

Music Week

Inside the business of music. Established 1959



A WORLD ARTISTS LOVE



AWAL



For most of music's history, gatekeepers controlled which artists were heard, and on what terms. They set up a world with complicated systems that worked in their favor. They forced artists to compromise who they were and how they were rewarded. "That's just the way it is," they said.

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28 >

IAIN WATT

NEW NAME, NEW AMBITION: INSIDE THE CREATION OF A MODERN MANAGEMENT SUPERPOWER

NOW OPEN FOR
NOMINATIONS

Music Week
WWM

WOMEN IN MUSIC 2019

in association with



FRIDAY NOVEMBER 8, 2019
THE BREWERY, LONDON

**Recognising the achievements
of women in the music industry**

Nominate here

www.mw-womeninmusic.com

Deadline for nominations: 5pm on Friday August 9

Welcome to the music week...

Local heroes



I write this shortly before I head off to Nashville for a few days. The home of country music is perhaps the ultimate example of how a local scene can grow to influence national and even global tastes.

The UK may lack a regional music capital on quite the same scale, but the under-the-radar rise of Scottish singer-songwriter Gerry Cinnamon, covered in our news section this week, shows a local fanbase can still provide a springboard to bigger things.

It's easy to look at the globalisation of the music business and the transcontinental power of streaming playlists and assume the future is all about the big picture. But many of the most important musical revolutions began as small-scale local movements.

The Manchester scene of the late '80s and early '90s saw even cynical London music journalists drawn up north before The Stone Roses, Happy Mondays and, later, Oasis went on to superstardom. And the Latin music currently dominating global streaming has its roots in Puerto Rico's late '90s reggaeton scene, the originators of which probably never imagined their music could go around the world.

It's been a while since anywhere produced a regional scene to rival the likes of Seattle's grunge, Coventry's two-tone, Chicago house or Merseybeat. The decline of the music press – always keen to name and codify such scenes – may be a factor, while the internet makes it hard for even the most remote locations to develop in glorious isolation. Meanwhile, the crumbling grassroots circuit means musicians outside of the established music hotspots may not even have anywhere to play.

But the modern music business can also sometimes be so busy looking for international appeal, it misses local potential. The British music scene has always punched above its weight due to its originality and ability to compete with external influences (hence the post-grunge reaction that was Britpop). With the streaming environment reminding us just how small our population actually is in the great scheme of things, it's more important than ever that UK music sets trends rather than follows them.

So, by all means think global. But don't forget to act local as well.

Mark Sutherland, Editor
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15.07.19

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"Nessun dorma!"

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Your essential primer for a week in the biz

THE BIG STORY

Road to Wembley: Live biz toasts 'special year' for stadium concerts in the capital

Close to one million tickets were sold for stadium gigs in London this summer, with a record 14 shows held in five-week Wembley frenzy

BY JAMES HANLEY

The record number of stadium concerts held across London this summer could become the new normal, according to leading live biz execs.

Wembley Stadium staged 14 concerts in five weeks, hosting three shows by the Spice Girls, two each by BTS, Fleetwood Mac and Pink, and single nights with Bon Jovi, Billy Joel, the Eagles and The Who, along with the annual Capital Summertime Ball.

In comparison, the national stadium put on seven shows last year, five in 2017, nine in 2016 and seven in 2015. Its previous record of 13 was set in 1992.

"We changed our booking policy to help us try and maximise our short concert window more effectively," the venue's senior commercial manager James Taylor told *Music Week*. "In an ideal world we would have space

for all enquiries and deliver enough weekends to meet demand – but the fact is we must get our pitch ready for football so we took stock of the past 10 years and trialled a new strategy to help us deliver more concerts and in turn help meet demand.

"That required promoters and artists' production teams to work closer than ever with increased stage sharing and they really did do that brilliantly. For example, we turned a standing Spice Girls show into a seated Fleetwood Mac show overnight.

"It's also of course down to who's touring and whether the productions are flexible – we were fortunate to have a number of acts who could be flexible on staging and that isn't always possible."

He added: "I certainly hope it becomes the norm – that's our ultimate aim. To do 14 shows in five weeks again will likely depend on the touring cycle and the flexibility



Have a nice day: Bon Jovi became the first act to play Wembley Stadium in three straight decades

afforded by the artists. But hopefully this year has shown that if people work together, it can benefit everyone.”

Live Nation partnered with SJM Concerts on the bulk of the concerts, while Pink was a Marshall Arts production. Concert Promoters Association chairman Phil Bowdery said that cooperation was crucial in squeezing so many gigs into such a short window of availability.

“It is something we have all talked about for a long time, but didn’t think would be possible,” said Bowdery, Live Nation’s executive president of touring, international. “It’s been a special year, no question. But now that we’ve paved the way, I believe it’s something people will try to do as much as they can in the future because, more than anything, the cost savings are very high. Most of the cost is transportation, so if it’s coming in once and leaving once as opposed to four times then it makes a big difference.”

Elsewhere, London Stadium hosted Muse and Twickenham welcomed Metallica, bringing the total of stadium shows in the capital to 16 in 2019, up from 15 last year and 11 in 2017. Ticket sales for 2019’s stadium gigs in London have neared one million, with the Wembley gigs attracting 900,000 fans alone.

The London market looks set to swell even further with the opening of Tottenham Hotspur’s new stadium. “Some of the artists may decide that Wembley’s the one for them because it still has that iconic name, but we are blessed to have three big tried and tested stadiums,” noted Bowdery. “I can’t think of another city in Europe that can boast three major stadiums and possibly four, with Tottenham.”

UK-wide, Ed Sheeran’s 18-date stadium tour was the biggest of 2018, while the Spice Girls’ 12-gig comeback leads the way in 2019. And despite Pollstar’s mid-year rankings indicating that the global concert business was down on last year, Ticketmaster MD Andrew Parsons said demand remained high.

“The buzz surrounding stadium and outdoor shows this year is undeniable,” he said. “We’re only in mid-July and have already scanned three million fans into events, making this one of the biggest summers we’ve ever had.”

The addition of Liverpool’s Anfield Stadium and Bristol’s Ashton Gate to the major stadium concert circuit – alongside established stops in Manchester, Coventry, the North East, Glasgow and Cardiff – has opened up further opportunities.

“Anfield worked very well and proved that there is another market there,” said Bowdery. “And I’m looking at [Ashton Gate] myself for next year. You can pull [crowds] all the way up from Cornwall and across from Wales.”

But while this year’s packed summer should not wind up being a one-off, Wembley’s sporting commitments make the prospect of a repeat next year unlikely.

“We have seven games of the Euro 2020 football tournament including the final, so we are not available in June or July,” explained Taylor. “We have, however, managed to reschedule some annual events into different slots to create a window in August. It’s not the standard stadium touring period but we are in discussions now with a number of promoters so let’s see what happens – we certainly want as many gigs as possible.”

FOR THE RECORD



THE BIG ROLE

BBC Radio 2 and 6 Music production head Lorna Clarke has been named as the first BBC controller of pop music. She has responsibility for all pop stations – Radio 1, Radio 1Xtra, Radio 2, Radio 6 Music, Asian Network – and other music output across the BBC. “I am really looking forward to working with the industry and our partners to continue delivering amazing music for our audiences,” said Clarke.

THE BIG CHARITY



PRS Foundation has promoted Joe Frankland to become the charity’s new chief executive. Frankland, who has been senior grants & programmes manager since 2015, takes over the role from Vanessa Reed, who is moving to New York to become president and CEO of New Music USA. She spent 11 years as CEO of PRS Foundation.

THE BIG AWARDS



Nominations are now open for the 2019 Music Week Women In Music Awards in association with AIM and UK Music. The deadline for entries at mw-womeninmusic.com is 5pm on Friday, August 9. The annual event returns on Friday, November 8 at The Brewery in London.

LIVE

You Belter! Gerry Cinnamon heading for the big leagues

“This is a movement,” says agent Andy Cook as Scottish singer/songwriter follows festival triumphs with arena headline bow

■ BY JAMES HANLEY

Gerry Cinnamon’s agent has backed the indie star to hit new heights after selling 80,000 tickets for his biggest tour to date.

The singer/songwriter received second billing behind Stormzy at Trnsmt last weekend, hot on the heels of his triumphant set on Glastonbury’s John Peel Stage.

His word-of-mouth rise will be capped in November with UK arena headline dates and a two-night stand at O2 Academy Brixton.

“The reason he is playing the rooms he’s playing on the next tour is simple – his last tour sold out within seconds of going on sale, leaving a huge amount of his fans disappointed that they could not access tickets,” Cook told *Music Week*.

“Everything has sold out incredibly quickly and this does not include Scottish shows, which are not yet on sale – a huge achievement for a completely independent artist. People love him and connect with him because he’s 100% authentic.”

Managed by Kayleigh Thorpe, Cinnamon has just one studio album to his name, 2017’s *Erratic Cinematic*. Released via his own Little Runaway label and distributed by AWAL, the LP peaked at No.20 and has current sales of 89,352 according to the Official Charts Company.

Though also enjoying moderate success with the singles *Belter* and *Sometimes*, the 33-year-old Glaswegian has made his biggest impression on the live scene.

“The energy of the crowd is a big part of what makes a Gerry Cinnamon show such an experience,” said Cook, who began repping the singer 18 months ago. “That all started with his fanbase in Scotland, but it would be a big mistake to think his appeal stops there. He’s just sold 80,000 tickets for his next tour in England, Wales and Ireland alone.

“People walk away from his shows with huge smiles on their faces and tell everyone how brilliant it was. This is how Gerry’s fanbase has grown. There’s been zero PR [Cinnamon gives few interviews], he’s done it all his own way and he lets his music and shows do the talking.”

With album No.2 on the horizon, Cook is convinced there is plenty more still to come.

“His fanbase is going to keep on growing rapidly,” he said. “He’s just put out the first single [Canter] from his second album, which will be released early next year. He has some absolutely massive songs coming, and some very exciting plans for touring in 2020 and beyond. This is a real movement – and it’s just the beginning.”

“There’s been zero PR, he’s done it all his own way. He lets his music and shows do the talking”

Andy Cook
CAA



Gerry, the pace maker: Gerry Cinnamon

X marks the spot: Cinnamon part of ‘Radio X’s DNA’

Mike Walsh and Gordon Smart on songwriter’s “instant connection” with listeners

Radio X head of music Mike Walsh has told *Music Week* about the station’s intrinsic role in Gerry Cinnamon’s under the radar ascent.

Cinnamon first came to the channel’s attention in late 2017 when Evening Show host Gordon Smart played his single, *Belter*. The track has gone on to rack up 200,676 sales (OCC).

Where rival stations were slower to catch on, Radio X championed Cinnamon and put his song *Sometimes* (184,671 sales) into high rotation.

“It instantly connected with our listeners, both fans who had been following him for a while and the large new audience that we were introducing him to,” said Walsh.

“Gerry has firmly become part of the Radio X musical DNA. We like being on the right artists from the start, going in with early heavy rotation and being part of creating a bigger story.”

Cinnamon fan: Mike Walsh



Smart discovered Cinnamon through the Scottish music scene and later the This Feeling club chain.

“I kept hearing people mention this mystical name in pubs, at gigs and in the wee small hours in Scotland,” said Smart. “His name just kept popping up with people who love the same music as us. I was with Mikey Jonns from This Feeling in Glasgow and someone played *Belter* at 4am. It was on a phone

and people were still singing every word at us! Mikey then booked Gerry for This Feeling TV and promoted some shows for him in London. His fans were travelling down in droves from Scotland on the Megabus just to see him.

“I was worried it wouldn’t be an easy sell to Mike Walsh and [managing editor] Matt Deverson at Radio X and that they just thought it was a Scottish thing, but Mike really got into *Sometimes* and we haven’t looked back. I love Gerry, he deserves every bit of success.”

TWEETS OF THE WEEK

The past seven days in 280 characters



@jamesrfarrelly As much as it breaks my heart we'll not see an Oasis reunion, "Enjoy the summer, big tits" has more than made up for it. **(James Farrelly, Ministry Of Sound) Thursday, July 2**



@JulieAdenuga 'Ally Pally' is the best nickname ever made. I wish there was a way to find out who created it. **(Julie Adenuga, Beats1) Sunday, July 7**



@example Often, old ladies say stuff like, "are you that Professor Green?" Then when I'm in Australia people think I'm Calvin Harris !? But today a lady at the airport asked if I was DJ Greg James !?!! **(Example, artist) Monday, July 8**



@Plastician I may have to change my name now all these festivals are going plastic free **(Plastician, DJ) Sunday, July 7**



@annikawalsh Half a song into Celine at BST and I'm crying. What a woman. **(Annika Walsh, Spotify) Friday, July 5**



@Rickontour I hope @liamgallagher and @NoelGallagher can put their differences aside and get back to doing what they do best... slagging off @KaiserChiefs **(Ricky Wilson, Kaiser Chiefs) Wednesday, July 3**



@KarenLuan Did I hang up the phone properly... or did the person hear me and my work chum discuss how we'd both like to marry them because they're just so great to work with?? Hmm... **(Karen Luan, Polydor) Thursday, July 4**



@ShaniaTwain Big fan of @jamesblake's music and his fashion choices **(Shania Twain, artist) Monday, July 8**



@missmiscreant Siri, what percentage of the whole music industry's net income goes to Taylor Swift and Scooter Braun? **(Jeanette Wall, Red Light Management) Tuesday, July 2**



@vanessa_prsf Thanks to all the beautiful people who came to my leaving do on the roof. I'm reading the book of messages & feeling very lucky. **(Vanessa Reed, PRS Foundation) Friday, July 5**

#1 TWEET



@jonhillcock Wouldn't normally tweet about seeing a famous person but I just saw Bill Bailey going into a branch of Bill's and it's just too beautifully serendipitous to let slide. **(Jon Hillcock, BBC Radio 6 Music) Tuesday, July 9**

RISING STAR

The biz's brightest new talents tell their stories



Charlie Simmonds: "The live sector needs more support"



Charlie Simmonds

Bookings manager, The Dome/Boston Music Room
@charliesimmondz

What's your favourite thing about working in music?

"My favourite thing about working in the music industry is doing it with some of my closest friends. Knowing we all get to work in this industry and rock out together is such a wicked privilege. I'm the bookings manager at The Dome and Boston Music room in Tufnell Park, so it really makes my week when a friend is working on a show here in whichever capacity."

What makes a great gig?

"I don't think there's a formula to this, I've seen so many bad bands play good gigs in bad venues. As long as you're up for it and in the right mood I reckon even your least favourite band playing their worst set could feel like a great gig. It helps if the venue has a good selection of soft drinks, mind."

What does the live sector need more of?

"We need more support. There are so many things we wish we could do that we just can't. Our venue doesn't have enough support from our local council to be able to recycle, that's ridiculous! We don't have the financial support to be able to make our venues accessible for both ambulatory folk who need assistance and non-ambulatory folk."

Ultimately, it's on us to fix these problems, but a little hand in giving us a big blue recycling bin wouldn't be that difficult."

What defines rock music in 2019?

"There's no real set of rules or guidelines for defining rock music anymore. With artists like Show Me The Body rocking harder with a banjo than most bands do full stop, the goalposts have well and truly been moved. If it makes you bang your head or punch the air or even just smile and politely nod your head then that's good enough for me to call it rock music."

What's your best music biz story?

"Years ago, I played in a band called Death Rattles. We'd been booked for Leopalooza festival in Cornwall but broke down on the way there. We eventually got towed the rest of the way to the festival by a curly [strange] guy who claimed he invented techno, and we had to do a quick 10-minute set at midnight. After the show, we were wandering around looking for extracurricular activities and met Leo of Leopalooza. He invited us back to this secret family and friends guest bar where we saw Thom Yorke DJing to his kids while they were playing table football."

CHARLIE'S RECOMMENDED TRACK: Greet Death - Strange Days

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

RETAIL

Physical development: D2C rivals pick up the pieces from broken PledgeMusic

Townsend's Bruce McKenzie says crowd-funding model can still work for acts with "loyal fanbase"

BY ANDRE PAINE

D2C platforms have told *Music Week* they are "busier than ever" following PledgeMusic's demise.

The online retail landscape changed dramatically following the recent shuttering of PledgeMusic. It is officially still seeking a buyer, though a former exec confirmed all UK staff have been let go.

However, its demise has boosted business at D2C services Townsend Music and Music Glue.

"If clients want a crowd-funding mechanic, then our platform can do that," said Bruce McKenzie, Townsend sales director. "For any artist that's got a loyal fanbase, it's something that we can offer."

Townsend has rolled out its Making Music platform, which extends the three-month pre-order mechanic to 12 months. It enables artists to fund a project by sharing exclusive content with fans.

Townsend's first Making Music release is with Gary Numan, who worked with PledgeMusic on his 2017 campaign for *Savage (Songs From A Broken World)*. The BMG release peaked at No.2 and has sales to date of 38,389, according to the OCC.

"Even though that ultimately was very successful, there were a number of problems towards the end – apart from their obvious financial problems – that made me feel very vulnerable," Numan told *Music Week*. "It's very easy to damage your good standing with fans if they are let down by someone you work with, so it's vital that the partners you choose are equal to the task."

McKenzie said: "He's got such a loyal fanbase, it's perfect because they can see videos in the studio, hear rough mixes – it's a great revenue stream."

Both Townsend and e-commerce/D2C specialist Music Glue picked up existing PledgeMusic artists and new campaigns following its demise.

"Us and our competitors have definitely got some of that business," said Alex Kennedy, Music Glue's chief commercial officer. "It's absolutely a



"We are engaging in a social strategy to grow our D2C audience"

Lucas Barr
Townsend Music



Fan favourite: Gary Numan, who's the first artist to use Townsend's Making Music platform

valid business model and it's a crying shame that the failing of PledgeMusic will have a negative impact, when [D2C] should be a good news story."

Music Glue has seen year-on-year artist store revenue growth of 75%. It has run campaigns for Iron Maiden, Gerry Cinnamon and Enter Shikari.

Retail analysts Kantar have reported overall year-on-year growth of 28% in D2C sales.

"We're busier than ever, we haven't seen any negativity [from PledgeMusic]," said McKenzie.

Townsend worked on Top 5 LPs from Kylie Minogue, Skepta and Will Young. It has upcoming campaigns with Feeder and The Darkness.

Lucas Barr was named business development manager role last month, as Townsend looks to extend the life of D2C campaigns.

"We are engaging in a fresh social media strategy to grow our audience, alongside actively

engaging with customers wherever possible," said Barr. "We have also launched a new e-commerce site that incorporates catalogues from artists we partner with, so customers have a centralised platform to discover their next favourite record."

Kennedy said D2C campaigns were building a wider reach with fans by staggering the release of merch as part of music bundles. "Creative marketing campaigns can help go beyond that additional on-sale period," he told *Music Week*.

Jesus Jones' keyboard player Iain Baker is developing a crowd-funding platform called Roccr. The band were vocal about the failure of PledgeMusic to pass on money from fans.

"We want to have a fairer and more transparent system for charges and a safe and secure means of protecting funds assigned to a project," Baker told *Music Week*.



Rocketman OST

Peak Chart Position: No.5

Label: Virgin EMI

TAKE A BOW

TEAM Rocketman

Elton John Management: David Furnish/Rachael Paley (Rocket Music)

Marketing: Ian Carew (Virgin EMI)

Digital Marketing:

Katie Alley (Consultant)

National Radio: Bruno Morelli (Virgin EMI)

Regional Radio: Mark Rankin (Virgin EMI)

Press: Rich Dawes/
James Windle/Holly Appleton/

Jordan Shepley (Dawbell)

TV: Helena McGeough (Virgin EMI)

Global Marketing:

Orla Lee Fisher (Universal Music Group International)

International Marketing: Thom Wrafter (Universal Music UK)

Publisher: Tom Foster (UMPG)

A&R: Jordan Jay/Nick Mander (Virgin EMI)



Piano man:
Taron Egerton
as Elton John
in Rocketman

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Whatever you're going through right now, contact Music Minds Matter on **0808 802 8008** or email **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.



THE PLAYLIST



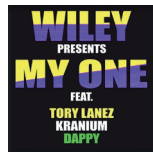
ROSALÍA

Fucking Money Man (Columbia)



Rosalía recently took out a full-page ad in Spanish newspaper El País that read 'Fucking Money Man' in block capitals. Such boldness suits the bombast of this mega double A-side perfectly.
Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

WILEY (FEAT. TORY LANEZ, KRANIUM & DAPPY) My One (Relentless)



Here's a curveball from Wiley, in the shape of his poppiest single in ages. Guests jostle for space between loose beats that summon party vibes with ease.
Contact Grace McCracken
gracemccrackenpr@gmail.com

KREPT & KONAN (FEAT. HEADIE ONE & K TRAP) I Spy (Virgin EMI)



The first official single from Krept & Konan's second album proper finds them trading killer lines with K Trap and Headie One. The comeback is on.
Contact Kate Head
kate@stokedpr.com

INA WROLDSEN

Forgive Or Forget (Syco)



The hitmaker furthers her bid for stardom under her own name with a new single exploring the pros and cons of breaking up over fierce dance beats.
Contact Curtis Sharkey
curtis@insideslashout.com

LOWER DENS

I Drive (Ribbon Music)



Jana Hunter wrestles with human nature and competitiveness on Lower Dens' upcoming fourth LP, but this taster is light and airy.
Contact Aoife Kitt
aoife@dominorecordco.com

PVRIS

Death Of Me (Reprise/Warner Records)



Pvriss announce their signing to Reprise/Warner with a bang. Death Of Me slinks in with taut bass before veering towards a facemelting chorus.
Contact Phoebe Sinclair
phoebe.sinclair@warnermusic.com

TV CRIME

Man In The Pub (Alien Snatch Records)



TV Crime call themselves 'pub city rockers', which is rather brilliant. So too, is this battering ram of a single. New album Metal Town drops in September.
Contact TV Crime
tvcrime@gmail.com

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

GIG OF THE WEEK

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



20.07 SUNFLOWER
The Borderline, London
7pm

The **New York** threesome hit London for a tiny, long-sold out show at The Borderline, where their ginormous riffs will bounce and rattle off the walls like pinballs. A mini UK tour wraps in York on July 23.

TASTEMAKERS The industry's favourite new sounds

Andrew Trendell News editor, NME

COMPANY INK – BLAH BLAH



Ink fast Andrew Trendell

I've got so much time for this Irish-Norwegian duo, and they're every bit the culture clash you might expect. With previous singles Crew, The Flip and Young Milk, they developed a really interesting blend of nostalgic, Anglophile, Smiths-like instrumentation, with vocals and production that land somewhere between hip-hop and post-hardcore. Blah Blah follows their punk, electro and rap leanings to the Nth degree before collapsing into a groove that reminds me of peak Bloc Party or The Rapture.

There are some pretty intriguing lyrics here, too: lines about the "infinite

injection" of modern culture and having a "soul doused in lube". It's pretty gnarly. The rest of their lyrics deal with teenage anxiety, boredom, nihilism... It's the usual, plus some stuff about "getting down with the Samurai" that's going to look pretty great on a T-shirt.

They've got a streetwise, snotty, 'don't give a fuck' attitude. They're not part of any scene and they don't care. I've not seen them live yet, but I'm sure they're a right laugh. Without a doubt, they're going to piss quite a lot of people off if they get the chance to be heard. I'm hoping that later this year or early next is when they really go to war.

ESSENTIAL INFO

RELEASES Brighter Without You (out now) **LABEL** Insanity **MANAGEMENT** Breathe Underwater **NEXT GIG** Edinburgh Castle, July 20 (w/ The Proclaimers)

Scottish pop newcomer is ready to take on the world...

Charlotte Brimmer is fed up with waiting. “It’s such a lonely process sometimes,” says the 21-year-old singer and songwriter who calls herself Be Charlotte to encourage young people to embrace who they are. “Having songs and waiting to release them is quite scary. I just want to get my music out there, see what people think and play some shows.”

Thankfully, the hanging around is over for Brimmer, who signed to Columbia through its German office at the end of 2017 and dropped the sparky Do Not Disturb in March. Released on Insanity in the UK, it was the Scot’s first single as a major label artist. Naturally, it’s her highlight of a journey that began playing guitar along to Avril Lavigne and Tracy Chapman and slogging around Dundee’s open mic circuit. Now, she’s arrived at a pop sound with real bite.

“There are so many ups and downs people don’t always see, I’d spent two-and-a-half years between releases and that can feel like forever,” she says. “Knowing I had stuff going on that no one else knew about, you doubt things. Releasing that song felt like such a good moment, it was like, ‘OK, I’m ready to do this.’”

As a product of her hometown’s pub scene embraced by a major label overseas, Brimmer’s path mirrors that of a certain tousle-haired piss-taker who’s charmed the music biz in 2019.

“Lewis Capaldi signed through Germany too, it’s nice to have the backing of a country you’re not from,” says Brimmer, who caught many of Capaldi’s early shows and has gigged with the singer.

“He worked so hard for so many years before anybody knew his name. People want to think he appeared out of nowhere, but he didn’t, he worked his arse off. It’s mental.”

Brimmer, who’s currently based in Berlin, talks eloquently about the industry she’s coming into.

ON THE **RADAR****BE CHARLOTTE**

“Mine is weirdly organic for a major label story,” she says, explaining that showcase festivals including Eurosonic helped attract Columbia. “It’s nice, my dream wasn’t to get signed, I just wanted to make music. I learned more when we started talking to labels, but I wanted to make sure I signed with the right people. It’s really natural, I didn’t want to sign a major deal and totally change.”

All of which leaves Brimmer free to focus on her songs. She’s already followed Do Not Disturb with the pumped up Brighter Without You, and more music is coming.

“I’ve always written what I’ve had inside, I like to draw from personal experiences and things I feel passionate about,” she explains. “I could never imagine singing something I didn’t truly believe in.”

Really, Brimmer wants to provide a modern pop alternative.

“I want to give a narrative that’s different to what other people are saying,” she says. “I’ve never been the sort of person who’s going to write about boys, partying, make-up or stuff like that. I’ve never wanted to do that and I still don’t, I want to talk about real things.”

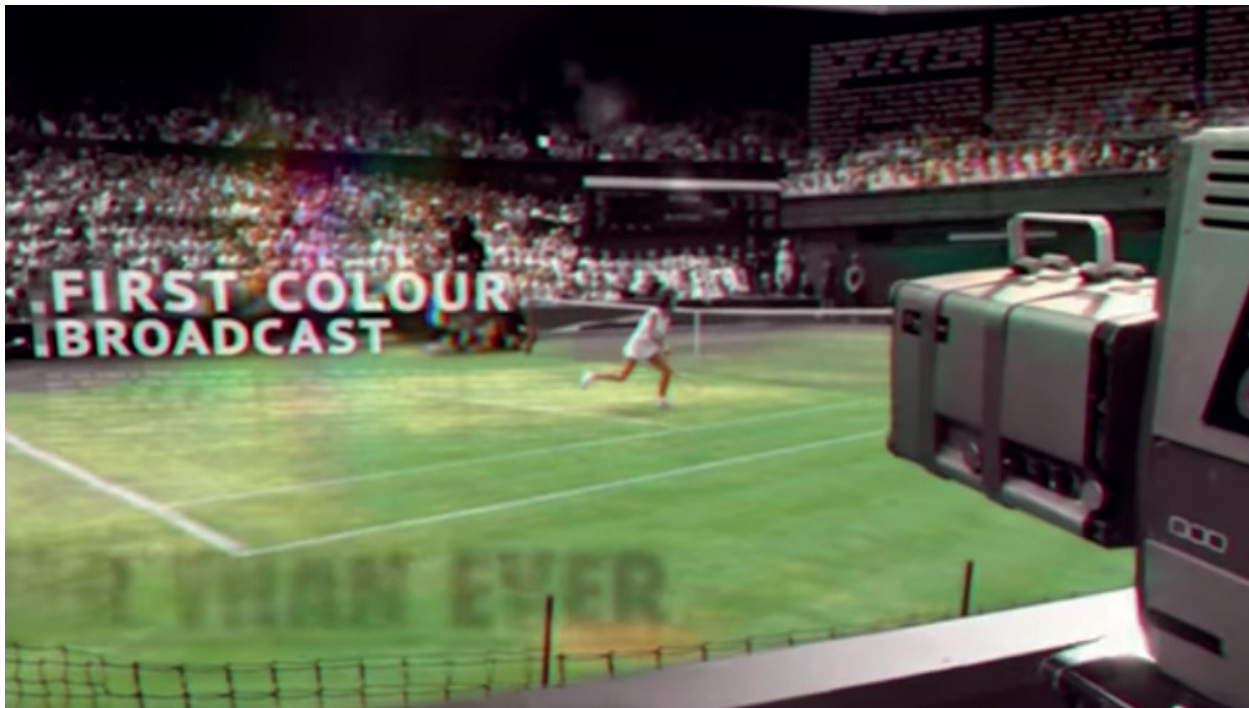
Now, Brimmer has her chance...

BEN HOMEWOOD



“There are so many ups and downs that people don’t always see”

Charlotte Brimmer



classic and finding a new way to present it,” Ashworth says. “You want to treat it carefully, but at the same time totally re-approach it.”

Native MD Dan Neale calls the music “epic” and says the team chose Live Forever “because the lyric fits with the idea of stories enduring through the ages.”

Chris Graves, executive producer of music at Craft, says the ad “represents Wimbledon’s pursuit of greatness”.

Live Forever was released in 1994 and has 845,909 sales, according to the Official Charts Company. It peaked at No.10.

James Cooper, head of sync & creative licensing at Sony/ATV describes it as an “iconic track by an iconic songwriter”.

“It’s always a pleasure working with Noel Gallagher’s songs and his team at Ignition,” he adds.

“Native did a fantastic job, and thanks to [agencies] McCann and Craft.”

The track is out now on Native’s Rare Species label. What a wonderful racket.

Celebrity deuce: Wimbledon’s ad and (below) Fred Ashworth

SYNC STORY

WIMBLEDON/ FRED ASHWORTH

■ BY BEN HOMEWOOD

Tennis fever gripped the nation this month, as Wimbledon returned. The official trailer set the tone, pairing historic images with an orchestral rendition of Oasis’ Live Forever, arranged by Fred Ashworth of Native.

“It was exciting working with such a well-known



“It was exciting to work with such a well-known classic”

Fred Ashworth
Native

Spot: Wimbledon “The Story Continues” **Title:** Live Forever **Composer:** Noel Gallagher **Artist:** Fred Ashworth **Master:** Rare Species **Publisher:** Sony/ATV **Music Supervisors:** Dan Neale (Native) and Chris Graves (Craft WW) **Ad Agency:** McCann London/Craft Worldwide **Creative Directors:** Alexei Berwitz, Rob Webster, Matt Searle, Oly Wood **Film Company/Post Production:** Blinkink **Director:** Elliot Dear **Air Date:** 10/06/19

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

MAKING WAVES



Along came Molly: Molly Sarlé

THIS WEEK’S HOTTEST BRAND NEW ACT

Molly Sarlé

KEY TRACK: This Close
LABEL: Partisan
MANAGEMENT: The Glow Management
TWITTER: @Molly_sarle

WHO: Molly Sarlé is one third of Vermont folk group Mountain Man and plays in Feist’s touring band. Now, she’s going it alone with debut solo album, *Karaoke Angel*. It’s out in September through Partisan.

WHAT: Soulful, acoustic, far-out folk.

WHERE: Sarlé is originally from Durham, North Carolina, but wrote *Karaoke Angel* over a three-year period during which she stayed in a caravan in Big Sur and a monastery, among other places.

SO, WHAT’S THE DEAL...
These songs are all about earthiness and nature. Sarlé’s nomadic tendencies complement her respect for the elements, and tracks like *This Close* hum with the spirit of the great outdoors.

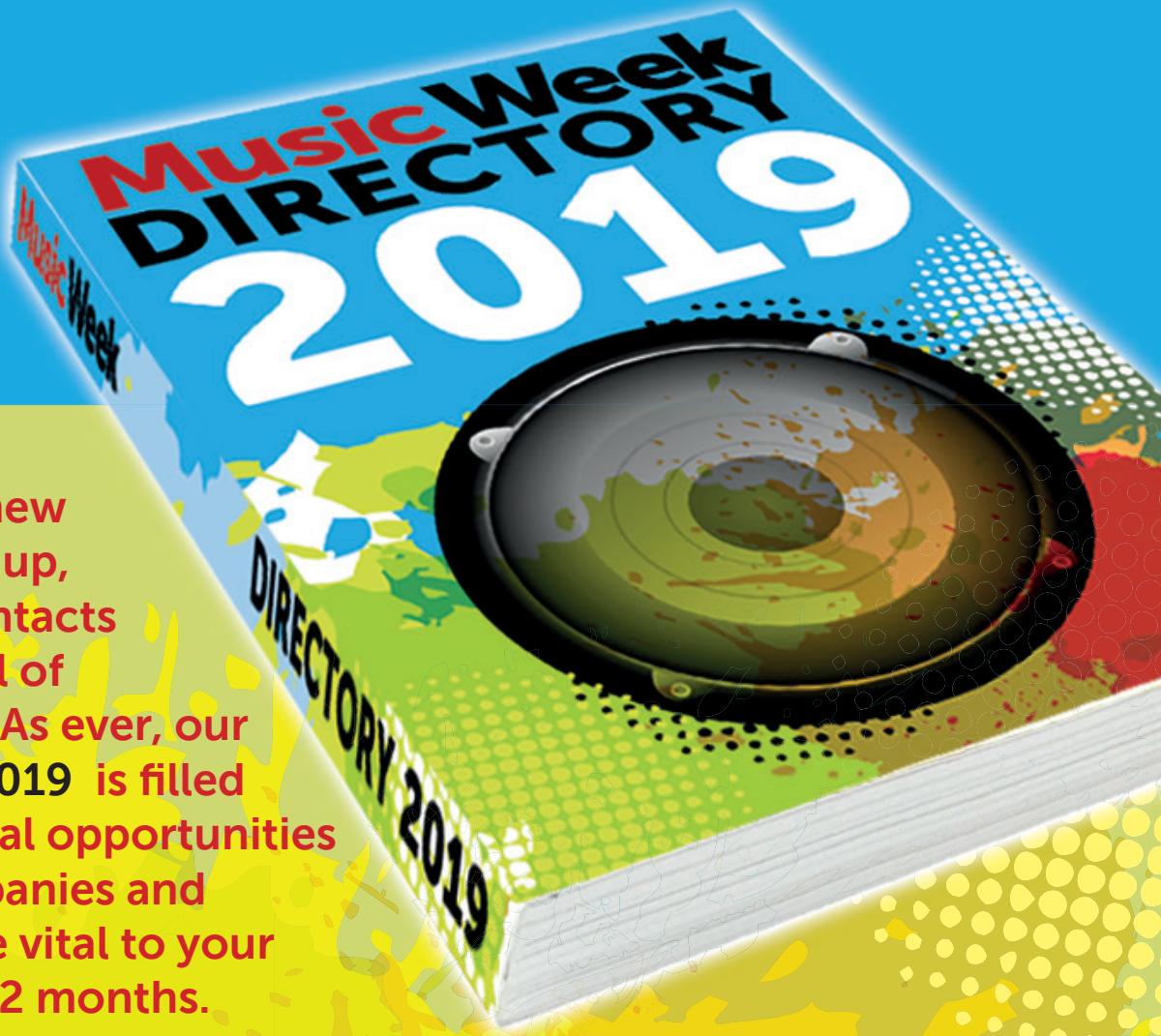
WHY KARAOKE?
Sarlé sang Fleetwood Mac’s *Dreams* on a solo karaoke trip a while back. Lonesome after a break-up, she was moved by the experience and it proved the catalyst for her debut album.

WHAT’S NEXT?
Partisan are throwing their weight behind the singer, and fans of Aldous Harding and Angel Olsen should get excited ahead of her September UK dates. Molly’s good...

Music Week DIRECTORY

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HOTSHOTS

1



2



1. Ticked Pink Pink recently completed the UK leg of her Beautiful Trauma World Tour by playing two sold-out shows to over 150,000 fans at London's Wembley Stadium. (Photo: Andrew MacPherson).

2. When in Romeo Pink wasn't alone on the road, either... She was joined by rising rock act Bang Bang Romeo. The group are pictured alongside their team backstage at Wembley Stadium here (L-R): Lisa Stanway (management), Guy Stanway (management), Alex Hock (Eleven 7), Richard Barber (Solo Agency), Melanie Rodriguez (Eleven 7), Dan Waite (Eleven 7), Stars Walker (Bang Bang Romeo), Rich Gartland (Bang Bang Romeo), Ross Cameron (Bang Bang Romeo), Sarah Valentine (The Outside Organisation) and Claudia Mancino (Eleven 7). (Photo: Jordan Corrin).

3



3. Having a good Knight Gladys Knight performed at the Royal Albert Hall as part of her UK Tour joint venture with promoters Kennedy Street and Live Nation. Pictured here are (L-R): Steve Walker (management), Angie Becker (tour manager, Kennedy Street), Ms Gladys Knight and Danny Betesh (founder/managing director, Kennedy Street). (Photo: Gary Thomas KYPA).

4. Common Ground Concord Recorded Music UK and Virgin EMI hosted a listening event for Common at The Edition London to play eight tracks from his upcoming album, Let Love. Common is signed to Loma Vista Recordings (one of Concord's five frontline labels). Pictured here are (L-R): Fred Gillham (MD, Concord Recorded Music UK), Clive Cawley (MD, Virgin EMI),

4



Common, Charley Byrnes (radio, Virgin EMI), Ted Cockle (president, Virgin EMI), Fay Hoyte (marketing director, Virgin EMI), Benson Udia (marketing manager, Virgin EMI), Loraine McDonald (artist relations, Virgin EMI), Flossie Easthope (TV, Virgin EMI), Rob Pascoe (GM, Virgin EMI), Bruno Morelli (director of promotion, Virgin EMI) and Mark Rankin (radio, Virgin EMI). (Photo: Carsten Windhorst). **5. Yoga need to calm down** Above & Beyond held a special yoga event at Eccleston Yards to celebrate the release of their forthcoming yoga album, Flow State. The group are pictured here with world renowned yogi Elena Brower, who led the session. (Photo: Luke Dyson). **6. All hands on Decca** Decca's 90th birthday celebrations continued as artists, colleagues, key media and friends joined together at Dartmouth House in Mayfair for the 2019 Decca Classics Summer Drinks. Pictured here are (L-R): Dr. Alexander Buhr (MD, Decca Classical Label Group) with Decca artists Isata Kanneh-Mason, Renée Fleming and Miloš. (Photo: Matt Read). **7. Miller time** Gary Miller – who was most recently in the BBC Bros documentary When The Screaming Stops – has been raising awareness and funds to tackle human trafficking. He chose his annual summer BBQ in Los Angeles to further draw attention to it. Pictured here are (L-R): Bob Leone (Lady Gaga, Lana Del Rey), Gary Miller, Bob Pritchard (host, Voice Of America), Gary Shoeield (SVP, Base Hologram) and Mick Garbutt (consultant to all of the aforementioned). (Photo: Caroline Feraday).



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

"If an artist just wants to hear the word 'yes', I'm sure there's an app for that"

IAIN WATT, YM&U

Graffiti artist (manager): Iain Watt shot for Music Week in Shoreditch, London, June 2019

WATT'S THE STORY

As boss of Machine Management, Iain Watt and his team were behind the success of Clean Bandit, Years & Years, Mika and many others. Having sold his business, he's now MD of management superpower YM&U's music division, with ambitious plans to take on the world. *Music Week* meets a manager with a plan...

— BY MARK SUTHERLAND —
PHOTOS: PAUL HARRIES

He's the East End boy gone up West in search of fame, fortune and international success. A fresh talent, who helped a small team punch above its weight, and is now trusted with taking an outfit full of Galacticos to the top.

Yes, Frank Lampard has a lot on his plate as he steps up from Derby County to manage Chelsea. And so does Chelsea fanatic Iain Watt, who sold his Machine Management firm to the James Grant Group in September last year, and has now moved from Machine's Hackney office to head up the music division for the company, now rebranded as YM&U, in its shiny Tottenham Court Road HQ.

YM&U – an amalgamation of interests across film, TV, sport, comedy and theatre as well as music – even has Lampard as a client, suggesting they've cornered the market in hungry young managers ready and willing to take on the biggest challenges.

"I don't think we have a Russian boss," chuckles Watt, as he heads back out east to sip coffee in Hoxton's Nobu Hotel. "Other than that, I guess the similarities with Frank are there... We were an independent management company of 15 people in East London, now I'm running the music division of a company that has 300 employees. It's quite a leap."

But then Watt is used to stepping into the unknown. His has been an unusual journey to the top of the management tree. He started off in PR at AbFab-inspired Lynne Franks PR and also worked at '90s publicity behemoth Freud Communications, trying to keep Chris Evans under control during his Radio 1 pomp. He then joined agency KLP, which pioneered the music branding deal via hook-ups between Virgin and V Festival and Reading & Leeds and Carling.

After spending "a year on the road drinking whisky" with The Prodigy after brokering a tour sponsorship with Ballantine's, he went back into PR as head of press at the Rob Stringer-inspired Epic Records. Then he had a crack at short-lived internet media start-up Switch2, before joining TV production company Done & Dusted. While there, he looked after Keith Flint's solo career as part of D&D's fledgling management operation, before deciding to go out on his own "at my kitchen table, with my laptop, and one producer-DJ client" (Tom Middleton).

Machine grew and grew, masterminding Mika's huge late-Noughties success, helping Clean Bandit conquer streaming and, with *Music Week* Women In Music 2016 Rising Star winner Martha Kinn at the helm, assisting Years & Years in becoming pop sensations. But Watt was frustrated in his attempts to expand the operation internationally (an experiment with an LA office stalled) and in his efforts to secure big global clients when they became available, as well as being distracted by the amount of time



he had to spend on office management rather than artist management. Watt realised Machine needed investment to take the next step up and the bid from what was then the James Grant Group arrived at just the right time.

As steps up go, however, YM&U represents a big one. Its TV division essentially owns British light entertainment, with the likes of Ant & Dec, Holly Willoughby, Amanda Holden, Davina McCall and Phillip Schofield as clients. In the acting world, it reps Peter Capaldi, Jenna Coleman, Jamie Dornan, Karen Gillan, Keeley Hawes, Richard Madden and Ruth Wilson, and wants its music division to be every bit as ubiquitous.

It's off to a good start, having already amalgamated the likes of 10 Management (Take That), Hall Or Nothing (Manic Street Preachers) and Deckstar (Steve Aoki) under the YM&U umbrella.

Such super-management outfits have occasionally struggled in the past but Watt is confident this one, pulling together the diverse talents of managers such as Matt Colon, Chris Dempsey, Martin Hall and Watt's own Machine team of Kinn, Sophie Bloggs and Phil Morias, is already onto a winner. Just so long as he can get the outside world to understand what they're trying to do...

"When you sit down with people and say, 'I ran Machine Management and I've been bought by James Grant Group, but it's not called James Grant anymore, it's called YM&U and then there's Hall Or Nothing and Deckstar in America... People go, 'What are you talking about?'" he chuckles. "It's confusing."

Time then, for Watt to order some brightly coloured macaroons, sit down with *Music Week* and explain exactly why YM&U's name-changer is such a game-changer for the world of artist management...

What are the advantages of being part of YM&U as opposed to having your own company?

"Before, if one of our artists was offered a potential film or TV, in terms of our immediate field of expertise we needed a little bit of help. Now, we have that expertise in-house, we can go downstairs and make sure we're making the absolute best decisions for our artists and clients. We now have the significant resources that we wanted. We have a digital team, a streaming person, a brands person and we have the LA team... It's like being a kid in a sweet shop. You've got all the stuff you were saving up for for weeks and weeks."

How has it been adjusting to a more corporate environment?

"When we first got in here, it was a change but I worked at Sony Music. That corporate muscle in my brain that hadn't been used for a long time, it was weak but it came back! I just had to get that muscle match fit again."

As MD, are you still able to do hands-on, day-to-day management of your artists?

"We have teams on every single act that we represent. But it's really important;

Ex Machine: Iain Watt
is now MD at YM&U

as the head of the company, you have to be in the game. If you lose that connection between the artists and the people you represent, things move so quickly in the music business, it's hard to give creative and strategic advice if you're not aware of what's happening on the ground and the things you need to do to take an artist from A to B. Am I managing every single act on my roster? Definitely not. But it's really important that you maintain your relationship with at least one or two. People like Martha, Sophie, Phil and Chris are brilliant at what they do, they all operate in slightly different areas and have different areas of expertise. And that blend is really helpful to me."

How will you convince the outside world that this is the right way forward?

"There's nothing more soothing than a hit for people to understand what you're doing. We're clear on what we need to do and we're super-focused on delivering as much success as we can. Everyone in the music business just wants to have as many hits as they can and be as successful as possible. They might not be so obvious as to say it, but ultimately record companies want more tracks to be streamed and promoters want more tickets to be sold. When you have the opportunity to sit down and explain what we're doing and why we're doing it, people are like, 'Oh OK, that sounds great'. Because it means there's more opportunity to deliver success for their tour, record sales, streaming, whatever it is. If they're in business with us, the opportunity for success is increased."

How does it work with the US office?

"When I joined, one of the key things was working out how we join up with the US company. Matt [Colon, see panel] who runs the US division was totally on the same page. We spent a lot of time out there working out how we work together, how we structure things together. For key clients that have a chance to be successful in both countries, they have a lead in the UK but also a team member or two in America and vice versa. We're also building out our team in LA. We have three people there who are effectively our people. I used to go to LA a lot and be in the room with an A&R person who'd be saying, 'Justin Bieber's writing camp finished last week, it would have been great to have Jack [Patterson] from Clean Bandit in there'. Now Melissa [Sabo, head of A&R] is doing the hustle on the ground in LA and she's coming to us with opportunities."

Are you looking to take on more acts?

"Yeah. If there was a big global artist on the market, Machine probably wouldn't have been on the list [of possible management companies]. But now, people in the legal and label community have that real understanding of our joined-up global thinking, and they're going to say, 'We should put these YM&U guys on the list'. Then it's down to us doing the best possible pitch and getting on with the artist to see if we can get it over the line. With the advent of streaming and global releases, you can't have that very narrow geographical thinking."

You'll still be up against some very big companies though. Why should they choose you?

"From an expertise and resources point of view, we're probably more equipped than any of them. If you list big US companies, they might have an amazing US office, but they don't have the 25 people in the UK that we have. There are some brilliant UK management companies that may have offices in LA, but there aren't 40 people in those offices that are focused on music. And then you add on, when a film opportunity comes in, we've got the best film team in London; if there's a TV opportunity, we have that

"If you have a hot artist and a good management team, that gives you leverage with a record company"

IAIN WATT, YM&U

LA CONFIDENTIAL

Deckstar co-founder Matt Colon on how YM&U's US operation works with the UK office to achieve global success



Matt (in) black: Colon runs YM&U's US music operation

There's a moment in DJ/producer Steve Aoki's 2016 I'll Sleep When I'm Dead documentary that always reminds Matt Colon of how far things have moved on since his Deckstar management company joined the YM&U revolution.

"There's a line in the trailer where Steve says, 'I'm 35 years old, I don't want to waste any more time,'" chuckles Colon, boss of YM&U's Los Angeles-based US music division. "By the time the documentary actually came out, he was 39."

By way of contrast, a forthcoming documentary for one of his other clients was conceived, financed, shot and shopped within six months, as Colon leveraged the power of YM&U's other divisions to get things moving.

"That's a good example of how we can take an idea from a client who wants to do a project outside of music and fast-forward the entire production and execution process," he tells *Music Week*. "It's easy when you have all those resources in-house."

Colon founded Deckstar in 2007, initially to manage DJs, but expanded into rock with heavyweight clients such as Blink-182, Bush and Rancid. Deckstar was acquired by the James Grant Group in 2017, but it wasn't until Iain Watt and Machine came on board last year that the US-UK connection really started bearing fruit.

"It was like hitting the lottery," says Colon. "With Iain and his team, it really felt like a natural fit."

Transatlantic success stories so far include James Arthur, whose US career has finally taken off with the help of some on-the-ground assistance, and The Interrupters, US ska punks who are cracking the UK with local support from Take That manager Chris Dempsey.

"Everyone will say you can work from anywhere these days, manage an act in Paris from Bali if you want to," says Colon. "But just because you want to do something, doesn't mean you should. I've seen a bear ride a tricycle, it doesn't mean it should! There's something to be said for physically being present in the place. I wish I could tell you why it makes such a difference, but it really does."

With the addition of Steve Rifkind's Loud group last month, YM&U now has a roster that encompasses rock, pop, dance and hip-hop.

"Technically, we're the largest management company in the world in terms of size of staff and roster," says Colon. "But it would be disingenuous to say we're the biggest, because we're still figuring it out in terms of all these companies coming together."

Colon, however, is confident YM&U will get there.

"I don't have any delusions that it's an overnight process," he says. "But we will truly manage clients across all sectors and territories in a well-oiled fashion. My hope is that we grow, but my real hope is that the synergies of being one big entity start to show themselves."

expertise in house. We're building this house and, if we break an act significantly, or bring in a global client and prove this works, then we're totally in the game. We're six months in and the next year or two we're going to have to deliver."

Why is it so hard to break artists nowadays?

"There have never been more choices and ways you can connect with an artist. That's an opportunity but you almost have to be omnipresent in so many different places and people's attention span, because of all this stuff, is getting shorter and shorter. To be meaningful with your engagement of the audience consistently over a period of time so they actually give a shit is challenging. You need amazing social media, style, editorial content, brilliant visuals and videos on YouTube, you've got to be on all the streaming services and you still need press... The scale of what a new artist has to do and the places they need to be compared to how it used to be is a totally different beast. And that's where management companies come in. Record companies are brilliant when something's moving. They still have that button marked 'global priority' that can get you going in as many different territories as possible. But it would be fair to say the bit they struggle with is development. That is being put more and more on the managers. The artists have got to be multi-disciplined and so has the management company. Then if you've got some sparks and a fire going [a label] can hopefully pour some petrol on it."

So do artists still need labels?

"They do. When I've been going out explaining what we're doing, the next question people ask is always, 'Are you going to be a label?'"

And are you?

"No. Our whole philosophy is to deliver extra scale and resources that enable us to work closer with our label partners to deliver more success. Record companies are everyone's favourite punchbag. But if your aspiration is to be a globally successful artist, then you need a record company to help you get there. There's no one better to take you from selling out Shepherd's Bush Empire to being globally successful. I don't see anyone else who can do that currently."

Would you ever do a direct licensing deal with, say, Spotify for one of your artists?

"Never say never, but Spotify or any streaming service's expertise is very narrow. They can help you become successful on streaming services but they're not investing in A&R, marketing, international. Whether that eventually comes or not, I don't know."

Has the balance of power shifted away from labels nowadays?

"We have more leverage as artists and managers. Record companies are being more flexible than they've ever been in order to make sure they can feel like the right home for hot new artists or successful artists that might be coming out of a deal and need a new home. If you have a hot artist and a good management team, then that gives you really good leverage with a record company. But our philosophy is not actually about how big the cheque is. If you can do us a deal that is sensible for all parties and are doing interesting



I'm with YM&U: Phil Morais with producer Mark Ralph (top), Years & Years' Olly Alexander with Martha Kinn (bottom)

"Record companies are everyone's favourite punchbag. But if you want to be a globally successful artist, you need one"

IAIN WATT, YM&U

YM&U too: Take That with Chris Dempsey (top), Sophie Bloggs with DJ Danny Howard (bottom)



things in terms of rights retention, royalty rates... Those things are more meaningful than a bigger advance. No one ever had a career based on advances alone."

Clean Bandit were one of the first new UK acts to actually succeed on streaming. How did that happen?

"They're almost the perfect artist for the streaming paradigm because, while they're relatively faceless, they make amazing music that's a weird combination of classical and dance, so it pops out when it's on a playlist. You look at the streams that they've generated and it's incredibly valuable. When I met them, I knew they were super-talented but I couldn't have told you they'd turn into the streaming behemoths that they are now. When we did the record deal, Max [Lousada, then Atlantic UK boss] who signed them said exactly the same thing. He said, 'I don't know where this is going to go, they're just really talented people.'"

What did you learn in PR that's been useful in your career as a manager?

"It's stood me in good stead. The thing I learned in PR is, when you have nothing going on with an artist project, people expect the press person to conjure up an opportunity. So you had to be pretty creative to come up with ideas to get shit moving, and to be able to do that has always been a brilliant thing."

You came up in the glory days of the '90s. What did you pick up from that era?

"The '90s was interesting because that was the last time when what I would call a table-banging, aggressive manager held forth. I'm almost the polar opposite of that. At the end of the '90s, when the music industry started its recession, people didn't have time to listen to people like that. People were being sacked left, right and centre, record companies were getting smaller, less money was being invested in artists. If the stressed product manager has two phone calls to make, one manager's being reasonable and one is shouting, guess what? You're not going to make the call for the one who's shouting."

Are you friends with your artists?

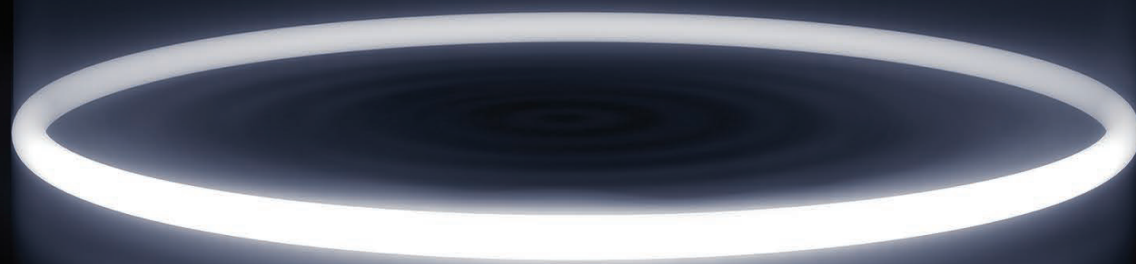
"We're friends with all our clients but as a manager there's always a grey area. The artist has to respect you and you have to respect the artist. If a manager gets too close or goes into the artist bubble a bit too much and loses that line of demarcation, that's dangerous, because your judgement becomes clouded and you're not making the right decisions in the interests of your artist's career. If an artist just wants to hear the word 'yes', I'm sure there's an app for that!"

Finally, where do you want YM&U to be in five years' time?

"We want to be the pre-eminent global management company. We want to have proved the concept by having one or two globally successful clients that are managed out of LA and London with a team in both places. We'd love to have a bigger team, be more successful and deliver more hits, but that's the key. In five years, if we can be really joined-up in our global thinking and have proved it by making one or two artists successful, I'd be over the moon."

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A PERFECT TENOR



This month, the incomparable **Luciano Pavarotti** is the subject of a brand new documentary film. Here, *Music Week* speaks to his wife **Nicoletta Mantovani**, Universal's **Rebecca Allen** and **Dickon Stainer** and more about where his remarkable legacy goes from here...

—BY GEORGE GARNER —

PHOTO: Terry O'Neill

A *class-ical* act: Luciano Pavarotti

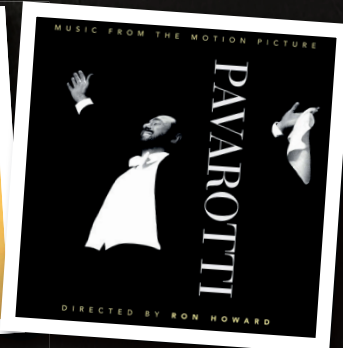
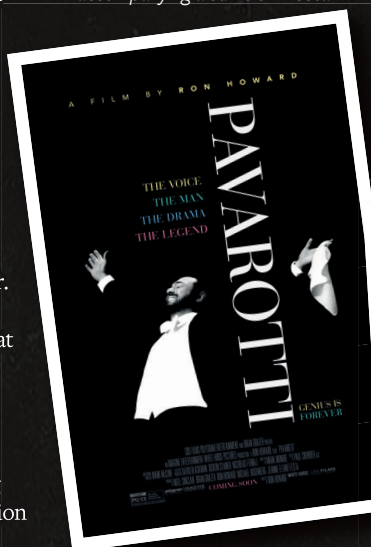
Golden boy: Luciano Pavarotti with his parents



“Luciano was a very direct person – you could get a very precise idea of what he liked or didn’t. So, today, it’s not too hard to follow that pretty clear path”

NICOLETTA MANTOVANI
THE LUCIANO PAVAROTTI FOUNDATION

Three cheers: The artwork for the Pavarotti documentary and its accompanying albums on Decca



Once upon a time, Harvey Goldsmith CBE received a lovely gesture from the late, great Luciano Pavarotti. Well, kind of... “I’m partial to the odd chocolate,” begins the legendary promoter who first met Pavarotti in 1985. Goldsmith – who, for 23 years, enjoyed a highly successful business relationship and friendship with the tenor – goes on to recall the time he entered a room to find a tray of luxurious chocolate truffles laid out before him.

“I’ve bought these chocolates for you, try one!” implored Pavarotti to his friend, who proceeded to get stuck in. Something seemed immediately off. It wasn’t just the peculiar taste. It was also the change in Pavarotti’s face as Goldsmith chewed.

“I tried it and he just pissed himself with laughter,” chuckles Goldsmith. “Of course, it was charcoal make-up for his eyes!”

It’s just one of many occasions Goldsmith recalls fondly.

“He was a terrible cheat at poker,” he laughs again. “Or rather I was set up to be cheated on. That’s how he was: he was a character, he was a diva, he was a prankster all at the same time. He had a serious side but we had a lot of fun together as well. He loved life.”

And the Italian legend’s life is the subject of a major new documentary film directed by Ron Howard [Apollo 13, The Da Vinci Code, Rush] and backed by Imagine Entertainment, White Horse Pictures, Polygram Entertainment and CBS films. Christened simply Pavarotti, the global film event – released in UK cinemas on July 15 – is a celebration of the superstar’s life, from his childhood years in Modena, Italy to his meteoric rise on the global stage, including his work with Plácido Domingo and José Carreras in the Three Tenors. And lest we forget, their 1990 In Concert record became the best-selling classical album of all time and is 5x platinum in the UK according to Official Charts Company data.

“I must have seen the film six times now, and each time I walk away with tears in my eyes,” says Decca president Rebecca Allen. “The most powerful moments for me were the bookends of the film. It opens with Nicoletta [Mantovani], his wife, asking Luciano how he wanted to be remembered. The film closes with his answer. It kills me each time!”

Fear not, you are in a spoiler free zone here, but suffice to say that the impact on those involved in the story has been considerable.

“It is never easy to see your life, or part of your life, rolling on a big screen!” Nicoletta Mantovani, who also serves as president of the Luciano Pavarotti Foundation, tells *Music Week*. “But I have to say that Ron Howard was very respectful and truthful in dealing with all the material, he tried to be honest in returning a presentation

of Luciano which is very authentic. What Ron tried to depict was a truthful image of the man, not just the artist whose story is pretty familiar to so many people. Luciano is considered a real icon – this movie tries to confer a human nature to his myth.”

On paper at least, however, the arrival of the Pavarotti film may seem peculiar: it is not timed to coincide with a notable anniversary.

“There isn’t a specific reason to release the film now,” says Mantovani. “But after a long time [working] together with Universal, we thought it would be a worthy thing to share this human portrait of Luciano, and the right occasion came with the proposal of White Horse and then the extraordinary availability of Ron Howard.”

Plus, when it comes to introducing a new generation of fans to Pavarotti’s music, there’s no time like the present...

The mere mention of the name Pavarotti conjures no end of superlatives, especially when it comes to his voice.

“He was the best,” lauds Dickon Stainer, president and CEO, Universal Classics and Jazz/Nerve Label Group.

“He was awe-inspiring, really,” agrees Goldsmith. “He was the most important tenor of our generation.”

“There is no tenor in the history of music who left the extraordinary legacy of Luciano,” adds Terri Robson – MD of TR International Management Associates – who served as Pavarotti’s manager between 2001-2007. “His voice was unique, there is no opera singer whose voice can be recognised within a few seconds of hearing it.”

Yet his impact was much greater than the ubiquity of his voice: he was a democratising force in classical and opera music. In the words of Rebecca Allen, he was “truly the people’s tenor”.

“What he wanted to do from the get-go was to popularise classical music,” says Goldsmith. “He felt, as I did, that at the time opera was a closeted culture; that if you didn’t know, you weren’t allowed to know. You could follow it if you wanted to, you could buy records, but to see opera live was really quite difficult. What he did was open the doors for millions and millions of people to hear the great arias performed. And subsequently when he got together with Plácido Domingo and José Carreras and did the Three Tenors it became even bigger. He was, really, the world’s first rock star.”

Goldsmith backs his claim by pointing to the immense impact Pavarotti had on the live music business across the globe.

“There were cities and places where he would sell out 10,000 people and I had to look on the map to see where they were!” laughs Goldsmith. “If we talk about rock stars today, they might sell Madison Square Garden out, but not many of them play in Manaus. The opening sequence [in the film] is him going to Manaus, which is up the Amazon, to play an opera house. We once played in Taiwan in a town at the end of the island where there were more people there than lived in the town. That’s how popular he was. The only other person that had that kind of magnetism was [Enrico] Caruso, who in the ’20s and ’30s would draw half a million people. They obviously couldn’t hear him, they just wanted to be there...”

Much more than “The King Of The High C’s”, Pavarotti was also the master of the classical crossover. Yet there is a particular emphasis that needs to be placed here.

“The unique thing about Luciano was that it was his audience, rather than the music, which crossed over,” says Robson. “Unlike the crossover tenors and artists today, the repertoire he sang – even in arenas – was strictly made up of opera arias and conventional

Neapolitan songs. Aside from the Pavarotti & Friends annual charity concerts, he actually refused to perform popular music.”

The question now is what can those in charge of overseeing Pavarotti’s legacy do to ensure future generations keep coming on board? The new film should help...

“When the world is full of noise, how does one cut through and capture people’s imaginations?” says Allen. “The art of visual storytelling has become so much more powerful, it aids discovery. The emotion of seeing great artists making mistakes, witnessing their growth as artists, as well as men, brings a relatability to audiences.”

“Pavarotti is a documentary which is distinct from Hollywood blockbusters like *Bohemian Rhapsody* and *Rocketman*,” says Dickon Stainer. “But both types of film bring a new visual storytelling to truly iconic artists and that enables the narrative to be re-told in a new way, so that these artists can be discovered afresh. This film will reignite the memory of a legendary artist. It may be that the first appeal is to ‘lapsed’ fans ahead of a new generation, but I believe that bringing Pavarotti back to centre stage will lead to new fans and create new opportunities for Pavarotti’s legacy to be celebrated.”

Terri Robson agrees, saying the film can “undoubtedly also create a new generation of fans for not only this legendary artist but for opera and the tenor voice”. It’s not just the film that’s set to do that either...

To coincide with the documentary’s release there is not one, but two different album releases from Decca. The first is *Pavarotti: Music From The Motion Picture Soundtrack*, which follows the documentary’s narrative arc in capturing career-defining milestones – including his grandstanding version of *Nessun Dorma*. The second is the three-disc *Pavarotti: The Greatest Hits*, a 67-track collection of his best known collaborations (including duets with Bono, Elton John, James Brown, Lou Reed and Frank Sinatra). This dual-release strategy was something of a necessity.

“Luciano had a 40-year recording career with Decca,” says Rebecca Allen. “To truly represent his life’s work, we felt that we needed to offer the audiences something special. The soundtrack album highlights the unique career highs, but the greatest hits gives you the definitive recordings across the four decades.”

Compiling such releases, however, is not an easy task. In December last year, *Music Week* took a comprehensive look at the challenges involved in overseeing the estates of fallen icons such as Buddy Holly, Roy Orbison and Chris Cornell. In particular, the difficulty of making decisions when the artist is no longer there to guide them.

“Luciano was a very direct person,” explains Mantovani. “Living at his side – or working with him – you could get a very precise idea of what he liked or didn’t. He was always very authentic in expressing his opinions, both if it was good or bad. He never wore masks in conveying ideas, opinions and main values. So, today, it’s not too hard to follow that pretty clear path.”

Mantovani believes that in spite of his perfectionism – Pavarotti, she says, “always found something to improve on” in his recordings – the new *Greatest Hits* set would have his blessing.



PHOTO: Sacha Gusov

Maestro of the universe: Pavarotti

“This film will reignite the memory of a legendary artist... It will lead to new fans and new opportunities”

DICKON STAINER
DECCA/VERVE

Star in their eyes: (clockwise from the left) Pavarotti with Sting, Barry White, James Brown and Brian May

“This huge selection made history,” she says. “I’m sure Luciano would have been happy with it. It is a gift to his public.”

As to the future of his legacy, before he passed away in September 2007 of pancreatic cancer, Pavarotti did have unfulfilled dreams.

“Right toward the end of his life, the one thing he wanted was to find his successor,” says Goldsmith. “Just before he passed away he was coaching 10 students and he said to me, ‘I don’t think we’re going to find my successor – it may have to skip a generation or two before somebody else comes around’. He did introduce me to [Andrea] Bocelli, who I still work with, but he is a different kind of singer.”

While Pavarotti never found his successor, one of his dreams is still coming to life in 2019 and beyond.

“Luciano taught hundreds of young students during his life and he never asked them for a penny, remembering that when he was a young student with no financial means he received lessons for free from his teachers,” Mantovani explains. “Now, the foundation I run and named after him offers masterclasses and opportunities to emerging singers without asking for any money. Our aim is to build a ‘Pavarotti Academy’ based on the same features and values.”

The question of what is still to come from Pavarotti’s discography also remains an interesting one. Dickon Stainer tells *Music Week* that global interest in the film is sparking a lot of other creators to want to work with the Pavarotti Estate and with Decca “to further extend and deepen the storytelling around his legacy”.

Plus, there are new horizons to conquer that didn’t exist in Pavarotti’s lifetime. The advent of streaming has opened up new ways for people to hear his mesmerizing voice. He currently has 1,937,059 monthly listeners on Spotify alone.

“Pavarotti is one of Decca’s most important streaming artists,” says Benedict Curran, head of streaming at the label. “We’ve watched his streaming audience grow considerably over the years and in early 2019 we made sure to approach DSPs to build unique and comprehensive plans around the Pavarotti movie and OST album. Since album release last month, Pavarotti’s daily streams have jumped between 25-50% across streaming services and we’ve unearthed reams of unseen video content which we will be dropping across streaming services throughout the year.”

“Our job is to keep his legacy alive, and his legacy was bringing people together via music,” adds Rebecca Allen. “We have already seen incredible critical acclaim for the film in the US, and we are now looking forward to the film rolling out globally. The response from the teams in the markets around the world has been phenomenal and, with a staggered release over the next nine months, we feel extremely excited about keeping his legacy alive.”

“My strong belief is that Luciano’s voice is something so inspirational that everyone should listen to it,” concludes Mantovani. “Decca is doing very well with the new devices and technologies. I just hope that the immense heritage that Luciano left through his many recordings can be available to everyone, in all means and ways, so that it can reach new generations.”



PHOTOS: Daniele Venturelli



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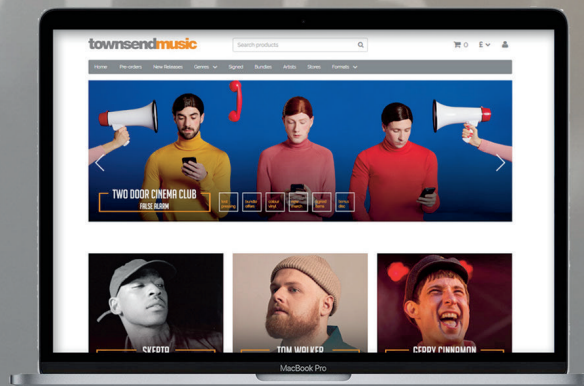
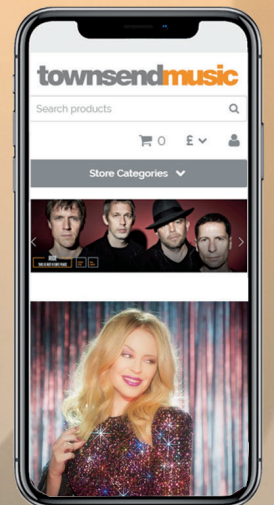
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Royal appointment: The Royal Albert Hall welcomes the return of the BBC Proms this week

Classical acts

This week's return of the world's largest music festival, **The Proms**, provides a perfect opportunity to check out the booming classical scene. Here, UTA's **Heulwen Keyte**, Decca's **Rebecca Allen**, Cuffe & Taylor's **Peter Taylor** and **Lucy Noble** of the Royal Albert Hall give us the inside scoop on a rejuvenated sector...

BY JAMES HANLEY

"Classical music has had quite a 'stuffy' image at times through the years, and I think that has changed"

REBECCA ALLEN
DECCA

The Classic BRITs might have taken a fallow year, but the genre it celebrates is in the midst of an Indian summer.

Classical was the fastest-growing genre in 2018, with sales and streams up 10.2% on the previous 12 months, according to the BPI. The genre outperformed the overall 5.7% rise in

UK music consumption in the period, while those all-important streams rocketed by 42%.

The good news doesn't end there: Andrea Bocelli scored a No.1 album, Michael Ball & Alfie Boe have attained back-to-back platinum LPs and breakout star Sheku Kanneh-Mason gained international attention for his performance at the Royal Wedding. All in all, things look to be shaping up rather nicely.

"Streaming is definitely bringing in a new generation of fans, because they're discovering music they might otherwise never have been exposed to," Decca Records president Rebecca Allen tells *Music Week*. "There is a brand new energy with young artists coming through like Sheku Kanneh-Mason and Jess Gillam, who just look like normal [20-year-olds], but are playing phenomenally well and the media is embracing them.

"Young people can associate with them more. Classical music has had quite a 'stuffy' image at times through the years, and I think that has changed."

Bocelli's chart-topping *Si*, released via Decca/Sugar, was the best-selling classical LP last year and has shifted 253,023 (93.7% physical) units to date, according to the Official Charts Company.

Last year saw a 6.9% increase in classical CD sales, which still account for nearly 60% of consumption, but Allen is confident the fanbase will adapt in the longer term.

"I don't believe classical music will die out because streaming has come along," she says. "Classical music has survived every format so far and I don't believe streaming is about to kill it. Streaming is a massive opportunity for us to grow this market even more."

The popularity of soundtracks by composers such as Ludovico Einaudi and Max Richter have helped broaden the genre's appeal, alongside less obvious sources.

"Our client Sebastian Plano recently scored the soundtrack for the award-winning PlayStation game *Everything*, alongside Lukas Boysen," explains Heulwen Keyte of United Talent Agency. "Another artist Tina Guo, who records extensively for gaming, just performed her first UK shows and a significant portion of the audience was made up of gamers who had never been to a cellist performance before.

"Classical music is also often used for major adverts. The Kingdom Choir are featured in the 2018 Coca-Cola Christmas advert and Alexis Ffrench has just announced a Skoda campaign."

Keyte credits streaming's discovery platform mechanism with helping the public to identify new artists, adding: "Streaming has had a huge impact in expanding the classical sector. The fact that fans are able to communicate and buy directly from the artists now creates a stronger connection to their audience.

"Alexis Ffrench appears on numerous piano playlists which have elevated both his brand and his streaming numbers considerably."

In a major vote of confidence, Bauer debuted new classical music station Scala Radio in March in what was billed as the biggest launch in UK classical music radio in nearly 30 years.

However, the seeds of the genre's resurgence were sown in the live business, which has experienced a consistent

"There are more mainstream promoters booking classical/crossover artists now than ever before"

HEULWEN KEYTE
UTA

increase in ticket sales for classical and crossover artists.

"There are more mainstream promoters booking classical/crossover artists now than ever before," says Keyte, who represents established stars including Katherine Jenkins, Alfie Boe, Aled Jones and Nitin Sawhney, alongside emerging talent such as Ffrench, The Kingdom Choir, Laura Wright and 2Cellos.

"Twelve years ago, when we started the classical and performing arts division at UTA, there were very few commercial promoters who were open to booking the genre – with the exception of Harvey Goldsmith promoting Luciano Pavarotti [see feature on p22]. Now, all the major global promoters are booking in this market.

"Promoters are more willing to take a risk on artists that may not yet have signed with a major label or have any album-selling history to date, but have a high level of digital engagement and streaming figures," she adds. "The majority of the live music sector has come to trust that these numbers, often backed by data analysis from our research division, UTA IQ, will translate into solid ticket sales. This is something that promoters previously needed much more persuasion on, even as recently as two or three years ago."

The older guard have been among the chief beneficiaries. Legendary Oscar-winning composer Hans Zimmer curated *The World Of Hans Zimmer – A Symphonic Celebration*, which toured UK arenas in March and comes to The O2 in London this November. John Williams was also celebrated with a show at the Royal Albert Hall last October (Williams was originally set to conduct but was forced to withdraw due to illness) and his music will be featured at concert halls later this year.

Ludovico Einaudi, the most-streamed classical artist of all-time with two billion streams, will perform seven shows at London's Barbican Centre next month. Ennio Morricone, meanwhile, performed his last ever UK concert at The O2 in November 2018, with the Czech National Symphony Orchestra and the Crouch End Festival Chorus.

"We're entering an era of composers," suggests Allen. "Beethoven and Mozart were like the rock'n'roll heroes of the time and you're now seeing fantastic composer artists coming through.

"You only have to look at John Williams and Hans Zimmer still churning out amazing music; Morricone wrote his best work ever when he did *The Hateful Eight* while in his late 80s and then you've got new ones like Max Richter writing some incredible works. Then you've got Einaudi and people like Clint Mansell coming through and, although they're already quite established, you still can see massive opportunities for them."

Cuffe & Taylor director Peter Taylor began his promoting career in the classical realm, staging the Lytham

Three's company: (L-R) Rebecca Allen, Heulwen Keyte and Lucy Noble



Proms Festival in 2009 with headliner Lesley Garrett, and has gone on to work with Michael Ball and Alfie Boe.

“Ball & Boe’s chart success was huge but then you’ve got someone like Andre Rieu, who is probably among the Top 10 artists in the whole live music world in terms of ticket sales,” says Taylor. “We look after Collabro, who came out of a TV talent show. Their music is very much classical crossover and musical theatre and, five years on, they are still selling out the Royal Albert Hall.

“When people think of classical, they think of The Proms at the Royal Albert Hall and that is as popular as ever, but there is this sub-culture around classical music and it’s only getting bigger.”

Speaking of which, the BBC Proms – the world’s largest music festival – returns to the Royal Albert Hall this Friday and runs for eight weeks until September 14.

“The Proms bring classical music to the forefront in London, if not the world,” says Royal Albert Hall artistic and commercial director Lucy Noble. “They’re very good at bringing in new audiences, people who might not have integrated with classical music before.”

The iconic venue, which also hosted last year’s Classic BRITs, has offered a pathway to the genre through events such as Hacienda Classical and the upcoming Garage Classical, presented by DJ Spoony, which will feature composer and conductor Katie Chatburn and her 36-piece Ignition Orchestra.

Looking ahead to the Hall’s upcoming 150th anniversary celebrations in 2021, Noble reveals she is hopeful the venue will host a series of concerts by iconic artists performing with orchestras.

“That would be cool,” she smiles. “There is an appetite for classical music to be delivered in a more accessible way. That’s why things like Garage Classical work. We also do something called My Great Orchestral Adventure, which introduces children to classical music in a fun way. It’s very participatory, yet at the same time they’re hearing some of the most serious classical music.”

Noble is keen to stress, however, that the decline of music in secondary schools is likely to have long-term negative ramifications on the genre.

“There is a danger that, because music isn’t being taught in schools as much now, people aren’t learning instruments, therefore they aren’t getting into classical music at the grassroots,” she warns. “My biggest concern is that, later on in the day, that will affect our orchestras and affect the more serious side of classical music.”



Generation game: (L-R) Sheku Kanneh-Mason, Jess Gillam and Ludovico Einaudi



“There is this sub-culture around classical music and it’s only getting bigger”

**PETER TAYLOR
CUFFE & TAYLOR**

Spoonfed: DJ Spoony presents Garage Classical in October

One strand still going from strength to strength is the Hall’s wildly successful film and live orchestra series. Debuting in 2009 with *The Lord Of The Rings: The Fellowship Of The Ring*, it has allowed the public to witness classics such as *The Godfather*, *Aliens*, *Star Wars* and *Titanic* in a unique environment.

“People are probably coming along to those for the title of the film but, unbeknown to many of them, they’re having their first introduction to a classical orchestra as well,” grins Noble.

The trend has stretched beyond the silver screen. “We have seen a consistent appetite for big orchestral versions of much-loved DJs and bands, much like [UTA client] Peter Hook presents *Joy Division Orchestrated*,” adds Keyte. “This wave of classical productions is also being booked across festivals including Hacienda Classical opening the main stage at Glastonbury in 2017.”

Taylor points to Cuffe & Taylor’s *Music From Downton Abbey* concert last month at Highclere Castle (where the TV series is set) as another example.

“There is no pigeonhole for the audience now, which makes it more difficult to try and target those people,” he says. “In the old days we would put an advert on Classic FM and the job was done, but we’re now using different mediums.

“I say ‘classical music’ in inverted commas now because it is so vast. I think the word ‘classical’ has connotations that aren’t justified. Sometimes if you say, ‘Do you want to come and watch a classical concert?’ People would say no, but if you say, ‘Do you want to come and see *Last Night Of The Proms* or movie scores played by an orchestra?’ people will say, ‘Oh yeah, I do.’ So we almost need a new name.”

As far as Keyte is concerned, the only way is up. She cites Decca’s post-classical imprint Mercury KX, which launched in 2017, and Bauer’s Scala Radio move.

“Investment in the classical sector is increasing and the market will continue to grow,” she says. “The emergence or rebrand of labels like Mercury KX is also embracing the next generation of artists and their followers.

“Festivals are also continuing to broaden their programming across genres. This allows artists such as Alfie Boe to not only perform at the prestigious BBC Proms In The Park with an orchestra, but also on the main stage at Cornbury Festival with his band.”

“It’s just going to continue to grow,” agrees Taylor. “These big orchestral pieces are very popular so taking contemporary artists and putting them on a stage with an orchestra is something we’ll probably see a bit more of.”

“Once we get our audience onto streaming, the discovery model will be huge,” concludes Allen. “They’re going to have this incredible catalogue of music to discover and that is just the beginning for us.”



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THIS WEEK: With **Just You And I**, Tom Walker achieved that rarest of feats for an artist in 2019 – a 100% self-written Top 3 hit. Here, Walker takes us back in time to tell the story of a tune inspired by sleepless nights and long distance love...

■ INTERVIEW: JAMES HANLEY

It was two o'clock in the morning and I couldn't sleep. I had this chorus running round and round my head and it just wouldn't fucking go away, so I thought, 'Do you know what? I'll go downstairs and quickly [record it], and it will be sweet'.

I was singing it really quietly because my flatmates were asleep, but I ended up sitting down there until 8am. The sun came up and I'd written the whole song.

My missus and I had been doing a long-distance relationship for ages. We'd go two weeks at a time without seeing each other and then I'd drive from London to Sheffield, where she was studying at university. We'd make the most of every weekend – go out, drink loads, go for nice dinners and have a really good time, and then it would all be over in the space of two days. I'd be driving back and another two weeks would go by – it was just really tough.

Just You And I couldn't be any more honest – it's literally the story of that whole journey – and it was the easiest song I ever wrote. Most of it came out in about five minutes because I really had it on my mind.

It was written three to four years ago; I could find out the exact date if I looked through my emails because I sent it to my missus. She was getting the train to see her mum and burst into tears when she heard it.

The first version we put out was an acoustic version, but my missus and I got engaged before the album came out and I thought we'd re-release it to celebrate, and the label wanted to go with it because they really liked it.

I put out a song called My Way after [breakthrough hit] Leave A Light On and then after that we re-released Just You And I. That song has changed so much over time. It was quite slow to begin with and we wanted to speed it up to give it a chance to do its thing on radio, because it's really hard to get slow songs across sometimes. Changing it up and making it sound a bit more modern did it a few favours.

We'd always planned on doing another version, but I had my worries because we'd released it once already. It had done well on Spotify, but the radio world is a different place.

I always thought it was a good enough song to connect with people, but it's not one of those that instantly grabs your attention. It's just a good tune, and I try just thinking about the tunes rather than where it's going to sit in your career and how it's going to do. That's all a bit stressful and I leave that to the label. But [Just You And I] seems to have grabbed people's attention now, so that's cool.

There is no method to my songwriting; it's all madness if I'm honest! Sometimes it starts with the guitar, sometimes with the lyrics, sometimes I'll just have a melody and other times I'll start with a beat. I haven't found the [magic] method as to what to do, I just like having a guitar and singing – it's nice.

When you're touring loads, you want to be in the studio and then the minute you're in the studio, you want to get out and play the songs you've just recorded. It's a double-edged sword, but a mix of both is good.

I like that I wrote Just You And I on my own. It's nice to have a song in the charts that I wrote in my basement.

"There is no method to my songwriting. It's all madness, if I'm honest!"

**TOM WALKER ON
JUST YOU AND I**

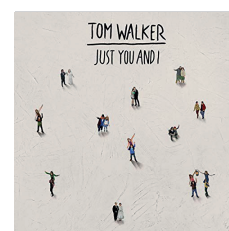
*Walk this way:
Tom Walker*





TOM WALKER JUST YOU AND I

Writer's Notes



Publisher

Universal Music
Publishing Group

Writer

Tom Walker

Release Date

24.01.19

Record label

Relentless

Total UK sales (OCC)

803,173

Marshall

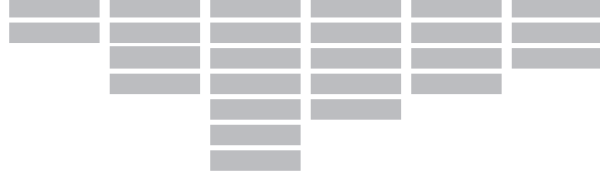
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Music Week CHARTS



Make do and Mendes: Camila Cabello and Shawn Mendes hit No.1 with Señorita

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

Sen-sational: Mendes & Cabello complete ascent to the summit

BY ALAN JONES

No.2 for the last fortnight, the summery groove that is *Senorita* climbs to No.1 for **Shawn Mendes & Camila Cabello**, on consumption of 69,321 copies (including 60,390 from sales-equivalent streams) ending the eight-week reign of **Ed Sheeran & Justin Bieber**'s *I Don't Care*.

Thus peaking 41 places higher than the first Mendes/Cabello collaboration, *I Know What You Did Last Summer* – whose consumption to-date of 414,606 units is high for such a low chart peak – *Senorita* is the second No.1 for both artists. Mendes hit the summit with 2015 release *Stitches*, which took 44 weeks to reach No.1 but has to-date sales of 1,901,328. Cabello's 2017 single *Havana* was also a slow starter, reversing 53-57 on its second week in *The Top 75*, and reached No.1 on its 14th week on release. It stayed there for five weeks, and was an even bigger hit than *Stitches*, with a to-date tally of 1,959,200 sales.

Cabello's foil on *Havana* was rapper Young Thug, for whom the track was his only Top 10 hit – until now. He returns as featured guest on **Post Malone**'s *Goodbyes*, which is the highest of six Top 75 debuts this week, opening at No.5 (40,095 sales). Providing Malone's seventh Top 10 hit, and 15th Top 75 entry, and Young Thug's seventh Top 75 entry, it is a brand new track not on Malone's album *Beerbongs & Bentleys*, which nevertheless jumps 44-31 (2,532 sales) on its 61st straight week in the Top 75 since debuting at No.1.

Ed Sheeran has three songs in the Top 10 for the second straight week, with the newly-dethroned *I Don't Care* (1-2, 56,961 sales); *Beautiful People* (feat. Khalid), which holds at its debut position of No.3 (1,258 sales) and *Cross Me* (feat. Chance The Rapper & PNB Rock), which slips 6-8 (32,568 sales).

The rest of the Top 10: *Hold Me While You Wait* (5-4, 40,873 sales) by **Lewis Capaldi**, *Crown* (4-6, 35,826 sales) by **Stormzy**, *Old Town Road* (7-7, 33,084 sales) by **Lil Nas X**, *Wish You Well* (9-9, 32,427 sales) by **Sigala & Becky Hill** and *Mad Love* (8-10, 32,268 sales) by **Mabel**.

Although he has had six previous Top 75 entries, Birmingham rapper **Mist** makes the Top 30 for the first time with *So High* (No.11, 31,659 sales), which also provides the 11th hit for featured guest **Fredo**.

D-Block Europe score their sixth chart entry in an 11-month chart-career, with *Home P*ssy* (No.20, 21,137 sales).

Also new to the Top 75: *Back To Basics* (No.42, 11,133 sales), a rap collaboration that supplies the second hit for **Headie One**, and the 23rd for featured guest **Skepta**; *When You Know What Love Is* (No.59, 8,656 sales), the 29th hit for **Craig David**, following his *Love Island* cameo; and *Friday* (No.62, 8,164 sales), a new drill/grime banger that launches the chart career of **Kenny Allstar** and brings **Digdat** his fourth hit.

Ladbroke Grove is where **AJ Tracey** grew up, and the title of

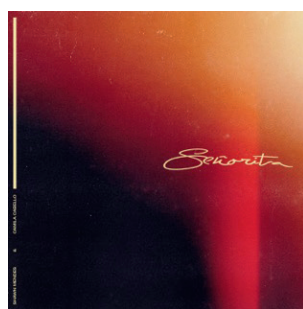


No.1

Shawn Mendes & Camila Cabello - *Senorita* (EMI/Syco)

This week's sales: 69,321 | Downloads: 8,931 |

Streams: 60,390 | Total sales to date: 186,305 |



Dream duo:

Shawn Mendes & Camila Cabello have ended the eight-week reign of Ed Sheeran & Justin Bieber

his single, which debuted 21 weeks ago at No.48, and appeared to fizzle out almost immediately. It returned to the Top 100 eight weeks ago, since when it has moved 90-52-48-43-26-22-21-16-12. With 27,269 units consumed last week, its to-date tally climbs to 239,533. Tracey has a second substantial climber in the form of **Thiago Silva**, a tribute to the Brazilian footballer of the same name, which climbs 57-36 (14,283 sales), becoming his sixth Top 40 hit and co-artist **Dave**'s 12th. Released in May 2016, it charted for the first time last week after Dave performed it at Glastonbury with assistance from 15-year-old audience member **Alex Mann**.

There are also new peaks for: *3 Nights* (20-19, 22,050 sales) by **Dominic Fike**, *Strike A Pose* (22-21, 20,178 sales) by **Young T & Bugsey** feat. **Aitch**, *Higher Love* (36-26, 18,436 sales) by **Kygo & Whitney Houston**, *Mother's Daughter* (33-29, 17,274 sales) by **Miley Cyrus**, *Castles* (52-34, 15,415 sales) by **Freya Ridings**, *Truth Hurts* (42-37, 13,638 sales) by **Lizzo**, *Ritual* (49-41, 12,249 sales) by **Tiesto, Jonas Blue & Rita Ora**, *Hate Me* (45-44, 11,095 sales) by **Ellie Goulding & Juice Wrld**, *Ran\$om* (61-50, 10,466 sales) by **Lil Tecca**, *I Could Get Used To This* (60-55, 9,395 sales) by **Becky Hill & Weiss**, *Outnumbered* (69-58, 8,773 sales) by **Dermot Kennedy** and *On A Roll* (71-65, 8,076 sales) by **Ashley O** (Miley Cyrus).

Overall singles sales are down 2.43% week-on-week at 18,601,339, 25.14% above same week 2018 sales of 14,864,797. Paid-for sales are down 8.43% week-on-week at 705,386, and are 27.52% below same week 2018 sales of 973,232.

THE OFFICIAL UK ALBUMS CHART

TOP 75



- Sales Increase +50% Sales Increase Highest Climber Highest New Entry

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 1-38 including Lewis Capaldi, Kylie Minogue, Lighthouse Family, Billie Eilish, The Killers, etc.

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER). Rows 39-75 including Lil Nas X, Will Young, Ed Sheeran, Bob Marley & The Wailers, Machine Gun Kelly, Oasis, Queen, Madonna, Skepta, Lizzo, etc.

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.

The joy of six: Lewis Capaldi returns to No.1 with debut LP

BY ALAN JONES

It will likely be blasted aside by Ed Sheeran's No.6 Collaborations Project a week hence, but for now **Lewis Capaldi's** *Divinely Uninspired To A Hellish Extent* takes advantage of a very quiet week to return to No.1.

Topping the list for the sixth time in eight weeks, it bounces 2-1 despite a 17.78% dip in consumption week-on-week to 18,491 units (including 10,320 from sales-equivalent streams), its own nadir, and the sixth lowest for a No.1 album in the 28 weeks that have thus far elapsed in 2019.

Capaldi's return to the apex was facilitated by a 65.61% dip in consumption week-on-week of **Kylie Minogue's** *Step Back In Time: The Definitive Collection*, which drifts 1-2 (10,998 sales). It remains at No.1 on paid-for sales (9,956).

In a week when only four albums make their maiden Top 75 appearances, the biggest by far comes from **Blue Sky In Your Head**, the first new album for 18 years by **Lighthouse Family**.

Opening at No.3 (9,504 sales), the album is the fourth studio release by the duo – Tunde Baiyewu and Paul Tucker – all of which have made the Top 10. Their 1995 debut, *Ocean Drive*, spawned four of their eight Top 20 hits, including *Lifted* and *Ocean Drive*, and has sold a massive 1,648,628 copies. However, it debuted at No.74 on sales of 2,171 units in November 1995, peaking 68 weeks later at No.3 on sales of 27,674. Follow-up *Postcards From Heaven* (1997) delivered a further trio of Top 20 hits, debuting and peaking at No.2 (46,549 sales) on its way to to-date sales of 1,369,189. Third album *Whatever Gets You Through The Day* surrendered only one Top 20 hit, but gave the band their biggest first week sale of 47,755 in November 2001, debuting and peaking at No.7 and going on to sell 432,241 copies. Their subsequent *Greatest Hits* set sold 30,351 copies while debuting at No.23 in November 2002, peaking at No.9 (19,940 sales) 20 weeks later, and selling 650,237 copies to date.

The Killers' *Glastonbury set* powered their *Direct Hits LP* 55-6 last week to match its November 2013 debut/peak, which it now surpasses, moving to No.5 (6,886 sales).

With excitement mounting ahead his new album, **Ed Sheeran's** most recent album, 2017's *÷*, is back in the Top 10 after an eight week absence, bouncing 15-9 (4,574 sales).

The rest of the Top 10: *When We Fall Asleep, Where Do We Go?* (4-4, 8,444 sales) by **Billie Eilish**, *The Greatest Showman* (8-6, 6,072 sales), *Bohemian Rhapsody* (13-7, 5,124 sales) by **Queen**, *Western Stars* (5-8, 4,743 sales) by **Bruce Springsteen** and *Staying At Tamara's* (10-10, 4,554 sales) by **George Ezra**.

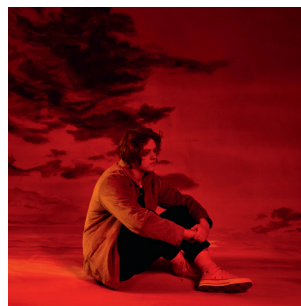
It is nearly four weeks since **The Spice Girls'** *Spice World* tour came to an end but their *Greatest Hits* album – No.2 on release in 2007, and No.16 five weeks ago – catapults 113-15 after being released on vinyl for the first time. The 12" picture



No.1

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

This week's sales: 18,491 | Physical: 6,164 | Downloads: 2,007 | Streams: 10,320 | Total sales to date: 270,321



One Hell of a performance:
Lewis Capaldi tops the chart for a sixth time

disc accounted for 2,502 of the album's 3,489 sales last week, and tops the vinyl album chart.

Home to the Top 20 hits *Your Mrs* (No.18) and *Mocking It* (No.19), Coventry rapper **Jay1's** first album, *One Wave* debuts at No.28 (2,796 sales).

Houston rapper **Machine Gun Kelly's** fourth album, *Hotel Diablo*, debuts at No.43 (2,904 sales). It is the follow-up to *Bloom* which debuted and peaked at No.37 fourteen months ago, and has thus far sold 24,591 copies.

Jayden Smith's first album *Syre* never progressed beyond its November 2017 debut position of No.85 (1,930 sales) although it has gone on to sell 26,589. The 21-year-old rapper – son of Will, brother of Willow – makes a higher debut on lower sales with follow-up *Erys* (No.62, 1,638 sales).

The Motion Picture Cast Recording of the new Danny Boyle film *Yesterday* – largely consisting of Beatles covers by lead actor Himesh Patel – falls 40-49 (1,937 sales), but the film's success continues to lift **The Beatles** 2001 compilation 1, which advances 26-21 (3,159 sales).

Now *That's What I Call A Summer Party 19* continues atop the compilation chart (8,455 sales) for a second week, with *Love Island Pool Party* rallying 3-2 (5,340 sales), to occupy runners-up position for the fourth time since.

Overall album sales are down 5.59% week-on-week to 1,674,723, 8.70% above same week 2018 sales of 1,540,641. Sales-equivalent streams accounted for 1,158,691 sales, 69.19% of the total. Sales of paid-for albums are down 12.65% to 516,032, 19.32% below same week 2018 sales of 639,602.

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	40.23%	1	UNIVERSAL MUSIC	48.66%	1	UNIVERSAL MUSIC	46.38%
2	SONY MUSIC	22.95%	2	SONY MUSIC	20.56%	2	SONY MUSIC	17.92%
3	WARNER MUSIC	17.61%	3	WARNER MUSIC	18.15%	3	WARNER MUSIC	16.03%
4	SONY/UNIVERSAL	6.42%	4	BMG/WARNER MUSIC	4.84%	4	SONY/UNIVERSAL	8.02%
5	UNIVERSAL/WARNER	3.54%	5	DEMON MUSIC	1.59%	5	BMG/WARNER MUSIC	4.44%
OTHERS		9.25%	OTHERS		6.20%	OTHERS		7.21%

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	18.80%	1	VIRGIN EMI	21.39%	1	VIRGIN EMI	19.64%
2	ATLANTIC	13.82%	2	POLYDOR	20.20%	2	POLYDOR	17.92%
3	POLYDOR	12.46%	3	ATLANTIC	10.86%	3	ATLANTIC	9.35%
4	COLUMBIA	10.17%	4	COLUMBIA	7.90%	4	SONY CG/VIRGIN EMI	7.27%
5	RCA	9.74%	5	RCA	6.35%	5	COLUMBIA	6.01%
6	ISLAND	5.39%	6	ISLAND	5.82%	6	RCA	5.83%
7	SYCO/VIRGIN EMI	4.30%	7	BMG/RHINO	4.84%	7	ISLAND	5.34%
8	ATLANTIC/VIRGIN EMI	3.54%	8	RHINO (WARNERS)	3.31%	8	BMG/RHINO	4.44%
9	ATLANTIC3/COLUMBIA2	3.18%	9	BIG BROTHER	2.78%	9	RHINO (WARNERS)	3.04%
10	WARNER RECORDS	2.67%	10	WARNER RECORDS	2.75%	10	SONY MUSIC CG	2.81%
11	RELENTLESS	1.79%	11	DEMON MUSIC	1.59%	11	WARNER RECORDS	2.52%
12	TROPICS	1.70%	12	RELENTLESS	1.44%	12	UMOD	2.33%
13	AJ TRACEY	1.69%	13	SONY MUSIC CG	1.40%	13	BIG BROTHER	1.95%
14	DAVE	1.57%	14	DAVE	1.25%	14	DEMON MUSIC	1.46%
15	ISLAND/RCA	1.44%	15	PARLOPHONE	1.23%	15	BMG	1.38%
OTHERS		7.73%	OTHERS		6.89%	OTHERS		8.72%

THIS WEEK'S TOTAL MARKET SHARE

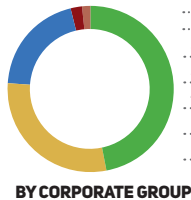
BY CORPORATE GROUP

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	37.3%	1	UNIVERSAL MUSIC	35.5%	1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.8%	2	SONY MUSIC	23.5%	2	SONY MUSIC	15.2%
3	WARNER MUSIC	16.7%	3	WARNER MUSIC	17.0%	3	WARNER MUSIC	15.1%
4	BMG	1.3%	4	BMG	2.0%	4	BMG	4.2%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.1%	5	DEMON MUSIC	1.9%
OTHERS		21.7%	OTHERS		20.8%	OTHERS		26.1%

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	11.8%	1	VIRGIN EMI	12.8%	1	VIRGIN EMI	11.5%
2	RCA	10.7%	2	RCA	11.7%	2	POLYDOR	11.3%
3	POLYDOR	10.4%	3	POLYDOR	9.5%	3	RHINO (WARNERS)	6.2%
4	ISLAND	8.6%	4	ATLANTIC	7.7%	4	COLUMBIA LABEL	5.3%
5	ATLANTIC	7.9%	5	ISLAND	6.8%	5	SONY MUSIC CG	4.6%
6	COLUMBIA	6.3%	6	COLUMBIA	6.6%	6	UMC	4.5%
7	WARNER RECORDS	3.9%	7	WARNER RECORDS	3.9%	7	ISLAND	4.0%
8	PARLOPHONE	2.6%	8	PARLOPHONE	2.9%	8	RCA	3.3%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	2.0%	9	WARNER RECORDS	3.2%
10	SONY MUSIC CG	1.4%	10	UMC	1.7%	10	BMG	3.1%
11	UMC	1.3%	11	SONY MUSIC CG	1.6%	11	DECCA	3.0%
12	SYCO MUSIC	1.2%	12	SYCO MUSIC	1.5%	12	ATLANTIC	3.0%
13	CAPITOL	1.0%	13	CAPITOL	1.1%	13	PARLOPHONE	1.9%
14	BLACK BUTTER	0.9%	14	BMG	1.1%	14	DEMON MUSIC	1.9%
15	DECCA	0.9%	15	DECCA	1.0%	15	XL RECORDINGS	0.7%
OTHERS		29.4%	OTHERS		28.2%	OTHERS		32.6%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

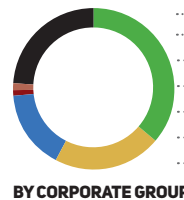


1	UNIVERSAL MUSIC	37.5%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	15.8%
4	BMG	2.1%
5	XL BEGGARS	1.2%
OTHERS		21.9%



1	VIRGIN EMI	11.8%
2	POLYDOR	10.1%
3	RCA	9.1%
4	ISLAND	7.4%
5	ATLANTIC	6.8%
6	COLUMBIA	5.8%
7	WARNER RECORDS	3.6%
8	SONY MUSIC CG	3.5%
9	UMC	2.5%
10	RHINO	2.4%
OTHERS		37.1%

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	20.8%
3	WARNER MUSIC	16.4%
4	BMG	1.8%
5	XL BEGGARS	1.3%
OTHERS		22.4%



1	VIRGIN EMI	11.8%
2	POLYDOR	10.5%
3	RCA	9.5%
4	ISLAND	7.8%
5	ATLANTIC	7.1%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO	2.5%
10	SONY MUSIC	2.0%
OTHERS		36.5%

MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	705,386	1,949,477,930	245,122,203	18,601,339	309,389	87,210	1,158,691	1,555,290	119,433	516,032	1,158,691	1,674,723
LAST WEEK	770,359	1,991,364,763	256,975,937	19,065,306	349,682	113,961	1,183,139	1,646,782	127,124	590,767	1,183,139	1,773,906
% CHANGE	-8.4%	-2.1%	-4.6%	-2.4%	-11.5%	-23.5%	-2.1%	-5.6%	-6.0%	-12.7%	-2.1%	-5.6%

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	43.0%
2	SONY MUSIC	35.6%
3	BMG	7.4%
4	WARNER MUSIC	3.3%
5	DEMON MUSIC	1.4%
	OTHERS	9.4%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.7%
2	SONY MUSIC	20.0%
3	WARNER MUSIC	12.4%
4	BMG	4.9%
5	DEMON MUSIC	1.8%
	OTHERS	22.2%

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	36.6%
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	34.5%
2	UMC	14.9%
3	UMOD	14.2%
4	VIRGIN EMI	11.2%
5	BMG	5.5%
6	RHINO (WARNERS)	2.1%
7	UNION SQUARE	1.8%
8	DEMON MUSIC	1.4%
9	NEW STATE	1.1%
10	POLYDOR	0.8%
11	ISLAND	0.6%
12	RCA	0.6%
13	BIG 3	0.6%
14	ATLANTIC	0.6%
15	DECCA	0.6%
	OTHERS	9.7%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	11.5%
2	VIRGIN EMI	11.4%
3	POLYDOR	8.9%
4	UMC	6.9%
5	RHINO (WARNERS)	5.2%
6	COLUMBIA	4.1%
7	UMOD	3.7%
8	BMG	3.7%
9	ISLAND	3.2%
10	RCA	2.7%
11	ATLANTIC	2.5%
12	DECCA	2.5%
13	WARNER RECORDS	2.4%
14	DEMON MUSIC	1.8%
15	PARLOPHONE	1.6%
	OTHERS	28.1%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%
2	RCA	10.5%
3	POLYDOR	10.2%
4	ISLAND	9.2%
5	ATLANTIC	8.2%
6	COLUMBIA	6.2%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
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	12.2%
2	RCA	11.0%
3	POLYDOR	10.0%
4	ATLANTIC	7.8%
5	ISLAND	7.3%
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%

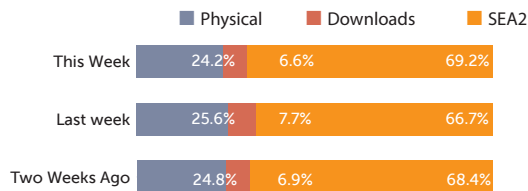
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	7.9%
5	ATLANTIC RECORDS	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	1.5%
13	BMG	1.2%
14	UMOD	1.2%
15	CAPITOL	1.0%
	OTHERS	30.1%

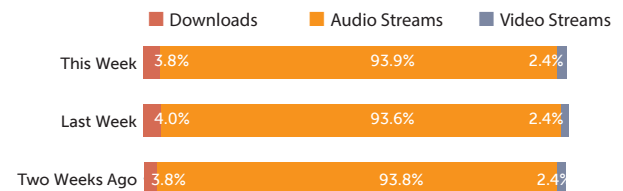
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.3%
5	ATLANTIC	7.5%
6	COLUMBIA	6.0%
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	1.0%
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	SEA2	TOTAL
THIS YEAR	21,160,184	52,491,624,980	6,954,947,771	502,719,759	10,659,009	2,839,165	31,898,245	45,396,419	3,527,402	17,025,576	31,898,245	48,923,821
LAST YEAR	28,800,808	42,724,125,954	417,913,874	453,559,869	12,545,879	3,939,905	26,451,545	42,937,329	5,494,858	21,980,643	26,451,545	48,432,188
% CHANGE	-26.5%	22.9%	N/A	10.8%	-15.0%	-27.9%	20.6%	5.7%	-35.8%	-22.5%	20.6%	1.0%

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OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	3	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
2	1	Lil Nas X	Old Town Road	Lil Nas X
3	2	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
4	6	Lewis Capaldi	Someone You Loved	EMI
5	4	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
6	5	Stormzy	Vossi Bop	Merky/Atlantic
7	NEW	Post Malone Ft Young Thug	Goodbyes	Republic
8	7	Lewis Capaldi	Hold Me While You Wait	EMI
9	8	Billie Eilish	Bad Guy	Interscope
10	9	Stormzy	Crown	Merky/Atlantic
11	10	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
12	11	Ed Sheeran Ft Chance The Rapper & PNB Rock	Cross Me	Asylum
13	NEW	Mist Ft Fredo	So High	Since 93/Warner
14	12	Dave Ft Burna Boy	Location	Dave Neighbourhood
15	15	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
16	18	AJ Tracey	Ladbroke Grove	AJ Tracey
17	41	Dave & AJ Tracey	Thiago Silva	Tropics
18	16	Mabel	Mad Love	Polydor
19	13	Avicii Ft Aloe Blacc	SOS	Positiva
20	17	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
21	14	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
22	24	Dominic Fike	3 Nights	Columbia
23	19	Katy Perry	Never Really Over	Virgin
24	NEW	D-Block Europe	Home P*ssy	D Block Europe
25	25	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
26	29	Jay1	Mocking It	GRM/Parlophone
27	21	Taylor Swift	You Need To Calm Down	EMI
28	22	Calvin Harris & Rag'n'Bone Man	Giant	Columbia
29	31	Lil Nas X	Panini	Lil Nas X
30	26	Lewis Capaldi	Grace	EMI
31	33	Jess Glynne & Jax Jones	One Touch	Atlantic
32	20	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
33	28	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
34	27	George Ezra	Shotgun	Columbia
35	30	Tom Walker	Just You And I	Relentless
36	34	Lewis Capaldi	Bruises	EMI
37	36	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
38	48	Mark Ronson Ft Camila Cabello	Find U Again	Columbia
39	42	Post Malone Ft Swae Lee	Sunflower	Republic
40	32	Jonas Brothers	Sucker	Republic
41	35	Mabel	Don't Call Me Up	Polydor
42	RE	Miley Cyrus	Mother's Daughter	RCA
43	23	Shawn Mendes	If I Can't Have You	EMI
44	45	Young Thug Ft J Cole & Travis Scott	The London	Atlantic
45	39	Ava Max	Sweet But Psycho	Atlantic
46	40	The Killers	Mr Brightside	Vertigo
47	43	Little Mix	Bounce Back	RCA
48	47	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
49	49	Hardy Caprio & Digdat	Guten Tag	Virgin
50	NEW	Lil Tecca	RanSom	Republic

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	Lighthouse Family	Blue Sky In Your Head	Polydor
2	NEW	Jesca Hoop	Stonechild	Memphis Industries
3	1	The Black Keys	Let's Rock	Nonesuch
4	2	Bruce Springsteen	Western Stars	Columbia
5	NEW	Babii	Hide	Death Waltz
6	5	The Raconteurs	Help Us Stranger	Third Man
7	NEW	The Soft Cavalry	The Soft Cavalry	Bella Union
8	6	Black Midi	Schlagenheim	Rough Trade
9	7	Hot Chip	A Bath Full Of Ecstasy	Domino
10	NEW	Sigur Rós	Ágætis Byrjun - A New Beginning	Krunk
11	16	Gerry Cinnamon	Erratic Cinematic	Little Runaway
12	NEW	Jamie Lenman	Shuffle	Big Scary Monsters
13	NEW	Kokoko!	Fongola	Transgressive
14	4	Joy Division	Unknown Pleasures	Rhino
15	12	Fontaines DC	Dogrel	Partisan
16	13	Billie Eilish	When We All Fall Asleep, Where Do We Go?	Interscope
17	3	Kylie Minogue	Step Back in Time: The Definitive Collection	BMG/Rhino
18	14	Kate Tempest	The Book Of Traps And Lessons	Fiction
19	9	Bill Callahan	Shepherd In A Sheepskin Vest	Drag City
20	NEW	Cagework	Cagework	Physical Education

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COMPILATION CHART TOP 20

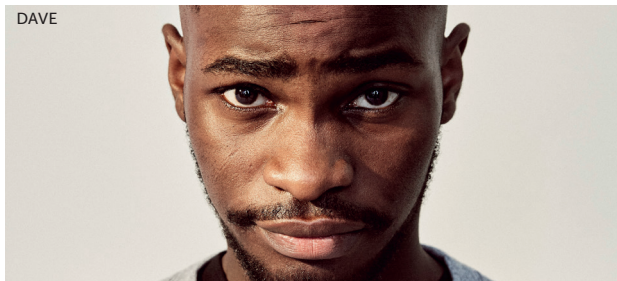
Based on sales of downloads, CDs, vinyl and other physical formats of compilation albums and various artist soundtracks.



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	3	Love Island - Pool Party 2019	Ministry Of Sound	(Sony DADC UK)
3	2	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	NEW	Lost In House	UMOD	(Sony DADC UK)
5	4	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	6	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	10	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
8	17	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM	(ADA Arvato)
9	7	Reggae, Reggae, Reggae!	UMOD	(Sony DADC UK)
10	5	I Love Summer Anthems	Ministry Of Sound	(Sony DADC UK)
11	8	Trevor Nelson - Soul Selection	UMOD	(Sony DADC UK)
12	13	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
13	9	The No.1 60s Pop Album	Sony Music CG/Spectrum	(Sony DADC UK)
14	NEW	Ultimate Reggae - The Classics	The Ultimate Collection USM	(ADA Arvato)
15	12	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
16	19	The Best Soul Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
17	16	The No.1 Acoustic Album	Sony Music CG/Spectrum	(Sony DADC UK)
18	14	In The Summertime - Ultimate Summer Anthems	The Ultimate Collection USM	(ADA Arvato)
19	11	The No.1 80s Love Album	Sony Music CG/Spectrum	(Sony DADC UK)
20	15	The Summer Album	Sony Music CG/WMTV	(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	2	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
2	1	AJ Tracey Ladbrooke Grove / AJ Tracey (ADA Arvato)
3	6	Freya Ridings Castles / Good Soldier (AWAL)
4	3	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
5	4	Bugzy Malone Ft Aitch Kilos / B. Somebody (ADA Arvato)
6	5	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (ADA Arvato)
7	8	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
8	11	B Young Gucci Demon / Gametime (The Orchard)
9	9	Skepta & Nafe Smalz Greaze Mode / Boy Better Know (The Orchard)
10	13	Tyga Ft Offset Taste / Last Kings (Empire)
11	10	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
12	16	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
13	18	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
14	NEW	The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
15	19	Y2K & Bbno\$ Lalala / Y2K (Stem Disintermedia)
16	14	Gerry Cinnamon Canter / Little Runaway (AWAL)
17	NEW	Sam Feldt Ft Rani Post Malone / Spinnin' (ADA Arvato)
18	12	Nafe Smalz Ft Tory Lanez Good Love / Ozone (ADA Arvato)
19	27	Joel Corry Sorry / Perfect Havoc (ADA Arvato)
20	7	Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)
21	21	Fisher You Little Beauty / Good Company (ADA Arvato)
22	20	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
23	24	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
24	23	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
25	15	Stormzy Big For Your Boots / Merky (ADA Arvato)
26	25	Lil Dicky Earth / BMG/Commission (ADA Arvato)
27	28	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
28	22	T Mulla Ft Hardy Caprio Droptop / 1Way Ent./T Mulla (Ditto)
29	17	Stormzy Shut Up / Merky (ADA Arvato)
30	26	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
2	NEW	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
3	3	Y2K & Bbno\$ Lalala / Y2K (Y2K)
4	7	Joel Corry Sorry / Perfect Havoc (Perfect Havoc)
5	4	Fisher You Little Beauty / Good Company (Good Company)
6	6	Blanco Brown The Git Up / Broken Bow (BMG)
7	5	T Mulla Ft Hardy Caprio Droptop / 1Way Ent./T Mulla (1Way Ent./T Mulla)
8	10	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
9	9	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
10	8	Nafe Smalz Ft Yxng Bane Fake Love / Ozone (Ozone Music)
11	11	Fisher Losing It / Good Company (Good Company)
12	12	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
13	14	Dave & J Hus Samantha / Tropics (Tropics)
14	16	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
15	13	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
16	17	OFB Ambush / OFB (OFB)
17	NEW	The Plug Ft Blade Brown & Young Dolph Ain't Like That / The Plug (The Plug)
18	18	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
19	NEW	Mastermind & Mitch New Drip / Infamous (Infamous)
20	15	Nafe Smalz Bad To The Bone / Ozone (Ozone Music)

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	1	Hank Marvin Gold / Crimson (Sony DADC UK)
2	2	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
3	4	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
4	NEW	Jesca Hoop Stonechild / Memphis Industries (PIAS Cinram)
5	NEW	Sigur Rós Ágætis Byrjun - A New Beginning / KRUNK (ADA Arvato)
6	8	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
7	7	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
8	3	Stormzy Gang Signs & Prayer / Merky (ADA Arvato)
9	5	The Raconteurs Help Us Stranger / Third Man (PIAS Cinram)
10	14	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
11	11	Hot Chip A Bath Full Of Ecstasy / Domino (PIAS Cinram)
12	16	Showaddywaddy Gold / Crimson (Sony DADC UK)
13	12	Fontaines DC Dogrel / Partisan (PIAS Cinram)
14	21	The Divine Comedy Office Politics / Divine Comedy (PIAS Cinram)
15	6	Thom Yorke Anima / XL (PIAS Cinram)
16	NEW	Deep Purple Live In Newcastle 2001 / earMUSIC Classics (Absolute/Sony DADC UK)
17	NEW	Bay City Rollers Give A Little Love - The Best Of / Crimson (Sony DADC UK)
18	15	Hollywood Vampires Rise / Ear Music (Absolute/Sony DADC UK)
19	20	Richard Hawley Further / BMG (ADA Arvato)
20	RE	The Kinks The Ultimate Collection / Sanctuary (ADA Arvato)
21	NEW	Jimmy Page & Robert Plant What Made Milwaukee Famous / Sonic Boom (Plastic Head)
22	13	Two Door Cinema Club False Alarm / Prolific (PIAS Cinram)
23	NEW	David Bowie Unplugged & Slightly Phased / Left Field Media (Plastic Head)
24	26	Dido Still On My Mind / BMG (ADA Arvato)
25	NEW	Everything But The Girl Amplified Heart / Buzzin' Fly (Proper)
26	23	Christine And The Queens Chris / Because (Caroline/Sony DADC UK)
27	RE	Morrissey California Son / BMG (ADA Arvato)
28	25	Idles Brutalism / Balley (Cargo/Cinram)
29	NEW	Jamie Lenman Shuffle / Big Scary Monsters (The Orchard/Proper)
30	NEW	Abbat Outstrider / Season Of Mist (Plastic Head)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Jesca Hoop Stonechild / Memphis Industries (Memphis Industries)
2	NEW	Jamie Lenman Shuffle / Big Scary Monsters (Pink Mist)
3	NEW	Abbat Outstrider / Season Of Mist (Season Of Mist)
4	2	Black Midi Schlagenheim / Rough Trade (XL Beggars)
5	NEW	O'Hooley & Tidow The Fragile / No Masters Cooperative (No Masters Cooperative)
6	NEW	Turilli/Lione... Zero Gravity - Rebirth And Evolution / Nuclear Blast (Nuclear Blast)
7	NEW	The Soft Cavalry The Soft Cavalry / Bella Union (PIAS)
8	NEW	Kokoko! Fongola / Transgressive (PIAS)
9	RE	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
10	NEW	Heather Findlay Wild White Horses / Black Sand (Black Sand)
11	NEW	Suicide Suicide / Blast First (BMG)
12	13	Calexico & Iron & Wine Years To Burn / City Slang (City Slang)
13	RE	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade (XL Beggars)
14	NEW	Babii Hiide / Death Waltz (Death Waltz)
15	NEW	Skipinnish Steer By The Stars / Skipinnish (Skipinnish)
16	NEW	Pat Dam Smyth The Last King / Quiet Arch (Quiet Arch)
17	14	Baroness Gold & Grey / Abraxan Hymns (Abraxan Hymns)
18	15	Mattiel Satis Factory / Heavenly (PIAS)
19	17	Little Simz Grey Area / Age 101 (Age 101)
20	9	Stray Cats 40 / Mascot (Mascot Label Group)

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	2	Ed Sheeran & Justin... Don't Care Asylum/Def Jam	WMG/UMG*	7,762	-1%	253	76.45	+2%
2	6	1	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG	4,986	+86%	184	62.99	+51%
3	2	4	Lewis Capaldi Hold Me While You Wait EMI	UMG	6,031	+10%	241	59.64	+3%
4	15	17	Taylor Swift You Need To Calm Down EMI	UMG	3,277	+8%	177	58.41	+64%
5	3	13	Lewis Capaldi Someone You Loved EMI	UMG	4,760	-9%	234	45.91	-16%
6	18	34	Freya Ridings Castles Good Soldier	IND.	2,998	+2%	190	45.08	+31%
7	4	14	Katy Perry Never Really Over Virgin	UMG	4,449	+2%	210	44.77	-15%
8	5	9	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	3,946	+3%	175	43.3	-1%
9	7	56	Tom Walker Just You And I Relentless	SME	5,181	-3%	221	42.74	+3%
10	8	10	Mabel Mad Love Polydor	UMG	2,985	+14%	167	42.19	+4%
11	17	3	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia	WMG/SME*	2,457	+63%	163	41.09	+18%
12	10	43	Calvin Harris & Rag'N' Bone Man Giant Columbia	SME	4,819	+4%	231	39.44	+1%
13	9	27	Little Mix Bounce Back RCA	SME	2,409	-1%	169	37.41	-6%
14	13	53	Jax Jones, Martin Solveig &... All Day And Night Polydor	UMG	4,217	-1%	164	35.03	-4%
15	19		Sam Smith & Normani Dancing With A Stranger Capitol	UMG	4,043	-9%	220	34.98	+2%
16	27		JP Cooper & Astrid S Sing It With Me Island	UMG	601	+17%	92	34.74	+19%
17	16	15	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,382	+4%	175	33.53	-5%
18	12	24	Jess Glynne & Jax Jones One Touch Atlantic	WMG	3,204	+6%	211	33.01	-10%
19	33		Liam Gallagher Shockwave Warner Bros	WMG	396	-5%	52	32.63	+27%
20	14	67	Shawn Mendes If I Can't Have You EMI	UMG	4,359	+2%	197	31.26	-14%
21	32	59	Craig David When You Know... Insanity/Speakerbox	SME	752	-2%	66	30.57	+18%
22	24		Pink Walk Me Home RCA	SME	4,000	-5%	189	30.36	-3%
23	21		Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	3,482	-7%	182	30.13	-7%
24	11	31	Mark Ronson Ft Camila Cabello Find U Again Columbia	SME	2,336	+8%	166	29.73	-19%
25	37	6	Stormzy Crown Merky/Atlantic	WMG	974	+35%	119	28.26	+23%
26	22	60	Jonas Brothers Sucker Republic	UMG	3,846	-3%	201	27.98	-13%
27	35		Pink Ft Cash Cash Can We Pretend RCA	SME	1,050	+81%	116	27.92	+16%
28	NEW	5	Post Malone Ft Young Thug Goodbyes Republic	UMG	1,031	-	99	26.87	-
29	28		Keane The Way I Feel Island	UMG	699	+14%	87	26.63	-9%
30	43		Jack Savoretti Ft Mika Youth And Love BMG	IND.	427	+46%	61	26.56	+31%
31	26	48	5 Seconds Of Summer Easier Polydor	UMG	2,068	-3%	95	26.16	-12%
32	NEW		Blossoms Your Girlfriend Virgin EMI	UMG	286	+32%	42	25.19	+197%
33	31	32	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	2,242	-11%	132	25.14	-5%
34	29		Tom Walker Ft Zara Larsson Now You're Gone Relentless	SME	1,365	-3%	163	22.27	-17%
35	39		Bananarama Looking For Someone IN SYNK	IND.	138	+5%	14	22.24	+3%
36	30	7	Lil Nas X Old Town Road Lil Nas X	SME	2,196	-4%	156	21.84	-19%
37	42		Kylie Minogue New York City BMG	IND.	421	+10%	66	21.56	+5%
38	38	8	Ed Sheeran Ft Chance the Rapper... Cross Me Asylum	WMG	1,995	-4%	117	21.39	-3%
39	46	12	AJ Tracey Ladbroke Grove AJ Tracey	IND.	435	+58%	30	21.07	+10%
40	20	47	Avicii Heaven Positiva	UMG	828	+17%	128	21.03	-39%
41	23		Taylor Swift Ft Brendon Urie ME! EMI	UMG	3,994	-13%	218	20.87	-35%
42	25		David Guetta Ft Raye Stay (Don't Go Away) Parlophone	WMG	2,445	+4%	146	20.53	-34%
43	NEW	30	Lil Nas X Panini Lil Nas X	SME	596	+173%	28	19.74	+132%
44	40		Naomi Scott Speechless (Full) Walt Disney	UMG	16	-33%	3	19.28	-8%
45	41	61	Mabel Don't Call Me Up Polydor	UMG	2,378	-8%	158	18.96	-8%
46	36		Jess Glynne Thursday Atlantic	WMG	2,282	-3%	184	18.86	-19%
47	RE	19	Dominic Fike 3 Nights Columbia	SME	862	+80%	109	18.59	+10%
48	47		Panic! At The Disco High Hopes DCD2/Fueled By Ramen	WMG	1,702	-6%	124	17.95	-3%
49	NEW		Zara Larsson All The Time Black Butter/Epic/TEN	SME	894	+49%	119	17.78	+148%
50	RE		Dua Lipa New Rules Warner Bros	WMG	1,145	+0%	160	16.47	+26%

UK TV AIRPLAY TOP 50



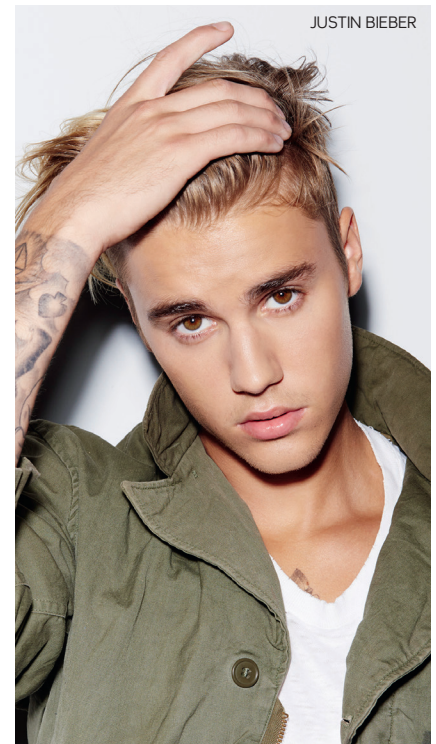
MABEL

TW	LW	ARTIST/TITLE/LABEL	CORP/GROUP	PLAYS	TREND	STNS
1	3	Mabel Mad Love / Polydor	UMG	465	+2%	13
2	4	Ed Sheeran & Justin... Don't Care / Asylum/Def Jam	WMG/UMG*	405	-11%	12
3	1	Stormzy Vossi Bop / Merky/Atlantic	WMG	388	-16%	13
4	7	Taylor Swift You Need To Calm Down / EMI	UMG	387	-4%	10
5	5	Katy Perry Never Really Over / Virgin	UMG	385	-12%	11
6	6	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	385	-6%	13
7	8	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG	369	+3%	11
8	2	Little Mix Bounce Back / RCA	SME	368	-20%	12
9	9	Lil Nas X Old Town Road / Lil Nas X	SME	356	+2%	11
10	22	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	354	+24%	11
11	10	Jess Glynne & Jax Jones One Touch / Atlantic	WMG	322	-5%	11
12	16	Ed Sheeran Ft Chance the Rapper &... Cross Me / Asylum	WMG	305	+1%	12
13	14	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	305	-4%	14
14	12	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone	WMG	302	-10%	12
15	20	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	294	+3%	13
16	11	Jax Jones, Martin Solveig... All Day And Night / Polydor	UMG	291	-13%	13
17	13	Lewis Capaldi Someone You Loved / EMI	UMG	287	-13%	12
18	NEW	Stormzy Crown / Merky/Atlantic	WMG	283	-	12
19	21	Billie Eilish Bad Guy / Interscope	UMG	269	-6%	9
20	23	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva	UMG	249	-11%	10
21	15	Martin Garrix Ft... Summer Days / Columbia	SME	240	-24%	11
22	NEW	Ed Sheeran Ft... Beautiful People / Asylum/Columbia	WMG/SME*	236	+638%	11
23	19	5 Seconds Of Summer Easier / Polydor	UMG	233	-19%	10
24	27	Avicii Ft Aloe Blacc SOS / Positiva	UMG	225	-5%	9
25	18	MoStack Ft Stormzy Shine Girl / Virgin	UMG	217	-26%	12
26	29	Calvin Harris & Rag'N' Bone Man Giant / Columbia	SME	216	-4%	13
27	25	The Chainsmokers... Call You Mine / Parlophone/RCA	SME	214	-18%	10
28	24	Jonas Brothers Sucker / Republic	UMG	210	-24%	11
29	26	Dominic Fike 3 Nights / Columbia	SME	200	-20%	11
30	38	Avicii Heaven / Positiva	UMG	192	+29%	9
31	43	Stefflon Don & Lil Baby Phone Down / Polydor	UMG	189	+58%	9
32	30	Mabel Don't Call Me Up / Polydor	UMG	185	-18%	13
33	34	Shawn Mendes If I Can't Have You / EMI	UMG	180	+9%	7
34	NEW	Miley Cyrus Mother's Daughter / RCA	SME	159	+85%	8
35	28	Khalid Talk / Right Hand	SME	157	-33%	11
36	17	Jonas Blue Ft Theresa... What I Like About You / Positiva	UMG	155	-48%	10
37	31	Tove Lo Glad He's Gone / Polydor	UMG	154	-27%	8
38	35	Wiley, Stefflon Don & Sean Paul... Boasty / BMG	IND.	151	-6%	11
39	32	Ellie Goulding Sixteen / Polydor	UMG	150	-24%	10
40	NEW	Pink Ft Cash Cash Can We Pretend / RCA	SME	142	-	9
41	40	Hardy Caprio & DigDat Guten Tag / Virgin	UMG	134	+6%	8
42	RE	Craig David When You Know... / Insanity/Speakerbox	SME	130	+100%	7
43	44	Ava Max Sweet But Psycho / Atlantic	WMG	129	+9%	12
44	42	Ariana Grande Break Up With Your... / Republic/Island	UMG	124	+3%	10
45	33	Marshmello Ft... Here With Me / Joytime/Positiva	UMG	121	-30%	9
46	47	Tom Walker Just You And I / Relentless	SME	120	+8%	7
47	39	Taylor Swift Ft Brendon Urie ME! / EMI	UMG	117	-18%	7
48	36	Steel Banglez... Fashion Week / Gifted/Warner Bros	WMG	116	-23%	8
49	37	Ariana Grande 7 Rings / Republic/Island	UMG	115	-23%	10
50	NEW	Charli XCX Ft Lizzo Blame It On Your Love / Asylum	WMG	103	+66%	6

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	9	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	32,733	-1%	1,523	861.07m	+0%
2	2	19	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	18,619	-9%	1,180	530.98m	-4%
3	3	18	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	17,318	-4%	938	500.36m	-8%
4	17	2	Shawn Mendes & Camil.. Señorita	Virgin EMI	UMG	18,650	+64%	1,143	451.31m	+49%
5	5	13	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	20,687	-1%	1,146	450.32m	-3%
6	7	21	Mabel Don't Call Me Up	Polydor	UMG	16,127	-6%	1,099	417.00m	0%
7	4	17	Jonas Brothers Sucker	Universal Music	UMG	17,341	-2%	1,039	416.12m	-12%
8	6	17	Ava Max So Am I	Atlantic	WMG	14,948	-4%	1,060	402.84m	-9%
9	8	14	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,635	-3%	481	361.81m	+2%
10	10	11	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	15,622	+4%	925	356.85m	+2%
11	13	20	Pedro Capó X Farruko Calma	Sony Music	SME	11,897	+4%	764	356.24m	+8%
12	9	11	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	14,943	-8%	1,014	327.74m	-6%
13	12	20	Pink Walk Me Home	RCA	SME	12,654	-6%	918	325.16m	-3%
14	14	6	Katy Perry Never Really Over	Universal Music	UMG	16,458	+6%	1,038	316.83m	-3%
15	16	11	Lil Nas X Old Town Road	Columbia	SME	12,495	+1%	856	315.24m	+2%
16	11	10	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	15,573	-5%	995	307.21m	-11%
17	15	26	Calvin Harris & Rag'.. Giant	Columbia	SME	15,828	-1%	1,241	290.72m	-7%
18	19	13	Billie Eilish Bad Guy	Universal Music	UMG	10,677	-3%	837	273.36m	+3%
19	22	8	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	12,748	+5%	839	261.74m	+6%
20	20	24	Imagine Dragons Bad Liar	Polydor	UMG	6,654	-8%	646	239.50m	-6%
21	23	26	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	11,127	-9%	1,025	239.05m	-2%
22	18	29	Dermot Kennedy Power Over Me	Island	UMG	6,343	-2%	552	237.61m	-11%
23	21	12	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	11,452	-4%	722	232.70m	-6%
24	26	32	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	9,902	-6%	1,116	226.91m	-1%
25	25	4	Avicii Heaven	PRMD	UMG	7,858	+15%	738	225.71m	-3%
26	24	34	Ava Max Sweet But Psycho	Atlantic	WMG	10,286	-7%	1,123	222.02m	-9%
27	28	5	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,674	+1%	433	183.69m	+3%
28	33	4	OneRepublic Rescue Me	Polydor	UMG	6,754	+13%	618	178.35m	+17%
29	27	16	Matt Simons Open Up	Pias	Ind.	4,189	-2%	310	177.87m	-3%
30	54	1	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	7,197	+92%	744	173.88m	+60%
31	29	40	Panic! At The Disco High Hopes	Atlantic	WMG	6,941	-4%	844	172.55m	+0%
32	31	21	Lady Gaga Always Remember Us T..	Polydor	UMG	4,980	-4%	492	169.09m	+2%
33	34	14	Gavin James Always	Good Soldier	Ind.	2,627	-1%	224	158.75m	+5%
34	41	6	Alvaro Soler La Libertad	AIRFORCE1 RECI	UMG	6,631	+2%	630	155.65m	+20%
35	45	2	Taylor Swift You Need To Calm Down	Virgin EMI	UMG	8,586	+11%	710	153.67m	+26%
36	68	1	DJ Snake x Balvin x .. Loco Contigo	Polydor	UMG	3,058	+60%	259	151.36m	+67%
37	30	11	Lauren Daigle You Say	Centricity Music	Ind.	3,579	+0%	303	142.68m	-16%
38	35	14	Michael Schulte Back To The Start	Edel	Ind.	2,571	-	173	140.93m	-3%
39	36	53	George Ezra Shotgun	Columbia	SME	4,503	-5%	917	140.28m	-2%
40	58	1	Younotus & Janieck &.. Narcotic	SMD/Columbia De	SME	4,193	+47%	209	139.70m	+38%
41	32	32	Robin Schulz feat. E.. Speechless	Warner Music	WMG	4,979	-7%	565	139.08m	-10%
42	37	38	Lady Gaga & Bradley .. Shallow	Polydor	UMG	5,551	-3%	932	135.50m	-2%
43	48	2	Imagine Dragons Birds	Interscope	UMG	4,789	+11%	484	132.87m	+15%
44	39	19	Lizzo Juice	Atlantic	WMG	4,735	-6%	564	132.19m	-3%
45	40	55	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	4,717	-1%	867	131.08m	-4%
46	52	1	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,621	+11%	195	131.07m	+18%
47	38	21	Tom Walker Just You And I	Relentless	SME	9,766	-5%	790	131.01m	-4%
48	47	41	Dean Lewis Be Alright	Universal	UMG	3,732	0%	575	130.65m	+9%
49	42	4	Alle Farben feat. Ja.. Walk Away	B1 Recordings	SME	3,665	-8%	284	118.19m	-8%
50	46	3	Boulevard Des Airs f.. Allez Reste	Columbia	SME	2,876	-4%	118	117.49m	-3%



UK SONGS

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Ed Sheeran & Justin Bieber I Don't Care
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Mist So High (feat. Fredo)
5	Lewis Capaldi Someone You Loved
6	Post Malone Goodbyes (feat. Young Thug)
7	Stormzy Crown
8	Chris Brown No Guidance (feat. Drake)
9	Lil Nas X Old Town Road (feat. Billy Ray...)
10	D-Block Europe Home P'ssy
11	Sigala & Becky Hill Wish You Well
12	Lewis Capaldi Hold Me While You Wait
13	Ed Sheeran Cross Me (feat. Chance The...)
14	Stormzy Vossi Bop
15	Dave Location (feat. Burna Boy)
16	Meduza Piece Of Your Heart (feat..)
17	Mabel Mad Love
18	Dave & AJ Tracey Thiago Silva
19	Billie Eilish Bad Guy
20	Drake Money In The Grave (feat. Rick Ross)

UK ALBUMS

TW	ARTIST/TITLE
1	Lewis Capaldi Divinely Uninspired To A...
2	Chris Brown Indigo
3	Billie Eilish When We All Fall Asleep...?
4	The Plug Plug Talk
5	Dreamville & J. Cole Revenge Of The Dreamers III
6	Dave Psychodrama
7	Mark Ronson Late Night Feelings
8	Ed Sheeran No.6 Collaborations Project
9	Various Artists The Greatest Showman
10	Mostack Stacko
11	Ed Sheeran + (Deluxe)
12	Drake Scorpion
13	Skepta Ignorance Is Bliss
14	AJ Tracey AJ Tracey
15	Ariana Grande Thank U, Next
16	George Ezra Staying At Tamara's
17	Post Malone Beerbongs & Bentleys
18	Lil Nas X 7 - EP
19	K-Trap No Magic
20	Jay1 One Wave

US SONGS

TW	ARTIST/TITLE
1	Post Malone Goodbyes (feat. Young Thug)
2	Dreamville Under The Sun (feat. J Cole...)
3	Chris Brown No Guidance (feat. Drake)
4	Drake Money In The Grave (feat. Rick...)
5	Dreamville Down Bad (feat. Jid, Bas, J Cole...)
6	Shawn Mendes & Camila Cabello Señorita
7	Lizzo Truth Hurts
8	Lil Nas X Old Town Road (feat. Billy Ray...)
9	Lil Nas X Panini
10	Dreamville, Bas & JID Costa Rica (feat. Guapdad 4000...)
11	DaBaby Suge
12	Lil Tecca Ransom
13	Young Thug The London (feat. J Cole & Travis...)
14	Dreamville & Cozz LamboTruck (feat. Reason &...)
15	Dreamville Wells Fargo (feat. Jid...)
16	Dreamville Oh Wow...Swerve (feat. J Cole...)
17	J Cole Middle Child
18	Dreamville Sunset (feat. J Cole & Young...)
19	Dreamville Swivel (feat. EarthGang)
20	Post Malone & Swae Lee Sunflower

US ALBUMS

TW	ARTIST/TITLE
1	Dreamville & J Cole Revenge Of The Dreamers Iii
2	Chris Brown Indigo
3	Mustard Perfect Ten
4	DaBaby Baby On Baby
5	Billie Eilish When We All Fall Asleep...?
6	Polo G Die A Legend
7	Jaden Erys
8	Lil Nas X 7 - EP
9	Drake Scorpion
10	Machine Gun Kelly Hotel Diablo
11	Lizzo Cuz I Love You
12	Post Malone Beerbongs & Bentleys
13	J Balvin & Bad Bunny Oasis
14	Khalid Free Spirit
15	DJ Khaled Father Of Asahd
16	A Boogie Wit Da Hoodie Hoodie Szn
17	Megan Thee Stallion Fever
18	Ariana Grande Thank U, Next
19	Travis Scott Astroworld
20	Meek Mill Championships

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Love Island 2019: Moments Ministry Of Sound
3	Top 100: UK Apple Music
4	Love Island: Pool Party 2019 Ministry Of Sound
5	Songs of the Summer Apple Music
6	Summer Vibes Apple Music
7	Feeling Happy Apple Music
8	Top 100: Global Apple Music
9	Urban Throwback Apple Music
10	Acoustic Hits Apple Music
11	The A-List: Hip-Hop Apple Music
12	Pure Throwback Apple Music
13	Ibiza Anthems Ministry Of Sound
14	Friday Feeling Apple Music
15	UK Rap Apple Music
16	80s Hits Essentials Apple Music
17	Feeling Good Apple Music
18	Dance Throwback Apple Music
19	Ed Sheeran: Songs I Play In My Car Ed Sheeran
20	Dance Nation Ministry Of Sound



SHAWN MENDES



MABEL



POST MALONE



CAMILA CABELLO



ED SHEERAN

UK SONGS

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Ed Sheeran & Justin Bieber I Don't Care
4	Ed Sheeran Beautiful People (feat. Khalid)
5	Lewis Capaldi Hold Me While You Wait
6	Kygo & Whitney Houston Higher Love
7	Freya Ridings Castles
8	Sigala & Becky Hill Wish You Well
9	Lewis Capaldi Someone You Loved
10	Post Malone Goodbyes (feat. Young Thug)

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now That's What I Call Summer Party 2019
2	Lewis Capaldi Divinely Uninspired To A Hellish Extent
3	Various Artists Lost In House
4	Kylie Minogue Step Back In Time: The Definitive Collection
5	Lighthouse Family Blue Sky In Your Head
6	Various Artists Love Island: Pool Party 2019 (Ministry...)
7	The Killers Direct Hits
8	Billie Eilish When We All Fall Asleep, Where Do We Go?
9	Various Artists Now That's What I Call Music! 102
10	Thom Yorke Anima

US SONGS

TW	ARTIST/TITLE
1	Post Malone Goodbyes (feat. Young Thug)
2	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
3	Ed Sheeran, Chris Stapleton & Bruno Mars Blow
4	Blanco Brown The Git Up
5	Shawn Mendes & Camila Cabello Señorita
6	Lizzo Truth Hurts
7	Ed Sheeran & Justin Bieber I Don't Care
8	Blake Shelton God's Country
9	Billie Eilish Bad Guy
10	Taylor Swift You Need To Calm Down

US ALBUMS

TW	ARTIST/TITLE
1	Dreamville & J Cole Revenge Of The Dreamers III
2	Machine Gun Kelly Hotel Diablo
3	Lizzo Cuz I Love You
4	Various Artists Stranger Things: Soundtrack From...
5	Billie Eilish When We All Fall Asleep, Where Do We Go?
6	ABBA Gold: Greatest Hits
7	All Nations Worship Assembly Atlanta Hear Us From Heaven
8	The Black Keys Let's Rock
9	Sublime Sublime
10	Various Artists The Greatest Showman



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Billie Eilish Bad Guy
4	Post Malone Goodbyes (Feat. Young Thug)
5	Ed Sheeran Beautiful People (feat. Khalid)
6	Lil Nas X Old Town Road - Remix
7	Bad Bunny Callaita
8	Lil Nas X Panini
9	Sech Otro Trago
10	Drake Money In The Grave (Drake ft...)
11	Post Malone Sunflower - Spider-Man: Into...
12	Lewis Capaldi Someone You Loved
13	Daddy Yankee Con Calma
14	Meduza Piece Of Your Heart
15	Lunay Soltera - Remix
16	Taylor Swift You Need To Calm Down
17	Shawn Mendes If I Can't Have You
18	Katy Perry Never Really Over
19	DJ Snake Loco Contigo (with J Balvin...)
20	Lizzo Truth Hurts

EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Billie Eilish Bad Guy
4	Ed Sheeran Beautiful People (feat. Khalid)
5	Post Malone Goodbyes (Feat. Young Thug)
6	Lil Nas X Old Town Road - Remix
7	Meduza Piece Of Your Heart
8	Lewis Capaldi Someone You Loved
9	DJ Snake Loco Contigo (with J Balvin...)
10	Daddy Yankee Con Calma
11	Martin Garrix Summer Days (feat. Macklemore...)
12	Avicii SOS (feat. Aloe Blacc)
13	Mabel Don't Call Me Up
14	Loredana Jetzt Rufst Du An
15	Lil Nas X Old Town Road
16	Machete Yoshi (feat. Fabri Fibra) - prod...
17	Machete Strage
18	Capital Bra Ho Paura Di Uscire 2 - prod...
19	Lil Nas X Tilidin
20	R3hab Panini

UNITED KINGDOM

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Dave Thiago Silva
3	AJ Tracey Ladbroke Grove
4	Dave Location (feat. Burna Boy)
5	Dominic Fike 3 Nights
6	Lil Nas X Old Town Road
7	Post Malone Sunflower - Spider-Man: Into...
8	The Killers Mr Brightside
9	Steel Banglez Fashion Week (feat. AJ Tracey...)
10	Mabel Don't Call Me Up
11	George Ezra Shotgun
12	NSG Options
13	Calvin Harris Giant (with Rag'N'Bone Man)
14	Wiley Boasty (feat. Idris Elba)
15	Erik Eriksson Clean White Noise - Loopable...
16	Dave Funky Friday
17	Ava Max Sweet But Psycho
18	Jonas Blue What I Like About You (feat...)
19	Post Malone Wow
20	Lady Gaga Shallow

FRANCE

TW	ARTIST/TITLE
1	Aya Nakamura Pookie
2	Daddy Yankee Con Calma
3	Ninho Maman Ne Le Sait Pas (feat...)
4	Angèle Balance Ton Quoi
5	Zola Papers (feat. Ninho)
6	Mabel Don't Call Me Up
7	Billie Eilish Bad Guy
8	Ninho La Vie Qu'on Mène
9	Alec Benjamin Let Me Down Slowly
10	Ozuna Baila Baila Baila
11	Lil Nas X Old Town Road
12	Pedro Capó Calma - Remix
13	Ninho Putana
14	Heuss L'enfoiré Khapta
15	A Boogie Wit da Hoodie Look Back At It
16	Soprano Le Coach (feat. Vincenzo)
17	Lomepal Trop Beau
18	Ava Max So Am I
19	Heuss L'enfoiré Les Méchants
20	Boulevard des Airs Allez Reste (feat. Vianney)

GERMANY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Vize Glad You Came
3	Dominic Fike 3 Nights
4	Daddy Yankee Con Calma
5	Mabel Don't Call Me Up
6	Lil Nas X Old Town Road
7	Michael Schulte Back To The Start
8	Carma Yapma
9	Gamper & Dadoni Bittersweet Symphony (feat...)
10	Dennis Lloyd Never Go Back
11	Bonez MC 500 PS
12	Nico Santos Unforgettable
13	Jonas Blue What I Like About You (feat...)
14	Mero Wolke 10
15	Dynoro In My Mind
16	Pedro Capó Calma - Remix
17	Ava Max Sweet But Psycho
18	Imagine Dragons Bad Liar
19	Shirin David Gib Ihm
20	Gaullin Moonlight



BILLIE EILISH



LEWIS CAPALDI



DRAKE



DAVE



AVA MAX

NETHERLANDS

TW	ARTIST/TITLE
1	Duncan Laurence Arcade
2	Mabel Don't Call Me Up
3	Billie Eilish Bad Guy
4	Daddy Yankee Con Calma
5	Kris Kross Amsterdam Hij Is Van Mij (feat. Bizzey)
6	Tino Martin Zij Weet Het - Studio Versie
7	Ava Max So Am I
8	Davina Michelle Skyward
9	Suzan & Freek Als Het Avond Is
10	Lil Nas X Old Town Road

NORWAY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lady Gaga Shallow
3	Rat City Kind Of Love (feat. Isak Heim)
4	Daya Insomnia
5	Alan Walker On My Way
6	Soppgiroygget Domen 2019
7	Julie Bergan STFU
8	Keino Spirit In The Sky
9	Nicolay Ramm Raske Briller
10	Lady Gaga Always Remember Us This Way

SPAIN

TW	ARTIST/TITLE
1	Rosalía Con Altura (feat. El Guincho)
2	Daddy Yankee Con Calma
3	Nicky Jam Te Robaré
4	DJ Luian Verte Ir
5	Pedro Capó Calma - Remix
6	Sean Paul Contra La Pared
7	Lalo Ebratt Déjate Querer
8	Myke Towers Si Se Da
9	Billie Eilish Bad Guy
10	Rauw Alejandro El Efecto

SWEDEN

TW	ARTIST/TITLE
1	Mares Sunnanvind
2	Billie Eilish Bad Guy
3	Molly Sandén Rosa Himmel (Från Storst Av Allt)
4	Lady Gaga Shallow
5	Babblarna Babblarnas Vaggvisa
6	Hov1 Hon Dansar Vidare I Livet
7	Lil Nas X Old Town Road
8	Veronica Maggio Kurt Cobain
9	Mwuana Craftmanship
10	Estrad Vårt År

UNITED STATES

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Post Malone Sunflower - Spider-Man: Into...
3	DaBaby Suge
4	J Cole Middle Child
5	Post Malone Wow
6	A Boogie Wit da Hoodie Swervin (feat. 6ix9ine)
7	Ariana Grande 7 rings
8	Lil Nas X Old Town Road
9	Meek Mill Going Bad (feat. Drake)
10	Lil Baby Drip Too Hard (Lil Baby &...)

WORLDWIDE

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Rosalía ft. J Balvin ft. El Guincho Con Altura
3	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
4	Sebastian Yatra, Daddy Yankee, Natti... Runaway
5	Maluma 11PM
6	Billie Eilish Bad Guy
7	Pedro Capó ft. Farruko Calma (Remix)
8	Miley Cyrus Mother's Daughter
9	Prince Royce Ft. Manuel Turizo Cúrame
10	Post Malone ft. Young Thug Goodbyes
11	Lil Nas X ft. Billy Ray Cyrus Old Town Road
12	Maluma HP
13	Luis Fonsi ft. Daddy Yankee Despacito
14	Jenni Rivera Aparentemente Bien
15	Post Malone ft. Swae Lee Sunflower
16	Anuel AA ft Karol G Secreto
17	Maroon 5 ft. Cardi B Girls Like You
18	DJ Snake Loco Contigo
19	Romeo Santos, El Chaval De La Bachata Canalla
20	Imagine Dragons Believer

UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Billie Eilish Bad Guy
3	Miley Cyrus Mother's Daughter
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Post Malone ft. Young Thug Goodbyes
6	George Ezra Shotgun
7	Wiley ft. Sean Paul, Stefflon Don & Idris... Boasty
8	Post Malone ft. Swae Lee Sunflower
9	Taylor Swift You Need To Calm Down
10	Sam Smith ft. Normani Dancing With A Stranger
11	Chris Brown ft. Drake No Guidance
12	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
13	Lewis Capaldi Someone You Loved
14	NF When I Grow Up
15	Tyga ft. Offset Taste
16	Maroon 5 ft. Cardi B Girls Like You
17	Khalid Talk
18	Tiësto, Jonas Blue & Rita Ora Ritual
19	Lil Nas X, Cardi B Rodeo
20	Koffee ft. Govana Rapture (Remix)

UNITED STATES

TW	ARTIST/TITLE
1	Post Malone ft. Young Thug Goodbyes
2	Lil Baby ft. Future Out The Mud
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Shawn Mendes and Camila Cabello Señorita
5	Miley Cyrus Mother's Daughter
6	Post Malone ft. Swae Lee Sunflower
7	Mustard, Migos Pure Water
8	Offset ft. Cardi B Clout
9	Jhay Cortez, J. Balvin, Bad Bunny No Me Conoce (Remix)
10	Lil Nas X, Cardi B Rodeo
11	Billie Eilish Bad Guy
12	Chris Brown ft. Drake No Guidance
13	Khalid Talk
14	NF When I Grow Up
15	DaniLeigh ft. Chris Brown Easy (Remix)
16	Lil Baby, Gunna Close Friends
17	Rosalía, J Balvin ft. El Guincho Con Altura (Official Video)
18	Jacquees ft. Lil Baby Your Peace
19	Tyga ft. Offset Taste
20	E-40 ft. Quavo, Roddy Ricch, A\$AP Ferg... Chase The Money

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Logic ft. Eminem Homocide
3	Lil Nas X, Cardi B Rodeo
4	Mabel Mad Love
5	Sigala, Becky Hill Wish You Well (Audio)
6	Jax Jones & Martin Solveig with Madison... All Day And Night (Late Night Session)
7	Lil Nas X Panini
8	Yungblud Parents
9	Lewis Capaldi Hold Me While You Wait (Live From...)
10	Sigrid Mine Right Now
11	Koffee ft. Govana Rapture (Remix)
12	Tom Walker ft. Zara Larsson Now You're Gone
13	Glowie I'm Good
14	Lewis Capaldi Hold Me While You Wait Vevo Lift
15	Lil Nas X C7osure (You Like)
16	Polo G Through Da Storm
17	Shenseea ft. Tyga Blessed
18	Mena Massoud A Whole New World (From Aladdin)
19	Slowthai Inglorious
20	Big Heath Pablo



GEORGE EZRA



LIL NAS X



ROSALÍA



KHALID

FRANCE

TW	ARTIST/TITLE
1	Vegeedream ft. Ninho Elle Est Bonne Sa Mère
2	Shay ft. Niska Liquide
3	Eva Alibi
4	Dosseh ft. Maes L'odeur Du Charbon
5	M. Pokora Les Planètes
6	Kendji Girac Tiago
7	DJ Snake, J. Balvin, Tyga Loco Contigo
8	Bramsito Sale Mood
9	Souf Ca C'est Fait
10	Pedro Capó ft. Farruko Calma (Remix - Official Video)

GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Billie Eilish Bad Guy
3	Sarah Connor Vincent
4	Miley Cyrus Mother's Daughter
5	Fero47 Nenene (prod. by Lucry...)
6	Fero47 ft. Kazad Money (prod. by Sinché Typhoon)
7	Post Malone ft. Young Thug Goodbyes
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road
9	Lea, Cyril Immer Wenn Wir...
10	Kerstin Ott Regenbogenfarben

AUSTRALIA

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Miley Cyrus Mother's Daughter
3	Billie Eilish Bad Guy
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Post Malone ft. Young Thug Goodbyes
6	Post Malone ft. Swae Lee Sunflower
7	Taylor Swift You Need To Calm Down
8	Sam Smith ft. Normani Dancing With A Stranger
9	NF When I Grow Up
10	Khalid Talk

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	Sebastián Yatra, Daddy Yankee... Runaway
5	Maluma 11PM
6	Prince Royce, Manuel Turizo Cúrame
7	David Bisbal, Juan Magán Besame
8	Shawn Mendes and Camila Señorita
9	Cabello Santa Maria
10	Bad Gyal ft. Busy Signal Me Quedo

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes and Camila Cabello Señorita
2	Marco Borsato, Armin van Buuren... Hoe Het Danst
3	Suzan & Freek Blauwe Dag
4	Tiësto, Jonas Blue & Rita Ora Ritual
5	Suzan & Freek Als Het Avond Is
6	Miley Cyrus Mother's Daughter
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	Mabel Don't Call Me Up
9	Billie Eilish Bad Guy
10	Avicii ft. Aloe Blacc SOS (Fan Memories Video)

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	3	Delerium Ft Sarah McLachlan Silence / Nettwerk
2	2	5	KDA Ft Angie Stone The Human Stone / RCA
3	11	8	Dido Take You Home / BMG
4	28	2	Charlie Hedges x Selektio Them Hands / Spinnin' Deep
5	3	6	Disciples No Ties / Parlophone
6	18	2	Sigala & Becky Hill Wish You Well / Ministry Of Sound
7	17	4	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
8	24	5	Dario G Ft David Amaro Savour The Miracle Of Life / Superland
9	RE	6	Le Youth Selfish / Sign Of The Times
10	21	5	Blaise Good Body / Jinsing
11	22	3	Clq Ft Kida Kudz, Caitlin Scarlett... Dance On The Table / Columbia
12	32	2	Franky All Of The Boys / Tileyard
13	20	3	Michael Calfan Ft Ebenezer My Place / Warner
14	19	5	Ten Ven Talk To Me / Positiva
15	23	2	Ryuken x Laughta Work / Champion
16	10	7	Fisher You Little Beauty / Good Company/Catch & Release
17	30	8	EDX & Amba Shepherd Off The Grid / Spinnin' Deep
18	36	2	M-22 x Kiara Nelson After Hours / 3 Beat
19	33	3	Kylie Minogue Step Back In Time/New York City / BMG
20	35	3	DJ Licious Naked / Polydor
21	26	3	Freya Ridings You Mean The World To Me / Good Soldier
22	31	4	Zoe Badwi & TV Rock Release Me / Neon
23	39	2	James Hype Ft Dots Per... I Was Lovin' You / Get Together
24	NEW	1	Nathan Dawe Ft Melissa Steel Repeat After Me / Atlantic
25	NEW	1	Kaz James Ft Mr ID & Kawtar Sadik Through Your Love / FFRR
26	1	5	Jess Glynne & Jax Jones One Touch / Atlantic
27	NEW	1	Betoko Vs Trans-X Living On Video / Pump It Suzi
28	NEW	1	Gawler & Francci Richard Joy / Nhmm
29	15	13	Paul Woolford Ft Karen Harding You Already Know / Positiva
30	14	9	Leftwing: Kody I Feel It / Toolroom

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	9	3	Katy Perry Never Really Over / Virgin
2	20	2	R3hab x Julie Bergan Don't Give Up On Me Now / Positiva
3	21	3	Delerium Ft Sarah McLachlan Silence / Nettwerk
4	6	4	JP Cooper & Astrid S Sing It With Me / Island
5	17	2	Mabel Mad Love / Polydor
6	19	5	Jubel Ft Neimyo Dancing In The Moonlight / Good Soldier
7	18	2	Little Mix Bounce Back / RCA
8	12	3	Sigala & Becky Hill Wish You Well / Ministry Of Sound
9	14	3	Georgia About Work The Dancefloor / Domino
10	23	3	Blaise Good Body / Jinsing
11	25	7	Madonna + Maluma Medellin / Interscope
12	26	3	Franky All Of The Boys / Tileyard
13	1	4	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
14	NEW	1	Kylie Minogue Step Back In Time/New York City / BMG
15	NEW	1	Bob Sinclar Ft Robbie Williams Electrico Romantico / Armada
16	27	2	CLIQ Ft Kida Kudz, Caitlin Scarlett... Dance On The Table / Columbia
17	30	2	Don Diablo With Jessie J Brave / Casablanca
18	NEW	1	Cheryl Let You / 3 Beat
19	NEW	1	Ryuken x Laughta Work / Champion
20	NEW	1	Toochi x Knoxa Beatboom / T Records
21	NEW	1	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me / Asylum
22	24	2	Nancie Get Likes / Capitol
23	NEW	1	John Gibbons Hotstepper / Good Soldier
24	NEW	1	Ray Guell You Don't Know Me / Sir Ray
25	NEW	1	Will Young My Love / Cooking Vinyl
26	NEW	1	Four Of Diamonds Walk Away / Virgin
27	NEW	1	Nathan Dawe Ft Melissa Steel Repeat After Me / Atlantic
28	NEW	1	The Zoyboyz with Carolyn McGoldrick Just Call Me / Zoyboyz
29	2	3	Craig David When You Know What Love Is / Speakerbox/Insanity
30	3	4	Jess Glynne & Jax Jones One Touch / Atlantic

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	3	Chris Brown Ft Drake No Guidance / Cash Money/Republic/Rca
2	4	3	Stormzy Crown / Merky/Atlantic
3	8	4	Tory Lanez Ft Quavo & Tyga Broke Leg / Interscope
4	9	2	Jay1 Mocking It / GRM/Parlophone
5	5	7	Clq Ft Kida Kudz, Caitlin Scarlett &... Dance On The Table / Columbia
6	1	4	Mabel Mad Love / Polydor
7	11	4	City Girls Act Up / Capitol
8	3	5	MoStack Ft Stormzy Shine Girl / Virgin
9	13	3	K More Saucy / 1 2 One Ent.
10	10	4	XNilo Que Paso / Island
11	NEW	1	Kehli One Last Kiss / Rough Bones
12	14	2	JB Scofield Stretch It / Parlophone
13	7	5	Wauve Stay Dreamin / EMI/Lost Ones
14	NEW	1	Gashi Roses / Honesty Saves Time/Ministry Of Sound
15	6	7	Stylo G x The Fanatix Ft Nicki Minaj Touch Down / 3 Beat
16	NEW	1	Digga D & Russ (Splash) Mr Sheeen / Virgin
17	NEW	1	Lil Nas X Panini / Lil Nas X
18	NEW	1	Indian Trap & Tyeler Reign Ft Chris Scholar Loop Around / J2 Ent
19	15	5	Barry Knight Twisted / Purism Music
20	16	10	Ryme x Stefflon Don Don Walk / EMI



DRAKE

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Kink Ft Rachel Row To Love You
2	Roisin Murphy Incapable
3	Rudimental & Martinez Brothers Ft Faith Mussa Sitigawana
4	Pryda Illumination
5	Joe Stone Ft Mull All About You
6	Bonobo Linked
7	Roberto Surace Joys
8	Theo Kottis Turning Around
9	Anton Powers x K-Klass Let Me Show You
10	Thrd!fe & Sleepwalkrs Out Of My Head
11	Moon Boots Ft Steven Klavier Tied Up
12	MJ Cole, Cedric Gervais & Freya Ridings Waking Up
13	Dusky Boris Borrison's Trip To Morrisons
14	Mike Mago Feel Like
15	Friend Within Vs Greed Pump Up The Volume
16	Just Kiddin Ft Camden Cox Stay The Night
17	Jabru Ft Joel Culpepper Church (Redux)
18	Mat Joe The Healer
19	Ryan Blyth x After 6 Ft Malisha Bleau The One
20	Gorgon City Elizabeth Street

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

Katy Perry nets commercial pop No.1 ANALYSIS

■ BY ALAN JONES

After pottering outside the Top 10 on the OCC chart for the last six weeks, Never Really Over explodes 9-1 on the Commercial Pop club chart for Californian star **Katy Perry**.

It is Perry's 16th Commercial Pop No.1 but her first since Swish Swash (feat. Nicki Minaj) in August 2017.

Elsewhere, the sound of Silence once again stalks the Upfront Club Chart, with Canadian collaborators **Delerium** and Sarah McLachlan's hit of that name topping the chart for the fourth time in its career – this time in 20th anniversary remixes.

First released in 1999, when it was taken at a slower clip, Silence became a massive No.1 Upfront club chart hit the following year, powered by more propulsive club-friendly mixes from Tiesto and Airscape.

It returned to No.1 in 2003, in mixes from Above & Beyond and the Filterheadz, and got a third lease of life in 2008, storming to the summit again in new mixes by Neils Van Gogh, Thomas Gold and Lissat



& Voltaxx.

In its latest incarnation, the track – which has accumulated sales of nearly 560,000 copies since first release – was serviced in Youngr and Dark Matter mixes, and has taken just three weeks to reach pole position again.

Crown was just 1% away from becoming **Stormzy's** second Urban No.1 this week, being denied by No Guidance, which moves 2-1 to become the 12th No.1 of the 2010s for **Chris Brown** and the second in 2019, following Undecided in February. The track also features Canadian rapper Drake, No.1 for the ninth time in his career.

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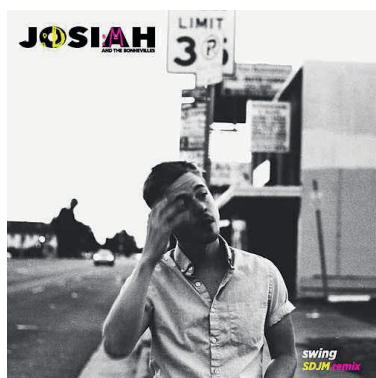
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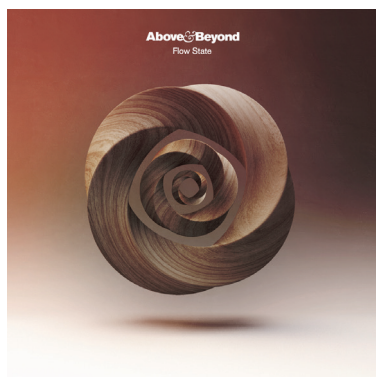
Your guide to the essential albums and singles heading your way...



▶ **JOSIAH & THE BONNEVILLES** Swing (SDJM remix) 19.07



▶ **OF MONSTERS AND MEN** Fever Dream 26.07



▶ **ABOVE & BEYOND** Flow State 19.07



▶ **AMBER MARK** What If 19.07



▶ **REAL AUTHORITY** True Motion - EP 26.07

JULY 19

SINGLES

- **Amber Mark** What If (Virgin EM/PMR)
- **Céline ft. Bharat Army** We Are One (Virgin EMI)
- **Dunes** Denim Casket (Sapient)
- **Josiah & The Bonnevilles** Swing (SDJM Remix) (Positiva/Virgin)
- **New Hope Club** Love Again (Virgin EMI)
- **Pink Ft Cash Cash** Can We Pretend (RCA)
- **Shaan** Must Be Love (Virgin EMI)
- **The Aveners ft. Bipolar Sunshine** Beautiful (Virgin EMI)
- **The Veronicas** Life Of The Party (Sony)
- **Yak** Blinded By The Lies (Virgin EMI)

ALBUMS

- **Above & Beyond** Flow State (Anjunabeats)
- **Ada Lea** What We Say In Private (Saddle Creek)
- **Donny Osmond** One Night Only (Gonzo Via Nova)
- **Einaudi** Seven Days Walking - Day 5 (Decca)
- **Grace Lightman** Silver Eater (Handsome Dad)
- **Scott Stapp** The Space Between The Shadows (Napalm)
- **Shakespears Sister** Singles Party (1988-2019) (London)
- **Shalamar** Gold (Crimson)
- **Sum 41** Order In Decline (Hopeless)
- **The Flaming Lips** King's Mouth (Bella Union)

JULY 26

SINGLES

- **Alma** Lonely Night (Virgin EMI)
- **Calboy** Envy Me (RCA)
- **Chase & Status** Murder Music (Virgin EMI)
- **Future** Government Official (RCA)
- **Gorgon City + Kaskadee ft. Roméo** Go Slow (Virgin EMI)
- **Mika** Ice Cream (Virgin EMI)
- **Real Authority** True Motion - EP (Chapter One)
- **Rider** Jump (Sapient)
- **Sebastian Yatra** Runaway (Virgin EMI)
- **Travis Scott** Wake Up (Epic/Republic/XO)
- **Trippie Red** Enemy Arms (Virgin EMI)

ALBUMS

- **B Boys** Dudu (Captured)
- **BJ The Chicago Kid** 1123 (Motown)
- **H.E.A.T** Live At Sweden Rock Festival (EarMusic)
- **Ian Gillan With The Don Airey Band** Contractual Obligation #1, #2, #3 (EarMusic via Absolute)
- **Iron Maiden** The Studio Collection - Remastered (Parlophone)
- **Lloyd Cole** Guesswork (EarMusic via Absolute)
- **Mini Mansions** Guy Walks Into A Bar... (Fiction)
- **NF** The Search (NF Real Music/EMI)
- **Of Monsters And Men** Fever Dream (Republic)
- **Soundgarden** Live From The Artists Den (Universal)
- **Spoon** Everything Hits At Once: The Best Of Spoon (Matador)
- **Thy Art Is Murder** Human Target (Nuclear Blast)

AUGUST 2

SINGLES

- **Bantu ft. Alicia Harley** Which One (Virgin EMI)
- **Future** Please Tell Me (RCA)
- **Havelocke** This Is Havelocke - EP (Just Exist)
- **Loyle Carner** Desoleil (Brilliant Corners) (Virgin EMI)
- **Molly Burch** Ballas (Captured Tracks)

ALBUMS

- **America** Live At The Palladium (Gonzo via Nova)
- **Mabel** High Expectations (Polydor)
- **Paul Smith** Reflections (VCM via Nova)
- **Tennis System** Lovesick (Graveface)
- **The Teskey Brothers** Run Home Slow (Decca)
- **Ty Segall** First Taste (Drag City)
- **Volbeat** Rewind, Replay, Rebound (Virgin EMI)
- **Yes** Yes 50 Live (Rhino)

AUGUST 9

SINGLES

- **Blossoms** Your Girlfriend (Virgin EMI)
- **Christian Rich ft Vic Mensa, Belly & Jaden Smith** Shibuya (Ghost II) (RCA)
- **Dolapo x Hardy Caprio** Something New (Virgin EMI)
- **Harris** Human (Virgin EMI)
- **Marika Hackman** The One (Virgin EMI)
- **Max & Quinn XCII** Love Me Less (RCA)
- **Paul Woolford ft. Karen Harding** You Already Know (Virgin EMI)

ALBUMS

- **Elvis Presley** Live 1969 - 11 CD box set (RCA/Legacy)
- **Feeder** Tallulah (Feeder/Believe)
- **Marika Hackman** Any Human Friend (Virgin EMI)
- **Slipknot** We Are Not Your Kind (Roadrunner)
- **Tori Kelly** Inspired By True Events (Virgin EMI)

AUGUST 16

SINGLES

- **Freddie Mercury** Time Waits For No One (Virgin)
- **Half Alive** Runaway (RCA)
- **KDA ft. Angie Stone** The Human Stone (RCA)
- **Shey Baba** I Want It All (Virgin EMI)
- **Tion Wayne & Swarmz** Drive By (Virgin)
- **Who Ft Byron Stingily** Happy People (Virgin EMI)
- **ZieZie** Persian (RCA)

ALBUMS

- **Illenium** Ascend (Virgin EMI)
- **King Gizzard & The Lizard Wizard** Infest The Rats' Nest (Flightless)
- **Lionel Richie** Hello From Las Vegas (Virgin EMI)

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

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



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MTV to take Whistle Test

MTV Europe is planning to revive BBC2's legendary Old Grey Whistle Test as the centrepiece of its new UK music TV channel VH-1, which launches in the UK on September 30. While MTV is refusing to comment publicly on its plans, advertising industry sources say MTV presentations of the new channel include specific mention of the Whistle Test plan. Opinions under discussion are understood to range from simple re-runs of the classic series right up to a full-scale relaunch. It is unclear whether the show's most famous presenter, "Whispering" Bob Harris, forms part of the plan. Harris was unavailable for comment as Music Week went to press. BBC sources confirm negotiations are taking place with MTV. But MTV director of marketing and network development Peter Einstein will only say, "We're engaged in a series of acquisition talks." He refuses to be drawn further on whether MTV plans to make new shows in the series.

There have been repeated calls for the Whistle Test's revival since it was axed by the BBC seven years ago, after a slump in viewing figures and the rise of "youth programming".

Between 1971 and 1987, the OGWT provided a midweek late evening slot for rock and associated genres, featuring a mix of live performances, location reports and interviews. The show is credited with helping to break artists such as Bruce Springsteen and Bob Marley.

A revival of interest in many of the classic acts championed by the show has sparked the release of a series of Whistle Test sessions on CD by BBC licensee Windsong International. "We're preparing to issue Whistle Test videos later this year," says Brian O'Reilly, general manager of Windsong sister company Strange Fruit.

Former Whistle Test presenter Andy Kerahaw, a long-time critic of the BBC's failure to revive the programme, welcomes VH-1's plans. "We knew we had the music right then," he says. "It's taken the rest of the world 10 years to catch up."

Described by one media buyer as "Moggi for the eyes", VH-1 will target 25 to 49-year-olds with a mix of rock and roots genres.

"The jewel in the crown will be the Whistle Test because of the respect it has among VH-1's target audience," says one source.

Pickwick picks Guinness man
Guinness marketing director Paul McGrane has been recruited as chief executive of the Pickwick Group.

McGrane will replace former Carlton TV executive director Jeremy Loyd who is returning to new duties at the parent company at the end of the year after just 12 months in the job.

McGrane, currently marketing director of Guinness Brewing Worldwide and who was previously with food giant Reckitt & Colman and PR company the Counsel Group, will take up the position in October.

He says, "I aim to bring my track record in international and general marketing to the fast-moving budget market."

Nigel Walsley, the Carlton Communications director installed as Pickwick chairman last winter following the departure of chairman and coo Ivor Schlosberg, says, "With Paul's experience we can expand our budget audio brand leadership and develop video distribution and our overseas interests."

Walsley says Loyd was only hired by Pickwick to see the company through a period of change.

THIS WEEK
3 Sony stays silent over Michael
4 Prodigy in XL-lent chart position
5 Police Stop! propels TBD profits
31 Bowled over at Acid Jazz

Kenneth Clarke's appearance at the BPI agm was marked by the release of the most limited of limited-edition CDs. The Chancellor was presented with the only copy of Chancellor's Choice, a compilation of eight tracks selected by Clarke during his appearance on Radio Four's Desert Island Discs earlier this year. The disc was pressed as a one-off CDR at EMI's Abbey Road Studios and packaged in a special sleeve designed by Alan Cherry. Among the tracks included were Little Richard's Long Tall Sally and The Beatles' My Generation. Other tracks contributed by Ace Records and John Coltrane's Giant Steps and Stan Tracey Daintel's Straight No Chaser, licensed from East West. The other labels who contributed tracks were EMI/Steam, Passion Music, BBC Records and Timeless Records. Chancellor praises music industry, p3

Bannister hails reform victory

Matthew Bannister says the Government's White Paper into the future of the BBC is a vote of confidence in his new-look Radio One.

The controller claims the decision to reject calls for the privatisation of Radio One proves he was right to make sweeping changes to the UK's most popular music station.

He says, "The Government has recognised Radio One is an essential part of the BBC and acknowledged the public service role we have in supporting new bands. It has approved the changes we have carried out."

National Heritage secretary Peter Brooke says the question of privatising Radio One had been "one of the most controversial issues in the public consultation".

The Government had considered removing licence fee support for the station, because there were those who felt a national popular music service would be better provided by the commercial sector, he adds.

But Brooke's decision not to recommend any changes to Radio One gives Bannister the green light to continue his reforms.

Brooke says that Radio One has experienced a 19% slump in listeners from more than 16m to 13m in just over a year. Brooke says the station is offering a wider choice of music than independent stations as well as providing useful public services. He attributes the decline in audience to the increasing number of ILR stations.

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JAZZ: THE COOL MUSIC COMES OF AGE - starts, p8

TOP STORY

TEST DRIVE

MTV discussed bringing back the BBC's iconic Old Grey Whistle Test ahead of the launch of VH-1. Although there had been demand for a revival, with a series of sessions released on CD, it unfortunately never actually took place. However, a three-hour special revisiting the original show did air on BBC Four in 2018.

TAKE A CHANCELLOR

Today, the Conservative Party is busy choosing its new leader, but back in 1994, chancellor Kenneth Clarke had enough time on his hands to appear at the BPI AGM. Clarke, now the 'father of the house' as the longest-serving MP, described the industry as "one of the success stories of the UK", and praised its contribution to the economy.

BANNISTER STEPS UP

After a proposal to privatise BBC Radio 1 was rejected, then controller Matthew Bannister said the vote confirmed his vision for the station. Bannister was in the midst of a controversial overhaul of Radio 1's staff and presenters, aimed at bringing back the station's youth audience. Bannister held the reins until 1998 and went on to be appointed chief executive of BBC Production.

WORDS: Kayla Effner

Also inside... HMV marketing director **David Terrill** encouraged the industry to act quickly in reviving the single format before it died out... Former **Guinness** marketing director **Paul McGrane** was made chief executive of the **Pickwick Group**... Artists were urged to claim royalties from overseas radio and TV by the **International Managers' Forum**... A boost in sales was predicted ahead of new releases by **Prince, Jimi Hendrix, Neil Young** and, er, **Dr Alban**... Love Is All Around by **Wet Wet Wet** was the No.1 single while **The Prodigy's** classic Music For The Jilted Generation topped the albums chart...

THE **AFTER** SHOW

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

THIS WEEK: Neil Hannon, singer, *The Divine Comedy*

INTERVIEW: ANDRE PAINE

After 30 years as the frontman and songwriter behind *The Divine Comedy*, Neil Hannon has just had his highest-charting studio album with *Office Politics*. Here, he tells *Music Week* about *Father Ted*, his cricketing side project and being censored by *Top Of The Pops*...

I rather fell on my feet in the early '90s...

"It just so happened that the music listenership around that time was quite open-minded. Also, it was a weird synchronicity that I started getting interested in beat groups, easy listening and movie soundtracks from the '60s, which resulted in [breakthrough album] *Casanova* in '96. It seemed to hit the nail on the head for what people were into at the time. That was just dumb luck, really."

I really miss Top Of The Pops...

"It seems like the idea of the single has completely disappeared. Obviously in the music business sense, there's no physical single. Without *Top Of The Pops*, it takes away any of the motivation for me. I think we must have done it four times, possibly. I grew up with that show, so to have made it on there was all I really needed in life. 'Arse' was edited out of *National Express*, which is incredible considering the shenanigans that R&B tracks got up to. You have a nice word like arse, and it gets edited out. Never mind! There was one where we were introduced by Kylie sitting on the stage in front of me, and that was quite a thrill. I'm easily amused."

Signing to Parlophone was a bit of a disaster...

"It was 2000, we thought that's what you do when you've released five records – go up to the big leagues. But we didn't sell any more and we were a disappointment. After three records, they were getting rid of a lot of bands and we were thinking we needed to go elsewhere anyway. In the '90s, we had been on a tiny independent label, Setanta, which was basically the irascible Dubliner Keith Cullen. I wouldn't say there was an awful lot of largesse. Occasionally he would splurge money on videos, but then he wouldn't pay for you to take the obvious ferry route to the continent, so you'd have to take the long way round for no apparent reason other than to save 50 quid. It was a bit silly, but I think the fact that I released five or six records in the '90s and had hits means that he did a good job."

The Duckworth Lewis Method was fun while it lasted...

"But that's just because we were cricket fans, me and [bandmate] Thomas Walsh. We met a lot of our heroes but, to be honest, it ran its course and we made two



Divinely inspired:
Neil Hannon

PHOTO: Ben Meadows

"Kylie Minogue introduced us on Top Of The Pops once - that was quite a thrill"

albums too many. We did the clever move of having Henry Blofeld on the second record, so that gave us an in on *Test Match Special*. It was all just blissful insanity and quite stressful in many ways, because we didn't want to look stupid in front of our heroes. It was a great laugh and people keep asking whether we'll make another one. But we dredged the bottom of the barrel for creative references on the second one, so no – I'll just watch cricket now."

Writing the music on Father Ted came at the right time...

"I'm not one of these people that denies their past or biggest hit because they're fed up with it. *Father Ted* was a remarkable stroke of luck. I did it at the same time as *Casanova*, and there's nothing the media like more than an angle. The show became a cult classic, so people kind of associate it with me, happily. I just wrote some music for it. So I'm very lucky – and it means I'm involved in the musical, which we are concocting at the moment."

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