

Music Week

Inside the business of music. Established 1959



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SUBSCRIPTIONS
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Panel Discussion: Next generation fan engagement in live music



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Panel Discussion: The evolution of music marketing - localisation and personalisation



SAMMY ANDREWS
CEO
Deviate Digital

Panel Discussion: The evolution of music marketing - localisation and personalisation



DIEGO FARIAS
CEO & Co-founder
Amuse

Keynote Panel Discussion: Next generation music distribution: What does the future hold?



JOSH NICOLL
Director, Independent Label Services
SoundCloud

Keynote Panel Discussion: Next generation music distribution: what does the future hold?



CLIFF FLUETT
MD **Eleven**
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Welcome to the music week...

Vinyl demand



Think of vinyl and you think independence, whether it's an indie store or an indie label.

But first the supermarkets bit into independent shops' market share, and now fresh *Music Week* research shows that the major labels have done exactly the same to their independent cousins.

According to the Official Charts Company, the three majors took a 64.7% share of vinyl sales in the first half of 2019, leaving the indies with 35.3%. Universal alone almost equalled the indies' share, with 34.3%.

Yet as recently as (half year) 2015, independent labels took a huge 79.1% slice of the vinyl market, meaning back then Universal, Sony and Warner had to be content with 20.9%. The majors' share has grown every year since, apart from in 2018, when it dropped marginally.

Of course, the entire vinyl market has grown exponentially since then, with 2019 sales more than double what they were at this stage in 2015. But while the indies are collectively taking a smaller slice of a larger pie, they will surely be concerned at how the majors have muscled in on what was once their home turf.

In our latest quarterly analysis, David Hawkes put Universal's rapid vinyl growth this year (the major's sales on the format are up a staggering 31.2%) down to it managing to secure simultaneous vinyl releases for many of its biggest albums.

Good news for them, of course, but with more blockbusting releases taking up printing capacity, that could squeeze smaller companies further.

With the vinyl revival showing every sign of having topped out (Q2 sales were actually down 1.1% year-on-year, despite Record Store Day falling in the quarter), competition for market share is likely to intensify and that will mean labels using all available leverage to get product into the market at the optimum time (essentially: release day and Q4).

Fair enough, that's business. But it's also important to remember who built the LP revival in the first place, and how much of a lifeline it's been for indie labels that, for the most part, have benefitted less from the streaming explosion. If vinyl is to keep thriving, the market still needs to work for everyone.

Mark Sutherland, Editor
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THE BIG STORY

Unfinished business: Dynamic album campaigns evolving in streaming era

With the traditional debut LP release going out of fashion, industry execs point to diverse range of metrics and release strategies for artists

BY ANDRE PAINE

Label executives have spoken about creating “unique” release strategies, as *Music Week* research shows a dip in the number of successful debut LPs. There were just two official 2019 UK debuts in the Top 200 at the halfway stage – Lewis Capaldi’s *Divinely Uninspired To A Hellish Extent* (EMI, No.2 with 229,340 sales, according to the Official Charts Company) and Tom Walker’s *What a Time To Be Alive* (Relentless, No.8, 167,718).

However, both made a stronger showing than Anne-Marie’s *Speak Your Mind* (Asylum/Atlantic), last year’s biggest breakthrough (No.21 with 75,198 sales at the mid-way point).

And Freya Ridings could be the next UK artist to secure a 2019 breakthrough as her self-titled debut (*Good Soldier*) opened at No.3 (14,779 sales – OCC).

Christian Tattersfield, founder of Good Soldier, said there was a “long-term plan to help Freya become a global British star”.

“The rules of artist development haven’t changed in the so-called streaming era: it’s about having an artist with a unique voice, who is a great performer and then consistently releasing music that connects with the public over a long period,” he told *Music Week*.

“It requires a manager and label team with tireless attention to detail and the ability to remain calm and committed in the face of good and bad news as the artist’s story develops.”

While physical sales were behind big openings from Capaldi, Walker and Ridings, streaming is driving the success of a host of debut UK rap, pop and R&B acts. US artist Billie Eilish’s debut has also made a major streaming impact.

If previously charted mixtapes and EPs were excluded from *Music Week*’s calculations, the number of eligible 2019 Top 200 debut album breakthroughs would rise to eight.

Dave leads the way for the UK rap contingent with *Psychodrama* (Dave Neighbourhood/Universal) at No.16 (104,599 sales). He is followed by AJ Tracey’s eponymous self-released album (No.30, 61,345 sales), D-Block Europe’s *Home Alone* (Universal Music) at No.61 (42,123), Fredo’s *Third Avenue* (Since 93/RCA) at No.105 (31,546) and MoStack’s *Stacko* (Virgin) at No.192 (21,162).

The results are further complicated by the No.65 half year position for Snacks (Polydor) by Jax Jones. It reached a new peak of No.20 in the albums chart on Friday and has OCC sales to date of 60,534 sales (98.5% from streams).

First issued as an EP in November 2018, the label has continued to add tracks with updated artwork and will issue the full album as a physical release in September.

“We have a unique model for every artist and just keep innovating as a record company,” Polydor co-president Tom March told *Music Week*.

“With Jax Jones, we came up with a very different strategy. We decided to start building his album, rather than waiting until the point when all the tracks were ready and then releasing it. I felt a more traditional style wouldn’t work for him as an artist.”

March said the strategy enabled the DJ/producer to sidestep the “tricky” challenge of a substantial week one sale for a dance act.

He added: “What we have is a living, breathing album. Snacks has been growing, but we always had a set release date for vinyl and physical CDs, and we are looking at TV opportunities. It’s already on 60,000 sales, which is fantastic for an album that hasn’t officially come out yet.”

AJ Tracey is currently enjoying a Top 10 hit with *Ladbroke Grove* from his debut album. The rapper’s manager Andy Musgrave, founder of Supernature, said that playlists were a “massive deal and they really drive discovery”.

He added: “AJ has cultivated a very strong core fanbase over the years, and a majority of these listeners are also putting their hands in their pocket and supporting through tickets and merch – they’re not just casual listeners.”

Fredo has achieved debut album success alongside multiple features, including the chart-topping *Funky Friday* with Dave. Since 93 co-president Glyn Aikins described the single as a “massive moment”.

“It’s the result of the on-going activity from the preceding 12 months,” he said of the debut album success. “We were able to keep momentum going into the campaign around his album.”

Former *Music Week* cover star Mabel releases her debut album *High Expectations* (Polydor) on August 2, following success with 2018 mixtape *Ivy To Roses* (80,288 sales – OCC) and global hit *Don’t Call Me Up* (830,608 sales – OCC). The single is the second biggest of the year so far by a debut UK artist (No.6), with Capaldi in pole position with *Someone You Loved*.

“You build globally constantly, and then the album comes when it’s the right moment for the campaign,” said March. “It’s a really excellent record, she’s got more depth than just the big hits. It’s important to get more music out because it helps with discovery.”

Like the mixtape, Mabel’s debut album will also expand.

“The album with keep growing and evolving and developing over the next 12 months,” said March.

While he stressed that the LP remains central to campaigns, the Polydor co-president said that album sales were just one factor in breaking an act.

“We look at ticket sales, global streams, success in key territories, streaming charts,” he told *Music Week*. “You’ve got to look at different metrics. So many artists are building in their own lanes.”



Breaking the mould:
(Clockwise from top left)
Fredo, Mabel, Dave, Tom Walker, MoStack, Jax Jones, Lewis Capaldi, AJ Tracey

FOR THE RECORD



THE BIG AWARDS

The 1975, Dave, Anna Calvi, Foals, Idles, Slowthai, Black Midi, Cate Le Bon, Fontaines DC, Little Simz, Nao and Seed Ensemble are the 12 artists to have secured a place on this year's Hyundai Mercury Prize shortlist. The 2019 awards show will take place on Thursday, September 19 at the Eventim Apollo, Hammersmith. It will be broadcast on BBC Four and Radio 6 Music.

THE BIG DEAL



UNIVERSAL MUSIC GROUP

Vivendi has established contacts with several unnamed potential strategic partners in Universal Music Group. In its half-year results, the major's parent company revealed that UMG revenues were up 18.6% at constant currency to €3.26 billion (£2.9bn). Recorded music revenues grew by 16.9% , with streaming revenues up 25.5% and physical sales up 15%.

THE BIG ROLE



The BPI and UK Music have welcomed Nicky Morgan to her new post as Culture Secretary in Boris Johnson's government. UK Music CEO Michael Dugher said the former Education Secretary has been a "strong supporter of the music industry".

TALENT

Boy wonder: Nigeria's Burna Boy 'becoming a global star'

Atlantic artist is an 'A-class talent' says co-head of A&R Alec Boateng, as new album drops following Dave collaboration

BY BEN HOMEWOOD & ANDRE PAINE

Burna Boy is at the forefront of a new generation of global African artists, according to Atlantic UK's co-head of A&R Alec Boateng.

The Nigerian artist, who signed to the label after Boateng met him at a London show in 2016, released his fourth album on Friday (July 26). *African Giant* features collaborators including Future and Jorja Smith.

"He's becoming the star he's always promised to be, he's getting respect at the forefront of the ever-exciting African music scene," Boateng told *Music Week*. "It's always been exciting and it's always been big, but more eyes are looking now than ever before."

Burna Boy (real name Damini Ogulu) features on Beyoncé's new compilation *The Lion King: The Gift* and on *Location*, from Dave's No.1 *Psychodrama* LP.

Location peaked at No.6 and has 563,773 sales, according to the Official Charts Company. Boateng describes it as "the song of the year".

"He has so many fans within the UK black music community and a load of those people are artists," said Boateng, highlighting Burna Boy's previous collaborations with Mabel, Wretch 32, J Hus and Lily Allen.

"Whatever genre he sits in, he always manages to be himself and stand out," he added. "It's never really strategic with Burna, you have to bat away features rather than ask for them, he'll always be in demand."

Boateng works with a team that includes Bose Ogulu, Burna Boy's mother and manager, and Kirk Harding and Matthew Baus of Atlantic label JV Bad Habit. He noted that Atlantic's US and UK bosses, Craig Kallman and Ben Cook, "believed in my vision for Burna Boy as a worldwide artist from the beginning".

Burna Boy's biggest solo hit is 2018's *Ye* (129,322 sales - OCC) - and Boateng says there's more to come.

"This new album isn't going to be the definition of his success, it's about authenticity, the cultural resonance of what he's doing, the live shows, his global representation as an African artist," he said.

However, the exec foresees further significant chart impact for an artist who has 2,906,854 monthly listeners on Spotify.

"His understanding of what it means to be a big chart artist is growing, and in the medium term he's going to deliver hits regularly, with ease," said Boateng.

"There's a lot of newness that comes with being a Western-facing African artist in this generation and he's big, bold and talented enough to handle that. We're trying a lot of different things that haven't been tried before."

"Whatever genre he sits in, Burna Boy always manages to be himself"

Alec Boateng
Atlantic



Hot stuff: Burna Boy

PHOTO: Aidan Cullen

Burna's night: Wembley Arena date is 'significant step'

Rising star is set for major festival appearances in 2020, says UTA's Jules de Lattre

UTA agent Jules de Lattre has told *Music Week* that Burna Boy will be "everywhere in 2020".

The Nigerian artist will play his biggest headline show to date at SSE Arena, Wembley on November 3.

"Burna Boy comfortably sold out Brixton Academy at the end of last year and a headline show at Wembley Arena following his album release was the natural next step for him in London," said de Lattre.

"This is Burna Boy's biggest headline show internationally and a significant step in his live career as we work towards major festival appearances in 2020. Burna Boy is a superstar live performer as the whole world is about to find out."

Given his array of collaborations to date, de Lattre said he anticipates "some exciting guest appearances" at Wembley.

"What makes Burna Boy so special is the unique and very personal connection that exists between him and his fans," de Lattre told *Music Week*. "The collaborations and guest

Africa express:
Jules de Lattre



appearances are great. They have helped build his profile but they are simply an addition to this special personal bond he has with his fans."

Burna Boy signed to UTA in 2017 and the agency has been developing his touring business internationally.

"We have helped build his live profile through carefully timed headline tours and strategic tastemaker festival appearances, such as Coachella and

Afropunk," said de Lattre. "As the momentum around releases strengthens, we will continue to build into 2020 with major international festival appearances. Burna Boy will be everywhere in 2020."

De Lattre described Burna Boy at the "first major crossover success" of the modern Afrobeats scene. "The scene is strong and bursting with creativity - and getting a lot of international attention," he said. "Burna's international success is already inspiring a whole generation of African artists and others will no doubt want to follow in his footsteps."



TWEETS OF THE WEEK

The past seven days in 280 characters



@jamieeast I'm DJing at a year 6 leavers party and the feedback is brutal.

How the hell was I supposed to know DJ Khaled and Khalid are not the same person. Jesus. **(Jamie East, presenter) Tuesday, July 23**



@jamaledwards I need to see @LewisCapaldi's story from his time at

Elrow. I see people talking about it but no actual footage. I know the banter will be on next levels **(Jamal Edwards, SBTV) Friday, July 19**



@christopheslade everyone wants to declare a music biz climate crisis until they get offered a seat on a

private jet, then it's 10 Instagram stories with the caption #bossy and a boomerang of clinking champagne glasses **(Chris Slade, Cousin) Friday, July 19**



@rachelreg And we're off! Great start @bbcproms

(Rachel Tregenza, Decca) Friday, July 19



@Chriswareing I don't need to do the app to make me look old. I'm 12

years deep into the music industry **(Chris Wareing, SJM Concerts) Tuesday, July 16**



@JackieEyewe FUCK THE GOVERNMENT AND FUCK BORIS. I'M SAYING

IT WITH MY CHEST!! **(Jacqueline Eyewe, Atlantic) Wednesday, July 23**



@ajtracey not tryna gas you lot up but... me and jorja were in

the studio yesterday **(AJ Tracey, artist) Monday, July 22**



@hannahjdavies Absolutely crying that Beyonce managed to sneak

the line "I'm keepin my body count down" onto the Lion King (certificate PG) soundtrack **(Hannah J Davies, journalist) Friday, July 19**



@AnnieMac My six year old kid said 'are u dumb' to me

today. **(Annie Mac, BBC Radio 1) Monday, July 22**



@iamrobanderson Quite fun to watch the entire

staff of Sony and Warner congregate on a daily basis at Victoria waiting days for the Circle Line to never arrive. **(Rob Anderson, Ministry Of Sound) Wednesday, July 24**

#1 TWEET



@JennaFKnight Only another 30 years before I can retire and work in M+S (Per Una section, obv's) part time and just stand by the till gossiping all day. Something to aspire to. **(Jenna Knight, Jenna Knight PR) Tuesday, July 23**

RISING STAR

The biz's brightest new talents tell their stories



Globetrotters: Marit Berning (left) and James Harwood

James Harwood and Marit Berning

Co-founders, Globe Town Records

@globetownrecords



Where did your story begin?

James Harwood: "I ran parties in London as a teen. I was absorbed into the major label system at Columbia and Black Butter, where I worked as an A&R up until a year ago when I met Marit and together we decided to launch Globe Town Records. Marit had worked in the art world as a curator and dealer. She worked with visual artists, helping them to develop and refine their aesthetic, a skill set that was readily transferable to the inception of our label. She remains active in the art world, which helps inform many of Globe Town's creative decisions."

What's your proudest achievement?

Marit Berning: "The moment we both decided to take the plunge and commit ourselves to starting Globe Town. This label was borne out of our shared passion for the arts and we are exceedingly proud of the relationships that we've developed with every artist on our roster [which includes Lauren Faith, Nikita Dragon, Hope Tala and more]. Their success is our success and in that way, each new song that comes out of a session; each press feature; every new release gives us an immense feeling of pride and, on a daily basis, reiterates for us how lucky we are to do what we're doing."

How do you want to impact the biz?

JH: "We want to reinforce the concept

of a label with a culture; to create a world that artists want to sign to because they can recognise our vibe and feel as though they have something to add to it. We are looking to develop and support artists in a manner that allows them to make and release music that they are proud of, while retaining a large chunk of their rights so they don't have to rely on advances to survive."

What makes a great record label?

MB: "Like everything, a solid foundation; a great team built on trust and a shared passion for producing consistent and credible art. Equally, we believe it of great importance that we provide emotional, as well as creative support for our artists. We pride ourselves on maintaining a progressive roster that normalises diversity and exists across a variety of genres and aesthetics. We champion the notion that talent rises with other talent, across every creative industry."

Where is the biz growing most?

JH: "The rise of the niche; artists wanting to work with independent labels, or self-releasing. DSPs have created the opportunity for artists to pursue a successful career in a manner that wasn't a viable option over the last couple of decades. Artists are now able to be true to themselves whilst carving a career without the pressures that come with signing a major label deal."

JAMES & MARIT'S RECOMMENDED TRACK: Hope Tala - Lovestained

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

TECHNOLOGY

Tech control: Live Nation and SoundCloud execs sign up to Music Week Tech Summit

Staged in partnership with O2, the second edition of the industry event returns on October 8

BY ANDRE PAINE

The first big names have been revealed for the second edition of the Music Week Tech Summit Together With O2.

Following last year's smash hit debut event, top execs from labels, the live business and tech industry will again be gathering at The O2 to debate the big issues and provide key insights on music's smart future – from VR and AR to AI and blockchain.

The Music Week Tech Summit takes place on Tuesday, October 8.

Music Week can reveal that speakers confirmed for the second edition include Jackie Wilgar, SVP, marketing at Live Nation; Josh Nicoll, director of independent label services at SoundCloud; and Sebastian Simone, head of digital at Warner Records.

As SoundCloud continues to expand its services for indie and DIY acts, Nicoll will be taking part in a keynote panel discussion on the next generation of music distribution.

He will be joined by Diego Farias, CEO and co-founder of Amuse, which offers new artists free digital distribution.

"We founded Amuse in 2015 to reinvent the legacy structure of the music industry with the help of technology, and we're looking forward to being a part of that conversation at the 2019 Music Week Tech Summit," said Farias. "We're really seeing a shift in the industry and there's so much opportunity lying ahead."

Wilgar, a leading light at 2018's Tech Summit, will return for a panel on next generation fan engagement in the live sector.

Simone will speak on a panel on the convergence of media, music and entertainment. "It was great to open up

"Our Tech Summit panel will bring the industry up to speed"

Sammy Andrews
Deviante Digital



Tech talk: (L-R) Aaron Bogucki (AWAL), Jackie Wilgar (Live Nation) and Zach Fuller (Midia) at 2018's Tech Summit

the discussion [last year] around disruptive tech, what it means to the industry and how it integrates into our campaigns," he said. "I'm excited to debate the ongoing impact of voice tech and how it's changing the way consumers are engaging with our artists."

Deviante Digital CEO and Music Week columnist Sammy Andrews will chair a panel on marketing evolution, such as messaging apps and location-based technology.

"These days things change quickly and the industry largely fails to catch up – something anyone following my socials knows I rant about often," she said. "I know our panel will not only bring the industry up to speed on current developments but also provide some insight into what's to come."

Andrews will be quizzing execs including

Tom Nield, co-founder of Landmrk, which worked on Ariana Grande's campaign.

He said: "The Landmrk platform was born out of a desire to create compelling location-based experiences for fans of music artists, wherever they are in the world. We can't think of a more fitting audience to discuss these types of experiences with than at the Music Week Tech Summit."

Other confirmed speakers include Cliff Fluet, MD of Eleven and partner at Lewis Silkin; Paul Sampson, CEO/founder of Lickd; and Diid Osman, head of artist relations and venue partnerships at Peex. Many more big names are still to be announced.

Online ticket bookings are open at the early bird rate of £99 plus VAT until August 12. musicweektechsummit.com



False Alarm
Peak Chart Position: No.5
Label: Prolifica Inc

TAKE A BOW

TEAM Two Door Cinema Club

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Stefano Anselmetti (Prolifica)
- Product management:** Alison
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- Online Press:**
Dave Palmer (DawBell)
- Marketing:** Sean Sprey /Alison
- Lamb (Prolifica Inc)/ Craig Penney /
Stuart Davie (PIAS)
- Regional Press:** Carl Delahunty
(Carry On Press)
- TV:** Amy Collins
(Your Army)
- Radio:** Rob Lynch (Airplayer)
- Digital Marketing:** Tom
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THE PLAYLIST



KANO (FEAT D DOUBLE E & GHETTS)

Class Of Deja (Parlophone)



Kano returns with a grimy, breakneck new banger. Released simultaneously, the more laid-back Trouble suggests new album Hoodies All Summer (August 30) will be a wide-ranging affair.
Contact Keong Woo
keong.woo@goodmachinepr.com

CHARLI XCX & CHRISTINE AND THE QUEENS



Gone (Asylum)
Collaborations don't come much cooler than this glossy hunk of pop brilliance. Naturally, there's a luxuriant video to match. Don't miss it.
Contact Anna Meacham
anna@huxley.world

SAM SMITH

How Do You Sleep? (Capitol)



Sleep couldn't be further from the equation here, as high-gliding vocals precede a clubby chorus. Coming soon to an alarm clock near you.
Contact Carl Fysh
carl.fysh@s-414.com

THE CHATS

Identity Theft (Bargain Bin Records)



The beery, bleary Aussie trio's new single warns against the perils of buying drugs online, with crashing punk rock amping up the message. Wicked.
Contact James Sherry
james@divisionpromotions.com

DIIV

Skin Game (Captured Tracks)



Diiv return with a whirlpool of guitars, teaming crunch and noise with their signature balletic riffing. Third album Deceiver is out in October.
Contact Jodie Banaszkiwicz
jodie@staygoldenpr.com

KING PRINCESS

Prophet (Zelig Records)



Mikaela Straus has revealed that her debut album as King Princess, Cheap Queen, is coming in October. In the meantime, soak up this loose groove.
Contact Rob Chute
rob@toastpress.com

SQUID

The Cleaner (Speedy Wunderground)



The London post-punkers continue a white hot 2019 with this souped-up lead track from their upcoming Town Centre EP (September 6).
Contact Sinead Mills
sinead@practicemusic.co.uk

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!



3107 THE RAILS

The Lexington, London
8pm

Kami Thompson and James Walbourne hit North London ahead of the release of their Stephen Street-produced third album, *Cancel The Sun*. For those who can't stand the heat, its tough folk rock should suit the (probably air-conditioned) Lexington perfectly.

TASTEMAKERS

The industry's favourite new sounds

Susan Hansen, Journalist, Clash

GHUM – THE COLDEST FIRE EP



Ee ba Ghum Susan Hansen

This week, I've been listening to London-based four-piece Ghum, who make infectious new wave rock. The band's inventive take on 1980s goth culture combined with their international backgrounds – they hail from Brazil, Spain and the UK and formed via a Gumtree ad – make them fascinating.

The four tracks on recent EP *The Coldest Fire* feel relevant and modern, recalling not only The Cure and Savages, but also Editors, White Lies and The Killers.

But the soaring female vocals and the ferocious guitar riffs give the band an enticing edge, while their

different personalities and backgrounds add complexity. Ultra-diverse, Ghum draw on a nuanced palette of influences, and have their own unique sound. Dark, mesmeric and irresistible, their material has a natural flow, as dramatic lyrics dovetail with rich, imaginative sonics.

After a busy recent show at London's Shacklewell Arms, they are receiving radio play and there's lots of hype around current single *Saturn*. With slots opening for *Dream Wife*, *LA Witch* and *Muncie Girls*, Ghum are set for great things.

I'm excited to see how far they can go.



"I want our music to make a difference for people"

Ryan Johnston, Skinny Living

Living it up: Skinny Living (L-R) Rhys Anderton, Ryan Johnston, Danny Hepworth and William Booth

PHOTO: Arie Shirokshahi

ESSENTIAL INFO

RELEASES My Blood (out now) **LABEL** Polydor **MANAGEMENT** Duncan Ellis & Ben Smallwood Atlas Artists **NEXT GIG** Button Factory, Dublin, September 7

Never mind being cool, this Wakefield foursome are here to change lives...

I just want our music to last. I want it to make a difference for people. I don't want to be part of a movement just for the sake of being cool."

Skinny Living frontman Ryan Johnston isn't here to waste anyone's time. His has been an eventful life so far, and his experiences colour the four-piece's anthemic, guitar-led songs. New single My Blood bristles with intent, exploring the Belfast-born singer's background and the conflict between the Catholic and protestant sides of his family.

"The music is what we've lived through," he says, taking time out on the afternoon school run in his Wakefield home town to speak to *Music Week*.

But since Skinny Living formed at an open mic night in Wakefield and started working on original songs, it hasn't all been plain sailing. In January, they signed to Polydor after leaving RCA.

"We did some time with RCA, and the vision they had for us and the vision we had for ourselves didn't match, so it was quite hard at times," says Johnston.

"It can send you down a rabbit hole, creating music that isn't right, what you're being told to create, rather than what you want to make, or what your fans want. It does make you dizzy, but it's never put me off."

Skinny Living are a band revitalised, with a tour coming up in September and more

ON THE RADAR

SKINNY LIVING

"I don't feel we can be any other way but that. It's not concept music, we're not trying to fit into a character, it's just what we know. It all has to be as real as possible."

Even a few minutes with Johnston is enough to know that Skinny Living – completed by guitarists William Booth and Danny Hepworth and drummer Rhys Anderton – means everything to its members.

"It's given me bigger purpose. My son was born two years before the band formed, when I moved over from Ireland," he explains. "My son gave me purpose first and foremost, and music was a way of doing something I actually loved rather than doing jobs you hate."

Back in Belfast, Johnston admits, he "didn't live the straightest life".

"I was ducking and diving and involved in things I really shouldn't have been involved in," he says. "Moving here gave me a fresh start, music has made me much happier."

new music on the way. Instead of worrying, Johnston is basking in the glow of My Blood, a song "you can dance around the kitchen doing dishes to" that carries a heavy lyrical message.

Looking ahead, he's relishing the challenge of making sure as many people as possible hear Skinny Living.

"I don't feel we've always fitted in with the crowd, if we're on stage and there's a load of other guitar bands there, we do stick out, our sound is not so indie," says the singer, who idolises Bill Withers. "The music is based on the song first and foremost and we play the instruments we have to get it out there. It's not like we walk into a room with loads of guitars and a drum kit and start thrashing around until something comes out. The songs get written and we make them bigger."

Seeing them connect, Johnston concludes, "is the biggest release, an unbelievable feeling". Long may the rush continue...

BEN HOMEWOOD



They could be heroes: The new Paco Rabanne ad and (below) David Bowie

SYNC STORY

PACO RABANNE/ DAVID BOWIE

■ BY BEN HOMEWOOD

Paco Rabanne needed a big sync to launch its first ever fragrance collection, and it delivers in the shape of a David Bowie hook-up.

Frederic Schindler, music supervisor and founder of Too Young Ltd, says the spot – which features a six-strong cast



“The campaign was ambitious from its inception”

**Frederic Schindler
Too Young**

including musicians Kelela and Bambounou – represents his company’s aim to “go beyond plain sync deals”.

The film is full of colour, with Bowie’s famous 1977 song Heroes backing sun-drenched scenes.

“The campaign was ambitious from its inception and David Bowie and Brian Eno’s iconic anthem was a perfect match,” says Schindler. “Together with Warner UK and the Bowie Estate, the idea is to work on six bespoke covers [of Heroes] to be released next year.”

Tim Miles, VP, sync & W Songs at Warner Music Group, says determination paid off.

“It was sheer perseverance by Fred and his team to conclude a deal that was a year-and-a-half in the making,” he explains. “The outcome is a trailblazing campaign, embodied by a spirit that needed its own musical pioneer. There is only one David Bowie, and Heroes perfectly soundtracks the ambition of the film.”

Driven by Paco Rabanne creative director Julian Dossena, it’s one of the most ambitious of 2019 so far.

Spot: Pacollection **Title:** Heroes **Composers:** David Bowie/Brian Eno **Artist:** David Bowie **Master:** Warner Records UK **Publishers:** RZO/Universal Music Publishing UK/Sony ATV **Music Supervisor:** Frederic Schindler (Too Young Ltd) **Ad Agency/Film Company/Post Production:** Iconoclast **Creative Director:** Julien Dossena **Director:** Sheila Johansson **Air Date:** 27/06/19

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

MAKING WAVES



Arlo can you go: Arlo Parks

THIS WEEK’S HOTTEST BRAND NEW ACT

Arlo Parks

KEY TRACK: George
MANAGEMENT: Ali@beatnikcreative.com
LABEL: Transgressive
TWITTER: @arloparks

WHO: Arlo Parks is a teenage sensation from South West London.

WHAT: Can we get away with saying that Parks just sounds new? No? OK then: Parks blends her influences (hip-hop, rock, Afrobeats) into minimal, ultra-modern groove-based music, with vivid lyrical storytelling.

WHERE: Parks has Nigerian, French and Chadian heritage, and grew up in the capital, where she recently completed her A-Levels.

SCHOOL’S OUT!

Parks celebrated in time-honoured fashion – by going to a festival. Only, this was Glastonbury and Parks was playing. She’s since signed to Transgressive and triumphed at Latitude.

WHAT DO I NEED TO KNOW?

Mostly, that Parks is nurturing her writing style by painting pictures of what it’s like to be young in 2019. Drugs, insecurity, humour, indecision and more stalk her songs, from Super Sad Generation to new single George.

SOUNDS GREAT...

Yep. Parks sums up her mission best on Romantic Garbage: “Let me make more songs to run away to”.

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(A)



(B)



(C)

1



(D)



(E)



(F)



(G)

1. This means Warner Warner Music UK recently held their summer party at Shoreditch House and were joined by top execs, industry figures, artists and managers including Max Lousada, Sam Eldridge, Clean Bandit's Grace Chatto, L Devine and Troy Carter. **(A)** Max Lousada (CEO, recorded music, Warner Music Group and chairman & CEO, Warner Music UK) and Troy Carter. **(B)** Monique Lawz and Phil Christie (president, Warner Records UK). **(C)** Grace Chatto and Ben Cook (president, Atlantic Records UK). **(D)** Mark Mitchell (co-president, Parlophone Records), David Howells, Nick Burgess (co-president, Parlophone Records). **(E)** L Devine, Joe Kentish (head of A&R, Warner Records UK), Teresa Raeburn (manager). **(F)** Ben Cook (president, Atlantic Records UK), Sam Eldridge and Katie White (GM, Atlantic Records UK). **(G)** Phil Christie (president, Warner Records UK), Jerome Porritt (senior A&R Manager, Warner Records UK), Amber Davis (A&R director, Warner Chappell Music UK). (Photos: Michael Leckie). **2. Better call Paul** Paul Weller recently completed a summer run of Forest Live dates with a performance in Cannock Chase Forest, Staffs. He was presented with a commemorative inscription by Forest Live promoters, Forestry England, in recognition of him being the No.1 selling artist of the annual concert series since its inception in 2001.



Pictured here are (L-R): David Barrow (programming and production for Forest Live, DB Event Services), Paul Weller and Rob Lamb (Forestry England). (Photo: Richard Grange). **3. BP-hi!** BPI members gathered for the latest edition of the organisation's Wisdom Wednesday event at Gibson Brands in central London, where a stellar panel discussed their music industry journeys. Pictured here are (L-R): Cliff Fluett (partner, Lewis Silkin), Dario Morelli (VP of tracking & analysis, Kobalt), Isabel Garvey (MD, Abbey Road Studios), Kate Shepherd (MD, entertainment programming, Warner Music UK) and Ben Homewood (moderator, Music Week). (Photo: BPI). **4. Great Scott's!** More than 5,000 people turned out for the world-famous Jazz Club Ronnie Scott's 60th anniversary street party, which took place on Frith Street, Soho. Pictured here is South Bank Sky Arts Award winner Nubya Garcia, who gave a stand-out performance for the audience. (Photo: Peter Ashenhurst). **5. You're going to hear me rawr** The Uprawr Mental Health Foundation recently welcomed Notting Hill Music's John Saunderson to the team. Saunderson will be joining the foundation as an ambassador alongside Craig Jennings of Raw Power. Pictured here are (L-R): Jack Daniel (CEO/co-founder), John Saunderson (ambassador) and Roy Davis (co-founder/trustee). (Photo: Gary Thomas KYPA).



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

THE MUSIC MANI

Since becoming **Apple Music's** global boss last year, **Oliver Schusser** has relocated to California to call the shots for a streaming service with over 60 million subscribers. Here, in a rare interview, *Music Week* checks in to talk iTunes, the competition, the numbers and more...

— BY CRAIG McLEAN —

My name is Oliver. I look after music.” Oliver Schusser, VP of Apple Music and International Content, stands in an airy, old-Mac-white presentation suite at Apple’s UK HQ, five minutes from Oxford Circus in central London. The German exec is a music industry lifer, and has flown in from Los Angeles to present a portfolio of new features coming soon to Apple Music.

It’s a hearts and minds mission, with Schusser accompanied by SVP of internet software and services Eddy Cue and other execs, but also a message-correcting one. At the beginning of June, Apple announced that iTunes was being replaced by three separate apps: Apple Music, Apple Podcasts and Apple TV.

But, no, contrary to reports, this is not the iTunes killer, Schusser is at pains to point out in this briefing. The app is still there; you can still download music. Certainly, though, the trillion-dollar giant from Cupertino is doubling down

“Believe it or not, we don’t wake up in the morning comparing ourselves to Spotify”

OLIVER SCHUSSER
APPLE MUSIC

on the bells, whistles, gimmicks and karaoke-friendly lyrics function on its four-year-old streaming service. Watch this iSpace, then.

And business is certainly booming: the tech giant’s services division – which includes Apple Music – reached a new high of \$11.45bn (£8.78bn) according to its last set of financial results, an increase of 16.2%. For the six-month period ending March 31, services reached \$22.33bn (£17.1bn), a 17.6% year-on-year increase. International sales accounted for 61% of the quarter’s revenue for Apple.

Obtaining on the record comments from Apple execs can be a herculean task. So there is much anticipation when *Music Week* is granted – and settles down for – a rare one-to-one with Schusser.

Dressed in what we might call sports-formal (zip-up hoodie over dress shirt, dark blue chinos, black trainers), Schusser is tall and lean, gelled hair reinforcing his boyish demeanour.

He’s been in his new post for 14 months, relocating to California last spring after 14 years in London, where he was VP of iTunes International – helping launch, among other things, the iTunes Music Festival, which ran for 10 years. Now, he’s overseeing a streaming service that, as announced by Cue during this European trip, now counts 60 million subscribers.

Those numbers, though, are pretty much the only figures that Schusser will confirm in his interview with *Music Week*. Throughout our conversation, he gamely smiles, ducks, weaves and tries to persuade us that biggest doesn’t always mean best...



*“We want our playlists
to be made by people,
not algorithms”*

OLIVER SCHUSSER
APPLE MUSIC

PHOTOS: Apple Music/Beats 1

**Schu's line is it
anyway: Oliver
Schusser**



Good Apple: Bad Bunny performing at Apple Piazza Liberty in Milan, July 2019

You said in the presentation that you're ahead of Spotify in America (which, in April, reported 100 million premium subscribers worldwide). When will you overtake Spotify on a global level?

"Believe it or not, we don't wake up in the morning looking at these numbers and comparing us to them. And my boss [Cue] never really asks me the same question. For us, we want to be the best. And the best [and] the biggest isn't always the same. [We want to be] the best at how we work with artists, with the industry, how we execute, how we make our playlists, how they look, the best product... And I think we've made a lot of progress in the last 12 months. We're doing really well in hip-hop - we're the No.1 brand in hip-hop [across] Apple Music and also Beats 1."

But when you don't release numbers, observers may assume that's because you can't and won't overtake Spotify...

"That's definitely not... You know, we just don't want to talk about numbers, because then everyone [else] just talks about numbers. We'd rather talk about the music or the product than a particular number."

What do you think of the competition from services such as Spotify, Amazon and YouTube Music?

"It's great that so many people are investing in music. Music has gone through a decade of decline. And, forget about these services, it's all about the artists and making sure that artists have enough money to create more art and to record music. And I'm talking in a broad sense, not just the superstars. As the market is growing and more players are investing in it, there's more money in the industry for artists to make a living and create and make more music. That's hugely exciting and we're thrilled to be a part of it."

"Some people want to download music and we're not going to stop them"

OLIVER SCHUSSER
APPLE MUSIC

And I certainly feel like when we launched four years ago, that's given the market overall a big kick and a big jump, and it feels really good."

It's a healthy marketplace, and it's a crowded marketplace. What makes Apple Music unique?

"We're all about the artists and human curation. We want our playlists to be made by people, not by algorithms. We want our customers to discover music that we like, that we recommend to them. Of course there are algorithms involved. But, again, the algorithms only pick music that [our] editors and curators would choose. And then, in a really unique way, we have managed to get tastemakers on board like [Beats 1 DJs] Zane Lowe or Charlie Sloth or Ebro Darden or Julie Adenuga, who really are authentic and credible, and who are tastemakers."

1 love: Beats 1 DJs Ebro Darden with Jennifer Lopez (left) and Julie Adenuga with Skepta (right)



Why is that human touch so important?

“If there’s no human touch, it becomes just like the background. You and I remember when people bought CDs, and maybe vinyl, and what a special experience that was. And, yes, you only [could afford] however many per year. But just opening up the sleeves, really reading the lyrics, looking at the credits, looking at the visual and trying to create a relationship with the artist, was a really special moment. And if we lose the human touch, there’s a fear that it just becomes less special. And kind of ordinary, and sort of a given. We don’t want that to happen. Music has such a special role in people’s lives that we don’t want that to go away. As Apple, we have a responsibility to keep that. Otherwise it becomes a bit like news, where it’s sort of ubiquitous and you don’t really know what to believe.”

In terms of user services, how important are pre-adds for you?

“Well, albums are important. They’re important to artists, and they’re important to us. We think they’re important to fans as well. And pre-adds just help to create buzz and excitement about what’s to come. Pre-orders on iTunes were a great way to get excitement about an upcoming release. Look at Ed Sheeran, for example. He had several songs out [from new record No.6 Collaborations Project] and it was all leading up to the album launch. And we’ve had some big success – Lewis Capaldi is the No.1 pre-add in the UK. Billie Eilish holds the No.1 pre-add across the world, with almost a million pre-adds. And we’ll continue to invest in the feature. The people who pre-order an album are four times more likely to listen to the album. They’re one-and-a-half times more likely to actually listen to it again. And so it’s not just a good barometer to create excitement for an album – it’s also great from an artist point-of-view for future engagement with the album.”

How long will Apple continue to offer downloading, and wouldn’t you rather everyone moved to streaming?

“No. Only you talk about that in the press. We don’t ever talk internally about shutting down. We’ve never said that, we’ve got no intention to do so. It’s still a hugely important and successful business all around the world. It’s really important to many artists. So we’re completely neutral. Some people want to stream music and that’s now the majority of people. Great. Other people want to download their music, and we’re not going to stop them from doing that.”

Different genres work better at streaming. In hip-hop you’re dominant, and country’s on the rise. Why is that, and how can rock and indie be brought up to that level?

“Every genre has a slightly different audience. And we think that streaming has become mass market and is now for every audience. But some audiences [adopt] a little early. Hip-hop speaks to a very young audience and obviously many of them went straight to streaming because it’s so young – they didn’t even experience CDs or downloads. And some genres speak to a slightly more mature demo, so they may be a little behind in the adoption. But, again, we think that the idea of paying £9.99 and getting access to [not just] all the music in the world in your particular genre, but across everything, is appealing, and should be appealing to everyone. Country still has a very high percentage of people that buy CDs and so that adoption has been a little slow[er]. In Latin America, where piracy was so strong that people went straight into streaming and skipped CDs and downloads, it’s more mass market. So it just varies, which is exciting. We’re very strong in Asia, for example. In Japan, the CD is still very, very strong – it’s probably 60% of the market.”



Getting Lowe: Zane Lowe with star guests (clockwise, from bottom left) Lady Gaga, Ed Sheeran, Elton John and Travis Scott

“We’ve said from day one that we don’t believe in free music. Full stop”

OLIVER SCHUSSER
APPLE MUSIC

The streaming environment is tough on new artists. What is Apple doing to help them?

“Discovering artists is hugely important to us. Zane and Julie and Ebro and Charlie and Matt Wilkinson, they’re all about discovering artists. So when you listen to their Beats 1 shows – just as much as you listen to maybe the Elton John Rocket Hour show and some of the other shows we have – it’s all about trying to recommend [to] our customers who’s going to be the next superstar. We have people all around the world that do nothing but try to find the next artist, and then work with them on whatever it is that they want to do. And Shazam is an incredible discovery platform; it’s always been really early, it’s always been an indicator for momentum and for future chart success. So we’re excited to have them as part of the Apple Music family, just like Platoon, which is an artist service company that supports up-and-coming artists.”

Beats 1 secures fantastic exclusives, and Zane Lowe is certainly a great ambassador. Yet rumours persist that the audience listening figures are very low. Are they true?

“Um, we don’t... They’re not low, they’re not low in my mind. We built Beats 1 four years ago as a differentiator in streaming because we wanted to add the human touch. We wanted there to be DJs that can actually talk about music, and we wanted them to be the best. And I think we’ve done a really good job. But more importantly, if you look at the Beats 1 line-up now, you’ve got shows from Drake, you’ve got the Nicki Minaj show which is trending worldwide. She’s done 12 shows now, [and] every one is trending worldwide. And it’s long – it’s two, three, four hours depending how long she goes. Elton John has done a show



Skip to the Beats: Presenter Zane Lowe with (left) Shawn Mendes and Bruno Mars

every week since the beginning of Apple Music [for] four years... It's an incredible roster. And we did that for human curation and discovery. Billie Eilish, for example, has a show on Beats 1 and there's no format. We just tell her: 'You just do a show for an hour, play some great music, talk about it, and that's it.' So we're really excited about it. A lot of the content is edgy and that's what we want it to be. We wanted to be ahead of the curve."

But if you have such faith and pride in it, and a stellar roll call of talent, why not do what traditional radio stations do and let people know how many people are listening?

"We're not really interested in that. When The Weeknd comes in, we don't tell The Weeknd to make a show for X and Y people. We tell The Weeknd: 'Hey, this is a platform for you. Let's create a great show.' That's one of the things in streaming: everyone just talks about the numbers. We'd rather talk about the music." [Apple later email to tell *Music Week* the Beats 1 audience is "tens of millions of listeners".]

We'll ask another numbers question anyway. Is raising monthly fees an option in such a mature market?

"You know, we were late in streaming. It was very early still, and it was a small audience. But in most markets, other streaming services had already chosen the price point, and we are in all those markets with basically the same price point. I don't really spend a lot of time wondering. I think, actually, £9.99 is a great price point and a good value for what we're offering. Remember, also, we've got a student price for £4.99 – and more importantly, we think that the £14.99 family price for six family members is really an incredible offer. And so, I don't really know. [But] it's not something we spend a lot of time thinking about."

Amazon and YouTube recently introduced limited free tiers. Is that something you would consider?

"No, we've said from day one, we think everyone should get paid fairly. And we don't believe in free music. Full stop. We said that from day one, [because] it devalues music. It doesn't pay artists. And it's not just artists – it's songwriters and people who are involved in the creative process from A to Z. It doesn't give them money to pay their bills. We think that devalued music is dangerous because it obviously limits the opportunities for people, for us, to be successful in a paid environment. But it is what it is. We're not commenting on what other people do but we've decided it's not for us."



Hello again: Lowe interviews Adele

In the UK you've hired George Ergatoudis. We hear Austin Daboh is joining from Spotify, too?

"I can't comment on that. George is a part of the team, he runs our UK music team."

You can't confirm or deny whether Austin's been hired as well?

"Ah, you have to ask George."

What's Jimmy Iovine's role now that you've come into this new position?

"Jimmy is there for me, and for us, all the time when we need him. I speak to him on a regular basis."

Did he move to a consulting role because you got promoted?

"No, it's had nothing to do with that. We all love Jimmy, and he's been incredibly... I mean, he's been a driving force since the launch of Apple Music and the creation of Beats 1, and it's great to have him as an adviser at any time when we need him."

Is Apple interested in direct licensing of artists, or becoming a rights-holder?

"We're not interested in being a label, if that's what you're asking. We mentioned that to the labels many times and I can't comment on what other people are doing. But that's not interesting to us. What we are [doing is] we're working directly with artists because we want to support them in their art, and getting their music displayed the right way on Apple Music. And that's exciting. But that's not new. We've done that since the iTunes days. And, by the way, remember [that] all artists make their music on Apple devices, whether it's on a Mac or even on a phone, whether we use voice memos, etc, etc. So as a company we've always had music in our DNA, from when Steve [Jobs] started Apple. And that really hasn't changed."

Finally, where do you want Apple Music to be in five years?

"We want to be the best in what we do.

And that means, obviously, we'll continue to invest in the product and make sure we're

innovative and provide our customers with the best experience. We want to invest in our editorial and content, in our relationships with the industry, whether that's the songwriters, music publishers, the labels, artists or anyone in the creative process. But that's really what we're trying to do. We just want to be the best at what we do."

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Hollywood ending: Susie Ember at Music Week's cover shoot with The 1975 in LA, September 2018

A BRIEF INQUIRY INTO PRINT RELATIONSHIPS

The 1975's press campaign for their chart-topping third album was one of the most memorable of 2018, so no wonder Polydor's Susie Ember won a Music Week Award for it. Here, as the band finalise work on its follow-up she looks back on how it all unfolded...

— BY BEN HOMEWOOD —
PHOTO: MATT SALACUSE

Back in September last year, Matthew Healy looked *Music Week* in the eye and said he and The 1975 were “on a path towards some kind of greatness”.

So, it turns out, was the PR campaign for his third record.

That quote came during an interview alongside the band's manager, Dirty Hit and All On Red boss Jamie Osborne, for the cover of our Q4 issue, a bumper package in which the industry shows its wares for silly season.

The 1975's contribution was *A Brief Inquiry Into Online Relationships*, which went on to top the charts, win two BRITs, a pair of Ivor Novellos and sell 138,397 copies according to the Official Charts Company. Just last week, it bagged a Mercury Prize nomination.

Our cover was part of a formidable run, masterminded by Polydor Records director of press Susie Ember, alongside Osborne.

Back in May at the Music Week Awards, Ember

waved from the stage having accepted her trophy, seeing off competition from George Ezra and Inside/Out, BTS and DawBell, Taylor Swift and Stoked PR and more.

"It's possibly the most exhilarating feeling I've had in my entire life," said Ember on the night. "My last nomination was in 2003 for The Hives and I've been doing this for 25 years, so to get one feels fucking great. Our campaign really stood out."

Weeks later, it's still sinking in, and we sit down to find out how she and The 1975 maximised exposure to hit the mainstream hard.

"The aim was to take The 1975 from what they had become on the second album, a critically acclaimed band that was selling out arenas, into the mainstream media," Ember begins.

"They were the biggest cult band, but they hadn't crossed over. We didn't want to compromise their cultural identity or alienate their fans, we wanted them to feel like the same band but with the mainstream moving towards them."

Ultimately, the team were aiming to "cement them critically as the defining band of this decade", says Ember.

They hatched a plan to do only cover interviews, with each successive one dropping simultaneously as the singles landed leading into the album. On the day after the record was released, Healy appeared on the cover of The Times Magazine, photographed alongside journalist Caitlin Moran.

"That cover was a surprise to a lot of people," Ember recalls. "Any music piece Caitlin writes is always going to be a massive event because she doesn't write about music as much now. It was really exciting, it was a massive hit on social media, there were a lot of people talking about it, it was a defining moment."

Social media came to personify The 1975's press campaign, with imagery (not to mention quotes) from each piece gorged on by an avid fanbase. The campaign created viral moments from print press, not bad for a medium that some claim has supposedly been on the wane for years.

The juxtaposition between the old school ways of print and the newness of the online world the music industry now inhabits suited The 1975. The band exerted full creative control, supplying carefully crafted images to accompany pieces in DIY and Dork and taking advantage of the pool at their studio in the Hollywood hills for *Music Week* and Q.

"We were given free reign, publications trusted us to come up with amazing visuals," says Ember. "We were able to retain creative control, which was really important."

One such example was NME, whose 'Big Read' feature proved to be another key moment.

"Dan Stubbs [deputy editor] came out to the studio and was blown away by the album. He was talking about it as 'OK Computer for millennials' and that made its way into the piece he wrote and really set the tone for how the album was received," says Ember. "The band produced a set of photos inspired by *Where The Wild Things Are*. We gave those to NME and they had a huge impact."

The cover provided one of the biggest Instagram spikes of the whole press trail. "We created visuals that were exciting and unusual for maximum engagement," says Ember.

When the time came to tell the story of The 1975's new record (and its forthcoming follow-up, *Notes On A Conditional Form*) in front of the industry, *Music Week* was on hand to explore the relationship Healy and Osborne share.

"It was the only time Matty and Jamie were interviewed together, and as a statement of intent within the industry it was really key," says Ember. "Again, the imagery was quite unusual, Matty and Jamie were really up for it."

Osborne is delighted with the outcome.

"I'm so pleased that Susie was recognised for her work with The 1975," he says.

"It's special to be part of something that is changing culture"

SUSIE EMBER
POLYDOR

"From the start Susie, Matty and I had a clear idea of what we wanted to achieve and how we wanted to present the record. It was really important that it was seen as whole body of work. Susie has been a huge part of the team and helping us do this, we're very lucky to work with her."

Between Healy's soundbites ("It's very easy to be Peter Pan when you do what I do, but you have to grow up, no one likes an old infant"), the piece saw the singer and his manager unravel the aims of their two album campaign.

"I thought it was a very 1975 thing to do," says Ember, casting her mind back to when she first heard the idea. "The thing about them is, whenever I'm presented with something they're planning, something huge, ambitious and astonishing, I'll think, 'How are they going to do that?' But they always do, and they always surpass themselves. They just never stop."

Neither did the press campaign. When Healy wasn't giving interviews, he was making speeches and going viral that way. At the BRITs he addressed inequality and sexism in the music industry with reference to a Guardian article.

"I never know what Matty is going to say," says Ember. "I knew he wasn't going to just read a load of 'thank you's, I knew he'd use the platform to say something important. As an artist, he sees it as his responsibility to shine a spotlight on certain things, he takes that really seriously. He dominated the conversation after the BRITs, in a good way."

It's also typical Healy and now, thanks to his interviews around the LP, more people understand that than ever before. Ember smiles as she tries to pinpoint his appeal.

"He's very real. As a person, there's no bullshit about him, nothing fake," she says. "He's very self-aware and he's always been exactly the same, he's never become starry. He's always known what he wants to say; he's a very authentic individual."

Was there ever any concern that he may be too open or speak out of turn? Healy used Twitter to clear up comments about rock, hip-hop and misogyny made in a Fader interview organised by their US team.

"I don't worry about it. If something was taken out of context, he would explain it," she answers. "You might [wonder if] he says too much because he's so honest and open. He establishes an intimacy in interviews."

Such intimacy has characterised Ember's relationship with the band since they started working together around their self-titled 2013 debut.

"From the very beginning, I knew this was something really special and that they were going to be huge," she says. "The critical acclaim has been a long process and it's been great. It's special to be part of something that's changing culture."

With the team busy readying *Notes On A Conditional Form*, Ember is looking forward to more of the same. But does she reflect on this as a once in a lifetime campaign?

"No! We're going to do an even better one next time..."

19 forever: (clockwise from left) Matty Healy at our shoot, The 1975 in NME and Ember at the Music Week Awards



HITMAKERS

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

THIS WEEK: Guy Chambers is one of the most successful British songwriters of the last 25 years, but is best known for his legendary songwriting partnership with Robbie Williams. Here, he revisits the story of *Let Me Entertain You*...

■ INTERVIEW: JAMES HANLEY

Rob and I watched The Rolling Stones Rock And Roll Circus [concert film] together. We both really enjoyed *Sympathy For The Devil* and Robbie said, 'Can we have a song a bit like that?' So the piano part of *Let Me Entertain You* is loosely based on that.

Rob also said, 'Can we find a jungle beat?' because jungle was quite a thing in 1997. Luckily, I found one and that's how it started: it was written to a jungle loop with the piano and then he started to turn it up quite loud.

The piano is such a powerful instrument emotionally. It's a percussive instrument as well and *Let Me Entertain You* is a good example; the piano drives that whole track. I also like tender piano pieces, it depends on what mood I'm in.

Most of the lyrics were improvised on the spot, Rob didn't sit down and think, 'This is what I should say', he just improvised and all these words came out of his mouth. After singing it a couple of times the lyrics were pretty much done. We both had a good laugh at them and thought they were silly. I still think they're silly, but they work somehow. The best line is, 'You gotta get high before you taste the lows!'

I like collaboration very much. I like that one-on-one contact and the immediacy of hearing someone sing something that you've come up with.

The way we made records back then was to get a whole band together, rehearse all the songs and then go into the studio and record them. That was the way I liked to make records. You often don't get enough of a budget to do that now, but that's how we did it back then.

For *Let Me Entertain You*, it was a case of finding the right musicians who could play something that was a mixture of both the Stones and The Who. There are a lot of power chords in there, which is a big Who thing. I wanted to combine the energy of those two bands with Rob's incredible energy.

There was a sax solo on the original version, as well as a trumpet solo, and when Rob first heard the sax solo – it was the only time he's ever done this – he pinned me up against the wall in the recording studio and said, 'Don't ever put a sax solo on any of my records or I'll kill you!' That's why it's just a trumpet solo. It's actually duelling trumpets – two trumpet players opposite one another, like a trumpet battle – and I think that is partly why it has such incredible energy.

The other reason we wrote that song was that Rob was aware of having something explosive at the beginning of his set, so it was very much in the forefront of our minds to come up with a song that he could open with. We spoke about the same thing recently when we did *Vegas* – we wrote a song called *Live In Las Vegas*.

When *Let Me Entertain* came out it was very much in the middle of Britpop, which was an amazing period in English music. I'm actually in the video. I'm one of the guitarists – I'm wearing a silver spandex suit.

Originally, it was meant to be the third single from the [1997 *Life Thru A Lens*] album, before *Angels*, but Rob wasn't confident enough to perform it until later on in the whole process. He had to feel very confident to wear that Kiss makeup and suit and become that persona. If *Angels* had been a flop we probably wouldn't have got to that song.

"Rob held me against the wall and said, 'Don't ever put a sax solo on any of my records or I'll kill you!'"

**GUY CHAMBERS
ON LET ME
ENTERTAIN YOU**

*What a guy:
Guy Chambers with
(inset) Robbie Williams
in Let Me Entertain
You's iconic video*



ROBBIE WILLIAMS LET ME ENTERTAIN YOU

Writer's Notes



Publishers

BMG, Kobalt,
Farrell Music

Writers

Guy Chambers,
Robbie Williams

Release Date

16.03.98

Record label

Chrysalis

Total UK sales (OCC)

462,327





It's 11am at Effingham Junction station in Surrey and a lone figure is hunched over the bonnet of a Land Rover in the station car park, working furiously.

But this is no late night breakdown or incident of grand theft auto. This is Robert Ashcroft, then a few months into his tenure as CEO of PRS For Music, working against the clock to draft the PRO's all-important response to the European Commission's framework directive on collective rights management.

"Michel Barnier, now of Brexit negotiation fame, was the commissioner and he had said that he favoured a pan-European [licensing] portal," chuckles Ashcroft today, in the more salubrious surroundings of PRS HQ in King's Cross. "We didn't think that was going to be very workable so I wrote that paper. I look back at it now and think it was a very elegant way of persuading them to do something different..."

And, in many ways, this incident categorises Ashcroft's stint at the head of the UK's largest collection society. He brought a ferocious attention to detail and an undaunted commitment to taking on both labyrinthine bureaucracy and technological empire-building in the name of causes few others in the music business understood, let alone fancied pursuing.

Perhaps more to the point, he was also effective. Despite Barnier's wishes, Ashcroft and the UK biz's arguments succeeded and a regulated single licensing body was avoided, a move Ashcroft estimates benefitted UK rights-holders to the tune of at least £200 million. And that's just one victory across a stint that also saw PRS be instrumental in everything from the legitimising of the online music market to the European Copyright Directive.

Now, however, the old warhorse is leaving the battlefield. Earlier this month, Ashcroft left PRS For Music after more than nine years, with Andrea Martin taking over the top job.

Ashcroft leaves Martin with an organisation almost unrecognisable from the one he inherited – as the fifth CEO in as many years, no less – in 2010. Viewed as a music biz 'outsider' on his arrival – although he actually launched the first-ever mobile music streaming service, StreamMan, while at Sony Electronics – he radically reorganised the company, boosted revenues (2018 collections were £307m higher than those in 2009) and set up pioneering joint ventures with both STIM and GEMA (ICE) and PPL (PPL PRS). No wonder PPL CEO Peter Leatham describes him as "a strong ally" and a "tireless" campaigner.

"His openness to meaningful collaboration led to one of the biggest milestones in the history of our companies and indeed the music business," Leatham adds. "Without his foresight and willingness to explore the unknown, this opportunity simply would not have been on the table."

Not everything turned out quite so well, of course. Attempts to establish a Global Repertoire Database have still come to nothing, while Ashcroft was forced to apologise to members at the 2018 AGM over a series of over-payments (although he insists that played no role in his departure).

And Ashcroft, of course, also invented the term 'value gap'. But let's not hold that against him (especially as it turns out he didn't actually coin everyone's least-favourite YouTube-baiting catchphrase).

Because, while his first *Music Week* interview back in 2010 saw him vowing to keep his "ears open and mouth shut", the second half of that sentence is certainly not the case now. So, as he prepares to take the summer off before concentrating on his music technology business, X-System, and looking for a new role, he sits down with *Music Week* one last time to talk about the highs and occasional lows of running the UK's largest collection society...

A true

Robert Ashcroft has left PRS For Music after almost 10 years as CEO. During that time, he quietly revolutionised the **performance rights organisation**, while taking on the might of the tech lobby in Europe. *Music Week* met him one last time to look back over a decade of ups and downs...

—BY MARK SUTHERLAND—



PHOTOS: Mark Allan/PRS For Music



I, Robert: Ashcroft over the years with (L-R, from top row) Guy Fletcher and Bob Geldof; Fletcher and Alison Wenham; Hugh Bonneville and friends at Glastonbury; Jona Lewie; Iain Archer and James Bay; Passenger; Baloji; Ben McEwen, Neil Jones, Victoria Campoamor and Sami Valkonen as Google and ICE do a deal; Nigel Elderton, Dan Caplen and Jamie Scott; with rock and pop royalty at PRS' centenary

e PRO



Given the high turnover of CEOs before you arrived, were you expecting to last nearly 10 years in the job?

"Yeah. If you look at my career history, I was six years with Esso and LEK Consulting, I lasted three with Disney, eight with Sony. I tend to do jobs and stick with them. There's something in my genetic make-up that says I'm incapable of giving up"

Did you ever feel like giving up on the PRS job?

"Well, it's a challenge. As I said at the AGM, it's not for the faint-hearted, it's a complicated business with, in the end, a zero sum game. You get the money in, you have to divide it up and the members have different interests. It's a challenge, but it's been incredibly rewarding to have the opportunity to shape an industry."

When you arrived, the entire CMO model seemed under threat...

"It was falling into disregard, unfortunately. It was considered not transparent, there was lots of black box [unattributed income] and murkiness about it and we felt that the only way forward in a modern market was transparency. And we got it. But it's still a journey. There's an awful lot still to be done, yet for all that we've achieved a huge amount in 10 years."

Well, you won't have to worry about that now!

"It's funny. I've left the responsibility of running the society but I still feel that there's a lot to be done and there's industry-wide initiatives, and there's something yet to contribute. I have a bird's eye view of that and an intimate understanding of more than one side of it."

Was it an advantage that you arrived from outside of the music biz?

"It was absolutely indispensable. I was hoping during the recruitment process to find my replacement that they would do the same again, because you come in with an inquiring mind and it is a very complex business. I remember, oh dear oh dear, sitting down with [former PRS acting CEO] Jeremy Fabinyi, trying to understand the difference between a pan-European licence and a central licensing agreement. He said, 'One's kind of the opposite of the other', at which point I fell face down on my desk and said, 'Can we come back to this later on?' The sheer brainache of not just understanding how it worked and what the rules were, but how it might have worked had it been different, and who got what they wanted and who didn't and what were they still fighting for and how they might they get it... It's an incredibly complex environment."

And yet revenues have grown...

"My predecessor had warned we might have reduced revenues but no, we've grown by 70% over the years. That's not been an accident, it came from shaping the way the online market worked, proactively engaging with it, making sure the copyright regime was one that we could work with, investing in international, changing public performance to a sales process rather than an enforcement process... We've grown the business and that's been a huge privilege."

What difference has that money made to your members?

"Well, part of the trouble with that kind of growth is, a lot of it has gone to the top end. We're an entertainment business and you see it in sport,



Cover star: Ashcroft and Music Week go way back, including (L-R) his debut in 2010, the launch of the PPL PRS JV, and celebrating ICE's deal with Google in 2016

theatre, film and everywhere: the superstars do very well and there's a long tail that struggles. One year I quoted that we had paid out 30% more money to 60% more members and you suddenly realise that, actually, for many a working songwriter, the songs have a shorter shelf-life, they're fundamentally dependent on streaming and it's a struggle still. But it's a distribution struggle. We've got a long way to go before we can ensure that the growth we've benefitted from works for everyone. Were I around, I would love to dedicate some energy to that."

You have the JV with PPL now, but when you joined the relationship between the two societies was much more fractious...

"It was, and in fact my first move in that direction made it much worse! I wrote a letter to [former PPL chairman/CEO] Fran Nevrlka, and suggested that, as they were the smaller entity, they should simply outsource to PRS. He wrote me a very angry letter back saying, 'Young man, you may have set the cause back 20 years in your arrogance'. Oh dear, oh dear! Fortunately, we got closer and then [current PPL CEO] Peter Leatham came in and that's when the cooperation really began. We initially compared our databases and discovered that the old legend that said PRS was well-established and PPL is the upstart was actually not true. We each had a similar number of premises licensed, a similar number of premises where the other had licensed but we had not, and our tariffs were more flexible and afforded more growth potential than did theirs. So the right thing to do was to build a common system and then put the two companies together. And we made it happen."

How much of a struggle has it been working with the DSPs?

"I honestly think that we've had an excellent relationship with all the DSPs. I remember meeting SoundCloud and even though we were suing them, we got on just fine! There was a huge degree of shared interest in making music work better, although we came at it from different perspectives. Ditto Google. I've always got on really well with the guys at Google and they've been licensed since 2009. Facebook have recently signed up. The problem is more business model-based now whereas, if you look at the real fear when I joined, it was that piracy was going to blot out the business. The legitimate music online market has developed enormously. Would it be better without piracy? Yes. Would it be better if the business models were different? Yes, but we're working on that. But in terms of relationships, we've always been pioneers. The positive approach we've taken to licensing has served both us and them well."

How about your old adversaries at YouTube?

"We've got closer, particularly as they're making real efforts to launch YouTube Music as a subscription service. My concern is that, the ad-funded model, if that's all there is, doesn't work. It is better than piracy but not good enough. But as the thing evolves, I hope that the value of subscription services continues to be appreciated. Look at the Nordic markets, the penetration of subscription streaming is enormous. If that's the future, then we're in for a good future."



"There's something in my genetic make-up that says I'm incapable of giving up"

ROBERT ASHCROFT
PRS FOR MUSIC

Do your members think streaming companies pay them enough though?

"No. Some obviously do very well out of it. But in the CD era, if you got your song onto a CD, you got your share of the value of that CD when it was sold. Then you got to the download era and you had to have the song that people wanted to download. Then you get to the streaming era and you've got to have that song and it has to be listened to. It gets harder and harder and the cash gets pushed further and further into the future. So the people who suffer from that are in the middle and lower end. I'm not sure that's helpful, but I'm not sure I know what to do about it! There are many challenges and I look forward to Andrea Martin sorting some of the ones out that I couldn't tackle!"

How good did the against-the-odds Copyright Directive victory feel?

"That was the most controversial piece of legislation ever to go through. The lobbying was just unbelievable, both ways. There was some lucky timing as well. On the day in 2015 that I met with all the key commissioners in Brussels, President Obama made an unwise statement saying, 'We own the internet'. That was a bit of a shock in Brussels and I was saying, 'Korea, Japan and China own the devices, America's just said it owns the internet, but we are the cradle of the cultural industries and they're not just a museum for the Chinese to visit. This is a thriving business that's growing at twice the rate of the economy as a whole, it employs five million people, you guys have really got to pay attention to protecting it.' The support that we had thereafter was immense and it was only when it got out into the political process of lobbying that it became much more difficult, because the sheer power of the open internet lobby was very difficult to counter. But it worked out in the end, there were narrow victories and narrow defeats along the way, and now we're looking at implementation. It's still controversial even though it's been passed at European level, it's got to get into national law and that's the next step."

That process also led to you inventing the so-called 'value gap'...

"That makes me slightly cross, because we called it the transfer of value. We believe there is a value gap obviously, but that was shorthand that emerged and I felt that it undermined the strength of the logic of the argument. The reason this was so successful is because we presented a very coherent and absolutely irresistible argument and, as soon as you start transferring the language from 'transfer of value' to 'value gap', it makes it look like you're lobbying for a certain outcome. It's a subtle yet important distinction. But I will confess that when I go to China or Japan and I see them presenting papers on the transfer of value, you can't help but feel a little pride in that."

How do you feel about leaving PRS?

"To be perfectly honest, you get so tied up in things, you don't have the perspective on what you should or shouldn't be doing. In my mind, I would have stayed on another year or so. I knew that there was the possibility of chairing CISAC and being more involved in the international side and, if I look back now, the members probably wanted their chief executive more focused on PRS as a business and less focused on the world problems. That's their prerogative. Now that initial 'letting go' [feeling] has gone, I feel very happy about things. The questions that Andrea's asking show that she's really got the energy and the intelligent appreciation of what she's walked into, so I feel good. Every business goes through different stages in its life and needs a different CEO with a different focus. That's just life, isn't it?"

What advice would you offer Andrea Martin as she takes over?

"I have said, copyright is an intangible. It is built upon precedents and battles fought and won, fought and lost, aspirations fulfilled and not fulfilled. Everything you do counts as a precedent and it might shape the business in the future, so you need to be very thoughtful of the unintended consequences of solving a particular problem in a particular way. That's just the nature of the beast. And Andrea has been asking the right questions. She's clearly working very hard, it's good to get some new energy into the place and I think they'll be absolutely fine."

▶ ROBERT ASHCROFT ●

Congratulations on all your achievements over the last decade and best wishes from everyone at **PPL**.

Thank you for your vision, support, friendship and collaboration.



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CHARTS



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THE OFFICIAL UK SINGLES CHART

TOP 75

Official Charts Company

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	2	5	Shawn Mendes & Camila Cabello <i>Señorita</i> EMI/Syco USUM71911283 (Sony DADC UK) ●	↑
2	1	4	Ed Sheeran Ft Khalid <i>Beautiful People</i> Asylum/Columbia GBASH1900713 (Arvato) ●	↑
3	Re-Entry		Ed Sheeran & Justin Bieber <i>I Don't Care</i> Asylum/Def Jam GBASH1900673 (Arvato) ★	
4	4	9	Ed Sheeran Ft Chance The Rapper & PnB Rock <i>Cross Me</i> Asylum GB1301900546 (Arvato) ●	
5	16	17	Billie Eilish <i>Bad Guy</i> Interscope USUMT1900764 (Sony DADC UK) ★	+
6	5	12	Lewis Capaldi <i>Hold Me While You Wait</i> EMI DEUM1900680 (Sony DADC UK) ●	↑
7	6	21	AJ Tracey <i>Ladbroke Grove</i> AJ Tracey UKQNW1800013 (ADA Arvato) ●	↑
8	7	3	Mist Ft Fredo <i>So High Since 93</i> Warner GBAAH1900624 (Arvato)	↑
9	8	9	Sigala & Becky Hill <i>Wish You Well</i> Ministry Of Sound GBCEIN1900019 (Sony DADC UK) ●	↑
10	10	18	Lil Nas X <i>Old Town Road</i> Lil Nas X USSM11901941 (Sony DADC UK) ★	↑
11	11	7	Mabel <i>Mad Love</i> Polydor GBUM1902039 (Sony DADC UK)	↑
12	New		Sam Smith <i>How Do You Sleep?</i> Capital GBUM1902381 (Sony DADC UK)	↑
13	9	5	Stormzy <i>Crown Merky</i> Atlantic GBASH1900855 (Arvato)	↑
14	15	12	Dominic Fike <i>3 Nights</i> Columbia USQX91802455 (Sony DADC UK) ●	↑
15	17	4	Kygo & Whitney Houston <i>Higher Love</i> Columbia/Kygo USRC11901901 (Sony DADC UK)	↑
16	13	20	Dave Ft Burna Boy <i>Location</i> Dave Neighbourhood GBUM1900578 (Sony DADC UK) ●	↑
17	12	3	Post Malone Ft Young Thug <i>Goodbyes</i> Republic USUM1912330 (Sony DADC UK)	↑
18	26	6	Freyja <i>Ridings Castles Good Soldier</i> UKBE21800706 (AWAL)	↑
19	14	30	Lewis Capaldi <i>Someone You Loved</i> EMI DEUM1906776 (Sony DADC UK) ★ 2	↑
20	19	7	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> Black Butter GBARL1900666 (Sony DADC UK)	↑
21	22	8	Katy Perry <i>Never Really Over</i> Virgin USUM1901873 (Sony DADC UK)	↑
22	23	15	Avicii Ft Aloe Blacc <i>S.O.S. Positiva</i> SESR1900201 (Sony DADC UK) ●	↑
23	24	13	Stormzy <i>Vossi Bop</i> Merky/Atlantic GBASH1900645 (Arvato) ★	↑
24	21	6	Taylor Swift <i>You Need To Calm Down</i> EMI USUG1901470 (Sony DADC UK)	↑
25	20	3	D-Block Europe <i>Home P'ssy</i> D Block Europe GBUM1903241 (Caroline/Sony DADC UK)	↑
26	25	7	Chris Brown Ft Drake <i>No Guidance</i> Cash Money/Republic/RCA USRC11901584 (Sony DADC UK)	↑
27	30	8	Mark Ronson Ft Camila Cabello <i>Find U Again</i> Columbia GBARL1900429 (Sony DADC UK)	↑
28	40	8	Tiësto, Jonas Blue & Rita Ora <i>Ritual Positiva</i> CYA11900146 (Sony DADC UK)	↑
29	32	5	Lil Nas X <i>Montero (Call Me By Your Name)</i> Atlantic USUM1903948 (Sony DADC UK)	↑
30	27	36	Lewis Capaldi <i>Grace</i> EMI DEUM1906295 (Sony DADC UK) ★	↑
31	29	6	Drake Ft Rick Ross <i>Money In The Grave</i> Cash Money/Republic USCM51900314 (Sony DADC UK)	↑
32	18	2	Krept & Konan Ft Headie One & K-Trap <i>I Spy</i> Virgin GBUM1902909 (Sony DADC UK)	↑
33	33	12	Martin Garrix Ft MacKlemore & Patrick Stump <i>Summer Days</i> Columbia NLM551900528 (Sony DADC UK)	↑
34	31	5	Jay1 <i>Mocking It</i> GRM/Parlophone GBAYE1900584 (Arvato)	↑
35	28	9	Jess Glynne & Jax Jones <i>One Touch</i> Atlantic GBASH1900729 (Arvato)	↑
36	44	4	Ellie Goulding & Juice Wrld <i>Hate Me</i> Polydor GBUM1902944 (Sony DADC UK)	↑
37	35	19	Meduza Ft Goodboys <i>Piece Of Your Heart</i> Polydor DEUM1807719 (Sony DADC UK) ★	↑
38	54	3	Joel Corry <i>Sorry</i> Atlantic UK4ZF1900052 (Arvato)	↑

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	39	13	Lizzo <i>Truth Hurts</i> Atlantic USAT21703896 (Arvato)	↑
40	45	6	Lil Tecca <i>RanSom</i> Republic QZ85M1940160 (Sony DADC UK)	↑
41	34	6	Little Mix <i>Bounce Back</i> RCA GBHMU1900031 (Sony DADC UK)	↑
42	New		Beyoncé, Saint Jhn & Wizkid <i>Brown Skin Girl</i> RCA USMM1904702 (Sony DADC UK)	↑
43	38	9	Young Thug Ft J Cole & Travis Scott <i>The London</i> Atlantic USAT21903320 (Arvato)	↑
44	36	8	Miley Cyrus <i>Mother's Daughter</i> RCA USRC11901529 (Sony DADC UK)	↑
45	47	70	George Ezra <i>Shotgun</i> Columbia GBARL1701372 (Sony DADC UK) ★ 3	↑
46	43	28	Calvin Harris & Rag'n'Bone Man <i>Giant</i> Columbia GB11801908 (Sony DADC UK) ★	↑
47	55	6	Dermot Kennedy <i>Outnumbered</i> Island USUG11901618 (Sony DADC UK)	↑
48	37	2	Remedee Ft Not3s & Young Adz <i>Love Of My Life</i> Columbia GB11900897 (Sony DADC UK)	↑
49	51	5	Ali Gatie <i>It's You</i> Warner Bros USWB1901154 (Arvato)	↑
50	42	9	NSG <i>OT Bop</i> NSG QM6M21994246 (The Orchard)	↑
51	41	4	Dave & AJ Tracey <i>Thiago Silva</i> Tropics GBLFP1598248 (Ditto) ●	↑
52	46	10	Polo G Ft Lil Tjay <i>Pop Out</i> Columbia USQX91900309 (Sony DADC UK)	↑
53	New		The Plug Ft D Block Europe & Offset <i>Rich The Plug</i> UKS2R1900008 (ADA Arvato)	↑
54	48	43	Lady Gaga & Bradley Cooper <i>Shallow</i> Interscope USUM1813192 (Sony DADC UK) ★	↑
55	49	7	Avicii <i>Heaven</i> Positiva SESR1900203 (Sony DADC UK)	↑
56	New		Beyoncé, Jay-Z & Childish Gambino <i>Mood 4 Eva</i> RCA USMM1904700 (Sony DADC UK)	↑
57	58	28	Tom Walker <i>Just You And I</i> Relentless GBARL1601833 (Sony DADC UK) ★	↑
58	New		Charli XCX & Christine and the Queens <i>Gone Asylum</i> GBASH1900779 (Arvato)	↑
59	New		Beyoncé <i>Spirit</i> RCA USWD11993797 (Sony DADC UK)	↑
60	56	12	Becky Hill & Weiss <i>I Could Get Used To This</i> Polydor GBUM1900997 (Sony DADC UK)	↑
61	57	17	Jax Jones, Martin Solveig & Madison Beer <i>All Day And Night</i> Polydor GBUM1900522 (Sony DADC UK) ●	↑
62	53	9	5 Seconds Of Summer <i>Easier</i> Polydor USG11901520 (Sony DADC UK)	↑
63	50	5	Bugzy Malone Ft Aitch <i>Kilos B. Somebody</i> UKJM21900003 (ADA Arvato)	↑
64	59	2	Jax Jones & Bebe Rexha <i>Harder</i> Polydor GBUM1902928 (Sony DADC UK)	↑
65	64	40	Post Malone Ft Swae Lee <i>Sunflower</i> Republic USUV17803661 (Sony DADC UK) ★	↑
66	65	4	Y2K & Bbn\$ <i>Lalala</i> Columbia USMM1904230 (Sony DADC UK)	↑
67	63	27	Mabel <i>Don't Call Me Up</i> Polydor GBUM1808052 (Sony DADC UK) ★	↑
68	52	3	Craig David <i>When You Know What Love Is</i> insanity/Speakerbox GBARL1900531 (Sony DADC UK)	↑
69	67	3	Wiley Ft Tony Lanez, Kranium & Dappy <i>My One</i> Relentless GB11900868 (Sony DADC UK)	↑
70	70	5	Zara Larsson <i>All The Time</i> Black Butter/Epic/TEN USMM1903586 (Sony DADC UK)	↑
71	69	40	Ava Max <i>Sweet But Psycho</i> Atlantic USAT21802011 (Arvato) ★ 2	↑
72	75	7	CamelPhat & Jake Bugg <i>Be Someone</i> RCA GBARL1900533 (Sony DADC UK)	↑
73	68	21	Jonas Brothers <i>Sucker</i> Republic USUG11900515 (Sony DADC UK) ●	↑
74	New		Nafe Smallz Ft Yng Bane <i>Love Ozone</i> USQSM1900010 (ADA Arvato)	↑
75	Re-Entry		Shawn Mendes <i>If I Can't Have You</i> EMI USUM1907349 (Sony DADC UK) ●	↑

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Cabello 'ello 'ello: Camila Cabello and Shawn Mendes hit No.1

BY ALAN JONES

Shawn Mendes and Camila Cabello's *Señorita* unseats Ed Sheeran for the second time, relegating his Beautiful People collaboration with Khalid to No.2, a fortnight after it achieved an identical victory over his Justin Bieber collaboration, *I Don't Care*.

After suffering a 3.40% drop-off in the previous frame, *Señorita* returns to growth, with combined sales up 1.78% at 68,159 units (including 58,937 from sales-equivalent streams). In five weeks on release, the track has now sold 321,430 copies. It thus becomes the eighth single by both Mendes and Cabello to achieve consumption in excess of 300,000 units.

Ed Sheeran continues to have his full ratio of three hits as a primary artist used up in the Top 5 alone: while *Beautiful People* dips 1-2 (63,599 sales), *Cross Me* (feat. Chance The Rapper & PNB Rock) remains at No.4 (43,136 sales) and *I Don't Care* – which dropped out of the chart from No.2 last week after becoming Sheeran's fourth most popular track – re-enters at No.3 (61,928 sales). Its return is facilitated by a 26.60% dip in consumption of Stormzy collaboration *Take Me Back To London* (40,836 sales), which was No.3 last week, but is now banished from the chart. Stormzy's solo cut, *Crown*, also exits the Top 10, falling 9-13 (30,433 sales). The 15 tracks on Sheeran's album would all have been in the Top 30 last week without the primary artist rule – this week, the lowest placed would be No.57.

Bad Guy by Billie Eilish also enters the Top 10. After debuting at No.2 in April, the track spent 12 consecutive weeks in the Top 10 before three straight weeks of decline triggered ACR. At No.23 a fortnight ago, it climbed to No.16 last week, and now advances to No.5, on sales of 42,902 copies. Its recovery is partly due to the release of a Justin Bieber duet, although the original is still the dominant version.

The rest of this week's Top 10: *Hold Me While You Wait* (5-6, 39,077 sales) by Lewis Capaldi, *Ladbroke Grove* (6-7, 38,770 sales) by AJ Tracey, *So High* (7-8, 35,493 sales) by Mist feat. Fredo, *Wish You Well* (8-9, 35,013 sales) by Sigala & Becky Hill and *Old Town Road* (10-10, 33,210 sales) by Lil Nas X, all of which record modest increases in consumption week-on-week. *Old Town Road* is on its 16th straight week in the Top 10 – a tough ask for a track that has been on ACR for six weeks. Second only to *Señorita* on paid-for sales (6,144 of them), it would be No.4 with 60,276 sales without ACR.

The highest of seven Top 75 debuts this week is *How Do You Sleep?*, by Sam Smith, which debuts at No.12 (30,713 sales), becoming his 14th Top 20 hit and 19th Top 75 entry.

The new *Lion King* film soundtrack jumps 39-10 (3,002 sales) on the compilation chart, where it is joined by *The Lion King: The Gift* (No.20, 1,060 sales), a companion set produced



No.1

Shawn Mendes & Camila Cabello - Señorita (EMI/Syco)

This week's sales: 68,159 | Downloads: 9,222 |
Streams: 58,937 | Total sales to date: 321,340 |



Yes they Cam:
Shawn Mendes & Camila Cabello return to singles No.1

and curated by Beyoncé. The star's solo vehicle *Spirit*, which was No.80 last week and appears on both albums, sprints to No.59 (9,020 sales), and is joined in the Top 75 by two tracks on *The Gift*, namely *Brown Skin Girl* (No.42, 12,745 sales), credited to Beyoncé, Saint Jhn & Wizkid feat. Blue Ivy Carter and *Mood 4 Eva* (No.56, 9,326 sales) by Beyoncé, Jay-Z & Childish Gambino. Including Destiny's Child hits, Beyoncé has now had 71 Top 75 singles.

Also new to the Top 75 are *Rich* (93-53, 9,694 sales) by Plug feat D Block Europe & Offset, *Gone* (No.58, 9,044 sales) by Charlie XCX with Christine & The Queens and *Fake Love* (No.74, 7,281 sales) by Nafe Smallz feat. Yxng Bane. Making upwards progress for the third week in a row, *Higher Love* jumps 17-15 (30,202 sales) for Kygo & Whitney Houston.

There are also new peaks for: *3 Nights* (15-14, 30,262 sales) by Dominic Fike, *Find U Again* (30-27, 17,606 sales) by Mark Ronson feat. Camila Cabello, *Ritual* (40-28, 17,291 sales) by Tiesto, Jonas Blue & Rita Ora, *Hate Me* (44-36, 14,509 sales) by Ellie Goulding & Juice Wrld, *Sorry* (54-38, 13,369 sales) by Joel Corry, *Ransom* (45-40, 12,844 sales) by Lil Tecca, *Outnumbered* (55-47, 10,828 sales) by Dermot Kennedy and *It's You* (51-49, 10,107 sales) by Ali Gatie.

Overall singles sales are up 1.72% week-on-week at 19,091,657, 23.41% above same week 2018 sales of 15,470,450. Paid-for sales are down 0.69% week-on-week at 685,411, and are 27.98% below same week 2018 sales of 951,707. They are below same-week, previous-year sales for the 312th week in a row.

THE OFFICIAL UK ALBUMS CHART **TOP 75**



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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	2	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ●
2	2	10	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★
3	New		Freya Ridings Freya Ridings Good Soldier GSR070CD (AWAL/Proper) ▲
4	3	17	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●
5	Re-Entry		Thom Yorke Anima XLXL987CD (PIAS Cinram)
6	6	84	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
7	8	70	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★3
8	7	125	Ed Sheeran + Asylum 0190295859039 (Arvato) ★11
9	10	40	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★
10	5	42	Lady Gaga, Bradley Cooper and The Motion Picture... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★
11	New		Sabaton The Great War Nuclear Blast 0727361486525 (ADA Arvato)
12	4	4	Kylie Minogue Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCD (ADA Arvato)
13	11	89	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★
14	New		Shakespeare's Sister Singles Party (1988-2019) London LMS5521303 (Arvato)
15	9	230	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2
16	New		Brian Eno Apollo - Atmospheres And Soundtracks UMC 7764319 (Sony DADC UK)
17	13	36	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ●
18	14	41	Jess Glynne Always In Between Atlantic 01902955906 (Arvato) ★
19			Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★
20	21	38	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK)
21	15	21	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ●
22	20	64	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
23	22	593	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11
24	12	6	Bruce Springsteen Western Stars Columbia 19075941972 (Sony DADC UK) ●
25	17	54	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
26	24	24	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●
27	18	266	Ed Sheeran x Asylum 2564628890 (Arvato) ★11
28	19	13	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ●
29	New		Sum 41 Order In Decline Hopeless HR26722 (PIAS Cinram)
30	25	4	Hank Marvin Gold Crimson CRIMCD634 (Sony DADC UK)
31	26	433	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3
32	31	1218	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18
33	36	1127	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12
34	23	5	Mark Ronson Late Night Feelings Columbia 19075938922 (Sony DADC UK)
35	29	65	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★
36	30	20	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
37	32	572	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7
38	33	56	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	34	585	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13
40	28	4	Chris Brown Indigo RCA 19075967232 (Sony DADC UK)
41	48	141	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★
42	40	384	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7
43	Re-Entry		Amy Winehouse Back To Black Island 1713041 (Sony DADC UK) ★13
44	45	744	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15
45	37	398	Ed Sheeran + Asylum 5249864652 (Arvato) ★8
46	39	6	Bastille Doom Days Virgin CDV3212 (Sony DADC UK)
47	41	7	MoStack Stacko Virgin CDV3234 (Sony DADC UK)
48	38	116	Stormzy Gang Signs & Prayer Merky MRRY001CD (ADA Arvato) ★
49	59	181	George Michael Twenty Five Aegean 88697009002 (Sony DADC UK) ★3
50	27	3	Lighthouse Family Blue Sky In Your Head Polydor 7758996 (Sony DADC UK)
51	Re-Entry		Sam Smith In The Lonely Hour Capital 3769173 (Sony DADC UK) ★8
52	62	388	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5
53	6	17	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8
54	53	34	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ●
55	58	24	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ●
56	64	43	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ●
57	61	71	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ●
58	47	3	Jay1 One Wave GRM/Parlophone 0190295387716 (Arvato)
59	60	35	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ●
60	New		Shalamar Gold Crimson CRIMCD636 (Sony DADC UK)
61	67	205	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★4
62	55	16	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK)
63	50	13	Lizzo Cuz I Love You Atlantic 0075679853585 (Arvato)
64	69	307	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★4
65	51	8	Skepta Ignorance Is Bliss Boy Better Now BBKS015CD (The Orchard/Proper)
66	63	410	Stevie Wonder The Definitive Collection Island 0665022 (Sony DADC UK) ★4
67	46	9	Elton John & the Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK)
68	72	41	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ●
69	Re-Entry		Red Hot Chili Peppers Greatest Hits Warner Brothers 9362485452 (Arvato) ★5
70	49	213	The Cure Greatest Hits Fiction 5894352 (Sony DADC UK) ★2
71	74	500	Foo Fighters Greatest Hits Columbia 88697369212 (Sony DADC UK) ★4
72	73	218	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4
73	Re-Entry		Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6
74	Re-Entry		Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ●
75	44	5	Motion Picture Cast Recording Yesterday - OST Polydor 7785014 (Sony DADC UK)

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Pet project: Sheeran storms to second week at albums peak

■ BY ALAN JONES

Ed Sheeran's fourth studio album, *No.6 Collaborations Project*, racks up a commanding second week at No.1, despite consumption sliding 51.29% week-on-week to 60,902 units (including 31,216 from sales-equivalent streams). Its lead over **Lewis Capaldi's** *Divinely Uninspired To A Hellish Extent* – which remains at No.2 on sales of 16,134 copies – is down from 596.09% to 277.48%.

Sheeran has now spent 38 weeks at No.1, a total surpassed only by The Beatles (175 weeks), Elvis Presley (65 weeks), Abba (57 weeks), The Rolling Stones (46 weeks) and Simon & Garfunkel (40 weeks) – though The Shadows and Robbie Williams would also have higher totals if their support for Cliff Richard and membership of Take That, respectively, were taken into account.

A year to the week after **Freya Ridings** made her singles chart debut with *Lost Without You*, her eponymous first album is the highest of the week's six Top 75 debuts, opening at No.3 (14,779 sales).

Consisting entirely of songs written or co-written by the 25-year-old Londoner, it hosts all three of her chart singles to date – the aforementioned *Lost Without You* plus *You Mean The World To Me* and *Castles*, which improves 26-18 (6,407 sales) to become her second Top 20 hit.

Three weeks after debuting at No.50 on digital sales and streaming, Radiohead leader **Thom Yorke's** third solo album, *Anima*, has been released on CD and vinyl, and makes a dramatic re-entry at No.5 (6,494 sales), becoming his second solo Top 10 entry, and 12th Top 10 album in all. Some 3,232 of its sales were on vinyl, in which format chart it debuts at No.1. The rest of the Top 10: *When We All Fall Asleep, Where Do We Go?* (3-4, 6,645 sales) by **Billie Eilish**, *The Greatest Showman* soundtrack (6-6, 5,822 sales), *Staying At Tamara's* (8-7, 5,566 sales) by **George Ezra**, ÷ (7-8, 5,204 sales) by Ed Sheeran, *Bohemian Rhapsody* (10-9, 4,933 sales) by **Queen** and *A Star Is Born* (5-10, 4,634 sales) by **Lady Gaga & Bradley Cooper**.

Swedish heavy metal band **Sabaton's** seventh album *Heroes* became their first chart entry in 2014, debuting and peaking at No.59 (1,563 sales). Follow-up *The Last Stand* reached No.17 (2,984 sales) in 2016, and their advance continues, with their ninth album, *The Great War*, debuting at No.11 (4,415 sales).

It is 30 years since **Shakespears Sister's** debut album, *Sacred Heart*, reached No.9. The subsequent bad blood between the duo – former Bananarama singer Siobhan Fahey and US singer Marcella Detroit – suggested the act was, to quote their biggest hit, 'history'. Not so, as Fahey and Detroit have made-up and recorded a brace of new tracks from their career-encompassing *Singles Party* (1988-2019), which debuts at No.14 (3,590 sales).



No.1

Ed Sheeran - *No.6 Collaborations Project* (Asylum)

This week's sales: 60,902 | Physical: 25,117 | Downloads: 4,569 | Streams: 31,216 | Total sales to date: 185,934 |



The joy of 6:
No.6 Collaborations Project sold 60,902 units in week two

Originally released in 1983, **Brian Eno's** seminal but previously uncharted *Apollo: Atmospherics And Soundtracks* has been re-released in an 'extended edition', to coincide with the 50th anniversary of Apollo 11's historic flight and moon landing. Newly remastered and bolstered by the inclusion of 11 new instrumentals, it splashes down at No.16 on sales of 3,475 copies to become the highest-charting of his 26 solo albums.

Canadian band **Sum 41's** seventh release, *Order In Decline*, debuts at No.29 (2,531 sales). Their last album, *13 Voices*, debuted and peaked at No.16 (4,460 sales) in 2016.

Thirty-six years to the week since their last chart entry, **Shalamar** return to the Top 75 with compilation *Gold* (No.60, 1,570 sales). The trio, who racked up 18 hit singles between 1977 and 1986, had a hitherto much shorter, more concentrated album chart career placing four titles on the chart in a 16-month period between March 1982 and July 1983.

Now That's What I Call Music! 103 debuts atop the compilation chart on sales of 56,058 copies. While that is sufficient for it to top the overall album chart, and more than eight times as many as any other compilation, it is, by some distance, the lowest first week figure of any of the 77 regular Now! albums released since Kantar Millward Brown started compiling the chart for OCC more than 25 years ago.

Overall album sales are up 1.18% week-on-week at 1,783,659, 1.19% below same week 2018 sales of 1,805,155. Sales-equivalent streams accounted for 1,189,055 sales, 66.66% of the total. Sales of paid-for albums are up 2.85% week-on-week at 594,604, 30.10% below same week 2018 sales of 850,627.

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 WARNER			ALL ALBUMS NO. 1 WARNER		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.69%	1	WARNER MUSIC	37.05%	1	WARNER MUSIC	27.17%
2	WARNER MUSIC	27.49%	2	UNIVERSAL MUSIC	32.00%	2	UNIVERSAL MUSIC	24.92%
3	SONY MUSIC	20.09%	3	SONY MUSIC	12.44%	3	SONY/UNIVERSAL	23.08%
4	SONY/UNIVERSAL	4.94%	4	KOBALT MUSIC	6.41%	4	SONY MUSIC	11.90%
5	SONY 2/WARNER 3	3.65%	5	XL BEGGARS	2.38%	5	KOBALT MUSIC	4.92%
	OTHERS	9.15%		OTHERS	9.73%		OTHERS	8.01%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC			ARTIST ALBUMS NO. 1 ATLANTIC			ALL ALBUMS NO. 1 ATLANTIC		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ATLANTIC	24.57%	1	ATLANTIC	31.99%	1	ATLANTIC	23.71%
2	VIRGIN EMI	15.08%	2	VIRGIN EMI	13.61%	2	SONY CG/VIRGIN EMI	22.62%
3	POLYDOR	10.23%	3	POLYDOR	10.79%	3	VIRGIN EMI	10.01%
4	RCA	8.59%	4	COLUMBIA	5.58%	4	POLYDOR	7.42%
5	COLUMBIA	8.48%	5	GOOD SOLDIER	5.41%	5	GOOD SOLDIER	4.15%
6	ISLAND	4.16%	6	ISLAND	4.85%	6	SONY CG	4.13%
7	SYCO/VIRGIN EMI	3.91%	7	RCA	2.97%	7	COLUMBIA	3.45%
8	ATLANTIC 3/COLUMBIA 2	3.65%	8	RHINO (WARNERS)	2.81%	8	ISLAND	3.28%
9	ATLANTIC/VIRGIN EMI	3.55%	9	XL RECORDINGS	2.38%	9	RCA	2.28%
10	CAPITOL	2.44%	10	WARNER RECORDS	1.67%	10	RHINO (WARNERS)	2.16%
11	AJ TRACEY	2.22%	11	NUCLEAR BLAST	1.61%	11	XL RECORDINGS	1.82%
12	WARNER RECORDS	2.04%	12	BIG BROTHER	1.60%	12	UMC	1.82%
13	DAVE	1.73%	13	DEMON MUSIC	1.48%	13	UMOD	1.24%
14	RELENTLESS	1.66%	14	BMG/RHINO	1.46%	14	NUCLEAR BLAST	1.24%
15	GOOD SOLDIER	1.49%	15	BECAUSE MUSIC	1.31%	15	BIG BROTHER	1.23%
	OTHERS	6.20%		OTHERS	10.49%		OTHERS	9.43%

THIS WEEK'S TOTAL MARKET SHARE

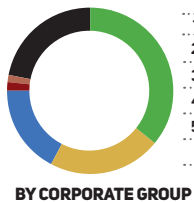
BY CORPORATE GROUP

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	36.5%	1	UNIVERSAL MUSIC	35.7%	1	UNIVERSAL MUSIC	30.9%
2	SONY MUSIC	21.8%	2	SONY MUSIC	23.0%	2	WARNER MUSIC	20.5%
3	WARNER MUSIC	17.8%	3	WARNER MUSIC	17.0%	3	SONY MUSIC	12.8%
4	BMG	1.3%	4	BMG	1.9%	4	KOBALT MUSIC	3.6%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.4%	5	BMG	2.9%
	OTHERS	21.5%		OTHERS	21.1%		OTHERS	29.3%

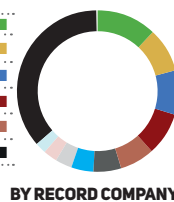
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 ATLANTIC		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.4%	1	VIRGIN EMI	12.1%	1	ATLANTIC	10.2%
2	RCA	10.8%	2	RCA	12.0%	2	VIRGIN EMI	9.3%
3	POLYDOR	9.9%	3	POLYDOR	9.5%	3	POLYDOR	7.6%
4	ATLANTIC	9.1%	4	ATLANTIC	7.8%	4	RHINO (WARNERS)	5.4%
5	ISLAND	8.3%	5	ISLAND	6.4%	5	UMC	4.5%
6	COLUMBIA	6.2%	6	COLUMBIA	6.3%	6	COLUMBIA	4.4%
7	WARNER RECORDS	3.8%	7	WARNER RECORDS	3.8%	7	SONY CG	4.2%
8	PARLOPHONE	2.6%	8	PARLOPHONE	2.8%	8	ISLAND	3.5%
9	RHINO (WARNERS)	1.7%	9	UMC	2.1%	9	GOOD SOLDIER	3.1%
10	UMC	1.5%	10	RHINO (WARNERS)	2.0%	10	DECCA	3.0%
11	SONY CG	1.4%	11	CAPITOL	1.9%	11	RCA	2.8%
12	CAPITOL	1.2%	12	SONY MUSIC CG	1.6%	12	WARNER RECORDS	2.5%
13	SYCO MUSIC	1.1%	13	SYCO MUSIC	1.3%	13	XL RECORDINGS	2.0%
14	DECCA	0.9%	14	DECCA	1.1%	14	DEMON MUSIC	2.0%
15	CAROLINE	0.9%	15	GOOD SOLDIER	1.0%	15	BMG	1.9%
	OTHERS	29.0%		OTHERS	28.1%		OTHERS	33.6%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



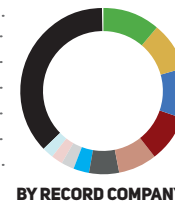
COMPANY	SHARE
UNIVERSAL MUSIC	36.1%
SONY MUSIC	21.9%
WARNER MUSIC	17.1%
BMG	1.8%
XL BEGGARS	1.3%
OTHERS	21.8%



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



COMPANY	SHARE
UNIVERSAL MUSIC	35.5%
SONY MUSIC	20.3%
WARNER MUSIC	18.2%
BMG	1.6%
XL BEGGARS	1.4%
OTHERS	22.9%



COMPANY	SHARE
VIRGIN EMI	11.1%
RCA	9.5%
POLYDOR	9.5%
ATLANTIC	9.2%
ISLAND	7.4%
COLUMBIA	5.9%
WARNER RECORDS	3.6%
PARLOPHONE	2.4%
RHINO	2.3%
UMC	2.0%
OTHERS	36.9%

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	685,411	2,003,809,698	248,612,529	19,091,657	318,810	90,918	1,189,055	1,598,783	184,876	594,604	1,189,055	1,783,659	
LAST WEEK	690,153	1,966,579,548	248,046,641	18,768,983	351,206	99,302	1,184,726	1,635,234	127,628	578,137	1,184,726	1,762,863	
% CHANGE	-0.7%	1.9%	0.2%	1.7%	-9.2%	-8.4%	0.4%	-2.2%	44.9%	2.8%	0.4%	1.2%	

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	44.2%
2	SONY MUSIC	42.1%
3	BMG	5.1%
4	WARNER MUSIC	2.1%
5	NEW STATE	0.8%
	OTHERS	5.7%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	21.9%
3	WARNER MUSIC	14.8%
4	BMG	3.6%
5	KOBALT MUSIC GROUP	2.5%
	OTHERS	22.2%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.6%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.8%
4	XL BEGGARS	1.3%
5	BMG	1.2%
	OTHERS	21.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	22.3%
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	37.2%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.3%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.9%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.9%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.3%

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	40.7%
2	VIRGIN EMI	24.2%
3	UMC	10.2%
4	UMOD	8.5%
5	BMG	3.9%
6	RHINO (WARNERS)	1.2%
7	RCA	1.2%
8	UNION SQUARE	1.1%
9	NEW STATE	0.8%
10	DEMON MUSIC	0.7%
11	ATLANTIC	0.5%
12	BIG 3	0.4%
13	ISLAND	0.4%
14	POLYDOR	0.4%
15	DECCA	0.4%
	OTHERS	5.6%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	15.5%
2	VIRGIN EMI	13.9%
3	ATLANTIC	7.2%
4	UMC	6.3%
5	POLYDOR	5.3%
6	RHINO (WARNERS)	4.1%
7	COLUMBIA	3.1%
8	UMOD	3.0%
9	ISLAND	2.6%
10	BMG	2.5%
11	RCA	2.3%
12	DECCA	2.2%
13	GOOD SOLDIER	2.2%
14	WARNER RECORDS	1.7%
15	DEMON MUSIC	1.6%
	OTHERS	26.6%

BY RECORD COMPANY

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	8.3%
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	1.1%
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	7.9%
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	1.1%
	OTHERS	28.1%

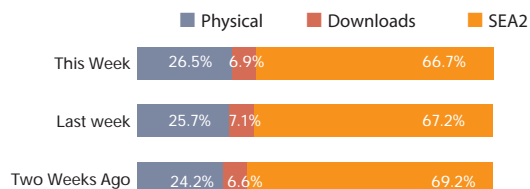
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.2%
3	RCA	8.8%
4	ISLAND	7.8%
5	ATLANTIC	7.4%
6	COLUMBIA	5.7%
7	SONY MUSIC CG	3.8%
8	WARNER RECORDS	3.4%
9	UMC	2.8%
10	RHINO (WARNERS)	2.6%
11	PARLOPHONE	2.3%
12	DECCA	1.5%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.1%

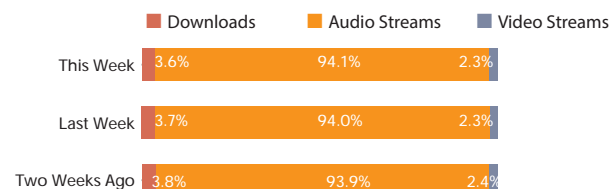
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.2%
5	ATLANTIC	7.7%
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	2.1%
12	DECCA	1.6%
13	BMG	1.2%
14	SYCO MUSIC	1.0%
15	CAPITOL	1.0%
	OTHERS	30.4%

ALBUMS



FORMAT SPLITS



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	22,535,749	56,462,014,226	7,451,606,941	540,580,401	11,329,025	3,029,385	34,272,026	48,630,436	3,839,907	18,198,315	34,272,026	52,470,341
LAST YEAR	30,679,939	45,844,956,804	859,038,741	484,111,474	13,308,617	4,178,736	28,334,920	45,822,273	6,013,442	23,500,795	28,334,920	51,835,715
% CHANGE	-26.5%	23.2%	N/A	11.7%	-14.9%	-27.5%	21.0%	6.1%	-36.1%	-22.6%	21.0%	1.2%

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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	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
3	2	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
4	4	Lil Nas X	Old Town Road	Lil Nas X
5	9	Lewis Capaldi	Someone You Loved	EMI
6	10	Billie Eilish	Bad Guy	Interscope
7	6	Ed Sheeran Ft Chance The Rapper & PNB Rock	Cross Me	Asylum
8	5	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
9	16	AJ Tracey	Ladbroke Grove	AJ Tracey
10	12	Stormzy	Vossi Bop	Merky/Atlantic
11	13	Lewis Capaldi	Hold Me While You Wait	EMI
12	14	Mist Ft Fredo	So High	Since 93/Warner
13	17	Dave Ft Burna Boy	Location	Dave Neighbourhood
14	21	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
15	27	Dominic Fike	3 Nights	Columbia
16	7	Ed Sheeran Ft Eminem & 50 Cent	Remember The Name	Asylum
17	19	Stormzy	Crown	Merky/Atlantic
18	23	Mabel	Mad Love	Polydor
19	8	Ed Sheeran & Travis Scott	Antisocial	Asylum
20	11	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
21	20	Post Malone Ft Young Thug	Goodbyes	Republic
22	NEW	Sam Smith	How Do You Sleep?	Capitol
23	25	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
24	40	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
25	33	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
26	30	D-Block Europe	Home P'ssy	D Block Europe
27	NEW	Freya Ridings	Castles	Good Soldier
28	31	Dave & AJ Tracey	Thiago Silva	Tropics
29	34	Avicii Ft Aloe Blacc	SOS	Positiva
30	38	Katy Perry	Never Really Over	Virgin
31	43	George Ezra	Shotgun	Columbia
32	41	Lil Nas X	Panini	Lil Nas X
33	39	Calvin Harris & Rag'N'Bone Man	Giant	Columbia
34	36	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
35	37	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
36	18	Ed Sheeran Ft Yebba	Best Part Of Me	Asylum
37	15	Ed Sheeran Ft Young Thug & J Hus	Feels	Asylum
38	48	Mark Ronson Ft Camila Cabello	Find U Again	Columbia
39	45	Taylor Swift	You Need To Calm Down	EMI
40	50	Tom Walker	Just You And I	Relentless
41	47	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
42	22	Ed Sheeran Ft Ella Mai	Put It All On Me	Asylum
43	RE	Lil Tecca	Ran\$om	Republic
44	42	Lewis Capaldi	Grace	EMI
45	28	Krept & Konan Ft Headie One & K-Trap	I Spy	Virgin
46	NEW	Tiësto, Jonas Blue & Rita Ora	Ritual	Positiva
47	46	Jay1	Mocking It	GRM/Parlophone
48	49	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
49	RE	Post Malone Ft Swae Lee	Sunflower	Republic
50	NEW	Ellie Goulding & Juice Wrld	Hate Me	Polydor

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	Thom Yorke	Anima	XL
2	NEW	Brian Eno	Apollo - Atmospheres And Soundtracks	UMC
3	NEW	Idler	Emotional Education	Classnote
4	RE	Prince	Originals	Rhino
5	7	Penelope Isles	Until The Tide Creeps In	Bella Union
6	NEW	The Flaming Lips	King's Mouth	Bella Union
7	13	Gerry Cinnamon	Erratic Cinematic	Little Runaway
8	4	Purple Mountains	Purple Mountains	Drag City
9	9	The Black Keys	Let's Rock	Nonesuch
10	17	Joy Division	Unknown Pleasures	Rhino
11	5	Ed Sheeran	No.6 Collaborations Project	Asylum
12	2	Khruangbin	Hasta El Cielo	Late Night Tales
13	10	Bruce Springsteen	Western Stars	Columbia
14	3	New Order	Σ(No.12K.Lg.17M) New Order & Liam Gillick	Mute
15	RE	The Specials	Encore	UMC
16	NEW	Susheela Raman Ft...	Ghost Camelan	Naïve
17	NEW	Kit Sebastian	Mantra Moderne	Mr Bongo
18	NEW	Freya Ridings	Freya Ridings	Good Soldier
19	15	Black Midi	Schlagenheim	Rough Trade
20	RE	Billie Eilish	When We All Fall Asleep, Where Do We Go?	Interscope

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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	NEW	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	NEW	Now That's What I Call Music! 3	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	2	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	NEW	I Love 00s	Ministry Of Sound	(Sony DADC UK)
5	NEW	The Easy Way	UMOD	(Sony DADC UK)
6	3	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	4	Love Island - Pool Party 2019	Ministry Of Sound	(Sony DADC UK)
8	7	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	1	Reggae Summer Soundsystem	Ministry Of Sound	(Sony DADC UK)
10	NEW	The Lion King - OST	Walt Disney	(Sony DADC UK)
11	5	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	8	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
13	9	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
14	13	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
15	10	Reggae, Reggae, Reggae!	UMOD	(Sony DADC UK)
16	14	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM	(ADA Arvato)
17	NEW	Disco Inferno - The Ultimate Collection	The Ultimate Collection USM	(ADA Arvato)
18	12	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
19	RE	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	NEW	The Lion King : The Gift	RCA	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
2	3	Freya Ridings Castles / Good Soldier (AWAL)
3	2	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
4	4	Wiley, Steffon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
5	7	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
6	15	The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
7	5	Bugzy Malone Ft Aitch Kilos / B. Somebody (ADA Arvato)
8	RE	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (ADA Arvato)
9	8	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
10	6	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (ADA Arvato)
11	9	Gerry Cinnamon Canter / Little Runaway (AWAL)
12	10	Tyga Ft Offset Taste / Last Kings (Empire)
13	13	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
14	11	B Young Gucci Demon / Gametime (The Orchard)
15	14	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
16	16	Fisher You Little Beauty / Good Company (ADA Arvato)
17	18	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
18	12	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
19	17	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
20	19	Nafe Smallz Ft Tory Lanez Good Love / Ozone (ADA Arvato)
21	21	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
22	22	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
23	23	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
24	24	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
25	20	Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)
26	29	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
27	25	Afro B Drogba (Joanna) / Moves (Kobalt/AWAL)
28	28	Lil Dicky Earth / BMG/Commission (ADA Arvato)
29	26	Adele Someone Like You / XL (PIAS Cinram)
30	RE	The White Stripes Seven Nation Army / XL (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
2	9	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (Ozone Music)
3	1	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
4	3	Fisher You Little Beauty / Good Company (Good Company)
5	4	Blanco Brown The Git Up / Broken Bow (BMG)
6	5	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
7	6	T Mulla Ft Hardy Caprio Droptop / 1Way Ent./T Mulla (1Way Ent./T Mulla)
8	7	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
9	10	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent)
10	8	Fisher Losing It / Good Company (Good Company)
11	11	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
12	12	OFB Ambush / OFB (OFB)
13	13	Dave & J Hus Samantha / Tropics (Tropics)
14	NEW	Blade Brown Ft Giggs Blocks Hot / Catalyst (Catalyst)
15	16	Weiss Feel My Needs / Toolroom (Toolroom)
16	15	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
17	17	Jorja Smith & Preditah On My Mind / F.A.M.M (F.A.M.M)
18	14	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
19	19	Nafe Smallz Bad To The Bone / Ozone (Ozone Music)
20	NEW	Tones And I Dance Monkey / Bad Batch (Bad Batch)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
2	27	Thorn Yorke Anima / XL (PIAS Cinram)
3	NEW	Sabaton The Great War / Nuclear Blast (ADA Arvato)
4	NEW	Shakespears Sister Singles Party (1988-2019) / London (Arvato)
5	1	Hank Marvin Gold / Crimson (Sony DADC UK)
6	NEW	Sum 41 Order In Decline / Hopeless (PIAS Cinram)
7	NEW	Shalamar Gold / Crimson (Sony DADC UK)
8	NEW	The Flaming Lips King's Mouth / Bella Union (PIAS Cinram)
9	3	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
10	5	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
11	8	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
12	6	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
13	NEW	Ramin Djawadi Game Of Thrones - Season 8 - OST / WaterTower (ADA Arvato)
14	NEW	Scott Stapp The Space Between The Shadows / Napalm (The Orchard/Proper)
15	2	New Order Σ(No.12k.Lg.17Mif) New Order & Liam Gillick / Mute (PIAS Cinram)
16	NEW	Original Cast Recording Dr Who: The Evil Of The Daleks / Demon (Sony DADC UK)
17	NEW	Gov't Mule Bring On The Music - Live At The Capitol... / Provogue (ADA Arvato)
18	NEW	Above & Beyond Flow State / Anjunabeats (The Orchard/Proper)
19	14	Showaddywaddy Gold / Crimson (Sony DADC UK)
20	15	Stormzy Gang Signs & Prayer / Merky (ADA Arvato)
21	RE	Public Service Broadcasting The Race For Space / Test Card (Cargo/Cinram)
22	11	Labi Siffre Gold / Crimson (Sony DADC UK)
23	NEW	Ider Emotional Education / Glassnote (AWAL/Proper)
24	9	The Divine Comedy Office Politics / Divine Comedy (PIAS Cinram)
25	22	Fontaines DC Dogrel / Partisan (PIAS Cinram)
26	20	Bay City Rollers Give A Little Love - The Best Of / Crimson (Sony DADC UK)
27	RE	Kiefer Sutherland Reckless & Me / BMG (ADA Arvato)
28	21	Hot Chip A Bath Full Of Ecstasy / Domino (PIAS Cinram)
29	19	The Raconteurs Help Us Stranger / Third Man (PIAS Cinram)
30	18	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Ramin Djawadi Game Of Thrones - Season 8 - OST / WaterTower (WaterTower)
2	NEW	Scott Stapp The Space Between The Shadows / Napalm (Napalm)
3	RE	Gov't Mule Bring On The Music... / Provogue (Mascot Label Group)
4	NEW	Ider Emotional Education / Glassnote (Glassnote)
5	1	Purple Mountains Purple Mountains / Drag City (Drag City)
6	3	The Lost Words The Lost Words - Spell Songs / Quercus (Quercus)
7	2	Khruangbin Hasta El Cielo / Late Night Tales (Late Night Tales)
8	7	Black Midi Schlagenheim / Rough Trade (XL Beggars)
9	RE	Marconi Union Weightless / Just Music (Just Music)
10	NEW	Michael McGear MCGear / Cherry Red (Cherry Red)
11	NEW	Peppa Pig My First Album / eOne (eOne Music)
12	6	Penelope Isles Until The Tide Creeps In / Bella Union (PIAS)
13	NEW	Reflex The Politics Of Dancing / Cherry Red (Cherry Red)
14	NEW	Kit Sebastian Mantra Moderne / Mr Bongo (Mr Bongo)
15	NEW	Jamie B & Nova Scotia Rebirth / Blank Disc (Blank Disc Recordings)
16	RE	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
17	NEW	Mike Love 12 Sides Of Summer / BMG (BMG)
18	NEW	Lesley Duncan Lesley Step Lightly: The GM Recordings.. / Cherry Red (Cherry Red)
19	4	Africa Express Egoli / Africa Express (Africa Express)
20	NEW	Crown The Empire Sudden Sky / Rise (BMG)

INDIE SINGLES & ALBUMS

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

UK AIRPLAY


UK RADIO AIRPLAY TOP 50



SHAWN MENDES & CAMILA CABELLO

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG	7,320	+15%	243	97	+8%
2	5	2	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia	WMG/SME*	4,588	+37%	219	67.96	+35%
3	4	24	Taylor Swift You Need To Calm Down EMI	UMG	3,810	+3%	188	53.65	-13%
4	2	3	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam	WMG/UMG*	6,674	-10%	253	51.08	-23%
5	3	6	Lewis Capaldi Hold Me While You Wait EMI	UMG	6,652	+1%	233	50.54	-19%
6	NEW	12	Sam Smith How Do You Sleep? Capitol	UMG	1,758	-	141	47.28	-
7	7	19	Lewis Capaldi Someone You Loved EMI	UMG	4,568	-6%	241	46.94	+5%
8	8	9	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	4,951	+14%	201	46.43	+6%
9	10	46	Calvin Harris & Rag'N'Bone Man Giant Columbia	SME	4,998	-1%	233	45.63	+7%
10	6	11	Mabel Mad Love Polydor	UMG	3,957	+10%	182	41.83	-10%
11	12	57	Tom Walker Just You And I Relentless	SME	4,793	-7%	222	39.59	-2%
12	9	18	Freya Ridings Castles Good Soldier	IND.	4,129	+9%	199	38.85	-9%
13	29	70	Zara Larsson All The Time Black Butter/Epic/Ten	SME	1,358	+16%	120	37.13	+37%
14	34	15	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	2,461	+124%	197	36.55	+64%
15	14	41	Little Mix Bounce Back RCA	SME	2,287	+2%	175	35.9	-3%
16	28	64	Jax Jones & Bebe Rexha Harder Polydor	UMG	1,605	+10%	101	35.34	+30%
17	15	22	Avicii Ft Aloe Blacc SOS Positiva	UMG	4,266	-4%	170	34.89	-4%
18	11	21	Katy Perry Never Really Over Virgin	UMG	4,597	-2%	223	34.22	-18%
19	16	61	Jax Jones, Martin Solveig &... All Day And Night Polydor	UMG	4,027	0%	139	33.7	-4%
20	22	27	Mark Ronson Ft Camila Cabello Find U Again Columbia	SME	2,312	+3%	162	32.83	+10%
21	17	17	Post Malone Ft Young Thug Goodbyes Republic	UMG	1,710	+21%	122	30.53	-6%
22	NEW	NEW	Emeli Sandé Shine Virgin EMI	UMG	77	+670%	21	30.09	+237%
23	13	13	Stormzy Crown Merky/Atlantic	WMG	943	+2%	122	28.3	-25%
24	21	NEW	Keano The Way I Feel Island	UMG	656	-5%	87	27.46	-8%
25	40	7	AJ Tracey Ladbroke Grove AJ Tracey	IND.	903	+61%	65	27.27	+31%
26	26	NEW	Pink Walk Me Home RCA	SME	3,316	-9%	189	27.01	-4%
27	19	NEW	Marshmello Ft Chvrches Here With Me Joytime/Positiva	UMG	3,280	-6%	171	26.79	-12%
28	24	75	Shawn Mendes If I Can't Have You EMI	UMG	3,161	-17%	178	26.7	-8%
29	46	NEW	Blossoms Your Girlfriend Virgin EMI	UMG	593	+53%	66	24.61	+36%
30	48	29	Lil Nas X Panini Lil Nas X	SME	894	+38%	25	23.77	+38%
31	NEW	NEW	Louise Lead Me On Atlantic	WMG	77	+157%	15	23.36	+442%
32	18	NEW	Beyoncé Spirit Walt Disney	SME	380	+124%	93	22.95	-27%
33	25	NEW	Jack Savoretti Ft Mika Youth And Love BMG	IND.	581	+2%	69	22.8	-19%
34	23	NEW	Pink Ft Cash Cash Can We Pretend RCA	SME	1,000	-10%	121	22.67	-23%
35	35	37	Meduza Ft Goodboys Piece Of Your Heart Polydor	UMG	1,977	-5%	129	21.33	-4%
36	44	14	Dominic Fike 3 Nights Columbia	SME	1,783	+81%	121	21.29	+15%
37	36	4	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me Asylum	WMG	1,890	-4%	114	21.04	-3%
38	33	NEW	Sam Smith & Normani Dancing With A Stranger Capitol	UMG	2,768	-8%	211	20.09	-13%
39	37	NEW	David Guetta Ft Raye Stay (Don't Go Away) Parlophone	WMG	1,966	-14%	114	19.39	-8%
40	38	10	Lil Nas X Old Town Road Lil Nas X	SME	2,096	-3%	157	19.27	-8%
41	47	36	Ellie Goulding & Juice Wrld Hate Me Polydor	UMG	1,582	+6%	125	19.23	+9%
42	NEW	NEW	Michael Kiwanuka & Tom Misch Money Polydor	UMG	61	+53%	13	19.19	+349%
43	42	35	Jess Glynne & Jax Jones One Touch Atlantic	WMG	2,673	-6%	178	18.96	-2%
44	41	62	5 Seconds Of Summer Easier Polydor	UMG	1,782	-9%	89	18.91	-6%
45	43	5	Billie Eilish Bad Guy Interscope	UMG	1,070	+4%	125	18.84	-2%
46	49	67	Mabel Don't Call Me Up Polydor	UMG	2,103	-6%	150	18.72	+19%
47	NEW	8	Mist Ft Fredo So High Since 93/Warner	WMG	717	+47%	60	18.18	+62%
48	31	55	Avicii Heaven Positiva	UMG	841	-17%	86	17.66	-31%
49	NEW	NEW	Ed Sheeran & Travis Scott Antisocial Asylum	WMG	727	+114%	64	17.63	+86%
50	39	20	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	318	-7%	23	17.17	-18%

UK TV AIRPLAY TOP 50



MABEL

TW	LW	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS
1	1	Mabel Mad Love / Polydor	UMG	585	+2%	13
2	3	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG	514	+12%	10
3	38	Post Malone Ft Young Thug Goodbyes / Republic	UMG	492	+154%	12
4	4	Ed Sheeran Ft Khalid Beautiful People / Asylum/Columbia	WMG/SME*	468	+3%	11
5	2	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	461	-5%	11
6	7	Taylor Swift You Need To Calm Down / EMI	UMG	431	+1%	10
7	6	Stormzy Crown / Merky/Atlantic	WMG	429	-1%	12
8	5	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	427	-5%	12
9	10	Little Mix Bounce Back / RCA	SME	404	-2%	11
10	12	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	401	+9%	12
11	8	Katy Perry Never Really Over / Virgin	UMG	395	-6%	11
12	15	Lil Nas X Old Town Road / Lil Nas X	SME	395	+11%	11
13	9	Miley Cyrus Mother's Daughter / RCA	SME	391	-7%	11
14	11	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	374	-1%	13
15	14	Jess Glynne & Jax Jones One Touch / Atlantic	WMG	372	+2%	11
16	13	Stormzy Vossi Bop / Merky/Atlantic	WMG	343	-6%	13
17	17	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	340	-	11
18	16	Lewis Capaldi Someone You Loved / EMI	UMG	336	-4%	13
19	18	Jax Jones, Martin Solveig &... All Day And Night / Polydor	UMG	331	+0%	12
20	19	Ed Sheeran Ft Chance The Rapper &... Cross Me / Asylum	WMG	293	-9%	13
21	21	Tiësto, Jonas Blue & Rita Ora Ritual / Positiva	UMG	293	+4%	11
22	28	Dominic Fike 3 Nights / Columbia	SME	280	+23%	10
23	48	Mark Ronson Ft Camila Cabello Find U Again / Columbia	SME	272	+121%	11
24	23	Stefflon Don & Lil Baby Phone Down / Polydor	UMG	267	+2%	8
25	20	Avicii Heaven / Positiva	UMG	259	-9%	11
26	NEW	Freya Ridings Castles / Good Soldier	IND.	251	+132%	10
27	29	Craig David When You Know... / Insanity/Speakerbox	SME	246	+8%	9
28	35	Lil Nas X Panini / Lil Nas X	SME	244	+16%	12
29	25	Billie Eilish Bad Guy / Interscope	UMG	240	-	9
30	NEW	Mist Ft Fredo So High / Since 93/Warner	WMG	234	+420%	11
31	22	Martin Garrix Ft Macklemore &... Summer Days / Columbia	SME	233	-17%	10
32	36	Lizzo Truth Hurts / Atlantic	WMG	214	+2%	11
33	31	Avicii Ft Aloe Blacc SOS / Positiva	UMG	210	-5%	9
34	24	Calvin Harris & Rag'N'Bone Man Giant / Columbia	SME	206	-19%	14
35	34	The Chainsmokers & Bebe... Call You Mine / Parlophone/RCA	SME	203	-4%	9
36	26	MoStack Ft Stormzy Shine Girl / Virgin	UMG	202	-14%	7
37	30	Zara Larsson All The Time / Black Butter/Epic/Ten	SME	202	-10%	7
38	NEW	Dermot Kennedy Outnumbered / Island	UMG	173	+151%	7
39	33	Pink Ft Cash Cash Can We Pretend / RCA	SME	173	-21%	9
40	42	Khalid Talk / Right Hand	SME	169	+3%	12
41	43	Jonas Blue Ft Theresa Rex What I Like About You / Positiva	UMG	168	+9%	9
42	37	Mabel Don't Call Me Up / Polydor	UMG	160	-19%	14
43	RE	Charli XCX Ft Lizzo Blame It On Your Love / Asylum	WMG	158	+48%	6
44	NEW	Ed Sheeran & Travis Scott Antisocial / Asylum	WMG	155	-	11
45	32	5 Seconds Of Summer Easier / Polydor	UMG	153	-30%	9
46	39	Jonas Brothers Sucker / Republic	UMG	142	-26%	11
47	NEW	Dave Ft Burna Boy Location / Dave Neighbourhood	IND.	137	-	8
48	NEW	Ed Sheeran, Chris Stapleton & Bruno Mars Blow / Asylum	WMG	135	+238%	9
49	27	David Guetta Ft Raye Stay (Don't Go Away) / Parlophone	WMG	134	-41%	12
50	47	Steel Banglez Ft A.J... Fashion Week / Gifted/Warner Bros	WMG	126	-11%	8

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	11	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	31,633	-4%	1,559	804.21m	-5%
2	2	4	Shawn Mendes & Camil.. Señorita	Virgin EMI	UMG	28,298	+17%	1,342	693.36m	+19%
3	3	21	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	17,869	-4%	1,161	502.11m	-2%
4	4	20	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	15,168	-3%	929	454.26m	+2%
5	9	22	Pedro Capó X Farruko Calma	Sony Music	SME	12,126	0%	777	401.03m	+7%
6	5	23	Mabel Don't Call Me Up	Polydor	UMG	14,857	-6%	1,033	393.38m	-6%
7	6	19	Ava Max So Am I	Atlantic	WMG	13,959	-5%	1,033	368.84m	-9%
8	7	19	Jonas Brothers Sucker	Universal Music	UMG	14,169	-11%	981	366.56m	-9%
9	10	13	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	16,438	+1%	926	364.81m	-2%
10	11	16	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,383	-2%	488	339.10m	-5%
11	8	15	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	18,514	-6%	1,115	338.33m	-10%
12	12	8	Katy Perry Never Really Over	Universal Music	UMG	17,451	+3%	1,075	332.17m	-2%
13	14	13	Lil Nas X Old Town Road	Columbia	SME	12,093	+1%	861	330.26m	+5%
14	15	6	Avicii Heaven	PRMD	UMG	10,903	+5%	824	292.90m	+2%
15	13	22	Pink Walk Me Home	RCA	SME	11,039	-6%	888	283.45m	-12%
16	19	28	Calvin Harris & Rag'. Giant	Columbia	SME	14,696	-3%	1,209	276.85m	+3%
17	18	15	Billie Eilish Bad Guy	Universal Music	UMG	11,293	+2%	895	271.43m	+0%
18	17	10	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	11,808	-5%	791	270.88m	-2%
19	16	13	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	11,602	-10%	909	258.39m	-8%
20	28	3	DJ Snake x Balvin x ... Loco Contigo	Polydor	UMG	5,633	+43%	403	257.93m	+37%
21	26	3	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	12,931	+28%	1,002	257.74m	+22%
22	20	12	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	12,426	-11%	908	242.55m	-9%
23	22	26	Imagine Dragons Bad Liar	Polydor	UMG	5,860	-9%	597	221.26m	-3%
24	21	36	Ava Max Sweet But Psycho	Atlantic	WMG	9,015	-8%	1,114	218.72m	-4%
25	30	8	Alvaro Soler La Libertad	AIRFORCE1 RECI	UMG	7,671	+4%	663	214.73m	+17%
26	23	31	Dermot Kennedy Power Over Me	Island	UMG	5,913	-5%	552	212.32m	-4%
27	32	3	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	5,412	+9%	261	207.31m	+22%
28	25	34	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	8,905	-5%	1,101	204.39m	-5%
29	24	14	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	10,889	-1%	665	200.93m	-7%
30	31	7	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,820	-3%	420	196.00m	+8%
31	29	6	OneRepublic Rescue Me	Polydor	UMG	7,256	+1%	601	194.01m	+5%
32	27	28	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	8,980	-6%	955	184.14m	-7%
33	44	2	Kygo x Whitney Houston Higher Love	Columbia	SME	9,079	+33%	768	179.34m	+30%
34	33	18	Matt Simons Open Up	Pias	Ind.	4,101	-8%	302	160.91m	-4%
35	42	2	Pink feat. Cash Cash Can We Pretend	RCA	SME	4,446	+2%	520	159.53m	+15%
36	37	4	Imagine Dragons Birds	Interscope	UMG	5,537	+9%	486	158.24m	+3%
37	36	23	Lady Gaga Always Remember Us T..	Polydor	UMG	4,043	-6%	411	148.53m	-7%
38	38	16	Gavin James Always	Good Soldier	Ind.	2,461	-1%	205	147.15m	-2%
39	51	1	GIMS & Maluma Hola Señorita	Chahawat/B1 Recr	SME	2,770	+13%	217	147.12m	+19%
40	34	42	Panic! At The Disco High Hopes	Atlantic	WMG	6,547	-5%	877	145.36m	-11%
41	35	4	Taylor Swift You Need To Calm Down	Virgin EMI	UMG	9,843	+3%	739	143.27m	-11%
42	56	1	Post Malone feat. Yo.. Goodbyes	Island	UMG	5,460	+31%	463	141.08m	+27%
43	41	13	Lauren Daigle You Say	Centricity Music	Ind.	3,685	+4%	299	139.95m	+0%
44	40	57	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	4,557	-2%	880	136.49m	-7%
45	39	40	Lady Gaga & Bradley .. Shallow	Polydor	UMG	5,464	-1%	927	130.91m	-13%
46	47	55	George Ezra Shotgun	Columbia	SME	4,241	-2%	869	130.28m	-1%
47	53	1	Dominic Fike 3 Nights	Columbia	SME	5,118	+25%	418	123.89m	+5%
48	59	1	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	2,390	+32%	175	123.35m	+14%
49	55	1	Tiësto, Jonas Blue &.. Ritual	Universal Music	UMG	5,426	+3%	548	123.23m	+10%
50	48	43	Dean Lewis Be Alright	Universal	UMG	3,230	-10%	561	122.52m	-7%



ED SHEERAN



AVA MAX



GEORGE EZRA



PINK



AVICII



STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran Beautiful People (feat. Khalid)
2	Shawn Mendes & Camila Cabello Señorita
3	Ed Sheeran & Justin Bieber I Don't Care
4	Ed Sheeran Take Me Back To London (ft. Stormzy)
5	Mist So High (feat. Fredo)
6	Ed Sheeran Cross Me (feat. Chance The Rapper...)
7	Ed Sheeran South Of The Border (feat. Camila...)
8	AJ Tracey Ladbroke Grove
9	Lewis Capaldi Someone You Loved
10	Ed Sheeran Remember The Name (feat. Eminem...)
11	Lil Nas X Old Town Road (feat. Billy Ray...)
12	Ed Sheeran & Travis Scott Antisocial
13	Dave Location (feat. Burna Boy)
14	Sigala & Becky Hill Wish You Well
15	Sam Smith How Do You Sleep?
16	Lewis Capaldi Hold Me While You Wait
17	Kygo & Whitney Houston Higher Love
18	Mabel Mad Love
19	Post Malone Goodbyes (feat. Young Thug)
20	Dominic Fike 3 Nights

UK ALBUMS

TW	ARTIST/TITLE
1	Ed Sheeran No.6 Collaborations Project
2	Beyoncé The Lion King: The Gift
3	Lewis Capaldi Divinely Uninspired To A Hellish...
4	Chris Brown Indigo
5	Billie Eilish When We All Fall Asleep, Where...
6	Dave Psychodrama
7	Various Artists The Greatest Showman
8	AJ Tracey AJ Tracey
9	The Plug Plug Talk
10	Mark Ronson Late Night Feelings
11	Various Artists Now That's What I Call Music! 103
12	Freya Ridings Freya Ridings
13	Ed Sheeran + (Deluxe)
14	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
15	Drake Scorpion
16	George Ezra Staying At Tamara's
17	Ariana Grande Thank U, Next
18	Skeptak Ignorance Is Bliss
19	Mostack Stacko
20	Dominic Fike Don't Forget About Me, Demos

US SONGS

TW	ARTIST/TITLE
1	Chris Brown No Guidance (feat. Drake)
2	Quality Control, Lil Baby & DaBaby Baby
3	Drake Money In The Grave (feat. Rick...)
4	Post Malone Goodbyes (feat. Young Thug)
5	Lizzo Truth Hurts
6	Lil Tecca Ransom
7	Shawn Mendes & Camila Cabello Señorita
8	Lil Nas X Panini
9	DaBaby Suge
10	Young Thug The London (feat. J Cole & Travis...)
11	Lil Nas X Old Town Road (feat. Billy Ray...)
12	Dreamville, J Cole & Lute Under the Sun (feat. DaBaby)
13	Megan Thee Stallion Cash Shit (feat. DaBaby)
14	Ed Sheeran & Justin Bieber I Don't Care
15	Beyoncé, Saint Jhn & Wizkid Brown Skin Girl (feat. Blue Ivy...)
16	Anuel AA, Daddy Yankee & Karol G China (feat. J Balvin & Ozuna)
17	Mustard Ballin' (feat. Roddy Ricch)
18	Khalid Talk
19	Post Malone & Swae Lee Sunflower
20	Ed Sheeran & Travis Scott Antisocial

US ALBUMS

TW	ARTIST/TITLE
1	Beyoncé The Lion King: The Gift
2	Ed Sheeran No.6 Collaborations Project
3	Dreamville & J Cole Revenge Of The Dreamers III
4	Chris Brown Indigo
5	DaBaby Baby On Baby
6	Billie Eilish When We All Fall Asleep, Where...
7	Polo G Die A Legend
8	Mustard Perfect Ten
9	Drake Scorpion
10	Lizzo Cuz I Love You
11	Lil Nas X 7 - EP
12	Post Malone Beerbongs & Bentleys
13	Travis Scott Astroworld
14	Khalid Free Spirit
15	A Boogie Wit Da Hoodie Hoodie Szn
16	Megan Thee Stallion Fever
17	Ariana Grande Thank U, Next
18	Meek Mill Championships
19	DJ Khaled Father Of Asahd
20	Nas The Lost Tapes 2

UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Love Island: Pool Party 2019 Ministry Of Sound
4	Songs Of The Summer Apple Music
5	Love Island 2019: Moments Ministry Of Sound
6	Feeling Happy Apple Music
7	Summer BBQ Apple Music
8	Agenda Apple Music
9	Now 103 Now
10	Urban Throwback Apple Music
11	Pop Throwback Apple Music
12	Rap Life Apple Music
13	Acoustic Hits Apple Music
14	Summer Vibes Apple Music
15	Pure Party Apple Music
16	UK Rap Apple Music
17	Feeling Good Apple Music
18	80s Hits Essentials Apple Music
19	DanceXL Apple Music
20	Top 100: Global Apple Music



ED SHEERAN



BEYONCÉ



ARIANA GRANDE



TRAVIS SCOTT



SHAWN MENDES



DOWNLOADS

UK SONGS

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

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now That's What I Call Music! 103
2	Freya Ridings Freya Ridings
3	Ed Sheeran No.6 Collaborations Project
4	Various Artists I Love 00s - Ministry Of Sound
5	Lewis Capaldi Divinely Uninspired To A Hellish Extent
6	Various Artists Now That's What I Call Summer Party...
7	Beyoncé The Lion King: The Gift
8	Sabaton The Great War
9	Various Artists Love Island: Pool Party 2019 (Ministry...)
10	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Blanco Brown The Git Up
3	Lizzo Truth Hurts
4	Shawn Mendes & Camila Cabello Señorita
5	Taylor Swift The Archer
6	Billie Eilish Bad Guy
7	Sam Smith How Do You Sleep?
8	Ed Sheeran & Justin Bieber I Don't Care
9	Lewis Capaldi Someone You Loved
10	Willie Nelson Have You Ever Seen The Rain (feat. Paula...)

US ALBUMS

TW	ARTIST/TITLE
1	Beyoncé The Lion King: The Gift
2	Nas The Lost Tapes 2
3	Ed Sheeran No.6 Collaborations Project
4	Various Artists The Lion King (Original Motion Picture...)
5	Sabaton The Great War
6	Iggy Azalea In My Defense
7	Various Artists Big Little Lies (Music from Season 2 Of...)
8	Lizzo Cuz I Love You
9	Sabrina Carpenter Singular Act II
10	Sum 41 Order In Decline



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Post Malone Goodbyes (feat. Young Thug)
5	Lil Nas X Old Town Road - Remix
6	Billie Eilish Bad Guy
7	Bad Bunny Callaita
8	Sam Smith How Do You Sleep?
9	Sech Otro Trago
10	Billie Eilish Bad Guy (with Justin Bieber)
11	Lil Nas X Panini
12	DJ Snake Loco Contigo (with J Balvin & Tyga)
13	Ed Sheeran Antisocial (with Travis Scott)
14	Anuel AA China
15	Lewis Capaldi Someone You Loved
16	Drake Money In The Grave (Drake ft...)
17	Post Malone Sunflower - Spider-Man: Into...
18	Lunay Soltera - Remix
19	Lizzo Truth Hurts
20	Lil Tecca Ransom

EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Ed Sheeran Beautiful People (feat. Khalid)
4	DJ Snake Loco Contigo (with J Balvin...)
5	Meduza Piece Of Your Heart
6	Lil Nas X Old Town Road - Remix
7	Post Malone Goodbyes (feat. Young Thug)
8	Billie Eilish Bad Guy
9	Lewis Capaldi Someone You Loved
10	Ed Sheeran Antisocial (with Travis Scott)
11	Daddy Yankee Con Calma
12	Martin Garrix Summer Days (feat...)
13	Ed Sheeran Cross Me (feat. Chance...)
14	Ed Sheeran South Of The Border (feat...)
15	Sam Smith How Do You Sleep?
16	Kygo Higher Love
17	Avicii SOS (feat. Aloe Blacc)
18	KC Rebell Neptun
19	Ed Sheeran Remember The Name (feat...)
20	Billie Eilish Bad Guy (with Justin Bieber)

UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran Beautiful People (feat. Khalid)
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Ed Sheeran Take Me Back To London (feat...)
5	Ed Sheeran Cross Me (feat. Chance The...)
6	Lewis Capaldi Someone You Loved
7	Stormzy Vossi Bop
8	AJ Tracey Ladbroke Grove
9	Lewis Capaldi Hold Me While You Wait
10	Ed Sheeran Antisocial (with Travis Scott)
11	Ed Sheeran Remember The Name (feat...)
12	Sigala Wish You Well
13	Dominic Fike 3 Nights
14	Mist So High (feat. Fredo)
15	Stormzy Crown
16	Post Malone Goodbyes (feat. Young Thug)
17	Billie Eilish Bad Guy
18	Dave Location (feat. Burna Boy)
19	Lil Nas X Old Town Road - Remix
20	Ed Sheeran South Of The Border (feat...)

FRANCE

TW	ARTIST/TITLE
1	DJ Snake Loco Contigo (with J Balvin &...)
2	VegeDreAm Elle Est Bonne Sa Mère
3	Lil Nas X Old Town Road - Remix
4	Shawn Mendes Señorita
5	Niska Médicament
6	Niska Du Lundi Au Lundi
7	Nekfeu Tricheur
8	Ed Sheeran I Don't Care (with Justin Bieber)
9	PLK Problèmes
10	JuJ JCVD
11	Daddy Yankee Con Calma
12	PNL Tahia
13	Ninho Maman Ne Le Sait Pas (feat. Niska)
14	Aya Nakamura Pookie
15	Martin Garrix Summer Days (feat...)
16	Lefa Bitch (feat. Vald)
17	Meduza Piece Of Your Heart
18	Mabel Don't Call Me Up
19	Ninho La Vie Qu'on Mène
20	Koba Lad RR 9.1

GERMANY

TW	ARTIST/TITLE
1	KC Rebell Neptun
2	Shawn Mendes Señorita
3	Samra Zombie
4	Ufo361 On Time
5	Capital Bra Tilidin
6	Loredana Jetzt Rufst Du An
7	Luciano Im Film
8	Shindy Raffaello
9	Meduza Piece Of Your Heart
10	Ed Sheeran Beautiful People (feat. Khalid)
11	Juju Vermissen
12	Sido Energie
13	Samra Wieder Lila
14	Ed Sheeran I Don't Care (with Justin Bieber)
15	Dardan Kadale
16	Shirin David On Off (feat. Maître Gims)
17	DJ Snake Loco Contigo (with J Balvin...)
18	Summer Cem Diamonds (feat. Capital Bra)
19	Ufo361 Shot
20	Summer Cem Yallah Goodbye (feat. Gringo)



POST MALONE



LIL NAS X



BILLIE EILISH



LEWIS CAPALDI



SAM SMITH

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Marco Borsato Hoe Het Danst
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Henkle T DomDoen
5	Ed Sheeran Beautiful People (feat. Khalid)
6	Meduza Piece Of Your Heart
7	Kris Kross Amsterdam Moment
8	Boef Guap (feat. Dopebwoy)
9	Snelle Reünie
10	Jonna Fraser 4 Life

NORWAY

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Tones And I Dance Monkey
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Tix Neste Sommer
5	Post Malone Goodbyes (Feat. Young Thug)
6	Kygo Higher Love
7	Isah Hallo
8	Ed Sheeran I Don't Care (with Justin Bieber)
9	Kygo Kem Kan Eg Ringe (feat. Store...)
10	Morgan Sulele Helt Ærlig

SPAIN

TW	ARTIST/TITLE
1	Anuel AA Callaita
2	Bad Bunny Dance Monkey
3	Sech Señorita
4	Shawn Mendes Soltera - Remix
5	Lunay No Me Conoce - Remix
6	Jhay Cortez Mirándote
7	Rvfv Que Pretendes
8	J Balvin Loco Contigo
9	DJ Snake La Canción
10	J Balvin Millionaria

SWEDEN

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Ed Sheeran Beautiful People (feat. Khalid)
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Einar Min Niva
5	Tones and I Dance Monkey
6	K27 Kom Hit
7	Dani M Fame (LeyLey)
8	Post Malone Goodbyes (feat. Young Thug)
9	Mares Sunnanvind
10	Einar Första Klass

UNITED STATES

TW	ARTIST/TITLE
1	Shawn Mendes Señorita
2	Post Malone Goodbyes (feat. Young Thug)
3	Lizzo Truth Hurts
4	Lil Nas X Panini
5	Lil Tecca Ransom
6	Drake Money In The Grave (Drake ft...)
7	Ed Sheeran Beautiful People (feat. Khalid)
8	Post Malone Sunflower - Spider-Man: Into...
9	Sam Smith How Do You Sleep?
10	Dababy Suge

STREAMING - MUSIC VIDEO

WORLDWIDE

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
3	Rosalía ft. J Balvin ft. El Guincho Con Altura
4	Maluma 11PM
5	Pedro Capó ft. Farruko Calma (Remix)
6	Billie Eilish Bad Guy
7	Sebastian Yatra, Daddy Yankee, Natti... Runaway
8	J Balvin, Bad Bunny La Canción
9	Sam Smith How Do You Sleep?
10	Pedro Capó, Alan Walker, Farruko Calma (Alan Walker Remix)
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Maluma HP
13	Post Malone ft. Swae Lee Sunflower
14	Farruko, Anuel AA, Kendo Kaponi Delincuente
15	Lil Nas X ft. Billy Ray Cyrus Old Town Road
16	DJ Snake Taki Taki
17	Anuel AA ft Karol G Secreto
18	Darell, Brytiago Velitas
19	CantaJuego Soy Una Taza (Version Mexico)
20	Imagine Dragons Believer

UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Krept & Konan ft. Headie One & K-Trap I Spy
3	Sam Smith How Do You Sleep?
4	Freyd Ridings Castles
5	Ellie Goulding, Juice Wrld Hate Me
6	Billie Eilish Bad Guy
7	George Ezra Shotgun
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road
9	Post Malone ft. Swae Lee Sunflower
10	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
11	Sam Smith ft. Normani Dancing With A Stranger
12	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
13	Sigala ft. Becky Hill Wish You Well
14	Taylor Swift You Need To Calm Down
15	Chris Brown ft. Drake No Guidance
16	Khalid Talk
17	Lewis Capaldi Someone You Loved (Official Audio)
18	Tyga ft. Offset Taste
19	Lewis Capaldi Someone You Loved (Official Video)
20	Mabel Mad Love

UNITED STATES

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Post Malone ft. Swae Lee Sunflower
3	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
4	Offset ft. Cardi B Clout
5	Billie Eilish Bad Guy
6	Lil Nas X ft. Billy Ray Cyrus Old Town Road
7	Chris Brown ft. Drake No Guidance
8	Khalid Talk
9	Sam Smith How Do You Sleep?
10	DanLeigh ft. Chris Brown Easy (Remix)
11	Lil Baby, Gunna Close Friends
12	Rosalía, J Balvin ft. El Guincho Con Altura
13	Tyga ft. Offset Taste
14	Ellie Goulding, Juice Wrld Hate Me
15	Blueface Daddy ft. Rich The Kid
16	Calboy Envy Me
17	J Balvin, Bad Bunny La Canción
18	Los Ángeles Azules, Natalia Lafourcade Nunca Es Suficiente
19	Pedro Capó ft. Farruko Calma (Remix)
20	Mustard, Migos Pure Water

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Sigala, Becky Hill Wish You Well
3	Mabel Mad Love
4	Jax Jones & Martin Solveig with Madison Beer All Day And Night (Late Night Session)
5	Lil Nas X Panini
6	Lil Nas X Old Town Road (Week 17 Version)
7	Tom Walker ft. Zara Larsson Now You're Gone (Acoustic)
8	Lil Nas X Rodeo
9	Jax Jones Harder (Visualiser)
10	Naomi Scott Speechless (from Aladdin)
11	Tom Walker ft. Zara Larsson Now You're Gone (Official Video)
12	Koffee ft. Govana Rapture (Remix)
13	Lewis Capaldi Someone You Loved (Live On The...)
14	Shenseea ft. Tyga Blessed
15	Sasha Sloan Dancing With Your Ghost
16	Lewis Capaldi Hold Me While You Wait Vevo Lift
17	Becky G, Myke Towers Dollar
18	Mdnt, Rose Villain, Sixpm Kanye Loves Kanye
19	Ambjaay Uno
20	Polo G Through Da Storm



ROSALÍA



KHALID



CAMILA CABELLO



TOM WALKER

FRANCE

TW	ARTIST/TITLE
1	VegeDream ft. Ninho Elle Est Bonne Sa Mère
2	DJ Snake, J Balvin, Tyga Loco Contigo
3	Eva Alibi
4	Black M Mon Beau-Frère
5	M Pokora Les Planètes
6	VegeDream Personne ft. Damso
7	Lefa ft. Vlad Bitch
8	Dossef ft. Maes L'odeur Du Charbon
9	Shay ft. Niska Liquide
10	Shawn Mendes And Camila Cabello Señorita

GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Billie Eilish Bad Guy
3	Sam Smith How Do You Sleep?
4	Sarah Connor Vincent
5	AriBeatz x Fero47 x YL Amphetamin
6	Fero47 Nenene (Prod. By Lucry &...)
7	Ellie Goulding, Juice Wrld Hate Me
8	Lea, Cyril Immer Wenn Wir Uns...
9	Luis Fonsi ft. Daddy Yankee Despacito
10	Kerstin Ott, Helene Fischer Regenbogenfarben

AUSTRALIA

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Billie Eilish Bad Guy
3	Post Malone ft. Swae Lee Sunflower
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Sam Smith How Do You Sleep?
6	Sam Smith ft. Normani Dancing With A Stranger
7	Taylor Swift You Need To Calm Down
8	Khalid Talk
9	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
10	Maroon 5 ft. Cardi B Girls Like You

SPAIN

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin Con Altura
2	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Maluma 11PM
5	J Balvin, Bad Bunny La Canción
6	Sebastián Yatra, Daddy Yankee... Runaway
7	Becky G, Myke Towers Dollar
8	Bad Gyal ft. Busy Signal Santa Maria
9	Shawn Mendes And Camila Cabello Señorita
10	J Balvin, Bad Bunny Que Pretendes

NETHERLANDS

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

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	7	5	Kylie Minogue Step Back In Time/New York City / BMG
2	15	3	Kaz James Ft Mr ID & Kawtar Sadik Through Your Love / FFRR
3	12	4	M-22 x Kiara Nelson After Hours / 3 Beat
4	28	2	Kehli One Last Kiss / Rough Bones
5	6	7	Ten Ven Talk To Me / Positiva
6	14	6	Zoe Badwi & TV Rock Release Me / Neon
7	13	3	Steff Da Campo & Dave Crusher Why Boy / Spinnin'
8	17	3	K-Klass x Anton Powers Let Me Show You / 3 Beat
9	2	6	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
10	20	5	DJ Licious Naked / Polydor
11	19	4	James Hype Ft Dots Per Inch & Ayak I Was Lovin' You / Get Together
12	23	2	Mark Ronson Ft Camilla Cabello Find U Again / Columbia
13	22	3	Nathan Dawe Ft Melissa Steel Repeat After Me / Atlantic
14	27	3	Gawler & Francci Richard Joy / Nhmm
15	24	2	Spada You're Not Alone / Ego Italy
16	38	2	Blinkie Ft Grace Tither Little Love / 2TE/Warner Bros
17	21	11	Leftwing: Kody I Feel It / Toolroom
18	NEW	1	David Guetta & Martin Solveig Thing For You / Parlophone
19	25	3	Sleepy Tom All On You / eOne
20	5	5	Michael Calfan Ft Ebenezer My Place / Warner
21	31	2	Eden xo Sorry For Myself / AlphaOmega
22	30	2	The Aveners Ft Bipolar Sunshine Beautiful / Virgin
23	40	2	Kelli-Leigh Without You / Music Core
24	1	4	Sigala & Becky Hill Wish You Well / Ministry Of Sound
25	NEW	1	Henry Hacking Ft EFFF Higher / Vicious
26	NEW	1	Marina Orange Trees / Atlantic
27	NEW	1	Jax Jones & Bebe Rexha Harder / Polydor
28	8	5	Delerium Ft Sarah McLachlan Silence / Netwerk
29	NEW	1	Martin Badder & Lucy... I Can't Keep My Hands Off You / Bmkltsch
30	33	2	John Roberts Looking / Mr Roberts

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	4	Little Mix Bounce Back / RCA
2	15	2	Ed Sheeran Ft Khalid Beautiful People / Asylum
3	6	3	Kylie Minogue Step Back In Time/New York City / BMG
4	23	2	Kehli One Last Kiss / Rough Bones
5	13	3	Ed Sheeran Ft Chance The Rapper & PNB Rock Cross Me / Asylum
6	19	2	Kygo & Whitney Houston Higher Love / Columbia/Kygo
7	7	9	Madonna + Maluma Medellin / Interscope
8	17	2	M-22 x Kiara Nelson After Hours / 3 Beat
9	22	3	Nathan Dawe Ft Melissa Steel Repeat After Me / Atlantic
10	25	2	Miley Cyrus Mother's Daughter / RCA
11	14	3	Cheryl Let You / 3 Beat
12	12	3	Ray Guell You Don't Know Me / Sir Ray
13	21	3	John Gibbons Hotstepper / Good Soldier
14	NEW	1	Mark Ronson Ft Camilla Cabello Find U Again / Columbia
15	16	4	Nancie Get Likes / Capitol
16	1	5	Sigala & Becky Hill Wish You Well / Ministry Of Sound
17	NEW	1	Pink Ft Cash Cash Can We Pretend / RCA
18	24	3	Four Of Diamonds Walk Away / Virgin
19	30	3	Will Young My Love / Cooking Vinyl
20	27	3	The Zoyboyz with Carolyn McGoldrick Just Call Me / Zoyboyz
21	NEW	1	David Guetta & Martin Solveig Thing For You / FFRR
22	26	2	The Sugarhill Gang... Someone Like You / Monatomic
23	20	6	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
24	NEW	1	Billy Porter Love Yourself / Butler Music Company Inc.
25	5	3	Bob Sinclar Ft Robbie Williams Electrico Romantico / Armada
26	NEW	1	Vize Ft Lanila Stars / Xploded
27	28	2	New Hope Club Love Again / EMI
28	29	4	Mabel Mad Love / Polydor
29	NEW	1	Quiet Storm Lady Show Me / Freaktone
30	18	5	Katy Perry Never Really Over / Virgin

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	4	Jay1 Mocking It / GRM/Parlophone
2	1	5	Stormzy Crown / Merky/Antlantic
3	3	3	Kehli One Last Kiss / Rough Bones
4	5	5	K More Saucy / 12 One Ent
5	12	3	Lil Nas X Panini / Lil Nas X
6	10	3	Digga D & Russ (Splash) Mr Sheeen / Virgin
7	8	3	Indian Trap & Tyeler Reign Ft Chris Scholar Loop Around / iTrap/J2 Ent
8	9	4	JB Scofield Stretch It / Parlophone
9	NEW	1	Shenie Fogo Make A Move / Whoishi/Juni Moa
10	15	2	Migos Stripper Bowl / Motown/Quality Control
11	NEW	1	Jason Derulo Ft Farruko Mamacita / Warner
12	11	3	Gashi Roses / Honesty Saves Time/Ministry Of Sound
13	6	6	Mabel Mad Love / Polydor
14	14	2	Realz x Star One Everything's Live / Rhythm Rollers
15	13	2	The Kemist Ft DJ BrainDead & Nyanda Mayhem 7.0 / Virgin
16	NEW	1	Dolapo x Hardy Caprilo Something New / Virgin
17	4	5	Chris Brown Ft Drake No Guidance / Cash Money/Republic/RCA
18	20	2	JayQ The Legend Body Talk / Breakout
19	18	6	City Girls Act Up / Capitol
20	16	6	XNilo Que Paso / Island



JAY1

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Roberto Surace Joys
2	Theo Kottis Turning Around
3	Rudimental & Preditah Ft Morgan Mean That Much
4	Solaro & Eli Brown XTC
5	Dusky Boris Borrison's Trip To Morrisons
6	Mike Mago Feel Like
7	Laurent Garnier & Chambray Feelin' Good
8	Sub Focus Solar System
9	Paul Kalkbrenner No Goodbye
10	Just Kiddin Ft Camden Cox Stay The Night
11	Gorgon City Elizabeth Street
12	Dirty Vegas Days Gone By
13	Inner City Ft Steffanie Christ'ann Need Your Love
14	Michael Calfan Ft Monique Lawz Wild Game
15	Franky Wah Love Me
16	Redfield Don't Worry
17	KDA Ft Waterson Scars
18	Hot Since 82 Ft Alex Mills Therapy
19	Art Bastian Blazing Sun
20	Erick Morillo Fifth Element

© 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.

Timeless: Kylie secures sixth No.1 ANALYSIS

■ BY ALAN JONES

Her core repertoire is pure pop – but more than 30 years into her career, appropriate mixes of tracks by **Kylie Minogue** still have enough clout to top the Upfront club chart.

That is the case this week, with new mixes of two tracks from her new Step Back In Time: The Definitive Collection compilation surging 7-1 upfront, while making a slightly less impressive 6-3 jump on the Commercial Pop club chart. Pairing Mousse T's mix of Step Back In Time with DJ Fresh's interpretation of New York City, it earns Minogue her sixth Upfront No.1 of the decade, following the 2010 triumvirate All The Lovers, Get Outta My Way and Better Than Today, 2012 release Timebomb and 2018's Dancing.

We noted last week that Bounce Back, the latest single from **Little Mix**, had just been serviced in new mixes from Riton and M-22, and "may not yet have reached its peak" – and we were right. This week it completes its ascent of the chart, moving



2-1 to provide the group with its 13th No.1 on the Commercial Pop club chart. Topping the list five weeks after it debuted and peaked at No.10 on the OCC chart, the track is Little Mix's second No.1 of 2019, following Think About Us (feat. Ty Dolla \$ign), which reached the summit in March.

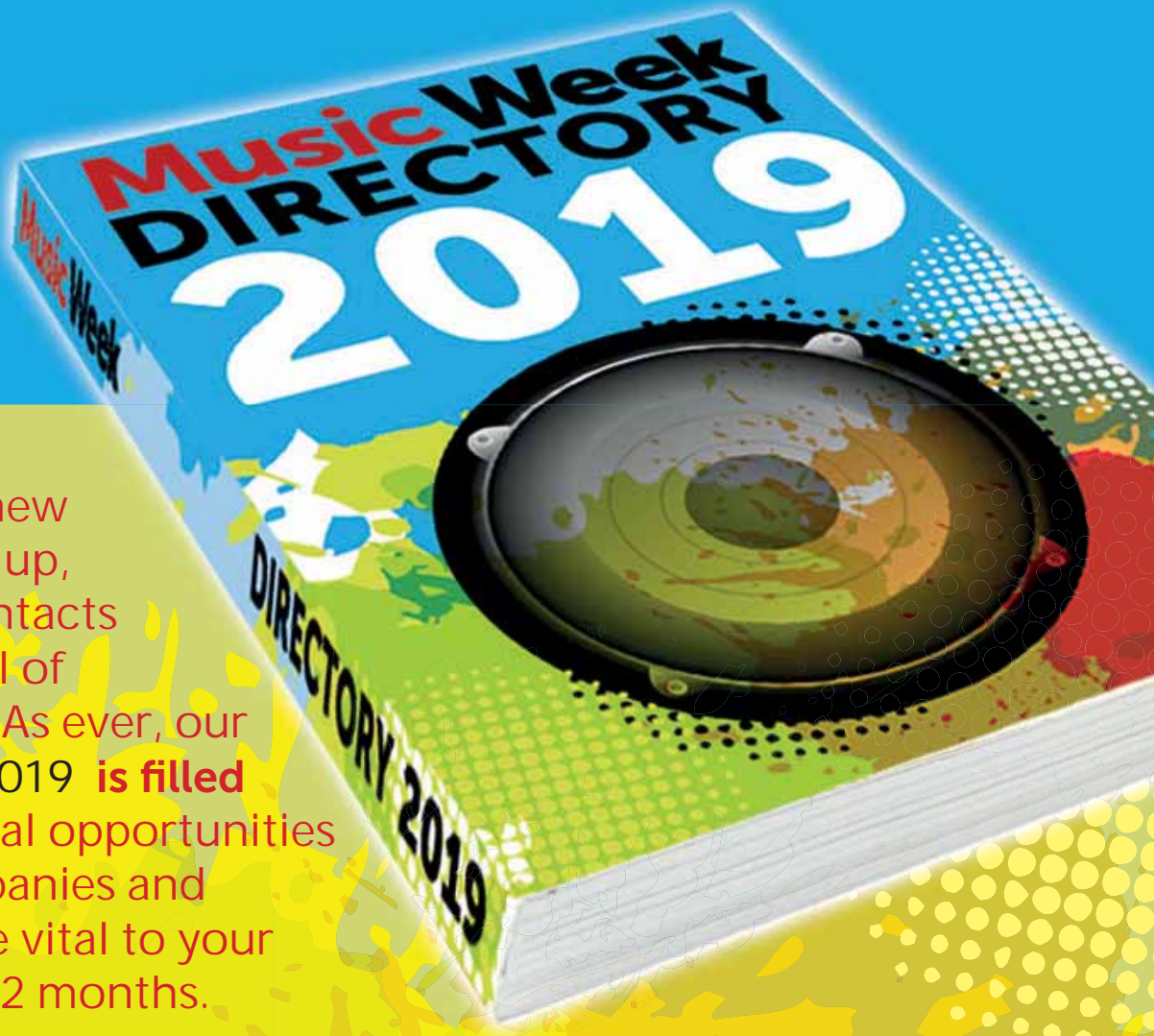
It is less than six months since Coventry rapper **Jay1** made his Urban club chart debut with Becky, which peaked at No.5 in March. He went one better (No.4) in May with Your Mrs, and now secures his first No.1 with Mocking It.

Music Week DIRECTORY

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KEY RELEASES

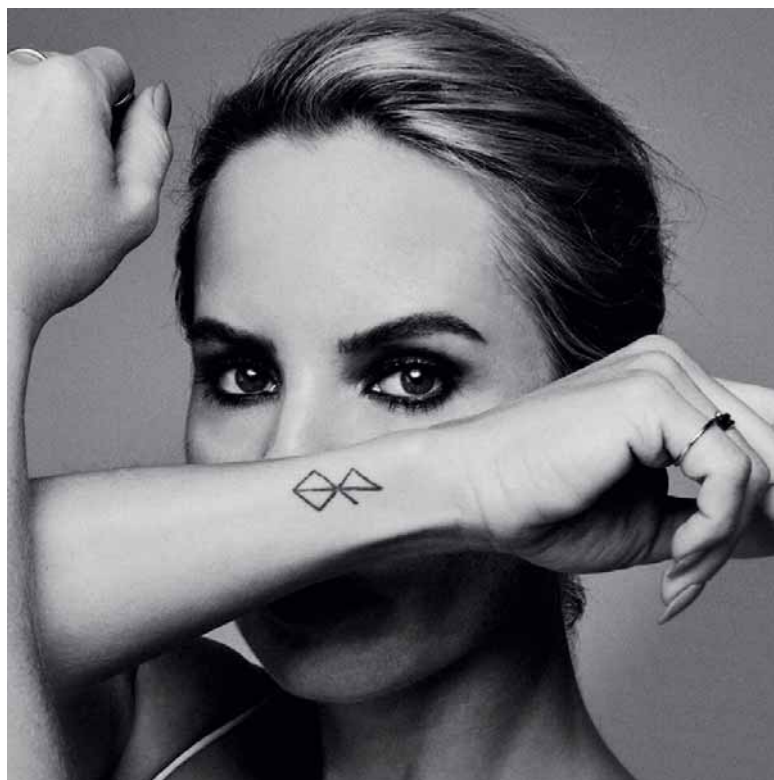
Your guide to the essential albums and singles heading your way...



TY SEGALL First Taste 02.08



SLIPKNOT We Are Not Your Kind 09.08



INA WROLDSEN Forgive Or Forget 02.08



MABEL High Expectations 02.08



HALF ALIVE Now, Not Yet 09.08

AUGUST 2

SINGLES

- Bantu ft. Alicia Harley Which One (Virgin EMI)
- Blur Live At The BBC (1994 BBC Radio 1 Parklife Session) (Parlophone)
- Havelocke This Is Havelocke - EP (Just Exist)
- Ina Wroldsen Forgive Or Forget (SimCo/Sony)
- Lionize Heavy On My Mind (Electric Reckoning)
- Loyle Carner & Sampha
- Desoleil (Brilliant Corners) (Virgin EMI)
- Molly Burch Ballas (Captured Tracks)
- Natasha Bedingfield Kick It (Universal)
- Raphael Saadiq So Ready (Columbia)
- Refused Blood Red (Spinefarm/Search & Destroy)
- The SLP The Youngest Gary (Columbia)

ALBUMS

- America Live At The Palladium (Gonzo via Nova)
- Cross Record Cross Record (Ba Da Bing)
- Mabel High Expectations (Polydor)
- Northlane Alien (UNFD)
- Paul Smith Reflections (VCM via Nova)
- Skillet Victorious (Warner)
- Tennis System Lovesick (Graveface)
- The Rocket Summer Sweet Shivers (Aviate)
- The Teskey Brothers Run Home Slow (Decca)
- Ty Segall First Taste (Drag City)
- Tyler Childers Country Squire (RCA)
- Volbeat Rewind, Replay, Rebound (Virgin EMI)
- Yes Yes 50 Live (Rhino)
- Young Guv Guv I (Run For Cover)

AUGUST 9

SINGLES

- Blossoms Your Girlfriend (Virgin EMI)
- Dolapo x Hardy Caprio Something New (Virgin EMI)
- Freddie Mercury Time Waits For No One (Virgin)
- Harris Human (Virgin EMI)
- Juls Ft Agent Sasco Slow Down (Virgin EMI)
- Marika Hackman The One (Virgin EMI)
- 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)
- Half Alive Now, Not Yet (RCA)
- Junkboy Trains, Trees, Topophilia (Fretsore via Absolute)
- Marika Hackman Any Human Friend (Virgin EMI)
- PP Arnold The New Adventures Of... PP Arnold (EarMusic via Absolute)
- Slipknot We Are Not Your Kind (Roadrunner)
- Strung Out Songs Of Armor And Devotion (Fat Wreck Chords)
- The Regrettes How Do You Love? (Warner)
- Tori Kelly Inspired by True Events (Virgin EMI)

AUGUST 16

SINGLES

- Bree Runway Bree Runway EP (Virgin EMI)
- Christian Rich ft Vic Mensa, Belly & Jaden

- Smith Shibuya (Ghost II) (RCA)
- Emeli Sandé Shine (Virgin EMI)
- Lil Baby & Future Out The Mud (Virgin EMI)
- Migos Stripper Bowl (Virgin EMI)
- Shey Baba I Want It All (Virgin EMI)
- Tion Wayne & Swarmz Drive By (Virgin)
- Wardz Come Fly (Virgin EMI)
- Who Ft Byron Stingily Happy People (Virgin EMI)

ALBUMS

- Sleater-Kinney The Center Won't Hold (Mom + Pop)
- Blanck Mass Animated Violence Mild (Sacred Bones)
- Frank Turner No Man's Land (Xtra Mile/Polydor)
- Friendly Fires Inflorescent (Polydor)
- Illenium Ascend (Virgin EMI)
- Killswitch Engage Atonement (Metal Blade/Sony)
- King Gizzard & The Lizard Wizard Infest The Rats' Nest (Flightless)
- Ludovico Einaudi Seven Days Walking - Day 6 (Decca)
- Mallory Knox Mallory Knox (A Wolf At Your Door/Silva Screen)
- Off With Their Heads Be Good (Epitaph)
- Oh Sees Face Stabber (Castle Face)
- Ride This Is Not A Safe Place (Wichita)
- Rodney Crowell Texas (RC1)
- Shura Foreverher (Secretly Canadian)
- Snoh Aalegra Ugh, Those Feels Again (Artium)
- The Hold Steady Thrashing Thru The Passion (Frenchkiss)

AUGUST 23

SINGLES

- Bastille Another Place (Virgin EMI)
- Common Hercules (Virgin EMI)
- Gangs Of Kin Vampire (Tank)
- Gorgon City Elizabeth Street (Virgin EMI)
- Red Hearse Red Hearse (RCA)
- Tori Kelly Sorry Would Go A Long Way (Virgin EMI)
- Ziezie Persian (RCA)

ALBUMS

- CRX Peek (Headless)
- Elvis Presley American Sound 1969 (RCA/Legacy/RCA)
- Jay Som Anak Ko (Lucky Number)
- Joyero Release The Dogs (Merge)
- Knocked Loose A Different Shade Of Blue (Pure Noise)
- Lina Tullgren Free Cell (Captured Tracks)
- Lionel Richie Hello From Las Vegas (Virgin EMI)
- Noah Gundersen Lover (Cooking Vinyl)
- Raphael Saadiq Jimmy Lee (Columbia)

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

KALA SNOWBOXX

Head of Operations

Mainstage is the market leader in overseas festivals. From Snowboxx, our 5000 person festival in the French Alps to Kala, a much acclaimed new dance music festival on the Albanian Riviera, and Explorations, a festival with our partners Anjunadeep. The operations department is the backbone of the travel side of the company, ensuring that all booking operations are smooth, managing suppliers, managing booking finances and overseeing the in resort delivery of holidays. This pivotal role will enable the company to offer best in class travel operations and maintain our high ratings and high return customer rates as we move into our next stage of growth.

www.musicweek.com/jobs/read/head-of-operations

WME

Music Central Assistant

WME, William Morris Entertainment, part of the Endeavor network, is a leading entertainment talent agency representing artists and content creators across all media platforms, specifically movies, television, music, theatre, digital and publishing. Headquartered in Beverly Hills, WME also has offices in New York, Nashville, London and Sydney. The Music Central team are the administrative foundation of the Music Department, providing support to assistants in both the UK and the US. The role is fast-paced, with extensive training provided. Progression is most commonly into a role as a Music Agent's Assistant.

www.musicweek.com/jobs/read/music-central-assistant

deviate digital.

Digital Marketing Manager

Deviante Digital are seeking an experienced digital marketing manager to join their growing team based at Tileyard Studios in Kings Cross, London. Deviate Digital was founded by Sammy Andrews in 2017 and was named a leading digital advisory agency to the entertainment industry by the Sunday Times in 2018. Their client list includes everyone from global superstars to breaking bands, record labels, blue chip companies, global promoters & brands.

www.musicweek.com/jobs/read/digital-marketing-manager

AWAL

Senior Royalty Assistant

AWAL is looking for an exceptional individual to assist with our royalty and accounting responsibilities within Kobalt label & distribution services, AWAL. Joining a close-knit team and reporting to Senior Manager, Royalties, you are detail-oriented and highly organised, have great interpersonal skills and can cope with a high-pressure/fast-paced environment but remain optimistic & persistent to make things happen. Working at Kobalt, you will help empower creators in today's complex and change the music landscape – ideal for someone with an incredible drive, enthusiasm & of course, a passion for music!

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BMG

Senior Manager Royalties Recordings

BMG UK are on the lookout for an experienced candidate to join the Royalties, Income Tracking & Audit team as Senior Manager - Royalties Recordings. This exciting opportunity will be responsible for providing support to the Director in all aspects of managing the Recordings Royalty function across both frontline & catalogue artists and labels.

www.musicweek.com/jobs/read/senior-manager-royalties-recordings

THAT WAS THE Music Week THAT WAS

This week 50 years ago...



TOP STORY

STRIKING BACK

The Musicians' Union threatened to strike against the BBC for their plans to cut back on live music. In response, the BBC forged a game plan to fill airtime with back catalogues and pre-recorded sessions. An agreement protecting the BBC's orchestras was only reached after intervention by the Wilson government. The agreement lasted about a decade until an even larger strike against the BBC in 1980.

OSTIN POWERS

Warner-Reprise staff embarked on a worldwide sales tour to advertise their new records. One meeting was set to take place in Majorca and was the largest the company had ever seen. Among the staff to join were Mike Maitland, Phil Rose and a then-little known general manager by the name of Mo Ostin.

CASHING OUT

EMI shops made the bold choice of letting people pay with cheques. They signed an agreement with the company Cheque Indemnity, who promised to protect retailers against any losses. The decision was made in part due to the spike in cheque use on Saturdays, when banks are closed. Still beats waiting for people to pay with their watch...

WORDS: Kayla Effner

Also inside... Composer **Tony Hatch** formed a record label with his wife Jackie Trent called **Mr and Mrs...** **EMI** opened a new office at Grosvenor Place to relieve overcrowding in their famous Manchester Square office... **Joe Dolan** reflected on the success of his single *Make Me An Island*... **Record Retailer**, as **Music Week** was known back then, saluted **Frank Sinatra**, outlining his musical and cinematic career... **Noel Redding's** group **Fat Mattress** signed a worldwide deal with **Polydor**... **The Rolling Stones** rocked the singles chart with *Honky Tonk Women*, while *According To My Heart* by **Jim Reeves** was the No.1 album...

THE AFTER SHOW

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

THIS WEEK: Francis Rossi, singer/guitarist, Status Quo

INTERVIEW: GEORGE GARNER

On September 6, the mighty Status Quo are set to release their 33rd album **Backbone** through **EarMusic** – it is their first without the late, great **Rick Parfitt**. Here, in a candid conversation, **Francis Rossi** tells *Music Week* about some of the lessons he's learned along the way in his storied career...

When I talk about the new Status Quo album...

"I have to go into promo mode and say how fucking fantastic we are, and I'm not very good at doing that. I think the album's very good, but I would say that even if I wasn't into bullshitting. We really enjoyed recording it. The response has been better than we could have hoped for, but in the current world we live in, while it would be really great to achieve whatever is deemed as successful these days, it's going to pale into insignificance compared to what we used to get years and years ago. Why did we do the album? Because I want to prove something and I'm not even sure what that is! And if I feel I've proved it, will it prove it to the old school crowd that we lost over the years? Some we lost from when we did *In The Army Now* or *Marguerita* [Time], some when Rick [Parfitt] died because they said we shouldn't have carried on. Will it appease them? And if it does, does it matter?"

If you congratulate me on reaching our 33rd record...

"It's really nice to know, but I can also temper that with the fact we did quite a lot of shit in-between, and to temper that too, that's the same as any other band. People talk about the old days as if it was all glory, but there was shit involved and some magical moments. I just can't go along believing it was all fucking marvellous because it's not real. I'm into star-signs – I'm a Gemini – and one side of me is dreadfully insecure, the other dreadfully cocky. Someone said we've done really well to do all these records, and I thought, 'Not one of our albums did 250 million and even if it did, that means most of the world didn't know or didn't like it.' Our business has always blown things up to be far more important than they are. I don't expect anything from anything. I expected nothing from this interview but I'm enjoying myself so far..."

When Rick Parfitt first joined the band...

"It was magic. It was me and Rick, and then the rest of the band, against the rest of the world. I think other people – wives, managers, whatever – played on that. To control this act, you had to split me and Rick up. He said to me many years ago, 'I'm fed up of being No.2' – that was the point I realised. We were like brothers, and someone must have got to him and said, 'You're No.2' and that really hurt him for the rest of his life, so I blame whoever it was that did that to mess up our relationship, plus



Highly Quo-table:
Status Quo's Francis Rossi

PHOTO: Tina Korhonen

"Do not believe your PR or any of the stats about yourself..."

alcohol. I would love to know what our relationship would have been like if it had been left alone. I don't really know. For the first year or so after he died, I would dream about him all the time. We'd be somewhere and Rick would walk in and I'd say, 'I thought you were dead.' He would go, 'Yeah, I know,' and then we'd just carry on. Other than the fact that we were all at the funeral, we all thought he could walk through the door any time."

The best advice I could give to a new band is...

"Do not believe your PR or any of the stats about yourself. You're nowhere near as good as they say you are, and you're also probably nowhere near as bad. It's the truth. Rick went mad trying to be something he could not live up to: this rock god they thought he was. He wasn't. He was Rick Parfitt, he came from Woking out of a little cabaret band, and he thought that was terrible. It wasn't. I loved him for that and his sweet voice and songs. He tried to be this rock person and I don't know who the fuck that was. So anybody that starts to believe it, dress it, live it – be very, very careful. How did I deal with it? Oh, that's easy, I'm an arsehole."



MUSIC MINDS MATTER

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.

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Albums of the Year

Thursday 19th September, Eventim Apollo Hammersmith.
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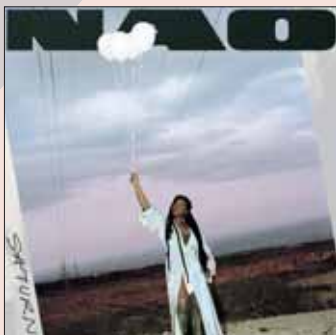
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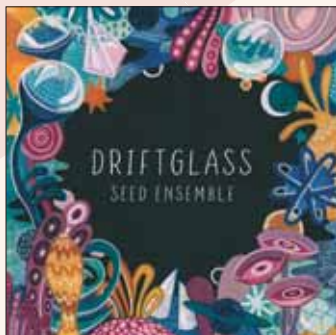
IDLES



Little Simz



NAO



SEED Ensemble



slowthai



The 1975

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