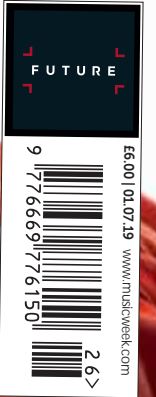


# Music Week

Inside the business of music. Established 1959



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\*based on market share of music companies subscribing to Official Charts Online in 2018. Information in this infographic is correct as at 01 January 2019. \*\*Based on average 2018 Monthly Transactions

# Welcome to the music week...

## Podcast a long shadow



At times lately, it's felt like more people are producing podcasts than actually listening to the things.

But, as streaming companies target spoken word as their next big (and, conveniently, lower-cost-than-music) growth area, it's clear that the music business and podcasting are having a moment.

So Universal Music Group has hooked up with Wondery to "develop premium original podcasts drawing upon the breadth and depth of UMG's renowned musical catalogue". Warner has launched Atlantic and Rhino-related podcasts, while Sony has formed a podcasting JV with Adam Davidson and Laura Mayer.

Much of this is presumably about a landgrab: if Spotify is pushing podcasts over music, the labels will want to make sure they have a piece of the action. And artists' own podcasts can play a key part in positioning: Team George Ezra, for example, will tell you about the vital role his George Ezra And Friends series played in his gigantic second album success. And the format certainly chimes with the biz's current obsession with 'storytelling': creating that elusive narrative that makes fans buy into an artist, not just a song.

But while the financial advantage for the streaming services in replacing music consumption with spoken word is obvious, it's less clear what's in it for the industry. So if podcasting is to become an essential component of the music biz content offering, whether it be for labels or associated media, it will ultimately come down to much more direct monetisation.

With most audio free, or at least feeling like it through streaming subscriptions, the podcasts that do make money – and there are fewer of those than you might imagine – do so through advertising and sponsorship. Those are areas that some musicians may feel less comfortable about embracing. But the biz also needs to work on getting the consumers to take the leap from listening to a podcast about an artist, to actually listening to the artist's music and generating some income.

After all, content may be king. But so is cash. For pod's sake, everyone needs to work out a way for both to rule.

**Mark Sutherland, Editor**  
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MusicWeek  
01.07.19

## frontline

**04 The Big Story**  
National Album Day:  
the sequel

**06 News**

**10 The Playlist**

**11 On The Radar**

New Yorker Amber Mark

**12 Sync Story**

**14 Hotshots**

## features



**16 Cover story**  
Ms Banks &  
DJ Semtex

**22 Podcasts**

Exploring the booming  
business of music podcasts

**26 AEG Presents**

Inside this year's All Points East  
and BST Hyde Park festivals

## regulars



**30 Hitmakers**  
Johnny Marr on  
Get The Message

**32 Viewpoint**

Sammy Andrews talks tech giants

**33 Charts**

**49 Archive**

**50 The Aftershow**

Beggars Music chairman Andy Heath

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## "Stepped in lookin' like a snack"

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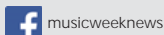
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## THE BIG STORY

# Return to format: National Album Day returns for 'spectacular' 2019 event

Industry-wide celebration of long-player to expand with supermarkets joining DSPs and music retailers in backing second edition

BY ANDRE PAINE

National Album Day is to return in October with increased label, media and retail activity, *Music Week* can reveal.

Following the inaugural edition, the nationwide celebration of the long-player will take place on Saturday, October 12. Jointly organised by the BPI and ERA, National Album Day also has the support of industry bodies including AIM and UK Music.

"We want fans to think about and engage with the album, and if that boosts sales then that's a great thing," BPI and BRIT Awards chief executive Geoff Taylor told *Music Week*.

"We felt there was a need for a conversation given that there are people speculating on the role of the album in the streaming-led era. We believe it still has a very important role in the music ecosystem."

According to BPI sales data, 142.9 million albums or their equivalent were streamed, purchased or downloaded in the UK in 2018 (a year-on-year increase of 5.7%).

However, with pure album sales down 22.7% for the year to date, the promotion will provide a much-needed boost for physical music.

While the event covers all formats, ERA CEO Kim Bayley said that National Album Day "plays strongly toward the physical sector."

"It's not been the easiest time," she told *Music Week*. "There have been a few key albums [in 2019] that have performed really well. We started the year with a bit of disarray [with HMV in administration] and we're now back on track, vinyl is still trending quite strongly."

"The chances are that some of what has been lost in the physical sector has been picked up by the streaming sector, because we know overall it looks good."

The event will celebrate both classic albums and current releases. National Album Day ambassadors include Lewis Capaldi, Mark Ronson, Elbow and Atlantic's debut LP artist Mahalia.

"We'd be disappointed if there wasn't any market boost," said Bayley. "But it's not designed as a sales promotion, it's designed as an industry conversation piece to keep albums at the front of mind."

Following the inaugural edition, total artist albums registered a 1.62% increase in units compared to the equivalent 2017 chart week.

"From a company perspective, we thought [the first year] was successful – it was a strong start," Derek Allen, SVP, commercial at Warner Music UK, told *Music Week*. "There was a boost in the week that it happened, but it's more about what it does for the album and making people aware of [the format]."

Bayley said the second year of NAD will have greater involvement from supermarkets.

"That will tap into way more customers, so there's no reason to think that it won't be even bigger than last year," she said. "There will be branding in at least three of the four supermarkets, and getting category space in a supermarket is pretty spectacular."

Taylor added: "We are looking to step it up this year, it's going to be bigger. There's much greater label engagement this year and greater retail engagement."

Allen said he hopes it will become a regular industry fixture like Record Store Day.

"In some ways, the opportunity is even greater than Record Store Day, which obviously is very focused on the independent sector," he said. "This is something that everybody could get involved with."

"For artists and the community of entrepreneurs that partner with them, NAD gives us a moment to celebrate both new and classic albums that represent some of the best creative statements ever made in music," added AIM CEO Paul Pacifico.

BBC Music will again back National Album Day, including dedicated content via BBC Sounds. James Stirling, head of BBC Music and BBC Introducing, is aiming to connect the event with a wider TV audience.

"With BBC Breakfast and The One Show, we can talk about the album in a different way on those programmes and reach more of a mainstream audience," he told *Music Week*. "Then we can go a bit deeper with our radio networks and specialist programming."

DSPs are also supporting the event, which this year has the theme 'Don't Skip'.

But while streaming equivalent albums (SEA2) increased by 33.5% last year to 90.9m units, there remains uncertainty about the extent to which LPs are consumed in full on streaming platforms.

"Spotify UK focuses a huge amount of time and energy discussing and promoting albums, both on Spotify and through our artist marketing initiatives," said Sulinna Ong, UK head of artist & label services and acting head of music culture & editorial.

"Though we understand why tracks and playlists receive lots of attention from the industry, we see that our users across all age groups continue to love albums. For Spotify, it continues to be an essential format for artistic expression, and a key destination for our most engaged users."

Nigel Harding, VP of artist marketing at Deezer, said: "Although playlists are now an undeniable way we listen to music, we can still encourage users to discover albums by working closely with each artist, whether that's through social media promotion, listening sessions, interviews or newsletters."

Apple Music had a record-breaking tally of more than 113,000 pre-adds in the UK for Lewis Capaldi's debut.

"We know that a lot of the DSPs are looking at pre-adds, which is a streaming equivalent to a pre-order and it's very much focused on the album as a format," said Allen.

"Apple have had great success. That's demonstrating to us that there's still a massive appetite for the album as a format."



*Disc drive:* (L-R) Geoff Taylor and Kim Bayley looking through the vinyl racks at the Covent Garden branch of Fopp

PHOTO: Callum Baker

# FOR THE RECORD



UNIVERSAL MUSIC GROUP

## THE BIG LAWSUIT

More than 700 names of artists whose master recordings were reportedly lost in the 2008 UMG archive fire have been revealed, including Bryan Adams, Sheryl Crow, Louis Armstrong, Ella Fitzgerald, Weezer, Gwen Stefani and Blink 182. Some artists and estates – including Soundgarden Hole, Steve Earle and representatives of Tom Petty – have filed a class action lawsuit action against UMG.

## THE BIG ROLE



The MPA has announced that its new chair is Roberto Neri, EVP UK, Downtown Music Publishing and head of European business development for Downtown Music Holdings. He was elected by the MPA Board and replaces Jackie Alway, who is stepping down after four years. Alway is EVP, international legal & industry affairs at UMPG.

## THE BIG AWARDS



The 2019 edition of the Music Week Women In Music Awards is confirmed for Friday, November 8 at The Brewery, near the Barbican in London. The ceremony is staged in association with AIM and UK Music. And tickets are now on sale for the Music Week Tech Summit on October 8.

RADIO

# Sound & vision: Radio 1 online viewers race ahead of listeners

BBC station's visual strategy means it can "connect with young audiences" via digital platforms, says controller Ben Cooper

BY ANDRE PAINE

BBC Radio 1 controller Ben Cooper has told *Music Week* that the station's YouTube reach is an alternative route to breaking artists.

The weekly audience for visual content via YouTube has passed 14 million – ahead of the current RAJAR result of 9.3m. The visual audience surpassed listeners earlier this year.

"We're a radio station that now has more viewers than listeners, which is a little bit counter-intuitive to some people," said Cooper, who's also 1Xtra/Asian Network controller. He is said to be in the running for the new BBC Pop Music controller job.

Radio 1 now has 7.8m combined YouTube and Vevo subscribers. Cooper emphasised that a "listen, watch, share" strategy had resulted in a combined social media following of 10m for Radio 1 and 1Xtra.

"It's the way you have to connect with young audiences today, create content that they can listen to on the radio but also watch on YouTube and share on social media – and it's been very successful," he said.

"Both [Instagram and YouTube] are key when you are now competing for your audience's attention in a global marketplace."

Miley Cyrus was recently honoured by Radio 1 for passing 50m views for her Live Lounge cover of Lana Del Rey's *Summertime Sadness*. Dua Lipa and Thirty Seconds To Mars have also joined the station's 50m club.

Cooper stressed that Radio 1's content can benefit new acts. As well as Dua Lipa, debut LP artists with high-ranking videos include Camilla Cabello (17m views), Anne-Marie (8.3m) and Jorja Smith (5.6m).

"Radio 1 wants to break new artists," he said. "I want to work harder than ever with the music industry to tell those stories, whether it's new or returning artists. The relationship with Radio 1 is key. YouTube provides another way of breaking new artists."

Cooper said that the BBC's "stamp of quality" ensured that Radio 1 could compete with global platforms. There are also benefits for the music industry in the data that Radio 1 gathers from digital platforms.

"We love the data that YouTube can give us," said Cooper. "That's key for us being a global player, to share data, and the labels do the same for us."

Cooper is also confident about the on-air performance of Radio 1, which recently triumphed at the Music Week Awards.

"Radio 1 is on fire at the moment," he told *Music Week*. "You've got Greg [James] doing a brilliant job on breakfast. There's just a real energy and excitement."

*"We love the data that YouTube can give us as a global player"*

**Ben Cooper**  
Radio 1



Lounge music: (L-R) Miley Cyrus and Ben Cooper, who presented the US singer with an award for 50m views

## Tech that: BBC and biz creating "depth of engagement"

Head of visual Joe Harland says music performances drive Radio 1 YouTube views

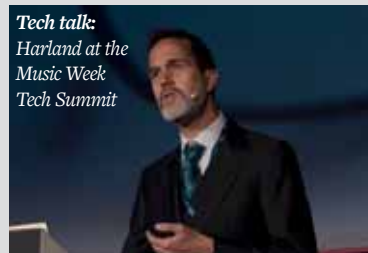
Joe Harland, head of visual and multi-platform radio for BBC Radio 1, 1Xtra, Radio 2, 6 Music and Asian Network, has shared his vision for the evolution of digital content.

"We have to ensure that we're still reaching audiences," Harland told *Music Week*. "We mainly learn through experimentation. Our role is to keep an eye on the technology and how that can connect the radio station, the music fan and the artists."

While radio stations rely on presenters to create viral moments, Harland said that music is still key.

"About 75% of our viewership is music performance, because of the popularity of the Live Lounge and the desire of the artists to engage with it and to share it," he said. "You see similar [results] for Radio 2 with their Piano Room and their Friday performances with Zoe Ball, as well as for 6 Music in their live room and the freestyles from 1Xtra."

**Tech talk:**  
Harland at the  
Music Week  
Tech Summit



The BBC has experimented with 360 video as well as shooting an Arctic Monkeys session on vintage equipment.

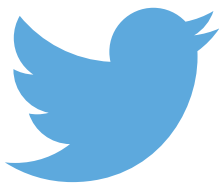
"There is a creative conversation with the artists," said Harland.

"I'm sure that the future for us visually is video content of the quality that the audience expects and that might go up to 4K. The promiscuity caused by phone usage means that it is likely to be short form."

Harland gave a memorable keynote at the inaugural Music Week Tech Summit, which returns on October 8.

He added that the BBC's social media strategy is evolving.

"We judge it by looking on an almost weekly basis at the data, because the algorithms change all the time," he said. "[But] it isn't always about the click, it's about the depth of engagement. I'm not fearful of how any tech changes might impinge upon our reach, because if you do something that the audience loves, then that reach will be maintained."



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@thomdenson** Before you think about tweeting it: Glastonbury isn't your home, spiritual or otherwise (**Thom Denson, Satellite 414**) **Tuesday, June 25**



**@pollybirkbeck** All the hooah about helicopters at Glastonbury reminded me that, in 1994, one was about to arrive and everyone got very excited it might be Lady Di... Only for it to be Acid Jazz gonks Galliano (**Polly Birkbeck, Complete Control PR**) **Tuesday, June 25**



**@gillypops** Hello @GlastoFest, will you be screening @Lovesland? (**Gillian Fleet, Domino**) **Monday, June 24**



**@TomSSatchwell** What a week of work. Slipknot, Backstreet Boys, Fleetwood Mac, Metallica and Bon Jovi. Knackered. (**Tom Satchwell, Live Nation**) **Saturday, June 22**



**@Santandaver1** Stormzy's new track is FUCKED! Best I've ever heard him (**Dave, artist**) **Friday, June 21**



**@Popjustice** Two of the UK's best pop duos, Nimmo and The Rhythm Method, both released brilliant albums today. Likely to be overlooked for the Mark Ronson masterpiece but both are important and very much worth a listen! (**Peter Robinson, Popjustice**) **Friday, June 21**



**@nyferjay** Seeing Metallica is cool but have you ever gone home to bed (**Jennyfer J Walker, Kerrang!**) **Thursday, June 20**



**@tiffanycalver** I'm calling this chapter of my life "keep that same energy" (**Tiffany Calver, BBC Radio 1Xtra**) **Sunday, June 23**



**@bearcavingamy** When will people stop microwaving fish in the office!? (**Amy Azarnejad, Festival Republic**) **Monday, June 24**



**@CalvinHarris** Awful news about Phillippe Zdar, what an unbelievably lovely man with an incredible legacy. (**Calvin Harris, artist**) **Thursday June 20**

## #1 TWEET



**@michelle\_amaría** someone said they're working on Glastonbury standard time. I honestly love working in music (**Michelle Kambasha, Secretly Group**) **Tuesday, June 25**

# RISING STAR

The biz's brightest new talents tell their stories



**Eki Igbinoba:** "Having a good record isn't enough"

## Eki Igbinoba

Publicist, **Brace Yourself PR**

@ekiginoba



### Why did you want to work in music?

I've loved music from a young age, I was just really fascinated by it, hip-hop specifically. My dad is an avid collector and I inherited that from him. The first record I bought was Like Water For Chocolate by Common and I've been collecting ever since. I struggled in school a lot and always gravitated towards more creative subjects. I interned at NME for a few summers in my teens and initially wanted to be a journalist, but I'm dyslexic and quickly realised that I should do something else. My first paid creative job was an apprenticeship at PR agency Full Fat. They worked on a mixture of festivals and brands. I then realised that I wanted a career specifically in music.

### What's been the biggest shock?

The lack of diversity. When you look at the current UK landscape and how broad the talent is, you have to ask yourself why it isn't reflected behind the scenes. Why is it acceptable that women, specifically of colour, make up less than 11% of the industry? Why are women of colour being paid less than their counterparts for the same work? Most companies are based in London, which is the most multicultural city in the UK, yet their teams don't reflect this. It's inexcusable. We're making progress, but it's not nearly as quick and as thorough as it needs to be.

### What's your best tip?

Don't be afraid to make mistakes, young

people need to know that. It's not the end of the world, as long as you learn from it. We've all made mistakes. Prioritising your mental health is key. I have a radio show on Foundation FM that discusses navigating this industry while looking after our mental health. Having an illness like bipolar can sometimes feel like a hindrance, but it's massively helped me find who I am, which helps me do my job. Also, don't be afraid of rejection. You're not always going to get the responses you want, if at all – a thick skin is important because you can't take it personally. Journalists get thousands of emails, so it's important to remember to stand out but also respect their inbox.

### What's your best moment so far?

Skinny Pelembe's current campaign. Working with him and Brownswood has been a dream. They're a great group of truly passionate people and the campaign has gone from strength to strength. There are some people that will try to undermine their PRs and dictate the campaign, but they've trusted me to select the right places to tell his story.

### What makes a good PR campaign?

Having a good record isn't enough, no matter how much you like it. It's my job to tell artists' stories properly. This means getting them to the right people at the right time, being creative with ideas, taking notes on what journalists like and dislike and not leaving everything to email.

**EKI'S RECOMMENDED TRACK:** Freddie Gibbs & Madlib – Crime Pays

**ARE YOU A RISING STAR?** Under 30? Making a name for yourself? Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) to appear here...

TALENT

# Eyre raising: Island plots US synergy for return of ‘true artist with a killer voice’

Ella Eyre has “spirit, energy and loves collaboration”, says Louis Bloom after winning bidding war

BY ANDRE PAINE

Island Records president Louis Bloom has told *Music Week* that the label “fought hard” to sign Ella Eyre.

Eyre was unsigned during her recent features on hit singles. Answerphone (Parlophone) with Banx & Ranx peaked at No.5 and has 723,498 sales (OCC).

“We’ve always been fans of Ella,” said Bloom. “She was the one who got away when she first signed [to Virgin].”

“It’s so amazing to have the opportunity to work with her, she’s still really young and at the start of something incredibly special.”

Eyre’s 2015 debut album, *Feline*, peaked at No.4 and has sales of 97,006. With 6,043,049 monthly Spotify listeners, Eyre has enjoyed a chart revival as a featured artist, including Sigala’s hits *Came Here For Love* (1,086,190 sales – OCC) and *Just Got Paid* (483,129).

“Answerphone was charting quite high and Louis brought it to my attention that she might be unsigned,” Annie Christensen, Island A&R director, told *Music Week*. “Ella is a fantastic performer and an amazing writer, she’s just a true artist.”

Island will issue a run of tracks ahead of a potential 2020 LP release. Lead single *Mama* (out August 2) was recorded with Banx & Ranx and features US singer Kiana Ledé.

“Ella has got an amazing relationship with Banx & Ranx and they are just brilliant producers, really good fun, amazing energy,” said Christensen. “The sound of the songs that we’ve got is very international, there’s a Latin flavour to some of the tracks.”

Bloom said Eyre was a key signing for the new leadership team, following the departure of Darcus Beese to head up Island US.

*“Ella Eyre is a fantastic performer and she’s an amazing writer”*

Annie Christensen  
Island



**Eyre style:** (Back row L-R) Steve Pitron (Island), Jamie Binns (Lateral) Charlie Arme, Jennie Harris, Victoria Becks (ex-Tileyard) George Simpson (Island) (Front row L-R) Natasha Mann (Island), Annie Christensen, Ella Eyre, Louis Bloom, Olivia Nunn (Island)

“We fought really hard to win that deal, there was a lot of competition on it and we won her trust and the contract,” said Bloom.

Eyre will be released via Island in the US as the sister labels look to strengthen their transatlantic partnership.

“It is great synergy for us,” said Bloom. “I went out to LA a few months ago around the Grammys and we went to a studio with Ella, who played *Darcus* all the new music and he completely flipped out. It’s going to be a big one for both of us.”

Beese has a long-term relationship with Eyre’s team at Lateral Management, who represent Taio Cruz.

“We’ve got our eyes on global domination, we want to conquer America,” said manager

and Lateral’s senior partner, Jennie Harris. “Darcus respects Ella as an artist.”

Charlie Arme, co-founder of Tileyard Music, said Eyre has made international in-roads in markets including Poland and Germany. The firm co-manages Eyre.

“It’s a case of building on that and making sure she gets as far and wide as possible and collaborates with artists directly,” he said.

Harris described Eyre’s “spiritual journey” to a writing camp in Jamaica to launch the new career phase with Island.

“She fits with what we want to be as a label in terms of being pioneering,” said Bloom.

“She has spirit, an energy, loves collaboration and has a killer voice – and Island Records has always been about killer voices.”



**Madame X**

**Peak Chart Position:** No.2

**Label:** Polydor/Interscope

## TAKE A BOW

### TEAM Madonna

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Sara Zambreno

(Maverick Management)

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John Giddings (Solo)

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Barbara Charone (MBC PR)

**Radio:** Jodie Cammidge/Laurence

Pinkus/Gavin Hughes (Polydor)

**Online Press:**

Ashley Matthews (MBC PR)

**Commercial:** Gareth Evans/Jess

Acreman (Polydor)

**TV:** Sarah Haddow/

Jessica Spaine (Polydor)

**Streaming:**

Paddy McLean (Polydor)

**Digital:** Fiona McAuley/

Danny Ingham (Polydor)



**X smoker:**  
Madonna





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# THE PLAYLIST



## STORMZY

Crown (#Merky)



Glastonbury 2019's Friday night headliner surveys his kingdom on a soulful new single that stokes the mania surrounding his second album. Long live the king.

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

## THE REGRETTES

I Dare You (Warner Bros)



Smart, snarling and set to be massive, California's The Regrettes trail new album *How Do You Love?* (August 9) with a joyous blast of rock'n'roll.

**Contact Phoebe Sinclair**  
phoebe.sinclair@warnermusic.com>

## BLANCK MASS

No Dice (Sacred Bones)



Benjamin John Power releases his fourth album as Blanck Mass next month, and this heavy, juddering taster is enough to give you palpitations.

**Contact Kate Price**  
kate@stereosanctity.co.uk

## SHEER MAG

Blood From A Stone (Wilsun RC)



The good news is that Sheer Mag are back with a ripping new LP (*A Distant Call*, August 23), the bad news is that we must wait until November to hear it live.

**Contact Sheer Mag**  
sheermag99@gmail.com

## LIL NAS X

Panini (RCA)

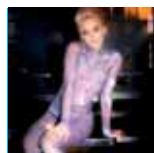


He's done Nine Inch Nails, now Lil Nas X borrows from Nirvana for the lead single on his 7 EP, which offers a jumbled range of his rap stylings.

**Contact Parris O'Loughlin-Hoste**  
parris.oh@sonymusic.com

## ZARA LARSSON

All The Time (Black Butter)



Here's a zippy new one from Zara Larsson. Ed Sheeran will no doubt appreciate its sharp chorus when the pair tour Europe together this summer.

**Contact Ruth Drake**  
ruth@toastpress.com

## HATARI (FEAT. BASHAR MURAD)

Klefi/Samed (دراصي) (Svikamylla Ehf/AWAL)



Stars of Eurovision 2019, the Iceland techno heads release this pro-Palestine anthem ahead of a sold-out show at Tufnell Park Dome on August 27.

**Contact Ash Collins**  
ash@drystonepress.co.uk

Hear **THE PLAYLIST** at [spotify.com/user/musicweek](https://spotify.com/user/musicweek)

## GIG OF THE WEEK

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



**02.07 JANELLE MONÁE**  
SSE Arena Wembley, London  
7pm

Janelle Monáe goes from Worthy Farm to Wembley, as the Dirty Computer tour hits the capital again. This post-Glastonbury gig represents a big step up from last year's Roundhouse shows, but then, Monáe's bombastic pop suits the big time.

## TASTEMAKERS

The industry's favourite new sounds

### Paul Stokes, Journalist, Q, BBC Radio 6 Music

#### GRUP ŞİMŞEK – KAR YAĞAR



**Fast Kar** Paul Stokes

It's frightening to think what one might miss – both old and new – without Reverberation Radio. Posted online every Wednesday by members of the Los Angeles band Allah-Las, each playlist is joyously mind-expanding both sonically and in terms of what you might need to add to your record collection.

Not too long ago, tucked away amongst the vintage cuts, was a song called *New Kaldi* by a band called Grup Şimşek.

On one level the group didn't sound out of place among the classic sounds, yet there is also something fresh about their psychedelic explorations. Naturally,

I've become obsessed.

Nem Kaldi is an intoxicating mix of sitar-like guitars, enveloping melodies and singer Derya Yildirim's bewitching vocals. She hails from Turkey and gives the group a unique East meets West dynamic. The other players – Andrea Piro, Graham Mushnik and Antonin Voyant, who are based in London and France and run Catapulte Records, and British composer Greta Eacott – ebb and flow through a variety of musical traditions.

The result means their recent debut album *Kar Yağar* proved an enthralling and varied Turkish delight.

ESSENTIAL INFO

RELEASES What If (out now) LABEL PMR/Virgin  
MANAGEMENT Monotone Inc NEXT GIG Scala,  
London, July 8

*New York dreamer cooking up refreshing soul music...*

Amber Mark loves to watch cartoons. “I make sure I have lots stocked up on tour,” begins the singer, who’s travelling from Maine back to her New York home when *Music Week* drops by. “It’s kind of embarrassing because it’s a kids show on Nickelodeon, but I love Avatar: The Last Airbender.”

Mark enjoys the fact that the show’s animated characters are able to control the elements, water, earth, fire and air.

“I sometimes wish I could live inside it,” she says with feeling. For the record, the singer also has The Boondocks on heavy rotation. “Those are the two I like right now,” she says, before breaking into laughter.

All this is important, because travel has played a central role in Amber Mark’s life ever since she can remember, long before she began exploring her emotions via smoky, personal R&B songs. Her German mother, who died in 2013, was a painter, working in the Tibetan Buddhist tradition. Mother and daughter traversed the globe together, from Berlin to Asia, India and Miami, before Mark settled above her godparents’ New York restaurant during high school.

“It helped me to try and make a home wherever I am,” says the singer, who believes her childhood prepared her well for life on tour. “It’s a little more lonely travelling as an adult, when I was a kid I had my mum, now it’s just me on my own, but there’s a certain beauty in trying to be comfortable by yourself.”

Signed to London label PMR, Mark is flying thanks in no small part to her ability to see the beauty in words and music. Working in her bedroom, she channelled the ’90s R&B and hip-hop she loved as a teenager into threadbare compositions, housing them on SoundCloud. Then, in 2016, Zane Lowe heard early single Space and, suddenly, Amber Mark’s name was being bandied around the music business.

ON THE RADAR

AMBER MARK

Released in 2017, her debut 3:33am EP dealt explicitly with her mother’s death. “The fact that people respond to the music and connect to it on another level doesn’t feel real,” she says. “Sometimes I feel like I’m dreaming. It’s exciting, hopefully it continues to grow.”

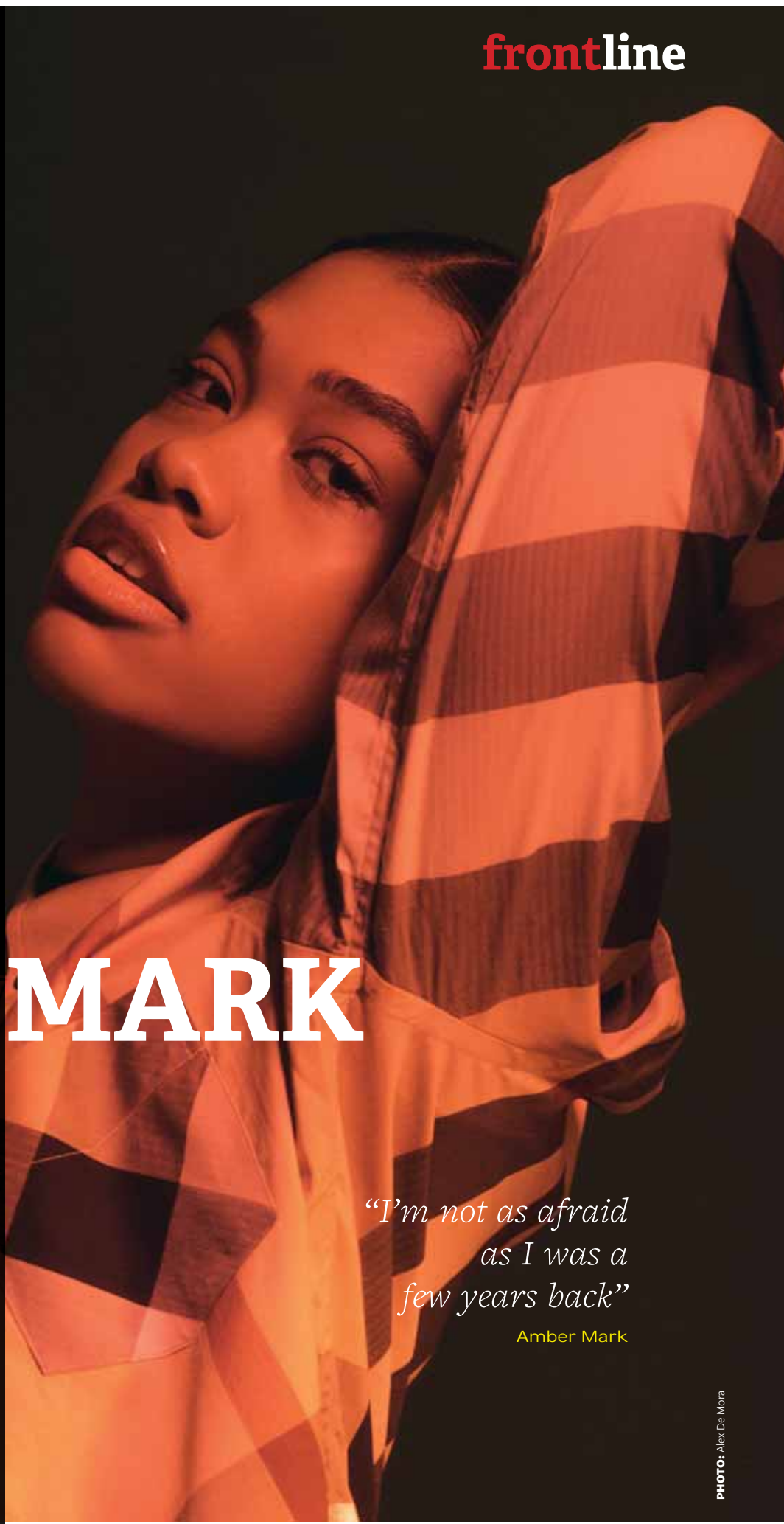
Last year’s *Conexão* EP featured a cover of Sade’s Love Is Stronger Than Pride, which the soul legend approved personally. With recent single What If boosted by a Love Island sync (“People in America are obsessed with that show too!”), anticipation is high for Mark’s debut album.

“I didn’t know what was going to happen with my songs, I was doing this as a way of expressing myself and understanding my emotions,” she says. “People pouring their hearts out to me about the music is a big reason why I’ve been so honest and will continue to be. If it helps people then that’s a good feeling.”

Having come up writing and producing alone, Mark is now collaborating with others, but she admits she’ll always feel most comfortable by herself. “I still enjoy working on my own the most, but I’m not as afraid as I was a few years back,” she concludes.

That’s all folks...

BEN HOMEWOOD



*“I’m not as afraid as I was a few years back”*

Amber Mark

PHOTO: Alex De Mora



Super duper: Super Drags and (below) Pablo Vittar

SYNC STORY

# SUPER DRAGS/ PABLO VITTAR

■ BY BEN HOMEWOOD

As **Pride month** was celebrated throughout June all over the world, the festivities cast fresh light on Netflix comedy Super Drags. First aired in November, it tells the story of a group of retail workers who double as drag queen superheroes who protect the LGBTQ community.



*“We are proud to have worked on such an influential series”*

**Flávia Cesar  
Warner Chappell**

Its trailer features Highlight, by Brazilian artist Pablo Vittar, who became the first drag queen to receive a Latin Grammy nomination last year.

Flávia Cesar, manager, strategic/commercial/film sync licensing at Warner Chappell fills *Music Week* in on the story.

“We secured the sync with Netflix Brazil and are immensely proud to have worked on Super Drags, an influential and ground-breaking series that is having incredible success,” says Cesar.

“Highlight is the perfect fit; the song talks about the inner light everyone carries inside themselves, to keep fighting and be proud.”

Pablo Vittar released a new single, Garupa, earlier this month. It has racked up 4,231,778 Spotify plays so far, while the singer has more than 2.5 million monthly listeners.

With collaborations with Major Lazer and Charli XCX already in the bag, Vittar continues to rise.

**Spot:** Super Drags - Netflix trailer **Title:** Highlight **Composers:** Rodrigo Gorky/Pablo Bispo/Maffalda/Arthur Marques/Zebu/Diego Timbo **Artist:** Pablo Vittar (feat. Super Drags) **Master:** Sony Music **Publisher:** Warner Chappell Music **Supervisor/ Film Company/Director:** Combo Studio **Sound Design:** BMT Producers **Air Date:** 09/11/18

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

MAKING WAVES



Para troopers: The Paranoys

THIS WEEK'S HOTTEST BRAND NEW ACT

## The Paranoys

**KEY TRACK:** Girlfriend Degree

**LABEL:** Suicide Squeeze

**AGENT:** Primary Talent International

**INSTAGRAM:** @theparanoys

**WHO:** The Paranoys grew from the friendship of singing keyboard player Laila Hashemi and guitarist Lexi Funston, who bonded over Myspace. Then, they added bassist Staz Lindes in high school and drummer David Ruiz in 2015. Things soon got serious.

**WHAT:** Scuffed punk songs that rock, roll and rattle in equal measure. They throw in the odd guitar freak out, too.

**WHERE:** The band are from Los Angeles, California.

**I LIKE THE NAME...**

Everybody feels paranoid sometimes, right? The group tap into the unease their name conjures too, sharp lead guitar lines sawing through lyrics that paint vivid pictures of the discomfort of modern life.

**WHAT CAN I HEAR?**

There are a couple of EPs (After You and Eat Their Own) to dig out, but The Paranoys' best is yet to come, in the form of debut album *Carnage Bargain*, due on Suicide Squeeze on September 13.

**BUT I CAN'T WAIT...**

Thankfully, there's a wicked video for new single Girlfriend Degree available now, so get involved.

**Music Week**

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# frontline HOTSHOTS



- 1. Enter Showmen** Metallica stunned an enormous crowd during their grandstanding set at Twickenham stadium recently. They had support on the day from Ghost, whose sharp-suited frontman Tobias Forge is pictured here. Never a band to rest, Metallica also turned up at Chloé Trujillo's Art In Motion art exhibit launch night at Karma Sanctum Soho Hotel. Pictured here are (L-R): Nathalie Smith (owner, Sanctum), Iron Maiden's Adrian Smith, Rob Trujillo and Chloe Trujillo. (Twickenham photos: Paul Harries; Art exhibit photo: Joe Eley).
- 2. Labour of love** The biz was out in full force at the UK Music Summer Party. Pictured here are Labour's deputy leader Tom Watson and UK Music CEO Michael Dugher. (Photo: Joanna Dudderidge).
- 3. Business as unusual** Jazz Morley and Tom Jones recently performed at Kilimanjaro's Live At Chelsea event. (Photo: Ed Hill/Aneko Music).
- 4. In it to spin it** The first-ever Warner Music x Spinnin' Records songwriting camp recently took place at Sonic Vista Studios in Ibiza. Pictured here are (L-R): Louis Henry Sarmiento (owner of Sonic Vista Studios), Daan Determeijer, Amina Ferrara, Oscar Ombach, Ame, Daniel Blume, Lucas (Lucas & Steve), Bullysongs, Mike Williams, Steve (Lucas & Steve), Boris Deckers, Deepend, Jen Jis, Boris Smith, Stevie Appleton, Noraa (WM France), Conmor Manning, Hilda, Moa, Willemijn May. (Photo: Warner Music Dance).
- 5. Born to run** A team from Warner Chappell Music UK took part in the Chase The Sun Hyde Park 10k charity run and managed to raise £1,258.86 for Music Support – a charity that aims to provide help and support for individuals in any area of the UK music industry suffering from alcoholism, addiction, emotional or mental health issues. Pictured here are (L-R): James Tate, Glenn Stokes, Rich Robinson, Matt Thomas (Music Support), Kelly Middleton, Darren Young, Mike Smith, Julie Somers, Helen Wiltshire, Tim Hayes and Joey Wilson.
- 6. Royale with (say) cheese** Rock band Palaye Royale played a one-off, sold-out charity show presented by the Heavy Music Awards, in aid of Nordoff Robbins. Pictured here are the band alongside Laila Khan, Bryony Walsh and Elaine McGregor of Nordoff Robbins. (Photo: Mac Praed).
- 7. The Wight stuff** Biffy Clyro closed this year's Isle of Wight Festival – which celebrated a Summer of '69: Peace and Love theme – with a suitably epic headline set. (Photo: The Isle Of Wight Festival/Jennifer McCord)

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



# POD GO

**Spotify's Who We Be Talks** podcast is a key part of the UK rap machine. Host **DJ Semtex** has recorded interviews with the cream of the new generation, adding an extra dimension to their success. *Music Week* meets him and one-time guest **Ms Banks** to hear why the podcast boom means so much...

— BY BEN HOMEWOOD —  
PHOTOS: PAUL HARRIES

**D**J Semtex looks on as the decks slide across the table. The crowd continues to bounce in front of him, oblivious to any disruption. It's June 2018, and the veteran selector is playing yet another DJ set, only this time, he's on a boat, somewhere on the Thames.

"It was a madness," Semtex recalls. "The decks were moving around, the laptop was going and everybody was getting wavy."

Semtex speaks quickly and with passion, so *Music Week* can't get a word in to compliment his water-based pun, inadvertent or not. He's painting a picture of the beginnings of his union with Ms Banks, as the South East London rapper sits opposite, listening hard. We're in central London on a hot, early summer's day to discuss the impact of Semtex's Who We Be Talks podcast, which has played host to Ms Banks, Dave, Fredo and more. The hottest artists of the best era for this music ever, basically.

"That show on the boat was one of those nights when I knew Ms Banks was special," the DJ says. "I was seeing an artist who could kill it on every different type of stage in front of any audience and her music is dope as well."





# PODCASTS



*“This podcast is the director’s cut, you just can’t do that on radio”*

**DJ SEMTEX**  
SPOTIFY

After they shared the bill that night, Semtex knew Ms Banks would be perfect for his podcast, *Who We Be*, which was then six months into its existence. It launched in January last year with an intimate, revelatory conversation with Dave. It was the first time the rapper had been so personal. The podcast spawned from the urban-focused *Who We Be* playlist (current follower count 510,515) and live events. Ms Banks starred at the 2018 Birmingham show, and Semtex was looking forward to telling her story.

The 47-minute episode aired in February, the latest in the second series of a show that was renamed *Who We Be Talks* at the conclusion of its first run. Ms Banks (real name Tyra Banks) won the Music Week Women In Music New Artist award in 2018, and her appearance on the podcast would reveal more about her than ever before.

“I was more open in that interview than I have been in others, I felt very comfortable,” Ms Banks explains. “It’s Semtex, the way he speaks to you. It’s his genuine love for the culture, the people and the artists. You can tell Semtex loves music, so of course it’s going to be easy to bond with artists, because he loves what they’re about. He has a real interest in the process and how we do things and how certain things come about, so it makes it easier to want to [open up].”

James Cator, head of podcasts, EMEA at Spotify is similarly glowing about DJ Semtex, who swapped BBC Radio 1Xtra for Capital Xtra last year and is Sony’s director of artist development.

“We were in a room talking about what we thought should happen with *Who We Be*, it was an incredibly popular playlist on Spotify and the question was, ‘What shall we do next?’ he says. “Semtex was so clearly the obvious choice, he’s an industry legend.”

Eighteen months down the line, Cator is very satisfied with the results, despite the fact that he declines to reveal listener numbers for its podcasts. But reporting on the episodes from outlets including GRM Daily goes to show that the interviews are making an impact.

“It’s been really great to expand the brand and make it into a place where artists can tell stories,” Cator says. “That’s why it’s taken off, you don’t get this opportunity to have an in-depth interview with an artist [elsewhere], they share things on social media and it’s often just a sentence here or a photograph there. Being able to tell a story with nuance over an hour is quite a rare opportunity nowadays. The fans and artists have responded.”

Spotify’s focus on podcasts continues to intensify, and the company has just signed a new deal with *The Receipts Podcast* (see page 22).

Safiya Lambie-Knight is lead, urban in Spotify’s artist and label marketing team and plays a key role in all things *Who We Be*, particularly in light of Austin Daboh’s departure, which the outgoing head of shows & editorial confirmed to *Music Week* last month. The pair don’t reveal any plans for Daboh’s possible replacement today.

“From the labels’ perspective, offering artists who



Castaways: Ms Banks and DJ Semtex

have something to say a platform to do so is obviously a positive thing,” says Lambie-Knight. “For those artists who have a release to tie in, it makes complete sense to make a unique audio experience.

Semtex – who has co-hosted with Parris O’Loughlin-Hoste, RCA’s senior urban artist manager and Women In Music Rising Star – has interviewed a range of artists from Giggs and AJ Tracey, to Swizz Beatz and DJ Khaled on the show. Lambie-Knight says the podcast is adding a crucial new layer to the promo cycle.

“It’s allowing an opportunity for artists to talk about their music in more detail. If you look at the artists that have been on this year, from AJ Tracey, to Devlin, to Steel Banglez, they’ve all had really significant stories and the podcast just allows for another layer of serious conversation,” she says. “Artists can tell their stories in their own way.”

Ms Banks, whose 2019 single *Snack* has more than two million Spotify plays, understands this last point better than most. In her *Who We Be Talks* interview, she spoke about the struggles she experienced growing up in Camberwell.

“It gave people a deeper insight into me and where I’m at and how certain things came about,” she says, adding that her team “really wanted” her to appear on the podcast.

“Who We Be is literally who we are, what we’re about, our culture. It’s important to have representation, artists representing their individuality, their sound.”

Semtex is adamant that Ms Banks’ pod can only have strengthened her bond with the fans.

“She was explaining that she’d done some crazy things and being elusive. I asked what it was and she said she was trapping [selling drugs]. She explained how she’d made some mistakes, the audience relates to that. People can [assume] artists are living the life, are successful, making money, that it’s all easy and it really isn’t,” he says.

“People can forget that these are real people who’ve been through some shit. With Banks’ story, her persistence, focus and determination to succeed are important lessons. The stories of Ms Banks or AJ Tracey, these are lessons in entrepreneurship, confidence building, everything. A lot of kids don’t get that at school or at home.”

*Who We Be Talks* is beginning to reach beyond the music business, into the culture surrounding the artists it celebrates, but the show always comes back to music. It’s well

*“I’m holding up a mirror, to give artists the space to speak fearlessly without taking advantage”*

**DJ SEMTEX**  
SPOTIFY

documented that chart success and streaming numbers for British rap music are better than ever before, and Semtex, Ms Banks, Cator and Lambie-Knight say the podcast has a key role in the machine.

Of course, time spent listening to *Who We Be Talks* could mean time not spent streaming tracks, and therefore no income for artists. But Cator counters that by highlighting the positivity of the dialogue surrounding podcasts.

“We’re speaking more and more to labels about their podcasting ambitions,” he says. “There are some amazing ideas out there and I can’t wait to see them grow.”

Semtex shares the enthusiasm.

“I’m very fortunate to be able to document lives like this, and the podcasts are there forever,” he says. “It’s a glimpse of what’s happening in the greatest time for UK rap ever, this is a real moment in time.”

With that, it’s time to sit down and quiz the pair about *Who We Be Talks* and the increasing importance of podcasts in the music business...

#### What drives you to tell these stories?

**DJ Semtex:** “You see the reaction from the listeners, every episode has different listeners who take things from it. It’s about preserving the culture. There are people who can take care of the business, monetising it and everything else. In terms of making sure that the art is discussed properly, I’ve got to do it. I have a duty to do it. I’ve got to be so careful; I’m holding up a mirror, I’ve got to give these artists the space, respect and opportunity to speak fearlessly without taking advantage. As much as people like American platforms like *The Breakfast Club* and *Hot 97*, I find them very negative in the sense they’re celebrating the worst moments. When I did an interview with Drake for *More Life*, he said, ‘I want to talk to you because we did something years ago and it was special and meant something.’ He said, ‘You’re not about the bullshit, I get a hard time when I do interviews in America and I know you’re not like that.’”

#### What does Spotify and its increased focus on podcasts mean to artists?

**Ms Banks:** “I’m just amazed by streaming, period. It’s actually crazy. It’s amazing, it’s the new age, kids love it. It’s the in thing, it’s easier now we don’t have albums and CDs

and people going to HMV [as much] anymore. How Spotify supports artists, their ways of marketing, how you can edit your page and put tour dates in, they really know how to interact with people from different areas. People are making money again in music too. Creators need to eat! A lot of other artists would probably say the same thing, ones who agree and see the benefits and how much it helps us. A lot of artists are on the same page.”

**How does a Who We Be interview differ from a radio spot?**

**MB:** “Podcasts are becoming just as important. They’re as big as the radio stations, they have as much influence. Semtex is someone who’s going to go down in history; he’s been bridging gaps. He can speak to Kanye West and Drake but he’ll still talk to me. It’s important to have people like him and sit down, talk and connect. He’s going to keep making opportunities and spreading our culture. Spotify need to run Semtex a bigger cheque! [Laughs].”

**DJS:** “It’s two very different dynamics. This podcast is the director’s cut, it’s in depth. We set off season one with Dave. Now, he’s in a totally different place. The next thing we do with Dave will be the victory lap. It’s the bigger picture, an overview. You just can’t do that on radio, you just can’t. Radio is different in the sense that if your record’s coming out you pass through and it’s a brief catch up. You’ve got to look at the Who We Be Talks podcast as long read press. When I was talking about doing something with Craig David, I told him straight, it’s about him as an elder statesman of the scene, it’s not his marketing plan, ‘album in stores, record out now,’ it’s about his position, he’s seen loads of things. It goes back to the business of music, what he’s been through and seen. I don’t want the marketing plan.”

**Why is now the right time for this to make an impact?**

**DJS:** “Streaming has really shown that there is a genuine market and thirst for this music. For years I’ve heard all the bullshit, that the urban crowd don’t buy CDs, that there’s no market for this music and black music or hip-hop don’t sell. Streaming is the bedrock of an open playing field, there’s no agenda. Before, you were selling a CD if HMV gave you racking, or downloads if Apple gave you placement on the main store. The bigger artists were always going to get that, now, the priority artists are the ones the people think should be, you can’t cheat, you can’t fake it. The fans dictate what’s popping and what isn’t. Artists have got better at A&Ring themselves, there used to be a thing about blaming labels or whoever. Artists get it now; they need to make bangers, music that represents them and their fanbase. Artists have taken control.”

**Would you agree with that, Ms Banks?**

**MB:** “I’ve loved every track I’ve dropped, but it’s been about trying and trying again to make a song that really connects. Saying my story, saying I’m a girl from the hood, or saying I’m a snack. That’s what my fanbase like; they want to feel like bosses, they want to feel the baddest. They want to feel edible! [Laughs] I’ve had to become my own A&R in a sense, really go back to the drawing board, listen to music and see how it makes me feel, make sure I’m honest. Because there are so many great artists right now, the stakes are just so high. We’re in the best position we’ve ever been in. I haven’t seen it like this since Tinie Tempah. All respect, but he’s from an era where they had to change their sound to fit in, we don’t have to do that. We’re charting with Afroswing, hip-hop, trap, drill... Our scene is thriving; streaming has given everyone more access to music in the right way. I’m glad to be a part of it.”

**Who do you want your episode to reach?**

**MB:** “I definitely want young black girls to hear it, especially from my area in South London. I always meet loads of young girls that go to the school I went to and a lot of them, I feel they need a bit more guidance so they need to see someone who looks like them. I’ve been through the same mistakes, I’ve been hustling since a young age and now I’m actually doing something that I love and it’s legit and it’s working out. It’s going well. For me, it’s always been really important that they hear that. I’m always trying to speak to women too, any woman from any walk of life.”

*“Podcasts are as big as radio shows, they have as much influence. Semtex is going to go down in history”*

**MS BANKS**





*“Traditionally, platforms for our music have been watered down or exclusive, that doesn’t help artists”*

**DJ SEMTEX**  
SPOTIFY



**Face off:** Ms Banks and DJ Semtex

**And Semtex, who are you targeting with the podcast?**

**DJS:** “Everyone. I want it to be a place for day one fans and new fans, a home of cultural markers. Traditionally, platforms for our music have been so mainstream or watered down that it’s bollocks and it doesn’t mean anything to anyone. Or, it’s been so exclusive, it’s actually turning people away. That doesn’t help or benefit the culture or the artists. I want integrity, to mark moments in time.”

**What are some of Who We Be Talks’ best bits so far?**

**DJS:** “Steel Banglez surprised me. I didn’t know he’d been in prison or that he was making music in prison. He’s like a Dr Dre of this country. He was there for grime, UK rap 1.0, UK rap 2.0, he’s been there and he’s brought through artists like Mist and Dave, it’s amazing. AJ Tracey’s story is incredible; he’s very focused, very driven. I bumped into him in Nando’s in Notting Hill. I’ve got a table I always go to. He was in there; I said we should do a talk. He said yes, then we did it and it was all good. Buzzy Malone was another memorable one. It’s fascinating to hear how he’s turned his life around, we were going to record in his gym but it was too noisy! Mr Eazi talked about the African diaspora; I’ve never heard an artist connect the dots like that. You’re never going to get as up front and personal with artists in any other situation, it’s the only time they’re open. They know this is the time to talk, it isn’t happening anywhere else.”

**What does the future hold for Who We Be Talks?**

**DJS:** “It’s only going to get bigger. Kanye is on my hitlist, I haven’t spoken to him for a long time. The main thing is visualising it. Everyone says, ‘This is great, where can I watch it?’ But it’s a podcast, it’s about the audio. There’s an exclusivity. That thing of watching something on a train, it gets cannibalised. There are a lot of disposable things on social media, meme culture; the best bits are taken as clips from interviews. There’s going to be more demand for the quality podcasts have. It’s conversation, insight and balance; you don’t get that on social media. This is an area that’s only going to get more important for the music industry.”

# LET IT BE

Spotify execs discuss the magic of the Who We Be Talks podcast

**Why is now the right time for the Who We Be podcast?**

**James Cator, head of podcasts, EMEA:** “It’s a reflection of broader audio habits, people are trying to get less screen time. The chance to hear stories and what drives artists is what people are looking for right now. Everyone wants to make podcasts and artists want to tell a story.”

**Safiya Lambie-Knight, lead, urban, artist & label marketing:**

“The albums or projects these artists are releasing provide moments for them to talk about things that are really important to them, it’s a chance to tell a story that they don’t get elsewhere. It gives context around why things have happened. Ms Banks told stories she never had before because it is an environment in which you can do that. All artists want to be able to tell their story, build their audience and share things.”

**How can Who We Be work for artists?**

**SLK:** “Some really interesting stories have come out of it. NSG launched Options [feat. Tion Wayne, 520,750 sales, according to the Official Charts Company] off the back of performing last year and have had success with it. It’s becoming part of the artists’ journeys and is growing fanbases. We’re looking at how we can tie the narrative between live, playlist and podcasts together better and grow it.”

**What are you planning next for Who We Be Talks?**

**JC:** “It’s looking at the broader cultural landscape, conversations people are having that touch on urban music and aspects of society that maybe aren’t covered in the mainstream media, or if they are, it’s not in a nuanced way. That’s the magic of podcasts, people are engaged for the hour, genuinely paying attention. We’re thinking about what that allows us to do in terms of bringing what is interesting about this culture to a larger audience.”



## MUSIC MINDS MATTER

Whatever you're going through right now, contact Music Minds Matter on **0808 802 8008** or email **[MMM@helpmusicians.org.uk](mailto:MMM@helpmusicians.org.uk)**. It's free and confidential.

If you work in music and are struggling to cope, or know someone who is, talk to us.

It doesn't have to be a crisis, we have trained advisors that are here to listen, support and help at any time, day or night.



# IN POD WE TRUST

The world of **podcasts** has opened up exciting new opportunities for all corners of the music industry. Here *Music Week* speaks to some of the creators behind the best music podcasts out there...

— INTERVIEWS BY GEORGE GARNER —



**Roll with it:**  
Questlove with Rolling Stone's Brian Hiatt

## ROLLING STONE MUSIC NOW

Rolling Stone senior writer, podcast host and author **Brian Hiatt** on how the publication has been taking the brand into the future...

**The Rolling Stone Music Now podcast started in January 2016. What was the original idea behind it?**

**Brian Hiatt:** "The unique thing about our show is it's a live radio show on Sirius XM that we then clean up a bit – sometimes a lot [*laughs*] – for the podcast version because there's a little bit of a different expectation for live shows versus a podcast. I'd like to think it creates a certain energy to Rolling Stone Music Now that's a little different. Podcasts are particularly wonderful for longform magazine writers because it allows you to have the expansion of interviews, and have depth and quality in an audio format."

**Is there anything you feel Rolling Stone's podcast can do that others can't?**

"It's the only music podcast I know of that combines both discussion-formatted episodes with our experts talking alongside interviews. It does both. We've had some of the biggest stars on the planet on the podcast in longform interviews that are really like Rolling Stone interviews, just conducted on a podcast. It's probably the most varied music podcast, it does lots of different things."

**What are some of your favourite episodes so far?**

"The one I did with Donald Fagen from Steely Dan was extremely news-making. That was something where Donald and his people sought us out because he loved the tribute that we did for Walter Becker. He chose to do his one interview after Walter's death on our podcast. That was a huge honour, not just for Rolling Stone but specifically for the podcast. On one of my favourite episodes, we had Halsey on before her new album [2017's *Hopeless Fountain Kingdom*] came out. That album was a

huge, huge sensation and her first interview for it was on the podcast."

**Has the podcast reached beyond your readership?**

"When you're a big brand, you want to put your footprint in as many areas as possible and this does seem like a fruitful area. My impression from feedback – and this is very rough – is that perhaps half or so of the listeners are already readers, and half are just fans of the podcast. That's fascinating. Hopefully they then start reading Rolling Stone. There are people whose primary media engagement these days seems to be podcasts. They're religious about their listening and it's important to reach them."

**Is the appeal of a good podcast different to that of a good RS magazine article or a radio show?**

"It's nearly identical to a great radio show, it just needs a little bit more staying power. There's a lot more room for digressions and chatter on the radio. With a podcast you want some of that, but you also want to get down to business as well, without being artificial and rigid. Also, Rolling Stone Music Now is not a music critics' show – in that it's not *Inside Baseball*, which I think is a feature of a lot of music podcasts, some of which I enjoy. Many music podcasts are hosted by music critics, and that means they're going to get deep into the discourse of criticism, deep into the semiotics of music. I think some people might be surprised at how fun the Rolling Stone podcast is. I'm not afraid of making it entertaining – I really don't want people to be bored. Yes, you're doing journalism, but you're also trying to be entertaining. I think that if you're conscious of that, it helps."



**Life in the cast lane:** Foo Fighters' Chris Shiflett

Photo: Jody Domingue

## WALKING THE FLOOR WITH CHRIS SHIFLETT

Not content with being lead guitarist in **Foo Fighters**, **Chris Shiflett** has also hosted his own country/Americana podcast since 2013...

**Had there always been a dormant inner-podcaster in you?**

**Chris Shiflett:** "Oh God, no! Never! It started as an idea when I put out the *Dead Peasants* covers record [2013's *All Hat And No Cattle*], one of the guys at Side One Dummy was like, 'You should start a podcast and then you can promote your record.' I didn't want to do one of those 'riffing on pop culture' ones, that's for comedians. So, I started doing interviews and I quickly found I really liked doing them – it's super-fun. Initially it was just, like, if I knew somebody, or knew somebody who knew somebody, I'd call them and see if I could interview them, so I'd get John Doe's number and call him out of the blue. I cold called a bunch of people and ran through my Rolodex pretty quickly! It took a while but, little by little, we got to know all the publicists that work with all those folks and different managers and now we're able to get to all the people we want to get to. The best part, man, is that I get pitched by all these people where I'm not familiar with their work. It's what keeps me getting turned onto new music."

**What was the specific vision behind your podcast?**

"Sometimes you have to ask the obvious shit you can't avoid, but having done interviews over the years, you find you end up telling the same stories over and over. What I try to do is ask questions that people wouldn't ask in a regular interview. It's great when you get to do ones like Dwight Yoakam or Marty Stuart, but I love speaking to artists I've never heard of. Sometimes I wind up interviewing people and I look on Spotify and it's like, 'Holy fuck, they've got 10 records – where have I been!?' Sometimes you don't want to know too much beforehand – so you can sincerely wing it and see what happens. Well, I've never completely winged it, but I have got questions together 10 minutes before!"

**Given that you're also in Foo Fighters, how do you actually make time to record so many podcasts?**

"I do as many as of them as I can at home, I have a studio not far from where I live and people come there. And I have a little podcast pack that I take with me, if needs be I'll do them in a hotel, on a tour bus or backstage. I did once go through a podcast distributor but I didn't like that at all – I'll probably never do that again, which means I'll probably never ever really get big [*laughs*]. I did it once a week for about a year and that was too much, it was like, 'I don't want to be a full-time podcaster'. Now I do it every two weeks."

**Finally, who's on your interview bucket list?**

"I knew it wasn't going to happen but there was a slight chance I was going to get Willie Nelson, which of course did not happen. But I have a big long list of questions so I'm ready for that interview when it happens."

**Pod people:** Joan As Police Woman's Joan Wasser and Ted Kessler recording the Q Podcast



## Q PRESENTS... THE MAKING OF Q Magazine editor Ted Kessler on why the music monthly decided to make the leap into the podcast world...

### Why was it important that Q Magazine entered the podcast space?

**Ted Kessler:** "It was important to enter the space because over the last year I've really started to listen to a lot of podcasts. Before then, it wasn't that important because I hadn't been listening to them. That's a glib answer, but it's true and one of the many amazing things about being an editor: if you have an idea, you can usually make it a reality pretty quickly. We had been doing a version of it live at The Social, but then we had a light-bulb moment about doing it in a studio instead. It's just another way of Q doing what we like to do best: telling great stories about music and musicians. It all feeds into the same space, but it's another method of travel. If it helps drive people to the magazine that is obviously fantastic, but it's not the main aim. The main aim is just to make something worthwhile and enjoyable, that spreads the Q credo, and that one day washes its own face."

### So how does the Q podcast distinguish itself from others out there?

"I like plenty of podcasts that involve the hot air of journalists sharing their gags and insights with each other, but I didn't think that was what Q should do. What the magazine does best, I think, is get great access to interesting talent and deliver their most intimate and funny stories. So, that's what we are trying to do with The Making Of. It's a one-on-one interview about a great musician's life and career. The one element that we definitely do that nobody else does anywhere is The Biscuit Tin, which is an old Smash Hits technique of asking pop stars silly questions. Watching Aldous Harding decide which animal's body she'd like if she kept her own face is a life highlight. Hopefully, we also have a different personality to other podcasts. There are lots of football podcasts that co-exist in similar spheres. I don't see why music should be any different if we're smart."

### You launched in March 2019. How's the reaction been so far?

"I ask not to be told of audience figures. I'm an artist, after all. We've had some lovely emails, though, particularly about the Green Gartside episode, because he does so few interviews and that one was really in depth."

Podcasts are so intimate, aren't they, and it's great that ours has tickled so many intimately. People seem really into it and during our recent break after the first season we've had lot of concerned messages about returning soon. We're back early July. I have loved each one that I have hosted. I even enjoyed Mike Scott [of The Waterboys], which Q deputy ed Niall Doherty hosted, though it pains me to say so. Highlights: Jah Wobble's East End tales, particularly nearly being killed in a pub brawl for burning his squat-mate's furniture; Aldous Harding's utter disdain for The Biscuit Tin; Fat White Family's Saoudi brothers' beatbox pod theme tune; Green Gartside arriving with a ring-bound folder of colour-coded anecdotes; Joan Wasser doing her ident in the style of Sly Stone's Family Affair; Loyle Carner's tales of inspiration..."

### What are your goals with the podcast in the long run?

"I like the format. I think we'll keep it like this and just refine it as we go along. I like simple ideas that can accommodate lots of different kinds of personalities. I'd like to do a live version too, though, and I think we will. It would be lovely to have a sponsor, as well. I've become quite evangelical about podcasts. I absolutely love them when they are good. They're only going to grow as a way of communicating with more people because you can carry them anywhere."



**Ted Talks:** Q Magazine editor Ted Kessler

## HOW DID YOU MANAGE THAT?

Co-hosts/producers **Sophie Paluch** and **Ally McRae** explain how they joined forces with the **MMF/AWAL** for a podcast exploring the colourful lives of music managers...

### Why were managers a great untapped subject for a podcast series?

**Ally McRae:** "For me, it was from working in the music industry over the last decade – across quite a few sides of it – and hearing stories of how different people have achieved or failed with various endeavours. That always stuck with me. I felt there was a real space for something like that to exist, and podcasting is the perfect medium to tell and listen to those stories."

**Sophie Paluch:** "We wanted to give a platform to newer, younger managers as we realised that there was nothing out there that really looked at management from all sides, from those working with huge artists to those just starting on their journey."

### The podcast is associated with MMF – what has that done for the organisation?

**SP:** "We felt it was an important story to tell and naturally the MMF was a perfect place to take it to. Fiona [McGugan, Music Managers Forum/FanFair Alliance] got the concept from the start and was incredible, she took it to AWAL and got us the sponsorship we needed to get it off the ground. I think the MMF would agree that it's offered their members and beyond an opportunity to hear the stories of some amazing and relatable managers doing stuff in real time. We have had so much amazing feedback on it, every episode we get messages from listeners saying how much it helped them think differently and most importantly made them feel like the journey of management isn't such a scary and sometimes lonely one, that was always our aim."

**AM:** "From the outset, there was a real desire to sit down with managers 'doing it now' and hear what they are up against and how they are continually evolving. What we didn't want, was to hear the war stories from the "good old days" and have to listen to any Kill Your Friends style bullshit. We wanted to keep it very much a relevant podcast which brings up management

topics that are actively being debated in the corridors of the biggest companies across the industry, and getting the managers take on how the changes across streaming, publishing and live are affecting their artists, I like to think we've done that in season one."

### Sophie, you also work on the artist plugging side of things with Blueprint Pods – how important have podcasts become for music acts?

**SP:** "Podcasts are becoming one of the main means of really getting to know who an artist is beyond just the music, and I think the marketing guys, managers and labels are really starting to understand that now. It gives them a voice away from the traditional promo they usually have to do. For example, I work with Freya Ridings and we put her on the podcast Beauty Full Lives and she got to talk about skincare and beauty for an hour, it was one of the most popular episodes of the series and because of that we can look at the themes from it and find other podcasts that work for her."

### Do you think industry podcast revenues will continue to grow or is there a glass ceiling approaching?

**SP:** "I think there are lots of revenue streams out there for podcasts, everything from sponsorship to brand partnerships. If you build the right podcast and make it scalable on a global level then the possibilities are endless. Rights for podcasts are now being acquired for film and TV, and labels/DSPs are partnering up with podcast production companies, and most likely locking in the IP for any podcasts made through them. What is the difference between a song and a podcast episode? They are both a piece of audio – some could say a master – to own, exploit and generate a revenue from. I'm sure there'll come a time where you'll be paid for a podcast stream the same way you are for a song."

"We wanted to give a platform to newer, younger managers"

**SOPHIE PALUCH**  
HOW DID YOU  
MANAGE THAT?



**Sophie Paluch:** Matt Dodds (head of Ditto Management) with Sophie Paluch

Photo: James Pollew

# THE RECEIPTS PODCAST

Co-host **Tolani Shoneye** explains why culture and lifestyle podcast **The Receipts** has attracted some of the hottest names in music and seen support from **BBC 1Xtra** and **Spotify**...

## What impact has **The Receipts** had since you started it?

**Tolani Shoneye:** "Since its launch in 2016, the podcast has grown in ways we did not expect, in under three years it has reached over five million listens. But the impact has not only been in the listens, the biggest impact has been the sisterhood built off the podcast. Speaking our truths has allowed other people who listen to speak their own truths. We have built a, 'You can sit with us, and everyone is welcome' attitude and space, so that's been the biggest impact. That and the fact that we have told women to leave crappy relationships. Our podcast allows us to tell our individual stories. It is not concerned with a set format or perfection, **The Receipts Podcast** wants its audience to feel like they are a part of the conversation, rather than being talked at. With **Yxng Bane**, the interview was so much fun and we got him to open up more than he normally would. **One Acen** was great, he did a **Your Receipts** with us and he was so good at answering dilemmas and gave such good, well, goodish advice. And **Ms Banks**, who we all love so much, was hilarious and has the most soothing voice. We spoke about relationship, star signs, cheating exes and she even entertained a rap battle that we made her judge."

## What are your goals for it going forward?

"The goals are just to get bigger and bigger, and make sure everyone and their nan is listening to the podcast. We can fit the show into so many different formats, live, TV, so much can be done. It's always so hard thinking of the goals, because the podcast grew so much faster than we thought, we always say it's like we're catching up and getting used to dreaming bigger. Now this is a big ask but, in the vein of dreaming big, we would love to get **Michelle Obama** on the podcast, that

would be amazing and **Jenifer Lewis** would be great too. **Beyoncé**, **Rihanna** and **Drake** of course, **Charlamagne Tha God**, **Cardi B**, **Jordyn Woods** (because we can be messy and we want all the **Kardashian tea**) and **Gemma Collins** for the laughs."

## What did your association with **BBC 1Xtra** do for you?

"Working with **1Xtra** was amazing for us, not only did it open us up to a new audience, but it gave us a level of credibility. It meant we could bring conversations we were having into the mainstream. It also meant that our parents finally knew what we were doing, because we were on the **BBC** – it was the first time we had a team outside of just us three, we had an amazing producer and social media manager. Being on **1Xtra** also allowed us to reach No.1 in the UK podcast charts, making it the first podcast produced and hosted by women of colour to reach No.1."

## You've also just signed an exclusive deal with **Spotify**...

"It's great and even more so because **Spotify** have invested in us. We are now exclusive to **Spotify** and having backing from them is so exciting. It means that podcasts are being taken seriously in the UK. It shows that **Spotify** believes that podcasts are an incredible and unique medium in their own right. Making the podcast each week is so much fun and we've worked really hard to get to where we are today. So, for **Spotify** to welcome us into the **Spotify Original** family and want to be part of our journey just shows that **The Receipts Podcast** is not just for shits and giggles. We can't wait to see what the future holds."

## Keeping their receipts:

*The Receipts co-hosts  
Tolani Shoneye,  
Milena Sanchez  
and Audrey Indome*



*"The podcast's grown in ways we didn't expect, in under three years it reached over five million listens"*

**TOLANI SHONEYE**  
THE RECEIPTS

# THE METAL HAMMER PODCAST

Monthly title **Metal Hammer** were early adopters of podcasts, launching theirs all the way back in 2010. Here, editor **Merlin Alderslade** and deputy editor **Eleanor Goodman** explain why...

## Was the **Metal Hammer Podcast** conceived as a promotional tool for the magazine, or does it have a different remit?

**Merlin Alderslade:** "When the **Metal Hammer Podcast** first started, the impression I got as a listener was that it was very much conceived as its own thing: an extension of the brand more than a reflection of it at that point. When I joined the podcast a few months after joining **Metal Hammer** in 2011, we decided to bring it a little closer to the tone of the magazine without undermining what had made it a success to start with. We felt like podcasting was a necessary brand addition and a vital promotional tool in the modern era, so we relaunched last year with a view to providing another platform through which **Metal Hammer's** core values and ethos can be amplified."

**Eleanor Goodman:** "I think, perhaps, podcasts are reaching an audience who turned off from traditional radio, but are happy to engage with something that targets their specific area of interest and is accessible wherever and whenever they want. The barrier to entry is also lower than with a print magazine, where you have to go to a shop or website to purchase it (though in **Hammer's** case, it's totally worth it!). It sounds cheesy, but as with any good radio show or magazine, a good podcast should feel like a good friend. Something that understands you, that you want to spend time with, and that brings you joy."

## How has the **Hammer Podcast** grown over the years?

**MA:** "When we relaunched, we knew we were entering a very

different climate to the one the original **Metal Hammer Podcast** left behind. Nowadays there are a lot more podcasts out there, so it was key that we offered something a bit different. We decided to go with a streamlined, no-nonsense presentation: an honest dissection of the issues that matter to fans. We also wanted to make sure that we were keeping the **Metal Hammer** brand itself at the heart of the podcast, which is why you'll often hear us talk through some of the most interesting things in each month's magazine or take a deep dive in the things blowing up on our website. And it seems to work; recently it's helped us secure a great partnership with **Deezer**, and we're looking into other ways to expand and improve upon the **Podcast** moving forward."

**EG:** "Since relaunching, we created a dedicated readers' group where people could chat and ask us questions for the podcast and there have been some brilliant reactions on there, from people telling us about new bands they've been listening to following our recommendations. We also joked on our first anniversary that we wanted a cake, and someone sent one to the office!"

## What are you particularly proud of in terms of the content you've put out so far?

**MA:** "The **Live Podcast** we did in London in 2012 was a real highlight, as we packed a hundred or so listeners into a club in **Leicester Square**. It felt like a true celebration. Recently, we've put out some great, personal interviews with the likes of **Nergal** [from **Behemoth**] and **Andrew WK**, and we're about to begin producing more exclusive podcast content for **Deezer**. Watch this space!"

**Stop! Hammer time:**  
(L-R) **Metal Hammer's**  
**Eleanor Goodman** and  
**Merlin Alderslade**

Photos: Kevin Nixon



# THE MOJO INNOVATORS PODCAST

Mojo magazine entered the podcast space for the first time last month. Here editor **John Mulvey** outlines their success so far, and their ambitions going forward...

## How did Mojo's podcast come about?

**John Mulvey:** "I guess like most magazines, it's something we've talked about for ages, but we didn't want to rush it: it felt more important to wait until we came up with a good idea, and a good format, and then do it properly. I think there's always demand for decent podcasts that don't patronise their audience, so producing thoughtful, entertaining, evergreen content about the most significant artists of the past 50/60 years would be worth putting out there."

## Does the podcast have a different purpose to the magazine?

"We've devised the format to complement the magazine rather than compete with it. If fans of David Bowie, Brian Wilson and Kate Bush discover us via the podcast, that'd be great. But it'd be crazy to mount this kind of project purely in terms of brand awareness. We know there's a huge international audience for what Mojo does, who share our tastes and values, and who'd like to hear from us more frequently. Hopefully Mojo Innovators does that job, too."

## Is there anything you personally feel the Mojo podcast can offer that other brands can't?

"The idea isn't that different from what we do in the magazine each month: use our unrivalled knowledge and storytelling skills to find fresh insights on the greatest artists. We really wanted to avoid contrarianism and shock provocations to manufacture conflict; that sort of strategy feels kind of trashy and immature for our audience. I think we're showing how Jenny Bulley, our associate editor, and a small bunch of writers, who all carry their expertise lightly, can celebrate these heroes without recourse to cliché and predictability."

## Will there be room for artist interviews in the future?

"We'll see how it goes. We've got a long list of artists who'd make brilliant subjects, and a load of



**Working their Mojo:** (L-R) Mojo's Pat Gilbert, Mark Blake, John Mulvey and Jenny Bulley

writers who have interesting things to say about them. I wouldn't like to speculate too much on how it evolves."

## It's still very early days, but what kind of impact has the podcast had since starting last month?

"Really good, given that we only launched on June 6. We've had extremely positive feedback from listeners and, at time of writing, we're No.1 in the iTunes Music Podcasts chart and in first place on their New & Noteworthy list. I think there's massive potential for growth: our audience is increasingly comfortable with drawing on a wider and wider range of information sources that complement each other through the day rather than clash, and podcast listening can often be quite an intimate, companionable experience that isn't quite the same as other media. I see the landscape as an analogue to the way Mojo's audience consume music now: they're not focused on just vinyl, or CDs, or streaming – they understand that all these different delivery mechanisms have a useful place in their lives."

# SOMEONE WHO ISN'T ME (SWIM PODCAST)

You may know **Daniel P Carter** as the host of the **BBC Radio 1 Rock Show**, but since 2016 he has been producing his very own podcast, one in which he interviews (and paints!) some of the biggest names in rock and beyond...

## You already have the Radio 1 Rock show, so why start the SWIM podcast?

**Daniel P Carter:** "Basically the goal with Someone Who Isn't Me was to be able to sit down with artists I really respected and ask them, not just about their latest album or book or whatever, but to have a long conversation about the creative process and more often than not, what that implies from a wider viewpoint. I think people really want to hear the artists they like speaking honestly about things they might not always get to talk about. Podcasts are so important because they can be as niche as you like, but they will always find their audience and, as we've seen, those audiences can be huge. People want long form conversations on some really obscure stuff that goes past the first few layers. Which gives me hope. I've learned, regardless of how niche things can get, there are a ton of people that will be interested in listening to it. Having conversations with artists outside of the usual remit, especially when they are on a press junket, can be the best interviews they'll do as well and people definitely respond to that. Also I don't see any other podcasters painting portraits of their guests for the episode covers. What a stupid idea that was to start with! Making oil paintings of each person that comes on is a nightmare, as that generally takes 10 times longer than the conversations themselves, but, I've started now and it's another one of the things that sets it apart!"

## What else sets your podcast apart from some of the others out there?

"Well, I think I'm able to have very open and frank discussions with a lot of the artists about art, music, mysticism and whatnot, which generally doesn't all get covered in one place. More often than not, most 'music' podcasts don't ask about creativity and how that isn't always a solely internal process. I already have an inkling that a lot of the people I ask on will be happy to go off on slightly more esoteric or metaphysical tangents and the ones that are a bit more reluctant can be coerced into it by me being open about a lot of that stuff, how I relate to it and how previous guests feel about it, so they aren't left feeling like they're going out on a limb to discuss it."

## What are you particularly proud of in terms of the content you've put out so far?

"The podcast I think that's resonated the most with a lot of



**Get Carter:** Daniel P Carter and (inset) his portrait of recent SWIM guest Fat Mike of NOFX

people is the one I did with Dan Searle from Architects. We did it six months after his twin brother and Architects guitarist, Tom, had passed away from cancer at 28. The band were about to embark on their first run of US shows since his passing and Dan was getting asked by a lot of magazines to speak about the situation for the band and about Tom's passing. He actually contacted me and asked if he could come on the podcast to discuss all of it so that it would all be there in one place and that way he wouldn't have to keep talking about it with publications. It was a weird one to be asked, as it wasn't something I would have asked him to do myself. So for him to decide that SWIM was the platform he'd like to do that on was quite humbling. That's still the most powerful episode that there's been. The episode with Marilyn Manson is still one of my favourites. We did that at his house one night.

We get on really well and I think that showed in the conversation, a lot of his fanbase said it was one of his most open interviews, which makes me feel like it was a success. When I first started Someone Who Isn't Me, I made a wishlist of people I'd like to speak to and I'm slowly working my way through it. The ones I'd still really like to cross off the list include Robert Smith, Nick Cave, Grant Morrison and Peter Dinklage."

## Are you pleased with the reaction to everything so far?

"As far as impact goes, I've had artists hit me up asking if they can come on and record an episode, so I guess its getting somewhere. As far as figures go, I know its reach and effect is pretty decent. When I first reached a quarter of a million downloads, I knew it was starting to do its job..."



**All day long:**  
All Points East 2019  
show 5 of 6, headlined by  
Mumford & Sons

PHOTOS: Tom Hancock, Louise Morris, Rory James

# EASTERN PROMISES

**AEG Presents' All Points East** returned to Victoria Park in May and June after a blistering opening year. Here, the team behind the Music Week Award-winning festival reflect on an up and down second edition – and set the scene for this weekend's **British Summer Time Hyde Park...**

— BY JAMES HANLEY —

**I**f All Points East's critically-acclaimed 2018 debut was a stone cold classic, then this year's follow-up fell into the difficult second album category. Lacking the overall selling power of its predecessor, APE 2019 proved a learning experience for promoter AEG Presents, but still offered its fair share of hits. Next year's third incarnation may yet be its masterpiece...

"We are very proud and pleased with the way that we delivered the event, but there were a few days that were a little bit lighter than we were hoping for," co-CEO Steve Homer tells *Music Week*, frankly. "On the whole it was positive, but it was probably not as good as we hoped for at the start of the year."

Held in East London's Victoria Park over two weekends from May 24 to June 2 (with a programme of free midweek activities, In The Neighbourhood), the festival featured headliners The Chemical Brothers, The Strokes, Christine And The Queens, Bring Me The Horizon, Mumford & Sons and Bon Iver – with mixed results.

"The Strokes, Mumford & Sons, The Chemical Brothers and Bon Iver were strong, and we

**Pretty in pink:**  
Bobby Gillespie  
looking the part  
at All Points East.  
Primal Scream  
performed on  
the festival's first  
night, headlined  
by The Chemical  
Brothers

invested in a couple of acts that we wanted to try and make into headline events, which were Bring Me The Horizon and Christine,” says Homer. “It might have been just a little bit too early in their cycles to be doing something like that, but it’s important to champion newer acts and we believe very strongly in both of them.”

He adds: “The thing with All Points East is that we’re trying to make it as broad as possible. The first weekend is what we class as a festival, where we have another couple of stages. So you potentially have smaller acts at the beginning, who need stronger bills and more support from the undercard.

“With the second weekend, the plan was very much to look at those as more headliner-driven and that’s where we were with Bon Iver and Mumford & Sons, [whereas] Bring Me The Horizon was more genre-driven. We’re trying to keep the remit as broad as possible but with a more contemporary feel, rather than it being a heritage event.”

The Strokes’ first UK show since 2015 was a commercial success, selling out with the help of a stellar supporting cast including The Raconteurs, Interpol, Courtney Barnett, Anna Calvi, Johnny Marr and Fat White Family.

The event was, however, met with a flurry of sound complaints regarding the headliners’ performance. But while organisers shouldered the blame, Homer points out that The Strokes brought in their own sound engineer for the show.

“With the previous artists that played on that stage, Johnny Marr and The Raconteurs, we had no issues with sound or complaints or anything of that nature,” he adds. “The system didn’t change from The Raconteurs playing to when The Strokes took over the controls and it was just an unfortunate set of circumstances that meant it didn’t actually deliver the same quality that we strive to do across the event.”

AEG Global Partnerships EVP Paul Samuels is open to securing a naming rights partner for All Points East, similar to sister festival British Summer Time Hyde Park’s relationship with Barclaycard, despite APE’s less commercial image.

“We would definitely look at it,” he reveals. “We have been in the market, but it’s about finding the right brand to fit with that audience. Thankfully, we have been very successful with our secondary partners.”

It makes sense for brands to link up with festivals for a multitude of reasons, declares Samuels.

“It’s about creating awareness for your brand and being associated with a big music event,” he explains. “Another major part of it is the loyalty play. At All Points East, for instance, if you were an American Express cardholder you could get into a private area and received a free bottle of water if you spent £20 on your card at the festival. Small incentives like that encourage people to use your product.

“If you take British Summer Time Hyde Park, we have a presale for Barclaycard customers and, if you buy a ticket during the ticket window, you get 10% credit back towards the price. So for the credit card companies, there are two things: incentivising spend and rewarding customers.”

Samuels believes the days of music fans turning their noses up at prominent brand partnerships are largely a thing of the past.

“The reality is that commercial partners are a key part of the financial model of any modern festival,” he suggests. “If you say, ‘You can pay £300 for a ticket with no sponsors, or you can pay



**Park rangers:** (from top) The Killers, Tom Petty (both BST 2017), Little Simz and Mumford & Sons (both APE 2019)

*“We’re trying to keep the remit as broad as possible, but with a more contemporary feel”*

**STEVE HOMER**  
AEG PRESENTS



**Points wins prizes:** Homer (pictured with the Festival Of The Year award) and the winning APE team at the 2019 Music Week Awards

PHOTO: Paul Hammes

£100, but there are sponsors’, I can guarantee that 99.9% of the population would take the £100 ticket.

“The other side of the coin is that brands actually bring value to festivals by creating experiential spaces for people to hang out in. There is a lot of dwell time at festivals, so doing things that can entertain people is key. Tinder, for instance, installed a fun activation area at All Points East and it was mobbed.

“We have an entire activation team which ensures that any partner fits into what we’re trying to achieve. Every year our budgets are going up on the basis that more and more brands are engaging and interacting with us.”

AEG’s Preeti Rajan, who manages social media and content for the company’s events, has noticed a significant swing among the APE fanbase to one platform in particular.

“Instagram just exploded for us,” she says. “Our focus has always been equal between the three channels [Instagram, Twitter and Facebook] because there’s a different audience on each and we want to reach as many people as possible. But the growth of Instagram and the engagement levels have just been great. So we’ve been doing more visual, animated pieces for announcements and teasers, which have worked nicely.”

With AEG approaching the midway point of its multi-year deal with Tower Hamlets Council for exclusive rights to the Victoria Park site, the focus switches to All Points East III in 11 months’ time. “We’re already in discussions for next year,” says Homer.

“You literally listen to what the customers have said, look at who’s available and try and move the process as quickly as possible. It’s critical to be as early as possible to give people time to be able to make plans.

“We’re confident that we’ve hit on a style that people like and the delivery that they appreciate, so we’re confident that we’ll be able to deliver that in the forthcoming years at Victoria Park.”

**T**he promoting giant is on more well-trodden ground with its British Summer Time Hyde Park flagship event, now entering its seventh year. Celine Dion, Stevie Wonder and Barbra Streisand top the bill this Friday to Sunday (July 5-7), with Florence + The Machine/The National and Robbie Williams topping the bill on weekend two (July 13-14).

“We hit the jackpot with Celine and Barbra because, my God, they produced the best announcement assets I’ve ever seen,” grins Rajan. “Celine did this incredible video where she announced she was coming to London and started talking about how much she loves sticky toffee pudding. Then Barbra created

**When pigs fly:** Roger Waters' eye-catching BST 2018 gig



this incredible video where she listed all the things she loves about Britain and London. We appreciate it very much.”

Sales have been strong across the board, with the Wonder and Williams nights completely sold out, and the indications are that the BST brand is becoming a draw in itself.

“There have been a number of examples with artists who have played Hyde Park before, where playing it again under the British Summer Time banner has led to more ticket sales,” says Homer. “Someone like Eric Clapton or Paul Simon last year achieved greater ticket sales than they had done when they played previously in Hyde Park.

“The brand is one thing, but there’s a trust within the way that it is organised. We see a large number of people return to look for an event of a similar nature in the following year’s programming because they liked the experience.”

Another sell-out originally set to take place under the BST banner was the Neil Young/Bob Dylan headline concert in Hyde Park on July 12. With the concert already announced and tickets put on sale, Young went public with his objection to the involvement of headline sponsor Barclaycard, briefly throwing the gig into doubt.

Homer admits to being caught off guard by the dispute. “It was something that obviously wasn’t anticipated because the event and the artwork was all pre-approved by artists and management, or so we’re led to believe when we do these things,” he says. “It took serious protracted negotiations on all sides to get to a resolution, but it was resolved amicably in the end between all parties.

“We’d already sold all the tickets so the primary concern was to make sure the event could happen. All other arguments aside, you’ve got a lot of people who have invested a lot of time, energy and money to see this show, so you want to make sure that it happens.”

**B**ST Hyde Park was recognised as best in field for customer service and ticketing without barriers – venue/event at the inaugural Outstanding Attitude Awards earlier this year. It was also commended for recent updates to disabled-access provision, which resulted in a 50% increase in accessible ticket sales between 2017 and 2018.

The concert series has welcomed a host of music icons since 2013 including The Rolling Stones, Taylor Swift, Carole King, Bon Jovi, The Who, Black Sabbath, Roger Waters, Tom Petty and Bruno Mars, and Homer says success begets success.

“British Summer Time has made the initial approach a lot easier,” he suggests. “There is a lot more recognition in the artist, manager and agent community about how prestigious and iconic this event can be. Five years ago, artists like Barbra Streisand and Celine Dion would have been resistant to looking at [Hyde Park] as a viable option. These artists never play standing shows, they always play indoors in a completely controlled environment, so we’d have had difficulty persuading them to do it.

“Similarly, with the audience, you’re charging premium prices but there is no resistance. There is no getting away that it involves

*“We’re aiming for BST to be the best outdoor music event in the UK, if not the world”*

**DAVE GRINDLE**  
LOUDSOUND

standing in a royal park – 85% of the tickets that we sell are general admission – so a lot of people are buying into an experience that possibly wouldn’t be their first choice. But I think a combination of the quality of the artist and the environment in which they’re playing means they are more keen to go along.”

As with APE’s In The Neighbourhood, AEG runs a free midweek programme – Open House – in Hyde Park between the BST weekends. Tickets have sold out for Sigur Ros’ Liminal Soundbath performance on the main Great Oak Stage on July 9.

“We’ve strived to get different things in Open House from [body coach] Joe Wicks a couple of years ago to a Major League Baseball event,” says Homer. “We’ve even got Buddhist monks on one of the days and we’re always looking to attract different audiences.”

Operations directors Steve Reynolds and Dave Grindle of event production agency Loudsound, which works across both of AEG’s London festivals, give an insight into the scale of the task ahead.

“BST is a longer build period than All Points East,” says Grindle. “It’s quite complicated and it’s a lengthy process. We’re aiming for this to be the best outdoor music event in the UK, if not the world, so we look to make changes and improvements year-on-year.”

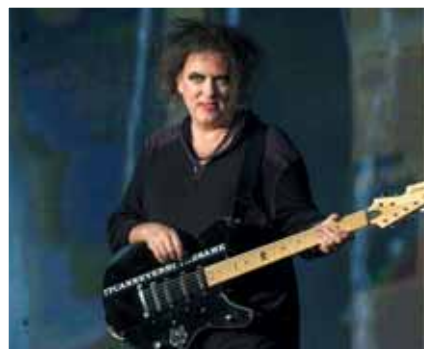
The England football team’s unexpected run to the World Cup semi-finals hovered over last year’s BST. Having resisted calls to show the quarter-final encounter with Sweden, which clashed with the festival’s second day, organisers cancelled the scheduled weekday activities to make way for the semi-final with Croatia. With 30,000 tickets allocated via a ballot, it was the biggest London screening of a football match since 1996.

“We had literally just over 48 hours’ notice,” recalls Reynolds. “It was a huge potential risk event for the Royal Parks, reputationally, and for AEG and BST so it was important that it was well thought through and all of the operational parts of that had a solid plan. It was a very busy 48-hour period, but I’m pleased to say that it was delivered successfully and all the agencies were really happy with it.”

Is Homer relieved there will be no repeat this summer (with the men’s team, at least)? “In some ways, yeah,” he laughs. “It is great to be involved in something like that, just not every year! But you’ve got Euro 2020 next year...”



**I know what you did last summer:** BST 2018 headliners Michael Bublé, Roger Waters and The Cure



# Music Week

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# HITMAKERS

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

**THIS WEEK:** Electronic's *Get The Message* hit the Top 10 and convinced two Manchester legends they could work together. **Johnny Marr** explains how it saved him from **The Smiths** fallout and sealed his partnership with **Bernard Sumner**...

■ INTERVIEW: PAUL STOKES

Electronic formed because Bernard Sumner and I had wanted to do something for a while. The Smiths had split up and he was feeling like he wanted to get away from the politics and dynamics of New Order. It just so happened there was a cultural explosion going on in music at that time – and the heart of it was in our home town! Of course Bernard was one of the owners of the Hacienda in Manchester, and that was the centre of everything that was changing in music. Our original intention was to be technological, in other words, a break from the four indie guys against a wall with their leather jackets. I wanted to embrace technology, and there wasn't a better person than Bernard I could think of doing it with.

With The Smiths splitting up, there was a lot of emotional upset and I was dealing with a lot of things in public, but privately I was excited about getting to grips with new technology. Electronic was a sanctuary for me. Then Bernard decided to go on holiday, so I found myself with a week free in late 1990. I set up a makeshift studio in my house and wrote it on a lovely summer's day – and, even though it was a Monday, I was probably still feeling the chemicals from the days before, if you know what I mean. All of Manchester seemed so blissed out.

I got a loop going, then I tried to find a bassline that reminded me of Soul II Soul. There was a track called Ghetto Heaven by The Family Stand out at that time which had a low, jazz acoustic bass which was an inspiration too. Sometimes technology helps you

find what you didn't realise you were looking for. Within five minutes I had a great rhythm track which seemed to suit not only the vibe of this lovely sunny day but the times generally. Then I put some strings on it and it was one of those rare, wonderful times where everything you add just works. A 12-string acoustic finished the job. That was the first time with Electronic that I knew it was going to sound nowhere near The Smiths and nowhere near New Order. It sounded like *us*.

Bernard came home on the Saturday so there was a bunch of people in my house getting ready for a night out at the Hacienda. I put on the demo of *Get The Message*, and asked him what he thought and he just went, "Is this us?!" It was a beautiful moment.

After that I went off to tour Japan with The The. One night, after a show in Tokyo, I had to get the bullet train to Osaka. I was sat on a lush, dimly lit, high-tech train feeling very serene when my wife Angie gave me a DAT and said, "This came for you". That was the first time I heard Bernard sing *Get The Message*. I couldn't believe it! He was the Mancunian Lou Reed – so low-key, beautiful and confident. With all the drama going on about me leaving The Smiths, I remember thinking, "This is why I do it, this is what it's all about."

Because of the way it was written, all loops, I never thought I could play it, but my current band are so good they worked out a way to do it. We did it live at All Points East recently, which is great because I've always had a special place for that song. Also, Shaun Ryder once told me that one of his kids was born to it. Brilliant!

*"With The Smiths splitting up, Electronic was a sanctuary for me"*

**JOHNNY MARR ON  
GET THE MESSAGE**

*On message: Johnny Marr and (inset) with Bernard Sumner in the *Get The Message* video*



# ELECTRONIC GET THE MESSAGE

## Writer's Notes



### Publishers

BMG, Warner Chappell

### Writers

Johnny Marr,  
Bernard Sumner

### Release Date

15.04.91

### Record label

Factory

### Total UK sales (OCC)

7,794 (post-2013 only)



# VIEWPOINT

## Tech giant thrillers

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** looks at the latest plays from big tech companies from **Facebook** to **Netflix** – and what they might mean for the global music business...

*“There’s been a seismic shift in behaviour when it comes to buying habits”*

**SAMMY ANDREWS**  
DEVIATE DIGITAL

I’ve been absolutely blown away to learn how many of you are reading this little column of mine. I’ve received messages from folks all over the globe, in all manner of jobs in the music, entertainment and tech industries, so thank you for reading.

So, with this broad view in mind, I want to have a wider look at some big plays taking place in the entertainment industry right now and what that means for the music business.

There are some notable expansions from some of the world’s biggest entertainment companies going on right now, including Spotify betting big on spoken word; Netflix getting into gaming; Apple venturing (further) into finance; Facebook going large on original content; Instagram getting into retail; and, perhaps one of the biggest stories with the potentially widest impact for the world, Facebook rolling out cryptocurrency (Libra) backed by a host of organisations, including Spotify.

On the face of it, these may all seem like fairly obvious routes for these companies. Indeed, the fact it’s taken Spotify so long to get into spoken word amazes those of us that have been delivering it from our artists for years. But I’d argue that all of this has the potential for quite profound impact on our industry.

So firstly, Spotify. Many of the plays here have a lot to do with how consumption methods have changed. I don’t know many kids who flock to Amazon to buy books outside of education, but I know plenty who download and listen to audiobooks and podcasts, regularly. With a smartphone in everyone’s pocket, it’s a chance for us to build engagement and connections outside of the music itself (and more content to advertise against). We’re working on several at Deviate at the moment that will likely hit your ears in 2020, but we are hearing from Spotify that right now music has yet to fully embrace the idea or thrive there. Time to up your game folks! There’s so much potential here and I can’t wait to see what the industry brings. I’m also sure Spotify is looking forward to the revenue and users it’ll no doubt bring in.

Instagram going big on shopping functionality is another huge opportunity for the music industry. Again, there’s been a seismic change in behaviour when it comes to buying habits. I advise a couple of clothing brands on their digital and some are shifting upwards of 80% of stock directly from their Instagram feeds, and at serious volume. You only need to look at the numerous failing High Street brands to see the wider impact of digital sales, yet so many artists and labels are missing a trick there.

As for Netflix and gaming, it makes absolute sense that they’re rolling into this with content they own, in the same way major film studios always have. Those of us working heritage acts know the impact and offers available there right now, but imagine if a biopic or documentary extended further than the screen...

Facebook and its associated companies are making so many plays right now I can’t fit them all in here, but some interesting ones for music specifically are the long form video, original content and cryptocurrency strategies. There are many interesting conversations happening around original content



**Tech that:** Sammy Andrews

there and, parallel to that, comes huge potential for advertising (this applies to IGTV also).

Video on demand advertising plays a big part in the money we spend at Deviate Digital for clients, allowing us to reach the right people without needing the crippling budget required for traditional TV. I don’t know many folks (of any age) that watch live TV anymore, do you?

And finally... Libra. The new cryptocurrency from Facebook. Many of you know I am a blockchain advocate, but this for me is potentially one of the biggest stories in the world right now. Spotify backing it makes complete sense and Daniel Ek’s comments on reaching folks without traditional bank accounts resonate greatly with me, given the 15 years I’ve spent working digital with charities in developing markets, and knowing the power that phones and payment solutions have there.

Whether this is the start of a huge blockchain shift remains to be seen, but I can assure you Libra’s rollout has profound potential to change payments, delivery and rights solutions as we know them.

Interesting times ahead...





# Music Week CHARTS



**Bieb's here now:** Justin Bieber and Ed Sheeran are still No.1 with I Don't Care

**34/36** - Singles & Albums

**35/37** - Analysis

**38/39** - Market Shares

**40** - Streaming/Comps/Record Store

**41** - Indies

**42/43** - UK & EU Airplay

**44/45** - Apple/Spotify

**46** - Vevo

**47** - Club



# 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	7	Ed Sheeran & Justin Bieber   Don't Care Asylum/Def Jam GBAS1900673 (Arvato) ● (Max Martin/Fred/Shellback/Promised Land/Universal/Sony ATV/BMG/Kobalt/MM, Sheeran/Bieber/Pooh Bear/Max Martin/Gibson/Schuster)
2	<b>New</b>		Shawn Mendes & Camila Cabello   Señorita EMI/Syco USUM71911283 (Sony DADC UK) (MATT/B.Blanco/Cashmere Cat/Kobalt/Sony ATV/Slaar/Universal/Reservoir/Mendes/Cabello/Wotman/Leskin/Tamposi/Alchison/Patterson/Holberg)
3	2	9	Stormzy   Vossi Bop Merky/Atlantic GBAS1900645 (Arvato) ● (Andoh)EMI/Warner Chappell/Delightful/Universal/CC (Omari/Anderson/Andoh-Munar/Forbes)
4	8	5	Ed Sheeran Ft Chance The Rapper & PNB Rock   Cross Me Asylum GB1301900546 (Arvato) ↑ (Fred/Sony ATV/Warner Chappell/Promised Land/Universal/Chance The Rapper (Gibson/Allen/Bennett/Sheeran))
5	<b>New</b>		Stormzy   Crown Merky/Atlantic GBAS1900855 (Arvato) (Jimmy Napes/MJ Cole)Warner Chappell/Downtown/CC (Napier/Coleman/Oman)
6	4	8	Lewis Capaldi   Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ● (Capaldi/TMS/Atkinson/Holloway)BMG/Universal/Reservoir/Reverb (Capaldi/Hartman/JN Commons)
7	7	14	Lil Nas X   Old Town Road Lil Nas X USSM1901941 (Sony DADC UK) ★ (YoungKio)Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema)
8	6	3	Chris Brown Ft Drake   No Guidance Cash Money/Republic/RCA USRC11901584 (Sony DADC UK) (Vinyl/J-Louis/Shebb/Walton/Sony ATV/Sandra Gale/Universal/Kobalt/CC Brown/Graham/Hernandez/Shebb/Walton/Charles/Bryant/Lebrun)
9	9	11	Avicii Ft Aloe Blacc   SOS Positiva SE5R71900201 (Sony DADC UK) ● (Bergling/Nedler/Fogelmark/Sony ATV/Kobalt/BMG (Bergling/Fogelmark/Nedler/Burross/Cottle/Briggs))
10	5	2	Taylor Swift   You Need To Calm Down EMI USUG11901470 (Sony DADC UK) (Swift/Little)Sony ATV (Swift/Little)
11	14	5	Sigala & Becky Hill   Wish You Well Ministry Of Sound GBCE1900019 (Sony DADC UK) (Sigala/Jarvis/Kobalt/Sony ATV/Universal/PhraseDifferently/Ultra (Sigala/Hill/Cottone/Vaughan/Kruger/Jarvis/Ashley))
12	12	4	Katy Perry   Never Really Over Virgin USUM71901873 (Sony DADC UK) (Zedd/Dreamlab)Universal/Warner Chappell/Kobalt/CC (Zaslavski/Sandvik/James/Barietta/Warner/Gill/Perry/Haywood/Buzz)
13	16	3	Mabel   Mad Love Polydor GBUM71902039 (Sony DADC UK) ↑ (Mac/Rokstone/Universal/BMG (Mac/Mc Vey/Purcell))
14	11	26	Lewis Capaldi   Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★2 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)
15	13	2	Drake Ft Rick Ross   Money In The Grave Cash Money/Republic USCM51900314 (Sony DADC UK) (C.Christine/Curtis/Asoterie/Sony ATV/Sandra Gale/4 Blunts Lit At Once/Anton Kuhl/CC (Graham/W.Roberts/LJay Currie/C.Dade/A.Joergensen))
16	15	8	Shawn Mendes Ft J Balvin   I Can't Have You EMI USUM71907349 (Sony DADC UK) ● (Mendes/Geiger/Harris/Ojivolta/Mercereau/Warner Chappell/CC (Mendes/Harris/Geiger/Mercereau))
17	10	2	Little Mix   Bounce Back RCA GBHMU1900031 (Sony DADC UK) (Stargate/Swiff DJ/Sony ATV/Universal/Kobalt (Eriksen/Hermansen/Donald/Romeo/S.M. Thornton II/Demorest))
18	3	13	Billie Eilish   Bad Guy Interscope USUM71900764 (Sony DADC UK) ★ (F.O'Connell)Universal/Kobalt (F.O'Connell/Billie Eilish)
19	<b>New</b>		Jay1   Mocking It GRM/Parlophone GBAYE1900584 (Arvato) (NastyGlia)CC (Juami/Oparah)
20	<b>New</b>		Bugzy Malone Ft Aitch   Kilos B. Somebody UKJM21900003 (ADA Arvato) (Swifta Beater/B. Somebody/tbc)Sony ATV/Warner Chappell/Music House (Davis/Woolley/Armstrong)
21	22	17	AJ Tracey   Ladbroke Grove AJ Tracey UKQNW1800013 (ADA Arvato) (Conducta)Kobalt/tbc (AJ Tracey/tbc)
22	17	32	Lewis Capaldi   Grace EMI DEUM71806295 (Sony DADC UK) ● (Atkinson/Holloway)BMG/Stage Three (Capaldi/Atkinson/Holloway)
23	19	5	Jess Glynne & Jax Jones   One Touch Atlantic GBAS1900729 (Arvato) (Ralph/Jax Jones/Sony ATV/Universal/BMG/Kobalt/Black Butter (Ralph/Bennett/Aluo/Glyne))
24	20	15	Meduza Ft Goodboys   Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK) ★ (Vitale/Giani/de Gregorio/Universal/TrueLove/Dipul (Vitale/Giani/Gregorio/Grimmet/Manning/Cross))
25	<b>New</b>		Lil Nas X   Panini Lil Nas X USSM11903948 (Sony DADC UK) (Take A Daytrip/Dot da Genius/Universal/BMG/Primary Wave/The End Of/CC (Hill/Baptiste/Biral/Omishore/K.Cobain))
26	21	8	Dominic Fike   3 Nights Columbia USQX91802455 (Sony DADC UK) ↑ (K.Carbo)CC (K.Carbo/D.Fike)
27	25	3	Young T & Bugsey Ft Aitch   Strike A Pose Black Butter GBARL1900666 (Sony DADC UK) ↑ (Toddia T)BMG/CC (Tucker/Adewuyi/Toddia T/Aitch)
28	<b>New</b>		Digga D & Russ   Splash Mr Sheen Virgin GBUM71901153 (Sony DADC UK) (Gotcha)CC (Digga D/Russ Splash/Gotcha)
29	24	5	Young Thug Ft J Cole & Travis Scott   The London Atlantic USAT21903320 (Arvato) (T-Minus)Kobalt/Reservoir/Warner Chappell/Universal/Dreammillan (J.Williams/T.Williams/J.Cole/Webster/Edmonds)
30	18	9	Taylor Swift Ft Brendon Urie   Me! EMI USUG1901267 (Sony DADC UK) ● (Swift/Little)Sony ATV/Kobalt (Swift/Little/Urie)
31	29	5	5 Seconds Of Summer   Easier Polydor USUG1901520 (Sony DADC UK) (Wait/Bell/Puth)Sony ATV/Reservoir/Downtown/Kobalt (5 Seconds Of Summer/Wotman/Tamposi/Bell/Tedder/Puth)
32	26	8	Hardy Caprio & DigDat   Guten Tag Virgin GBUM71902321 (Sony DADC UK) (JT/CallMeTheKidd)BMG/Reservoir/Reverb/CC (Caprio/DigDat/CallMeTheKidd/JT)
33	36	8	Martin Garrix Ft Macklemore & Patrick Stump   Summer Days Columbia NLM551900528 (Sony DADC UK) ↑ (M.Garrix)Universal/Warner Chappell/Kobalt/Piano/Bengal Yucky (Garrix/Lee/Daniels/Tunifort/Haggerty)
34	<b>New</b>		Nicki Minaj   Megatron Cash Money/Republic USCM51900317 (Sony DADC UK) (Pop Wansel/NOVA Way)Universal/Kobalt/Warner Chappell/Andrew Wansel/ConeyCosmos (Wansel/Maraj/Coney/Andrews/Wansel)
35	30	5	NSG   OT BOP NSG QM6M21994246 (The Orchard) (4Play/J.Watson/D.Mensah)Sony ATV/CC (Brew/Arowosaye/Mujib/W.Mensah/D. Mensah/Ojo/J.Watson)
36	23	4	MoStack Ft Stormzy   Shine Girl Virgin GBUM71902012 (Sony DADC UK) (Lennox/TSB/LLBLU/BMG/Warner Chappell/Universal/MinistryOfSound (Dwwo/Malundama/Oladigbolu/Montell/Ellington/Grant/Kusi))
37	54	4	Mark Ronson Ft Camila Cabello   Find U Again Columbia GBARL1900429 (Sony DADC UK) ↑ (Ronson/Parker)Concord/Sony ATV/BMG/Milamoon/Sparko Phone (Ronson/Parker/Cabello/Juber)
38	28	3	Avicii   Heaven Positiva SE5R71900203 (Sony DADC UK) (Bergling)Universal (Martin/Bergling)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	32	16	Dave Ft Burna Boy   Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ● (JAE5)Warner Chappell/Universal/Kobalt (Omogregie/Ogulu/Awolowo-Mensah)
40	31	4	Miley Cyrus   Mother's Daughter RCA USRC11901529 (Sony DADC UK) (Wyatt)Sony ATV/Universal/Kobalt/KMR (Cyrus/Wyatt/Mietinen)
41	34	13	Jax Jones, Martin Solveig & Madison Beer   All Day And Night Polydor GBUM71900522 (Sony DADC UK) ● (Jax Jones/M.Solveig/M.Ralph)Kobalt/Sony ATV/BMG/Warner Chappell (Lam/Picande/Hill/Steinfeld/Purcell/Bennett/Ralph)
42	40	24	Calvin Harris & Rag'n'Bone Man   Giant Columbia GB1101801908 (Sony DADC UK) ★ (Calvin Harris/Hartman/Miller)Bucks/Reservoir/Sony ATV/Warner Chappell (Wiles/Graham/Hartman/Miller)
43	35	11	Mark Ronson Ft Lykke Li   Late Night Feelings Columbia GBARL1900428 (Sony DADC UK) (Ronson/The Picard Brothers/C.N.O.T.E./Jr Blendr/Concord/Sony ATV/Sparko Phone/Lykke Li/Nyankimusic (Ronson/Juber/Lykke Li/Kozmenlik))
44	38	7	James Arthur   Falling Like The Stars Columbia DECE91900342 (Sony DADC UK) (Betzke/Spence)Sony ATV/Downtown (Hojer/J.Grey/J.Arthur)
45	41	6	Polo G Ft Lil Tjay   Pop Out Columbia USQX91900309 (Sony DADC UK) (JD On The Track/Isberg/CC (Bartlett/Merritt))
46	42	24	Tom Walker   Just You And I Relentless GBARL1601833 (Sony DADC UK) ★ (Ralph)Universal (Walker)
47	67	4	Tiësto, Jonas Blue & Rita Ora   Ritual Positiva CYA11900146 (Sony DADC UK) ↑ (Tiësto/Jonas Blue/Stonebank/BMG/Kobalt/Universal (Hector/FT Smith/Verwest/Stonebank/Robin/Barker))
48	37	7	Skepta & Nafe Smallz   Greaze Mode Boy Better Know QM6MZ1960807 (The Orchard) (Skepta)Warner Chappell/Sony ATV/Domino (Adenuga/Nafe Smallz)
49	45	17	Jonas Brothers   Sucker Republic USUG11900515 (Sony DADC UK) ● (Dukes/Bell)Sony ATV/Downtown/Universal/CC (N.Jonas/R.Tedder/J. Jones/Bell/Feeney)
50	<b>New</b>		Gerry Cinnamon   Canter Little Runaway GBKPL1953892 (AWAL) (Cinnamon/Marshall)Kobalt (Crosbie)
51	39	4	Skepta Ft J Hus   What Do You Mean? Black Butter/Boy Better Know QM6MZ1960810 (The Orchard) (Skepta/O)Warner Chappell/CC (O/J Hus/Skepta)
52	51	66	George Ezra   Shotgun Columbia GBARL1701372 (Sony DADC UK) ★3 (Blackwood)Sony ATV/BMG (Ezra/Pott/Gibson)
53	44	3	B Young Gucci   Demon Gametime QM6N21913168 (The Orchard) (Certi Beats)Warner Chappell (Bertan Jafer)
54	59	4	The Chainsmokers & Bebe Rexha   Call You Mine Parlophone/RCA USQX91901266 (Sony DADC UK) (The Chainsmokers/Watt/Kobalt/Warner Chappell/Sony ATV/Rokstone/Universal/Reservoir/CC (Mac/Tamposi/Wotman/Whitfield/Taggart/Pall/Ann))
55	<b>New</b>		Lil Nas X & Cardi B   Rodeo Lil Nas X USSM11903951 (Sony DADC UK) (Take A Daytrip/Chell/Lenzo)Sony ATV/Universal/Warner Chappell/Washpoppin/CC (Hill/Baptiste/Biral/Chell/Lenzo/Almanzar)
56	48	10	Kygo & Rita Ora   Carry On Columbia USRC11900838 (Sony DADC UK) (Kygo/AFSheen)Universal/Warner Chappell/BMG/CC (Salmani/Convel/Dahl/Cumbee/Dunn/Kidron/Rita Ora)
57	43	7	David Guetta Ft Raye   Stay (Don't Go Away) Parlophone GB28K1900029 (Arvato) (Falk/Guetta/Reznikov)Warner Chappell/Marquis Cut/JackBack/CC (Ljyken/Guetta/Poole/Falk/Reznikov/Keen)
58	47	2	Nafe Smallz Ft Tory Lanez   Good Love Ozone UKSQM1900006 (ADA Arvato) (Gummy Beatz/Young Kye)CC (N. Adams)
59	<b>Re-Entry</b>		CamelPhat & Jake Bugg   Be Someone RCA GBARL1900533 (Sony DADC UK) (CamelPhat)Sony ATV/Kobalt/Soul Kitchen (Di Scala/Whelan/Jake Bugg)
60	64	9	Lizzo   Truth Hurts Atlantic USAT21703896 (Arvato) (Reed/Cheung)Sony ATV/Songs From The Boardwalk (J.Saint John/Frederic/Jefferson/Cheung)
61	56	23	Mabel   Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ★ (Mac)Universal/Rokstone/BMG (Mac/Purcell/McVey)
62	75	2	Lil Tecca   Ran\$om Republic QZ85M1940160 (Sony DADC UK) (Mira/Taz Taylor/Kobalt/Universal/CC (Snodgrass/Sharpe/Mira))
63	52	6	OneRepublic   Rescue Me Interscope USUM71907507 (Sony DADC UK) (Kutzie/Tedder/Spry)Downtown (Kutzie/Tedder)
64	49	6	Tyler The Creator   Earfquake Columbia USQX91901111 (Sony DADC UK) (Tyler, The Creator)Sony ATV/a boy is a gun/Cash Cartl (Okonma/J. Carter)
65	61	36	Ava Max   Sweet But Psycho Atlantic USAT21802011 (Arvato) ★2 (Cirkut/Kobalt (Koc)Love/Haukeland/Walter/Lobban-Bear)
66	<b>Re-Entry</b>		Becky Hill & Weiss   I Could Get Used To This Polydor GBUM71900997 (Sony DADC UK) (Weiss/Ralph/Dinsdale)Sony ATV/Warner Chappell/Kobalt (Hill/Kintish/Emenike/Ashley/Ralph)
67	60	19	Wiley, Stefflon Don & Sean Paul Ft Idris Elba   Boasty BMG GB5KW1900082 (ADA Arvato) ● (T.M.Bell)Bucks/BMG/Black Butter/STEMRA/Sony ATV/Rabies/CC (Cowie/Bargman/Bell/Allen/S.Paul/Elba)
68	<b>New</b>		Stefflon Don & Lil Baby   Phone Down Polydor GBUM71902485 (Sony DADC UK) (Sam Tsang/FRED)Sony ATV/Promised Land/Universal/CC (Allen/Gibson/Jones)
69	<b>New</b>		Dermot Kennedy   Outnumbered Island USUG11901618 (Sony DADC UK) (Koz)Sony ATV/Nyan King/TAP/Universal/Warner Chappell/CC (Kennedy/Kozmenlik/Harris/Moonie)
70	55	14	Russ   Splash & Tion Wayne   Keisha & Becky Virgin GBUM71900985 (Sony DADC UK) ● (Gotcha)Downtown/CC (Russ splash/Tion Wayne/Gotcha)
71	62	39	Lady Gaga & Bradley Cooper   Shallow Interscope USUM71813192 (Sony DADC UK) ★ (Lady Gaga/Rico)Sony ATV/Universal/Downtown/Concord (Germotta/Ronson/Rossomando/Wyatt)
72	58	7	Da Beatfreakz Ft Swarmz, Deno & Dappy   Motorola Columbia GBARL1900476 (Sony DADC UK) (Da Beatfreakz/DFB/Downtown/CC (Eboke/U.Eboke/Contostanos/Edwards/Abby/Scott/Minsh/Kessaly/Moore/Simmons/Khatti/Armshearan))
73	68	3	Jonas Brothers   Only Human Republic USUG11901281 (Sony DADC UK) (Shellback)Universal/PKJ/Kobalt/MM (J.Jonas/K.Jonas/N.Jonas/J.Schuster)
74	66	36	Post Malone Ft Swae Lee   Sunflower Republic USUV71803661 (Sony DADC UK) ★ (Bell/Lang)Sony ATV/Universal/Warner Chappell (Post/Bell/Walsh/Brown/Lang/Rosen)
75	27	11	Ellie Goulding   Sixteen Polydor GBUM71901344 (Sony DADC UK) (Mike Wise/FRED/Kirkpatrick)Global/Warner Chappell/Promised Land/Sony ATV (Goulding/Keen/Gibson/Kearns)

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.

# Seventh heaven: Ed Sheeran and Justin Bieber hold top spot

BY ALAN JONES

It is officially Canada's 152nd birthday on July 1 – Canada Day – and the celebrations have started early with artists from American's northern neighbours providing 50% of each of the top two acts in the singles chart. At No.1 for the seventh week in a row, **I Don't Care** (65,002 sales, including 57,618 from sale-equivalent streams) pairs our own **Ed Sheeran** and Ontario's **Justin Bieber**. It trails on sales but has the upper-hand overall on *Señorita*, which debuts at No.2 (56,619 sales), for Cuba's **Camila Cabello** and Canadian collaborator **Shawn Mendes**. It's something of a reunion for the two, who reached No.42 in 2016 with *I Know What You Did Last Summer*, which provided Mendez with the first of his 12 hits to date, and Cabello with the first of her 11 hits since leaving Fifth Harmony.

Aided and abetted by The LJ Singers, **Stormzy** launched new single *Crown* on the final Graham Norton Show of the series on BBC One (21 June). It helped the song to dash to a No.5 debut (36,008 sales) – the second highest of the 23 Top 75 entries that Stormzy has thus far accumulated. The one that debuted higher was his last single, *Vossi Bop*, which opened eight weeks ago at No.1, and which slips 2-3 (41,330 sales) in the current frame.

Ed Sheeran scores his 15th Top 5 hit with *Cross Me* (feat. Chance The Rapper and PNB Rock) advancing 8-4 (36,496 sales) after the release of a promotional video. Holding at No.7 (32,127 sales) on its 12th week in the Top 10, **Lil Nas X's** *Old Town Road* is joined in the Top 75 by two more songs from his newly-released first EP, 7, namely *Panini* (No.25, 18,114 sales) and *Rodeo* (x **Cardi B**, No.55, 9,752 sales).

The rest of the Top 10: *Hold Me While You Wait* (4-6, 35,976 sales) by **Lewis Capaldi**, *No Guidance* (6-8, 31,080 sales) by **Chris Brown** feat. Drake, *SOS* (9-9, 29,421 sales) by **Avicci** feat. Aloe Blacc and *You Need To Calm Down* (5-10, 28,789 sales) by **Taylor Swift**.

Bad Guy's 12-week run in the Top 10 is over for **Billie Eilish**, as ACR halves its streaming conversion rate, forcing it down 3-18 (20,353 sales). Also vacating the Top 10 a week after becoming their 14th Top 10 hit, **Little Mix's** new hit, *Bounce Back*, slides 10-17 (21,556 sales). 11 weeks after his debut hit, *Your Mrs*, peaked at No.18, **Jay's** follow-up *Mocking It* debuts at No.19 (20,049 sales). Scottish singer/songwriter **Gerry Cinnamon's** debut album, *Erratic Cinematic*, took 41 weeks to make the Top 75, eventually peaking at No.20 in April. It didn't spawn any hit singles but his brand new track *Canter* makes an immediate impact, debuting at No.50 (10,248 sales), while the aforementioned *Erratic Cinematic* reaches a 12 week high, jumping 54-30 (2,681 sales).

Also new to the chart: *Kilos* (No.20, 19,938 sales), the fifth hit for Mancunian grime artist **Bugzy Malone** (feat. Aitch); *Mr. Sheen* (No.28, 16,474 sales), a collaboration between drill



No.1

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

This week's sales: 65,002 | Downloads: 7,384 |

Streams: 57,618 | Total sales to date: 582,158 |



**Taking care of business:** Ed Sheeran & Justin Bieber have notched up 57,618 sales-equivalent streams

acts **Digga D** and **Russ Splash**, providing the third hit for both; *Megatron* (No.34, 13,947 sales), the 53rd hit for **Nicki Minaj**, but only the 15th on which she is the sole credited artist; *Phone Down* (No.68, 8,258 sales), the seventh hit for Birmingham rapper **Stefflon Don**, and the sixth for featured guest Lil Baby; and *Outnumbered* (87-69, 8,227 sales), the debut hit for 27-year-old singer/songwriter **Dermot Kennedy**, which also climbs 4-3 in his native Ireland this week.

**Sigala** is getting closer to his seventh Top 10 hit and **Becky Hill** her second, as their collaboration, *With You Well*, climbs for the fourth week in a row, advancing 14-11 (27,994 sales). There are also new peaks for: *Mad Love* (16-13, 27,039 sales) by **Mabel**, *Ladbroke Grove* (22-21, 19,558 sales) by **AJ Tracey**, *Summer Days* (36-33, 13,996 sales) by **Martin Garrix** feat. Macklemore & Patrick Stump, *Find U Again* (54-37, 13,386 sales) by **Mark Ronson** feat. Camila Cabello, *Ritual* (67-47, 10,361 sales) by **Tiesto**, **Jonas Blue** & **Rita Ora**, *Call You Mine* (59-54, 9,758 sales) by **The Chainsmokers** feat. Bebe Rexha and *Ransom* (75-62, 8,870 sales) by **Lil Tecca**. Previously peaking at No.69, *Be Someone* re-enters the Top 75 (76-59, 9,059 sales) for **CamelPhat & Jake Bugg**, while previous No.67 hit *I Could Get Used To This* rallies 89-66 (8,553 sales) for **Becky Hill & Weiss**.

Overall singles sales are up 1.76% week-on-week at 18,753,389, 10.18% above same week 2018 sales of 17,020,004. Paid-for sales are down 3.04% week-on-week at 708,850, and are 24.79% below same week 2018 sales of 942,139. They are below same-week, previous-year sales for the 308th week in a row.

# THE OFFICIAL UK ALBUMS CHART 75

**Official Charts Company**

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

⬆ Sales Increase  
⬆ +50% Sales Increase

⬆ Highest Climber  
⬆ Highest New Entry

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	3	6	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ●
2	<b>New</b>		Will Young Lexicon Cooking Vinyl COOKCD730 (The Orchard/Proper) ▲
3	1	2	Bruce Springsteen Western Stars Columbia 19075941972 (Sony DADC UK) ●
4	<b>New</b>		Mark Ronson Late Night Feelings Columbia 19075938922 (Sony DADC UK)
5	<b>New</b>		Two Door Cinema Club False Alarm Prolifica PROINC002CD (PIAS Cinram) (Jackknife Lee)
6	6	13	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)
7	8	80	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)
8	<b>New</b>		The Raconteurs Help Us Stranger Third Man TMR600CD (PIAS Cinram) (The Raconteurs)
9	11	9	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ● ⬆
10	7	85	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Belotte/Bacharach/C.Bayer Sager/Narada/...)
11	<b>New</b>		Hot Chip A Bath Full Of Ecstasy Domino WIGCD375 (PIAS Cinram) (Hot Chip/R.McDonald/Zdar)
12	9	36	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)
13	16	121	Ed Sheeran - Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth) ⬆
14	2	2	Madonna Madame X Interscope 7758271 (Sony DADC UK) (Madonna/Mirwais/M.Dean/Diplo/Billboard/J.Evigan/J.Bhasker/Sunamy)
15	14	66	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★3 (Blackwood)
16	10	32	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callait)
17	<b>New</b>		Hollywood Vampires Rise earMUSIC 213535EMU (Absolute/Sony DADC UK) (Cooper/J.Pony/Depp/T.Henksen/Johnson/F.C.Henksen/Denander/M.Hoberec/Thunders/Eno/Bowie/Wyso/Carroll/C.Cooper/B.Perry)
18	4	2	Bastille Doom Days Virgin CDV3212 (Sony DADC UK) (Smith/Crew/Priddy)
19	17	37	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ (Mac/Knox Brown/Gad/Bel/Starsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
20	13	3	MoStack Stacko Virgin CDV3234 (Sony DADC UK) (Steel Banglez/Ellis/The Elements/TSB/LL BLU/Lennox/Hazard/ADP)
21	<b>New</b>		Prince Originals Rhino 0603497851782 (Arvato) (Prince)
22	12	17	Tom Walker What A Time To Be Alive Rentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mac/J.Abbis/T.Walker/J.Quarmby)
23	<b>New</b>		Lil Nas X 7 Lil Nas X 0886447788264 (Sony DADC UK) (YoungKio/Reznor/A.M.Ross/Take A Daytrip/Dot da Genius/Barker/Hill/Blzness/Bol/Alonin/ABoyBand/fwdsksy/Cullson/Chell/Lenzo/...)
24	26	108	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick/Flannigan/...)
25	24	20	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)
26	15	5	Elton John & the Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK) (G.Martin/G.Kurstin)
27	32	60	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
28	21	38	Lady Gaga, Bradley Cooper and ... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)
29	20	4	Skepta Ignorance Is Bliss Boy Better Know BBS015CD (The Orchard/Proper) (Skepta/Ragz Originale/O/Indigo Child/Rick/Trench)
30	54	50	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● ⬆
31	35	429	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher) ⬆
32	34	52	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (NO I.D./Shebib/T.Keith/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Cardo/Young Exclusive/Bal-Ida...)
33	25	581	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callait)
34	67	330	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machoposycho/Dr. Luke/Martin/Kasz. Money/Pink/Danja/Shellback) ⬆
35	27	1214	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
36	39	61	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Blueyport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/PartyNextDoor/Tank God/...)
37	28	380	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
38	56	589	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11 (McCartney) ⬆

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	40	568	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louis/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
40	36	16	Dave Psycho drama Dave Neighbourhood 7749208 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/IMind)
41	44	262	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
42	23	3	Avicii Tim Positiva 7768534 (Sony DADC UK) (Bergling/Pontare/AI Fakir/Nedler/Fogelmark/Falk/von Bahder/Wessel)
43	<b>New</b>		Black Midi Schlagenheim Rough Trade RT0073CD (PIAS Cinram) (Dan Carey)
44	47	34	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ⬆
45	43	12	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK) (Dig/Riley/K.McKenzie/AI Shuu/D.Mile/Stargate/C.Handsome/Koski/Disclosure/Murda Beatz/Doc McKinney/Hill/DJ Dahi/Hiboy/...)
46	48	1123	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
47	29	3	Jonas Brothers Happiness Begins Republic 7784243 (Sony DADC UK) (Pender/Skelton/Shellback/Kurstin/Bell/Elizondo/Little/Elvigan/Sabath/Jeberg/Sly)
48	<b>New</b>		Nafe Smallz Good Love Ozone 0190296890611 (ADA Warner Music) (Buckroll Beats/Gummy Beatz/OT BEATZ/StaxOnTheBeat/tbc)
49	49	740	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD07 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)
50	50	67	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TMB8/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
51	53	30	Clean Bandit What Is Love? Atlantic 019029552589 (Arvato) ● (Patterson/Ralph/Chatto/FRED/Mac/Ilya/Lotus IV/Bunetta/Invisible Men/Salt Wives) ⬆
52	52	201	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson/Scott)
53	<b>Re-Entry</b>		Bon Jovi Greatest Hits Mercury 2752881 (Sony DADC UK) ★3 (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)
54	41	137	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
55	74	226	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2 (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)
56	<b>Re-Entry</b>		Pink Beautiful Trauma RCA 88985474692 (Sony DADC UK) ★ (Mac/Antonoff/M.Martin/Shellback/Kurstin/The Strut/Golan/Mattman & Robin/Hofer/Mann/Medice/busbee/Jesso Jr/Pink)
57	72	303	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★4 (Ford/Orton) ⬆
58	61	613	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various) ⬆
59	46	6	DJ Khaled Father Of Asahd Black Butter/We The Best 19075843972 (Sony DADC UK) (DJ Khaled/Major Seven/Tay Keith/NOVA Wav/LV Mollings/Ben Billions/Rashad Smith/F.Dukes/T.Walton/Azzouz/Streetrunner/...)
60	59	50	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Andersson)
61	51	11	BTS Map Of The Soul: Persona Big Hit Ent. BHK1057 (The Orchard/Proper) ● (Arcades/FRED/Pdogg/Bad Milk/McCoan)
62	<b>Re-Entry</b>		George Michael Twenty Five Aegean 88697009002 (Sony DADC UK) ★3 (Michael)
63	66	39	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ● (Sigala/Jary/Manovski/White N3rd/Klingande/Jarl/Barnes/Fielder/Frank/Cutfather/Healey/Ashworth/Clarke/Dahi/Newman/Kodjane/...)
64	42	31	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ★ (Barlow/Heap/Price/Shanks/Wright/Kurstin/Griffin/Lewine/Brothers In Rhythm/Norton/Sigma/Lenzie/Edwards/Porter/...)
65	60	31	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alessio/Wall/Sr Nolan/Fred/Easyfun/Jack & Coke/Avicii/Cashmere Cat/B.Blanco/Bell/Sushii/Payam/Karlsson/Rudimental/Vogel/...)
66	18	15	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
67	63	61	Anne-Marie Speak Your Mind Asylum 0190295644503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Gelger/Ball/Decliveo/Loco/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
68	<b>New</b>		Motion Picture Cast Recording Yesterday - OST Polydor 7785014 (Sony DADC UK) (Pemberton/Boyle/Curtis/tbc)
69	70	37	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ● (GA/J.D.Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Pott/Pooler/Bless Beats/Kito/Compass/Tre Jean-Marie)
70	5	5	Joy Division Unknown Pleasures Rhino 0639842822329 (Arvato) ● (Hannett)
71	<b>Re-Entry</b>		Eagles The Complete Greatest Hits Rhino 8122799337 (Arvato) ★2 (Szymczyk/Johns/Eagles)
72	71	384	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston /Kashi/Messer/Narada M Walden/Berlitz/Babyface/Red/Monor/Foster/Lipson/Soulshock & Karlin/Wyclef Jean/...)
73	<b>Re-Entry</b>		Stormzy Gang Signs & Prayer Merky MRKY001CD (ADA Arvato) ★ (FT Smith/Stormzy/Mura Masa/Swifta Beater/E.Y./Sir Spyco/Sons Of Sonix/Sunny Kale/Wizzy Wow/XTC)
74	<b>Re-Entry</b>		Red Hot Chili Peppers Greatest Hits Warner Brothers 9362485452 (Arvato) ★5 (Rubin/Beinhorn)
75	73	256	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Filtzmaurice/Mojam/Z.Lowe/Naughty Boy/Komil/Lawrence)

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.

# Highway to hell: Lewis Capaldi returns to top spot with debut album

■ BY ALAN JONES

**D**ethroned by Bruce Springsteen last week, and trailing Will Young for much of the latest frame, **Lewis Capaldi** edged past the latter to return to No.1.

The Scot's debut, *Divinely Uninspired To A Hellish Extent*, bounces 3-1 to secure its fifth week at the summit, although its sales are off 21.00% week-on-week to 19,003 (including 11,085 from sales-equivalent streams) its lowest haul yet.

Denied his fifth No.1 album at the death, **Will Young's** seventh studio set, *Lexicon*, opens at No.2 on sales of 16,706 copies. He thus remains tied with Cheryl (two solo, two with Girls Aloud), One Direction and Olly Murs as the reality TV graduates with most No.1 albums. *Lexicon* is No.1 on both physical sales (11,752) and paid-for downloads (4,274), being let down only by streaming. Recording Young's lowest first week sale for a studio album yet, it is the successor to 85% Proof, which previously held that record with 21,320, but which nevertheless opened at No.1 in 2015, and has sold 96,356 copies.

Opening at No.4 (10,800 sales), *Late Night Feelings* is producer **Mark Ronson's** fifth album as an artist, and home to the hits *Nothing Breaks Like A Heart* (feat. Miley Cyrus) and *Find U Again* (feat. Camila Cabello). It follows *Uptown Special*, which opened at No.1 in January 2015 on sales of 34,338, hot on the heels of No.1 hit, *Uptown Funk* (feat. Bruno Mars).

Northern Irish indie trio **Two Door Cinema Club**, rack up their third straight Top 5 album, with *False Alarm* debuting at No.5 (9,607 sales), matching the debut/peak of its predecessor, *Gameshow*, which achieved the same result on lower sales (7,988). The band's second album, *Beacon*, debuted and peaked at No.2 on sales of 33,306 copies in 2012, while their first album, *Tourist History*, debuted at number 46 (5,071 sales) in March 2010, and peaked 62 weeks later at number 24.

A chart regular since 1999 when he was 50% of The White Stripes alongside former wife Meg, Jack White has charted with **The Raconteurs**, *Dead Weather* and solo. The Raconteurs released two Top 10 albums in less than two years, reaching No.2 with May 2006's *Broken Boy Soldiers* and No.8 with March 2008 follow-up *Consolers Of The Lonely*. They never really broke up, and return after an 11-year hiatus to claim their third Top 10 with *Help Us Stranger* (No.8, 5,758 sales).

**Pink** has just wrapped a UK tour, and is rewarded by a Top 10 re-entry for latest album *Hurts 2B Human* (11-9, 5,705 sales) and improved standings for *Greatest Hits: So Far* (67-34, 2,529 sales) and *Beautiful Trauma* (150-56, 1,768 sales).

The rest of the Top 10: *Western Stars* (1-3, 13,898 sales) by **Bruce Springsteen**, *When We All Fall Asleep, Where Do We Go?* (6-6, 7,235 sales) by **Billie Eilish**, *The Greatest Showman* (8-7, 6,390 sales) and *Diamonds* (7-10, 5,448 sales) by **Elton John**. Veteran synth-pop band **Hot Chip's** seventh studio



No.1

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

This week's sales: 19,003 | Physical: 5,902 | Downloads: 2,016 |

Streams: 11,085 | Total sales to date: 229,340 |



**Captain Scott:**

*Lewis Capaldi returns to No.1 to seal five weeks out of six in top spot*

set, *A Bath Full Of Ecstasy* provides their fifth Top 20 entry, opening at No.11 (5,409 sales). Only their third album – 2008's *Made In The Dark*, home to their sole Top 10 single, *Ready For The Floor* – has gone higher (No.4).

Also new to the chart; *Rise* (No.17, 4,040 sales), the second album by occasional trio **Hollywood Vampires**, whose eponymous 2015 debut reached No.12 and whose members are 71-year-old Alice Cooper, 68-year-old Aerosmith guitarist Joe Perry and 56-year-old actor Johnny Depp; *Originals* (No.21, 3,556 sales), a selection of previously unreleased **Prince** demos of songs he gave away that posthumously provide his 37th Top 75 album; 7 (No.23, 3,416 sales), the debut album by 20-year-old rapper **Lil Nas X**, whose introductory single *Old Town Road* is the year's fourth biggest seller (930,137 sales); *Schlagenheim* (No.43, 2,053 sales), the debut album of London quartet **Black Midi**; *Good Love* (No.48, 1,950 sales), an EP that provides a chart debut for rapper **Nafe Smallz**; and *Yesterday* (No.68, 1,581 sales), the soundtrack to the new Danny Boyle film, largely consisting of Himesh Patel's Beatles' covers.

Its sales are down for the 10th week in a row but *Now That's What I Call Music! 102* rebounds 5-1 (6,183 sales) on the compilation chart, which it previously topped for seven weeks.

Overall album sales are down 8.95% week-on-week at 1,743,661, 4.99% above same week 2018 sales of 1,660,768. Sales-equivalent streams accounted for a record 1,192,174 sales, 68.37% of the total. Sales of paid-for albums are down 25.04% week-on-week at 551,487, 19.64% below same week 2018 sales of 686,275.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	46.08%	1	UNIVERSAL MUSIC	36.93%	1	UNIVERSAL MUSIC	36.16%
2	SONY MUSIC	23.85%	2	SONY MUSIC	23.37%	2	SONY MUSIC	24.46%
3	WARNER MUSIC	15.14%	3	WARNER MUSIC	16.89%	3	WARNER MUSIC	12.55%
4	SONY/UNIVERSAL	5.72%	4	COOKING VINYL	6.42%	4	SONY/UNIVERSAL	7.86%
5	UNIVERSAL/WARNER	4.24%	5	PIAS	3.69%	5	COOKING VINYL	5.82%
OTHERS		4.97%	OTHERS		12.70%	OTHERS		13.15%

### 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	24.65%	1	VIRGIN EMI	19.34%	1	VIRGIN EMI	17.52%
2	POLYDOR	14.01%	2	POLYDOR	12.04%	2	COLUMBIA	10.77%
3	ATLANTIC	13.05%	3	COLUMBIA	11.89%	3	POLYDOR	9.81%
4	RCA	10.81%	4	ATLANTIC	9.25%	4	ATLANTIC	7.25%
5	COLUMBIA	9.95%	5	RCA	6.46%	5	RCA	5.85%
6	ISLAND	4.32%	6	COOKING VINYL	6.42%	6	COOKING VINYL	5.82%
7	ATLANTIC/VIRGIN EMI	4.24%	7	RHINO (WARNERS)	5.84%	7	SONY CG/VIRGIN EMI	5.15%
8	SYCO/VIRGIN EMI	3.70%	8	ISLAND	3.80%	8	SONY MUSIC CG	4.42%
9	ISLAND/RCA	2.03%	9	PIAS CO-OP	3.69%	9	RHINO (WARNERS)	4.20%
10	RELENTLESS	1.95%	10	DOMINO	2.76%	10	UMOD	3.81%
11	DAVE	1.65%	11	THIRD MAN	2.21%	11	ISLAND	3.44%
12	PARLOPHONE	1.31%	12	WARNER RECORDS	1.80%	12	PIAS CO-OP	3.34%
13	BSOMEBODY	1.30%	13	BIG BROTHER	1.76%	13	DOMINO	2.50%
14	AJ TRACEY	1.28%	14	EDEL	1.55%	14	SONY MUSIC CG/UMC	2.13%
15	BLACK BUTTER	1.13%	15	RELENTLESS	1.34%	15	THIRD MAN	2.00%
OTHERS		4.61%	OTHERS		9.83%	OTHERS		11.99%

## THIS WEEK'S TOTAL MARKET SHARE

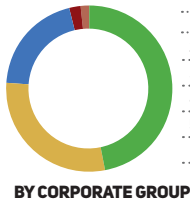
### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.4%	1	UNIVERSAL MUSIC	35.6%	1	UNIVERSAL MUSIC	31.5%
2	SONY MUSIC	21.8%	2	SONY MUSIC	23.1%	2	SONY MUSIC	18.5%
3	WARNER MUSIC	16.4%	3	WARNER MUSIC	16.6%	3	WARNER MUSIC	13.3%
4	BMG	1.3%	4	BMG	1.9%	4	COOKING VINYL	4.0%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.1%	5	BMG	2.9%
OTHERS		21.8%	OTHERS		21.6%	OTHERS		29.8%

### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	12.5%	1	VIRGIN EMI	13.7%	1	VIRGIN EMI	10.8%
2	RCA	10.8%	2	RCA	12.5%	2	COLUMBIA	8.3%
3	POLYDOR	9.8%	3	POLYDOR	8.8%	3	POLYDOR	6.7%
4	ISLAND	8.3%	4	ATLANTIC	7.1%	4	RHINO (WARNERS)	5.8%
5	ATLANTIC	7.8%	5	ISLAND	6.5%	5	SONY MUSIC CG	4.7%
6	COLUMBIA	6.2%	6	COLUMBIA	6.0%	6	UMC	4.7%
7	WARNER RECORDS	3.7%	7	WARNER RECORDS	4.0%	7	COOKING VINYL	4.0%
8	PARLOPHONE	2.5%	8	PARLOPHONE	2.7%	8	RCA	3.5%
9	RHINO (WARNERS)	1.8%	9	RHINO (WARNERS)	2.2%	9	ISLAND	3.4%
10	UMC	1.7%	10	UMC	2.1%	10	DECCA	2.8%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.7%	11	ATLANTIC	2.7%
12	SYCO MUSIC	1.2%	12	SYCO MUSIC	1.4%	12	PIAS CO-OP	2.5%
13	CAPITOL	1.0%	13	CAPITOL	1.1%	13	WARNER RECORDS	2.4%
14	DECCA	0.9%	14	DECCA	1.0%	14	BMG	1.9%
15	BLACK BUTTER	0.9%	15	BMG	0.9%	15	PARLOPHONE	1.6%
OTHERS		29.3%	OTHERS		28.3%	OTHERS		34.4%

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

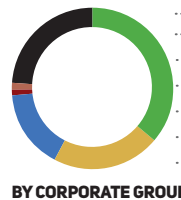


1	UNIVERSAL MUSIC	36.7%
2	SONY MUSIC	22.1%
3	WARNER MUSIC	15.3%
4	BMG	1.7%
5	XL BEGGARS	1.2%
OTHERS		23.0%

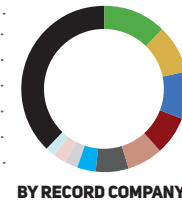


1	VIRGIN EMI	12.1%
2	RCA	9.1%
3	POLYDOR	8.8%
4	ISLAND	7.1%
5	ATLANTIC	6.6%
6	COLUMBIA	6.3%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.4%
9	UMC	2.8%
10	RHINO	2.4%
OTHERS		37.7%

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



1	UNIVERSAL MUSIC	36.4%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	15.9%
4	BMG	1.6%
5	XL BEGGARS	1.3%
OTHERS		23.6%



1	VIRGIN EMI	12.2%
2	RCA	9.6%
3	POLYDOR	9.2%
4	ISLAND	7.4%
5	ATLANTIC	6.9%
6	COLUMBIA	6.6%
7	WARNER RECORDS	3.5%
8	RHINO	2.5%
9	PARLOPHONE	2.4%
10	UMC	2.2%
OTHERS		37.5%

## MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL		SALES	SALES	SEA2
THIS WEEK	708,850	1,970,057,012	251,535,676	18,753,389	328,881	95,835	1,192,174	1,616,890	126,771	551,487	1,192,174	1,743,661
LAST 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
% CHANGE	-3.0%	1.7%	-0.4%	1.8%	-30.2%	-4.7%	1.1%	-7.7%	-22.7%	-25.0%	1.1%	-9.0%

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.1%
2	SONY MUSIC	37.2%
3	BMG	5.0%
4	WARNER MUSIC	3.3%
5	DEMON MUSIC	2.0%
	OTHERS	9.4%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.1%
2	SONY MUSIC	22.8%
3	WARNER MUSIC	11.0%
4	BMG	3.4%
5	COOKING VINYL	3.1%
	OTHERS	25.6%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.7%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.7%
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	22.2%
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	21.5%
3	WARNER MUSIC	16.2%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.7%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.3%

### BY RECORD COMPANY

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	36.2%
2	UMOD	16.7%
3	UMC	14.7%
4	VIRGIN EMI	9.9%
5	BMG	3.1%
6	RHINO (WARNERS)	2.0%
7	DEMON MUSIC	2.0%
8	UNION SQUARE	1.8%
9	NEW STATE	1.2%
10	ISLAND	0.6%
11	ATLANTIC	0.6%
12	BIG 3	0.6%
13	RCA	0.6%
14	DECCA	0.5%
15	POLYDOR	0.5%
	OTHERS	9.0%

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

TW	COMPANY	SHARE
1	SONY MUSIC CG	11.9%
2	VIRGIN EMI	10.6%
3	UMC	7.0%
4	COLUMBIA	6.5%
5	POLYDOR	5.3%
6	RHINO (WARNERS)	4.9%
7	UMOD	4.2%
8	COOKING VINYL	3.1%
9	RCA	2.9%
10	ISLAND	2.7%
11	DECCA	2.2%
12	ATLANTIC	2.2%
13	BMG	2.1%
14	PIAS CO-OP	1.9%
15	WARNER RECORDS	1.9%
	OTHERS	30.6%

#### 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	2.5%
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	12.1%
2	RCA	10.9%
3	POLYDOR	10.0%
4	ATLANTIC	7.9%
5	ISLAND	7.4%
6	COLUMBIA	6.7%
7	WARNER RECORDS	3.7%
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%

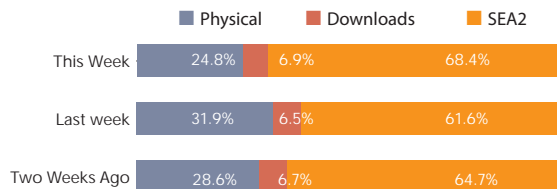
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.2%
3	RCA	8.8%
4	ISLAND	8.0%
5	ATLANTIC	7.2%
6	COLUMBIA	5.7%
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%

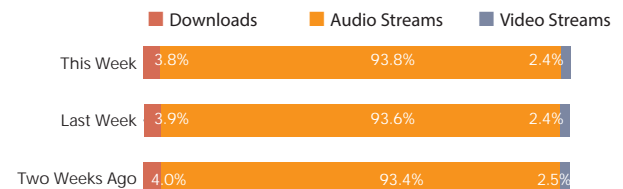
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.3%
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



## 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	19,684,440	48,550,782,286	6,452,849,630	465,053,115	9,999,937	2,637,994	29,556,415	42,194,346	3,280,844	15,918,776	29,556,415	45,475,191
LAST YEAR	26,838,040	39,619,026,838	0	423,028,308	11,772,828	3,677,247	24,571,510	40,021,585	5,125,435	20,575,511	24,571,510	45,147,021
% CHANGE	-26.7%	22.5%	N/A	9.9%	-15.1%	-28.3%	20.3%	5.4%	-36.0%	-22.6%	20.3%	0.7%

# 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	NEW	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
4	3	Lewis Capaldi	Someone You Loved	EMI
5	4	Stormzy	Vossi Bop	Merky/Atlantic
6	5	Billie Eilish	Bad Guy	Interscope
7	7	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
8	6	Lewis Capaldi	Hold Me While You Wait	EMI
9	NEW	Stormzy	Crown	Merky/Atlantic
10	12	Ed Sheeran Ft Chance the Rapper & PNB Rock	Cross Me	Asylum
11	9	Dave Ft Burna Boy	Location	Dave Neighbourhood
12	8	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
13	11	Avicii Ft Aloe Blacc	SOS	Positiva
14	13	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
15	21	Mabel	Mad Love	Polydor
16	10	Taylor Swift	You Need To Calm Down	EMI
17	19	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
18	20	Katy Perry	Never Really Over	Virgin
19	16	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
20	15	Shawn Mendes	If I Can't Have You	EMI
21	NEW	Jay1	Mocking It	GRM/Parlophone
22	23	Calvin Harris & Rag N' Bone Man	Giant	Columbia
23	26	AJ Tracey	Ladbroke Grove	AJ Tracey
24	NEW	Lil Nas X	Panini	Lil Nas X
25	NEW	Digga D & Russ Splash	Mr Sheeen	Virgin
26	24	Jonas Brothers	Sucker	Republic
27	25	Tom Walker	Just You And I	Relentless
28	18	Lewis Capaldi	Grace	EMI
29	NEW	Bugzy Malone Ft Aitch	Kilos	B. Somebody
30	17	Lewis Capaldi	Bruises	EMI
31	22	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
32	34	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
33	27	Dominic Fike	3 Nights	Columbia
34	29	Mabel	Don't Call Me Up	Polydor
35	35	George Ezra	Shotgun	Columbia
36	14	Little Mix	Bounce Back	RCA
37	30	Young Thug Ft J. Cole & Travis Scott	The London	Atlantic
38	37	Jess Glynne & Jax Jones	One Touch	Atlantic
39	NEW	Mark Ronson Ft Lykke Li	Late Night Feelings	Columbia
40	32	Ava Max	Sweet But Psycho	Atlantic
41	36	Post Malone Ft Swae Lee	Sunflower	Republic
42	33	Hardy Caprio & DigDat	Guten Tag	Virgin
43	44	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
44	39	Ellie Goulding	Sixteen	Polydor
45	41	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
46	40	NSG	OT Bop	NSG
47	28	Taylor Swift Ft Brendon Urie	Me!	EMI
48	43	5 Seconds Of Summer	Easier	Polydor
49	42	Lady Gaga & Bradley Cooper	Shallow	Interscope
50	38	Khalid	Talk	Right Hand

## OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Two Door Cinema Club	False Alarm	Prolific
2	NEW	Black Midi	Schlagenheim	Rough Trade
3	NEW	The Raconteurs	Help Us Stranger	Third Man
4	NEW	Hot Chip	A Bath Full Of Ecstasy	Domino
5	1	Bruce Springsteen	Western Stars	Columbia
6	3	Kate Tempest	The Book Of Traps And Lessons	Fiction
7	2	Joy Division	Unknown Pleasures	Rhino
8	NEW	Mark Ronson	Late Night Feelings	Columbia
9	4	Bill Callahan	Shepherd In A Sheepskin Vest	Drag City
10	RE	Foals	Everything Not Saved Will Be Lost - Part 1	Warner Bros
11	NEW	Jane Weaver	Loops In The Secret Society	Fire
12	NEW	Mort Garson	Mother Earth's Plantasia	Sacred Bones
13	NEW	Hollywood Vampires	Rise	EarMusic
14	12	The Divine Comedy	Office Politics	Divine Comedy
15	RE	Fontaines D.C.	Dogrel	Partisan
16	6	Bastille	Doom Days	Virgin
17	9	Calexico & Iron & Wine	Years To Burn	City Slang
18	NEW	Black Pumas	Black Pumas	ATO
19	NEW	Prince	Originals	Rhino
20	11	Richard Hawley	Further	BMG

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

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Bugzy Malone Ft Aitch Kilos / B Somebody (ADA Arvato)
2	1	AJ Tracey Ladbrooke Grove / AJ Tracey (ADA Arvato)
3	2	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
4	3	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
5	NEW	Gerry Cinnamon Canter / Little Runaway (AWAL)
6	4	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
7	5	B Young Gucci Demon / Gamelime (The Orchard)
8	6	Nafe Smallz Ft Tory Lanez Good Love / Ozone (ADA Arvato)
9	8	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
10	9	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
11	10	Tyga Ft Offset Taste / Last Kings (Empire)
12	NEW	T Mulla Ft Hardy Caprio Droptop / 1Way Ent./T Mulla (Ditto)
13	13	Freya Ridings Castles / Good Soldier (AWAL)
14	11	Lil Dicky Earth / BMG/Commission (ADA Arvato)
15	14	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
16	12	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
17	RE	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
18	NEW	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (ADA Arvato)
19	15	Fisher You Little Beauty / Good Company (ADA Arvato)
20	NEW	Y2K & Bbno\$ Lalala / Y2K (Stem Disintermedia)
21	20	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
22	RE	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
23	7	Joji Sanctuary / 88Rising 12Tone (ADA Arvato)
24	19	Ynw Melly Murder On My Mind / 300 Ent. (Arvato)
25	RE	Petit Biscuit Sunset Lover / Petit Biscuit (Believe Digital)
26	21	Blueface Thotiana / Entertainment One (Entertainment One)
27	30	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
28	27	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
29	23	Adele Someone Like You / XL (PIAS Cinram)
30	26	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	T Mulla Ft Hardy Caprio Droptop / 1Way Ent/T Mulla (1Way Ent/T Mulla)
2	NEW	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (Ozone Music)
3	1	Fisher You Little Beauty / Good Company (Good Company)
4	NEW	Y2K & Bbno\$ Lalala / Y2K (Y2K)
5	6	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
6	4	Blanco Brown The Git Up / Broken Bow (BMG)
7	7	Joel Corry Sorry / Perfect Havoc (Perfect Havoc)
8	3	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
9	2	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
10	5	Fisher Losing It / Good Company (Good Company)
11	NEW	Nafe Smallz Bad To The Bone / Ozone (Ozone Music)
12	8	OFB Ambush / OFB (OFB)
13	NEW	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
14	RE	Nafe Smallz Ft M Huncho Like A Film / Ozone (Ozone Music)
15	10	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
16	12	Leftwing & Kody I Feel It / Toolroom (Toolroom)
17	14	OFB Youngest In Charge / Forever Starrish (Forever Starrish)
18	17	Rex Orange County Ft Benny Sings Loving Is Easy / Rex Orange County (Kobalt Music Group)
19	13	Weiss Feel My Needs / Toolroom (Toolroom)
20	18	Afro B Drogba (Joanna) / Moves (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/TITLE/LABEL (DISTRIBUTION)
1	NEW	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
2	NEW	Two Door Cinema Club False Alarm / Prolifica (PIAS Cinram)
3	NEW	The Raconteurs Help Us Stranger / Third Man (PIAS Cinram)
4	NEW	Hot Chip A Bath Full Of Ecstasy / Domino (PIAS Cinram)
5	NEW	Hollywood Vampires Rise / EarMusic (Absolute/Sony DADC UK)
6	NEW	Black Midi Schlagenheim / Rough Trade (PIAS Cinram)
7	1	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
8	9	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
9	NEW	Embrace The Good Will Out - Live At The Roundhouse / Mobetta (Mobetta)
10	14	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
11	6	The Divine Comedy Office Politics / Divine Comedy (PIAS Cinram)
12	8	Showaddywaddy Gold / Crimson (Sony DADC UK)
13	NEW	Thom Yorke Anima / XL (PIAS Cinram)
14	4	Richard Hawley Further / BMG (ADA Arvato)
15	3	Bill Callahan Shepherd In A Sheepskin Vest / Drag City (PIAS Cinram)
16	10	Dido Still On My Mind / BMG (ADA Arvato)
17	21	Fontaines DC Dogrel / Partisan (PIAS Cinram)
18	NEW	Mort Garson Mother Earth's Plantasia / Sacred Bones (ROM/Sony DADC UK)
19	7	Morrissey California Son / BMG (ADA Arvato)
20	13	Average White Band Gold / Crimson (Sony DADC UK)
21	RE	Stormzy Gang Signs & Prayer / Merky (ADA Arvato)
22	18	Kiki Dee Gold / Crimson (Sony DADC UK)
23	NEW	Original Cast Recording Six: The Musical / Loud Mouth (Absolute)
24	23	The Kinks The Ultimate Collection / Sanctuary (ADA Arvato)
25	27	Brotherhood Of Man Gold / Crimson (Sony DADC UK)
26	19	The National I Am Easy To Find / 4AD (PIAS Cinram)
27	NEW	Memoriam Requiem For Mankind / Nuclear Blast (ADA Arvato)
28	11	Calexico & Iron & Wine Years To Burn / City Slang (ROM/Sony DADC UK)
29	NEW	Buddy & Julie Miller Breakdown On 20th Ave. South / New West (PIAS Cinram)
30	NEW	Hatchie Keepsake / Heavenly (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Black Midi Schlagenheim / Rough Trade (XL Beggars)
2	NEW	Mort Garson Mother Earth's Plantasia / Sacred Bones (Sacred Bones)
3	NEW	Memoriam Requiem For Mankind / Nuclear Blast (Nuclear Blast)
4	2	Calexico & Iron & Wine Years To Burn / City Slang (City Slang)
5	NEW	Buddy & Julie Miller Breakdown On 20th Ave South / New West (New West)
6	NEW	Hatchie Keepsake / Heavenly (PIAS)
7	NEW	Black Pumas Black Pumas / ATO (PIAS)
8	NEW	Jane Weaver Loops In The Secret Society / Fire (Fire)
9	1	Baroness Gold & Grey / Abraxan Hymns (Abraxan Hymns)
10	10	Stray Cats 40 / Mascot (Mascot Label Group)
11	3	Mattiel Satis Factory / Heavenly (PIAS)
12	14	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
13	9	Kenny Wayne Shepherd Band The Traveler / Provogue (Mascot Label Group)
14	13	Pip Blom Boat / Heavenly (PIAS)
15	RE	Better Oblivion Community Better Oblivion... / Dead Oceans (Secretly Group)
16	NEW	Bokassa Crimson Riders / MVKA (MVKA)
17	5	Chris Robinson Brotherhood Servants Of The Sun / Megaforce (Megaforce)
18	12	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade (XL Beggars)
19	11	Peter Perrett Humanworld / Domino (Domino)
20	18	Cate Le Bon Reward / Mexican Summer (Kemado)

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



ED SHEERAN

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	7,800	+5%	255	77.35	-9%
2	2	6	Lewis Capaldi Hold Me While You Wait EMI	UMG	5,414	+9%	225	69.47	+5%
3	3	16	Shawn Mendes If I Can't Have You EMI	UMG	4,100	0%	206	60.42	-0%
4	13	11	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	3,322	+25%	158	51.36	+32%
5	5	12	Katy Perry Never Really Over Virgin	UMG	4,435	+8%	210	51.3	+9%
6	4	14	Lewis Capaldi Someone You Loved EMI	UMG	5,475	-4%	235	49.48	-1%
7	8	46	Tom Walker Just You And I Relentless	SME	5,609	-1%	218	45.79	+2%
8	21	17	Little Mix Bounce Back RCA	SME	2,483	+67%	162	41.37	+34%
9	6	30	Taylor Swift Ft Brendon Urie Mel EMI	UMG	5,676	-12%	225	40.04	-14%
10	15	57	David Guetta Ft Raye Stay (Don't Go Away) Parlophone	WMG	2,347	-5%	167	39.97	+5%
11	12	42	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	4,651	+2%	229	38.78	-1%
12	17	37	Mark Ronson Ft Camila Cabello Find U Again Columbia	SME	2,125	+10%	156	38.48	+13%
13	28		Freya Ridings Castles Good Soldier	IND	2,656	+7%	156	37.02	+39%
14	16		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	4,482	-8%	214	35.5	-2%
15	11	9	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,431	0%	184	35.26	-10%
16	14	10	Taylor Swift You Need To Calm Down EMI	UMG	2,454	+46%	157	34.78	-10%
17	9	41	Jax Jones, Martin Solveig & Madison Beer All Day And Night Polydor	UMG	4,207	-1%	164	34.29	-15%
18	18	49	Jonas Brothers Sucker Republic	UMG	4,204	-1%	191	32.35	-3%
19	7	23	Jess Glynne & Jax Jones One Touch Atlantic	WMG	3,067	-5%	211	32.07	-31%
20	22	4	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me Asylum	WMG	2,178	+2%	135	31.66	+5%
21	35	13	Mabel Mad Love Polydor	UMG	2,170	+50%	151	31.42	+35%
22	10	7	Lil Nas X Old Town Road Lil Nas X	SME	2,561	-6%	154	31.15	-21%
23	19		Pink Walk Me Home RCA	SME	4,211	-4%	197	30.88	-2%
24	NEW		Keane The Way I Feel Island	UMG	559	+113%	70	29.17	+489%
25	29	31	5 Seconds Of Summer Easier Polydor	UMG	1,980	+28%	116	28.21	+6%
26	25		Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	3,784	-0%	210	27.35	-2%
27	30	24	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	2,660	-10%	132	26.99	+4%
28	23		Craig David When You Know What Love Is Insanity	SME	731	-11%	61	26.96	-10%
29	NEW	5	Stormzy Crown Merky/Atlantic	WMG	470	-	77	26.26	-
30	27		Ava Max So Am I Atlantic	WMG	3,056	-4%	172	26.07	-2%
31	NEW		Liam Gallagher Shockwave Warner Bros	WMG	444	+9%	61	25.63	+183%
32	NEW		Naomi Scott Speechless (Full) Walt Disney	UMG	20	+186%	2	25.06	+166%
33	49		Pink A Million Dreams Atlantic	WMG	2,134	-8%	187	24.48	+47%
34	44		Tom Walker Ft Zara Larsson Now You're Gone Relentless	SME	1,310	+16%	111	24.47	+30%
35	43		Bananarama Looking For Someone In Synk	IND	102	+143%	12	23.89	+27%
36	32		Anne-Marie 2002 Asylum	WMG	2,294	-0%	205	22.99	-8%
37	20		Bastille Joy Virgin	UMG	516	+2%	58	22.53	-27%
38	40		Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	2,140	-4%	152	22.14	+2%
39	37		Jess Glynne Thursday Atlantic	WMG	2,504	-1%	206	21.91	-3%
40	24		Kylie Minogue New York City BMG	IND	397	+7%	59	21.73	-24%
41	NEW		JP Cooper & Astrid S Sing It With Me Island	UMG	400	+42%	57	20.25	+3,070%
42	34		Will Young My Love Cooking Vinyl	IND	287	-2%	33	18.92	-22%
43	26	40	Miley Cyrus Mother's Daughter RCA	SME	1,032	-20%	130	18.89	-32%
44	45		Jess Glynne No One Asylum	WMG	1,575	+2%	92	18.52	+4%
45	46	48	Skeptak & Nafe Smallz Greaze Mode Boy Better Know	IND	117	-19%	9	18.2	+4%
46	48	65	Ava Max Sweet But Psycho Atlantic	WMG	2,038	-4%	186	17.58	+5%
47	38	75	Ellie Goulding Sixteen Polydor	UMG	2,874	-13%	198	17.16	-23%
48	50	26	Dominic Fike 3 Nights Columbia	SME	275	+72%	64	16.93	+3%
49	39	61	Mabel Don't Call Me Up Polydor	UMG	2,689	-13%	163	16.91	-23%
50	RE		Sigrid Don't Feel Like Crying Island	UMG	1,592	-2%	123	16.69	+17%

## UK TV AIRPLAY TOP 30



TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS
1	1	Stormzy Vossi Bop / Merky/Atlantic	WMG	578	+1%	13
2	2	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	513	-3%	12
3	9	Mabel Mad Love / Polydor	UMG	491	-39%	13
4	3	Katy Perry Never Really Over / Virgin	UMG	476	+1%	11
5	5	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	442	-4%	13
6	4	Jax Jones, Martin Solveig & ... All Day And Night / Polydor	UMG	404	-14%	13
7	NEW	Little Mix Bounce Back / RCA	SME	398	+1,037%	11
8	6	Lewis Capaldi Someone You Loved / EMI	UMG	396	-7%	11
9	7	Lil Nas X Old Town Road / Lil Nas X	SME	381	-6%	12
10	8	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone	WMG	359	-3%	12
11	13	5 Seconds Of Summer Easier / Polydor	UMG	339	+1%	10
12	11	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	321	-8%	10
13	NEW	Taylor Swift You Need To Calm Down / EMI	UMG	318	+640%	9
14	12	Jonas Brothers Sucker / Republic	UMG	314	-8%	11
15	15	Martin Garrix Ft Macklemore & Patrick... Summer Days / Columbia	SME	312	-1%	11
16	10	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	308	-12%	13
17	20	Avicii Ft Aloe Blacc SOS / Positiva	UMG	285	-1%	9
18	19	Billie Eilish Bad Guy / Interscope	UMG	283	-2%	9
19	17	Khalid Talk / Right Hand	SME	282	-6%	13
20	14	Marshmello Ft Chvrches Here With Me / Joytime/Positiva	UMG	275	+17%	12
21	18	Ellie Goulding Sixteen / Polydor	UMG	270	-8%	12
22	36	AJ Tracey Ladbroke Grove / AJ Tracey	IND	267	+63%	12
23	34	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	246	-40%	8
24	21	Steel Banglez Ft AJ Tracey & ... Fashion Week / Gifted/Warner Bros	WMG	246	-9%	10
25	23	Shawn Mendes If I Can't Have You / EMI	UMG	236	-2%	7
26	27	Ed Sheeran Ft Chance The Rapper & PnB Rock Cross Me / Asylum	WMG	235	-3%	10
27	22	Sam Smith & Normani Dancing With A Stranger / Capitol	UMG	211	-18%	10
28	24	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG	IND	208	-13%	11
29	31	Hardy Caprio & DigDat Guten Tag / Virgin	UMG	205	+8%	9
30	33	MoStack Ft Stormzy Shine Girl / Virgin	UMG	191	-8%	12
31	28	Ava Max So Am I / Atlantic	WMG	186	-14%	9
32	26	Taylor Swift Ft Brendon Urie Mel / EMI	UMG	186	-22%	7
33	16	Mabel Don't Call Me Up / Polydor	UMG	185	-41%	13
34	29	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten	SME	178	-18%	8
35	NEW	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva	UMG	175	+465%	6
36	25	Halsey Nightmare / Capitol	UMG	171	-29%	7
37	37	Ariana Grande 7 Rings / Republic/Island	UMG	168	+2%	11
38	35	James Arthur Falling Like The Stars / Columbia	SME	159	-9%	7
39	46	The Chainsmokers & Bebe Rexha Call You Mine / Parlophone/RCA	SME	156	+33%	10
40	NEW	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	139	+248%	10
41	41	Post Malone Ft Swae Lee Sunflower / Republic	UMG	133	-8%	11
42	32	Cheryl Let You / 3Beat	IND	131	-30%	8
43	38	Ariana Grande Break Up With Your Girlfriend, ... / Republic/Island	UMG	129	-21%	11
44	40	Tyler, The Creator Earquake / Columbia	SME	125	-15%	6
45	30	DJ Khaled Ft Nipsey Hussle & ... Higher / Black Butter/We The Best	SME	124	-38%	6
46	NEW	Dominic Fike 3 Nights / Columbia	SME	124	+35%	8
47	49	Loud Luxury Ft Brando Body / AATW	IND	116	+3%	10
48	47	Notd & Hrvy I Miss Myself / Polydor	UMG	116	-	3
49	NEW	Jess Glynne & Jax Jones One Touch / Atlantic	WMG	115	-	6
50	43	Halsey Without Me / Capitol	UMG	114	-10%	7

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	7	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	32,599	+3%	1,499	837.71m	0%
2	2	16	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	18,370	-3%	966	561.66m	-4%
3	3	17	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	20,862	+0%	1,181	561.35m	+1%
4	6	15	Jonas Brothers Sucker	Universal Music	UMG	18,396	+0%	1,016	492.29m	+6%
5	4	11	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	22,336	-2%	1,189	472.22m	-7%
6	5	15	Ava Max So Am I	Atlantic	WMG	17,396	-6%	1,056	452.29m	-10%
7	7	19	Mabel Don't Call Me Up	Polydor	UMG	17,584	-5%	1,111	413.97m	-2%
8	8	8	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	16,755	+2%	1,038	408.53m	+0%
9	9	9	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	18,200	-6%	1,066	371.05m	-7%
10	12	12	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	9,129	+1%	496	353.13m	+9%
11	10	18	Pink Walk Me Home	RCA	SME	13,882	-10%	946	342.96m	-9%
12	11	18	Pedro Capó X Farruko Calma	Sony Music	SME	10,993	+1%	694	338.07m	-5%
13	18	9	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	14,152	+3%	880	321.64m	+15%
14	19	4	Katy Perry Never Really Over	Universal Music	UMG	14,684	+14%	1,013	317.20m	+17%
15	13	24	Calvin Harris & Rag'.. Giant	Columbia	SME	16,582	-3%	1,265	298.70m	-6%
16	16	9	Lil Nas X Old Town Road	Columbia	SME	12,572	-1%	830	295.45m	+1%
17	14	22	Imagine Dragons Bad Liar	Polydor	UMG	8,230	-7%	731	282.23m	-6%
18	20	11	Billie Eilish Bad Guy	Universal Music	UMG	11,654	0%	906	271.54m	+3%
19	15	27	Dermot Kennedy Power Over Me	Island	UMG	6,870	-2%	601	269.07m	-10%
20	17	30	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	11,165	-5%	1,184	256.27m	-11%
21	21	32	Ava Max Sweet But Psycho	Atlantic	WMG	11,485	-7%	1,167	249.35m	-3%
22	24	6	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	11,540	+3%	860	242.73m	+11%
23	23	10	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	11,500	+1%	702	240.58m	+2%
24	22	24	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	12,555	-10%	1,058	223.09m	-7%
25	26	9	Lauren Daigle You Say	Centricity Music	Ind.	3,808	+6%	306	197.96m	0%
26	25	14	Matt Simons Open Up	Pias	Ind.	4,402	-19%	327	184.97m	-14%
27	29	38	Panic! At The Disco High Hopes	Atlantic	WMG	7,804	-5%	917	176.47m	+1%
28	28	19	Lady Gaga Always Remember Us T..	Polydor	UMG	4,930	-2%	458	167.27m	-11%
29	36	3	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,009	+15%	433	164.12m	+17%
30	40	2	Avicii Heaven	PRMD	UMG	5,617	+29%	624	157.77m	+21%
31	27	30	Robin Schulz feat. E.. Speechless	Warner Music	WMG	5,857	-6%	609	156.14m	-18%
32	32	12	Michael Schulte Back To The Start	Edel	Ind.	2,587	-3%	162	151.80m	+2%
33	31	19	Tom Walker Just You And I	Relentless	SME	10,786	-3%	795	145.11m	-10%
34	39	4	Alvaro Soler La Libertad	AIRFORCE1 RECO	UMG	5,921	+6%	553	143.08m	+7%
35	30	17	Lizzo Juice	Atlantic	WMG	5,341	-8%	591	138.07m	-16%
36	34	4	Alok & Felix Jaehn f.. All The Lies	Virgin EMI	UMG	4,311	-3%	259	133.89m	-6%
37	45	2	OneRepublic Rescue Me	Polydor	UMG	5,658	+11%	597	133.54m	+11%
38	35	11	Nico Santos Unforgettable	Universal	UMG	4,124	-5%	240	132.76m	-6%
39	37	51	George Ezra Shotgun	Columbia	SME	4,667	-1%	871	132.15m	-2%
40	50	2	Ed Sheeran feat. Cha.. Cross Me	Warner Music	WMG	7,346	+6%	572	131.80m	+15%
41	41	53	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	4,933	-1%	914	128.42m	0%
42	48	2	Alle Farben feat. Ja.. Walk Away	B1 Recordings	SME	3,766	-2%	296	127.74m	+9%
43	43	12	Gavin James Always	Good Soldier	Ind.	2,482	+5%	222	125.46m	+1%
44	33	36	Lady Gaga & Bradley .. Shallow	Polydor	UMG	6,015	-6%	928	121.29m	-16%
45	46	22	George Ezra Hold My Girl	Columbia	SME	3,079	-2%	480	118.52m	-1%
46	53	1	Boulevard Des Airs f.. Allez Reste	Columbia	SME	2,593	+0%	116	117.52m	+6%
47	38	36	Lukas Graham Love Someone	Copenhagen Reco	UMG	3,498	-8%	495	117.28m	-13%
48	47	45	Calvin Harris & Sam .. Promises	Sony Music	SME	6,176	-1%	1,071	115.43m	-2%
49	44	4	Wincent Weiss Kaum Erwarten	Vertigo Berlin	UMG	2,324	+8%	169	113.91m	-7%
50	58	39	Dean Lewis Be Alright	Universal	UMG	3,807	-8%	585	113.44m	+4%



ED SHEERAN



PINK



GEORGE EZRA



LADY GAGA



TOM WALKER

## UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Shawn Mendes & Camila Cabello Señorita
3	Chris Brown No Guidance (feat. Drake)
4	Lewis Capaldi Someone You Loved
5	Stormzy Crown
6	Drake Money In The Grave (feat. Ric...)
7	Lil Nas X Old Town Road (feat. Billy Ray...)
8	Ed Sheeran Cross Me (feat. Chance The...)
9	Sigala & Becky Hill Wish You Well
10	Meduza Piece Of Your Heart (feat...)
11	Stormzy Vossi Bop
12	Lewis Capaldi Hold Me While You Wait
13	Dave Location (feat. Burna Boy)
14	Mabel Mad Love
15	Mark Ronson Late Night Feelings (feat. Lykke Li)
16	Billie Eilish Bad Guy
17	Avicii SOS (feat. Aloe Blacc)
18	Katy Perry Never Really Over
19	Taylor Swift You Need To Calm Down
20	Jay1 Mocking It

## UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired...
2	Billie Eilish When We All Fall Asleep...
3	Mark Ronson Late Night Feelings
4	Mostack Stacko
5	SkeptA Ignorance Is Bliss
6	Various Artists The Greatest Showman
7	Dave Psychodrama
8	Ed Sheeran + (Deluxe)
9	Nafe Smallz Good Love
10	Drake Scorpion
11	Lil Nas X 7 - EP
12	Ariana Grande Thank U, Next
13	Jonas Brothers Happiness Begins
14	Bastille Doom Days
15	George Ezra Staying At Tamara's
16	DJ Khaled Father of Asahd
17	Avicii Tim
18	Various Artists Aladdin (Original Motion...)
19	Khalid Free Spirit
20	Post Malone Beerbongs & Bentleys

## US SONGS

TW	ARTIST/TITLE
1	Drake Money In The Grave (feat...)
2	Lil Nas X Panini
3	Chris Brown No Guidance (feat. Drake)
4	Lil Nas X & Cardi B Rodeo
5	Shawn Mendes & Camila Cabello Señorita
6	Lil Nas X Old Town Road (feat...)
7	Nicki Minaj Megatron
8	Dababy Suge
9	Lil Baby & Future Out the Mud
10	Young Thug The London (feat. J Cole)
11	Lizzo Truth Hurts
12	Khalid Talk
13	Polo G Pop Out (feat. Lil Tjay)
14	Drake Omertà
15	Lil Tecca Ransom
16	Taylor Swift You Need To Calm Down
17	Billie Eilish Bad Guy
18	Ali Gatie It's You
19	Ed Sheeran & Justin Bieber I Don't Care
20	Gucci Mane Ice (feat. Gunna & Lil Baby)

## US ALBUMS

TW	ARTIST/TITLE
1	Drake Money In The Grave (feat...)
2	Lil Nas X Panini
3	Chris Brown No Guidance (feat. Drake)
4	Lil Nas X & Cardi B Rodeo
5	Shawn Mendes & Camila Cabello Señorita
6	Lil Nas X Old Town Road (feat...)
7	Nicki Minaj Megatron
8	Dababy Suge
9	Lil Baby & Future Out The Mud
10	Young Thug The London (feat. J Cole...)
11	Lizzo Truth Hurts
12	Khalid Talk
13	Polo G Pop Out (feat. Lil Tjay)
14	Drake Omertà
15	Lil Tecca Ransom
16	Taylor Swift You Need To Calm Down
17	Billie Eilish Bad Guy
18	Ali Gatie It's You
19	Ed Sheeran & Justin Bieber I Don't Care
20	Gucci Mane Ice (feat. Gunna & Lil Baby)

## UK PLAYLISTS

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



LEWIS CAPALDI



TAYLOR SWIFT



KHALID



DRAKE



ED SHEERAN

## UK SONGS

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Ed Sheeran & Justin Bieber I Don't Care
3	Stormzy Crown
4	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
5	Lewis Capaldi Hold Me While You Wait
6	Sigala & Becky Hill Wish You Well
7	Taylor Swift You Need To Calm Down
8	Ed Sheeran Cross Me (feat. Chance The Rapper...)
9	Mark Ronson Late Night Feelings (feat. Lykke Li)
10	Lewis Capaldi Someone You Loved

## UK ALBUMS

TW	ARTIST/TITLE
1	Will Young Lexicon
2	Mark Ronson Late Night Feelings
3	Various Artists I Love Summer Anthems - Ministry Of...
4	Lewis Capaldi Divinely Uninspired To A Hellish Extent
5	Various Artists Love Island: Pool Party 2019 (Ministry Of...)
6	The Raconteurs Help Us Stranger
7	Bruce Springsteen Western Stars
8	Hot Chip A Bath Full Of Ecstasy
9	Various Artists Now That's What I Call Music! 102
10	Two Door Cinema Club False Alarm

## US SONGS

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Nicki Minaj Megatron
4	Taylor Swift You Need To Calm Down
5	Blanco Brown The Git Up
6	Ed Sheeran & Justin Bieber I Don't Care
7	Billie Eilish Bad Guy
8	Lizzo Truth Hurts
9	Marshmello & Kane Brown One Thing Right
10	Blake Shelton God's Country

## US ALBUMS

TW	ARTIST/TITLE
1	The Raconteurs Help Us Stranger
2	Aaron Watson Red Bandana
3	Koe Wetzel Harold Saul High
4	Billie Eilish When We All Fall Asleep...
5	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
6	Lizzo Cuz I Love You
7	Willie Nelson Ride Me Back Home
8	Lil Nas X 7 - EP
9	Prince Originals
10	Collective Soul Blood



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Billie Eilish Bad Guy
4	Lil Nas X Old Town Road (feat. Billy Ray...)
5	Drake Money In The Grave (Drake...)
6	Lil Nas X Panini
7	Taylor Swift You Need To Calm Down
8	Sech Otro Trago
9	Bad Bunny Callaita
10	Shawn Mendes If I Can't Have You
11	Daddy Yankee Con Calma
12	Lunay Soltera - Remix
13	Katy Perry Never Really Over
14	Lil Nas X Old Town Road
15	Lewis Capaldi Someone You Loved
16	Jonas Brothers Sucker
17	Post Malone Sunflower - Spider-Man: Into...
18	Capital Bra Tilidin
19	Meduza Piece Of Your Heart
20	Martin Garrix Summer Days (feat...)

## EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Capital Bra Tilidin
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road (feat. Billy...)
6	Meduza Piece Of Your Heart
7	Lewis Capaldi Someone You Loved
8	Avicii SOS (feat. Aloe Blacc)
9	Daddy Yankee Con Calma
10	Martin Garrix Summer Days (feat...)
11	Lil Nas X Old Town Road
12	Shawn Mendes If I Can't Have You
13	Mabel Don't Call Me Up
14	Taylor Swift You Need To Calm Down
15	Ed Sheeran Cross Me (feat. Chance The...)
16	Katy Perry Never Really Over
17	Jonas Brothers Sucker
18	DJ Snake Loco Contigo (with J Balvin...)
19	Lil Nas X Panini
20	Drake Money In The Grave (Drake...)

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Stormzy Vossi Bop
4	Lewis Capaldi Someone You Loved
5	Billie Eilish Bad Guy
6	Meduza Piece Of Your Heart
7	Lil Nas X Old Town Road (feat. Billy ...)
8	Ed Sheeran SOS (feat. Chance The...)
9	Stormzy Crown
10	Lewis Capaldi Hold Me While You Wait
11	Avicii SOS (feat. Aloe Blacc)
12	Chris Brown No Guidance (feat. Drake)
13	Taylor Swift You Need To Calm Down
14	Drake Money In The Grave (Drake...)
15	Dave Location (feat. Burna Boy)
16	Mabel Mad Love
17	Shawn Mendes If I Can't Have You
18	Katy Perry Never Really Over
19	Lil Nas X Panini
20	Jax Jones All Day And Night...

## FRANCE

TW	ARTIST/TITLE
1	Nekfeu Tricheur
2	VegeDreAm Elle Est Bonne Sa Mère
3	Lil Nas X Old Town Road (feat. Billy Ray...)
4	Jul Jcvd
5	Niska Médicament
6	Jul Tel Me
7	Nekfeu Dans L'univers
8	Aya Nakamura Pookie
9	Nekfeu Cheum
10	Nekfeu Elle Pleut
11	Ninho Maman Ne Le Sait Pas (feat...)
12	Keziah Mirador
13	Ed Sheeran I Don't Care (with Justin Bieber)
14	Nekfeu Ken Kaneki
15	Daddy Yankee Con Calma
16	Koba Lad RR 9.1
17	Zola Papers (feat. Ninho)
18	Angèle Balance Ton Quoi
19	Nekfeu Ecrire
20	PNL Au DD

## GERMANY

TW	ARTIST/TITLE
1	Capital Bra Tilidin
2	Dardan Wer Macht Para 2
3	Summer Cem Diamonds (feat. Capital Bra)
4	Shindy EFH
5	Shawn Mendes Señorita
6	Kalazh44 Royal Rumble
7	Juju Vermissten
8	Samra Wieder Lila
9	Sero El Mero Dein Fahrer
10	Farid Bang Maghreb Gang (feat. French...)
11	Ed Sheeran I Don't Care (with Justin Bieber)
12	Mero Olabilir
13	Lil Nas X Old Town Road (feat. Billy Ray...)
14	Milonair Autopilot
15	Loredana Labyrinth
16	Billie Eilish Bad Guy
17	Meduza Piece Of Your Heart
18	Luciano La Haine
19	Fero47 Nenene
20	Juju Hi Babe



SHAWN MENDES



MABEL



BILLIE EILISH



LIL NAS X



AVICII

## NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Boef Guap (feat. Dopebwoy)
3	Marco Borsato Hoe Het Danst
4	Ed Sheeran I Don't Care (with Justin Bieber)
5	Kris Kross Amsterdam Moment
6	Meduza Piece Of Your Heart
7	Duncan Laurence Arcade
8	Lil Nas X Old Town Road (feat. Billy Ray...)
9	Mula B Papito
10	Avicii SOS (feat. Aloe Blacc)

## NORWAY

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Karpe Skittles
3	Kygo Kem Kan Eg Ringe (feat. Store...)
4	Ed Sheeran I Don't Care (with Justin Bieber)
5	Isah Hallo
6	Tix Jeg Vil Ikke Leve
7	Tix Neste Sommer
8	Billie Eilish Bad Guy
9	Morgan Sulele Helt Ærlig
10	Lil Nas X Old Town Road (feat. Billy Ray...)

## SPAIN

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

## SWEDEN

TW	ARTIST/TITLE
1	Einár Forsta Klass
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Avicii SOS (feat. Aloe Blacc)
4	Mares Sunnanvind
5	Shawn Mendes Señorita
6	Ozzy Bråkmakargatan (feat. Timbuktu)
7	Ant Wan Mama
8	Victor Leksell Klar Av Dig
9	Veronica Maggio Tillfalligheter
10	Hov1 Hornstullsstrand

## UNITED STATES

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Lil Nas X Panini
3	Drake Money In The Grave (Drake...)
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road (feat. Billy Ray...)
6	Taylor Swift You Need To Calm Down
7	Lil Tecca Ransom
8	Lil Nas X Rodeo
9	Lizzo Truth Hurts
10	Ed Sheeran I Don't Care (with Justin Bieber)

## WORLDWIDE

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Taylor Swift You Need To Calm Down
3	Rosalía ft. J Balvin ft. El Guincho Con Altura
4	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
5	Sebastian Yatra, Daddy Yankee, Natti... Runaway
6	Pedro Capó ft. Farruko Calma (Remix)
7	Prince Royce ft. Manuel Turizo Curame
8	Maluma 11PM
9	Billie Eilish Bad Guy
10	Lil Nas X ft. Billy Ray Cyrus Old Town Road
11	Nicki Minaj Megatron
12	Reik, Manuel Turizo Aleluya (Cover Audio)
13	Maluma HP
14	Anuel AA ft. Karol G Secreto
15	Luis Fonsi ft. Daddy Yankee Despacito
16	Chris Brown ft. Drake No Guidance
17	Kygo, Chelsea Cutler Not OK
18	DJ Snake Loco Contigo
19	Maroon 5 ft. Cardi B Girls Like You
20	Post Malone ft. Swae Lee Sunflower

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Taylor Swift You Need To Calm Down
2	Shawn Mendes & Camila Cabello Señorita
3	Chris Brown ft. Drake No Guidance
4	Billie Eilish Bad Guy
5	Lil Nas X ft. Billy Ray Cyrus Old Town Road
6	Little Mix Bounce Back
7	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
8	Nicki Minaj Megatron
9	Lewis Capaldi Someone You Loved
10	George Ezra Shotgun
11	Post Malone ft. Swae Lee Sunflower
12	Sam Smith ft. Normani Dancing With A Stranger
13	MoStack ft. Stormzy Shine Girl
14	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
15	Khalid Talk
16	Mabel Mad Love
17	Kygo ft. Chelsea Cutler Not OK
18	Maroon 5 ft. Cardi B Girls Like You
19	Pink Walk Me Home
20	Calvin Harris ft. Rag'N'Bone Man Giant

## UNITED STATES

TW	ARTIST/TITLE
1	Taylor Swift You Need To Calm Down
2	Shawn Mendes & Camila Cabello Señorita
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Nicki Minaj Megatron
5	Chris Brown ft. Drake No Guidance
6	Lil Nas X Panini
7	Lil Nas X, Cardi B Rodeo
8	Offset ft. Cardi B Clout
9	Post Malone ft. Swae Lee Sunflower
10	Khalid Talk
11	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
12	Billie Eilish Bad Guy
13	Calboy ft. Meek Mill, Lil Durk, Young Thug Chariot
14	DDG ft. Queen Naija Hold Up
15	YG ft. Tyga, Jon Z Go Loko
16	Rosalía ft. J Balvin Con Altura
17	Calboy Envy Me
18	Lil Baby, Gunna Close Friends
19	Khalid, Megan Thee Stallion, Yo Gotti Talk Remix (Audio)
20	Key Glock Spazzin Out

## 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	Sigala, Becky Hill Wish You Well (Audio)
5	Lil Nas X Panini
6	Jax Jones & Martin Solveig with... All Day And Night (Late Night Session)
7	Lil Nas X, Cardi B Rodeo
8	Rosalía Con Altura
9	Khalid, Megan Thee Stallion, Yo Gotti Talk Remix
10	Naomi Scott Speechless (From Aladdin)
11	MK Body 2 Body
12	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
13	Koffee ft. Govana Rapture (Remix)
14	Polo G Through Da Storm
15	Slowthai Inglorious
16	Mena Massoud A Whole New World (From Aladdin)
17	Lewis Capaldi Hold Me While You Wait   Vevo Lift
18	Tom Walker ft. Zara Larsson Now You're Gone
19	Lil Tjay Ft. Jay Critch Ruthless
20	Dove Cameron Good To Be Bad...



CARDI B



MAROON 5



POST MALONE

## FRANCE

TW	ARTIST/TITLE
1	VegeDream ft. Ninho Elle Est Bonne Sa Mère
2	Eva Alibi
3	M Pokora Les Planètes
4	Black M Mon Beau-Frère
5	Bramsito Sale Mood
6	Kendji Girac Tiago
7	Souf Ça C'est Fait
8	Pedro Capó ft. Farruko Calma (Remix - Official Video)
9	Lynda ft. Dadju Adieu (Clip Officiel)
10	Clara Luciani La Grenade

## GERMANY

TW	ARTIST/TITLE
1	Fero47 Nenene (Prod. By Lucy &...)
2	Shawn Mendes & Camila Cabello Señorita
3	Taylor Swift You Need To Calm Down
4	Sarah Connor Vincent
5	Billie Eilish Bad Guy
6	Kerstin Ott Regenbogenfarben
7	Fero47 Puerto Rico (Prod. By Lucy...)
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road
9	LEA, Cyril Immer Wenn Wir Uns...
10	Luis Fonsi ft. Daddy Yankee Despacito

## AUSTRALIA

TW	ARTIST/TITLE
1	Taylor Swift You Need To Calm Down
2	Shawn Mendes & Camila Cabello Señorita
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Billie Eilish Bad Guy
5	Chris Brown ft. Drake No Guidance
6	Post Malone ft. Swae Lee Sunflower
7	Sam Smith ft. Normani Dancing With A Stranger
8	Khalid Talk
9	Maroon 5 ft. Cardi B Girls Like You
10	Nicki Minaj Megatron

## SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Jhay Cortez, J Balvin, Bad... No Me Conoce (Remix)
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Maluma 11PM
5	Prince Royce, Manuel Turizo Curame
6	Sebastián Yatra, Daddy... Runaway
7	Natalia Lacunza... Nana Triste
8	Karol G Ocean (Video Oficial)
9	Maluma HP
10	Reik, Manuel Turizo Aleluya (Cover Audio)

## NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin Van Buuren Hoe Het Danst
2	Taylor Swift You Need To Calm Down
3	Shawn Mendes & Camila Cabello Señorita
4	Marco Borsato, Armin Van Buuren Hoe Het Danst
5	Suzan & Freek Als Het Avond Is
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road
7	Mabel Don't Call Me Up
8	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
9	Billie Eilish Bad Guy
10	Pink Walk Me Home

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	10	3	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
2	2	5	Fisher You Little Beauty / Good Company/Catch & Release
3	8	5	Wh0 Ft Byron Stingily Happy People / Positiva
4	19	4	Ryan Blyth Ft Robin S Luv 4 Luv / Champion
5	14	4	Disciples No Ties / Parlophone
6	17	3	Jess Glynne & Jax Jones One Touch / Atlantic
7	16	6	Example All Night / Staneric
8	6	7	Leftwing: Kody I Feel It / Toolroom
9	1	4	MK Body 2 Body / Columbia
10	3	11	Paul Woolford Ft Karen Harding You Already Know / Positiva
11	20	3	Mauro Picotto pts Bella I'm In Heaven / Musicwell
12	13	6	Dido Take You Home / BMG
13	22	3	Raflo & Rikette Be Free / Fruitstar
14	27	2	Tony Allen My Touch / True Audio
15	21	3	ADA Something For Your Mind / Strange Love
16	32	3	KDA Ft Angie Stone The Human Stone / RCA
17	24	3	Sesh Sesh / Humble Angel Dance
18	15	7	Gold 88 Ft Kate Aster Hold Me Tight (Making Love) / Paper
19	NEW	1	Delerium Ft Sarah McLachlan Silence / Nettwerk
20	35	2	Max Rad Flesh & Blood/Rumours / Three Signs
21	NEW	1	Freya Ridings You Mean The World To Me / Good Soldier
22	33	3	Dyl3mma I Don't Know / New State
23	40	3	Ten Ven Talk To Me / Positiva
24	25	3	Dario G Ft David Amaro Savour The Miracle Of Life / Superland
25	26	2	Blaise Good Body / Jinsing
26	29	2	Zoe Badwi & TV Rock Release Me / Neon
27	39	2	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
28	NEW	1	Michael Calfan Ft Ebenezer My Place / Warner
29	NEW	1	Malia Wolf Falling / The Famous Company
30	NEW	1	Tall Children Song For You / Hoop

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	3	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone
2	8	4	Mark McCabe & Sights Don't Let Me Go / 3 Beat
3	18	2	Charli XCX Ft Lizzo Blame It On Your Love / Asylum
4	12	2	Jess Glynne & Jax Jones One Touch / Atlantic
5	10	4	Ofenbach Rock It / Warner Music France
6	14	3	Alphabeat Shadows / Warner
7	11	3	Le Youth Selfish / Sign Of The Times
8	19	2	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
9	17	3	The Fatback Band & Liam Keegan I Found Lovin' / Sentosa
10	21	3	Alle Farben & James Blunt Walk Away / Insanity
11	15	4	Kerry Goodhind Smoke & Mirrors / The Famous Company
12	NEW	1	Digital Farm Animals & Becky Ft. Rvssian Next To You / Columbia
13	20	3	Jubel Ft Neimy Dancing In The Moonlight / Good Soldier
14	22	2	JP Cooper & Astrid S Sing It With Me / Island
15	26	2	Chelsea Ft NexxThursday Pink Tool Box / Astana
16	24	2	Sigrid Mine Right Now / Island
17	NEW	1	Katy Perry Never Really Over / Virgin
18	NEW	1	Georgia About Work The Dancefloor / Domino
19	2	4	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
20	1	4	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam
21	NEW	1	Michelle Going Places / White Label
22	28	2	Marshall Bleed / Xploded
23	NEW	1	Malia Wolf Falling / The Famous Company
24	NEW	1	Blaise Good Body / Jinsing
25	3	4	MK Body 2 Body / Columbia
26	NEW	1	Franky All Of The Boys / Tileyard
27	NEW	1	Craig David When You Know What Love Is / Speakerbox/Insanity
28	NEW	1	Sigala & Becky Hill Wish You Well / Ministry Of Sound
29	NEW	1	Noble Gray Hush Money / Haus Of Music
30	NEW	1	Delerium Ft Sarah McLachlan Silence / Nettwerk

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	Stylo G x The Fanatix Ft Nicki Minaj Touch Down / 3 Beat
2	3	5	Cliq Ft Kida Kudz, Caitlin... Dance On The Table / Columbia
3	20	2	Mabel Mad Love / Polydor
4	8	3	Amir Nothing Feels The Same / Amslice
5	11	3	MoStack Ft Stormzy Shine Girl / Virgin
6	13	2	Xnilo Que Paso / Island
7	9	3	Wauve Stay Dreamin / EMI/Lost Ones
8	19	3	Barry Knight Twisted / Purism
9	16	2	Tory Lanez Ft Quavo & Tyga Broke Leg / Interscope
10	1	8	Ryeme x Stefflon Don Don Walk / EMI
11	12	4	Hardy Caprio x Digidat Guten Tag / Virgin
12	NEW	1	Chris Brown Ft Drake No Guidance / Cash Money/Republic/RCA
13	4	7	Offset & Cardi B Clout / Capitol
14	18	2	City Girls Act Up / Capitol
15	NEW	1	Stormzy Crown / Merky/Atlantic
16	5	10	Lil Nas X Old Town Road / Lil Nas X
17	10	10	Geko x French Montana x Ay Em New Money / 3 Beat
18	NEW	1	Sigala & Becky Hill Wish You Well / Ministry Of Sound
19	NEW	1	K More Saucy / 12 One
20	6	9	Stormzy Vossi Bop / Merky/Atlantic



NICKI MINAJ

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Cassius Ft Owllie Don't Let Me Be
2	Adelphi Music Factory Feel Right Now (Power!)
3	Weiss Let Me Love You
4	Daphni Ft Paradise Sizzling
5	Kink Ft Rachel Row To Love You
6	James Hype I Was Lovin You
7	Elderbrook How Do You
8	Izo Fitzroy I Want Magic
9	Roisin Murphy Incapable
10	Andrea Oliva My Way
11	Rudimental & Martinez Brothers Ft Faith Mussa Sitigawana
12	Leftwing: Kody What Would We Do
13	Pryda Illumination
14	Joe Stone Ft Mull All About You
15	Mant Sally EP
16	Delerium Silence
17	Kamero & Haus On Fire Rogue
18	M-22 & Klara Nelson After Hours
19	Etherwood Lulerain
20	Chris Lake & Lee Foss Lies, Deception And Fantasy

# David Guetta extends chart record ANALYSIS

BY ALAN JONES

The most successful artist in club chart history, **David Guetta** returns to pole position with *Stay (Don't Go Away)* sprinting 10-1 Upfront and 7-1 Commercial Pop.

Bringing to Guetta's haul of No.1s to 29 Upfront and 27 Commercial Pop, *Stay (Don't Go Away)* is a brand new track, which was serviced in mixes from Nicky Romero, DJs From Mars, Adam Trigger, R3Hab and Guetta himself. It is Guetta's second No.1 on each chart this year – he was No.1 Upfront as recently as May with *Survivor/Put Your Phone (Down)* – tougher, less commercial tracks he issued under his Jack Back moniker - while he last topped the Commercial Pop club chart in February with Bebe Rexha & J Balvin collaboration, *Say My Name*.

Vocals on *Stay (Don't Go Away)* are supplied by British singer/songwriter Raye, who thus secures her third Upfront and fourth Commercial Pop No.1.

Eclectic UK-based Jamaican **Stylo G's** distinctive mixture of dancehall and hip-hop has earned him 10



Urban No.1s thus far, more recently *Touch Down*, a collaboration with **The Fanatix** that also features Nicki Minaj. The track first topped the Urban club chart in January but has subsequently been serviced in new mixes from Dot Inc, Banx & Ranx and Rio, which are sufficiently popular for the track to now return to the top of the chart. Stylo G's massive Urban club chart success comes despite the fact that only one of his songs – 2013's *Soundbwoy*, which reached No.18 – has crossed over to the OCC Top 40.





# THAT WAS THE Music Week THAT WAS

This week 10 years ago...



WORDS: Kayla Effner

## BANK STATEMENT

Music Week spoke to Bestival founder Rob Da Bank ahead of the first anniversary of the Association Of Independent Festivals (AIF), which he co-founded. The DJ discussed his career and the effect the AIF was having on the festival community. Sadly, Da Bank's Bestival will not be running in 2019, but the AIF is still going strong.

## OLYMPIC SOUNDS

UK Music made a push for British artists to soundtrack the 2012 Olympics, which were to take place in London. The Olympic organising committee responded positively, leading to an important moment in British culture as the nation's sounds filled the stadium during the Opening Ceremony.

## TOP STORY

## RIP MICHAEL JACKSON

The shock of pop star Michael Jackson's death reverberated across the entire world, coming just two weeks before he was set to make one of the biggest comebacks of all time with an O2 residency. Ten years before the release of the Leaving Neverland documentary, the music industry was focusing on Jackson's musical legacy. "There are a generation of artists that are inspired by him," said one leading executive.

**Also inside...** Michael Jackson's death cost fans and the London economy hundreds of millions of pounds in tickets, lodging and other costs... **Virgin Media** attempted to merge the new world of streaming with the indie community in a deal with **Merlin**... **Marshall Chess** and **Eddie Piller** teamed up to form a new label, **Tri-Sound**, dedicated to signing new artists... **BBC Radio 2** and **6 Music** kick-started the tradition of extensive news coverage of music festivals such as Glastonbury... **La Roux** held the No. 1 single with her song **Bulletproof**... **Michael Jackson** suitably took the No.1 album with **Number Ones**...

# THE **AFTER** SHOW

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

**THIS WEEK:** **Andy Heath**, chairman, **Beggars Music**

■ INTERVIEW: ANDRE PAINE

Indie sector legend **Andy Heath** was recently awarded a **CBE** in recognition of services to the music industry, including the launch of **UK Music** in 2008. Here, the **Beggars Group** veteran reflects on five decades in the business, shares his wisdom on the role of publishers and reveals the huge band that got away...

**The best decision I ever made was...**

“Partnering with Martin Mills [Beggars Group founder and chairman]. He’s awesome. He’s clearly a good partner, he’s been in partnership with Richard Russell [XL Recordings owner] for a long time. He probably has more long-lasting partnerships than either of us could think of in the music industry.”

**Grime artists had to do it on their own...**

“Because there was no other way of them reaching the market – the conventional routes were simply not interested in what they were doing. They created a completely separate route to market for their music, and that will happen more and more. If you’re going to be an intermediary in the music world, if you’re going to work between the audience and the creator, then you better bloody well add value, because otherwise you won’t make a living. You’ve got to actually create, you’ve got to invest time, money and art in the whole process, because otherwise you’re not going to survive.”

**The American industry is much more direct...**

“They assume they can solve a problem and, as a result, they don’t fear some of the issues that, actually, they ought to fear. Whereas, outside the US, people don’t assume they can solve a problem, which often becomes a self-fulfilling prophecy. The industry in America is no better or worse than in the UK, they are just different.”

**The biggest risk for a music publisher is...**

“Every time you invest your own money in a songwriter. It’s a big risk, but it’s a risk I love. It’s a risk I’ve consistently taken for decades – and the reward was definitely worth the risk.”

**The biggest change in the industry was...**

“Watching all the power go to record companies during the CD boom, when the control was pretty much absolute. Everybody was at the mercy, to a certain extent, of the record industry. The second biggest



**By royal appointment:**  
Andy Heath has just added a CBE to his MBE

*“Every time you invest your own money in a songwriter it’s a risk – but I love it”*

change is to watch that being diluted and the power is now back with the artist and the writer. Although I don’t think the main community of artists and writers have realised yet the extent of the power that they are able to wield in this new commercial environment.”

**The achievement I’m most proud of is...**

“The current roster of writers we have at Beggars Music. It sounds corny but I think that’s totally true, actually. Well, it’s a close run thing between that and succeeding in getting UK Music off the ground. That was pretty fucking difficult and cool, and it’s worked out well.”

**My biggest regret is...**

“Saying to [industry lawyer] John Benedict, I couldn’t understand why he was sending me Mumford & Sons, because I didn’t get it. And I could have invested in the musical Hair, but that was nearly 50 years ago!”

# O<sub>2</sub> Silver Clef Awards 2019

In support of **Nordoff Robbins**

The O2 Silver Clef Awards  
presents the winners of 2019

Friday 5 July



Honouring artists from across the music industry whilst raising much-needed funds for Nordoff Robbins' vital life-changing work with vulnerable and isolated people using music therapy.



#O2SilverClefs





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# ▶ **STANDING UP FOR MUSIC RIGHTS** ●

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We exist to help ensure performers and recording rightsholders who invest their time, talent and money to make recorded music are fairly paid for their work.