' and the agent knows they'll get paid the same as other bands in the same slot. It helps when you've been around for a bit, know the manager and trust the agent. A good agent will say, 'There's a chance this is happening, but I can't guarantee it.'"

The act I'd love to see headline Glastonbury is...

"There's a lot of urban stuff we'd like, whether it's Drake or Eminem. Elton John and Depeche Mode have never done it and Fleetwood Mac, obviously. There's talk about that for next year, which I'm not involved with so I can neither confirm nor deny any rumours! I'm only going off what they said onstage [at Wembley Stadium]."

The thing I admire about Michael Eavis is...

"He inspires loyalty, makes smart moves and allows people who run the different areas to have the freedom to do what they want, because Glastonbury is like 30 festivals in one. Michael inspires more loyalty than anyone else I know."



The Elbourne Identity:
Martin Elbourne

"Jay-Z only played because Chris Martin rang him up and said, 'Ignore the fee, you've got to do this!'"

You're not meant to take photos backstage...

"But I had a nice one last year at Glastonbury. My wife, mother and I are really big fans of Kris Kristofferson, so we went to get a selfie with him. We talked to his tour guy and he said we'd get a 10-second opportunity when he goes out to his bus. He was a total gentleman. Then this other guy said, 'Do you want me to join in as well?' and it was Johnny Depp! For once I took a good photograph..."

My proudest achievement so far is...

"God knows! I've just got back from Korea and it still feels quite cool that I went there and did the DMZ Peace Train Music on the border between North and South and it's now in its second year! Both have been amazing. But The Great Escape is probably my proudest – me and John Mac [Reading and Leeds Festival booker] started it in a bar in Calgary and it's going strong 14 years later. Personally, I think it's the best showcase in the world."



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