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



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



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CEO & Co-founder
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Welcome to the music week...

Tool's company



Nestled in among the news last week was a subject that you really wouldn't expect to make headlines in 2019. Boiled down, it went something like this: "Band goes on streaming for first time."

Then again, this was no ordinary band. Enigmatic LA metallers Tool have long enjoyed a career unlike any other – and not just because they've achieved platinum sales with uncompromising, incredibly complex music. That's to say nothing of their intense

devotion to physical packaging that included 3D glasses built into the housing of their 2006 record 10,000 Days' CD case. Beyond this, however, they've also been one of the biggest and most notable acts missing from the streaming world, having previously even resisted the humble download of yesteryear.

News of Tool's first album in 13 years – Fear Inoculum, due August 30 – immediately started trending last week, and so too did their decision to finally put their catalogue onto streaming. For a band whose current gap between albums has missed, among other things, the entire presidency of Barack Obama, the ecstatic reaction has been heartening. In an industry that often puts immense pressure on acts to constantly change with the times, their career is a testament to letting their art dictate their business moves. In return, they have fostered the kind of devout fanbase most artists could only dream of.

Tool's decision to embrace the format has certainly thinned the ranks of elusive giants outside of the streaming world. Instances such as these are, indeed, a coup for streaming platforms: they finally get to add artist profiles they've been chasing for years to their library... Yet there's a much, much bigger job to be done than this. Even if every last abstaining artist under the sun embraces streaming, the task of making their profiles comprehensive is an altogether bigger challenge.

So here I present to you – for reasons both known and unknown – some albums I've tried listening to lately on select streaming services only to discover they're not available: Dr. Dre's The Chronic, Aalyiah's self-titled swansong and Nas' Hip Hop Is Dead. Of course, De La Soul's very public feud with Tommy Boy Records earlier in the year means we still can't play 3 Feet High And Rising or De La Soul Is Dead. Are you curious to revisit Lou Reed and Metallica's collaboration Lulu? It ain't on Spotify or Apple Music, at least in the UK. Want to hear Jay-Z's unimpeachable classic Reasonable Doubt? Tidal only, pal.

Maybe it's just me, but there's a tinge of sadness knowing that the albums – all of the albums – that shaped your life will likely never all be in one digital place at the same time.

George Garner, Deputy Editor
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07.08.19

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"So off we go, let the trumpets blow"

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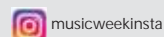
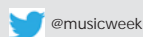
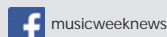
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THE BIG STORY

Vinyl push? Majors seize market share amid signs of peak growth

As *Music Week* analysis reveals the shift towards classic catalogue, execs weigh in on the future of the revived format

BY ANDRE PAINE

Label execs have opened up about their vinyl strategies and the prospects for further growth, as sales data reveals the extent of the majors' grip on the market. Catalogue reissues have transformed market shares during the format's recent boom, according to *Music Week* analysis.

"We see catalogue as a fundamental contributor to the success of vinyl," said Oli Cameron, senior product manager at Sony Music Commercial Group. "We've made a conscious global effort to fill gaps in our vinyl catalogue."

The majors' combined share of 48.9% in the first half of 2015 has now climbed to 64.7%. Universal Music is No.1 with 34.3% of the market (2015: 21.4%) after half-year sales increased 31.2% year-on-year.

Virgin EMI increased half-year vinyl sales by 50.9% to 186,815, which pushed the company from No.4 to No.2.

EMI MD Clive Cawley credited the surge to the "quality of the artists and the depth to which they cut through".

"Classic albums or people's favourites reissued on vinyl at a time when the format is still growing – albeit at a slower rate – is super important," said Cawley.

As well as strong Virgin EMI catalogue sales for Queen in 2019, Lewis Capaldi has moved around 13,000 vinyl units to date and was the fifth biggest seller on LP for the half year.

Billie Eilish was the second-biggest vinyl seller for the first six months, but catalogue took No.1 (Queen's Greatest Hits – 15,692 sales), No.3 (Joy Division's *Unknown Pleasures* – 12,256) and No.4 (Fleetwood Mac's *Rumours* – 11,167).

Despite a year-on-year sales decrease of 5.9%, Rhino was the No.1 company for vinyl in the first six months of 2019. Its titles included *Rumours* and *Unknown Pleasures*.

"Catalogue has always been crucial to vinyl's success," said Stuart Wheeley, senior marketing manager at Rhino UK. "Our challenge is to make sure quality is maintained and we are creating something people really want."

"That's what the vinyl revival has been built on," added Pat Howe, head of sales at indie distributor Proper Music. "Just as long as the majors respect the fact that it's a luxury format – it is important they don't hit [the market] with lots of loss leaders and drag the retail price down."

Despite the shift towards the majors and an overall market decline of 1.1% in Q2, Proper reported its vinyl unit sales were up 42% year-on-year for the first six months.

"We don't really see the majors as having taken away any opportunities from us," said Proper Music MD Drew

Hill. "The indies have always been more nimble and maybe first into new avenues, the majors are now catching up by getting their catalogue released on vinyl."

While the Big 3 have grown their combined share in recent years, Hill stressed that they had effectively created new business with supermarkets now stocking classic LPs.

"You would expect a surge of sales there," he said. "The indie business is more about new releases than heritage."

The overall squeeze on indies resulted in 2019 half-year declines for Domino Recordings (down 46%, following last year's Arctic Monkeys LP) and PIAS (down 23.1%).

But other indies have recorded sales increases in 2019, albeit from a low base. There was strong growth at Demon Music Group (up 32.5% year-on-year), Secretly Group (up 12.6%) and Kobalt Music (up 118.1%).

"We have put real emphasis on vinyl over the past few years," said Ben Stanley, head of product and marketing at Demon Music Group. "Retail exclusives have been an important part of our approach, producing bespoke releases to targeted fanbases and driving awareness through our social channels."

But with a decline in Q2 – crucially, when Record Store Day takes place – execs are considering growth prospects.

"I think it will remain a niche format, but mass market growth will always create a counter reaction, so as long as streaming continues to grow exponentially a percentage of music fans will continue to seek out the opposite experience in vinyl," said Chris Cannon, head of international sales at Secretly Distribution.

Cawley noted the challenges around vinyl capacity.

"Putting out a run of vinyl is complicated, expensive and requires forward planning and strategy," he said. "When it's within our control, we always try to match release date with all formats – but sometimes that's not possible when audio masters are delivered late."

"We are seeing a younger generation of collectors coming through and we now have to engage these consumers in order to sustain vinyl sales," said Cameron.

HMV's owner Doug Putman has initiated a substantial increase in the chain's range of catalogue titles.

"I do believe the future is bright for vinyl," said Wheeley. "It can live side by side with streaming, and I expect new generations to embrace the format."

"We are doing everything we can to support it," added Hill. "It will peak at some point – but let's do everything we can to try and keep it growing."



Vinyl frontier: (L-R) Proper MD Drew Hill, EMI MD Clive Cawley and Stuart Wheeley, senior marketing manager, Rhino UK



FOR THE RECORD



PHOTO: BBC

THE BIG RAJAR

Zoe Ball has lost 781,000 listeners to her new BBC Radio 2 Breakfast Show in three months, according to the Q2 RAJAR results. While Ball still has the biggest show at breakfast (8.266 million listeners), fellow Radio 2 presenter Ken Bruce took the overall No.1 position (8.49m). The latest results also showed that BBC Radio 6 Music has been overtaken by Kisstory as the biggest digital-only station (2.323m).

THE BIG RULING



UK Music deputy CEO Tom Kiehl has called on the government to take urgent action to investigate the PledgeMusic collapse, which left artists out of pocket. Last week a judge at the Royal Courts Of Justice approved a winding up order for the D2C company. PledgeMusic had been seeking a buyer, but it was loaded with debts and had failed to pass on payments to artists.

THE BIG RESULT



Spotify has reported that premium subscribers hit 108 million in Q2, up 31%. Total monthly active users increased by 29% to 232m. Total revenue was €1.667 billion (£1.527bn) in Q2, up 31%. Premium revenue was €1.502bn (£1.375bn) and grew 31%.

LABELS

Partisan invitation: Mercury bands set for 'bigger audience'

Label managing director Zena White says Idles and Fontaines DC are part of "most exciting Mercury shortlist in years"

BY ANDRE PAINE

Partisan MD Zena White has told *Music Week* that Idles and Fontaines DC have the potential to be the "biggest band in the world".

The acts are both shortlisted for the 2019 Hyundai Mercury Prize – a first for the indie.

"It's a great result for the label and it sends a message that the work that we're doing is of high quality and can compete," said White.

"We've built out our team, broadened our ambition and started to really think globally."

Idles are nominated for sophomore album *Joy As An Act Of Resistance*, which peaked at No.5. It has sales to date of 49,089 (Official Charts Company) and Partisan is targeting 100,000 as the next campaign milestone.

Irish band Fontaines DC are in the running with their debut *Dogrel*, which peaked at No.9 in April and has sales of 18,458 (OCC).

While Idles benefited from a BRITs nod, White suggested that the Mercury Prize was more likely to create "active fans".

"The Mercury is a huge deal in the UK, there's the potential to reach a much bigger audience for both records," she said. "We're really trying to dig in on both bands' marketing campaigns to make the most of it."

Amazon Music will be working to boost album streams for this year's nominees.

Idles' proportion of streams for their album's sales is 20.5%. But White noted the wider challenge for alternative music on DSPs.

"Some could do a better job at building curator platforms that allow us to speak directly to people who are watching," she said. "In the streaming world, it is a lot harder [for guitar music] – but the fans are still out there."

Idles sold out Alexandra Palace in a day, while Fontaines DC have confirmed their biggest gig to date at O2 Academy Brixton.

"Ultimately, it comes down to what happens on the live side," said White. "We think that both of them have the potential to be the biggest band in the world."

White said the label's success was down to "artists that have got something to say" and global marketing. "True engagement starts with the artist really understanding how the fan is connecting with the music," she added.

The Mercury ceremony is on September 19 at the Eventim Apollo and will be broadcast on BBC Four and 6 Music. Idles and Fontaines DC are up against acts including Anna Calvi, The 1975, Black Midi, Foals, Slowthai, Dave and Little Simz (see panel).

"For me, this is the most exciting shortlist in years," said White. "It's great that the industry is getting behind alternative music again, ultimately that's what the Mercury is supposed to be about."



"We have broadened our ambition and really started to think globally"

Zena White
Partisan



Prizefighter: Idles frontman Joe Talbot collects his award for being shortlisted for this year's Mercury Prize

PHOTOS: JM International

Mercury rising: Shortlisted Little Simz to 'grow fanbase'

AWAL president Paul Hitchman says rapper's "extraordinary record" deserves nod

AWAL president Paul Hitchman says that the company's first Mercury nomination shows it is partnering with "some of the most exciting and innovative artists in the world".

The Kobalt recorded music operation has a global services deal with Little Simz and her Age 101 label. The rapper is nominated for her album *Grey Area*, which has sales of 7,792 (Official Charts Company).

"We are increasingly working with artists who are breaking through to critical acclaim and mainstream success, and Little Simz is a great example of that," said Hitchman.

"Grey Area is an extraordinary record and the Mercury nomination was one of the key objectives we agreed with Simz right at the start of this campaign, so we are very happy to have been able to achieve that."

He said the nomination happened just as AWAL is "refreshing and ramping up our marketing and promotion".

Grey album:
Little Simz



As well as making her acting debut in Netflix series *Top Boy* in the autumn, Little Simz will be heading out on a European and Latin American tour following the Mercury ceremony.

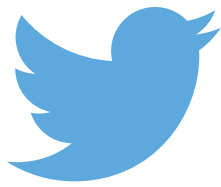
"The nomination comes at a great time internationally," said Hitchman. "We intend to use this recognition alongside the acclaim the album has received to grow and expand her fanbase, re-approach media and DSPs

for bigger features and opportunities."

Kobalt secured its biggest Mercury haul to date, with publishing representation on five of the records.

Domino Publishing also has five nods, including Anna Calvi and Cate Le Bon, who have been signed for a decade.

"It really reflects the hard work all our staff and especially the A&R team has put in," director, Paul Lamden, told *Music Week*. "It was our determination to give those writers space and time to grow."



TWEETS OF THE WEEK

The past seven days in 280 characters



@jamieoborne
We need to make sure we let everyone know what's up at @OfficialRandL (**Jamie Osborne, Dirty Hit/All On Red Management**) **Friday, July 26**



@halina1979 Anyone working in music ever just said "fuck it" and had a wee gin at their desk during the day? (**Halina Rifai, journalist**) **Wednesday, July 24**



@JulieAdenuga Dear My Friends, If you've been tweeting about that stupid show all summer - there's a big chance I've muted you (**Julie Adenuga, Beats 1**) **Wednesday, July 31**



@ddavidrenshaw Lana Del Rey releasing her album on the same day as the new Bon Iver record comes out. Pray for white people. (**David Renshaw, The Fader**) **Wednesday, July 31**



@tiffanycalver I've reached the age where suddenly there's nobody in my contact list that I can ask for their student discount code and it hurts (**Tiffany Calver, BBC Radio 1Xtra**) **Wednesday, July 31**



@Philip_Cosores Every generation gets the Woodstock it deserves. Ours is appropriately cancelled (**Philip Cosores, Uproxx**) **Wednesday, July 31**



@emmagg Garland feeling very distressed by the war in the office overhead between the person who keeps trying to play Unbreak My Heart by Toni Braxton and the person who keeps turning it off almost instantly (**Emma Garland, Vice**) **Thursday, August 1**



@Novelist Thank you @itvnews and for giving me a platform to speak on a negative matter but with a positive stance and optimistic outlook. I believe people need the opportunity to see better, to do better. (**Novelist, artist**) **Wednesday, July 31**



@linzisymons The 1975 are the most important band of our generation. Greta Thunberg is the young person whose intelligence and awareness we should all aspire to. (ps. pop music really can save the world sometimes) (**Linzi Symons, BBC Radio 1/1Xtra**) **Thursday, July 25**



@ekigbinoba Being held at ransom by a pigeon (**Eki Igbinoba, Brace Yourself PR**) **Tuesday, July 30**

#1 TWEET



@mikeflatcap
Two best bands I've seen at festivals this summer are Stereophonics and The Vengaboys (**Mike Watson, Flat Cap Management**) **Saturday, July 27**

RISING STAR

The biz's brightest new talents tell their stories



Donnay Clancy:
"Heavy music is in a really healthy place right now"

Donnay Clancy

Music publicist, The Noise Cartel

@donnaymclancy



What do you love most about the music business?

"Working alongside like-minded people who are as passionate about music as I am. I've made so many great friends through my job and it's something I'm really grateful for. I love that I basically get to talk about music all day and contribute towards helping talented artists get the exposure they deserve."

And what frustrates you the most about it?

"Talented DIY or unsigned bands potentially getting overlooked by the business due to a lack of resources and budget for marketing, recording, touring and all the other expenses that go along with being in a band, leading to - in a worst case scenario - them splitting up. Going to shows and buying a T-shirt or record is one of the best ways to support them so they can keep on going."

What's your proudest achievement so far?

"Getting to work with [Korn frontman] Jonathan Davis on his debut solo album last year is definitely up there. He's a huge icon in heavy music and to have the opportunity to work with him, an artist I grew up loving and listening to, is honestly unreal. To have him thank me and receive recognition when I met him at Download Festival last year

as well was just amazing. Nearly three years into this job and it still blows my mind that I get to work with some of my favourite bands. Teenage me would be screaming if she knew I was working with Lacuna Coil!"

Where is heavy music in 2019?

"Heavy music is in a really healthy place right now. Bands as heavy as [Noise Cartel client] Babymetal are getting booked to play huge stages at Glastonbury, where there's a dedicated stage for metal that hosted the likes of Gojira, Entombed AD and Employed To Serve this year, and bands like Architects are being playlisted on BBC Radio 1. It's great that heavy music is being recognised and respected by the mainstream, but not only that, the underground is thriving, too. Independent festivals like DesertFest and Upsurge are showcasing some of the best underground talent around and there's a real sense of community amongst the scene, which is growing every day."

What's your ultimate ambition in music?

"To work a band from grassroots level playing pubs and clubs, and help them reach arenas. I'd like to think that's something that could still happen and I see the potential for it to happen with some of the artists I work with now."

DONNAY'S RECOMMENDED TRACK: Bones UK - Pretty Waste

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

SYNC

Love supreme: Double serving of Love Island a 'great opportunity' for artists

Atlantic and Polydor execs hail reach and impact of music placements on hit ITV2 reality series

BY ANDRE PAINE

The music industry has welcomed ITV2's move to air two series of sync-heavy hit Love Island a year.

Following record ratings for the fifth series, the reality show will return in January.

Love Island smashed Shazam records as fans used the app to ID tracks on key scenes.

"The bigger the show gets, the more the interest in the music," series edit producer Stephen Yemoh told *Music Week*.

"The Shazam action has been good and the record labels are saying they're getting a lot more streams after tracks have been on the show. It's having a big impact."

Yemoh and fellow series edit producer Sarah Fay worked on placements for around 1,000 tracks in this series.

"We've been inundated with people pitching tracks to us, which is great," said Yemoh. "Having two series gives us a lot of options to put out more music."

"There are enough new artists coming through, it's a great opportunity to put lots more good music on the show."

The Shazam 24-hour record was broken by Joel Corry's dance track Sorry (Atlantic), which clocked up 41,000 Shazams after it appeared on the show. It had picked up BBC Radio 1 support around the same time.

"Following the sync, we tailored our media targeting, activated a network of influencers around Joel and dialled up our other marketing activity," Atlantic GM Katie White told *Music Week*.

As well as topping the Shazam chart, it entered the singles Top 40 and has climbed to a new peak of No.21. It has 75,152 sales, according to the Official Charts Company.



"A sync on Love Island is highly valuable for driving volume"

Katie White
Atlantic



Feel the Love Island: Love Island's 2019 contestants

White said that the "power of a sync on Love Island can't be underestimated".

"A well-placed sync on the show is proving to be a highly valuable tactic for driving volume as part of an artist's campaign," she said. "Now there are going to be [two] series, there will be more opportunities for artists to take advantage of its reach and impact."

Corry broke a Shazam record set by Polydor artist Grace Carter, when her version of Wicked Game aired on the show. Yemoh met with the label's team ahead of the series to coordinate the cover.

"We know with Grace, you put her voice in front of people and it reacts off the chart," said Polydor co-president Tom March. "It was a brilliant moment and everything we hoped that we would achieve."

The show has sent unsigned acts Luke Burr and Lusaint to the Shazam summit with covers of En Vogue and Bobby Caldwell.

"We obviously love the covers, but also the original stuff," said Yemoh, who noted the impact of Dermot Kennedy, Maisie Peters and Billy Lockett with their own material.

Freya Ridings has also received continued sync support, following the placement of Lost Without You (Good Soldier) last summer. The single has 868,758 sales (OCC).

"We play a lot of Freya on the show because she's got a great sound which works for us - she does emotion really well," said Yemoh. "We've got a good relationship with Freya and her manager, that's what we want to do more of moving forward - building relationships with artists."



The Great War
Peak Chart Position: No.11
Label: Nuclear Blast

TAKE A BOW

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- Digital:** Stuffed Beaver Ltd/Warner
- National & Regional Press:** Chappell Music Scandinavia



Great War memorial: Sabaton



MUSIC MINDS MATTER

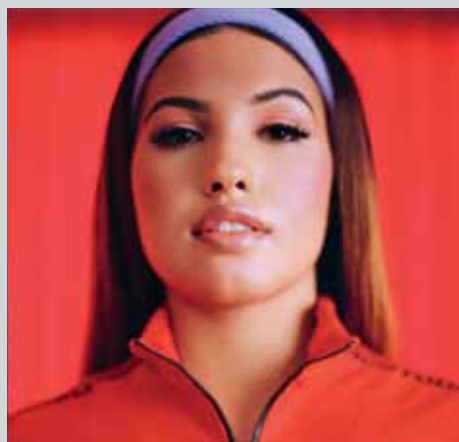
Whatever you're going through right now, contact Music Minds Matter on **0808 802 8008** or email **MMM@helpmusicians.org.uk**. It's free and confidential.

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

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

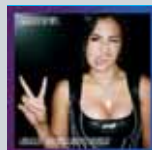


THE PLAYLIST



MABEL

Bad Behaviour (Polydor)



Being a bona fide hitmaker suits Mabel, and this low-slung new single heralds the long-anticipated arrival of her *High Expectations* album. Time to sit back and watch the numbers rack up.

Contact Rob Chute
rob@toastpress.com

KOJEY RADICAL

2020 (Atlantic)



Kojey Radical attempts his every musical endeavour with boundless ambition, which he matches on the rasping, rocking 2020 with explosive energy.

Contact Jenna Knight
jenna@jennaknight.co.uk

BLACK COUNTRY, NEW ROAD

Sunglasses (BC,NR/Speedy Wunderground)



Here are eight minutes that prove that few new bands operate in the same lane as Black Country, New Road. This is loud, mazy and sharp as hell.

Contact James Parrish
james@prescriptionpr.co.uk

COUNTY LINE RUNNER

Our Little World (Kid In A Korner/Polydor)



County Line Runner (aka Adam Day) is the latest addition to Polydor's growing roster of guitar acts, and this motoring stoner groove is his best work yet.

Contact Ant Giannaccini
anthony@mbcpr.com

SMITH & THELL (FEAT. SWEDISH JAM FACTORY)

Forgive Me Friend (Insanity)



This saccharine pop confection is growing into a streaming monster across Europe. Now, Swedish duo Smith & Thell are coming for the UK.

Contact Emily Cooper
emily@everythingcountspr.com

THE 1975

The 1975 (Dirty Hit)



The 1975 continue to push for change, as teenage activist Greta Thunberg speaks powerfully on the first cut from album four. The countdown is on.

Contact Susie Ember
susie.ember@umusic.com

TAYLOR SWIFT

The Archer (Virgin EMI)



Taylor Swift's new one revels in beautiful minimalism, which makes its majestic melancholy all the more enjoyable. Bullseye!

Contact Kate Head
kate@stokedpr.com

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

GIG OF THE WEEK

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



10.08 SOPHIE

Southbank Centre, London
7:30pm

Nile Rodgers has assembled a sprawling line-up for his edition of *Meltdown*, and this Saturday night rave up from Sophie should be a highlight. Expect a bonanza of progressive pop with wobbling, juddering hooks.

TASTEMAKERS

The industry's favourite new sounds

Anastasia Braun, Online editor, Viper Mag

BARNEY ARTIST – CALM DOWN



Calm down, calm down Anastasia Braun

For me, heatwaves and the city are an unmatched combination. When the sun hits London as it has this summer, it's hard not to feel saturated with positivity. The same can be said about the rays of rejuvenation that emanate from Barney Artist's music.

The East London rapper has just completed a 12 month tour off the back of the 2018 release of his debut album *Home Is Where The Art Is*. Barney's jazz-infused flows and striking lyricism provide an all-encompassing sound to match the

London summer experience; you can feel the city through his records.

Most recently, he's documented it on his single *Calm Down*, a vibrant, energetic track that's perfectly suited to summer, when the sun casts down on late July evenings and bright August mornings.

The song is tied together with Barney's request to, "*Buss a skank, let me get your guard down*". Listening to *Calm Down* puts you right there next to him and it's intoxicating. So yes, Barney, you've got my guard down.

“When you’re at home chilling, it’s hard to picture fans screaming at you”

Edwin Honoret, Prettymuch

frontline



Sitting pretty: Prettymuch (L-R) Edwin Honoret, Zion Kuwonu, Brandon Arreaga, Austin Porter and Nick Mara

ESSENTIAL INFO

RELEASES Lying (feat. Lil Jay) out now **LABEL** Syco **MANAGEMENT** Sonny Takhar, KYN Entertainment **NEXT GIG** TBC

The Syco group seeking to redefine what it means to be a boy band in the modern age...

Edwin Honoret and Nick Mara have just woken up. The Prettymuch tour bus is parked up in Charlotte, North Carolina, and they’re getting ready to sign a stack of posters and meet the fans before tonight’s show.

Completed by Brandon Arreaga, Austin Porter and Zion Kuwonu, Prettymuch are on a mission to redefine what it means to be in a boy band. Yes, their faces are fresh and their fans scream at the smallest glimpse of the all-singing-all-dancing group, but Prettymuch are trying to do things a little differently.

“You can call us what you will, a boy band, a man group, you can literally call us anything,” says Honoret. “But as long as the music is good, it’ll always speak for itself. We want to be creative and give people quality art, regardless of genre. If it’s good music, that’s all that should matter.”

“We’ll always try to take risks and be the trendsetters, you always want to start something new,” says Honoret. “We’re making music we love and hoping other people love it too. If that means a hit record so be it, if it doesn’t, at least we know people are listening who actually care about the craft, that’s the most rewarding thing, when you make something and someone else appreciates it for what it is.”

Honoret and Mara are full of wholesome vibes (“We’ve learned to love one another and be present”) when they reflect on life in Prettymuch, but perhaps a saccharine edge is inevitable in their circles. They performed on *The X Factor* in November 2017, as Cowell put them in front of a big UK audience. So, what’s it like to work with the pop supremo? He’s quite a big deal, isn’t he?

“He’s a pretty big deal!” Mara agrees. “It’s great, he mentors us in the perfect way.

ON THE RADAR

PRETTYMUCH

Mara backs him up, using Lil Nas X’s viral success with *Old Town Road* to beef up his point. “Things are changing in music, there are no boundaries,” he says. “Yes, we are a boy band, but we’re not going to limit ourselves to what a boy band is ‘supposed’ to do, we’re going to step outside the box.”

Since 2016, when Simon Cowell and former Syco president Sonny Takhar put them together, the group’s members have been stepping in the same direction at the same time, perfecting lightning dance moves and taking their first steps into songwriting in their Los Angeles base. Their latest track, *Lying*, is a trap-flavoured banger featuring rapper Lil Tjay. It’s basically catnip for teenagers.

They play a lot of unreleased material live, and fans quickly learn the lyrics. Things move fast when you’re Prettymuch, and *Lying* has already motored past two million plays on Spotify (where they have more than four million monthly listeners).

He likes to give us freedom to be creative and tools and advice along the way, to always have fun and really love one another and not focus on the bad things.”

Prettymuch, then, are on a strong upward curve, May’s *Phases* EP is still going strong and the touring will continue. They gurggle about artists such as Jessie Reyez and Khalid being into their music. Meanwhile, they’ll keep striving to make a different kind of impression.

One thing they can’t change about boy band life however, is the screaming. “Sometimes when you’re at home chilling it’s hard to picture a bunch of people screaming at you,” reasons Honoret. “But once we get on stage and finally see it after not touring, it’s a blessing to be able to turn it back on and get excited again.”

“We’ve got to shout out to the fans, we like to give it all back to them” finishes Mara. “It’s one big party.” **BEN HOMEWOOD**

PHOTO: NEV TODOROVIC



Ad men: Brad Pitt in Ad Astra and (below) Jon Opstad

SYNC STORY

AD ASTRA/JON OPSTAD

BY BEN HOMEWOOD

Come September, Brad Pitt will be dipping a toe into science fiction, as the Hollywood star plays astronaut Roy McBride in James Gray's Ad Astra.

The film is something of a space odyssey, and its trailer sets the scene for McBride's quest across the solar system in search of his missing father.

The violins swirling in the background are from



"It's very rewarding to see a piece given new meaning"

**Jon Opstad
Composer**

Spot: Ad Astra film trailer **Title:** Ignis: IV **Composer/Artist:** Jon Opstad **Master:** Manners McDade Music Publishing/Pusher **Publisher:** Manners McDade Music Publishing **Music Supervisors:** Marcy Bulkeley & Stephanie Koury (Wild Card AV) **Editor:** Tim Zimmer **Air Date:** 18/07/19

Ignis IV, a 2014 piece by Bristol composer Jon Opstad.

Music supervisor Marcy Bulkeley has been on quite some journey with the music.

"After years of trying this song in various pieces, it was worth waiting for Ad Astra to finally get to use Ignis IV," she says.

"It was the first song I pitched for it and a year later it aired. Patience pays!"

Opstad tells *Music Week* he's excited to see "the passion and emotion of the solo violin performance transferred to a different context". He believes the piece has been given "new life".

"As a composer, it's very rewarding to see a piece given a new meaning like this," he says. "To see the way the track has been combined and interwoven with the imagery to build the emotional impact of the trailer."

The trailer is out now, while Ad Astra hits cinemas on September 20. Far out.

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

MAKING WAVES



Alive and kicking: Half Alive

THIS WEEK'S HOTTEST BRAND NEW ACT

Half Alive

KEY TRACK: Pure Gold

LABEL: RCA

MANAGEMENT: Daniel Rubin & Chris Woltman

TWITTER: @halfaliveco

WHO: Get ready for some zingy electronic pop. Half Alive are Josh Taylor, Brett Kramer and J Tyler Johnson, and their debut album *Now, Not Yet* is out this week.

WHAT: Zingy electronic pop, didn't you hear? The standout among the preliminary singles was *Pure Gold*. Produced by Ariel Rechtshaid (Haim, Carly Rae Jepsen), it's a proper banger.

WHERE: The band formed in Long

Beach, California in 2016.

WHAT'S THE RECORD LIKE: In short, it's well worth a go. Half Alive ruminate on various themes, but the natural gloss of their songs, coupled with modern studio sheen, mean their music is coated in good vibes.

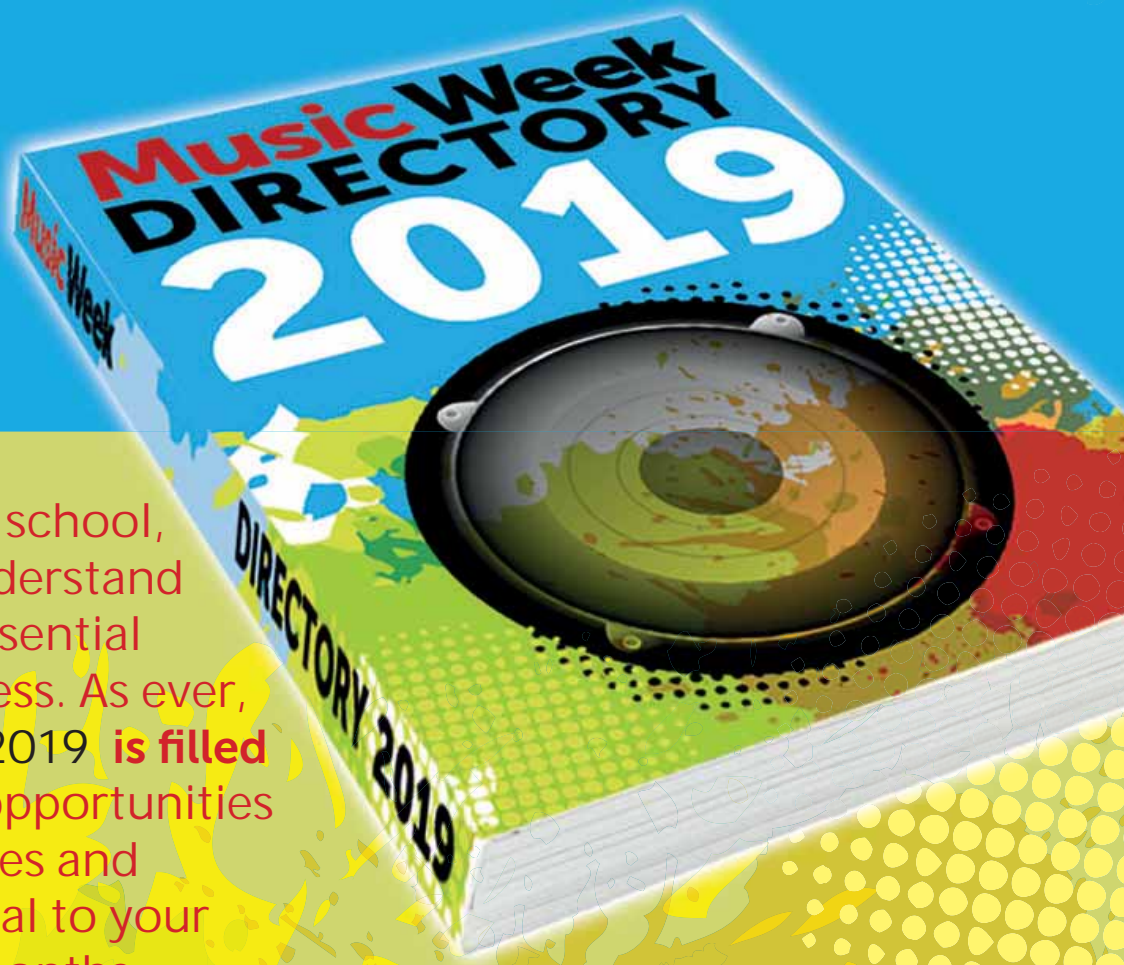
WHAT'S THE STORY? It's been quite a ride for Half Alive. After dubs and drabs of exposure, their *Still Feel* video exploded on YouTube last year, bringing a major label deal.

CAN I SEE THEM PLAY? For sure. They debuted at Dingwalls in February and play Brixton Electric in November. Bring your dancing shoes.

Music Week DIRECTORY

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*Listings are now open for the Music Week Directory 2020 -
Please contact Jacob on jacob.holmes@fellowsmedia.com, Tel: 01242 259249



(A)



(B)

1

HOTSHOTS



(C)

2



3



1. Sycosocial The biz was out in full force at the Victoria & Albert Museum for Syco's Summer Party. Pictured here are **(a)** Colin Thackery (Britain's Got Talent 2019 winner, singer) and Simon Cowell. **(b)** Michael Gracey (film director), Cassandra Gracey (VP, 4th Floor Creative, Sony Music). **(c)** Tyler Brown (MD, Syco Music) and Dalton Harris (X Factor 2018 winner, singer). (Photo: Syco/Jonathan Chabala). **2. Formula 1 love** Formula 1 officially launched its first ever music playlist, christened F1 Tracks, with support from recent *Music Week* cover star Mabel. Pictured here at the British Grand Prix at Silverstone are (L-R): Tanya Wilkinson (head of partnership marketing, F1), Tom Roberts (Shoot Music), Tom March (co-president, Polydor), Mabel, Holly Rose (Mabel Management). (Photo: Oliver Kane). **3. Mercury Rising** Dave was one of a selection of artists to show up to the Hyundai Mercury Prize shortlist announcement at London's Langham Hotel. (Photo: John Marshall, JM Entertainment). **4. Like a (team) Virgin** Virgin EMI - including president Ted Cockle and Ben Parmar (co-president of A&R) - recently spent the day at the seaside in Margate for pub time, fun shenanigans at Dreamland and a roof top Caribbean BBQ. **5. Got milk?** Stroud rockers Milk Teeth recently celebrated signing to Music For Nations at Sony's London HQ. Pictured here are (*front row, L-R*): Oli Holbrook (Milk Teeth), Becky Blomfield (Milk Teeth), Julie Weir (MFN), Anna Bewers (Paradigm agency). (*Back row, L-R*): Tom Critten (MFN), Em Foster (Milk Teeth) and Ian Dickinson (5B Artist Management). **6. The Exeter Factor** ITB's legendary booking agent Rod MacSween was presented with his honorary doctorate degree at the University Of Exeter. Pictured here are (L-R): Professor Sir Steve Smith (vice-chancellor of the University Of Exeter), Rod MacSween and Lord Paul Myners (chancellor). (Photo: University Of Exeter Official Photography).



4



5



6

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

A close-up, black and white portrait of Kano, looking directly at the camera with a serious expression. His hand is visible near his head.

NEIGHBOURHOOD WATCH

Three years on from receiving **BRIT** and **Mercury** nominations for **Made In The Manor**, **Kano** is back with **Hoodies All Summer**, a record that seeks to define modern Britain. *Music Week* meets the East London MC, his manager **Richard Thomas** and **Parlophone** co-president **Nick Burgess** to hear how he's changing up the rap game once again...

— BY BEN HOMEWOOD —

Kane Robinson has always lived with his eyes wide open and his ear to the ground. He was nicknamed Kano (after a *Mortal Kombat* character known for ripping enemies' hearts out) at Langdon School in East Ham, and made his name MCing as part of sprawling collective N.A.S.T.Y Crew, whose line-up featured Marcus Nasty, Stormin, Jammer, D Double E, Sharky Major, Ghetts and more. Kano has been striving to document the world as he knows it ever since 2004 breakout single P's and Q's.

Just recently, though, he's been watching and listening more intently than ever, fuelling up to stoke the fire behind his sixth album, *Hoodies All Summer*, due on Parlophone on August 30. Dealing with youth violence, racism, modern city life and the human condition, it's a white-hot listen. Conceived and produced by Kano and two long-time band members Blue May and Jodi Milliner, it was recorded to tape and is swollen with lush instrumentation. Its 10 tracks span grime, dancehall, garage and far beyond. Kano's eloquent bars hit hard, giving voice to inner-city Britain in 2019, while there are features from his old sparring partners D Double E and Ghetts, Popcaan and

URHOOD -CH

more (see box, page 20).

Samples hit thick and fast. The recording of a woman reacting to witnessing a stabbing on Trouble – one of two singles that arrived suddenly last month alongside the hard, grimy Class Of Deja, a nod to pirate station Deja Vu FM – comes bang in the middle of the song, jerking the fun away and shunting an upsetting topic into the spotlight. The plush, piano-led track begins with a recording of the late journalist and activist Darcus Howe. As singles go, it's an absolute beast.

"Seeing the violence among certain youth, I don't know man, it affects me sometimes," Kano begins, settling into a booth with a coconut milk cappuccino in the corner of a Costa in the leafy far reaches of East London. We're surrounded by noisy young families sheltering from the summer rain. Down the road, the M11 snakes away from London into Essex.

"Unfortunately, it gets to the point where you hear another story on the news, you flick over to Sky Sports and then it's gone, you'll never remember the name," he continues. "I felt obligated to humanise these situations. It's not in a preachy way, it's not like, 'You must not do this' or 'You must not carry a knife,' it's about understanding the psychology behind the need to do that."

He pauses, and then raps a line from Trouble's first verse: "All our mothers worry when we touch the road, because they know it's touch and go whether we're coming home."

He's quiet for a second, eyes trained on the table, letting the gravity of his words sink in.

"You hear about these stabbings, and the one picture in the media of the kid that died is the one doing that [gestures the outline of a gun] in the camera and that's gun fingers, so he must be in a gang," Kano says. "What the fuck are you talking about? You don't know shit. They're not necessarily in a gang, this can just happen. Things like this happen all the time and it's fucking sad. It's not always about politicising it and blame, let's just be hurt for a minute. Let's not move on, let's stay here, in this. Otherwise... I don't know."

He leans into the corner, drifting into silent thought again. Hoodies All Summer is massive for Kano, a rapper who moves at his own pace. A step away from the personal revelations of 2016's Made In The Manor, its gaze is firmly outward. It promises

"I have a responsibility to talk about what's happening and what's real to us"

KANO

to be a defining moment in a career that has taken in rap battles with Wiley, touring with The Streets and Gorillaz, a GRM Daily Rated Award plus Mercury and BRIT nods for 2016's *Made In The Manor* and love from rap stars including Jay-Z and Drake. Last year, Damon Albarn gave him the Icon Award at the Artist & Manager Awards.

It's also a huge record for Parlophone, as the major kicks off its new era, led by co-presidents Mark Mitchell and Nick Burgess, who joined in February. "It's a brand new label in terms of the psychology and the culture. We've signed lots of exciting new artists and some amazing new staff. Kano is the personification of what the label wants to be seen to be part of: true artistry, integrity in the music and no compromise," Burgess tells *Music Week*.

He's enjoying working alongside Mitchell, as they gear up for more releases, using Kano's as a springboard. "With this record, Mitch and I are on equal footing. We have a different skillset, he's from a more marketing background and I'm more from A&R, so we dovetail perfectly on acts like Kano," Burgess says.

"We complement each other really well, he sees more of the process and release schedules, and I'm more on the creative side, we have an equal understanding of what each other do."

Burgess talks with similar passion about Kano. "I've been a massive fan from the beginning, when he was signed to 679 back in the early 2000s," he continues. "I first met with Kano in the first week of March. With his manager, Richard [Thomas], we talked about what kind of record he wanted to make. It's the voice of modern Britain, he's an observer of the city and it's very much about an authentic representation of that, not trying to cover it with any glamour, but also not trying to over-dramatise it. An honest representation of what he sees modern British culture to be."

Burgess describes Kano as "the ultimate artist for us" and says the label "will protect him from anyone trying to change his narrative".

He uses the 17-minute video for *Trouble/Class Of Deja* – which movingly depicts a stabbing and its aftermath – as an example of Parlophone's commitment. The film was made by Aniel Karia, who directed Kano in the upcoming third series of *Top Boy*, and paints a vivid portrait of family life. It has 259,842 views on YouTube so far. *Trouble* has 334,549 Spotify streams, while *Class Of Deja* has 568,355.

"Many people might be scared of making a video like that," says Burgess. "But we're not here to compromise in any way."

When it comes to the music itself, Burgess says Kano "didn't want it to be made like a modern record, it was about using real instruments, gospel choirs, recoding to tape, very little Pro Tools".

In essence, the objective was to produce something timeless. "It's a record for everyone, not just people who like rap music and he's transcended genre now, you can't define him. He's one of the greatest British artists out there today," says Burgess.

Parlophone is targeting a "Top 5 and a Mercury nomination" and Burgess is confident the campaign will successfully follow *Made In The Manor* (80,452 sales, according to the Official Charts Company), which hit No.8, a career peak. The potential is huge.

"Kano has been through the whole system, he was part of the beginning of grime," Burgess says. "But every great artist becomes their own genre and Kano is doing that. This is the best album of his career, his seminal record, it confirms him as an iconic UK artist."

Team Kano is pleased with the impact made by *Trouble* and *Class Of Deja* (the man himself recounts an emotional meeting with the mother of a victim of a stabbing at a recent screening) and the stage is set for the album. Skepta, Wiley and many more of his peers have welcomed his return online. Kano is rap royalty, an originator.

Richard Thomas of Endless Entertainment started working with Kano when he was a 17-year-old MC. "It's been a long time," he says, noting that theirs is the second-longest artist/manager relationship in the UK scene behind Dizzee Rascal and Nick Cage.

"Kane has had such a positive reaction from *Trouble* sparking a conversation about what's going on in the streets of England right now, and that is much more important to him than worrying about the Top 40," Thomas tells *Music Week*. "That may sound mental compared to everyone else, but Kane actually cares, he has a genuine message and it's coming from a very honest, transparent place."

"Kano is the personification of what the label wants to be: true artistry, integrity and no compromise"

NICK BURGESS
PARLOPHONE

Thomas says Kano's attitude has always been, "I don't want to be the biggest, I want to be the best" and his belief in his artist is unrelenting. "He's the greatest writer and rapper this country has ever produced," says the manager, adding that he wants to sell "as many albums and tickets as possible". He also praises Parlophone's transition and calls the current team "phenomenal".

A Royal Albert Hall show set for October sold out in minutes, and dates in Manchester and Birmingham followed, while there are a further three singles in the offing from *Hoodies All Summer*. Images of billboards in East London are being shared far and wide, too.

"Kane has made his best album," says Thomas, simply. "If anyone was going to make a record like this, it was going to be Kane, none of his peers are fighting for that same cause."

Kano has been dreaming of making an album like this one since tearing up raves and pirate radio in his teens. Now 34, he grins when we bring up the time he performed wearing a white polo shirt with his name on the back and the collar popped, "Eric Cantona-style".

A question about his recent Instagram post featuring Kano, Thomas and others decked out in Gucci loafers draws belly laughs.

"Oh my days! It was one mad day in the studio. We were doing *Bang Down Your Door* and saying, 'Oh, this song feels like Gucci loafers,'" Kano explains. "We said, 'From now on, everyone in the studio's got to wear Gucci loafers.' We went to Bond Street to get them. That's how we made the record for six months. Mike Skinner sent me a pair, they became the guest pair. So D Double E came in and had to wear the guest Gucci [laughs]. That was a good omen."

But designer-clad studio larks are in stark contrast with much of the material on *Hoodies All Summer*, and Kano's questions need answers. As he raps on *Good Youtes Walk Among Evil*: "*What the fuck happened to Newham, man?/We've got to rewrite the ending to this shit/It's too many lives now/Let's talk about it*".

The album ends with *SYM*, which plays on slang phrase 'suck your mum' and segues from harmonies to ferocious bars and white noise. Kano references footballer and anti-racism campaigner John Barnes and the 'No Dogs, No Blacks, No Irish' signs he's said were common when his family came to London. Back then, his mum was nicknamed Cassius because she would get into fights.

"This record doing well would say a lot, you know," he says. "It's not necessarily what's expected of me or what's popping, but I feel like it could have come out at any time and stood alone."

And so, we settle into an intense dissection of just how Kano has navigated the industry to become the voice of a generation...

When did Hoodies All Summer first come into being?

"I went into the studio straight after touring *Made In The Manor*, but it didn't pour out. I was on the road with the people I work with in the studio, so I thought, 'Let's take that energy back in the studio and it'll flow'. It didn't really work like that. We stuck at it for a bit, but what we ended up doing was just speaking about what I wanted the next thing to be, how I wanted it to feel and sound. We had musical, descriptive discussions. When I hear the record now, a lot of those early rules and morals are still present."

How did you decide what you wanted to address in the lyrics?

"I was living life, day to day. Family, my relationship, looking out[wards], speaking. Many people that come from areas like I come from, we're connected to them forever. Family's always about. Younger cousins are getting older, you're round your auntie's house and they're speaking to you. Before, they were in another room playing the computer, now they're out there experiencing real life, deeply understanding the issues that are going on. They're telling you stories and you think, 'Fucking hell, you're tied to this, this is what's happening.' It's slightly different to how I grew up, me and Ghetts are friends but now, area-wise, maybe we wouldn't have been because this area is beefing with that area. You start hearing about all this shit. As much as you're from a place, you're removed because of your professional life. Some voices become your window to what's happening, aside from passing through the barber shop, getting my hair cut then fucking off within two hours, or going to the food shop,

which I might do every week. So when you hear the stories, they really stick with you.”

Are we at crisis point with youth violence in British cities?

“I don’t know statistics, but maybe it’s [getting] younger. When I was coming up people were getting stabbed. [Rapper] Akala talks quite a bit about the statistics and I remember he was saying that about 10 years ago there was a higher murder rate, but people want to make it a thing now. He doesn’t necessarily see it as an epidemic, he feels it’s the wrong word for it, knife crime is also the wrong word, it’s youth violence. ‘Knife crime’ has become such a buzzword. I heard about someone getting shot the other day, it weren’t on the news [probably] because it weren’t a knife, you know? One [death] is too many. I just really feel it.”

Do you feel a responsibility to chronicle this era?

“It’s a responsibility to live in the now and document it, to talk about what’s happening and what’s real to us. Beautiful love songs can live forever, and sometimes you want to hear that song that makes you forget, but they don’t tell you fuck all about what’s happening in the world. Both approaches are necessary, but I don’t feel that’s what I’m supposed to do. Looking out at our scene, everyone plays a role and I don’t think that is my role. If I didn’t do this, then who would?”

What can you do to help?

“There are vulnerable people out there, they don’t feel like there’s another way, they’re stuck in an environment, they don’t feel like they have opportunities and it’s really a sad mindset. I know what nurture and ambition can do for you; I’m no different to anybody else out there from where I’m from. I want to be an inspiration to people, I would have been inspired by a character like me, as I was with D Double E and people like that. These are things I see and things I think and they’re naturally going to end up in my music.”

What do you make of alleged links between music and violence?

“You mean banning drill and all that? It’s bullshit. For some reason they want to censor certain people’s art and not others. There would be no talk of banning a festival where there are drug overdoses where non-drill music is being played. It feels like it’s been [around] black music, from jungle to garage to grime to drill, it feels like there’s always been a ‘ban X’ brigade. I don’t get it, man. I’m an artist, so censoring art is something I couldn’t agree with anyway. It’s perfectly fine if someone doesn’t want to listen or support certain music, but you can’t censor a voice, doubly not when people are talking about the life they’ve experienced. If they are true and they’re talking about a life they really live and really know, you can’t knock that. On the flipside, when I look at these young artists – and I don’t know all of them or what [all] their lyrics are saying – I look at someone stepping into a professional world, trying to do something right, something good, and what do you want to do? Stop their opportunity to make music, make money, make something of their life? So they can go back where? To being what? I don’t understand.”

At the same time the UK scene feels very healthy...

“Yeah, it’s a great space. But you can’t say, ‘He’s OK, we’ll have him, but nah, let’s suppress another voice.’ Who are these people? Who the fuck are they? If I’m looking at things at an artistic level, I like variety [in songs]. I like to hear the worst [experiences], then I like to hear an alternative. A first verse of complete and utter shit and then a second verse like ‘What about this?’ or, ‘This is how it made me feel.’ People have got to grow. Not every artist starts out that way, artists grow and experiences expand, people start to talk about different things. Someone might not be the same artist when they’re 18 as when they’re 24, we’ve got to allow these artists a chance to grow, and keep it as real as possible. But yes, the scene feels healthier than ever. It feels limitless, nothing would surprise me. We deserve it. For a long time we weren’t necessarily getting the recognition I felt we deserved. It was like one at a time, ‘Dizzee’s there, we don’t need anyone else.’ Now, you see bills and it’s like, Giggs, myself,

Stormzy, Krept And Konan... Loads of people. It feels good.”

Was there extra pressure on you after the BRIT nomination?

“Oh yeah, I was nominated for a BRIT as well, I forgot about that! [Laughs] Nah. I don’t listen to too many people anyway. I’m more excited if Wretch 32 phones me being like, ‘The second verse on blah blah...’ I’ll get off the phone and be like, ‘Yeahhh!’ [Laughs]. That’s just the game, I don’t really play it, I don’t do the numbers thing. It wouldn’t change the way I make music. When you’re nominated you want to win. You might feel like, ‘I don’t give a fuck’ or whatever, but then they nominate you and you don’t win and you’re like, ‘Fuck off!’ Until that awkward moment when the camera’s not on you and they’re announcing the award and you know you’ve lost [laughs], before then, you don’t give a shit.”

RICHARD THOMAS

ENDLESS
ENTERTAINMENT

Are MCs who sign deals at risk of labels dictating what they do?

“I couldn’t work that way. It probably used to happen more, but I wouldn’t be surprised if it still goes on. Even terms like ‘allowed to do this’, or ‘let in here’, what the fuck? I don’t even like those words. I’m going to do the music I want to make and that’s going to be that. If I was in a situation where that was difficult I probably just wouldn’t do it. It might be different for someone who’s just getting into the game. Sometimes there’s pressure when you’re young, even without someone suggesting ‘do this or that,’ you think you know what they want you to do, so you kind of do it and offer it up and a lot of times that doesn’t work for anyone. I would rather someone absolutely loved what I’m doing or really couldn’t stand it. I don’t want to be beige. I will continue to do what I do the way I want to do



Board of the mics: Kano on stage at Boardmasters 2018



Sound of the summer: Kano

it, and the people that like that will gravitate towards it and it'll find the right homes, speakers, venues and festivals and that will be that."

Have you thought about the reception the new songs might get?

"I'm not in the studio thinking about growing the audience, what songs could work on a commercial level or saying, "This is the music on the street, how can I do a tune with these young drill artists to try and make myself cool on that level?" Both are fake. One's chasing the commercial and one's chasing the streets. People see right through that stuff, more than ever. You can't even market someone as being real anymore."

What's your relationship with your manager like?

"Probably a lot of him saying, "What do you think about this?" and me saying, "No. Alright, bye." [Laughs]. What I like about Richard and always have is that he's a music person. I rate him for that. There have been times where I haven't made music for a long period, or I might have made decisions that weren't the best thing to do business-wise, like recording an album for three years, or turning down a lot of fucking money at a lot of festivals. He probably thinks, "Fucking hell!" If I don't think it's right or I don't think my music fits [I won't do it]. I hardly do the TV shows that get offered. I'm one of those guys; I've got to be into something. That means turning down a lot of things, but he's down because he believes in me, what I stand for, what I represent."

What do you want to prove with this album and beyond?

"My aim is to get this record on its feet and perform it. I just want to show my growth. What have I got to prove? I don't know. I want to do what I do and what I'm capable of, to push to the limit with the resources and money I have available. We've done it with the record, now we've got to do it on stage. I want to give, inspire, push, all of that stuff."

Will perceptions of you as a rapper change once it comes out?

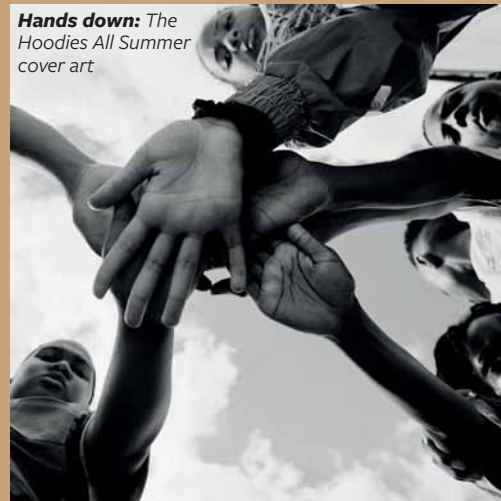
"It's always hard to know how people are going to perceive you. I'm the same but my life is so different, I've experienced so much more. I'm not the person to get to a position and move away [from my roots], it's made me look back and analyse even more. That's affected my songwriting, my knowledge of music, production, storytelling. I've just grown. Maybe this album feels intense, but we're in an intense time. That's why the urgency is there, it's very direct. I'm older; I don't know how long I'll be doing this. I always thought I would have a long career but with that you [might] think you could hold things back until next time. No, I want to say this now. I don't think this will be my last thing, but what if it was? What am I saying? What would I think if I looked back in 10 years and heard a few club tunes I released in 2019 when shit was happening and I was just in the fucking club? How would I feel about myself? What artists do I respect? Is that respectable? I think about all these things now. I have to make music I feel I can bow out on."

"What have I got to prove? I want to push to the limits of what I'm capable of, with the resources I have available"

KANO

Hoodie Season...

Old friends, local heroes and hard partying: Kano on his collaborators



Hands down: The Hoodies All Summer cover art

D DOUBLE E & GHETTS

Featured on: Class Of Deja

"They're my guys, it's a Newham connection. D Double E is one of the reasons I do what I do. He was so local, from round the corner, I would hear about him at house parties that my older cousins would go to. He had a gold convertible. He's always remained that same person, but when I see him now I'm still that same fan. Ghetts wasn't meant to be on it, but he bullied his way onto it! [Laughs] We recorded a back-to-back verse back in the day, he said we had to do another one but step it up crazy, some 2019 raise the bar shit, so we ended up doing that."

KOJO FUNDS

Featured on: Pan-Fried

"He's from Canning Town. That's how I know him. I've always wanted to work with him. He's mates with some of my cousins, that's how I met him first, before he was making music. One of my good friends, maybe six years ago, gave me Kojo's CD, he lived in the next road or something. I listened to it and I've liked him since then. When the right piece of music came along, I wanted to make the right song together. That was the connection. I like what he does, his melody."

LIL SILVA

Featured on: Got My Brandy, Got My Beats

"He came in when we first started working on a production tip. He didn't end up doing anything, but I always liked his energy. When we came up with this song he came and blessed us with his voice. I had some words and I really liked his voice."

POPCAAN

Featured on: Can't Hold We Down

"We'd done something before, but I wanted to work with him properly. I met him, we talked and hung out. He was the only person I could think of for this, I even did something myself and it was like, "Nah, I still want him." I sent him the music and he was like, "Yeah cool," but Popcaan saying that and actually doing it are two different things. It turned out my mum went to Jamaica for her 60th and I flew out. I shouted him and we were just rolling together, raving. Then one day, he said at one in the morning, "Do you want to go to the studio?". He took me to loads of places. Places I've never been to. We went to this party, like a street party, in the night though. It was fucking banging, it was like Carnival, but late. That was sick, he took me to some proper 'hoods. He took me to Portmore, I'm a big Vybz Kartel fan and that's where he's from. We were driving round with 14 cars in convoy, that's deep. We were jumping out and everyone was coming around him, all the young kids, it was sick to see how much of a star he is. He's still in touch with the community."

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Wherever they may roam:
Metallica's Worldwired Tour at
The O2 in 2017

SPECIAL REPORT

PHOTO: Sam Neill

A ROOM WITH A VIEW

Welcoming music's top stars year in, year out, the **arena** business is a cornerstone of the live industry. Here, *Music Week* gathers some of its main players to discuss the UK sector's challenges and opportunities – and the importance of partnerships in an ever-competitive marketplace...

— BY JAMES HANLEY —

Juliet Capulet had something else in mind when she queried, "What's in a name?" in William Shakespeare's most famous play. But fast-forward to 2019, and that same question is on the lips of the arena business.

All but a couple of venues on the UK's major arena circuit are hooked up with naming rights partners at present, including Motorpoint Arena (Nottingham and Cardiff), First Direct Arena (Leeds), Utilita Arena (Newcastle), FlyDSA Arena (Sheffield), Resorts World Arena (Birmingham) and the rebuilt P&J Live (Aberdeen).

Perhaps the best known, however, is O2's enormously successful alliance with AEG on London's The O2, which began prior to its launch in 2007 and was renewed for a further decade in 2017.

"Having O2 above the door is the obvious benefit but it goes so much wider than that," O2's head of sponsorship Gareth Griffiths tells *Music Week*. "As our brand is associated with every piece of communication from the venue – whether that's show listings, advertising, social media posts, artists using The O2 name – these all contribute to the value of this unique partnership.

"The naming rights extend to more than just The O2 arena



"Local talent has been incredibly strong, particularly this year with Lewis Capaldi and Gerry Cinnamon"

**DEBBIE
McWILLIAMS**
THE SSE HYDRO

and also include Indigo At The O2, Up At The O2, the bars and restaurants, cinema and Icon, the new outlet shopping village. And of course, it enables us to provide exclusive offers. It's a brilliant partnership, ground-breaking from inception and continues to set the bar for venue naming rights deals worldwide."

Griffiths stresses that the arrangement is a partnership "in the truest sense of the word". "We work really closely with AEG," he says. "My team that run The O2 partnership are based at the venue, so are on site every day. The programming of The O2 is AEG's responsibility but we work together across every aspect of how The O2 is presented to customers.

"Our brand is at the core of the entire venue, it looks and feels 'O2' so we have to ensure every detail reflects this: from the naming through to the pantone colours used on fencing, even the colour of the bins, and everything in between."

Up north, Liverpool's Echo Arena was renamed the M&S Bank Arena earlier this year after securing a new naming rights partnership. The city's daily newspaper, The Liverpool Echo, continued its 10-year partnership with the arena as a key business partner.

"The business shares our passion for the city of Liverpool, making it the perfect naming partner for

the arena,” says Kay Wilson, head of sales – concert, entertainment and sport. “We were incredibly excited to launch the M&S Bank Arena earlier this year which concluded a phenomenal year marking 10 years since the arena first opened its doors and look forward to progressing our partnership.”

Scottish energy giant SSE has no fewer than three venue naming rights partnerships, adding the former Wembley Arena and Odyssey Arena in Belfast to its portfolio, having sponsored The SSE Hydro in Glasgow since its 2013 opening.

“The partnership with SSE is of huge importance to our business, offering longevity and profile rarely experienced in the sponsorship ballpark,” notes Debbie McWilliams, director of live entertainment, Scottish Event Campus (SEC). “The SSE Hydro partnerships team work closely and proactively with the SSE sponsorship team to ensure that robust activation and evaluation metrics deliver tangible results that benefit both businesses.”

“Sponsorship brings in decent income for venues, if the value return is there,” advises Griffiths. “In terms of our partnership we also bring considerable brand equity, specialist marketing expertise as well as activation experience. But it goes far beyond just paying rights fees. We’re fully committed to investing in The O2 and working together with AEG to ensure it continues to be the best arena in the world.

“We’ve recently redesigned the O2 Blueroom – a premium space for 350 customers and their friends and frequently promote The O2 in our brand activity and campaigns. We also invest significantly in promoting shows at The O2 through Priority Tickets.”

Priority Tickets gives O2 customers access to tickets 48 hours before general release for every show held at The O2.

“Priority is a huge part of what we do as a brand and is our most loved proposition,” says Griffiths. “Over seven million tickets have been purchased through Priority to date, but we’re not a ticketing platform, so don’t compete with AXS or Ticketmaster in that respect, nor do we take any commission from ticket sales.”

Despite rumblings of a slump in global live revenues this year, reports from the arena sector are largely positive. The Hydro was again in the Top 5 most popular arenas in the world in 2018, shifting a total of 1,040,956 tickets according to Pollstar’s figures, and found itself in a similar position in 2019’s mid-year rankings, having sold 564,777 tickets.

“We’ve seen some great acts through the door including Take That, who played three sold out shows and Hugh Jackman, who launched his world tour with three sell-out performances,” points out McWilliams. “We also welcomed the return of Michael Bublé and Westlife. And it would be remiss not to mention the Eagles, which was a very hot ticket.

“There certainly seems to be real energy within the live music market at arena level, UK-wise, and business levels for The SSE Hydro continue to be robust. Local talent has been incredibly strong, particularly this year with Lewis Capaldi and Gerry Cinnamon both selling out two nights instantly, as well as The Proclaimers.”

Cinnamon has also sold out the M&S Bank Arena for this coming November as part of a packed Q4 for the Liverpool venue, which will also welcome the likes of Little Mix, Catfish And

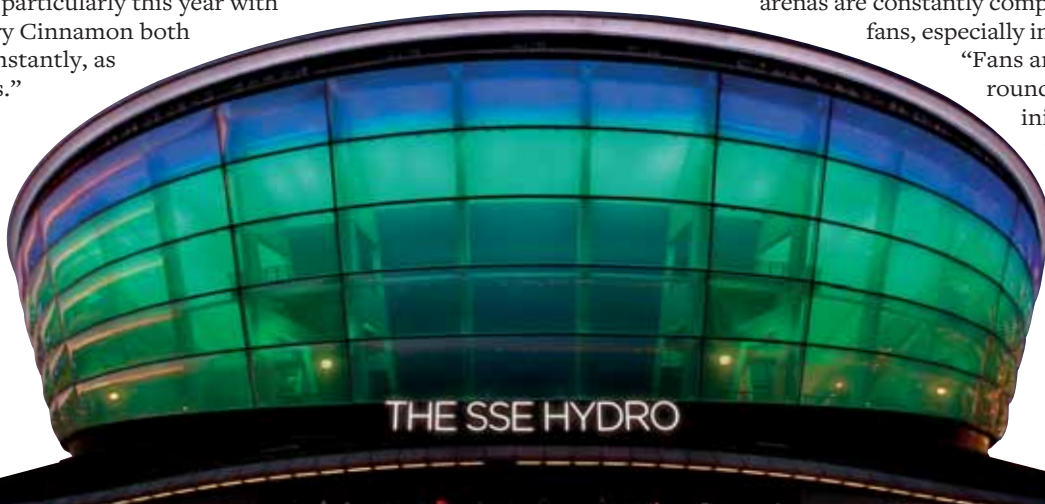


“Having O2 above the door is the obvious benefit but it goes so much wider than that”

GARETH GRIFFITHS

O2

Great Scot: Glasgow’s SSE Hydro



The Bottlemen, Liam Gallagher and Rod Stewart.

“The arena market continues to look healthy with several high-profile tours confirming for this year,” nods Wilson. “[This year] has been very busy with many music highlights such as George Ezra, Eagles and Mumford & Sons with a packed event calendar still to come for the remainder of the year.

“At present, we are on track to exceed the number of performances from 2018/19 [and] the concert sector continues to be buoyant. However, ticket sales for family shows have slowed down this year as the uncertain political situation continues. As Liverpool has a rich heritage of sports, we continue to see growth in commercial boxing. While comedy tours are cyclical, they still sell well as ticket prices remain reasonable.”

Wilson lists rising costs and static income among the sector’s biggest challenges. “Rentals are not rising in line with costs, therefore arenas have to look at creative ways to maximise spend such as improving catering offer and maximising merch sales,” she says.

Last year, in a game-changing move, The Madison Square Garden Company unveiled plans for a next generation MSG Sphere in London. The venue promises to challenge the current dominance of AEG, which runs both of the capital’s main arenas, The O2 and SSE Arena, Wembley.

The 21,500-capacity (17,500-seated) MSG Sphere venue – situated next to Westfield Stratford City shopping centre – would host concerts, residencies, immersive experiences, family shows, corporate events, award shows, product launches and select sporting events.

Elsewhere, in Manchester, a new 20,000-capacity venue that would rival Manchester Arena has been outlined as part of Manchester City Council’s Eastlands Regeneration Framework. Birmingham already boasts two arenas – the Resorts World Arena and Arena Birmingham (both run by the NEC Group) – while the UK market will grow further still should the long-delayed Bristol Arena project finally get off the ground.

In another development with potentially huge ramifications for the sector, AEG Facilities and SMG announced their intention to join forces to form ASM Global. Subject to approval, the new standalone global facility management and venue services behemoth would operate more than 310 venues across five continents.

AEG Facilities is the venue management subsidiary of AEG, while Onex-owned SMG is the parent company of Manchester-based SMG Europe, operator of Manchester Arena, Leeds’ First Direct Arena, Utilita Arena Newcastle and The SSE Arena, Belfast, among others. The proposed merger is currently being investigated by the Competition And Markets Authority.

“As the record industry has declined and the touring industry increased, fans now have much more choice of which artists they want to see and where they want to see them,” says M&S Bank Arena’s Wilson. “Consequently arenas are constantly competing to attract and retain fans, especially in areas where there is a choice.

“Fans are now looking for a more rounded experience from the initial purchase of the tickets through to the event itself and are looking for more choice of offering whether it be food, merchandise or experience.”

McWilliams agrees the bar has been raised significantly in recent times.



Dome days: The O2 has consistently been crowned the world's busiest venue

“More and more productions are now focusing on delivering the best possible experience at a time when people are placing more importance on buying experiences over things,” she says. “There is so much consumer goodwill towards the venue, which we don’t take for granted. The fan experience is at the very top of our priority list. We want to deliver the best events in the best venue and believe we have the best people in place to ensure that happens.”

“We look at every aspect of the customer journey,” adds O2’s Griffiths. “From first thinking about attending a show, buying a ticket, arriving at The O2, getting to your seat, what happens during a live performance, leaving the venue and the days afterwards, every stage is considered in detail.”

“A crucial role for us is how mobile is integrated. How can mobile technology, which is fast-evolving, improve customer experience at The O2? We installed O2 Wi-Fi in the arena bowl early on and we have now built our 5G test bed, which will offer customers in our store – and our O2 Blueroom customer space – access to 5G.”

“We’re exploring ways in which 5G can play a significant role in the artist and gig-goer experience at the venue in the future. The potential for 5G at The O2 is huge, and we’re



“Venues now need to go the extra mile to ensure sales and retain customer loyalty”

KAY WILSON
M&S BANK ARENA

really excited by the possibilities and how it can enhance the experience for all.”

The concert industry came under scrutiny like never before following the 2017 Manchester attack, and safety evidently remains of paramount importance.

“Our focus is making sure that we look after the welfare of all our visitors in a way that does just that while not impacting on their enjoyment,” says McWilliams. “This is an ongoing process, of course, and one of our main focuses.”

“As well as enhanced security measures, such as bag and full body searches, we regularly liaise with the appropriate authorities for guidance including Police Scotland and carry out numerous table top exercises to train and test the SEC team.”

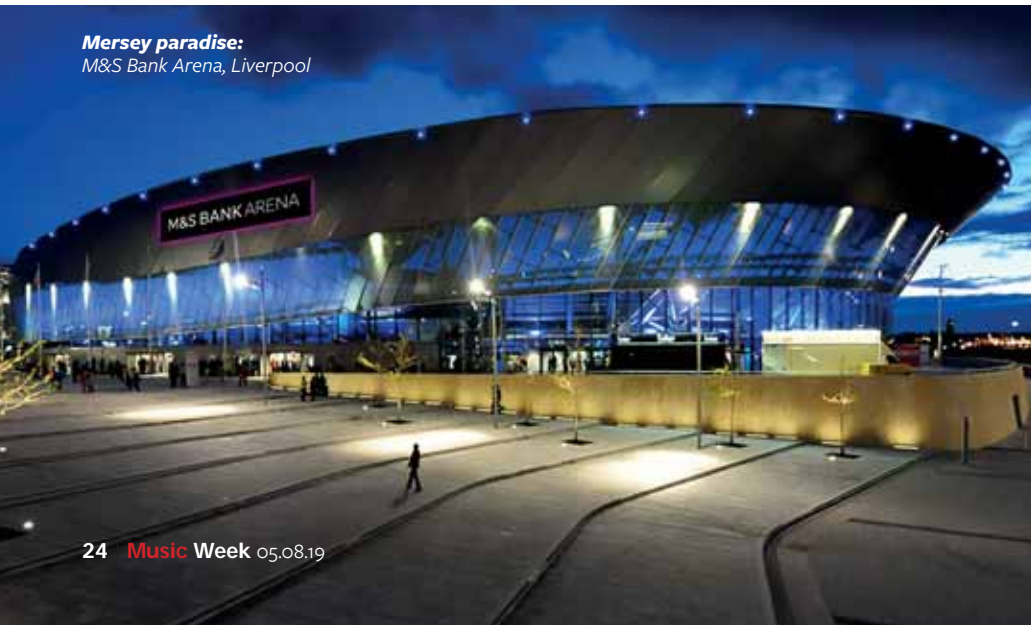
“The ACC Liverpool Group takes the provision of high standards of safety and security across all our venues extremely seriously, constantly reviewing and monitoring all procedures,” adds Wilson. “We implement robust security protocols and pride ourselves on achieving a professional balance of maintaining a secure campus while ensuring a positive visitor experience.”

“Visible measures include bag searches, ticket and pass checks, detector wands, police officers on site and sniffer dogs. These are only part of a broader series of security and customer service checks we undertake, all of which may not be visible to our visitors.”

UK arenas will welcome acts including Ariana Grande, Muse, Khalid, Ozzy Osbourne and Jonas Brothers in the coming months, and Wilson is confident the public’s appetite for live music is not on the wane.

“As long as artists are still making music, fans will still want to watch live performances,” she suggests. “Again, as there is more choice in the marketplace, fans will look for the added value at any gig. Venues now need to go the extra mile to ensure sales and retain customer loyalty.”

As another Shakespeare character, Twelfth Night’s Duke Orsino, so aptly put it: if music be the food of love, play on...



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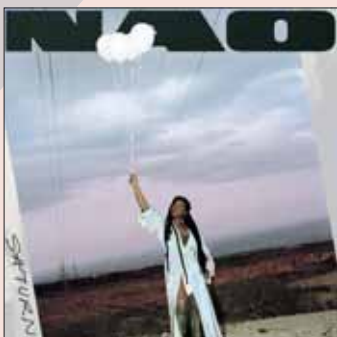
Fontaines D.C.



IDLES



Little Simz



NAO



SEED Ensemble



slowthai



The 1975

Contact

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VIEWPOINT SCHOOL OF TOK

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** looks at how the world of **TikTok**, **AI-generated music** and more might be opening a Pandora's box for the music industry...

“Some of the greatest lawyers in the world can’t yet agree where copyright comes into the world of artificially composed music”

SAMMY ANDREWS
DEVIATE DIGITAL

It's been an interesting few weeks in the world of TikTok. The news that they entered a copyright battle with ICE isn't surprising given just how many users they have (reported to be in excess of 500 million monthly active) and just how much music is used (let's not forget they started life as Musical.ly before being bought by Chinese giant ByteDance in 2017).

Musical.ly shot to fame allowing users to record short videos, set to music. Users started lip-syncing to the tracks and dancing to them and a craze was born that stretched far beyond Asia into the USA and Europe.

In 2018, ByteDance folded Musical.ly into its own TikTok app and that's the app we know now making the headlines. It's the one embroiled in some fairly hefty licensing arguments (depending on whose statement you read...), the one that has rolled out a Beta version of its advertising platform in countries including the UK and the one that just bought Jukedeck. The latter AI music company has spent years training deep neural networks to understand music composition and production at a granular level.

Though, to be fair, I always presumed YouTube or Facebook would buy them before TikTok, but given that all services that dig deep on UGC face the same issues on many levels, AI-generated music seems like a great addition to users' content for the service. Yet in many ways it is about to open its own headaches.

I've been on a ton of panels and industry roundtables over the years where we've discussed the challenges that lay ahead for copyright when we enter the world of artificially composed music. Some of the greatest copyright, AI, music and tech lawyers in the world can't yet agree where copyright comes into it. But I heavily suspect we'll find out over the coming months and years.

It will be equally interesting to see what that means for the conventional 'human' music industry. Will songwriters be impacted? Can we credit software or does it belong to the human that asked for it to be generated? Will UGC revenue tumble as the world and its wife gets a machine to compose the perfect accompaniment to their crazy cat videos? As a user, I'd actually welcome some good tunes on the billions of YouTube tutorial videos instead of the utterly fucking awful library music most use now, but I do see a few potential changes and challenges ahead for many sides of the industry (and clearly so do some of our industry giants who have been heavily investing in AI music for many years already).

The copyright issues that could follow all of this are interesting ones. The very nature of machine learning means it's fed something to analyse and learn from. But where do you draw the line? If something is fed only one artist, does an AI creation resulting from that fall under reproducing their work to create derivative works based upon the original material? But then using the same argument, let's be honest, every band in the history of the world got their influences from somewhere. What would Oasis sound like if they'd never heard The Beatles? Or indeed



TikTok‘N’Roll: Sammy Andrews

Neil Innes, who they ended up having to give a songwriting credit to on Whatever after a court case. AI is already transforming daily lives, but you might not be conscious of it for things like content curation, ad serving, translation tools or deep fake videos to name but a few. There was a fun case for AI going wrong lately with the news that a multi-billionaire believed a guy that said he had the ultimate algorithm for trading and went on to lose millions in a day. He's now struggling to sue the company/software (can you even sue an algorithm?)

So, don't always believe the hype folks, but be sure that every big tech company you can name is working on AI-generated music and other content including AI scripts and even books (albeit utterly, utterly shit ones) and TikTok owner ByteDance is already well-entrenched in AI with its other companies' offerings, including news and content curation. For music AI examples, and there are many now, one that sticks out to me if you want to hear the creepiest song you'll hear this decade, stop what you're doing and search for (Sony's) Flow Machines – Daddy's Car.

I hope the music and tech industries can find ways to adapt and move with all this in a way that does not further devalue music and songwriters. Licensing for any app or site that relies so heavily on music is a total no-brainer (and to be frank, seems almost ludicrously overdue), but as an industry we have to also be ready to embrace the future and move with it, or risk facing obsolescence down the line.

Slowthai and steady: Slowthai plays a Resident in-store



BRIGHTON ROCKS

The world of indie retail may be challenging, but one store is making it look easy. Here, we take a trip to the seaside to visit Brighton's **Resident Music**: winners of **Independent Retailer Of The Year** at the **Music Week Awards**...

— BY GEORGE GARNER —

In 1995, Wu-Tang Clan rapper GZA released his second studio album *Liquid Swords* – a dense, dark, lyrical masterpiece that is rightly recognised as one of the greatest hip-hop albums of all time. Yet GZA's classic has significance beyond that: it officially kick-started the story of one of Britain's greatest independent record stores.

"Our first sale was *Liquid Swords* on CD," says Natasha Youngs, co-founder of Brighton's Resident Music. "When we opened we were a CD-only shop as there were at least 17 places selling vinyl here."

Indeed, when Youngs and her husband/co-founder Derry Watkins opened the store 15 years ago, it was a risk in more ways than one...

"We had sold loads of our possessions, downsized our flat, borrowed loads of money, quit decently paid jobs with prospects and taken on one hell of a commitment with the rent and the rates and stock," she reflects. "It was terrifying, but I think I knew in my heart of hearts that we would be OK. I just assumed I'd have to get a second job to pay the mortgage; fortunately this place has kept us so crazy

"We're not trying to be a venue, the show that fans get at in-stores should be more real, more urgent, more ramshackle even..."

NATASHA YOUNGS
RESIDENT RECORDS

busy that I never had to get that job pulling pints in the evening!"

As far as gambles go, it paid off and then some. So much so, that in May Resident won our coveted Independent Retailer Of The Year award. But while Youngs is proud of the achievement ("We're really chuffed and still somewhat surprised"), she speaks with nothing but respect for the other stores in the category...

"I have massive admiration for so many of our fellow indies," she begins. "Making a record shop work, keeping it relevant, and keeping it fresh is a lot of work, and there are a lot of shops out there impressing us with what they are achieving. So, it feels like an even bigger honour that we stood out against that level of 'competition'. I actually feel a bit uncomfortable with that word, to be honest. Other indies are, in cold financial terms, 'competition', but I honestly think we are all benefiting from seeing each other more as allies. I don't see us so much as separated from the 'competition' as working in parallel in order to keep the indie retail sector strong."

Resident are certainly doing more than their fair share to keep the sector healthy. There is a culture fostered by the Resident team that



Youngs is very proud of. It's just a simple matter of being, well...

"Human," she explains. "Having conversations and making genuine recommendations that aren't based on algorithms. It's about communicating genuine passion and enthusiasm with no agenda or sponsorship. Obviously, we want to sell stuff – we have bills and people to pay – but ultimately we all live and breathe music and just want to help spread the love. People know when they are hit with pre-prepared marketing spiels and fake enthusiasm."

It's a human touch best captured in their very own tome: The Resident Annual, an end-of-year 100+ page book including their albums of the year with reviews, staff picks and more. Its featured albums are racked in-store and promoted across socials, newsletters and website, while its free CD sampler (compiled between Resident and Republic Of Music) was expanded to a double compilation.

"It started out as a list on a sheet of A4 that we stuck in the window," Youngs grins of the Annual's humble origins. "Then it grew to four sides of A5. Then it became a mini booklet. Now it's a 100+ page beast that properly celebrates our love of what we do all year round. To be fair, even at this size it doesn't give us enough space. Ultimately, of course, it's about selling as many records as we can – that's the best way to reward the artists and labels we have so much respect for."

Like 2018 winners Banquet, of Kingston, Resident pride themselves on being more than just a shop; they're also part of the community.

"We've always done in-stores and events, but we are definitely doing more and more," says Youngs. "It probably sounds horribly clichéd now, but it is more important than ever that retailers are offering more than just stock on shelves. We have a responsibility to make visiting us much more of an experience, whether that be because you have a chat with someone on the counter, or you come to an event in the shop and see your idol play in a really small 'venue' and get to meet them and get your record signed."

Indeed, Resident's live music offering has become crucial...

"A while ago we took on someone to help us specifically look after in-stores so that we could offer more of them and cope with all the work that goes into putting the events on," explains Youngs. "We bought a small PA and a very modest stage. It's all still very homely and intimate in the shop, and that's how we think it should be. We are not trying to be a venue. The show that fans get at in-stores should be different: they should be getting something more real, more urgent, more ramshackle, even. It makes the events really special."

They've hosted some blinders lately.

"Slowthai didn't tone down the energy for the tiny space!" recalls Youngs. "He climbed on the counter, got in the crowd and in people's faces – just as you'd hope he would. He then spent over four hours with his fans, chatting to them, writing poems, signing records. The dedication to his fanbase was astonishing."

Youngs also says Kate Tempest's performance was "something to behold" while, for both herself and Watkins, Low playing an in-store in January as a thank you for Resident making Double Negative its Album Of The Year reduced her to "a tearful wreck".

"I would imagine if you asked anyone working here about the best event we have ever put on they will tell you it was the album launch outstore with Idles at Komedia last year," she adds. "That was next level. The energy, the atmosphere, the buzz... We rode on the adrenaline of that event for a long time afterwards."

But while adrenaline levels are high – and despite all of this success – that is not to say there aren't some challenges ahead. Recently, Music Week research suggested that the vinyl revival was showing signs of having topped out (Q2 sales were actually down 1.1% year-on-year, despite Record Store Day falling in the quarter). Youngs – who



Resident advisors: The Music Week Award-winning Resident team



Look on the Brighton side: (Above) Natalia Youngs accepting the Music Week Award on behalf of the Resident team (below) Resident's Annual (left) and Idles playing Resident's Komedia show



beams that Resident enjoyed "another record-busting Record Store Day" in 2019 – remains both optimistic and realistic.

"I don't honestly think we have reached peak vinyl yet," she tells Music Week. "What we do seem to have reached, however, is peak pressing plant capacity and peak confidence from labels. What we are seeing consistently from a shop perspective is records going out of stock quickly, sometimes on pre-order before they have even hit the shelves, and then not being available for weeks, sometimes months afterwards. The lead times on vinyl pressing mean that it's really hard for a label to react to demand quickly if an album suddenly flies or picks up great press or radio play. We are missing loads of sales opportunities for vinyl due to lack of availability. This goes across new releases and reissues. As a result, we currently don't know what the true demand for the format is out there because it's impossible to track lost sales."

And when it comes to other challenges indie retailers are facing?

"Rents and rates is the obvious and much talked about answer, along with increasing levels of red tape and information, taking up time we would much rather be focusing on developing our businesses," she says. "The more contentious answer, however, is D2C – essentially record companies detaching us from fanbases we have often helped to build as a sector. Not being able to fulfil demand that we have helped to create is a huge challenge to indies."

But such challenges can wait for another day. For now, Resident can enjoy taking a rare moment to take stock not of, er, stock, but what its 18-strong staff have achieved.

"It's a huge effort to make this work, and the whole Resident team work unbelievably hard to help us deliver our vision for the business," Youngs concludes. "We know we're really good at what we do, but we are so busy all the time dealing with the next thing that we're rubbish at taking the time to reflect. This is a nice reminder that we deserve a celebratory pint and pat on the back every now and then..."



PHOTOS: Mike Burnell/Paul Harries

HITMAKERS

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

THIS WEEK: *Music Sounds Better With You* was the only single released by French house trio **Stardust**, a collaboration between **Alan Braxe**, **Benjamin Diamond** and Daft Punk's **Thomas Bangalter**. Here, Braxe recalls how it came to be...

■ INTERVIEW: JAMES HANLEY

I had been invited to play a live show at the Rex Club [in Paris] in 1997 and for this specific show I had asked Thomas Bangalter and Benjamin Diamond to come and play with me.

The basic story is that we were looking for an additional song to perform live and were listening to old records at rehearsal, looking for samples to put into our machines.

We found this very short sample of a song called Fate by Chaka Khan and we really liked it, so we played it during the show. Afterwards, we decided we should perhaps try to make a real song with that sample as the main basis.

We entered the studio [Daft Punk's Daft House HQ in Paris] and after one week the finished version was ready. Both the instrumental part and the vocals are extremely repetitive and that was the formula. But for it to work properly, we had to make it as minimal as possible.

The instrumental was done first and was extremely minimal. We then spent quite a lot of time working on [Diamond's] vocals. Originally, there were more vocals and we were trying to arrange the song with all these vocals. It was not working until we took the decision to keep just a small portion of the vocals. It took maybe four days to find the right arrangement.

The first goal was to release a vinyl on Roulé, which was Thomas' label and was dedicated to experimentation and the 12" market.

Thomas brought [Music Sounds Better With You] to the Miami Winter Music Conference and lots of DJs loved it. A lot of people seemed to

appreciate it very quickly and suddenly the song was being played on the radio – not only specialist stations, but the big networks, too.

We recorded the song in December '97 and it was released in the spring of '98. For me – and maybe Benjamin as well – it was a strange situation because the song became very successful, very quickly. We never expected such a good reaction when we were in the studio, so that came as a big surprise and we were really happy, of course.

I was at the beginning of my career and *Music Sounds Better With You* was only the second release I had ever been involved in. The first was a track [Vertigo] that I had done a couple of months before, which was also released on Roulé.

I was still very new to the music business, but Thomas had quite a lot of experience already with the label and because Daft Punk had released [their debut studio album] *Homework* two years before *Music Sounds Better With You* came out. Thomas knew a lot about the ins and outs of the business so, in a way, we were protected and it was OK.

Music Sounds Better With You was the only song we released as Stardust. We had been working on a few demos during the summer of '98, but we all agreed that something magical had happened with that song and maybe it was the better option to keep it as just a one-shot [deal].

Since the disco era there have been lots of examples of dance tracks that were only one-shots, and we were quite happy to just leave it at that – a one-shot that people really liked – nothing else.

“We all agreed something magical had happened and it was better to keep it as a one-shot deal”

**ALAN BRAXE ON
MUSIC SOUNDS
BETTER WITH YOU**

Written in the stars: Stardust's illustrated press shot and (inset) famous video for *Music Sounds Better With You*, which received a 21st anniversary reissue from *Because Music* earlier this summer





STARDUST MUSIC SOUNDS BETTER WITH YOU

Writer's Notes



Publishers

Universal Music
Publishing Group,
Kobalt, BMG

Writers

Alain Queme, Benjamin
Diamond, Dominic
King, Frank Musker,
Thomas Bangalter

Release Date

20.07.98

Record label

Roulé

Total UK sales (OCC)

690,473

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Music Week CHARTS



6 appeal: Ed Sheeran continues to reign in the albums chart

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THE OFFICIAL UK SINGLES CHART 75

Official Charts Company logo and sales milestones: Platinum (600,000), Gold (400,000), Silver (200,000). Includes icons for Sales Increase, +50% Sales Increase, Highest Climber, and Highest New Entry.

Table of UK Singles Chart entries (1-38). Columns: Rank, LW, WKS, Artist/Title, Catalogue Number, Distributor, Producer, Publisher, Writer. Includes entries like Shawn Mendes & Camila Cabello, Ed Sheeran Ft Khalid, and AJ Tracey.

Table of UK Singles Chart entries (39-75). Columns: Rank, LW, WKS, Artist/Title, Catalogue Number, Distributor, Producer, Publisher, Writer. Includes entries like Little Mix, Meduza Ft Goodboys, Dermot Kennedy, and Taylor Swift.

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

Make do and Mendes: Camila Cabello & Shawn Mendes stay at No.1

BY ALAN JONES

Shawn Mendes and Camila Cabello's *Señorita* is No.1 for the second week in a row, and third time in all, albeit on reduced consumption of 61,712 copies, including 53,050 from sales-equivalent streams.

Climbing for the fifth week in a row, and for the 10th time in 12 weeks since it debuted at a lowly No.74, 3 Nights finally reaches the Top 10 for Floridian singer/rapper **Dominic Fike**, moving 14-8 (34,569 sales). The track has been a substantial hit in Europe and Australasia without reaching the Hot 100 in America, and was released here 42 weeks ago., amassing consumption of 303,757 units since.

Kygo has his third Top 10 hit, and **Whitney Houston** her 18th as the Norwegian DJ's reworking of the star's version of Steve Winwood's *Higher Love* – a bonus track on the Japanese edition of her third album *I'm Your Baby Tonight* in 1990 – scoots 15-10 (32,979 sales). The fourth version of the track to make the Top 40, it is the first to make the Top 10, eclipsing the No.13 peak scaled by the original 33 weeks ago last week.

After climbing for six weeks in a row, **Ladbroke Grove** fell 6-7 for **AJ Tracey** last week but returns to growth and secures a new chart peak, climbing to No.4 (39,028 sales).

Ed Sheeran still has three songs from No.6 Collaborations Project in the Top 10, but all three suffer a reduction in consumption. *Beautiful People* (feat. **Khalid**) continues at No.2 (54,751 sales), and *I Don't Care* (with **Justin Bieber**) at No.3 (51,634 sales) but *Cross Me* (feat. **Chance The Rapper** and **PNB Rock**) falls 4-7 (35,019 sales). Consumption of the LP's other 12 tracks also slips. 'Starred-out' of the chart, they would occupy positions between No.13 and No.77 if the maximum three track per artist rule had not been introduced.

The rest of the Top 10: *Bad Guy* (5-5, 38,963 sales) by **Billie Eilish**, *Hold Me While You Wait* (6-6, 35,998 sales) by **Lewis Capaldi** and *So High* (8-9, 33,857 sales) by **Mist** feat. **Fredo**.

A taster for his 10th album, *Gold Roses* is rapper **Rick Ross'** fifth chart single, and the highest new entry of the week, opening at No.42 (11,614 sales). It features **Drake**, returning the favour of **Ross**, who was featured on **Drake's** *Money In The Grave*, which debuted and peaked six weeks ago at No.13.

Taylor Swift is on target with *The Archer*, which surges 100-43 (10,996 sales) to become her third Top 75 entry from upcoming album *Lover*, and 34th hit in all.

Once (No.49, 9,041 sales) is the second hit from **Liam Gallagher's** second solo LP, *Why Me?, Why Not*. Shockwave hit No.22 in June. Gallagher has had 40 hits in all.

Dutch DJ **Sam Feldt** now has his first hit with **Post Malone** (83-56, 8,488 sales), which features 18-year-old Dutch vocalist (Shannon) **Rani**. The track is not really a tribute to the rapper, who is namechecked only in the phrase 'we party like...'



No.1

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

This week's sales: 61,712 | Downloads: 8,662 |

Streams: 53,050 | Total sales to date: 383,142 |



Shawn to do it:
Shawn Mendes and Camila Cabello top the chart with 61,712 sales

The fifth and final Top 75 debut is *Bad & Boujie* (No.71, 6,587 sales) by **AJ** feat. **Geko**, **Ard Adz & Koolhaas**.

Up 54-38 last week, DJ **Joel Corry's** debut hit, *Sorry* leaps to No.21, with consumption of 23,393 units.

In the Top 5 in his native Ireland for the seventh week in a row, **Dermot Kennedy's** debut hit *Outnumbered* reaches a new peak for the fourth week, advancing 47-41 (11,641 sales). Kennedy is only the second Dermot to chart – and *Outnumbered's* latest move means it eases past the No.46 peak of **Dermot O'Brien's** 1966 chart entry, *The Merry Ploughboy* (*Off To Dublin In The Green*), a cover of **Brendan Behan's** IRA rallying call, which charted despite a radio ban.

There are also new peaks for: *How Do You Sleep* (12-11, 32,368 sales) by **Sam Smith**, *Ran\$om* (40-23, 19,983 sales) by **Lil Tecca**, *Ritual* (28-26, 17,921 sales) by **Tiesto**, **Jonas Blue & Rita Ora**, *Hate Me* (36-33, 15,361 sales) by **Ellie Goulding & Juice Wrld**, *Truth Hurts* (39-34, 13,951 sales) by **Lizzo**, *Harder* (64-45, 10,649 sales) by **Jax Jones & Bebe Rexha**, *It's You* (49-47, 10,100 sales) by **Ali Gatie**, *Lalala* (66-50, 8,937 sales) by **Y2K & Bbnos**, *All The Time* (70-60, 7,923 sales) by **Zara Larsson** and *My One* (69-66, 7,215 sales) by **Wiley** feat. **Tory Lanez**, **Kranium & Dappy**.

Overall singles sales are down 1.81% week-on-week at 18,746,483, 21.99% above same week 2018 sales of 15,367,045. Paid-for sales are up 4.63% week-on-week at 717,139, and are 25.65% below same week 2018 sales of 964,485. They are below same-week, previous-year sales for the 313th week in a row.

THE OFFICIAL UK ALBUMS CHART

TOP 75

Official Charts Company

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	3	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato) ●
2	2	11	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★
3	New		Kaiser Chiefs Duck Polydor 7713189 (Sony DADC UK) ▲
4	4	18	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●
5	6	85	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
6	3	2	Freya Ridings Freya Ridings Good Soldier GSR070CD (AWAL/Proper)
7	New		NF The Search NF Real 6724339 (Sony DADC UK)
8	7	71	George Ezra Staying At Tamar's Columbia 88985471342 (Sony DADC UK) ★3
9	9	41	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★
10	8	126	Ed Sheeran + Asylum 019029589039 (Arvato) ★11
11	New		The Dualers Palm Trees And 80 Degrees Sunbeat SUNBR009CD (Code 7/Plastic Head) (tbc)
12	10	43	Lady Gaga, Bradley Cooper... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★
13	13	90	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★
14	17	37	Fleetwood Mac 50 Years - Don't Stop Rhino 060349785612 (Arvato) ●
15	New		Of Monsters And Men Fever Dream Republic 7785401 (Sony DADC UK)
16	New		Burna Boy African Giant Atlantic 0075679849304 (Arvato)
17	New		Chance The Rapper The Big Day Chance The Rapper 5059033580312 (Ditto)
18	12	5	Kylie Minogue Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCD (ADA Arvato)
19	15	231	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2
20	18	42	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★
21	20	39	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ●
22	28	14	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ●
23	19	113	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★
24	22	65	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
25	26	25	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●
26	23	594	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11
27	21	22	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ●
28	24	7	Bruce Springsteen Western Stars Columbia 19075941972 (Sony DADC UK) ●
29	27	267	Ed Sheeran X Asylum 2564628590 (Arvato) ★11
30	25	55	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
31	31	434	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3
32	36	21	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
33	35	66	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★
34	39	586	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13
35	37	573	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7
36	33	1128	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12
37	34	6	Mark Ronson Late Night Feelings Columbia 19075938922 (Sony DADC UK)
38	30	5	Hank Marvin Gold Crimson CRIMCD634 (Sony DADC UK)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	38	57	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★
40	32	1219	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18
41	42	385	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7
42	41	142	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★
43	40	5	Chris Brown Indigo RCA 19075967232 (Sony DADC UK)
44	46	7	Bastille Doom Days Virgin CDV3212 (Sony DADC UK)
45	44	745	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15
46	52	389	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5
47	47	8	MoStack Stacko Virgin CDV3234 (Sony DADC UK)
48	49	182	George Michael Twenty Five Aegean 88697009002 (Sony DADC UK) ★3
49	45	399	Ed Sheeran + Asylum 5249864652 (Arvato) ★8
50	48	117	Stormzy Gang Signs & Prayer Merky MRKY001CD (ADA Arvato) ★
51	53	618	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8
52	51	261	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8
53	54	35	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ●
54	Re-Entry		Shawn Mendes Shawn Mendes EMI 0602537929856 (Sony DADC UK) ●
55	63	14	Lizzo Cuz I Love You Atlantic 0075679853585 (Arvato)
56	64	308	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★4
57	5	4	Thom Yorke Anima XL XL987CD (PIAS Cinram)
58	65	9	Skepta Ignorance Is Bliss Boy Better Know BBSK015CD (The Orchard/Proper)
59	56	44	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ●
60	71	501	Foo Fighters Greatest Hits Columbia 88697369212 (Sony DADC UK) ★4
61	55	25	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ●
62	57	72	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ●
63	66	411	Stevie Wonder The Definitive Collection Island 0665022 (Sony DADC UK) ★4
64	68	42	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ●
65	61	206	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★4
66	70	214	The Cure Greatest Hits Fiction 5894352 (Sony DADC UK) ★2
67	59	36	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ●
68	43	535	Amy Winehouse Back To Black Island 1713041 (Sony DADC UK) ★13
69	62	17	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK)
70	73	521	Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6
71	Re-Entry		The Black Keys Let's Rock Nonesuch 0075597924954 (Arvato)
72	69	419	Red Hot Chili Peppers Greatest Hits Warner Brothers 9362485452 (Arvato) ★5
73	72	219	George Ezra Wanted On Voyage Columbia 88843032252 (Sony DADC UK) ★4
74	50	4	Lighthouse Family Blue Sky In Your Head Polydor 7758996 (Sony DADC UK)
75	New		Lloyd Cole Guesswork earMUSIC 0213967EMU (Absolute/Sony DADC UK)

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Project management: Ed Sheeran spends third week at summit

BY ALAN JONES

Topping the artist album chart for the third straight week, **Ed Sheeran's** fourth studio set, No.6 Collaborations Project, remains well ahead of the pack, despite consumption dipping 32.10% week-on-week to 41,372 units (including 22,357 from sales-equivalent streams). That's 190.68% more than **Lewis Capaldi's** Divinely Uninspired To A Hellish Extent, which is runner-up for the third straight week, and fourth time in total on consumption of 14,233 units.

Three songs from No.6 Collaborations Project continue in the Top 10 of the singles chart, while the album becomes only the fourth 2019 release to sell more than 200,000 copies, ending the week on 227,306, behind the aforementioned Divinely Uninspired To A Hellish Extent (318,651 units in 11 weeks), **Ariana Grande's** Thank U Next (239,498 units in 25 weeks) and **Billie Eilish's** When We All Fall Asleep, Where Do We Go? (238,693 units in 18 weeks).

Kaiser Chiefs maintain their record of making the Top 10 with every studio album, as their seventh, Duck, debuts at No.3 (11,224 sales). It is the fifth Top 3 album for the Leeds indie band whose best first week came in 2007 when their second album, Yours Truly Angry Mob, became the first of their two No.1 LPs, on sales of 151,139. Despite its fast start, its to-date sales of 854,093 place it a distant second to their debut Employment, which opened at No.3 on sales of 74,439 in March 2005, and peaked 50 weeks later at No.2. It has sold 2,080,227 copies. The band's 2016 album Stay Together sold 11,917 to debut at No.4, and has so far sold 41,885 copies.

Although unable to deliver Kaiser Chiefs' third No.1 on the overall artist album chart, Duck is No.1 on the vinyl and cassette album charts (1,164 and 622 sales, respectively).

There's a hip-hop battle for supremacy on the US album chart this week, with **Chance The Rapper** looking likely to top the chart for the first time in his career, and **NF** – who topped the chart last time out – expected to open at No.2. Neither act has had nearly as much success in the UK, with NF's previous best chart position being No.110, and Chance The Rapper's No.181 – but both make decent showings with their new albums. Although none of his three previous albums charted here, it is NF who wins the tussle, with The Search opening at No.7 (5,272 sales), while The Big Day – Chance The Rapper's first bona fide studio album after a succession of mixtapes – debuts at No.17 (3,211 sales).

Last week's highest new entry, **Freya Ridings'** eponymous debut album falls 3-6 on sales of 5,749 copies.

The rest of the Top 10: When We All Fall Asleep, Where Do We Go (4-4, 6,432 sales) by Billie Eilish, **The Greatest Showman** OST (6-5, 5,813 sales), Staying At Tamara's (7-8, 5,270 sales) by **George Ezra**, Bohemian Rhapsody (9-9, 4,821



No.1

Ed Sheeran - No.6 Collaborations Project (Asylum)

This week's sales: 41,372 | Physical: 16,293 | Downloads: 2,722 | Streams: 22,357 | Total sales to date: 227,306 |



No.6 packs a punch:
Ed Sheeran's No.6 Collaborations Project is one of four 2019 releases to pass 200,000 sales

sales) by **Queen** and ÷ (8-10, also 4,821 sales) by Ed Sheeran.

Never before in the Top 200 of the album chart, despite 16 previous album releases from 2001 onwards, reggae/ska act **The Dualers** break their duck in style, with new album Palm Trees And 80 Degrees debuting at No.11 (4,229 sales).

Fever Dream (No.15, 3,265 sales) is the third studio album from Icelandic band **Of Monsters And Men**, who reached No.3 with 2011 debut My Head Is An Animal and No.10 with 2015 follow-up, Beneath The Skin. Home to the band's only Top 40 hit, Little Talks, which reached No.12, My Head Is An Animal has gone on to sell 327,100 copies, while Beneath The Skin has sold 58,084 copies.

Afro-fusion/reggae star **Burna Boy** featured on Dave's No.6 single Location earlier this year, and now has success of his own with fourth LP African Giant – which features guest appearances from Jorja Smith, Jeremih, Future and YG – becoming his first album chart entry at No.16 (3,231 sales).

Causing less of a commotion than in his prime, **Lloyd Cole** secures his 11th Top 75 LP with Guesswork (No.75, 1,403 sales).

Now That's What I Call Music! 103 remains atop the compilation chart. But with sales off 44.30% week-on-week at 31,240 copies, its two-week tally is 87,342, 65.35% below same stage sales of 252,097 for 2018 equivalent Now 100 and 24.19% behind same stage sales of 115,219 for Now 102.

Overall album sales are down 2.68% week-on-week at 1,735,839, 1.22% below same week 2018 sales of 1,757,252. Sales-equivalent streams accounted for 1,173,520 sales, 67.61% of the total.

Music Week Market Shares

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

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.80%	1	UNIVERSAL MUSIC	40.35%	1	UNIVERSAL MUSIC	32.88%
2	WARNER MUSIC	23.12%	2	WARNER MUSIC	33.66%	2	WARNER MUSIC	26.41%
3	SONY MUSIC	21.13%	3	SONY MUSIC	13.55%	3	SONY/UNIVERSAL	17.48%
4	SONY/UNIVERSAL	5.45%	4	KOBALT MUSIC	3.35%	4	SONY MUSIC	13.21%
5	SONY 2/WARNER 3	3.45%	5	SUNBEAT	1.73%	5	KOBALT MUSIC	2.84%
	OTHERS	9.05%		OTHERS	7.36%		OTHERS	7.18%

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	20.12%	1	ATLANTIC	28.11%	1	ATLANTIC	22.73%
2	VIRGIN EMI	15.70%	2	VIRGIN EMI	16.28%	2	SONY CG/VIRGIN EMI	16.88%
3	POLYDOR	11.03%	3	POLYDOR	15.92%	3	VIRGIN EMI	13.77%
4	COLUMBIA	9.20%	4	ISLAND	6.51%	4	POLYDOR	11.93%
5	RCA	8.76%	5	COLUMBIA	5.96%	5	ISLAND	4.46%
6	ISLAND	5.53%	6	RCA	3.37%	6	COLUMBIA	4.04%
7	SYCO/VIRGIN EMI	3.89%	7	RHINO (WARNERS)	3.15%	7	SONY MUSIC CG	3.95%
8	ATLANTIC3/COLUMBIA2	3.45%	8	WARNER RECORDS	2.39%	8	RCA	2.85%
9	ATLANTIC/VIRGIN EMI	3.26%	9	GOOD SOLDIER	2.35%	9	RHINO (WARNERS)	2.66%
10	CAPITOL	2.71%	10	BIG BROTHER	1.73%	10	GOOD SOLDIER	1.99%
11	AJ TRACEY	2.46%	11	SUNBEAT	1.73%	11	BIG BROTHER	1.47%
12	WARNER RECORDS	2.14%	12	SONY MUSIC CG	1.42%	12	SUNBEAT	1.46%
13	DAVE	1.80%	13	CHANCE THE RAPPER	1.31%	13	CHANCE THE RAPPER	1.11%
14	RELENTLESS	1.69%	14	BMG/RHINO	1.27%	14	BMG/RHINO	1.07%
15	ISLAND/RCA	1.56%	15	DOMINO	1.25%	15	WARNER RECORDS	1.02%
	OTHERS	6.69%		OTHERS	7.23%		OTHERS	8.59%

THIS WEEK'S TOTAL MARKET SHARE

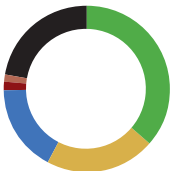
BY CORPORATE GROUP

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	34.8%	1	UNIVERSAL MUSIC	34.9%
2	SONY MUSIC	21.6%	2	SONY MUSIC	22.3%	2	WARNER MUSIC	18.9%
3	WARNER MUSIC	17.6%	3	WARNER MUSIC	16.9%	3	SONY MUSIC	13.4%
4	BMG	1.3%	4	BMG	1.9%	4	BMG	2.9%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.4%	5	XL BEGGARS	1.8%
	OTHERS	21.9%		OTHERS	22.6%		OTHERS	28.2%

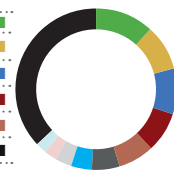
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.5%	1	VIRGIN EMI	11.8%	1	POLYDOR	10.3%
2	RCA	10.7%	2	RCA	11.5%	2	VIRGIN EMI	9.7%
3	POLYDOR	9.9%	3	POLYDOR	9.3%	3	ATLANTIC	7.6%
4	ATLANTIC	8.8%	4	ATLANTIC	7.4%	4	RHINO (WARNERS)	5.6%
5	ISLAND	8.3%	5	ISLAND	6.4%	5	COLUMBIA	4.6%
6	COLUMBIA	6.2%	6	COLUMBIA	6.4%	6	SONY MUSIC CG	4.3%
7	WARNER RECORDS	3.9%	7	WARNER RECORDS	4.2%	7	ISLAND	4.2%
8	PARLOPHONE	2.5%	8	PARLOPHONE	2.8%	8	UMC	4.0%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	2.0%	9	DECCA	3.3%
10	UMC	1.5%	10	UMC	1.9%	10	RCA	3.0%
11	SONY MUSIC CG	1.4%	11	CAPITOL	1.7%	11	WARNER RECORDS	3.0%
12	CAPITOL	1.2%	12	SONY MUSIC CG	1.6%	12	BMG	1.8%
13	SYCO MUSIC	1.1%	13	SYCO MUSIC	1.3%	13	PARLOPHONE	1.8%
14	DECCA	0.9%	14	DECCA	1.1%	14	DEMON MUSIC	1.7%
15	CAROLINE	0.8%	15	BMG	1.0%	15	GOOD SOLDIER	1.1%
	OTHERS	29.4%		OTHERS	29.6%		OTHERS	33.8%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK

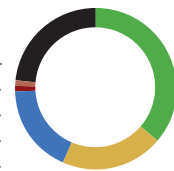


RANK	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.9%
4	BMG	1.8%
5	XL BEGGARS	1.2%
	OTHERS	22.2%

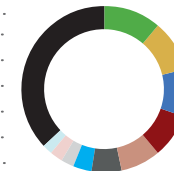


RANK	COMPANY	SHARE
1	VIRGIN EMI	11.7%
2	POLYDOR	9.4%
3	RCA	8.9%
4	ATLANTIC	8.2%
5	ISLAND	7.2%
6	COLUMBIA	5.6%
7	SONY MUSIC	4.0%
8	WARNER RECORDS	3.5%
9	UMC	2.5%
10	RHINO	2.3%
	OTHERS	36.7%

AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



RANK	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.2%
2	SONY MUSIC	20.2%
3	WARNER MUSIC	17.8%
4	BMG	1.5%
5	XL BEGGARS	1.3%
	OTHERS	23.0%



RANK	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	POLYDOR	9.9%
3	RCA	9.4%
4	ATLANTIC	8.6%
5	ISLAND	7.6%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	2.4%
9	RHINO	2.4%
10	UMC	1.9%
	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	717,139	1,958,976,194	246,312,652	18,746,483	319,991	93,786	1,173,520	1,587,297	148,542	562,319	1,173,520	1,735,839
LAST 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
% CHANGE	4.6%	-2.2%	-0.9%	-1.8%	0.4%	3.2%	-1.3%	-0.7%	-19.7%	-5.4%	-1.3%	-2.7%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	42.1%
2	SONY MUSIC	39.8%
3	BMG	6.6%
4	WARNER MUSIC	3.1%
5	NEW STATE	0.9%
	OTHERS	7.5%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	20.4%
3	WARNER MUSIC	14.7%
4	BMG	3.9%
5	DEMON MUSIC	1.5%
	OTHERS	22.8%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.5%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.9%
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	21.2%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
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%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	38.7%
2	VIRGIN EMI	19.3%
3	UMC	12.3%
4	UMOD	8.8%
5	BMG	5.0%
6	UNION SQUARE	1.5%
7	RHINO (WARNERS)	1.5%
8	ATLANTIC	1.0%
9	NEW STATE	0.9%
10	DEMON MUSIC	0.8%
11	RCA	0.7%
12	BIG 3	0.5%
13	DECCA	0.5%
14	ISLAND	0.5%
15	POLYDOR	0.4%
	OTHERS	7.6%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	13.4%
2	VIRGIN EMI	12.3%
3	POLYDOR	7.7%
4	UMC	6.2%
5	ATLANTIC	5.9%
6	RHINO (WARNERS)	4.5%
7	COLUMBIA	3.5%
8	ISLAND	3.2%
9	UMOD	2.7%
10	BMG	2.6%
11	DECCA	2.6%
12	RCA	2.4%
13	WARNER RECORDS	2.2%
14	DEMON MUSIC	1.5%
15	PARLOPHONE	1.4%
	OTHERS	27.9%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%
2	RCA	10.5%
3	POLYDOR	10.2%
4	ISLAND	9.1%
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	9.9%
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	1.2%
14	BMG	1.2%
15	SYCO MUSIC	1.1%
	OTHERS	28.2%

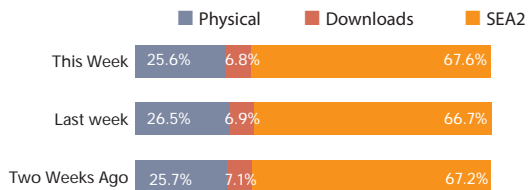
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	POLYDOR	9.2%
3	RCA	8.9%
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%

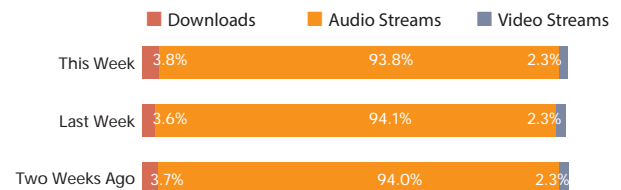
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

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	CAPITOL	1.0%
15	SYCO MUSIC	1.0%
	OTHERS	30.4%

ALBUMS



FORMAT SPLITS



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	23,252,887	58,420,990,421	7,697,919,593	559,326,883	11,649,016	3,123,171	35,445,546	50,217,733	3,988,448	18,760,634	35,445,546	54,206,180
LAST YEAR	31,644,424	47,408,624,569	1,077,346,128	499,478,519	13,710,186	4,309,745	29,290,296	47,310,227	6,282,740	24,302,672	29,290,296	53,592,968
% CHANGE	-26.5%	23.2%	N/A	12.0%	-15.0%	-27.5%	21.0%	6.1%	-36.5%	-22.8%	21.0%	1.1%

OFFICIAL UK STREAMING TOP 50



CAMILA CABELLO



TW	LW	ARTIST	TITLE	LABEL
1	1	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
2	4	Lil Nas X	Old Town Road	Lil Nas X
3	2	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
4	3	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
5	5	Lewis Capaldi	Someone You Loved	EMI
6	9	AJ Tracey	Ladbroke Grove	AJ Tracey
7	6	Billie Eilish	Bad Guy	Interscope
8	12	Mist Ft Fredo	So High	Since 93/Warner
9	7	Ed Sheeran Ft Chance The Rapper & PNB Rock	Cross Me	Asylum
10	15	Dominic Fike	3 Nights	Columbia
11	10	Stormzy	Vossi Bop	Merky/Atlantic
12	11	Lewis Capaldi	Hold Me While You Wait	EMI
13	8	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
14	13	Dave Ft Burna Boy	Location	Dave Neighbourhood
15	22	Sam Smith	How Do You Sleep?	Capitol
16	14	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
17	18	Mabel	Mad Love	Polydor
18	24	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
19	34	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
20	21	Post Malone Ft Young Thug	Goodbyes	Republic
21	43	Lil Tecca	Ran\$om	Republic
22	23	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
23	17	Stormzy	Crown	Merky/Atlantic
24	25	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
25	19	Ed Sheeran & Travis Scott	Antisocial	Asylum
26	26	D-Block Europe	Home P'ssy	D Block Europe
27	NEW	Joel Corry	Sorry	Atlantic
28	16	Ed Sheeran Ft Eminem & 50 Cent	Remember The Name	Asylum
29	27	Freya Ridings	Castles	Good Soldier
30	20	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
31	32	Lil Nas X	Panini	Lil Nas X
32	29	Avicii Ft Aloe Blacc	SOS	Positiva
33	31	George Ezra	Shotgun	Columbia
34	30	Katy Perry	Never Really Over	Virgin
35	28	Dave & AJ Tracey	Thiago Silva	Tropics
36	35	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
37	33	Calvin Harris & Rag N' Bone Man	Giant	Columbia
38	46	Tiësto, Jonas Blue & Rita Ora	Ritual	Positiva
39	40	Tom Walker	Just You And I	Relentless
40	49	Post Malone Ft Swae Lee	Sunflower	Republic
41	50	Ellie Goulding & Juice Wrld	Hate Me	Polydor
42	38	Mark Ronson Ft Camila Cabello	Find U Again	Columbia
43	39	Taylor Swift	You Need To Calm Down	EMI
44	44	Lewis Capaldi	Grace	EMI
45	47	Jay1	Mocking It	GRM/Parlophone
46	48	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
47	41	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
48	RE	Lady Gaga & Bradley Cooper	Shallow	Interscope
49	RE	Mabel	Don't Call Me Up	Polydor
50	NEW	Lizzo	Truth Hurts	Atlantic

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	Kaiser Chiefs	Duck	Polydor
2	1	Thom Yorke	Anima	XL
3	NEW	Sarathy Korwar	More Arriving	Leaf
4	2	Brian Eno	Apollo - Atmospheres And Soundtracks	UMC
5	NEW	Freddie Gibbs & Madlib	Bandana	Columbia
6	NEW	Solange	When I Get Home	Saint
7	NEW	The Tubby Hayes Quartet	Grits, Beans And Greens...	Fontana
8	9	The Black Keys	Let's Rock	Nonesuch
9	NEW	Fontaines DC	Dogrel	Partisan
10	13	Bruce Springsteen	Western Stars	Columbia
11	NEW	B Boys	Dudu	Captured
12	10	Joy Division	Unknown Pleasures	Rhino
13	7	Gerry Cinnamon	Erratic Cinematic	Little Runaway
14	12	Khruangbin	Hasta El Cielo	Late Night Tales
15	19	Black Midi	Schlagenheim	Rough Trade
16	NEW	Spoon	Everything Hits At Once: The Best Of Spoon	Matador
17	RE	Africa Express	Egoli	Africa Express
18	NEW	School Of Language	45	Memphis Industries
19	11	Ed Sheeran	No.6 Collaborations Project	Asylum
20	NEW	Of Monsters And Men	Fever Dream	Republic

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COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	1	Now That's What I Call Music! 103	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	3	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	7	Love Island - Pool Party 2019	Ministry Of Sound	(Sony DADC UK)
4	8	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
5	6	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	2	Now That's What I Call Music! 3	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	10	The Lion King - OST	Walt Disney	(Sony DADC UK)
8	12	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	9	Reggae Summer Soundsystem	Ministry Of Sound	(Sony DADC UK)
10	4	I Love 00s	Ministry Of Sound	(Sony DADC UK)
11	11	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
12	13	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
13	5	The Easy Way	UMOD	(Sony DADC UK)
14	18	100 Percent Clubland Classicx	UMOD	(Sony DADC UK)
15	14	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
16	16	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM	(ADA Arvato)
17	NEW	Stranger Things - Season 3	Legacy	(Sony DADC UK)
18	17	Disco Inferno - The Ultimate Collection	The Ultimate Collection USM	(ADA Arvato)
19	19	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	RE	Trevor Nelson - Soul Selection	UMOD	(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	2	Freya Ridings Castles / Good Soldier (AWAL)
3	3	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
4	4	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
5	5	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
6	6	The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
7	7	Bugzy Malone Ft Aitch Kilos / B. Somebody (ADA Arvato)
8	9	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
9	12	Tyga Ft Offset Taste / Last Kings (Empire)
10	11	Gerry Cinnamon Canter / Little Runaway (AWAL)
11	10	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (ADA Arvato)
12	13	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
13	17	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
14	16	Fisher You Little Beauty / Good Company (ADA Arvato)
15	14	B Young Gucci Demon / Gametime (The Orchard)
16	19	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
17	18	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
18	8	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (ADA Arvato)
19	15	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
20	RE	Amy Wadge Faith's Song / Cold Coffee (ADA Arvato)
21	24	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
22	25	Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)
23	23	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
24	22	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
25	21	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
26	29	Adele Someone Like You / XL (PIAS Cinram)
27	26	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
28	20	Nafe Smallz Ft Tory Lanez Good Love / Ozone (ADA Arvato)
29	30	The White Stripes Seven Nation Army / XL (PIAS)
30	RE	Two Door Cinema Club What You Know / Kitsune (PIAS Cinram)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
2	3	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
3	4	Fisher You Little Beauty / Good Company (Good Company)
4	2	Nafe Smallz Ft Yxng Bane Fake Love / Ozone (Ozone Music)
5	RE	Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
6	5	Blanco Brown The Git Up / Broken Bow (BMG)
7	6	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
8	9	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
9	10	Fisher Losing It / Good Company (Good Company)
10	8	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
11	7	T Mulla Ft Hardy Caprio Droptop / 1Way Ent/T Mulla (1Way Ent/T Mulla)
12	20	Tones and I Dance Monkey / Bad Batch (Bad Batch)
13	12	OFB Ambush / OFB (OFB)
14	NEW	Anuel AA, Daddy Yankee... China / Real Hasta La Muerte (Real Hasta La Muerte)
15	11	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
16	13	Dave & J Hus Samantha / Tropics (Tropics)
17	15	Weiss Feel My Needs / Toolroom (Toolroom)
18	NEW	Roberto Surace Joys / Defected (Defected)
19	16	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
20	17	Jorja Smith & Preditah On My Mind / F.A.M.M (F.A.M.M)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	1	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
2	NEW	The Dualers Palm Trees And 80 Degrees / Sunbeat (Code 7/Plastic Head)
3	5	Hank Marvin Gold / Crimson (Sony DADC UK)
4	NEW	Lloyd Cole Guesswork / earMUSIC (Absolute/Sony DADC UK)
5	2	Thom Yorke Anima / XL (PIAS Cinram)
6	11	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
7	7	Shalamar Gold / Crimson (Sony DADC UK)
8	10	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
9	12	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
10	9	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
11	NEW	Soft Cell Say Hello, Wave Goodbye / UMC (Sony DADC UK)
12	3	Sabaton The Great War / Nuclear Blast (ADA Arvato)
13	30	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
14	25	Fontaines DC Dogrel / Partisan (PIAS Cinram)
15	NEW	Thy Art Is Murder Human Target / Nuclear Blast (ADA Arvato)
16	21	Public Service Broadcasting The Race For Space / Test Card (Cargo/Cinram)
17	NEW	Bill Ryder-Jones Yawny Yawn / Domino (PIAS Cinram)
18	19	Showaddywaddy Gold / Crimson (Sony DADC UK)
19	20	Stormzy Gang Signs & Prayer / Merky (ADA Arvato)
20	8	The Flaming Lips King's Mouth / Bella Union (PIAS Cinram)
21	6	Sum 41 Order In Decline / Hopeless (PIAS Cinram)
22	NEW	Spoon Everything Hits At Once: The Best Of Spoon / Matador (PIAS Cinram)
23	4	Shakespears Sister Singles Party (1988-2019) / London (Arvato)
24	RE	Dido Still On My Mind / BMG (ADA Arvato)
25	NEW	Original Broadway Cast Hadestown / Sing It Again (ADA Arvato)
26	NEW	Chance The Rapper The Big Day / Chance The Rapper (Ditto)
27	NEW	Sarathy Korwar More Arriving / Leaf (SRD/Proper)
28	NEW	Rosalie Cunningham Rosalie Cunningham / Antenna Esoteric/Cherry Red (Proper)
29	18	Above & Beyond Flow State / Anjunabeats (The Orchard/Proper)
30	22	Labi Siffre Gold / Crimson (Sony DADC UK)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Thy Art Is Murder Human Target / Nuclear Blast (Nuclear Blast)
2	NEW	Bill Ryder-Jones Yawny Yawn / Domino (Domino)
3	NEW	Original Broadway Cast Hadestown / Sing It Again (Sing It Again)
4	NEW	Sarathy Korwar More Arriving / Leaf (Leaf)
5	NEW	Rosalie Cunningham Rosalie Cunningham / Antenna Esoteric/Cherry Red (Cherry Red)
6	NEW	School Of Language 45 / Memphis Industries (Memphis Industries)
7	8	Black Midi Schlagenheim / Rough Trade (XL Beggars)
8	RE	Roy Budd Get Carter - OST / Cherry Red (Cherry Red)
9	5	Purple Mountains Purple Mountains / Drag City (Drag City)
10	NEW	HEAT Live At Sweden Rock Festival / EarMusic (Edel Music)
11	NEW	Andy Grammer Naive / S-Curve (BMG)
12	NEW	Mark Kingswood Strong / 21K (21K Productions)
13	NEW	A2 All Spill / Them vs Us (Them vs Us)
14	7	Khruangbin Hasta El Cielo / Late Night Tales (Late Night Tales)
15	NEW	Laurence Love Greed Keeping... / Laurence Love Greed (Laurence Love Greed)
16	NEW	New Wine Worship This Is Love / Integrity (Integrity Music)
17	NEW	Stray Kids Clé 2: Yellow Wood / JYP Ent. (JYP Ent.)
18	16	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
19	19	Africa Express Egoli / Africa Express (Africa Express)
20	RE	Little Simz Grey Area / Age 101 (Kobalt Music Group)

INDIE SINGLES & ALBUMS



EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	5	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	31,082	+10%	1,377	817.30m	+18%
2	1	12	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	30,678	-3%	1,547	798.36m	-1%
3	3	22	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	17,643	-1%	1,185	509.92m	+2%
4	4	21	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	14,858	-2%	933	464.16m	+2%
5	6	24	Mabel Don't Call Me Up	Polydor	UMG	14,517	-2%	1,048	394.44m	+0%
6	9	14	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	16,977	+3%	941	392.49m	+8%
7	5	23	Pedro Capó X Farruko Calma	Sony Music	SME	12,349	+2%	781	371.84m	-7%
8	13	14	Lil Nas X Old Town Road	Columbia	SME	12,463	+3%	926	344.59m	+4%
9	8	20	Jonas Brothers Sucker	Universal Music	UMG	13,558	-4%	972	343.07m	-6%
10	12	9	Katy Perry Never Really Over	Universal Music	UMG	17,830	+2%	1,093	333.43m	+0%
11	10	17	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	8,213	-2%	488	333.28m	-2%
12	11	16	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	16,841	-9%	1,084	330.94m	-2%
13	7	20	Ava Max So Am I	Atlantic	WMG	13,772	-1%	1,020	327.65m	-11%
14	20	4	DJ Snake x Balvin x ... Loco Contigo	Polydor	UMG	6,745	+20%	462	309.39m	+20%
15	21	4	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	14,715	+14%	1,005	303.67m	+18%
16	14	7	Avicii Heaven	PRMD	UMG	11,786	+8%	855	295.58m	+1%
17	15	23	Pink Walk Me Home	RCA	SME	10,055	-9%	891	269.71m	-5%
18	17	16	Billie Eilish Bad Guy	Universal Music	UMG	11,368	+1%	897	266.30m	-2%
19	16	29	Calvin Harris & Rag'.. Giant	Columbia	SME	14,231	-3%	1,209	254.45m	-8%
20	33	3	Kygo x Whitney Houston Higher Love	Columbia	SME	11,801	+30%	844	250.09m	+39%
21	25	9	Alvaro Soler La Libertad	AIRFORCE1 REC	UMG	8,162	+6%	669	247.37m	+15%
22	18	11	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	10,961	-7%	792	244.63m	-10%
23	19	14	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	10,497	-10%	870	237.66m	-8%
24	22	13	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	11,559	-7%	871	222.74m	-8%
25	23	27	Imagine Dragons Bad Liar	Polydor	UMG	5,633	-4%	593	220.04m	-1%
26	26	32	Dermot Kennedy Power Over Me	Island	UMG	5,830	-1%	548	213.97m	+1%
27	24	37	Ava Max Sweet But Psycho	Atlantic	WMG	8,767	-3%	1,144	210.61m	-4%
28	28	35	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	8,511	-4%	1,119	208.85m	+2%
29	30	8	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,629	-3%	413	196.28m	+0%
30	31	7	OneRepublic Rescue Me	Polydor	UMG	7,397	+2%	613	192.85m	-1%
31	35	3	Pink feat. Cash Cash Can We Pretend	RCA	SME	5,470	+23%	554	191.08m	+20%
32	27	4	Younotus & Janieck &... Narcotic	B1 Recordings	SME	5,853	+8%	278	190.35m	-8%
33	36	5	Imagine Dragons Birds	Interscope	UMG	5,708	+3%	506	172.81m	+9%
34	32	29	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	8,733	-3%	986	171.04m	-7%
35	29	15	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	10,343	-5%	667	168.09m	-16%
36	40	43	Panic! At The Disco High Hopes	Atlantic	WMG	6,486	-1%	917	167.72m	+15%
37	34	19	Matt Simons Open Up	Pias	Ind.	3,959	-3%	306	166.01m	+3%
38	39	2	GIMS & Maluma Hola Señorita	Chahawat/B1 Recor	SME	3,069	+11%	213	158.18m	+8%
39	43	14	Lauren Daigle You Say	Centricity Music	Ind.	3,768	+2%	324	152.16m	+9%
40	42	2	Post Malone feat. Yo.. Goodbyes	Island	UMG	6,520	+19%	485	149.99m	+6%
41	41	5	Taylor Swift You Need To Calm Down	Virgin EMI	UMG	9,967	+1%	762	149.61m	+4%
42	38	17	Gavin James Always	Good Soldier	Ind.	2,482	+1%	202	145.10m	-1%
43	37	24	Lady Gaga Always Remember Us T..	Polydor	UMG	4,000	-1%	417	144.52m	-3%
44	47	2	Dominic Fike 3 Nights	Columbia	SME	6,031	+18%	468	138.94m	+12%
45	49	2	Tiësto, Jonas Blue &.. Ritual	Universal Music	UMG	6,223	+15%	613	133.56m	+8%
46	53	3	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,733	+8%	191	129.86m	+12%
47	57	1	Martin Garrix feat. ... Summer Days	Columbia	SME	5,574	-1%	517	127.42m	+17%
48	48	2	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	2,482	+4%	183	127.07m	+3%
49	44	58	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG	4,390	-4%	883	122.48m	-10%
50	54	34	Robin Schulz feat. E.. Speechless	Warner Music	WMG	4,569	-3%	571	122.44m	+7%



CAMILA CABELLO



LEWIS CAPALDI



PINK



DAVID GUETTA



JAX JONES



STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Ed Sheeran Beautiful People (feat. Khalid)
3	Ed Sheeran & Justin Bieber I Don't Care
4	Mist So High (feat. Fredo)
5	AJ Tracey Ladbroke Grove
6	Ed Sheeran Take Me Back To London (feat...)
7	Joel Corry Sorry
8	Kygo & Whitney Houston Higher Love
9	Ed Sheeran Cross Me (feat. Chance The...)
10	Lewis Capaldi Someone You Loved
11	Sam Smith How Do You Sleep?
12	Lil Nas X Old Town Road (feat. Billy Ray...)
13	Sigala & Becky Hill Wish You Well
14	Dominic Fike 3 Nights
15	Dave Location (feat. Burna Boy)
16	Chris Brown No Guidance (feat. Drake)
17	Mabel Mad Love
18	Ed Sheeran South Of The Border (feat...)
19	Lewis Capaldi Hold Me While You Wait
20	Ed Sheeran & Travis Scott Antisocial

UK ALBUMS

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

US SONGS

TW	ARTIST/TITLE
1	Chris Brown No Guidance (feat. Drake)
2	Rick Ross Gold Roses (feat. Drake)
3	Lil Tecca Ransom
4	Drake Money In The Grave (feat. Rick...)
5	Lizzo Truth Hurts
6	Quality Control, Lil Baby & Dababy Baby
7	Chance The Rapper Hot Shower
8	Post Malone Goodbyes (feat. Young Thug)
9	Shawn Mendes & Camila Cabello Señorita
10	Dababy Suge
11	Lil Nas X Panini
12	Chance The Rapper All Day Long
13	Megan Thee Stallion Cash Shit (feat. Dababy)
14	Bryson Tiller Blame
15	Young Thug The London (feat. J Cole &...)
16	Lil Nas X Old Town Road (feat. Billy Ray...)
17	Chance The Rapper Do You Remember
18	Chance The Rapper Handsome
19	Big Sean Single Again
20	Mustard Ballin' (feat. Roddy Ricch)

US ALBUMS

TW	ARTIST/TITLE
1	Chance The Rapper The Big Day
2	Young Dolph & Key Glock Dum And Dummer
3	NF The Search
4	Chris Brown Indigo
5	Ed Sheeran No.6 Collaborations Project
6	YBN Cordae The Lost Boy
7	Dreamville & J Cole Revenge Of The Dreamers III
8	Dababy Baby On Baby
9	Billie Eilish When We All Fall Asleep...
10	Lil Nas X 7 - EP
11	Drake Scorpion
12	Lizzo Cuz I Love You
13	Polo G Die A Legend
14	Beyoncé The Lion King: The Gift
15	Mustard Perfect Ten
16	Megan Thee Stallion Fever
17	Post Malone Beerbongs & Bentleys
18	Travis Scott Astroworld
19	Khalid Free Spirit
20	A Boogie Wit Da Hoodie Hoodie Szn

UK PLAYLISTS

TW	TITLE/CURATOR
1	Today's Hits Apple Music
2	Top 100: UK Apple Music
3	Songs Of The Summer Apple Music
4	Acoustic Hits Apple Music
5	Love Island 2019: Moments Ministry Of Sound
6	Feeling Happy Apple Music
7	Love Island: Pool Party 2019 Ministry Of Sound
8	UK Rap Apple Music
9	Now 103 Now
10	The A-List: Pop Apple Music
11	Feeling Good Apple Music
12	Pure Throwback Apple Music
13	Urban Throwback Apple Music
14	New Fire Apple Music
15	Friday Feeling Apple Music
16	DanceXL Apple Music
17	Now UK Top 40 Now
18	Relax Apple Music
19	Mellow Days Apple Music
20	Pop Throwback Apple Music



LEWIS CAPALDI



ED SHEERAN



KHALID



ARIANA GRANDE



LADY GAGA



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	Ed Sheeran Beautiful People (feat. Khalid)
5	Sam Smith How Do You Sleep?
6	Joel Corry Sorry
7	Freya Ridings Castles
8	Lewis Capaldi Hold Me While You Wait
9	Ed Sheeran & Justin Bieber I Don't Care
10	Sigala & Becky Hill Wish You Well

UK ALBUMS

TW	ARTIST/TITLE
1	Various Artists Now That's: What I Call Music! 103
2	Ed Sheeran No.6 Collaborations Project
3	Kaiser Chiefs Duck
4	Lewis Capaldi Divinely Uninspired To A Hellish Extent
5	NF The Search
6	Amy Wadge Keeping Faith: Series 2 - EP
7	Freya Ridings Freya Ridings
8	Various Artists Love Island: Pool Party 2019 (Ministry...)
9	Various Artists Now That's: What I Call Summer Party
10	Amy Wadge 2019

US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	Lizzo Truth Hurts
3	Blanco Brown The Git Up
4	Shawn Mendes & Camila Cabello Señorita
5	The Chainsmokers & Illenium Takeaway (feat. Lennon Stella)
6	Billie Eilish Bad Guy
7	Lewis Capaldi Someone You Loved
8	Ed Sheeran & Justin Bieber I Don't Care
9	Taylor Swift You Need To Calm Down
10	Chris Brown No Guidance (feat. Drake)

US ALBUMS

TW	ARTIST/TITLE
1	NF The Search
2	Justin Moore Late Nights And Longnecks
3	Chance The Rapper The Big Day
4	Casey Donahew One Light Town
5	Andy Grammer Naive
6	Lizzo Cuz I Love You
7	Various Artists Quentin Tarantino's Once Upon A Time...
8	Ed Sheeran No.6 Collaborations Project
9	Of Monsters And Men Fever Dream
10	Anais Mitchell Hadestown (Original Broadway...)



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes Señorita (with Camila Cabello)
2	Anuel AA China
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Post Malone Goodbyes (Feat. Young Thug)
5	Ed Sheeran I Don't Care (with Justin Bieber)
6	Lil Nas X Old Town Road - Remix
7	Billie Eilish Bad Guy
8	Sam Smith How Do You Sleep?
9	Bad Bunny Callaita
10	Lil Tecca Ransom
11	Sech Otro Trago - Remix
12	DJ Snake Loco Contigo (feat. J. Balvin &...)
13	Lewis Capaldi Someone You Loved
14	Lil Nas X Panini
15	Drake Money In The Grave (Drake ft...)
16	Lizzo Truth Hurts
17	Post Malone Sunflower - Spider-Man: Into...
18	Billie Eilish Bad Guy (with Justin Bieber)
19	J Balvin La Canción
20	Y2K Lalala

EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes Señorita (with Camila Cabello)
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Ed Sheeran Beautiful People (feat. Khalid)
4	DJ Snake Loco Contigo (feat. J. Balvin...)
5	Meduza Piece Of Your Heart
6	Lil Nas X Old Town Road - Remix
7	Billie Eilish Bad Guy
8	Post Malone Goodbyes (Feat. Young Thug)
9	Anuel AA China
10	Lewis Capaldi Someone You Loved
11	Sam Smith How Do You Sleep?
12	Daddy Yankee Con Calma
13	Martin Garrix Summer Days (feat....)
14	Kygo Higher Love
15	Lil Tecca Ransom
16	Avicii SOS (feat. Aloe Blacc)
17	Ed Sheeran Antisocial (with Travis Scott)
18	Ed Sheeran Cross Me (feat. Chance The...)
19	R3hab All Around The World (La La La)
20	Y2K Lalala

UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes Señorita (with Camila Cabello)
2	Ed Sheeran Beautiful People (feat. Khalid)
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	AJ Tracey Ladbroke Grove
5	Lewis Capaldi Someone You Loved
6	Dominic Fike 3 Nights
7	Ed Sheeran Cross Me (feat. Chance The...)
8	Stormzy Vossi Bop
9	Ed Sheeran Take Me Back To London (feat...)
10	Mist So High (feat. Fredo)
11	Sam Smith How Do You Sleep?
12	Dave Location (feat. Burna Boy)
13	Sigala Wish You Well
14	Lil Tecca Ransom
15	Post Malone Goodbyes (Feat. Young Thug)
16	Young T & Bugsey Strike A Pose (feat. Aitch)
17	Lewis Capaldi Hold Me While You Wait
18	Lil Nas X Old Town Road - Remix
19	Mabel Mad Love
20	Stormzy Crown

FRANCE

TW	ARTIST/TITLE
1	DJ Snake Loco Contigo (feat. J. Balvin...)
2	VegeDreAm Elle Est Bonne Sa Mère
3	Shawn Mendes Señorita (with Camila Cabello)
4	Lil Nas X Old Town Road - Remix
5	Niska Medicament
6	Kalash JTC
7	Nekfeu Tricheur
8	Niska Du Lundi Au Lundi
9	Jul Jcvd
10	PLK Problèmes
11	Ninho Maman Ne Le Sait Pas (feat. Niska)
12	Ed Sheeran I Don't Care (with Justin Bieber)
13	Lefa Bitch (feat. Vald)
14	Aya Nakamura Pookie
15	Dadju Complicé
16	Koba Lad RR 9.1
17	Daddy Yankee Con Calma
18	Ninho La Vie Qu'on Mène
19	Roméo Elvis Soleil
20	Dosseh L'odeur Du Charbon

GERMANY

TW	ARTIST/TITLE
1	Ufo361 Nummer
2	Shawn Mendes Señorita (with Camila Cabello)
3	Mero Mein Kopf
4	Samra Zombie
5	Capital Bra Tilidin
6	KC Rebell Neptun
7	Loredana Jetzt Rufst Du An
8	Azet Money Money
9	Meduza Piece Of Your Heart
10	Ed Sheeran Beautiful People (feat. Khalid)
11	DJ Snake Loco Contigo (feat. J. Balvin...)
12	Juju Vermissten
13	Ed Sheeran I Don't Care (with Justin Bieber)
14	Samra Wieder Lila
15	Luciano Im Film
16	Shirin David On Off (feat. Maître Gims)
17	Summer Cem Bayram (feat. Elias)
18	Ufo361 On Time
19	Summer Cem Diamonds (feat. Capital Bra)
20	AK Ausserkontrolle Berlin



SHAWN MENDES



BILLIE EILISH



STORMZY



MABEL



AJ TRACEY

NETHERLANDS

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

NORWAY

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

SPAIN

TW	ARTIST/TITLE
1	Anuel AA China
2	Sech Otro Trago - Remix
3	Bad Bunny Callaita
4	Shawn Mendes Señorita (with Camila Cabello)
5	Lunay Soltera - Remix
6	Jhay Cortez No Me Conoce - Remix
7	J Balvin La Canción
8	Rvfv Mirándote
9	J Balvin Que Pretendes
10	DJ Snake Loco Contigo (feat. J. Balvin...)

SWEDEN

TW	ARTIST/TITLE
1	Shawn Mendes Señorita (with Camila Cabello)
2	Tones And I Dance Monkey
3	Dani M F.A.M.E (LeyLey)
4	Ed Sheeran I Don't Care (with Justin Bieber)
5	Ed Sheeran Beautiful People (feat. Khalid)
6	Einar Min Nivå
7	K27 Kom Hit
8	Mares Sunnanvind
9	Post Malone Goodbyes (Feat. Young Thug)
10	Veronica Maggio Tillfalligheter

UNITED STATES

TW	ARTIST/TITLE
1	Lil Tecca Ransom
2	Shawn Mendes Señorita (with Camila Cabello)
3	Lizzo Truth Hurts
4	Post Malone Goodbyes (Feat. Young Thug)
5	Drake Money In The Grave (Drake ft...)
6	Lil Nas X Panini
7	Post Malone Sunflower - Spider-Man: Into...
8	Chance The Rapper Hot Shower
9	Ed Sheeran Beautiful People (feat. Khalid)
10	DaBaby Suge

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	Sam Smith How Do You Sleep?
7	Billie Eilish Bad Guy
8	Chris Brown No Guidance Ft. Drake
9	Sebastian Yatra, Daddy Yankee, Natti Natasha Runaway
10	J Balvin, Bad Bunny Que Pretendes
11	Luis Fonsi ft. Daddy Yankee Despacito
12	Reik, Manuel Turizo Aleluya
13	Maluma HP
14	Reik, Manuel Turizo Aleluya (Cover Audio)
15	Post Malone ft. Swae Lee Sunflower
16	DJ Snake Taki Taki
17	Lil Nas X ft. Billy Ray Cyrus Old Town Road
18	Halsey Ghost (Room 93 Version)
19	Darell, Brytiago Velitas
20	Imagine Dragons Believer

UNITED KINGDOM

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

UNITED STATES

TW	ARTIST/TITLE
1	Chris Brown No Guidance ft. Drake (Official Video)
2	Post Malone ft. Swae Lee Sunflower
3	Shawn Mendes and Camila Cabello Señorita
4	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
5	Offset ft. Cardi B Clout
6	Chris Brown No Guidance ft. Drake (Audio)
7	DJ Khaled Wish Wish (ft. Cardi B & 21 Savage)
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road
9	Billie Eilish Bad Guy
10	DaniLeigh ft. Chris Brown Easy (Remix)
11	Future 100 Shooters ft. Meek Mill, Doe Boy (Audio)
12	YK Osiris Freaky Dancer ft. DaBaby (Lyric Video)
13	Taylor Swift The Archer (Lyric Video)
14	Tyga ft. Offset Taste
15	Lil Nas X Panini (Official Audio)
16	Lil Baby, Gunna Close Friends
17	Lil Nas X Old Town Road (Seoul Town Road...)
18	NF Leave Me Alone
19	Khalid Talk
20	Sam Smith How Do You Sleep?

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... 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	Jax Jones Harder (Visualiser)
9	Naomi Scott Speechless (from Aladdin)
10	Tom Walker ft. Zara Larsson Now You're Gone (Official Video)
11	Koffee ft. Govana Rapture (Remix)
12	Lewis Capaldi Someone You Loved (Live On The...)
13	Shenseea ft. Tyga Blessed
14	Sasha Sloan Dancing With Your Ghost
15	Lewis Capaldi Hold Me While You Wait Vevo LIFT
16	JD McCrary I Just Can't Wait To Be King...
17	Becky G, Myke Towers Dollar
18	Mdnt, Rose Villain, Sixpm Kanye Loves Kanye
19	Ambjaay Uno
20	Polo G Through Da Storm



LUIS FONSI



ROSALÍA



LIL NAS X



BEYONCÉ

FRANCE

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

GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Billie Eilish Loco Contigo
3	Sarah Connor Vincent
4	Sam Smith How Do You Sleep?
5	Fero47 Nenene (Prod. By Lucy &...)
6	Luis Fonsi ft. Daddy Yankee Despacito
7	Kerstin Ott, Helene Fischer Regenbogenfarben
8	AriBeatz x Fero47 x YL Amphetamin
9	Lea, Cyril Immer Wenn Wir...
10	DJ Snake, J Balvin, Tyga Loco Contigo

AUSTRALIA

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Sam Smith How Do You Sleep?
3	Billie Eilish Bad Guy
4	Post Malone ft. Swae Lee Sunflower
5	Lil Nas X ft. Billy Ray Cyrus Old Town Road
6	Chris Brown ft. Drake No Guidance
7	Taylor Swift The Archer (Lyric Video)
8	Sam Smith ft. Normani Dancing With A Stranger
9	Taylor Swift You Need To Calm Down
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

SPAIN

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

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Lil Nas X ft. Billy Ray Cyrus Old Town Road
3	Marco Borsato, Armin... Hoe Het Danst (Official Video)
4	Suzan & Freek Blauwe Dag
5	Marco Borsato, Armin Van... Hoe Het Danst (Lyric Video)
6	Beyoncé Spirit (From Disney's...)
7	Suzan & Freek Als Het Avond Is
8	Sam Smith How Do You Sleep?
9	Billie Eilish Bad Guy
10	Tiësto, Jonas Blue & Rita Ora Ritual

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	5	M-22 x Kiara Nelson After Hours / 3 Beat
2	2	4	Kaz James Ft Mr. ID & Kawtar Sadik Through Your Love / FFRR
3	12	3	Mark Ronson Ft Camilla Cabello Find U Again / Columbia
4	5	8	Ten Ven Talk To Me / Positiva
5	8	4	K-Klass x Anton Powers Let Me Show You / 3 Beat
6	16	3	Blinkie Ft Grace Tither Little Love / 2TE/Warner Bros.
7	11	5	James Hype Ft Dots Per Inch & Ayak I Was Lovin' You / Get Together
8	39	2	Maceo Plex When The Lights Are Out / Ministry Of Sound
9	18	2	David Guetta & Martin Solveig Thing For You / ffr
10	1	6	Kylie Minogue Step Back In Time/New York City / BMG
11	22	3	The Avener Ft Bipolar Sunshine Beautiful / Virgin
12	14	4	Gawler & Francci Richard Joy / Nhmm
13	9	7	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
14	26	2	Marina Orange Trees / Atlantic
15	19	4	Sleepy Tom All On You / eOne
16	25	2	Henry Hacking Ft Effs Higher / Vicious
17	27	2	Jax Jones & Bebe Rexha Harder / Polydor
18	17	12	Leftwing: Kody I Feel It / Toolroom
19	30	3	John Roberts Looking / Mr. Roberts
20	23	3	Kelli-Leigh Without You / Music Core
21	21	3	Eden Xo Sorry For Myself / AlphaOmega
22	NEW	1	Martin Ikin Ft Hayley May How I Feel / Toolroom
23	31	2	Ilkay Sencan & Dynoro Rockstar / BI/Sony
24	29	2	Martin Badder & Lucy Whittaker I Can't Keep... / Bmkltsch
25	NEW	1	Eddie Amador Pts Rebecca Burgin Fly Away Lover / Fldget
26	NEW	1	Dion Todd Ft Maya Be Alright / Shyre/Awal
27	NEW	1	Ritual With Emily Warren Using / Island
28	33	2	Moodbay Listen Up / Online
29	RE	2	Russell Small x DNO P x Reigns It Is What It Is (Bad Ass Disco) / Jango
30	38	4	Jerk Boy Ft Kimono Feedback / Tinted

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	14	2	Mark Ronson Ft Camilla Cabello Find U Again / Columbia
2	6	3	Kygo & Whitney Houston Higher Love / Columbia/Kygo
3	7	10	Madonna + Maluma Medellin / Interscope
4	8	3	M-22 x Kiara Nelson After Hours / 3 Beat
5	13	4	John Gibbons Hotstepper / Good Soldier
6	21	2	David Guetta & Martin Solveig Thing For You / FFRR
7	17	2	Pink Ft Cash Cash Can We Pretend / RCA
8	29	2	Quiet Storm Lady Show Me / Freetone
9	11	4	Cheryl Let You / 3 Beat
10	12	4	Ray Guell You Don't Know Me / Sir Ray
11	19	4	Will Young My Love / Cooking Vinyl
12	15	5	Nancie Get Likes / Capitol
13	1	5	Little Mix Bounce Back / RCA
14	NEW	1	Kris James I'll Be Here / DP
15	NEW	1	Mo Ft AJ Tracey Choose Sides / Polydor
16	26	2	Vize Ft Lanila Stars / Xploded
17	18	4	Four Of Diamonds Walk Away / Virgin
18	22	3	The Sugarhill Gang, Grandmaster Someone Like You / Monatomic
19	NEW	1	Sam Feldt Ft Rani Post Malone / Spinnin'
20	NEW	1	Zara Larsson All The Time / Black Butter
21	24	2	Billy Porter Love Yourself / Butler Company Inc.
22	2	3	Ed Sheeran Ft Khalid Beautiful People / Asylum
23	NEW	1	Chantel Jeffries Ft Jeremih Chase The Summer / Capitol
24	3	4	Kylie Minogue Step Back In Time/New York City / BMG
25	27	3	New Hope Club Love Again / EMI
26	NEW	1	Jax Jones & Bebe Rexha Harder / Polydor
27	NEW	1	Spacetrain Salsa Me / Spacetrain
28	23	7	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva
29	20	4	The Zoyboyz With Carolyn McGoldrick Just Call Me / Zoyboyz
30	NEW	1	Kream & Eden Prince Ft Louisa Ain't Thinkin' Bout You / Big Beat

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	4	Lil Nas X Panini / Lil Nas X
2	6	4	Digga D & Russ (Splash) Mr Sheeen / Virgin
3	1	5	Jay1 Mocking It / GRM/Parlophone
4	11	2	Jason Derulo Ft Farruko Mamacita / Warner
5	2	6	Stormzy Crown / Merky/Atlantic
6	8	5	JB Scofield Stretch It / Parlophone
7	7	4	Indian Trap & Tyeler Reign Ft Chris Scholar Loop Around / iTrap/J2 Ent.
8	9	2	Shenie Fogo Make A Move / WHOISHI/Juni Moa
9	14	3	Realz x Star One Everything's Live / Rhythm Rollers
10	12	4	Gashi Roses / Honesty Saves Time/Ministry Of Sound
11	10	3	Migos Stripper Bowl / Motown/Quality Control
12	15	3	The Kemist Ft DJ BrainDead & Nyanda Mayhem 7.0 / Virgin
13	16	2	Dolapo x Hardy Caprio Something New / Virgin
14	NEW	1	J Balvin & Bad Bunny Que Pretendes / UMLE
15	17	6	Chris Brown Ft Drake No Guidance / Cash Money/Republic/RCA
16	4	6	K More Saucy / 12 One Ent.
17	13	7	Mabel Mad Love / Polydor
18	NEW	1	Blvckhaze Ft Arii Lopez SWA / Pretty Boy Worldwide/A4Ward
19	NEW	1	Krept & Konan Ft Headie One & K-Trap I Spy / Virgin
20	NEW	1	Tion Wayne Ft Swarmz Drive By / Virgin



COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Theo Kottis Turning Around
2	Solarido & Eli Brown XTC
3	Dusky Boris Borrison's Trip To Morrisons
4	Mike Mago Feel Like
5	Laurent Garnier & Chambray Feelin' Good
6	Sub Focus Solar System
7	Paul Kalkbrenner No Goodbye
8	Just Kiddin Ft Camden Cox Stay The Night
9	Dirty Vegas Days Go By
10	Michael Calfan Ft Monique Lawz Wild Game
11	Purple Disco Machine Emotions
12	KDA Ft Waterson Scars
13	Hot Since 82 Ft Alex Mills Therapy
14	Jonas Blue I Wanna Dance
15	Art Bastian Blazing Sun
16	Clipz Down 4
17	Prospa Back To The Motherland
18	Chris Lorenzo, Puppah Nas-T & Denise Work
19	Sneaky Sound System We Belong
20	Loods Walking Away

Ronson & Cabello claim pop crown ANALYSIS

BY ALAN JONES

On its ninth week in the OCC singles chart, **Mark Ronson's** latest hit, Find U Again has also now turned into a club smash after being serviced in a dynamic new mix from MK. Dashing 12-3 on the Upfront club chart, the track fares even better on the Commercial Pop club chart, where it soars 14-1.

It is Ronson's first Commercial Pop No.1 since last September, when he teamed with Diplo as Silk City for Electricity, a chart-topper that featured Dua Lipa. Camilla Cabello fulfils that role on Find U Again, which is her first Commercial Pop No.1, though her smash Havana topped the Urban club charts in 2017.

Five months after securing their first Upfront club chart No.1 with White Lies, production duo **M-22** – Briton Mark James and German Frank Saunders – return to the summit with upbeat, melodic house offering After Hours, which includes a confident vocal from first-time chartmaker **Kiara Nelson**, a 21-year-old singer of Finnish/Swedish/American descent who resides in Helsinki.



Reaching pole position on its fifth week on the chart with a minuscule advantage over Through Your Love - which is No.2 for the second week in a row for **Kaz James** – After Hours has yet to reach the OCC Top 75, although its consumption has increased for five weeks in a row. It is also enjoying considerable radio support, with over 1,300 plays logged to date by Radio Monitor, including upwards of 140 on Kiss FM.

Lil Nas X's debut smash, Old Town Road, took eight weeks to top the Urban club chart – but follow-up Panini has taken only half as long, moving 17-12-5-1 to secure the crossover rapper his second No.1 just seven weeks after his first.

© 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.

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THAT WAS THE **Music** Week THAT WAS

This week **60** years ago...

TOP STORY

A MAG IS BORN

This week marks the 60th anniversary of our first ever issue. In 1959, the industry reached a precipice in more ways than one. Retailers were struggling to compete with the growing number of wholesalers, and formed an official body representing their common interests. From this, a retailers' association as well as the earliest version of *Music Week*, the Record Retailer, was born. Right, now who fancies sending us a birthday cake?

HOLY FOLK

Despite the temptation for retailers to cash in on top hits, the mag showcased the benefit of carrying a comprehensive stock. Writer Fred Dallas promoted global diversity in music, citing the success of American and Irish music in the UK. Dallas also pointed out the rising popularity of folk music among young people, encouraging retailers to stock up on older records. Still sounds wise to us...

SQUARE SCHEME

The Record Retailer set out to ease the industry-wide headache caused by displaying records with a do-it-yourself display kit. The guide included step by step instructions and blueprint images to achieve an attractive and artistic display. Yep, in our first week in the business we solved the age-old mystery of how to make squares look cool.



WORDS: Kayla Effner

Also inside... The industry prepared for the **National Radio Show** which was to be hosted in Earl's Court... Sales figures across the **Board Of Trade** were in the midst of a downturn, taking in 18% less in the first four months than the previous year... The **BBC** provided their most extensive coverage of the **Beaulieu Jazz Festival** to date... **MCPS** issued a warning against copyright infringement after discs and tapes were no longer prohibited from importation... **The British Lighting Council** led a campaign to improve the quality of lighting in 50,000 British shops in the hope of boosting sales...

THE AFTER SHOW

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

THIS WEEK: Slick Rick, rapper

■ INTERVIEW: GEORGE GARNER

From Jay-Z and Eminem to Snoop Dogg and Miley Cyrus, a countless number of artists have drawn inspiration from the one and only Slick Rick. Fresh from independently releasing two brand new singles, here the international hip-hop legend looks back at his trailblazing life in music...

My new song Can't Dance To A Track That Ain't Got No Soul is...

"Kind of self-explanatory. A lot of music that's out now, you can't really dance to it and it doesn't have any soul – and spicing it up with singing or rapping really doesn't help either. I just want to re-energise the game. You know the Goldilocks And The Three Bears story – one porridge is cold, one is lukewarm and one is hot? I want this shit hot!"

The music industry needs to be straightened up...

"Because it's a little shady. If you sell your goods at a market, you're supposed to get the lion's share, but in this game you get 2% out of your own goods. And then you've got to worry about contracts written with all kinds of crooked clauses. I went about that in a humorous way in Can't Dance... If you're going to make an agreement with an artist, get straight to the point – this is your cut, this is my cut – not 440 pages to say something."

I released my new singles independently...

"Because it's an option. I use all options that are open to me. Major labels have the distribution and connections and things like that, but doing it on your own is good too – it's good for the soul and your sanity. As long as you take baby steps and have a good camp behind you, it's really not that difficult. I could always just sit back and play the old school role and make a decent living off of that, but hip-hop is like a sport. You enjoy it, you want to participate and learn."

My contribution to hip-hop has been...

"Bringing humour and stories. People tell me I have an ability to make them visualise what I'm saying: that cinematic quality. I'm honoured that a lot of people use samples of my stuff; the greatest compliment is for a great artist to use certain lines as influences, or a chorus, or even redo a certain song."

In the early days of hip-hop...

"Everybody in New York wanted to be a part of it. It was a big thing that had exploded on the poor community scene. They'd have rap contests and we'd enter them and most



Watch the throne: Slick Rick

PHOTO: Slick Rick Music

"Sometimes when you talk about money and the business you lose focus. This is all about fun"

of the time we'd come in close to first place, so we had an ability to stand out. Doug E Fresh saw me and liked what he heard and then that was it; I went from doing a regular 9-5 job to running around being his sidekick. One of the most surreal things for me was performing at Madison Square Garden with Doug E Fresh in the mid '80s – this poor minority community had reached such a level of success that it filled that venue up. That's major."

The best lesson I've learned is...

"Sometimes when you talk about money and the business, you lose focus on what this really is: this is all about fun. I don't think I've ever lost that. Maybe at one time I might have felt that way when you get your royalties and see a big fat zero when you're going platinum [laughs]. It's like, 'OK, if I go platinum I'm supposed to make this amount of money – so what I gotta do, go triple platinum!?' Where's my money?' That can take you off your focus."

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