

Music Week

Inside the business of music. Established 1959



CARAVAN PALACE

NEW
ALBUM
30.8.2019

Chronologic

CARAVAN PALACE

2.0m

TikTok
user video uploads

1.2m

YouTube
subscribers

500m

YouTube
official channel views

380m

Spotify + Apple Music
streams

UK HEADLINE TOUR 2020

- 21 Jan **GLASGOW** O₂ Academy
- 24 Jan **LEEDS** O₂ Academy
- 25 Jan **CAMBRIDGE** Corn Exchange
- 27 Jan **BRISTOL** O₂ Academy
- 28 Jan **BEXHILL** De La Warr Pavilion
- 30 Jan **LONDON** O₂ Academy Brixton
- 31 Jan **MANCHESTER** Albert Hall
- 1 Feb **BIRMINGHAM** O₂ Academy

PREVIOUS <I>_</I> ALBUM CAMPAIGN

TV appearances:

- Later... with Jools Holland
- Jools' Annual Hootenanny
- The Jonathan Ross Show
- Tonight at the London Palladium

Pyramid stage Glastonbury performance

Brit Breakthrough Award

MVKA



info@mvka.net



Music Week

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**"MUSIC
SOUNDS
BETTER
WITH US"**



BBC RADIO 1

BEN COOPER & GREG JAMES: THE DOUBLE ACT LEADING
THE STATION'S BIG FIGHTBACK AGAINST STREAMING

Music Week

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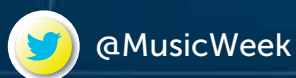
October 8, 2019 | The O2, London

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#MWTechSummit

Welcome to the music week...

Movin' on up



Location, location, location is a familiar maxim for house-buyers, but hasn't always been top of mind for music businesses.

But now, as the money flows back into the industry after years of decline, resurgent labels, publishers and streaming companies everywhere are redrawing the music business map as they look to expand and relocate.

As regular visitors to music biz offices, *Music Week* knows the effect relocating can have on a company. Universal's shift from their shabby block at the wrong end of Kensington High Street to the gleaming new edifices of King's Cross (not so long ago a district where Fierce Panda was the only label brave enough to be based!) seems fitting for a company that is on the move in every sense.

Sony will soon follow suit, Spotify's new London HQ is nearing completion and Warner UK are also rumoured to be considering a move out of the once ubiquitous High St Ken. Indeed, Warner's new bespoke Los Angeles HQ stands out as what can be done when offices are designed with a music company in mind, rather than trying to fit a music company into a more generic space.

The more difficult thing to transport along with the Apple Macs and boxes of vinyl, of course, is a company's spirit. Warner Records in the US probably benefits from escaping the ghosts haunting its iconic former Burbank HQ, but many is the indie label that's gone upmarket off the back of success or a big deal, only to find something intangible got lost among the boxes in the move.

It applies to venues and studios as well. It's a cliché, but walk around Abbey Road or RCA Studio B and you really can almost feel the rock history seeping from the walls. It's down to more than a name or even the people – the Marquee Club thrived after its first move from Oxford Street, but was never the same once it departed its iconic Wardour Street location.

The pressure on property prices might be understandably pulling thriving music businesses away from the old strongholds of West London and Soho to head north and east. And new history can, of course, be written anywhere, but just remember to pack your company's soul along with the contents of the stationery cupboard...

Mark Sutherland, Editor
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19.08.19

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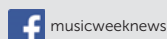
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THE BIG STORY

Best of you: Reading & Leeds delivers 'incredible year' for Festival Republic

MD Melvin Benn on his "close to perfect" line-up of superstar acts and bucking the festival market's challenging summer

— BY ANDRE PAINE —

Melvin Benn has told *Music Week* that stellar ticket sales for Reading & Leeds have helped Festival Republic achieve its best summer for over a decade.

Reading & Leeds Festival takes place this Bank Holiday weekend (August 23-26) with main stage headliners including The 1975, Post Malone, Twenty One Pilots and Foo Fighters.

"For us, it's as close to perfect as it gets," said the Festival Republic MD. "Twenty One Pilots, The 1975, Foo Fighters – that is very core to what the traditional Reading would have been in many ways.

"But then to have Post Malone and Billie Eilish adding that modernity as well, it ticks every single box."

At a capacity of 105,000, Reading Festival is a sell-out, while Benn predicted that the 85,000-capacity Leeds Festival will be sold out by this week. When day and weekend sales are combined, Festival Republic has moved around 250,000 tickets across both sites.

"Reading is an important festival for the bands as well as the fans," said Benn. "We're the UK's longest-running festival, so it's got a lot of history and credibility. And we work hard on it – it's not a festival that we stand still on.

"Leeds has got 85,000 [capacity] – it's pretty impressive and the atmosphere is fantastic."

While Benn acknowledged that some promoters have faced challenges in the live market, Festival Republic has had one of its best results ever.

"It's interesting that people are saying that it's a tough summer," he said. "I've got to tell you that I've had the best year for 15 years, certainly 10 years – incredible sales.

"Latitude sold out, Download had a better year this year than last year, Wireless sold out. I've had what can only be described as an incredible year."

Benn credited the early booking by talent buyer John McIl Dowie of Billie Eilish and Post Malone in 2018. He described the returning US rapper as "among the biggest acts in the world at the moment".

"He played around 5pm last year to what was among the largest audiences that we'd ever seen at Reading & Leeds Festivals," said Benn. "It just felt right for him to come back as a co-headliner this year."

Last month Eilish was moved up the bill from the BBC Radio 1 stage to the main stage following the success of her Polydor/Interscope full-length debut, *When We All*

Fall Asleep, Where Do We Go? (244,669 sales – Official Charts Company).

"It would have been wonderful if she could have played in the big top on the Radio 1 stage," said Benn. "But the demand to see her is just insane, it would have been dangerous for the kids. So many people want to see her.

"Once she played to that huge crowd at Glastonbury, it was really obvious we had to move her – well, it was obvious before, but that just reaffirmed it. It's wonderful, that more people will get to see her. I would hope that she's a potential future headliner."

Fellow main stage female performers include Charli XCX, Alma and Brody Dalle, who fronts The Distillers. Festival Republic has attempted to improve the gender balance at festivals with the ReBalance programme..

"We'll always pick [female artists] on the basis of their capability," said Benn. "But we're very clear that there are insufficient acts that are making music that allow them to get to the level of being main stage performers here at Reading & Leeds. That doesn't happen overnight, we have to work at that by providing recording studio time and then giving them slots."

Benn also noted the core appeal of UK rap since the launch of the BBC Radio 1Xtra stage in 2013. AJ Tracey, Dave and Fredo have graduated to high-profile slots.

"For me, it's a similar to ReBalance, we're trying to get acts to come through the smaller stages to take the step up and they are doing exactly that," said Benn. "All three of those acts are wonderful live performers."

Benn also noted the resurgence of guitar bands.

"I think there is a rock revival," he said. "Certainly that is the evidence of the sales that we had at Download Festival this year and the pre-sales that we've got for Download festival next year."

He is confident that rock act You Me At Six will sell out the inaugural 12,000-capacity Gunnersville concert series in London's Gunnersbury Park (September 6-8), which also features Doves and The Specials.

The veteran promoter also stressed the festival's commitment to sustainability, including banning single use plastic cutlery since 2009 and plastic straws in 2013.

This year climate change group Extinction Rebellion will encourage festival-goers to behave responsibly.

"For me, having Extinction Rebellion working with us at Reading & Leeds Festival makes my direction of travel really clear," said Benn. "It's fundamental."



In the Billie club: Billie Eilish performing at Glastonbury 2019

Mel B:
Melvin Benn

PHOTOS: BBC/Paul Harris

FOR THE RECORD



THE BIG EXIT

Kiss Group programme director Andy Roberts has exited Bauer Media after 26 years. He recently helped Kissstory becoming the market leader for digital-only networks with RAJAR Q2 ratings of 2.323m. Steve Parkinson, group MD, national radio, said: "He re-invented Kiss, ensuring that the brand remained the pre-eminent rhythmic music and commercial youth-oriented radio station in the UK."

THE BIG BILL



The Incorporated Society Of Musicians (ISM) is calling on the Government to cover any additional costs that musicians will incur when travelling to the EU for work in the event of a no-deal Brexit. The ISM has calculated that musicians who travel to the EU27 and carry an instrument will incur additional costs of up to £1,000 in the event of a no-deal Brexit.

THE BIG AWARDS



The Music Market is to sponsor the Rising Star category at the Women In Music Awards on November 8. It is held in association with AIM and UK Music. "We have always recognised the importance of rewarding this industry's future female leaders and innovators," said MD Helen Ward.

LABELS

Right said Fredo: UK rapper leads Since '93 chart assault

Label's flagship artist is "all about integrity", says Since '93 label co-president Riki Bleau ahead of Reading & Leeds performance

BY ANDRE PAINE

Since '93 co-presidents Glyn Aikins and Riki Bleau have spoken to *Music Week* about the label's twin chart success with rising rap stars.

A year since launching in partnership with RCA, Since '93 has secured breakthrough success with Fredo and Aitch (see panel).

"We're signing more artists, we're in great shape," said Aikins. "Our partnership with Sony and RCA is working out tremendously well. From the formation 12 months ago to being in this kind of position is the most exciting thing."

Fredo (real name Marvin Bailey) has scored two Top 5 album entries with the label. Following last year's mixtape *Tables Turn* (53,462 sales – Official Charts Company), debut LP *Third Avenue* peaked at No.5 in February. It has sales of 34,458 (OCC).

Since '93 co-president Riki Bleau stressed that the label would maintain control of its breakthrough acts.

"We won't be upstreaming artists," he said. "We get to use the resources of RCA and Sony as a wider team, but it's our label."

Fredo, who has 2,712,727 Spotify monthly listeners, built momentum from features. He is currently enjoying a Top 10 single as a featured artist on *Mist's So High* (Since '93/Warner Music). It has sales to date of 168,717, according to the OCC.

Dave and Fredo scored a No.1 last year with *Funky Friday* (730,742 sales – OCC) and they're primed for a live collaboration at Reading & Leeds Festival this weekend.

"He's very popular with a lot of the artists, he's super credible," Bleau told *Music Week*.

"He's growing in confidence – on the *Mist* record, he's doing the hooks. But he retains himself in whatever he does, so it's really about his integrity.

"I still believe you need radio to have a proper hit record. But streaming gives you the opportunity to reach more people without it being based upon getting playlisted on a particular radio station."

While album consumption is driven by streams (90% of the total), Bleau stressed that a body of work was essential.

"His fans are engaged and want to see and hear his story told over an album's worth of music, so it is crucially important," said Bleau.

Fredo is second on the bill at the Reading & Leeds BBC Radio 1 stage, headlined by Dave.

"If you look at his ticket sales, it is quite significant," said Aikins. "I think he will become an arena artist in 12 to 18 months."

Bleau added: "Fredo's one of those artists that just epitomise a generation. I feel like he's the leader of the new school for us."



"Fredo is one of those artists that just epitomise a generation"

Riki Bleau
Since '93



Famous friends: Fredo

PHOTOS: Joe Magowan

Aitch bomb: 'Driven' artist makes streaming impact

Rising star epitomises label's "philosophy of artist development", says Glyn Aikins

Since '93 has secured another breakthrough with rising star Aitch, who crashed into the Top 10 with *Taste* (Make It Shake).

The Manchester rapper's track debuted at No.8 on sales of 37,888, according to the Official Charts Company. It was heading for the Top 5 last week, based on early sales.

"We are excited about how Aitch and his music are growing," said Glyn Aikins. "It's the result of 11 months of set-up releases, exciting collaborations with other artists and being heavily tipped as 'one to watch' at the top of the year. We've been creating as much momentum and excitement as possible around launching his upcoming project."

Aitch (real name Harrison Armstrong) also has a Top 20 single with *Young T & Bugsey, Strike A Pose* (182,257 sales – OCC). He peaked at No.20 last month on *Bugzy Malone's* single *Kilos* (80,700 sales to date).



Steps change:
Aitch

Aikins described the 19-year-old as an "astute and driven artist".

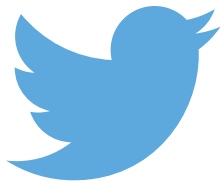
"This is the philosophy of artist development which is at the heart of everything we believe at Since '93 and with Aitch, this early victory is the first step to spreading his message far and wide around the world," said Aikins.

The rapper will receive a playlist boost from BBC Radio 1's *Brit List*.

Head of music Chris Price said: "He's

been on an incredible journey as an artist over the past 18 months, and we've been working with him throughout: from vocal support by Radio 1 and 1Xtra's specialist DJs, to multiple spots on both station's playlists, right through to his inclusion on 1Xtra's *Hot For 2019* list.

"As part of the *Brit List* process we look to see where emerging artists are heading, and with the music Aitch has lined up for the next few months we're confident he's set for success."



TWEETS OF THE WEEK

The past seven days in 280 characters



@RayBLK_ Asking God to remove anybody who isn't meant to be in your life is a MAD prayer you know! Bodies start dropping!! Don't say it unless you're ready **(Ray Blk, artist) Monday, August 12**



@colonelstewart In a box at @HomeOfCricket with an Oscar winner, DJ and a Sex Pistol. It's raining of course **(Nick Stewart, NS&A Management) Wednesday, August 14**



@SianAnderson I wanna sign one artist soooo bad, I know they could be hugeeee but the manager is such a mare and I cannot come and kill myself. **(Sian Anderson, BBC 1Xtra) Tuesday, August 13**



@paulsylvester75 Just sent out the Absolute Radio Christmas schedule to the team and am now sat back, arms folded and awaiting the abuse and excuses. **(Paul Sylvester, Absolute Radio) Tuesday, August 13**



@jetfury Nils Prams track is about as haunting as when Justin from CBBC visited Ballamory on halloween eve dressed in a sheet. **(Geoff Barrow, artist) Tuesday, August 13**



@AustinDarbo The biggest travesty is Aaliyah's back catalogue missing from streaming services **(Austin Daboh, ex-Spotify) Wednesday, August 14**



@ParrisOH Got back from a week on holiday to a top ten record & a gq front cover. not bad at all **(Parris O'Loughlin-Hoste, RCA) Monday, August 12**



@Pursehouse Is there a more misleading two word sentence in the entire English language than; 'London Luton'? **(Simon Pursehouse, Sentric Music) Monday, August 12**



@juderogers Returning home from Burgundy to Wales IN A DAY and I have achieved a midlife goal: reporting a pothole on an A-road to Waze. **(Jude Rogers, journalist) Monday, August 12**



@ChrisHawkinsUK Wait. Everyone knows what a cassette is, right? **(Chris Hawkins, BBC 6 Music) Wednesday, August 14**

#1 TWEET



@liz_buckley This evening I was trying to explain who Alex James is to someone in a loud, crowded room and when I said, "the cheese one", my friend questioned, "... the she-wolf?" It's been making me laugh for hours now. **(Liz Buckley, Ace Records) Wednesday, August 14**

RISING STAR

The biz's brightest new talents tell their stories



Charlie Rickard: "There are no shortcuts."

Charlie Rickard

Head of venue logistics, Independent Venue Week
[@charlierickard_](https://www.instagram.com/charlierickard_) (Instagram)



What do you love most about the music business?

"From a live perspective, there is no better feeling than a packed room when the band or artist are firing on all cylinders! The buzz that I get from being involved in this, in any capacity, keeps me going. On a whole, being able to work in the music business is something I never take for granted. I've been very fortunate that I can earn a living from following my passion. I've made some life-long friends from all different areas of the business."

And what frustrates you the most about it?

"Independent/DIY artists being overlooked by major labels and budgets being slashed by management/labels that leads to crew being exploited and working for very little money. I think on a whole the industry needs to understand how vital independent venues are in any artist or band's career. That's where you cut your teeth and learn your craft. There are no shortcuts."

What's your proudest achievement so far?

"Getting to travel around the country for Independent Venue Week 2019 was

certainly a highlight this year. To meet venue owners and operators up and down the country and see the impact these venues have on the community was humbling. After months of planning, it felt like a real achievement."

How is the planning going for Independent Venue Week 2020?

"Preparations are going really well already. We've got some incredible things in the pipeline for next year. We've also just staged Independent Venue Week for the second time in the US, which went incredibly well. Plus, we recently started doing a monthly Independent Venue Week show on Acid Jazz's new Totally Wired Radio station. That has been a laugh and it's great fun to play music from everyone on the team's record collections - it makes for an interesting mix! It's important to stress that Independent Venue Week may be the name, but we have a presence and activity all year round."

What's your ultimate ambition in the music industry?

"As boring as it sounds, I don't really have a particular ultimate goal. As long as I'm working I'm happy. I wouldn't rule out touring again though. On the road I had to learn a lot very quickly."

CHARLIE'S RECOMMENDED TRACK: The Wants - Fear My Society

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

RETAIL

Lover story: Music retail ♥ Taylor's Swift's 'K-pop inspiration' for LP targeting fanbase

While streaming shift could depress week one total, deluxe editions are set to lift value of album sales

BY ANDRE PAINE

Music retail has welcomed the multiple high-value formats for Taylor Swift's *Lover* – an album that also marks a shift in streaming strategy for the US superstar.

Released by EMI on August 23, Swift's seventh LP will be immediately available across all major DSPs. It signals a change of heart for the singer, who pulled catalogue from Spotify for three years in protest at its ad-funded tier and then opted for a windowed release for *Reputation* in 2017.

DSPs will be delighted by the turnaround from Swift, who is releasing her first LP under a deal with Republic and Universal.

"Taylor Swift is expected to have strong streaming figures similar to Ed Sheeran, who had a huge first weekend with No.6 Collaborations Project," said Nigel Harding, VP of artist marketing at Deezer.

Swift has 38,384,673 monthly listeners on Spotify since returning two years ago.

Despite the streaming shift, music retail has welcomed the CD editions. *Love* has four deluxe versions priced at £25 each, which include journal entries, handwritten lyrics and audio memos. A £40 edition includes a tote bag and phone stand.

"The formatting looks good because there are a few [editions] and they're quite high value," said HMV head of music John Hirst. "It looks like they've taken a bit of inspiration from K-pop, particularly the BTS packages with lots of extra content, so that should be really good for the fanbase. It augurs well for a strong week one value performance."

Kim Bayley, CEO of ERA, said: "There's a huge anticipation for the new Taylor Swift album, not just from fans, but from digital

"We're pleased to see Taylor embracing streaming and the CD formats"

Kim Bayley
ERA



Ready for it?: Taylor Swift

services and retailers alike.

"A new release by a worldwide superstar is a great opportunity to connect with not only mass market streaming consumers but also the occasional physical buyer – and there are still millions of them – so we're pleased to see the care and attention which has gone into the CD formats, as well as Taylor embracing streaming services."

However, the vinyl edition is set to appear weeks after the release. "It is always a blow when the LP doesn't come on the same day as the digital or CD release," said Hirst.

There will now be huge industry scrutiny of the week one sale, which is likely to be depressed by universal availability on DSPs.

Virgin EMI declined to comment.

Reputation was held off streaming services

for three weeks – a move that ensured blockbuster physical sales in the US and UK. It moved 83,648 copies in its first week, according to the Official Charts Company.

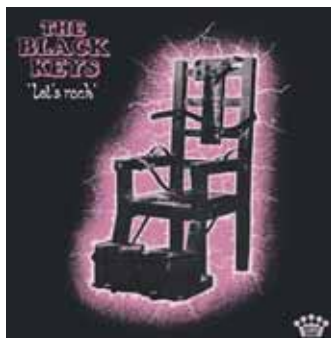
But its to date total of 377,183 is eclipsed by the 1,255,652 sales for preceding LP 1989.

Swift set up the *Lover* campaign with a live-streamed Amazon Prime concert and secured a UK airplay No.1 on debut with *Me!*

Both Radio 1 and Radio 2 put *Me!* (No.3 peak, 360,461 sales) and *You Need To Calm Down* (No.5, 186,707 sales) on their A-lists.

But following a No.43 peak for the non-radio single *The Archer* (23,529 sales), Hirst suggested the scale of the album's commercial appeal remains uncertain.

"I don't think it's going to hit the heights of 1989," he cautioned.



"Let's Rock"

Peak Chart Position: No.3

Label: Nonesuch Records

TAKE A BOW

TEAM The Black Keys

Agent: Mike Greek (CAA)

Management:

John Peets (Q Prime South)

Marketing:

Matthew Rankin (Nonesuch)/

Olivia Matthias (Warner Music)

Digital Marketing:

Olivier Massey (Warner Music)

National & Regional Press:

Matthew Rankin/

Katie Havelock (Nonesuch)

National Radio: Jane Arthy/

Patrick Hough (Warner Music)

Regional Radio:

Laura Henderson (Warner Music)

TV: Tom Dark (Warner Music)

International: Matthew Rankin/

Katie Havelock (Nonesuch)

Publisher: McMoore McLesst

Publishing (BMI), administered by

Wixen Music Publishing

A&R: David Bither (Nonesuch)



Rock steady crew:
The Black Keys



audoo

The royalty revolution is coming...

Audoo is on a mission to revolutionise the way music royalties are calculated and distributed. Our plug-in device takes a real-time digital imprint of the music that's being played in shops, restaurants, gyms and bars.

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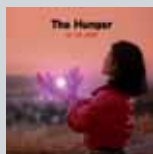
audoohq

THE PLAYLIST



BAT FOR LASHES

The Hunger (Kobalt)

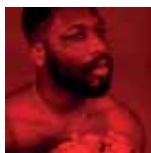


Interweaving pipe organs, an elastic bass and expansive beats, Natasha Khan teases her September-due fifth studio album *Lost Girls* with this enveloping breeze of dystopian disco.

Contact Keong Woo
keong.woo@goodmachinepr.com

TONY NJOKU

Hapless (Silent Kid Records)



Expanding out of a cascade of keyboards and clicks, the up-and-coming London singer-songwriter's emotive vocals swell with devastating effect.

Contact James Crosley
james@9pr.co.uk

SEA GIRLS

Violet (Polydor)



With a chorus big enough to float a battleship, the quartet return with a heart-pounding anthem ready-made for euphoric, beer-soaked mosh pits.

Contact Barbara Charone
bc@mbcpr.com

SHARDS

Unrest (Erased Tapes)



Evocative new single from the innovative choir blends sense-dazzling vocals, beats and synths ahead of forthcoming debut album *Find Sound*.

Contact Sinead Mills
sinead@practisemusic.co.uk

TYLA YAWEH

Salute (Epic Records)

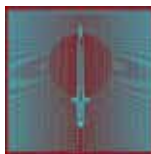


Discovered by – and said to be on the next album of – Post Malone, Florida rapper Tyla Yaweh is menacingly tuneful ahead of his Reading & Leeds debut.

Contact Ash Collins
ash@drystonepress.co.uk

L'ÉPÉE

The Last Picture Show (A Recordings)

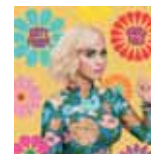


French psych duo The Limiñanas are very collaborative, so a supergroup was inevitable. Boasting Anton Newcombe and more, the 'super' tag is justified.

Contact: Alix Wenmouth
alix@wastedyouthpr.com

KATY PERRY

Small Talk (Virgin EMI)



Ruminating on post relationship interactions (and "sliced bread") Katy Perry returns with this bouncy Charlie Puth-produced summer banger.

Contact Janet Choudhury
Janet.Choudhury@umusic.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!



23.08 DRAHLA
Shackdewell Arms
7.30pm

As atmospheric as the moors of their native Yorkshire, three-piece Drahla whip up a thrilling-yet-dissonant collision of visceral art rock and sharp post-punk. Their booming debut LP is titled *Useless Coordinates*, but this free London show will be the place to be.

TASTEMAKERS

The industry's favourite new sounds

Jasmine Kent-Smith Staff writer, Mixmag

AÏSHA DEVI – SLF EP



Weathering the summer Jasmine Kent-Smith

At the time of writing, the thermometer is edging upwards and I'm in the mood for music as mind-melting as the heat. That, and an ice cream.

This month, I found exactly what I was looking for in terms of music in the form of Swiss-born producer Aïsha Devi's latest Houndstooth offering *SLF*. It was a real **chef's kiss** moment when I pressed play on the neat five-track EP and heard the pummelling of drums for the first time. In an avant-pop meets club meets meditative manner, the first track sets the tone for the rest of the release as Devi dips and dives between trap, trance and computer rave.

The release follows her 2018 album *DNA Feelings* and feels like a concentrated take on the themes and sound design explored on the LP. On *SLF*, Devi appears in her element as she presents a project that is as enraptured with melodies, arpeggios and spirit-soaring vocals, as it is with foreboding drums and moments of disconcerting eeriness. Take *Uupar Theory*, which ends with Devi's manipulated voice calling out: "*Empower your mind/You can walk through walls*". Which given the summer we've all had so far, and the UK's collective heatstroke, could well be true.

ESSENTIAL INFO

RELEASES Driftglass out now **MANAGEMENT/LABEL** Jazz
 Re:refreshed **NEXT GIG** London Jazz Cafe, November 24

Mercury-tipped jazz outfit led by Cassie Kinoshi

The Hyundai Mercury Prize is often ascribed to have a “token jazz nomination”, as every year a group of tooters duly tread the red carpet, stressing the award’s artistic scope yet never triumphing.

However, with the UK jazz scene enjoying an enthralling renaissance via blossoming new talents and genre crossing pollination, many feel 2019 should be the year that jazz truly flowers at the prize.

Fortunately, having nominated Driftglass – the debut of London 10-piece Seed Ensemble – and its blend of absorbing jazz traditions, head-spinning improvisation and a sharply contemporary outlook, the judges have a potential winner on their hands, irrespective of its genre.

Formed by Trinity Laban Conservatoire graduate Cassie Kinoshi in 2016, the composer and saxophonist (who is also plays in Afrobeat band Kokoroko and the Domino-signed Nérija) has gathered together a host of Britain’s brightest young jazz talents to bring her musical vision to life.

“I’ve always liked writing for large ensembles – large brass ensembles, orchestras, big bands,” she tells *Music Week* of Seed’s genesis. “Big bands are usually 20 people but I saw Yazz Ahmed perform with her all-female, 10-piece group and I realised you could create this incredible sound, with rich harmonies with just 10. So I decided to write what I wanted.”

Recruiting friends and collaborators – all coordinated with some heavy duty WhatsApp group work – to interpret Kinoshi’s compositions, the Ensemble performed a series of sporadic shows before recording *Driftglass* which was released in February. Underpinning the record’s impact is Kinoshi’s mesh of science fiction visions with a vital perspective on modern Britain.

“Firstly, there’s sci-fi: the title takes its name from a collection of short stories by the African-American novelist, Samuel Delany. I thought the way he describes things in the

ON THE **RADAR**

SEED ENSEMBLE

title story related to improvised music and how it changes over time and due to the space it’s in,” explains Kinoshi.

“Secondly, there’s a lot of politics. I wanted to use it as an opportunity to highlight a lot of the issues prevalent in British society that get swept under the carpet. There’s that, and a celebration of what it means to be a black British citizen.”

The Ensemble will stage their first proper tour early in 2020, which will allow Kinoshi to utilise experience from one of her other roles, writing music for theatrical productions for institutions including the National Theatre and Old Vic.

“The projects I always had in minds for Seed have been learning towards more theatrical, more visual art world,” she explains, adding that the Mercury nod has allowed Kinoshi to finally recruit a support team, including a live agent.

The nomination is already having a positive impact for Seed, although Kinoshi is bemused by suggestions that the current spotlight on UK jazz might improve *Driftglass*’ odds come September 19.

“Something is *always* happening in jazz,” she notes.

Whether the prize is ultimately theirs or not, the same can be said of Seed Ensemble too. Watch them grow...

PAUL STOKES



*“Something is
always happening
in jazz”*

Cassie Kinoshi, Seed Ensemble



Morning glory: BT Sport's new Early Kick-Off Saturday show and (below) Swindle

SYNC STORY

BT SPORT/SWINDLE

BY PAUL STOKES

The football season is back, and for BT Sport it is earlier than ever. With the network's Saturday Premier League games now starting at 12.30pm, new show Early Kick-Off is offering a morning's worth of build-up, accompanied by a new theme from Swindle.

"I wanted to avoid going for something too predictable, like a laddy guitar track or a '90s indie tune," says BT Sport's music supervisor Pete Kelly of



"From the start we had Swindle in mind"

Pete Kelly
BT Sport

the thought process behind the new track.

"I wanted a song that was recognisable but not obvious. Something positive but not hammy and can be loosely related to football."

After an exhaustive search, Hand Clapping Song by New Orleans '60s funk band The Meters was selected then earmarked for reconditioning.

"From the start of this project we had Swindle in mind," explains Kelly. "I'm a big fan of his latest album No More Normal. I loved how it blends hip hop and jazz and feels very contemporary. It was a very involved process and Swindle was a genuine pleasure to work with."

For the song's publisher, BT Sport and Swindle's re-version earns a loud round of applause.

"It's always exciting to hear a great piece of music that's already loved being reimagined into a new context for something like sport," declares BMG's Cindy Kramer.

Spot: Early Kick-Off, BT Sport **Title:** Hand Clapping Song **Composers:** Nocentelli/Porter/Neville/Modeliste **Artist:** Swindle **Management:** Emily Moxon (Brownswood Recordings) **Publisher:** BMG Rights Management (UK) Limited **Music Supervisor:** Pete Kelly (BT Sport) **Air Date:** 10/08/19

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

MAKING WAVES



Full petal jacket: Twinnie

PHOTO: Maximilian Hetherington

THIS WEEK'S HOTTEST BRAND NEW ACT

Twinnie

KEY TRACK: Social Babies

LABEL: BMG

MANAGEMENT: Craig Logan

TWITTER: @TwinnieOfficial

WHO: Yorkshire singer-songwriter Twinnie-Lee Moore. Twinnie to you.

WHAT: Mixing strong pop hooks with hayseed flavours, Twinnie's 21st century twang is pleasingly reminiscent of a contemporary country alumni who's name also starts with a 'T'.

WHERE: Born in York and now living in London, the artist has also made a second home in Nashville where she's been working on songs with some of the local talents.

HAVEN'T I SEEN HER BEFORE?

Ahead of her musical debut Twinnie enjoyed a prolific acting career, treading the boards in the West End, appearing opposite Christian Slater on film and most visibly portraying Porsche McQueen on Channel 4's Hollyoaks.

PLENTY OF DRAMA THEN? The songwriter aims to include real life experience in her lyrics. Latest single Social Babies charts the "dangerous place" social media can be.

CAN I SEE HER PERFORM? Twinnie plays Lutterworth's The Long Road Festival in September, while her videos so far are all suitably theatrical.

Music Week DIRECTORY

2020

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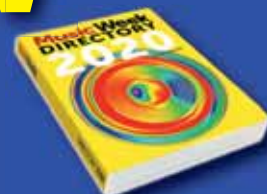
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HOTSHOTS



- 1. Rock’N’Hull star** Liam Gallagher finally joined the likes of Nirvana and Biffy Clyro in entering the pages of MTV Unplugged history, having previously missed Oasis’ 1996 session. The star delivered a stunning show at Hull City Hall, accompanied by a 24-piece orchestra. (Photo: Jake Green).
- 2. Slayin’ Alive** A host of special guests attended a spectacular night at The Bloomsbury Ballroom to celebrate disco, soul, funk and the music of The Bee Gees. **(A)** The event was organised by (L-R): Andrew Eborn (president of Octopus TV, Knot The Truth), RJ Gibb (CEO, Knot The Truth/KTT Records/son of Robin Gibb) and Blue Weaver (original keyboard player for The Bee Gees). **(B)** (L-R) RJ Gibb, special guest Armand Assante (actor), Andrew Eborn and Danny Lambo (hotelier). (Photos: Gary Thomas KYPA).
- 3. Nile high club** The biz was out in full force to see the Nile Rodgers-curated Meltdown festival at the Southbank Centre. Pictured here are: **(A)** Nile Rodgers playing with Chic. **(B)** Nile in conversation onstage with Merck Mercuriadis (Hipgnosis Songs chief). **(C)** Nile Rodgers and Stephen Bruner of Thundercat. **(D)** Nile Rodgers and Bengi Unsal (head of contemporary music, Southbank Centre). **(E)** Nile Rodgers and Yael Naim. **(F)** Rodgers and Azekel. **(G)** Rodgers with Stranger Things soundtrack composers Michael Stein and Kyle Dixon. (Nile/Chic and Merck photos: Victor Frankowski. Backstage photos: Jill Furmanovsky/rockarchive.com).



A

3



B



C



D



E



F



G

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

“Record executives in the US still check what’s on the Radio 1 playlist, because it’s the place you break an artist”

BEN COOPER
BBC RADIO 1

STILL THE 1

BBC Radio 1 controller Ben Cooper and Breakfast Show presenter Greg James have been the driving forces behind a landmark year for the station. In May, they reclaimed the Music Week Awards Radio Station crown and, as James celebrates a year in his new slot, we head to Broadcasting House to find out how the magic happens...

— BY BEN HOMEWOOD —
PHOTOS: PAUL HARRIES



Two become 1: Ben Cooper (left) and Greg James (right), shot exclusively for *Music Week* on the roof of Broadcasting House in London, July 2019

Greg James is leaving BBC Radio 1. After a year in the job as Breakfast Show host, the DJ who's been at the station since he left university has just handed in his notice.

"This is a good place to say that, I'm leaving, I've been poached!" he says, sitting next to Radio 1, 1Xtra & Asian Network controller – and the man who employed him 12 years ago – Ben Cooper.

"Have you now?" Cooper enquires, arching an eyebrow. Suddenly, both men collapse into laughter, led by James. He's joking. Of course he is. As any of the 5.69 million listeners who tune into his Breakfast Show – which has built a reputation for viral content, jokes, audience participation and star musicians doing skits – will know, James is fond of a gag. He's prone to micro-laughs and an affected pronunciation for industry jargon ("Meeddeeyahh lahhndsacpe!"), too, if our morning together is anything to go by.

The presenter, who left Drivetime to swap places with Nick Grimshaw last summer, plans to stay put for as long as he can. *Music Week* is sitting opposite two of the most powerful people at Radio 1 in the studio where James makes his show each morning to mark his first anniversary, not to mention their best Radio Station win at our awards back in May. The station last won the gong in 2010, and things are rosy enough at the moment, with the station pulling in 10.56m listeners aged 10 and over per week, not to mention 14m weekly viewers on YouTube. *Music Week* broke the news of the station's viewer count passing the listener number last month.

Cooper arrives for today's shoot carrying their trophy, and the pair seem to enjoy passing it around, cracking wise as they do so. At one point, while we're taking pictures outside, James waves it above his head, standing precariously close to the edge on Radio 1's rooftop terrace.

Back inside, Cooper finds a straight face.

"Three factors won us the award, and it's IPA, which isn't about us going to the pub and drinking beer, rather: Innovation, Partnerships and Audience," he begins.

"You ask people like Greg to focus purely on the audience, that's the one thing I take great pride in, great teams that are experts in the youth marketplace. We then have partnerships, collaboration with the music industry. We spent a year making sure we were really tight with the labels, the managers, artists and the pluggers so the show could really get the best.

"Music sounds better with Greg in the morning than with a streaming company. He can tell you something you didn't know about an artist, or he can make you laugh and then go into your favourite track."

To explain the 'innovation' part of the equation, Cooper brings up the memory of James naked on a wrecking ball – a promo stunt for Miley Cyrus' visit to the station in 2013.

"You can't unsee something like that!" Cooper says. "But it [shows] our history of the visualisation of content. We have worked with YouTube and Instagram, we've tried really hard in those areas. That's why I was really pleased to get this award."

Cooper was certainly a picture of contentment at the Music Week Awards back in May, and the vibes emanating from the controller and his star presenter are of positivity and progression. Since that night in May, the BBC has appointed Lorna Clarke as its first ever controller of pop music. Clarke has responsibility for Radio 1, 1Xtra, Radio 2, 6 Music, Asian Network, as well as BBC Music and Music TV commissioning. There's no indication from Cooper – who many in the business saw as a leading contender for the role – of how things could change at Radio 1.

The pair decline to comment on Clarke's appointment today, but Cooper is looking forward to working with her and tells *Music Week*, "This is one of the most exciting times in Radio 1's history there's ever been".



“Radio is still very important, you know how it can change your day”

GREG JAMES
BBC RADIO 1

“I’m very optimistic about the future, I’m very passionate about us continuing to innovate, collaborate and learn as much as we can about our audience, that way we can reflect back what it’s like to be young in British society today,” Cooper says.

“What a great honour that is, what a humbling privilege. Greg might have the best job in the world, but I’m not far behind. I got my first radio when I was about eight and it was my dream to work at Radio 1 one day and [now] I’m in charge of it. How exciting!”

James has been dreaming of hosting the Breakfast Show since he was 10. He got married shortly after taking over, and says the news prompted two main questions.

“It’s, ‘When are you having kids?’ and ‘When are you going to stop doing the Breakfast Show?’ he says. “Well, first of all, piss off, and second of all, actually, piss off as well. I’ve just got this [job], I’m not going to just let it go by the wayside. I’m going to have a big period of my life

where I don’t do the Radio 1 Breakfast show, so I’m going to make sure the period I do it for is really fun and loud and I throw everything at it.”

Then, just to clarify his earlier gag, adds, “I don’t have any plans to step down just yet.”

Cooper and James certainly feel like part of the furniture, greeting colleagues as we walk through the office and into the studio to begin our interview. You get the feeling that both see themselves as part of the fabric, not just of Radio 1 and the BBC, but of the music industry and youth culture, too. This is about more than James’ first anniversary, Cooper’s controllership or their award-winning year.

“We’ve been able to get Radio 1 to an amazing place, despite all the odds and all the soothsayers saying they’re not sure what place radio’s got in the modern age,” says former producer Cooper, who rejoined in 2011 as controller after a brief stint at Capital.

The breakfast club: Greg James has transformed Radio 1’s Breakfast Show

“Actually, it’s got a real sense of community, it knows its audience, it can make music sound more interesting and better. There’s that coming together, links between Greg’s show and the specialist programmes like Annie Mac’s... It feels like a family.”

“It’s very celebratory,” James chimes in. “It sounds very ‘nice’ to say that to you, but it has to be celebratory of everyone doing fun stuff. So if Grim [Nick Grimshaw] does something great, we’ll all talk about it, not begrudgingly, because we enjoyed it.”

Simply, James says of his fellow presenters, “Everyone’s enjoying doing radio shows”.

“Listener focus is such a radio basic,” he continues, “But it just reminds everyone to be like, ‘Why are we doing this? Why are we playing that song now?’ Radio 1 is a more harmonious place than it’s ever been, which I’m really proud of.”

So harmonious in fact, that James gives *Music Week* the big chair as we settle around the desk to unpick just why Radio 1 is firing on all cylinders right now...

What were the objectives for the show when you started?

Ben Cooper: “We made sure Greg didn’t bring the Drivetime show to Breakfast, we started a brand new show. That was the key thing, making sure we said, ‘This is a new start, new challenges, a new show with Greg presenting it’. The audience needed to be the stars of the show, that was the other big change, saying, ‘Everyone can interview that star who’s on the PR tour, but actually a caller from Dunstable might give you the funniest anecdote and be much more entertaining.’”

Greg James: “It’s making use of what Radio 1 does really well, which is reaching so many people. It’s amazing when you tap into that. You can find somebody for every talking point you’ve got. I have this amazing team and we have a meeting every day at 5:30am, there are set bits but a lot of it is supposed to be done on the morning. And that is both terrifying and exhilarating. On day one I felt like I’d never done a radio show to a lot of people before, and in a way I hadn’t.”

The positive reactions must have felt pretty good, then...

GJ: “You never know how anything’s going to go when you’re launching something in 2019 when you’re only one tweet away from a disastrous article. I handpicked my favourite people in the building to make sure it was a really interesting team full of different points of view, to do a show that’s broad – but not lame and twee – that had something about it. We had this vision and we were quite confident. We had an amazing first show, we really hoped people got it, and luckily, and it is luck with a lot of these things, people went for it. They realised they could be the stars of the show. It was supposed to be silly, so it was blinding people with silliness. You can’t have a go at it.”

What does its success mean for the station?

BC: “Often presenters will think it’s all them. The great thing is that Greg understands that, yes, he’s the shop window for the rest of the station, but it’s a coming together of some magic. That is, a fantastic show and a sense of team spirit and creative culture, getting your audiences into your station so they infiltrate your meetings, you see the intern looking quizzically at a suggestion and you say, ‘That’s not going to work?’. It’s a coming together of a moment.”

What has it taught you about presenting?

GJ: “I’m slightly embarrassed to admit what I was like at 25. The natural ego of a presenter is, ‘I have to be funny all the time and it’s all about me’. That might be the default, especially in daytime entertainment. Then I realised that other people being great around you doesn’t make you shit and if you’re celebrating everyone, you put the listeners on the same level

as the presenters and A-list guests. I remember a conversation that Ben and I had, essentially telling me that I was being selfish, those things really help. It's a strange job anyway, but when I realised I wasn't the funniest and best part of my show, I got loads better. Then you welcome everything else in and suddenly your show is busy and exciting and it's not necessarily about you, you're the ringleader. That was a big moment for me in developing into a less selfish person around the building, probably."

So has your ego got smaller?

GJ: "It's about knowing when to deploy your ego, knowing when to play that card. Actually, you do have to be quite bolshie sometimes on air, if you're feeling sad or you haven't got the confidence, you have to push it through. You need to have that switch where you are briefly a monster, but as long as it's brief."

How has the music business taken to the show?

BC: "They're very pleased we've got a show that has mainstream appeal and when Greg plays a tune and gets behind it, the record companies and artists see a spike, whether in streaming or sales or socials. We make an impact. Somebody very high up in the music industry said to me the other day, 'Commercial radio care about the hits, tech companies care about data, you guys actually care about artists'. Whether that's Lewis Capaldi's journey or Florence + The Machine, you just know we've got this ability to tell stories. That's the key for Radio 1 in the future, that relationship with artists. We care about them and we care about the art. In half an hour you can go from dance, to rock, to grime to acoustic, that multi-genre feel is one of the unique selling points."

How can appearing on your show specifically help an artist, Greg?

GJ: "The job of Radio 1 and the BBC is trying things out, to say, 'You like this thing that's already popular, you also might like Dave, for example'. He's been one of my favourite guests. He was a bit like, 'Am I welcome on the Radio 1 Breakfast Show?' He doesn't do many interviews. It was the week he went to No.1. We did some stuff with some callers and had a good chat about his album. That's one of the moments I'm most proud of, [introducing] an artist who's fairly new, to a mainstream breakfast audience, they might have heard the name and not known anything about him. 'Oh he's a rapper called Dave'. Suddenly we were getting texts going, 'I really like Dave', 'Dave's really funny, what a good bloke'. You can take those opportunities that you wouldn't normally hear on the Capital breakfast show, maybe. Sometimes Radio 1 is quietly responsible for an artist, sometimes it's prominently so. Either way is great. The whole point is just to introduce people to things."

Was it tough to work something like that into a mainstream show?

GJ: "It was important to get the tone right and then work out the moments we're going to champion something a bit different or new. The attitude for guests was to add something you wouldn't get an artist in to do a straight interview. It really breaks personality out, and that's what really connects an audience. You want to hear Mumford & Sons pissing around, and that's why Lewis Capaldi has done so well, people like him as a person and they also like his music. We've made sure every guest comes onto the show on our terms. They get more out of it, we'll enjoy it more and the listeners get to see a different side. As long as we have a reason to get behind an artist we go for it."

So, Radio 1 can still break artists?

BC: "Lewis Capaldi did a gig recently in Kew Gardens and

he announced to the whole crowd that, if it wasn't for Scott Mills, he wouldn't be doing that gig, he owed his success to Scott and Radio 1. Those are the moments where you go, 'Yeah, that is fantastic, we make a difference, the UK punches above its weight in terms of the power of its music across the world'. The great thing when I meet record executives in LA or New York is, they will talk about the fact that they still have to check what's on the Radio 1 playlist every week because it's the place you break an artist, not just in the UK, but in North America – and that is something we take great pride in."

What about the debate around the role of radio now streaming and tech are so huge?

BC: "At the beginning of my controllership, that was the thing. The youth market was changing, I needed to be an expert in it and understand how we could find new audiences in new ways. Speaking at conferences in North America, Australia, South Africa and all round Europe, you got that sense of, 'What are you guys doing again? Because we're all a bit doom and gloom in our markets, how come you're so enthusiastic and passionate about radio?' We had a belief that we knew our audiences better than anyone else and we can create something magical that has energy and community. People want that sense of zeitgeist, that energy. That's what we've managed to foster."

GJ: "The narrative to your staff should always be, 'Let's fucking do this.' Radio is still very important, you know how it can change your day. You can change listening and viewing habits quite quickly, it comes from being confident with your products and we really are. Our Breakfast Show is very confident, we know what we're doing and hopefully it continues to work, who knows what's going to happen? Our eyes are open to that and we're enjoying it as it is right now, you can really change things by talking about them positively and we have done. We literally spell it out: 'We love radio because it can change your morning'. We're working really hard at trying little tricks to change people's listening habits so they come back. It doesn't mean they won't then get to work and listen to Spotify for 20 minutes then watch YouTube for half an hour, all these things can exist in the world, you just have to work harder."

"The relationship with artists is key for Radio 1. We care about them and we care about the art"

BEN COOPER
BBC RADIO 1

Take back Controller: Ben Cooper has run Radio 1 for eight years



But is radio declining?

BC: “We’ve still got over 10 million listeners a week. Everyone thinks you’re slowly managing decline. No, not at all. We’re innovating faster than anyone else in the industry. We’ve stopped thinking of ourselves as a linear radio station. The radio station is the train that pulls the carriages, but we are a multi-media, multi-platform brand.”

GJ: “It’s a great challenge. I wouldn’t bother if I didn’t think it was worth doing. You don’t want to be on a radio station that’s declining.”

Finally, how strong would you say your rivalries with commercial stations were?

BC: “I think it was Netflix that said recently that they’re competing with hobbies and sleep... It’s a slight exaggeration, but you would previously just look at your commercial radio competitors and we’re way beyond that now. It’s about what young people can do with their phone and their time. How can we make sure we’re a relevant part of their lives? We have the luxury of the licence fee, and I’ve seen it almost as seed capital for experimenting. And, if it works, I’ll be very open about it at conferences and in interviews, because I want the radio industry to be successful. I hope that is another element of what we’ve achieved here.”

GJ: “As a fan of radio, I will listen to see what they’re up to. I’d be stupid if I shut my ears. We just don’t overlap and that’s a good thing. We’re lucky we get chance to try stuff out and don’t have British Airways going, ‘That was shit, we’re pulling our sponsorship’. [Laughs]. I realise how lucky we are to have freedom to say, ‘What’s the best thing we can do with this radio station today?’”

Prize fighter: A jubilant Ben Cooper picks up Radio 1’s Music Week Award from Jo Whiley

“We’re innovating faster than anyone else in the industry”

BEN COOPER
BBC RADIO 1

GOING 1 ON 1

‘The key to it is honesty’: Greg James & Ben Cooper reveal all about their relationship...



1 love: James and Cooper have forged a strong relationship

So you two go way back?

Ben Cooper: “I gave Greg a contract on, was it your graduation day?”

Greg James: “Yes, in 2007. I came to London after I’d won the student radio award and my prize was to do a show on Radio 1. My eventual producer passed it to Ben and I got a meeting with him. From that, you gave me five Friday morning shows to try over the course of June.”

BC: “I gave you early breakfast the night after your graduation ball. Sorry about that!”

GJ: “That was it. When I took over the Breakfast Show, we sat and had a coffee and it was like, ‘Fuck, what a mad 12 years’”

BC: “The key to it is honesty. If you have a boss who just tells you you’re doing brilliantly, you’re never going to learn or develop. We’ve been able to have really quite difficult, but honest conversations and we haven’t shied away from them, we’ve chosen the right time and place. Greg could have just said, ‘Don’t tell me that, I don’t want to hear that.’ But he didn’t, he took it on and thought about it. He listened and he learned and he went on to beat all expectations.”

What were those conversations about?

GJ: “[Laughs]. During my 20s, which I lived out on Radio 1, you go through all that normal stuff and I went off the rails in a standard way of going out with the wrong people, getting too drunk, thinking I was Billy big bollocks at the age of 25. You’re on Radio 1 on Drivetime, like, ‘Wahey, I’ve made it!’ There were some good tellings off that really helped me. Not necessarily in these words, but essentially, ‘You’re fucking this if you don’t sort yourself out.’ That spurs me on, I don’t like disappointing people. I always think of that time when Ben gave me my first show, I always want to do justice to that. I didn’t let myself down, I really love this radio station so I wanted to keep getting better and see where we could take it.”

So your thought process shifted?

GJ: “As I’ve got older, I see the true power of a big broadcaster, not just to make you laugh or play you a great song, but to actually change your day. When I grew up a little bit and realised it wasn’t just a place to tell a half-funny story and then play Rihanna, it was actually leaving people with something to think about, another door burst open. I’ve become more of a radio nerd as I’ve got into it, I love it more than ever. I feel I’m doing the best shows I’ve ever done and I feel a renewed sense of energy that I didn’t think I’d have 10 or 12 years into a job. It feels like a whole new thing, it feels like day one really. The mistake is getting the Breakfast Show and saying, ‘I’m done, time to sit back, get the plaudits.’”

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REED: BETWEEN THE LINES

After 11 years as CEO of PRS Foundation, Vanessa Reed is heading for New York and a new role as CEO of New Music USA. She sits down with *Music Week* to look back on her time in London, and forward to a bold new future...

— BY MARK SUTHERLAND —

These days, Vanessa Reed might walk the corridors of power. But 11 years ago, when she arrived at the PRS Foundation as CEO, she was just in a corridor.

“Funnily enough, PRS Foundation and Merlin used to be in the same corridor in [former PRS HQ] Berners Street,” she chuckles, in the rooftop cafe of PRS’ rather fancier modern building in King’s Cross. “People used to walk through our office to get to Merlin and vice versa. We both had humble beginnings but we’ve really come on since then. We’ve both become really influential international forces for good...”

Indeed, 11 years ago the PRSF was a well-meaning but little-known institution, with few backers beyond PRS itself. Under Reed, its staff has tripled and its profile has rocketed, but so has its effectiveness. Initiatives such as the Momentum Music Fund and Women Make Music have had a huge impact, with grants of over £26 million distributed, while Reed’s Keychange project has campaigned for gender balance at festivals and events with notable success.

By the time you read this, Reed – who joined Music Week’s Women In Music Roll Of Honour last year – will be in New York, where she will be heading up New Music USA, which aims to support and promote new music in America. It means the UK biz is saying farewell, at least for now, to one of its most popular executives; a constant and fun presence at industry events and one of its most effective campaigners.

So, to mark the occasion, *Music Week* sits down with Reed to look back over her time at PRSF – and to find out what comes next...

How does it feel to be leaving after 11 years?

“It feels quite emotional. I have seriously loved every minute of my time at the Foundation. It’s a brilliant organisation with an independent



spirit and, when you've got the right people all together in a room, you can really do anything. We've always been so concerned about having our finger on the pulse and responding to what people actually need that we've always been ahead of the curve in the things we've launched. That's incredibly satisfying; to know you're doing something that makes a real difference."

You've awarded £26m in your time there. What have you got back for that money?

"The overarching success story that is common to every single thing we do is that we really care about timing. Whenever we're supporting music creators we're giving them money when they can make the most of it and when they need it the most. Sometimes it's wrong to give people support when they're not actually quite ready for that opportunity. Supporting somebody to go to SXSW when they're not ready is not the best move. And the other point is recognising that some of the most exciting music-making in the UK is happening amongst the most diverse communities. The statistics around the breadth of people we're reaching have increased beyond recognition since I joined. Everyone who's got talent deserves an opportunity to make the most of it, and we know there are many people who don't get that opportunity. They might not be in London right alongside the infrastructure for the music industry, or they might come from a different socio-economic background from the rest of the industry. So the funding we can give is really crucial; those people wouldn't usually come forward."

There was a time when being funded to make music would have been seen as very uncool. Has that changed?

"When we launched Momentum at The Great Escape in 2013, there was certainly a lot of talk around, 'How can we get the right people in the room?' There was a lot of suspicion or reticence around funding for pop music and the media was not entirely positive about the idea of public funding going to pop music. But Momentum has demonstrated the impact of seed funding on incredibly diverse artists' careers. And the truth of the matter is, any independent artist, whether you're a classical composer, a jazz artist, an electronic artist, a grime act or an indie band, if you're trying to make it to the next level, you are going to need some financial support. It's not easy at those very early stages. The more we were able to demonstrate the impact the fund had on certain artists, the more we started to hear from artists from those backgrounds."

Why has it become so difficult for artists to break through?

"Obviously there's been a big change in the way people consume music. Technology and online platforms are, on the one hand, beautifully liberating because it means that anyone can get their music out there but, on the other, it means they're incredibly competitive and people's attention is being stretched in all directions. And cutting through the noise is really difficult. It's always been hard, it's just the UK has been very slow in actually nurturing independent artists in the way that our European peers do. In all European countries they've got European Music export offices, there's a lot more subsidy for pop music. It was something lacking both in Arts Council funding policy but also at the Foundation; when I arrived we hadn't yet found the right way to

Reed 'em and weep: Scenes from Vanessa Reed's time at PRSF (clockwise from top left) addressing the crowd at her leaving do; with MMF's Andy Edwards, comedian Ayesha Hazarika and Ivors Academy's Crispin Hunt; with jazz star Nikki Yeoh; with the British Council's Leah Zakss and Primary Talent's Andy Duggan; with classical musician Chi-Chi Nwanoku; with composer Errollyn Wallen, broadcaster Kevin Le Gendre and the Royal Welsh College's Penny King; with Manners McDade's Harriet Moss and ERA's Megan Page at Music Week's Women In Music Awards

"There are still so few women at the very top of organisations, it makes us look like an industry from another century"

VANESSA REED
NEW MUSIC USA

bring in more independent artists. They didn't know what we were doing and we didn't know how to reach them with the funding we were giving back then. But targeted initiatives really work."

What will be different about your new role?

"Throughout my career I've always found it really useful to take a step outside of the UK to get a new perspective. What's interesting in America is that there's virtually no public funding for the arts. Generally, it's all about private money. But the UK and US are going through incredibly challenging political times at the moment, there's a lot of division between people and that's when artists and musicians are more important than ever in bringing people together. Artists, musicians, songwriters and composers are the people who can help us to understand what's going on around us. I'd love to see if I can find a way of identifying support for more US composers, original music creators coming to the UK and vice versa. There could be a really rich exchange of ideas and talent but I don't think it's really happening at the moment."

What will you miss about the UK? Our parties are better, surely?

"Well, it'll probably be good for me not to drink for a while, after so many leaving dos and goodbye dinners! But what I will miss the most is we do have incredibly gifted artists, composers, music creators and songwriters here. You just don't know what's going to come next from the music industry. But I'm also expecting to discover loads of brilliant new music in the States. That's going to be a great part of this job and I'm hoping the distance I have from it will enable me to be really creative in how we support those people and think about their particular situation when it comes to funding."

How is the UK biz doing on the diversity front?

"I'm very optimistic because of the response we've had to Keychange. There are really positive signs that everyone can see doing nothing is not an option any more. People are realising that, when you're recruiting talented young people into the industry, they care about the values of an organisation and whether they can see themselves in the upper echelons of that company. So, if companies want to stay ahead of the game, they need to change things. Gender pay gap reporting has played a hugely important role. The biggest challenge is going to be walking the walk at the very top of organisations. That's where there are still so few women that it makes us look like an industry that comes from another century."

What advice would you offer your successor, Joe Frankland?

"Always think about timing. Be proactive. Be open. And never give up. That makes it sound like it was a real struggle, but I just mean, if you've got the seeds of an idea, then sometimes it takes a long time for that to come to fruition. We applied to the EU for funding for Keychange in 2014 and didn't quite make it. But we stuck at it, strengthened a bit and applied again. And serendipity meant that, between the time we were rejected and the time we were successful, #MeToo happened and there was this huge momentum of interest in what we were doing. Suddenly everyone wanted to be part of it and it was creating massive waves way beyond the UK. So that's why you have to keep at it and not give up."

How did it feel being named as Radio 4 Woman's Hour's third most powerful woman in music, after Beyoncé and Taylor Swift?

"It was very unexpected but a really great fun surprise! The reason it's important to celebrate it is, it shows it's not just about people right at the top of the charts, it's about many more women who work behind the scenes. The value I bring is, I've helped a lot of people to do what they need to do to make a success of their career. It's really good to celebrate women in whatever way we can in the industry. Music Week's Women In Music Awards are another example of people investing in the networks that women traditionally haven't had access to."

And have Beyoncé and Taylor been in touch?

"Not yet! But now I'm in New York, I'm waiting for that call..."

PHOTOS: Eleanor Weitzer/Paul Harris

HITMAKERS

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

THIS WEEK: Shakespears Sister's *Stay* is still the longest-running No.1 song by a female group. But it also drove a wedge between **Siobhan Fahey** and **Marcella Detroit**. The reunited pair remember writing the song that would make them – and break them...

■ INTERVIEW: MARK SUTHERLAND

S **Siobhan Fahey:** We'd written about five songs for the *Hormonally Yours* album. Dave [Stewart, of The Eurythmics and Fahey's then-husband] dropped me off at Marcy's to start work one morning and he came in for a minute. He said, "Why don't you write a song that highlights Marcy's amazing voice?" He started strumming the chords and warbling the melody. We took the idea and she hit the keyboard and I hit the lyric pad...

Marcella Detroit: That whole album was a concept album based on this 1950s sci-fi B-movie called *Cat-Women Of The Moon*. We wanted to buy the rights to it and put ourselves into the film. And so most of the songs were written about that movie. There was one scene where my character falls in love with an earthling who's come to visit and then he has to go back to earth, so my character is singing "Stay with me".

SF: People think of it as a deeply emotional song, which is so weird, isn't it? You really have no idea of the way a song will affect people. I've also learned to be careful what you write over the years. I listen back to some of the songs I've written and you really do manifest some bad shit just by writing it! So that's why that happened to me; I wrote about it a couple of years before it happened! [*Fahey and Stewart divorced in 1996*]

MD: But even though the song is about the film, when you're writing, you have to have empathy. We are all human beings, we all have the human condition, so we are writing from that point of view. You put yourself in the place of that character or that person and there are times when we've all been in that position, where you're about to lose somebody. So it came from a place of

authenticity and human experience.

We did the demo at my house and brought it over to [producer] Chris Thomas. We said, 'Here are the songs we're working on' and Chris said, "That's a No.1 smash!" We were like, "Whaaaat?" But he was right...

SF: Who could possibly have imagined that, though, ever? It got a bit embarrassing being No.1 for that long, going on *Top Of The Pops* like, "I'm sorry, we're back again!"

MD: It was crazy. Unfathomable. I remember walking around Covent Garden with people shouting, 'Hey Shakespears'. I thought that was very cool, but it got out of control.

SF: Everyone remembers the video but it wasn't much fun for me. I spent 12 hours watching them film *Marcy*, waiting for my bit. It got to 9pm and I knew the wrap was at midnight so I was feeling really sidelined. I hit the vodka, got very, very drunk and then at 11 they went, "OK you're on". Hence my performance!

MD: It was great though! It was what you needed to do to play the part so well.

SF: [After *Stay*], there was this iciness that grew between us.

MD: It was mainly due to certain people around us and miscommunication. And both of us wanting things and feeling uncomfortable and insecure...

SF: It's still difficult to perform. Like, what do I do for the first two minutes every night? It's easier on tour, but when we did *Graham Norton* I couldn't make a grand entrance halfway through like I did on the video! But it's humbling that it's such an important song to people. To have been part of making something that's comforted people in all sorts of horrible situations. It's just such an honour that life has bestowed on you.

"It was embarrassing being No.1 for that long, going on Top Of The Pops like, 'Sorry, we're back again!'"

**SIOBHAN FAHEY
ON STAY**

Sisters are doin' it:
The reformed Shakespears Sister and (inset) Marcella Detroit (left) and Siobhan Fahey (right) in the classic *Stay* video



SHAKESPEARS SISTER STAY



Writer's Notes



Publishers

Warner Chappell Music/
Campbell Connelly &
Co/ Universal Music
Publishing MGB

Writers

Siobhan Fahey, Marcella
Detroit, David A Stewart

Release Date

13.01.92

Record label

London

Total UK sales (OCC)

305,559 (post-1994 only)



THE SUM OF ALL FEAR

After 13 years of waiting, mysterious LA prog-metal quartet **Tool** will finally release their new album **Fear Inoculum**. *Music Week* speaks to manager **Pete Riedling**, RCA's **John Fleckenstein**, **Music For Nations'** **Julie Weir** and more to get the inside story of one of the biggest music events of the year, and a campaign like no other...

—BY GEORGE GARNER—

PHOTOS: Travis Shinn

The doors of anticipation: Tool (L-R) Justin Chancellor, Danny Carey, Maynard James Keenan and Adam Jones



“If Tool was under the mindset of changing what they do then they wouldn’t be Tool... They do their own thing”

PETE RIEDLING,
SATELLITE
MANAGEMENT

On May 2, 2006, revered LA metallers Tool released their critically-acclaimed album, 10,000 Days. Their first record in five years, it was a towering showcase of a band committed to making challenging, progressive music – replete with lyrics coursing with intelligence, spiritual inquisitiveness and even wry humour – and still attaining the kind of success normally reserved for pop and hip-hop acts.

Upon release, 10,000 Days hit the No.1 spot on the US album charts and No.4 in the UK – the latest success in the multi-platinum, Grammy Award-winning band’s history.

A lot has happened between now and then. To be precise: four world cup finals, three different US presidents spending time in the White House, the emergence of global superstars like Drake, Lady Gaga, Ed Sheeran and even Taylor Swift. Oh, and a little something calling streaming.

One thing that failed to materialise in the 13-year gap between now and then, however, is a brand new Tool album. Failed, that is, until this month. On August 30, Tool – that’s vocalist Maynard James Keenan, guitarist Adam Jones, bassist Justin Chancellor and drummer Danny Carey – will finally release their highly-anticipated new LP Fear Inoculum via Music For Nations/Sony Music.

Tempting as it is to proclaim Tool’s return as the comeback of the year/decade, their manager Pete Riedling, of Satellite Management, prefers to frame it another way.

“They’re not even back,” he smiles, as he relaxes deep into a sofa at Sony’s London HQ. “They never went away.”

This is true in more ways than one. In the 13-year gap, Tool have remained a reliably massive touring band, most prominently in the States. But much more than this, Tool “never went away” because at some point the creation of their upcoming album became part of rock’s modern mythology – a nexus of memes and GIFs detailing the agonising wait felt by fans.

It has, in turn, created an accrued buzz that dwarfs anything that could be conjured up in a boardroom meeting. Tool have arguably become even bigger, even more mysterious than they already were: not so much a sleeping giant, as a giant preoccupied with other things.

Part of this was down to a protracted legal case involving artwork, a complex affair of suing and counter-suing. Though the band eventually emerged victorious, it was a time-consuming, spirit-draining affair. “Oh God, nine years,” sighs Riedling. “It was fucking ridiculous.” Another factor was the exacting musicianship required on any Tool album. Contrary to the fake discography found in their 1996 record *Ænima* – which listed albums boasting absurd titles like *3 Fat Brown Fingers*, *Tetanus For Breakfast* and *Crapsteaks Smothered In Dictators* – Fear

Inoculum, remarkably, is only their fifth full-length album in a career that winds all the way back to 1990.

In case it’s not clear: Tool take their time.

“I think if Tool was under the mindset of changing what they do then they wouldn’t be Tool and we wouldn’t be having this conversation,” explains Riedling. “They march to their own drum. They do their own thing and that’s what excites me about it, because we always do our own thing – we do our own thing in everything, when it comes to deals or whatever it may be.”

“With everything Tool, they move as they move,” agrees John Fleckenstein, co-president, RCA Records US. “They don’t move with the rest of the world, they do what Tool does. They are an enterprise unto themselves and we have nothing but respect for that, as you’d imagine. They call the shots. I can’t speak for every record label, but I know the way we operate and the way we do business. Our respect for the artist and what they do is where it all starts. There really is no game for us to try to push this band into a place that they’re uncomfortable with because they won’t do it, they do things on their own terms. For us it was more about: ‘When you’re ready, we’ll help you craft a plan that your fans will appreciate, admire and be excited about with partners around the world.’”

That moment is now upon us. Everyone involved insists – and *Music Week* can certainly attest to this – that *Fear Inoculum* is worth the wait; it’s a magnificent, challenging and mesmerising 85-minute long opus.

“There are so many layers, there has been so much thought and effort put into it and it’s so brilliantly done,” says Riedling. “After 13 years, there are such high expectations – those guys have busted their arses to do it. It makes me very proud.”

“They’re one of the greatest bands in the world,” adds Riedling later. “If not the greatest.”

“Jaw-dropping,” is the verdict from RCA’s Fleckenstein. For Music For Nations label head Julie Weir – who tells *Music Week* she has been campaigning for the Tool album to be a MFN release since she joined Sony in April 2016 – seeing it all come together has been “a career highlight”. Weir is still super-charged with excitement from the first time she heard it played over the hi-spec audio set-up in the Sony boardroom.

“The sheer depth of sound, and intricacies in there make it a many faceted beast of an album,” she beams. “It’s an album that will keep on giving to the listener for some time, and maybe only stop doing so when the listener stops digging themselves. *Fear Inoculum* is a body of work that, in my eyes, is a career best. And something that the band deserve to feel incredibly proud of.”

But, amazingly, the release is only part of what makes this such a fascinating return. For the team bringing Tool’s vision to life, it’s been a two-pronged campaign: with pressing affairs concerning the past and the future both fighting for oxygen in the present...

Last month, Tool's vocalist Maynard James Keenan appeared live on the Joe Rogan Experience Podcast and not only revealed the name of their new album, but also some other big news.

"This new thing called digital media and streaming... We're going to try it out," he deadpanned, before giving the faux-Luddite addendum. "Have you heard of it?"

In real time during the podcast, Keenan proceeded to post to Instagram that Tool would finally be putting their back catalogue on all streaming services. It was a momentous moment: for years Tool had been the proverbial white whale to Spotify, Apple et al's Ahab. Indeed, not only had they been one of the most high-profile artists not to embrace the streaming revolution, they had even previously resisted the humble download of yesteryear.

The question is not so much why go on streaming and download now, but rather why not years ago? Many theories have taken root, the primary one being that the band did not want to have the intricacy and connective tissue of their albums lost. Joe Rogan asked why they had nothing on streaming prior to this...

"Yeah... No... I can't..." Keenan replied. "I love my brothers. I'm just going to take the Fifth on that one."

It's only natural, then, for Music Week to try and shed some more light on the situation, with help from Riedling...

"The reason Tool weren't on streaming wasn't so much streaming itself, it was downloads more than anything," he says, speaking about the band's initial resistance to the digital revolution. "The basis of the whole discussion was that it had to be an album-only download."

So there was some truth to that rumour about keeping the integrity of the whole album?

"Yeah," nods Riedling. "And that's an overall integrity and artistic thing. It was all compressed. Now it's completely different and it's way better."

So technology caught up with Tool's expectations?

"To what we wanted, yes," he adds. "High Quality files. When you hear the band at the shows it sounds amazing and you hear the band on CD it sounds amazing, but put it on iTunes and it used to be much more compressed and you didn't have to listen as a body of work. When you listen to a Tool record there's interludes, there's this, there's that, they connect into each other."

And so it was that on August 2 Tool's back catalogue – bar live/rarities album *Salival* – was made available on streaming, and will be followed on August 30 by Fear

Inoculum. What transpired was, in the words of Julie Weir, "a tsunami of Tool-related emotion!"

"It's been a pleasure to watch the numbers racking up," Weir continues. "The responses so far to the body of work going live has been immense... They have 3.3 million monthly listeners on Spotify already."

That's just for starters. Tool have since re-entered charts everywhere, their 1996 classic *Ænima* gate-crashing the US Top 10 some 23 years after its release. Every bit as promising has been the response to the new material, such as Fear Inoculum's self-titled lead single.

"Utterly bonkers would be the words," observes Weir of the digital reaction to Fear Inoculum. "The track has been streamed nearly four million times on Spotify already, with well over 5m streams worldwide, and 6m views on YouTube in five days. The single landed the No.1 spot on the iTunes main chart in New Zealand and Canada and No.2 in Australia, Finland, and Sweden. Tool are absolutely dominating the iTunes rock and metal charts, achieving the No.1 spot for both genres in several markets such as Australia, Austria, Belgium, Canada, Finland, France, the UK, Ireland, Italy, the Netherlands, New Zealand, and Sweden."

On top of this, the single has been added to global Spotify playlists such as Rock This (4.5M), Kickass Metal (876K), Rock Hard (652K), New Metal Track (420K), All New Rock (219K), New Music Friday (194K), This Is Tool (149K), Rock Nation (92K), and Rock Out (59K).

"Thirty-five markets added the track to their NMF playlists – including the UK, along with amazing No.1s in Germany, Switzerland and Austria – placement and playlist cover," grins Weir. "And this is a song of over 10 mins in length – no radio edits here!"

Normally if you told a label that the artist's lead single was a 10-minute, 21-second odyssey, they would burst into tears, possibly while shredding their radio strategy. For Tool, however, the reaction has proven that listener attention spans aren't as short as we're often led to believe. Stateside, Tool just set a new record with their labyrinthine lead single becoming the longest ever song to crack the Hot 100 chart. It is to state the obvious, then, that streaming has not changed Tool, but they may yet change streaming. Many is the artist in *Music Week's* pages who has recently expressed the desire to get to a song's chorus in 30 seconds or less in order to prevent people skipping the track. You could say Tool don't exactly share their concerns...

"Good luck with that," chuckles Riedling, referring to anyone searching for the chorus of Tool's new track 7empest, which cruises north of 15 minute mark. "You'd be fast-forwarding for a long time!"

Most exciting is the prospect that, among those numbers, are the people Fleckenstein refers to as the "kids growing up going, 'What is this Tool thing?'"

"I think the biggest thing for us in streaming is that

we need new fans," explains Riedling. "We want to open Tool's music up to new fans. All the band are super-excited about the younger [fans]."

Within this opportunity, however, also lies a challenge, one extremely particular to Tool. Preserving the artistic whole is the central pillar – and challenge – involved in the campaign. Their catalogue may now be available on streaming, meaning people are free to cherry-pick tracks instead of listening to the whole album, but that's a challenge the team are savouring.

"If you're a fan of Tool, these albums are meant to be listened to start to finish," says Fleckenstein. "They are experiences, they are not bite-size things you listen to for three minutes on the subway in the morning. That's not what they're meant to be. They're true musical journeys and they go places that, frankly, every time you listen to it – even years later – you'll find something new in. They're really meant to be a sit-down, put the headphones on, close the door and listen to it start to finish [affair]. Look, between the physical world they grew up in and the digital world they live in now, you've had this mass unbundling of the album. Streaming's taken that even further where you're making it even easier for people to pick off the songs they like the most – that's a challenge. That's a challenge for them to preserve what makes them Tool."

Rest assured, however, there is a plan in place regarding the way they will roll out the music...

"I think they will find a way to showcase the music in a way they believe is right," says Fleckenstein. "And I don't think it will be any less exciting. They'll figure out a way to still deliver their artistry and message in today's world like they have in the past."

To that end, Tool are delivering something entirely unprecedented when it comes to the physical release of Fear Inoculum...

If that thing doesn't win a Grammy, I don't know..." muses Pete Riedling of Fear Inoculum's special edition physical release, before pausing. "I'll run through Trafalgar Square naked..."

Now, Riedling may be laughing when he says this, but he is also being serious. You might think this is a bold statement, but given Tool's track record, his confidence is extremely well grounded. In 2019, talk of the intricacies of packaging don't tend to rank highly – and that's if the artist in question is even committing to a physical release. Not so with Tool.

It is arguable that no other act in music has gone to the lengths Tool have to preserve the sanctity of the physical music experience – lest we forget the CD packaging of 10,000 Days being released with in-built 3D glasses to interact with the artwork.

"Tool have become synonymous with high-end packaging, so fans were expecting something special," says Weir. "The band seem to have outdone themselves this time, though!"

So brace yourselves, folks: Fear Inoculum will be released on CD in limited edition packaging – conceived by and directed by Adam Jones – featuring a 4" HD rechargeable screen with exclusive video footage, charging cable, a two watt speaker, a 36-page booklet and a digital download card. It will retail for £79.99.

Fleckenstein stresses that the result is "spectacular", while also admitting "it has not made our lives easy on the production element, but that is what we do. I'm very, very excited for it come out."

How difficult, you may wonder?

"It's been several months to put it together," he says. "That's about as much as I can divulge. It's quite special



Tool for a lifetime: (Top to bottom) 1992's *Opiate*, 1993's *Undertow*, 1996's *Ænima*, 2001's *Lateralus*, 2006's *10,000 Days* and 2019's *Fear Inoculum*



"Fear Inoculum is a body of work that, in my eyes, is a career best"

JULIE WEIR
MUSIC FOR NATIONS

Sofa, so good: Tool

and I think what people have come to know from the band is that it's not just the music, it's the experience. I've never seen anything like what they're going to put out."

The price may be high, but the team are confident Tool's fans – perhaps more accurately labeled apostles given their devotion – will be purchasing the record, and not just streaming it.

"The physical will still be exciting for fans and the collectability around what this will be, I would imagine, would be very compelling for anybody who's a fan," says Fleckenstein. "I would think physical [sales] in this case would be pretty strong, unlike the vast majority of the releases out there."

Everything is teed up for Tool like never before. In the UK, they already have an excellent track record to follow-up on. Their full-length debut album *Undertow* has sold 61,804 copies to date according to Official Charts Company data, 1996's *Ænima* 83,538, 2001's *Lateralus* 113,173 and 10,000 Days 96,642 – with their debut EP *Opiate* standing on 29,143.

"It's been a long time coming, but it's great to see Tool back with an outstanding body of work," says Phil Savill, MD commercial group, Sony Music. "It's doubly exciting that they are also now allowing access to the DSPs for catalogue and new material. It's taking them into a totally new realm and opening up their material to new legions and generations of fans, which is a very exciting prospect for the label, especially as Music For Nations released the band's material first time round. It feels like a perfect home for the new album in the UK. We're proud to be working with such a respected and influential band."

In terms of getting the word out to UK fans, Julie Weir notes Tool are gracing various magazine covers this month, including *Kerrang!* and *Metal Hammer*, and working through both traditional (print and outdoor) and digital marketing. This is on top of the band's mesmeric, ecstatically-recieved headline set at Download Festival back in June.

"It's about keeping the staunchly loyal fans on side and making them feel special, whilst being able to reach out to a new generation who consume in a different way," she says.

Where, then, does this leave Tool in 2019? 10,000 Days went to No.1 in the States in 2006, but can they do it again in the era of Drake, Ariana Grande and Ed Sheeran?

"Who wouldn't want a No.1 album?" says Fleckenstein. "But I don't put that kind of pressure on it, of course. And I don't think that conversation has even come up with the band. That's not where their heads are at. As a record label, we're as competitive as anybody else; we want to be the best at everything. Of course, we're going to want to have a great result. But more than anything our mission has been to help them move into this digital space with their catalogue and then frankly deliver upon the artistic vision around the music and the packaging and everything they've done. And in a way that they feel good about, and we all feel good about."

And as for Pete Riedling's take on the possibility of a No.1 album in 2019?

"We're not bothered about any of that stuff," he concludes. "What we're bothered about is that the music, the integrity and the art gets pushed forward in the right way. That's always so close to the band's heart. It's not where you start, it's where you finish."



ROCK AND A HARD PLACE

James Scarlett has helped spearhead two of the UK's most beloved independent rock festivals in **2000 Trees** and **ArcTanGent**. Here, the promoter shares one of the circuit's most heart-warming DIY stories...

— BY JAMES HANLEY —



PHOTOS: Gareth Bull, Dom Meason, Ben Morse, Joe Singh



Tree-o: Last year's 2000 Trees headliners: (clockwise) Twin Atlantic, Enter Shikari & At The Drive-In





Rock of ages: 2000 Trees has become a rock institution since its launch in 2007

Fyre: The Greatest Party That Never Happened caused a real stir after premiering on Netflix at the start of this year. Not only was the documentary 24 carat TV gold, but beneath its tawdry surface lie some salient lessons for more scrupulous event organisers.

“It was probably the best bit of TV I’ve seen for many, many years,” chuckles James Scarlett, co-founder of the UK’s 2000 Trees and ArcTanGent festivals. “I do a bit of lecturing every now and again and there are two things I tell my students about that documentary: one, is that you can create a brand, but putting into place what you said you were going to do is really important.

“The other thing is that running an event on an island, where you’ve got to bring in all the staging; the water; the power; waste management; sound and lighting – basically everything was coming in by air or sea – is just never going to work financially. It’s a logistical nightmare and I think it was always doomed to failure.”

Unlike Fyre, Scarlett’s success wasn’t built on sand (figuratively or literally). The then-novice promoter teamed up with his four best friends and his brother to launch 2000 Trees on the outskirts of Cheltenham 12 years ago.

“I went to Reading Festival eight years out of nine and I don’t know if it was because we were getting older, but we were enjoying it less,” explains Scarlett. “The music we wanted to listen to was still at Reading, but the vibe wasn’t.

“What we tried to do with 2000 Trees was marry up the more boutique [elements] that you’d get at Glastonbury or Boomtown – the ones that pay attention to things other than the music and have a really nice vibe – with the music that we wanted to hear.

“We didn’t know what we were doing. We’d never worked in the events industry – none of us had even so much as put on a gig. We all had jobs like accountant, lawyer and furniture designer, but we just went for it in a very gung-ho fashion.”

Whether by accident or design, it worked. The festival has emerged as a rock institution, swelling in capacity from 1,000 in 2007 to 15,000 in 2019.

“Everyone thinks you’re an expert and you’re wondering, ‘How did I end up being considered an expert in this?’,” ponders Scarlett. “But it’s gone well, so long may it continue.”

One of the headliners that first year, Frank Turner, has become a 2000 Trees regular and returned to top the bill again in 2019.

“Frank is a friend of the festival now,” smiles Scarlett. “He’s been so many times and it was lovely to see him on stage.

“We actually had a really nice little moment: The Wildhearts

were playing, who I was a massive fan of when I was at university. I went into their dressing room to do a little bit of fanboying, which I don’t do very often, and Frank was already in there ahead of me doing the same thing! We had a little catch-up about how much we both loved The Wildhearts. It’s that kind of festival where everyone just hangs out and has a nice time. Frank’s amazing, we love Frank.”

Bombay Bicycle Club, Metronomy, Pulled Apart By Horses, Funeral For A Friend, Twin Atlantic and Frank Carter & The Rattlesnakes are among the many acts to have starred at 2000 Trees since 2007, but there is one booking that Scarlett holds especially close to his heart.

“Probably my career highlight was last year at 2000 Trees when we had At The Drive-In headline, who are one of the most influential and brilliant bands of all-time in my opinion,” he reflects. “Even though I’ve been doing this for 14 years, I can never quite get the 15-year-old boy out of my head that is really excited that his heroes are playing his festival.”



“We’d never worked in the events industry, but we just went for it in a very gung-ho fashion”

JAMES SCARLETT
2000 TREES

Inspired by the 2000 Trees’ success, Scarlett expanded his horizons with the launch of the math-rock, alt-rock and post-rock-oriented ArcTanGent near Bristol in 2013.

“We didn’t want to ruin what we had by making it too big,” he notes. “We all had full-time jobs for at least the first four or five years of 2000 Trees and, after about five years, we could see it was a viable thing that could support some of us full-time.

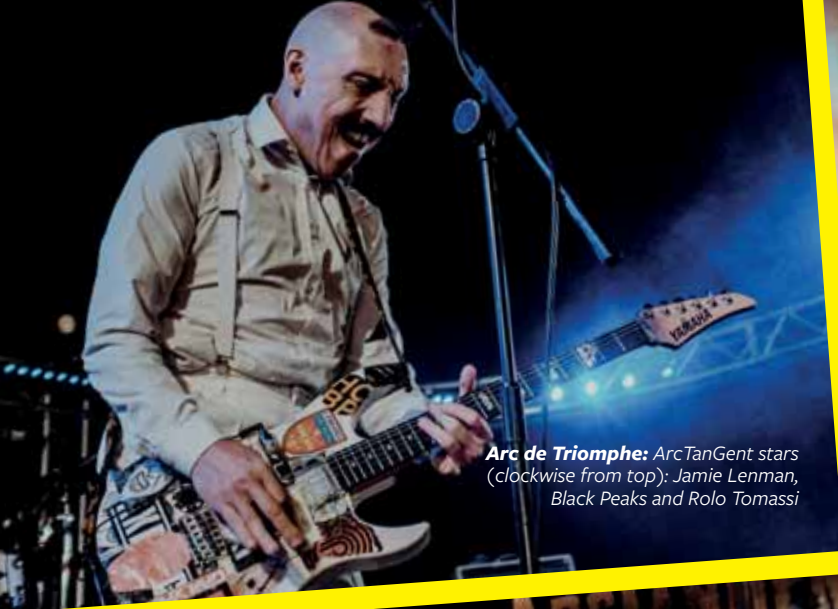
“Around that time, two of us broke off and started ArcTanGent. We’d seen a hole in the market and approached it, again, in a fairly gung-ho manner, but this time with a lot more experience.”

ArcTanGent’s most recent edition, held this past weekend, was headlined by Coheed And Cambria, Battles and Meshuggah.

“We started off with bands like Three Trapped Tigers, And So I Watch You From Afar and 65daysofstatic,” remembers Scarlett. “We’ve got a very niche line-up that sits in its own little bit of the music industry.

“The dedication we get at ArcTanGent probably beats any festival on the planet. If you know it, you know it and you absolutely love it. The difficult thing is whether there’s enough of those people out there to make a viable business, but ArcTanGent has just had its best year by an absolute mile. Sales were well over 50% up on last year and for 2000 Trees we were about 10% up on last year.

“From what I’ve heard, that beats the market [in 2019] quite significantly, because a lot of people are having a tough time. But I think both our festivals have a little niche where it means we are a bit protected.”



Arc de Triomphe: ArcTanGent stars (clockwise from top): Jamie Lenman, Black Peaks and Rolo Tomassi



PHOTOS: Carl Battams, Helen Messenger, Sam Lees



Identifying the reason for a festival's success or failure in any given year can be a frustrating task, and Scarlett admits it often remains a complete mystery.

"The sort of things that can affect your ticket sales are how good your competitors' line-ups are, how good a time everyone had at your festival last year and how good the weather was," he says. "We've sold a lot of tickets for next year's 2000 Trees already and I think that's because everyone had a great time this year."

"Your band budget, whether you've secured the right headliner and have got them as an exclusive are massive factors. All those things and many others go into deciding how many tickets you sell, and you really never know. A lot of festivals that are struggling this year are just going, 'Brexit, Brexit, Brexit, Brexit' but I don't think the best economist in the world knows if Brexit has an effect on festival sales or not."

Scarlett bases his line-up choices entirely on an artist's live business, as opposed to record sales.

"A 2000 Trees festival headliner, as an example, would usually be able to sell out O2 Academy Brixton and probably Alexandra Palace," he states. "If they can do, maybe, 10,000 tickets in London then they're ready to be a headliner at 2000 Trees."

"I don't look at Spotify stats at all. Maybe I should, but I'm not looking at any streaming stats because we're trying to get people to part with their money, leave the house and go and watch something live, so the fact that those bands are making people do that already is what gives me confidence that it will work for us."

This year's ArcTanGent was the 20th event Scarlett has worked on across the two festivals.

"In June, I basically park ArcTanGent completely and do a month of 2000 Trees," he reveals. "Then it becomes less stressful,

because one festival is done and I can concentrate on the other."

Nonetheless, the fundamental issues around festival promoting remain.

"The annual challenge is booking headliners that make people want to part with £100+ to come to your festival," asserts Scarlett. "We are in competition with some very big festivals – the main one being Download. There are a lot of exclusivity clauses so, if you see a band on the Download line-up, you can pretty much be sure you won't see them at 2000 Trees or ArcTanGent."

"ArcTanGent is also competing with other festivals like Bloodstock, and 2000 Trees has Slam Dunk as a competitor and all of those festivals have got more money and bigger capacities than us. We're probably catching and maybe overtaking some of them, but it's really tough."

"There are a few bands that people really want to see and those bands will play at any one of those festivals I just mentioned, so exclusivity is a big challenge. That feeds into the next challenge, which is that, in a very competitive world, just getting people to part with their money in 2019 is quite challenging."

Early-bird tickets are already on sale for next year's 2000 Trees, where a three-day ticket costs £140. ArcTanGent three-day tickets are priced £115 and Scarlett considers knowing where to set that particular bar the "million dollar question".

"I did economics at university so I'm well versed in demand and supply, but the problem with demand and supply is it's all theoretical," laments Scarlett. "The ticket price definitely affects your sales but by how much, you will never know. The only thing you can do is benchmark yourself against other festivals of a similar size."

"At the end of the day, Download Festival had Tool as headliners so of course they're going to be more expensive than 2000 Trees and that's fine. We've got to make sure that we set our prices at the right level, but ultimately it is a complete guessing game and I think any other festival organiser would tell you the same."

Plenty of festivals have fallen by the wayside since 2000 Trees came along, but Scarlett feels upbeat about the future of his own creations, as long as they don't take their eye off the ball.

"You've got to try and grow with the times," he insists. "When I started this I was in my 20s and now I'm 40, so you have to realise that our target market is not 40-year-olds. That means that we have to work out ways of ensuring we're still appealing to our audience rather than ourselves."

Scarlett does admit to one overriding concern, however – something that is outside the control of any event organiser.

"The only thing I worry about is that rock music is potentially becoming less popular," he concludes. "What would I do if people completely disowned it and in 10 years' time there are no big rock bands? I'm not sure really, I don't have a plan for that. I just have to hope that doesn't happen."

Yet if the past 12 years are anything to go by, things will turn out just fine. You could even make a documentary about it...

"If an act can sell 10,000 tickets in London then they're ready to be a headliner at 2000 Trees"

JAMES SCARLETT
2000 TREES



Music Week CHARTS



Having a (masked) ball:
Slipknot top the UK Albums charts

34/36 - Singles & Albums

35/37 - Analysis

38/39 - Market Shares

40 - Streaming/Comps/Record Store

41 - Indies

42/43 - UK Airplay & EU Airplay

44/45 - Apple/Spotify

46/47 - Vevo/Club

49 - Key Releases



THE OFFICIAL UK SINGLES CHART **TOP 75**

Official Charts Company

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	1	8	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ●	
2	2	7	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GB AHS1900713 (Arvato) ●	
3	6	15	Dominic Fike 3 Nights Columbia USQX91802455 (Cinram) ●	↑
4	8	2	Aitch Taste (Make It Shake) Since 93 GB101900928 (Cinram)	↑
5	9	7	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC1901901 (Cinram)	↑
6	5	24	AJ Tracey Ladbrooke Grove AJ Tracey UKQNW1800013 (ADA Arvato) ●	↑
7	12	4	Sam Smith How Do You Sleep? Capitol GBUM71902381 (Sony DADC UK)	↑
8	11	6	Mist Ft Fredo So High Since 93/Warner GB AHT1900624 (Arvato) ●	
9	10	15	Lewis Capaldi Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ★	
10	14	3	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GB AHS1900716 (Arvato)	
11	4	2	Ariana Grande & Social House Boyfriend Polydor/Republic USG11902591 (Sony DADC UK)	
12	15	10	Mabel Mad Love Polydor GBUM71902039 (Sony DADC UK) ●	
13	24	9	Lil Tecca Ransom Republic QZ85M1940160 (Sony DADC UK)	↑
14	13	12	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCEN1900019 (Cinram) ●	
15	18	10	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ●	↑
16	19	6	Joel Corry Sorry Asylum UK4ZF1900052 (Arvato)	↑
17	16	23	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ★	
18	21	9	Freya Ridings Castles Good Soldier UK8E21800706 (AWAL)	
19	20	6	Post Malone Ft Young Thug Goodbyes Republic USUM71912330 (Sony DADC UK)	
20	17	21	Lil Nas X Old Town Road Lil Nas X USSM11901941 (Cinram) ★2	
21	3	13	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam GB AHS1900673 (Arvato) ★	
22	23	10	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC1901584 (Cinram) ●	
23	25	33	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★2	
24	26	8	Stormzy Crown Merky/Atlantic GB AHS1900855 (Arvato) ●	
25	7	20	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ★	
26	27	11	Tiësto, Jonas Blue & Rita Ora Ritual Positiva CYA11900146 (Sony DADC UK)	
27	22	5	Krept & Konan Ft Headie One & K-Trap I Spy Virgin GBUM71902909 (Sony DADC UK)	
28	28	11	Katy Perry Never Really Over Virgin USUM71901873 (Sony DADC UK) ●	
29	29	9	Drake Ft Rick Ross Money In The Grave Cash Money/Republic USCM51900314 (Sony DADC UK)	
30	36	5	Jax Jones & Bebe Rexha Harder Polydor GBUM71902928 (Sony DADC UK)	↑
31	31	8	Lil Nas X Panini Lil Nas X USSM11903948 (Cinram)	
32	30	18	Avicii Ft Aloe Blacc SOS Positiva SE5R1900201 (Sony DADC UK) ●	
33	32	6	D-Block Europe Home P'ssy D Block Europe GBUM71903241 (Caroline/Sony DADC UK)	
34	39	9	Dermot Kennedy Outnumbered Island USUG1901618 (Sony DADC UK)	↑
35	35	7	Ellie Goulding & Juice Wrld Hate Me Polydor GBUM71902944 (Sony DADC UK)	
36	38	16	Lizzo Truth Hurts Atlantic USAT21703896 (John)	
37	33	11	Mark Ronson Ft Camila Cabello Find U Again Columbia GBARL1900429 (Cinram)	
38	37	9	Taylor Swift You Need To Calm Down EMI USUG11901470 (Sony DADC UK)	

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	34	16	Stormzy Vossi Bop Merky/Atlantic GB AHS1900645 (Arvato) ★	
40	New		Megan Thee Stallion Ft Nicki Minaj & Ty Dola Sign Hot Girl Summer 300 Ent QMCE31902405 (Arvato)	↑
41	40	8	Jay1 Mocking It GRM/Parlophone GBAYE1900584 (Arvato)	
42	45	6	Sam Feldt Ft Rani Post Malone Spinnin NLZ541900734 (Arvato)	↑
43	New		Katy Perry Small Talk Virgin USUM71914165 (Sony DADC UK)	
44	44	22	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK) ★	
45	46	8	Ali Gatie It's You Warner Bros USWB11901154 (Arvato)	↑
46	43	2	Lauv & Anne-Marie Fuck, I'm Lonely Lauv GBKPL1959035 (AWAL)	
47	42	9	Little Mix Bounce Back RCA GBHMU1900031 (Cinram)	
48	56	6	Wiley Ft Tory Lanez, Kranium & Dappy My One Relentless GB101900868 (Cinram)	↑
49	47	73	George Ezra Shotgun Columbia GBARL1701372 (Cinram) ★3	
50	49	15	Becky Hill & Weiss I Could Get Used To This Polydor GBUM71900997 (Sony DADC UK)	
51	48	7	Y2K & Bbnos Lalala Columbia USSM11904230 (Cinram)	
52	41	15	Martin Garrix Ft Macklemore & Patrick Stump Summer Days Columbia NLM551900528 (Cinram)	
53	69	3	Mahalia Ft Burna Boy Simmer Asylum GB AHS1900857 (Arvato)	↑
54	51	31	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Cinram) ★	
55	62	43	Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) ★	↑
56	54	46	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★	
57	52	30	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ★	
58	59	10	Camel Phat & Jake Bugg Be Someone RCA GBARL1900533 (Cinram)	
59	53	4	Beyoncé, Saint Jhn & Wizkid Brown Skin Girl RCA USSM11904702 (Cinram)	
60	New		Tones & I Dance Monkey Parlophone QZES71982312 (Arvato)	
61	57	31	Tom Walker Just You And I Relentless GBARL1601833 (Cinram) ★	
62	60	39	Lewis Capaldi Grace EMI DEUM71806295 (Sony DADC UK) ★	
63	55	5	Remedee Ft Not3s & Young Adz Love Of My Life Columbia GB1101900897 (Cinram)	
64	67	21	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM71900985 (Sony DADC UK) ●	↑
65	65	43	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★2	
66	61	6	The Plug Ft D Block Europe & Offset Rich The Plug UKS2R1900008 (ADA Arvato)	
67	63	7	Dave & AJ Tracey Thiago Silva Tropics GBFLP1598248 (Ditto) ●	
68	58	8	Zara Larsson All The Time Black Butter/Epic/TEN USSM11903586 (Cinram)	
69	73	3	Rick Ross Ft Drake Gold Roses Epic USSM11904574 (Cinram)	↑
70	70	3	The Chainsmokers & Illenium Ft Lennon Stella Takeaway Disruptor USQX91901353 (Cinram)	
71	Re-Entry		Gerry Cinnamon Canter Little Runaway GBKPL1953892 (AWAL)	
72	66	8	Bugzy Malone Ft Aitch Kilos B Somebody UKJM21900003 (ADA Arvato)	
73	New		Solaro & Eli Brown XTC Ministry Of Sound USUS11900336 (Cinram)	
74	New		Amy Wadge Faith's Song Cold Coffee UKMJ21700007 (ADA Arvato)	
75	New		Lizzo Good As Hell Atlantic USAT21600856 (Arvato)	

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.

Double trouble: Mendes & Cabello extend chart reign

■ BY ALAN JONES

Shawn Mendes & Camila Cabello's *Senorita* is No.1 for the fourth week in a row, and fifth time in total, with consumption shrinking 6.82% week-on-week to 54,934 units (including 48,592 from sales-equivalent streams). Its consumption has exceeded 50,000 units throughout its eight-week run in the chart so far.

Its runner-up this week, as it has been in the last three weeks, is the song it dethroned, *Beautiful People* (48,729 sales) by **Ed Sheeran** feat. **Khalid**. It brings to 28 the number of weeks that Sheeran has spent at No.2 in his career, all since 2014.

After slipping 11-12 last week, *How Do You Sleep?* switches direction again to become **Sam Smith's** 10th Top 10 hit (12-7, 35,682 sales).

Four weeks after peaking at No.7, **Mist's** first Top 10 hit *So High* also claws back lost ground, jumping 11-8 (33,366 sales), and four weeks after peaking at No.3, *Take Me Back To London* rebounds 14-10 (29,479 sales) for **Ed Sheeran** feat. **Stormzy**.

Climbing for the seventh week in a row and 12th time in 14 weeks, **Dominic Fike's** 3 *Nights* advances 6-3 (42,417 sales).

Manchester rapper **Aitch's** fourth hit since his May debut, but his first as primary artist, *Taste* (*Make It Shake*) entered at No.8 last week, and now climbs to No.4 (40,867 sales).

Up to No.1 on paid-for sales (7,215) **Kygo & Whitney Houston's** *Higher Love* jumps 9-5 (40,509 sales) on the singles chart, becoming **Kygo's** highest-charting hit and first top five entry. It is **Houston's** 14th Top 5 entry, and her first since 2009, three years before her death.

The rest of the Top 10: **Ladbroke Grove** (5-6, 40,262 sales) by **AJ Tracey** and **Hold Me While You Wait** (10-9, 33,133 sales) by **Lewis Capaldi**.

Boyfriend tumbles 4-11 (29,315 sales) for **Ariana Grande & Social House**, while ACR spells the end a 12-week run in the Top 10 for **I Don't Care** (3-21, 22,781 sales) by **Ed Sheeran & Justin Bieber**. **Billie Eilish's** *Bad Guy* falls into ACR for the second time, and slides 7-25 (18,037 sales) as a result.

The highest of six Top 75 debuts is *Hot Girl Summer* (No.40, 11,938 sales), the introductory hit for Texas rapper **Megan Thee Stallion** with featured guests **Nicki Minaj** and **Ty Dolla \$ign**. **Minaj** and **Ty** were previously featured together on **Jason Derulo's** 2017 No.6 hit, *Swalla*.

Ed Sheeran's co-writer on his 2010 EP *Songs I Wrote With Amy* and, more recently, the *Thinking Out Loud* and *Galway Girl* singles, **Amy Wadge's** impressive CV also includes composing songs (some with Sheeran) for **Boyzone**, **Kylie Minogue**, **Camilla Cabello** and **James Blunt**. The 43-year-old makes her Top 75 debut as an artist this week with *Faith's Song* (91-74, 6,038 sales), which was released 75 weeks ago. Achieving lifetime consumption of 101,470 copies, it serves as the theme to



No.1

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

This week's sales: 54,934 | Downloads: 6,342 |

Streams: 48,592 | Total sales to date: 497,033 |



Educating (Seno)rita:
Senorita heads the singles chart for a fifth week in all

S4C/BBC TV drama series *Keeping Faith*, for which **Wadge** has provided soundtrack EPs for both the first (2018) and second (2019) series. Each has six songs, and less than 16 minutes of music, and dominate the budget album chart, where *Keeping Faith Series 2* is No.1 (1,865 sales) and *Keeping Faith Series 1* is No.2 (978 sales) for the third week in a row.

Also new to the Top 75: *Small Talk*, (No.43, 10,906 sales), **Katy Perry's** 29th hit; *Dance Monkey* (82-60, 7,340 sales) by **Tones And I**; *XTC* (81-73, 6,206 sales), the first hit for Manchester dance duo **Solarlo** and Bristol collaborator **Eli Brown**; and *Good As Hell*, which becomes **Lizzo's** fourth Top 75 entry (85-75, 6,009 sales), 176 weeks after it was released, and despite being on ACR.

There are new chart peaks for: *Ran\$om* (24-13, 27,470 sales) by **Lil Tecca**, *Strike A Pose* (18-15, 26,297 sales) by **Young T & Bugsey** feat. **Aitch**, *Sorry* (19-16, 25,869 sales) by **Joel Corry**, *Harder* (36-30, 15,601 sales) by **Jax Jones & Bebe Rexha**, *Outnumbered* (39-34, 13,885 sales) by **Dermot Kennedy**, *Post Malone* (45-42, 11,609 sales) by **Sam Feldt** feat. **Rani**, *It's You* (46-45, 10,308 sales) by **Ali Gatie**, *My One* (56-48, 9,560 sales) by **Wiley** feat. **Tory Lanez**, **Kranium & Dappy**, *Simmer* (69-53, 8,443 sales) by **Mahalia** feat. **Burna Boy** and **Be Someone** (59-58, 7,462 sales) by **CamelPhat & Jake Bugg**.

Overall singles sales are down 2.03% week-on-week at 18,477,797, 22.79% above same week 2018 sales of 15,047,847. Paid-for sales are down 3.22% week-on-week at 650,307, and are 27.57% below same week 2018 sales of 897,880.

THE OFFICIAL UK ALBUMS CHART

TOP 75

Official Charts Company logo and sales increase indicators: Sales Increase, Highest Climber, Highest New Entry.

Table of UK Albums Chart entries (1-38). Columns: Rank, Change, Weeks, Artist/Title/Label, Catalogue Number, Distributor, Producer. Includes new entries and chart movements.

Table of UK Albums Chart entries (39-75). Columns: Rank, Change, Weeks, Artist/Title/Label, Catalogue Number, Distributor, Producer. Includes new entries, re-entries, and chart movements.

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Hot metal: Slipknot conquer chart with first No.1 in 18 years

BY ALAN JONES

Twenty years after their eponymous first album debuted and peaked at No.37 on sales of 4,331 copies, heavy metal veterans **Slipknot**'s sixth studio album, *We Are Not Your Kind*, blazes to the top of the chart, becoming their eighth Top 75 entry, fifth consecutive top five studio effort and second No.1. It does so on first week consumption of 31,828 units (including 4,281 from-sales equivalent streams), 3.52% above the 30,745 copies their most recent album, 5: *The Gray Chapter*, sold debuting and peaking at No.2 five years ago.

The band – six of whom have been in Slipknot since their chart debut – previously reached No.1 with their second album, which was named after their home state of Iowa, and sold 51,822 copies on debut, 18 years ago next week. It remains their highest first week sales. Overall sales of Slipknot albums in the UK exceed 1.5m and although it was their lowest-charting studio set, that self-named 1999 debut remains their biggest seller, with a to-date tally of 378,429. Iowa has also gone platinum, with sales of 316,758 copies.

Definitions of 'heavy metal' vary, but by my reckoning *We Are Not Your Kind* is only the fifth of that genre among the 278 new No.1 albums in the 2010s.

Slipknot's debut ends the introductory four week run at the summit for **Ed Sheeran**'s No.6 Collaborations Project, which retreats to No.2 on sales of 27,105 copies.

Nowadays comprising only 1997 founder members – Welsh vocalist, guitarist and multi-instrumentalist Grant Nicholas and Japanese bass player Taka Hirose – **Feeder**'s 10th studio album, *Tallulah*, debuts at No.4 (7,457 sales). Their seventh studio album to make the Top 10, and their ninth Top 10 album in all, it is their highest-charting album since 2005 studio set, *Pushing The Senses* and the following year's compilation *The Singles* provided them with back-to-back No.2s. Their last studio album, *All Bright Electric*, achieved a more modest No.10 peak on first week sales of 5,953 three years ago. *The Singles* is their biggest seller, with to-date consumption of 528,299, while their top studio set is *Comfort In Sound*, which peaked at No.6 in 2002 and has sold 509,592 copies.

The rest of the Top 10: *Divinely Uninspired To A Hellish Extent* (2-3, 12,704 sales) by **Lewis Capaldi**, *When We All Fall Asleep, Where Do We Go?* (5-5, 5,627 sales) by **Billie Eilish**, *The Greatest Showman* soundtrack (6-6, 5,289 sales), ÷ (9-7, 4,622 sales) by **Ed Sheeran**, *Staying At Tamara's* (8-8, 4,502 sales) by **George Ezra**, *Bohemian Rhapsody* (10-9, 4,457 sales) by **Queen** and *High Expectations* (3-10, 4,184 sales) by **Mabel**.

American indie/folk group **Bon Iver** have left one week more between albums than Feeder. Their 2008 debut *For Emma Forever Ago* was a slow starter, taking 13 weeks to chart, and peaking at No.42, but it was a highly-rated slow burner, and remains their biggest seller, with sales to date of 281,905 copies.



PHOTO: Paul Harries

No.1

Slipknot - *We Are Not Your Kind* (Roadrunner)

This week's sales: 31,828 | Physical: 22,491 | Downloads: 5,056 | Streams: 4,281 | Total sales to date: 31,837 |



Slip up:

We Are Not Your Kind showed a 3.52% sales increase compared to Slipknot's previous album in 2014

It set up their eponymous second album for a No.4 debut on sales of 31,896 copies. Their third album, 22, *A Million*, was denied pole position by Craig David in 2016, but gave them a No.2 debut/peak on sales of 19,813 sales. With its physical release deliberately held off for two weeks, new set I, I sold 4,165 copies last week to debut at No.11.

Rappers **Rick Ross** and **Trippie Redd** are in fierce competition to debut at No.2 in the USA behind Slipknot. They settle for lower ground here, with Ross' 10th studio album, *Port Of Miami 2*, providing his fifth chart entry, and surpassing the No.29 debut (3,000 sales) of its 2017 predecessor, *Rather You Than Me*, opening at No.18 (2,825 sales) for the 43-year-old from Florida. Twenty-year-old Trippie Redd, from Ohio, scores his third UK chart album a year to the week after his first. That was *Life's A Trip*, which sold 3,307 copies debuting and peaking at No.19 last August. His mixtape, *A Love Letter To You 3*, followed just 13 weeks later, debuting at No.31 (3,811 sales). His second full length studio album, *!* (Exclamation Mark) surpasses them both, debuting at No.19 (2,815 sales).

Marika Hackman's *Any Human Friend*, debuts at No.42 (1,818 sales), the highest charting of her three albums to date.

Now *That's What I Call Music!* 103 spends a fourth week atop the compilation chart, on sales of 13,415 copies.

Overall album sales are down 1.01% week-on-week at 1,664,730, 2.73% above same week 2018 sales of 1,620,454. Sales-equivalent streams accounted for 1,161,462 sales, 69.77% of the total. Sales of paid-for albums are up 0.08% week-on-week at 503,268, 26.17% below same week 2018 sales of 681,699.

Music Week Market Shares

Artist Singles share for the week measures share of the Top 75 best performing tracks of the week, across sales and audio streams.

Artist Albums share for the week measures share of the Top 75 Official Albums Chart.

AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 WARNER			ALL ALBUMS NO.1 WARNER		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	40.16%	1	WARNER MUSIC	39.62%	1	WARNER MUSIC	35.74%
2	SONY MUSIC	21.44%	2	UNIVERSAL MUSIC	35.29%	2	UNIVERSAL MUSIC	30.65%
3	WARNER MUSIC	20.91%	3	SONY MUSIC	13.65%	3	SONY MUSIC	13.29%
4	SONY/UNIVERSAL	5.08%	4	BELIEVE	3.13%	4	SONY/UNIVERSAL	10.77%
5	SONY2/WARNER3	3.21%	5	KOBALT MUSIC	2.54%	5	BELIEVE	2.91%
	OTHERS	9.20%		OTHERS	5.77%		OTHERS	6.64%

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	17.25%	1	ATLANTIC	21.59%	1	ATLANTIC	19.52%
2	VIRGIN EMI	15.57%	2	VIRGIN EMI	14.98%	2	VIRGIN EMI	13.38%
3	POLYDOR	10.71%	3	ROADRUNNER	13.37%	3	ROADRUNNER	12.43%
4	RCA	8.98%	4	POLYDOR	10.86%	4	POLYDOR	10.09%
5	COLUMBIA	8.52%	5	ISLAND	6.90%	5	SONY CG/VIRGIN EMI	8.91%
6	ISLAND	8.25%	6	COLUMBIA	6.78%	6	COLUMBIA	6.31%
7	SYCO/VIRGIN EMI	3.62%	7	BELIEVE	3.13%	7	ISLAND	4.79%
8	ATLANTIC3/COLUMBIA2	3.21%	8	RHINO (WARNERS)	2.91%	8	BELIEVE	2.91%
9	CAPITOL	3.02%	9	RCA	2.86%	9	RHINO (WARNERS)	2.71%
10	WARNER RECORDS	2.88%	10	JAGJAGUWAR	1.75%	10	RCA	2.66%
11	ATLANTIC/VIRGIN EMI	2.83%	11	WARNER RECORDS	1.75%	11	SONY MUSIC CG	1.95%
12	AJ TRACEY	2.65%	12	BIG BROTHER	1.65%	12	SONY CG/UMC	1.86%
13	RELENTLESS	2.22%	13	GOOD SOLDIER	1.59%	13	JAGJAGUWAR	1.63%
14	BLACK BUTTER	1.73%	14	SONY MUSIC CG	1.44%	14	BIG BROTHER	1.53%
15	DAVENEIGHBOURHOOD	1.67%	15	DOMINO	1.24%	15	GOOD SOLDIER	1.48%
	OTHERS	6.89%		OTHERS	7.20%		OTHERS	7.84%

THIS WEEK'S TOTAL MARKET SHARE

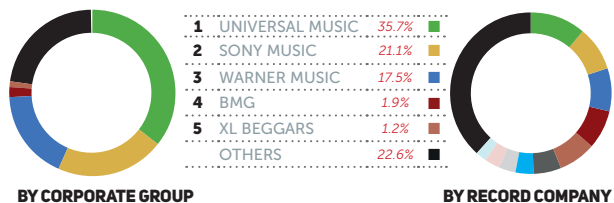
BY CORPORATE GROUP

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	36.7%	1	UNIVERSAL MUSIC	34.4%	1	UNIVERSAL MUSIC	30.0%
2	SONY MUSIC	21.6%	2	SONY MUSIC	22.6%	2	WARNER MUSIC	22.9%
3	WARNER MUSIC	17.3%	3	WARNER MUSIC	16.7%	3	SONY MUSIC	13.9%
4	BMG	1.2%	4	BMG	2.2%	4	BMG	2.6%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.3%	5	BELIEVE	1.8%
	OTHERS	21.9%		OTHERS	23.0%		OTHERS	28.7%

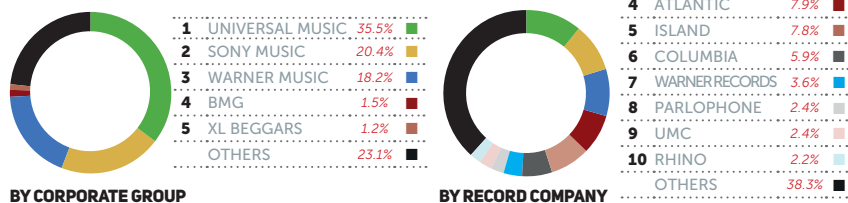
BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%	1	RCA	11.4%	1	VIRGIN EMI	9.3%
2	RCA	10.8%	2	VIRGIN EMI	11.2%	2	ROADRUNNER	7.6%
3	POLYDOR	9.5%	3	POLYDOR	8.7%	3	POLYDOR	6.5%
4	ISLAND	8.7%	4	ATLANTIC	7.0%	4	ATLANTIC	5.5%
5	ATLANTIC	8.4%	5	ISLAND	6.8%	5	SONY MUSIC CG	5.2%
6	COLUMBIA	6.1%	6	COLUMBIA	6.6%	6	RHINO (WARNERS)	4.9%
7	WARNER RECORDS	3.8%	7	WARNER RECORDS	3.9%	7	UMC	4.6%
8	PARLOPHONE	2.6%	8	PARLOPHONE	2.9%	8	COLUMBIA	4.6%
9	UMC	1.9%	9	UMC	2.3%	9	ISLAND	3.5%
10	RHINO (WARNERS)	1.7%	10	RHINO (WARNERS)	2.0%	10	DECCA	3.1%
11	SONY MUSIC CG	1.5%	11	SONY MUSIC CG	1.9%	11	RCA	2.9%
12	CAPITOL	1.2%	12	CAPITOL	1.8%	12	WARNER RECORDS	2.5%
13	SYCO MUSIC	1.1%	13	SYCO MUSIC	1.2%	13	BELIEVE	1.8%
14	DECCA	1.0%	14	DECCA	1.1%	14	PARLOPHONE	1.7%
15	CAROLINE	0.8%	15	BMG	1.1%	15	DEMON MUSIC	1.7%
	OTHERS	29.5%		OTHERS	30.2%		OTHERS	34.6%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	650,307	1,936,511,889	237,015,676	18,477,797	301,439	86,521	1,161,462	1,549,422	115,308	503,268	1,161,462	1,664,730
LAST WEEK	671,915	1,976,044,268	240,624,707	18,860,724	288,745	85,693	1,178,812	1,553,250	128,421	502,860	1,178,812	1,681,672
% CHANGE	-3.2%	-2.0%	-1.5%	-2.0%	4.4%	1.0%	-1.5%	-0.2%	-10.2%	0.1%	-1.5%	-1.0%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	39.8%
2	SONY MUSIC	35.8%
3	BMG	10.2%
4	WARNER MUSIC	3.2%
5	NEW STATE	1.0%
	OTHERS	9.9%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.3%
2	SONY MUSIC	19.0%
3	WARNER MUSIC	18.4%
4	BMG	4.4%
5	DEMON MUSIC	1.5%
	OTHERS	24.5%

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	36.4%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	16.9%
4	BMG	2.1%
5	XL BEGGARS	1.0%
	OTHERS	21.3%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.4%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	17.0%
4	BMG	1.9%
5	XL BEGGARS	1.3%
	OTHERS	22.4%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	34.6%
2	UMC	14.6%
3	VIRGIN EMI	14.2%
4	UMOD	8.8%
5	BMG	8.2%
6	RHINO (WARNERS)	2.0%
7	UNION SQUARE	1.9%
8	NEW STATE	1.0%
9	DEMON MUSIC	1.0%
10	RCA	0.8%
11	DECCA	0.6%
12	ISLAND	0.6%
13	BIG 3	0.6%
14	POLYDOR	0.6%
15	LORD OF THE MICS	0.5%
	OTHERS	10.0%

ALL ALBUM SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	11.9%
2	VIRGIN EMI	10.4%
3	UMC	6.9%
4	ROADRUNNER	5.8%
5	POLYDOR	5.2%
6	ATLANTIC	4.4%
7	RHINO (WARNERS)	4.3%
8	COLUMBIA	3.6%
9	BMG	3.1%
10	ISLAND	2.8%
11	DECCA	2.5%
12	RCA	2.4%
13	UMOD	2.4%
14	WARNER RECORDS	2.0%
15	DEMON MUSIC	1.5%
	OTHERS	30.8%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%
2	RCA	10.5%
3	POLYDOR	10.1%
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	1.6%
11	SONY MUSIC CG	1.4%
12	SYCO MUSIC	1.2%
13	CAPITOL	1.2%
14	DECCA	1.0%
15	CAROLINE	0.8%
	OTHERS	29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	12.1%
2	RCA	11.1%
3	POLYDOR	9.9%
4	ATLANTIC	7.8%
5	ISLAND	7.2%
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	28.3%

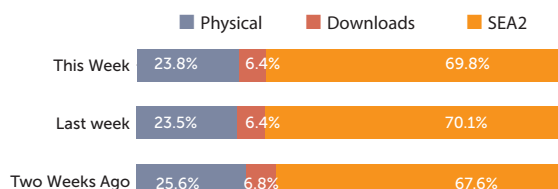
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

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%

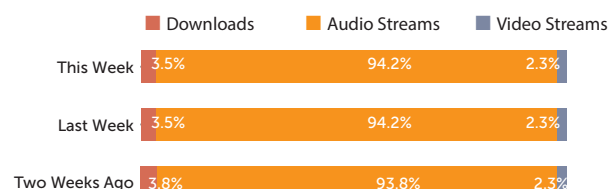
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

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	5.9%
7	WARNER RECORDS	3.6%
8	RHINO (WARNERS)	2.6%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.1%
12	DECCA	1.5%
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
THIS YEAR	24,575,108	62,333,546,577	8,175,559,976	596,665,403	12,239,200	3,295,385	37,785,820	53,320,405	4,232,177	19,766,762	37,785,820	57,552,582
LAST YEAR	33,447,222	50,516,399,295	1,494,484,588	529,854,641	14,443,959	4,545,358	31,176,433	50,165,750	6,707,224	25,696,541	31,176,433	56,872,974
% CHANGE	-26.5%	23.4%	447.0%	12.6%	-15.3%	-27.5%	21.2%	6.3%	-36.9%	-23.1%	21.2%	1.2%

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OFFICIAL UK STREAMING TOP 50



SHAWN MENDES & CAMILA CABELLO

TW	LW	ARTIST	TITLE	LABEL
1	1	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
2	2	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
3	9	Aitch	Taste (Make It Shake)	Since 93
4	8	Dominic Fike	3 Nights	Columbia
5	6	AJ Tracey	Ladbroke Grove	AJ Tracey
6	3	Lil Nas X	Old Town Road	Lil Nas X
7	4	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
8	5	Lewis Capaldi	Someone You Loved	EMI
9	11	Mist Ft Fredo	So High	Since 93/Warner
10	10	Billie Eilish	Bad Guy	Interscope
11	14	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
12	21	Lil Tecca	Ransom	Republic
13	12	Lewis Capaldi	Hold Me While You Wait	EMI
14	13	Sam Smith	How Do You Sleep?	Capitol
15	7	Ariana Grande & Social House	Boyfriend	Polydor/Republic
16	18	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
17	17	Mabel	Mad Love	Polydor
18	16	Dave Ft Burna Boy	Location	Dave Neighbourhood
19	22	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
20	20	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
21	19	Stormzy	Vossi Bop	Merky/Atlantic
22	15	Ed Sheeran Ft Chance The Rapper & PNB Rock	Cross Me	Asylum
23	24	Post Malone Ft Young Thug	Goodbyes	Republic
24	27	Joel Corry	Sorry	Asylum
25	25	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
26	26	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
27	29	Freya Ridings	Castles	Good Soldier
28	28	Stormzy	Crown	Merky/Atlantic
29	23	Krept & Konan Ft Headie One & K-Trap	I Spy	Virgin
30	31	D-Block Europe	Home P*ssy	D Block Europe
31	30	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
32	32	Lil Nas X	Panini	Lil Nas X
33	33	Katy Perry	Never Really Over	Virgin
34	35	George Ezra	Shotgun	Columbia
35	42	Post Malone Ft Swae Lee	Sunflower	Republic
36	39	Tiësto, Jonas Blue & Rita Ora	Ritual	Positiva
37	37	Avicii Ft Aloe Blacc	SOS	Positiva
38	40	Mabel	Don't Call Me Up	Polydor
39	34	Ed Sheeran & Travis Scott	Antisocial	Asylum
40	38	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
41	48	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
42	41	Calvin Harris & Rag'n'Bone Man	Giant	Columbia
43	NEW	Dermot Kennedy	Outnumbered	Island
44	44	Lewis Capaldi	Grace	EMI
45	46	Ellie Goulding & Juice Wrld	Hate Me	Polydor
46	NEW	Jax Jones & Bebe Rexha	Harder	Polydor
47	45	Dave & AJ Tracey	Thiago Silva	Tropics
48	43	Tom Walker	Just You And I	Relentless
49	RE	Lizzo	Truth Hurts	Atlantic
50	36	Ed Sheeran Ft Eminem & 50 Cent	Remember The Name	Asylum

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	Feeder	Tallulah	Believe
2	NEW	Marika Hackman	Any Human Friend	AMF
3	NEW	Chali 2na & Kraffy Kuts	Adventures Of A Reluctant Superhero	Manphibian
4	NEW	Slipknot	We Are Not Your Kind	Roadrunner
5	1	Thom Yorke	Anima	XL
6	NEW	The Wedding Present	Tommy 30	Scoptones
7	NEW	PP Arnold	The New Adventures Of... PP Arnold	EarMusic
8	RE	Yeasayer	Erotic Reruns	Yeasayer
9	RE	Purple Mountains	Purple Mountains	Drag City
10	12	Bruce Springsteen	Western Stars	Columbia
11	NEW	Anderson Paak	Ventura	Aftermath/12 Tone
12	6	Joy Division	Unknown Pleasures	Rhino
13	11	Fontaines DC	Dogrel	Partisan
14	3	Ty Segall	First Taste	Drag City
15	RE	Pink Floyd	The Dark Side Of The Moon	Rhino
16	NEW	Fionn Regan	Cala	Abbey
17	RE	The War On Drugs	A Deeper Understanding	Atlantic
18	15	The Black Keys	"Let's Rock"	Nonesuch
19	19	Nirvana	Nevermind	Geffen
20	4	Nérjja	Blume	Domino

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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	2	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI (Sony DADC UK)	
3	3	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI (Sony DADC UK)	
4	4	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI (Sony DADC UK)	
5	8	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI (Sony DADC UK)	
6	11	The Best Country Album In The World Ever	Sony Music CG/Spectrum (Sony DADC UK)	
7	NEW	Blinded By The Light - OST	Sony Music CG (Cinram)	
8	5	The Hits Album - The Soft Rock Album	Sony Music CG/Spectrum (Sony DADC UK)	
9	9	The Hits Album - The R&B Album	Sony Music CG/Spectrum (Sony DADC UK)	
10	NEW	Pop Muzik - Ultimate Synth Pop Anthems	Ultimate Collection (ADA Arvato)	
11	7	The Hits Album - The 90s Album	Sony Music CG/Spectrum (Sony DADC UK)	
12	6	Love Island - Pool Party 2019	Ministry Of Sound (Cinram)	
13	10	Now That's What I Call Music! 3	Sony Music CG/Virgin EMI (Sony DADC UK)	
14	20	Ultimate Singalong - The Classics Ultimate Collection	(ADA Arvato)	
15	15	The Lion King - OST	Walt Disney (Sony DADC UK)	
16	16	Rhythm Is A Dancer - Ultimate Collection	Ultimate Collection (ADA Arvato)	
17	12	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI (Sony DADC UK)	
18	18	100 Percent Clubland	Classix UMOD (Sony DADC UK)	
19	19	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM (ADA Arvato)	
20	14	The Easy Way	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 Ladbrooke Grove / AJ Tracey (ADA Arvato)
- 2 2 Freya Ridings Castles / Good Soldier (AWAL)
- 3 3 Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
- 4 4 Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
- 5 5 Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
- 6 6 Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
- 7 7 The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
- 8 11 Gerry Cinnamon Canter / Little Runaway (AWAL)
- 9 9 AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
- 10 8 Bugzy Malone Ft Aitch Kilos / B. Somebody (ADA Arvato)
- 11 10 Tyga Ft Offset Taste / Last Kings (Empire)
- 12 15 Amy Wadge Faith's Song / Cold Coffee (ADA Arvato)
- 13 13 Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
- 14 14 Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
- 15 16 Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
- 16 12 Fisher You Little Beauty / Good Company (ADA Arvato)
- 17 17 Blanco Brown The Git Up / Broken Bow (ADA Arvato)
- 18 19 Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
- 19 20 Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
- 20 26 Adele Someone Like You / XL (PIAS Cinram)
- 21 21 Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
- 22 18 The Plug Ft Dappy & Tory Lanez Not Today / The Plug (ADA Arvato)
- 23 24 CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
- 24 RE Two Door Cinema Club What You Know / Kitsune (PIAS Cinram)
- 25 29 The White Stripes Seven Nation Army / XL (PIAS)
- 26 22 B Young Gucci Demon / Gametime (The Orchard)
- 27 23 Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
- 28 25 Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
- 29 RE Passenger Let Her Go / Nettwerk (ADA Arvato)
- 30 28 Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW LW ARTIST/TITLE/LABEL (CORPORATE GROUP)

The biggest independently released singles of the week by artists who have not yet had a Top 40 hit, based on sales of downloads, CDs, vinyl, other physical formats and weighted audio streams.

- 1 1 The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
- 2 3 Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
- 3 2 Fisher You Little Beauty / Good Company (Good Company)
- 4 4 Blanco Brown The Git Up / Broken Bow (BMG)
- 5 5 The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
- 6 6 Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
- 7 8 Anuel AA, Daddy Yankee &... China / Real Hasta La Muerte (Real Hasta La Muerte)
- 8 9 Fisher Losing It / Good Company (Good Company)
- 9 11 NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
- 10 17 JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
- 11 12 Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
- 12 13 Leftwing & Kody I Feel It / Toolroom (Toolroom)
- 13 10 Nafe Smallz Ft Yxng Bane Fake Love / Ozone (Ozone Music)
- 14 7 RV Ft S3, Double Lz & BandoKay Crep Shop / Starish Ent (Starish Ent)
- 15 14 T Mulla Ft Hardy Caprio Droptop / 1Way Ent./T Mulla (1Way Ent./T Mulla)
- 16 18 Roberto Surace Joys / Defected (Defected)
- 17 16 OFB Ambush / OFB (OFB)
- 18 NEW OFB & BandoKay Yoo / OFB BandoKay (OFB BandoKay)
- 19 19 Dave & J Hus Samantha / Tropics (Tropics)
- 20 20 Weiss Feel My Needs / Toolroom (Toolroom)

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 NEW Feeder Tallulah / Believe (Believe/Proper)
- 2 1 Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
- 3 3 Hank Marvin Gold / Crimson (Sony DADC UK)
- 4 NEW Bon Iver I / Jagjaguwar (PIAS Cinram)
- 5 NEW PP Arnold The New Adventures Of... PP Arnold / Ear Music (Absolute/Sony DADC UK)
- 6 6 BTS Map Of The Soul: Persona / Big Hit Ent (The Orchard/Proper)
- 7 2 Karine Polwart Karine Polwart's Scottish Songbook / Hegri (Kartel/Proper)
- 8 NEW Chali 2na & Krafty Kuts Adventures Of A Reluctant... / Manphibian (Kartel/Proper)
- 9 7 Thom Yorke Anima / XL (PIAS Cinram)
- 10 12 Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
- 11 10 Shalamar Gold / Crimson (Sony DADC UK)
- 12 9 Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
- 13 11 Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
- 14 20 Dido Still On My Mind / BMG (ADA Arvato)
- 15 RE Belinda Carlisle Heaven On Earth / Edsel (Sony DADC UK)
- 16 RE Purple Mountains Purple Mountains / Drag City (PIAS Cinram)
- 17 NEW The Wedding Present Tommy 30 / Scopitones (Cargo/Cinram)
- 18 RE Zero 7 When It Falls / New State (Proper)
- 19 18 Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
- 20 NEW Fionn Regan Cala / Abbey (The Orchard/Proper)
- 21 22 Fontaines DC Dogrel / Partisan (PIAS Cinram)
- 22 16 Sabaton The Great War / Nuclear Blast (ADA Arvato)
- 23 17 Showaddywaddy Gold / Crimson (Sony DADC UK)
- 24 5 The Dualers Palm Trees And 80 Degrees / Sunbeat (Code 7/Plastic Head)
- 25 27 Mark Kingswood Strong / 21K (21K)
- 26 NEW Mike Oldfield Live Then & Now / Sutra (Plastic Head)
- 27 25 Stormzy Gang Signs & Prayer / Merky (ADA Arvato)
- 28 RE Richard Hawley Further / BMG (ADA Arvato)
- 29 26 Arctic Monkeys AM / Domino (PIAS Cinram)
- 30 RE The National I Am Easy To Find / 4AD (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW LW ARTIST/TITLE/LABEL (CORPORATE GROUP)

The biggest independently released albums of the week by artists who have not yet had a Top 40 hit, based on sales of downloads, CDs, vinyl, other physical formats and weighted audio streams.

- 1 NEW PP Arnold The New Adventures Of... PP Arnold / Ear Music (Edel Music)
- 2 NEW Chali 2na & Krafty Kuts Adventures... / Manphibian (Manphibian Music)
- 3 9 Purple Mountains Purple Mountains / Drag City (Drag City)
- 4 NEW Fionn Regan Cala / Abbey (Abbey)
- 5 6 Mark Kingswood Strong / 21K (21K Productions)
- 6 NEW Destruction Born To Perish / Nuclear Blast (Nuclear Blast)
- 7 RE Jeff Tweedy Warm/Warmer / DBpm (DBpm)
- 8 3 Northlane Alien / UNFD (UNFD)
- 9 NEW The Residents God In Three Persons / Cherry Red/New Ralph Too (Cherry Red)
- 10 1 Ty Segall First Taste / Drag City (Drag City)
- 11 NEW NCT Dream We Boom - The 3rd Mini Album / SM Ent (SM Ent)
- 12 12 Black Midi Schlagenheim / Rough Trade (XL Beggars)
- 13 8 Mahan Esfahani Bach: The Toccatas / Hyperion (Hyperion)
- 14 2 Nérja Blume / Domino (Domino)
- 15 NEW Josh Garrels Chrysaline / Josh Garrels (Josh Garrels)
- 16 RE Twice Fancy You / JYP Ent (JYP Ent)
- 17 7 Föllakzoid I / Sacred Bones (Sacred Bones)
- 18 NEW Stray Kids Clé 1 - Miroh / JYP Ent (JYP Ent)
- 19 NEW Acres Lonely World / Wolf At Your Door (Silva Screen)
- 20 18 Peat & Diesel Uptown Fank / Peat & Diesel (Peat & Diesel)

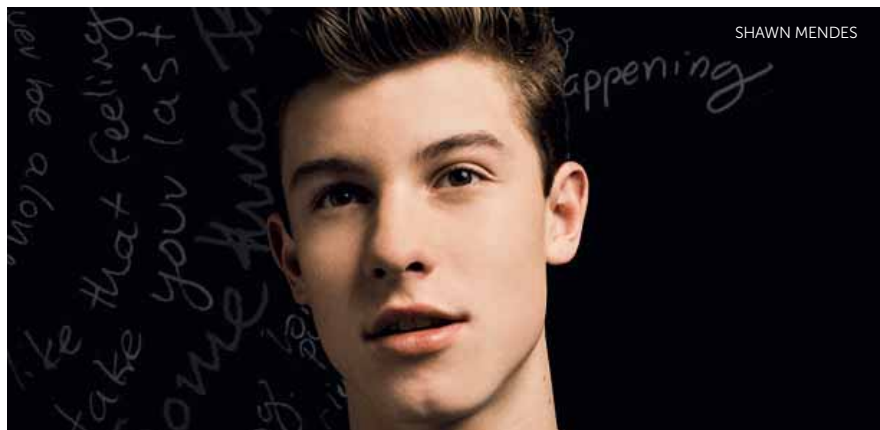
INDIE SINGLES & ALBUMS

UK AIRPLAY

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

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

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP.GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	1	Shawn Mendes & Camila Cabello <i>Señorita</i> EMI/Syco	UMG/SME*	8,077	-1%	232	94.38	-1%
2	2	5	Kygo & Whitney Houston <i>Higher Love</i> Columbia/Kygo	SME	7,066	+38%	234	94	+27%
3	3	7	Sam Smith <i>How Do You Sleep?</i> Capitol	UMG	4,623	+14%	201	74.33	+27%
4	4	21	Ed Sheeran & Justin... <i>I Don't Care</i> Asylum/Def Jam	WMG/UMG*	6,349	-2%	250	55.78	+5%
5	9	18	Freya Ridings <i>Castles Good Soldier</i>	IND.	5,917	+13%	211	54.25	+24%
6	6	2	Ed Sheeran Ft Khalid <i>Beautiful People</i> Asylum/Columbia	WMG/SME*	5,122	+4%	212	51.42	+1%
7	12	30	Jax Jones & Bebe Rexha <i>Harder</i> Polydor	UMG	2,990	+10%	156	48.3	+22%
8	5	9	Lewis Capaldi <i>Hold Me While You Wait</i> EMI	UMG	6,727	-1%	223	46.97	-10%
9	8	23	Lewis Capaldi <i>Someone You Loved</i> EMI	UMG	4,046	-13%	240	45.9	-2%
10	41	11	Ariana Grande & Social House <i>Boyfriend</i> Polydor/Republic	UMG	2,238	+61%	135	38.78	+101%
11	17	3	Dominic Fike <i>3 Nights</i> Columbia	SME	3,768	+10%	153	38.54	+11%
12	13	61	Tom Walker <i>Just You And I</i> Relentless	SME	4,103	-11%	214	37.38	-6%
13	11	14	Sigala & Becky Hill <i>Wish You Well</i> Ministry Of Sound	SME	5,323	-3%	199	37.36	-6%
14	7	12	Mabel <i>Mad Love</i> Polydor	UMG	4,544	-4%	204	36.13	-26%
15	15	32	Avicii Ft Aloe Blacc <i>SOS</i> Positiva	UMG	3,913	-6%	178	35.42	-3%
16	18	19	Post Malone Ft Young Thug <i>Goodbyes</i> Republic	UMG	1,783	-6%	123	34.27	+6%
17	10	54	Calvin Harris & Rag N' Bone Man <i>Giant</i> Columbia	SME	4,244	-13%	229	33.21	-17%
18	14	6	AJ Tracey <i>Ladbroke Grove</i> AJ Tracey	IND.	1,777	+6%	81	32.76	-14%
19	23	31	Lil Nas X <i>Panini</i> Lil Nas X	SME	1,233	-5%	40	28.6	+9%
20	19	28	Katy Perry <i>Never Really Over</i> Virgin	UMG	4,484	-6%	218	27.96	-9%
21	25		Pink <i>Walk Me Home</i> RCA	SME	2,958	+1%	185	26.69	+6%
22	21	35	Ellie Goulding & Juice Wrld <i>Hate Me</i> Polydor	UMG	2,339	+12%	137	26.57	+1%
23	16	38	Taylor Swift <i>You Need To Calm Down</i> EMI	UMG	3,824	-2%	199	26.44	-25%
24	NEW	43	Katy Perry <i>Small Talk</i> Virgin	UMG	1,642	-	128	25.27	-
25	36	26	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> Positiva	UMG/WMG*	1,928	+21%	120	24.97	+20%
26	42		Louise <i>Lead Me On</i> Atlantic	WMG	266	-6%	45	24.31	+26%
27	NEW		Status Quo <i>Liberty Lane</i> earmusic	IND.	31	+244%	6	24.25	+956%
28	28		Blossoms <i>Your Girlfriend</i> Virgin EMI	UMG	841	+2%	72	24.25	+0%
29	24		Beyoncé <i>Spirit</i> Walt Disney	SME	154	-52%	43	24.06	-5%
30	43	15	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> Black Butter	SME	833	+24%	62	23.97	+26%
31	27		Emeli Sandé <i>Shine</i> Virgin EMI	UMG	495	+139%	63	23.39	-6%
32	33		Ingrid Michaelson <i>Young And In Love</i> Cabin 24	IND.	97	+73%	25	23.19	+9%
33	40		Marshmello Ft Chvrches <i>Here With Me</i> Joytime/Positiva	UMG	2,686	+1%	180	22.98	+18%
34	29	8	Mist Ft Fredo <i>So High</i> Since 93/Warner	WMG	754	+4%	58	22.76	-6%
35	NEW	16	Joel Corry <i>Sorry</i> Asylum	WMG	1,413	+47%	141	22.65	+67%
36	30		Jax Jones, Martin Solveig & Madison... <i>All Day And Night</i> Polydor	UMG	2,466	-14%	127	21.53	-10%
37	26		Dido <i>Friends</i> BMG	IND.	143	+10%	16	21.3	-15%
38	NEW	10	Ed Sheeran Ft Stormzy <i>Take Me Back To London</i> Asylum	WMG	933	+32%	75	21.26	+111%
39	31		Ed Sheeran Ft Chance <i>The Rapper... Cross Me</i> Asylum	WMG	1,863	-6%	119	20.22	-13%
40	49	46	Lauv & Anne-Marie <i>Fuck, I'm Lonely</i> Lauv	INDWMG*	1,532	+72%	113	19.82	+26%
41	34	44	Meduza Ft Goodboys <i>Piece Of Your Heart</i> Polydor	UMG	1,885	-5%	98	19.43	-8%
42	32	20	Lil Nas X <i>Old Town Road</i> Lil Nas X	SME	2,042	-13%	150	19.22	-17%
43	46		Catfish & The Bottlemen <i>Conversation</i> Island	UMG	164	+8%	15	19.07	+13%
44	35	37	Mark Ronson Ft Camila Cabello <i>Find U Again</i> Columbia	SME	2,046	-19%	158	18.86	-10%
45	20		Léon <i>Falling</i> BMG	IND.	451	+33%	69	18.85	-38%
46	RE	65	Ava Max <i>Sweet But Psycho</i> Atlantic	WMG	1,858	+18%	195	18.77	+27%
47	22		Westlife <i>Dynamite</i> EMI	UMG	267	+13%	50	18.56	-29%
48	38		Sam Smith & Normani <i>Dancing With A Stranger</i> Capitol	UMG	2,632	+3%	208	18.54	-10%
49	37	47	Little Mix <i>Bounce Back</i> RCA	SME	1,975	-17%	157	18.53	-11%
50	44	24	Stormzy <i>Crown</i> Merky/Atlantic	WMG	610	-14%	124	17.89	-2%

UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP.GROUP/PLAYS	TREND/STNS
1	2	Shawn Mendes & Camila Cabello <i>Señorita</i> EMI/Syco	UMG/SME*	488 -3% 12
2	5	Mist Ft Fredo <i>So High / Since 93</i> Warner	WMG	456 0% 12
3	1	Mabel <i>Mad Love</i> Polydor	UMG	453 -20% 13
4	4	AJ Tracey <i>Ladbroke Grove</i> AJ Tracey	IND.	450 -3% 12
5	5	Sigala & Becky Hill <i>Wish You Well</i> Ministry Of Sound	SME	440 -8% 13
6	6	Post Malone Ft Young Thug <i>Goodbyes</i> Republic	UMG	413 -8% 12
7	7	Ed Sheeran Ft Khalid <i>Beautiful People</i> Asylum/Columbia	WMG/SME*	412 -7% 10
8	12	Sam Smith <i>How Do You Sleep?</i> Capitol	UMG	385 +7% 10
9	11	Dave Ft Burna Boy <i>Location / Dave Neighbourhood</i>	IND.	380 +4% 12
10	NEW	Ariana Grande & Social House <i>Boyfriend</i> Polydor/Republic	UMG	377 +685% 12
11	8	Ed Sheeran & Justin Bieber <i>I Don't Care</i> Asylum/Def Jam	WMG/UMG*	363 -9% 12
12	13	Young T & Bugsey Ft Aitch <i>Strike A Pose / Black Butter</i>	SME	354 +4% 12
13	15	Dominic Fike <i>3 Nights</i> Columbia	SME	337 +5% 10
14	16	Katy Perry <i>Never Really Over</i> Virgin	UMG	333 +4% 10
15	9	Stormzy <i>Crown</i> Merky/Atlantic	WMG	329 -12% 11
16	10	Taylor Swift <i>You Need To Calm Down</i> EMI	UMG	317 -14% 10
17	14	Lil Nas X <i>Old Town Road / Lil Nas X</i>	SME	314 -4% 11
18	25	Joel Corry <i>Sorry</i> Asylum	WMG	302 +9% 10
19	18	Little Mix <i>Bounce Back</i> RCA	SME	286 -6% 31
20	17	Lizzo <i>Truth Hurts</i> Atlantic	WMG	272 -11% 10
21	23	Ellie Goulding & Juice Wrld <i>Hate Me</i> Polydor	UMG	264 -6% 9
22	19	Freya Ridings <i>Castles / Good Soldier</i>	IND.	264 -9% 10
23	24	Meduza Ft Goodboys <i>Piece Of Your Heart</i> Polydor	UMG	262 -6% 13
24	20	Jess Glynne & Jax Jones <i>One Touch</i> Atlantic	WMG	242 -16% 11
25	21	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> Positiva	UMG/WMG*	242 -15% 12
26	26	Ed Sheeran & Travis Scott <i>Antisocial</i> Asylum	WMG	228 -10% 10
27	22	Ed Sheeran Ft Chance <i>The Rapper & PNB Rock</i> Cross Me / Asylum	WMG	228 -19% 11
28	27	Stormzy <i>Vossi Bop</i> Merky/Atlantic	WMG	216 -12% 13
29	28	Mark Ronson Ft Camila Cabello <i>Find U Again</i> Columbia	SME	213 -11% 10
30	30	Charli XCX & Christine And The Queens <i>Gone</i> Asylum	WMG	203 -10% 7
31	NEW	Chris Brown Ft Drake <i>No Guidance</i> Cash Money/Republic/RCA	SME/UMG*	198 +450% 9
32	29	Miley Cyrus <i>Mother's Daughter</i> RCA	SME	194 -18% 9
33	35	Mahalia Ft Burna Boy <i>Simmer</i> Asylum	WMG	190 -3% 10
34	33	Lewis Capaldi <i>Someone You Loved</i> EMI	UMG	176 -14% 11
35	34	Lil Nas X <i>Panini / Lil Nas X</i>	SME	176 -12% 11
36	NEW	Wiley Ft Tory Lanez, Kranium & Dappy <i>My One</i> Relentless	SME	176 +351% 6
37	31	Stefflon Don & Lil Baby <i>Phone Down</i> Polydor	UMG	166 -24% 7
38	32	Billie Eilish <i>Bad Guy</i> Interscope	UMG	163 -23% 9
39	37	Avicii Ft Aloe Blacc <i>SOS</i> Positiva	UMG	160 -7% 8
40	39	Calvin Harris & Rag N' Bone Man <i>Giant</i> Columbia	SME	153 +1% 12
41	43	Khalid <i>Talk / Right Hand</i>	SME	152 +5% 10
42	48	Jax Jones & Bebe Rexha <i>Harder</i> Polydor	UMG	145 +36% 8
43	41	Mabel <i>Don't Call Me Up</i> Polydor	UMG	145 -2% 12
44	42	Lewis Capaldi <i>Hold Me While You Wait</i> EMI	UMG	138 -5% 7
45	36	Martin Garrix Ft Macklemore & Patrick Stump <i>Summer Days</i> Columbia	SME	133 -25% 11
46	40	Jax Jones, Martin Solveig & Madison Beer <i>All Day And Night</i> Polydor	UMG	132 -12% 13
47	45	Marshmello & Kane Brown <i>One Thing Right</i> Joytime Collective/RCA	SME	125 -3% 7
48	46	Jonas Blue Ft Theresa Rex <i>What I Like About You</i> Positiva	UMG	123 +4% 7
49	RE	Steel Banglez Ft AJ Tracey & Fashion Week / Gifted/Warner Bros	WMG	107 +8% 8
50	RE	Jonas Brothers <i>Sucker</i> Republic	UMG	103 +18% 9

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	7	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	34,312	+3%	1,447	904.75m	+3%
2	2	14	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	29,439	-4%	1,524	745.64m	-5%
3	3	24	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	16,966	-3%	1,177	493.58m	-2%
4	4	23	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	13,605	-5%	883	427.10m	-5%
5	9	6	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/£	17,714	+9%	1,117	400.58m	+16%
6	7	25	Pedro Capó X Farruko Calma	Sony Music	SME	12,830	+2%	770	393.52m	+3%
7	6	16	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	17,714	+2%	952	384.28m	0%
8	13	5	Kygo x Whitney Houston Higher Love	Columbia	SME	18,058	+23%	944	376.30m	+16%
9	5	26	Mabel Don't Call Me Up	Polydor	UMG	13,320	-4%	1,029	372.32m	-4%
10	12	6	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	9,309	+15%	557	352.61m	+7%
11	10	22	Ava Max So Am I	Atlantic	WMG	12,386	-6%	989	335.12m	+0%
12	8	16	Lil Nas X Old Town Road	Columbia	SME	11,978	-1%	870	334.58m	-4%
13	11	19	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	7,905	-3%	490	324.20m	-3%
14	17	9	Avicii Heaven	PRMD	UMG	12,086	+1%	837	319.18m	+3%
15	14	22	Jonas Brothers Sucker	Universal Music	UMG	12,208	-3%	983	310.13m	-4%
16	15	11	Katy Perry Never Really Over	Universal Music	UMG	17,031	-3%	1,051	305.73m	-4%
17	16	18	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	15,210	-6%	1,060	289.42m	-8%
18	18	25	Pink Walk Me Home	RCA	SME	9,196	-6%	851	261.99m	-7%
19	26	5	Pink feat. Cash Cash Can We Pretend	RCA	SME	6,722	+10%	525	253.61m	+20%
20	32	6	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	6,541	+7%	302	250.62m	+25%
21	19	31	Calvin Harris & Rag'.. Giant	Columbia	SME	12,759	-6%	1,172	242.19m	-2%
22	24	34	Dermot Kennedy Power Over Me	Island	UMG	5,387	-3%	512	232.60m	+4%
23	22	11	Alvaro Soler La Libertad	AIRFORCE1 RECI	UMG	8,757	+3%	657	231.98m	-3%
24	25	39	Ava Max Sweet But Psycho	Atlantic	WMG	8,942	-2%	1,118	229.04m	+6%
25	27	9	OneRepublic Rescue Me	Polydor	UMG	7,823	+3%	591	228.72m	+8%
26	35	2	Sam Smith How Do You Sleep?	Capitol Records	UMG	11,007	+19%	792	215.14m	+28%
27	21	13	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	9,676	-7%	768	212.52m	-12%
28	23	29	Imagine Dragons Bad Liar	Polydor	UMG	4,845	-12%	569	211.39m	-7%
29	20	18	Billie Eilish bad guy	Universal Music	UMG	11,007	-1%	906	207.90m	-14%
30	29	37	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	7,960	-3%	1,103	198.54m	-3%
31	30	7	Imagine Dragons Birds	Interscope	UMG	6,180	+3%	537	194.67m	-4%
32	31	10	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,788	-1%	420	189.73m	-7%
33	34	4	Post Malone feat. Yo.. Goodbyes	Island	UMG	7,486	+4%	490	186.40m	+5%
34	28	15	Shawn Mendes If I Can't Have You	Virgin EMI	UMG	8,551	-19%	849	184.11m	-11%
35	33	16	Taylor Swift feat. B.. ME!	Virgin EMI	UMG	8,474	-6%	802	179.12m	-9%
36	41	4	Maître Gims & Maluma Hola Señorita	Chahawat/B1 Rec	SME	3,320	+5%	215	163.42m	+5%
37	44	4	Dominic Fike 3 Nights	Columbia	SME	7,393	+11%	499	162.54m	+9%
38	45	31	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	7,822	-1%	967	161.46m	+12%
39	36	45	Panic! At The Disco High Hopes	Atlantic	WMG	6,388	+1%	922	160.83m	-2%
40	39	16	Lauren Daigle You Say	Centricity Music	Ind.	4,043	+6%	341	156.93m	+0%
41	37	26	Lady Gaga Always Remember Us T..	Polydor	UMG	3,889	+0%	427	156.81m	-2%
42	57	1	Jonas Brothers Only Human	Polydor	UMG	4,477	+12%	436	156.00m	+32%
43	46	4	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	2,742	+10%	203	152.29m	+7%
44	49	4	Tiësto, Jonas Blue &.. Ritual	Universal Music	UMG	8,113	+11%	662	151.12m	+10%
45	56	1	Tom Gregory Small Steps	Kontor Records	Ind.	3,312	+24%	220	149.19m	+24%
46	38	21	Matt Simons Open Up	Pias	Ind.	3,028	-19%	288	148.50m	-6%
47	40	7	Taylor Swift You Need To Calm Down	Virgin EMI	UMG	10,291	+1%	767	147.92m	-5%
48	43	17	Jax Jones & Martin S.. All Day And Night	Polydor	UMG	8,496	-7%	630	142.99m	-5%
49	50	5	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,915	+7%	202	140.78m	+9%
50	59	1	Freya Ridings Castles	Good Soldier	Ind.	8,846	+15%	552	139.35m	+20%



UK SONGS

TW	ARTIST/TITLE
1	Aitch Taste (Make It Shake)
2	Shawn Mendes & Camila Cabello Señorita
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Kygo & Whitney Houston Higher Love
5	AJ Tracey Ladbroke Grove
6	Mist So High (feat. Fredo)
7	Dominic Fike 3 Nights
8	Ed Sheeran & Justin Bieber I Don't Care
9	Joel Corry Sorry
10	Ed Sheeran Take Me Back To London (feat. Stormzy)
11	Ariana Grande & Social House Boyfriend
12	Lewis Capaldi Someone You Loved
13	Sam Smith How Do You Sleep?
14	Chris Brown No Guidance (feat. Drake)
15	Dave Location (feat. Burna Boy)
16	Sigala & Becky Hill Wish You Well
17	Young T & Bugsey Strike A Pose (feat. Aitch)
18	Lil Tecca Ransom
19	Mabel Mad Love
20	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)

UK ALBUMS

TW	ARTIST/TITLE
1	Ed Sheeran No.6 Collaborations Project
2	Lewis Capaldi Divinely Uninspired To A Hellish Extent
3	Drake Care Package
4	Rick Ross Port Of Miami 2
5	AJ Tracey AJ Tracey
6	Billie Eilish When We All Fall Asleep, Where Do We Go?
7	Various Artists The Greatest Showman
8	Chris Brown Indigo
9	Mabel High Expectations
10	Dave Psychodrama
11	Ed Sheeran = (Deluxe)
12	Slipknot We Are Not Your Kind
13	Burna Boy African Giant
14	Dominic Fike Don't Forget About Me, Demos - EP
15	Various Artists Now That's What I Call Music! 103
16	Trippie Redd !
17	Drake Scorpion
18	Ariana Grande Thank U, Next
19	Lady Gaga & Bradley Cooper A Star Is Born Soundtrack
20	George Ezra Staying At Tamara's

US SONGS

TW	ARTIST/TITLE
1	Megan Thee Stallion Hot Girl Summer (feat. Nicki Minaj & Ty...)
2	Chris Brown No Guidance (feat. Drake)
3	Lil Tecca Ransom
4	Drake Money In The Grave (feat. Rick Ross)
5	Lizzo Truth Hurts
6	Quality Control, Lil Baby & DaBaby Baby
7	Post Malone Goodbyes (feat. Young Thug)
8	Shawn Mendes & Camila Cabello Señorita
9	Trippie Redd Snake Skin
10	Ariana Grande & Social House Boyfriend
11	Megan Thee Stallion Cash Shit (feat. DaBaby)
12	DaBaby Suge
13	Rick Ross Gold Roses (feat. Drake)
14	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
15	Trippie Redd Mac 10 (feat. Lil Baby & Lil Duke)
16	Rick Ross Summer Reign (feat. Summer Walker)
17	Lil Nas X Panini
18	Lil Tjay FN
19	Young Thug The London (feat. J Cole & Travis Scott)
20	Mustard Ballin' (feat. Roddy Ricch)

US ALBUMS

TW	ARTIST/TITLE
1	Rick Ross Port Of Miami 2
2	Trippie Redd !
3	Drake Care Package
4	Lil Durk Love Songs 4 The Streets 2
5	Chris Brown Indigo
6	Ed Sheeran No.6 Collaborations Project
7	Chance the Rapper The Big Day
8	Young Dolph & Key Glock Dum And Dummer
9	DaBaby Baby On Baby
10	Billie Eilish When We All Fall Asleep, Where Do We Go?
11	Drake Scorpion
12	Lil Nas X 7 - EP
13	Lizzo Cuz I Love You
14	Polo G Die A Legend
15	Dreamville & J Cole Revenge Of The Dreamers III
16	Post Malone Beerbongs & Bentleys
17	Travis Scott Astroworld
18	Mustard Perfect Ten
19	Megan Thee Stallion Fever
20	NF The Search

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	Pure Throwback Apple Music
6	Feeling Good Apple Music
7	Urban Throwback Apple Music
8	Pop Throwback Apple Music
9	UK Rap Apple Music
10	Feeling Happy Apple Music
11	Friday Feeling Apple Music
12	Dance XL Apple Music
13	Agenda Apple Music
14	New Fire Apple Music
15	The A-List: Pop Apple Music
16	80s Hits Essentials Apple Music
17	Pure Workout Apple Music
18	Dance Nation Ministry Of Sound
19	Love Island Summer 2019: Moments Ministry Of Sound
20	90s Hits Essentials Apple Music



MABEL



DAVE



ED SHEERAN



DRAKE



SIGALA

UK SONGS

TW	ARTIST/TITLE
1	Kygo & Whitney Houston Higher Love
2	Shawn Mendes & Camila Cabello Señorita
3	Sam Smith How Do You Sleep?
4	Freya Ridings Castles
5	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
6	Ed Sheeran Beautiful People (feat. Khalid)
7	Dominic Fike 3 Nights
8	Lewis Capaldi Hold Me While You Wait
9	Tiësto, Jonas Blue & Rita Ora Ritual
10	Amy Wadge Faith's Song

UK ALBUMS

TW	ARTIST/TITLE
1	Slipknot We Are Not Your Kind
2	Various Artists Now That's What I Call Music! 103
3	Ed Sheeran No.6 Collaborations Project
4	Bon Iver I.I
5	Amy Wadge Keeping Faith: Series 2 - EP
6	Various Artists Now That's What I Call Summer Party 2019
7	Lewis Capaldi Divinely Uninspired To A Hellish Extent
8	Amy Wadge Keeping Faith - EP
9	Snow Patrol Reworked (EP1)
10	Freya Ridings Freya Ridings

US SONGS

TW	ARTIST/TITLE
1	Megan Thee Stallion Hot Girl Summer (feat. Nicki Minaj & Ty Dolla Sign)
2	Blanco Brown The Git Up
3	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
4	Lizzo Truth Hurts
5	Shawn Mendes & Camila Cabello Señorita
6	Lewis Capaldi Someone You Loved
7	Billie Eilish Bad Guy
8	Taylor Swift You Need To Calm Down
9	Marshmello & Kane Brown One Thing Right
10	Post Malone Goodbyes (feat. Young Thug)

US ALBUMS

TW	ARTIST/TITLE
1	Slipknot We Are Not Your Kind
2	Rick Ross Port Of Miami 2
3	Bon Iver I.I
4	Various Artists Descendants 3 (Original TV Movie...)
5	Dirty Heads Super Moon
6	Tori Kelly Inspired By True Events
7	Billie Eilish When We All Fall Asleep, Where Do We Go?
8	Lizzo Cuz I Love You
9	Tool Ænima
10	Tyler Childers Country Squire



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Anuel AA China
3	Lil Tecca Ransom
4	Post Malone Goodbyes (feat. Young Thug)
5	Ed Sheeran Beautiful People (feat. Khalid)
6	Ariana Grande Boyfriend (with Social House)
7	Ed Sheeran I Don't Care (with Justin Bieber)
8	Lil Nas X Old Town Road - Remix
9	Billie Eilish Bad Guy
10	Sam Smith How Do You Sleep?
11	DJ Snake Loco Contigo (feat. J Balvin & Tyga)
12	Bad Bunny Callaita
13	Lewis Capaldi Someone You Loved
14	Chris Brown No Guidance (feat. Drake)
15	Sech Otro Trago - Remix
16	Drake Money In The Grave (Drake feat...)
17	J Balvin La Canción
18	Y2K Lalala
19	Post Malone Sunflower - Spider-Man: Into...
20	Meduza Piece Of Your Heart

EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	DJ Snake Loco Contigo (feat. J Balvin & Tyga)
3	Ed Sheeran Beautiful People (feat. Khalid)
4	Ed Sheeran I Don't Care (with Justin Bieber)
5	Meduza Piece Of Your Heart
6	Anuel AA China
7	Lil Tecca Ransom
8	Lewis Capaldi Someone You Loved
9	Lil Nas X Old Town Road - Remix
10	Post Malone Goodbyes (feat. Young Thug)
11	Billie Eilish Bad Guy
12	Tones And I Dance Monkey
13	Ariana Grande Boyfriend (with Social House)
14	Sam Smith How Do You Sleep?
15	Kygo Higher Love
16	Y2K Lalala
17	Martin Garrix Summer Days (feat. Macklemore...)
18	Daddy Yankee Con Calma
19	Mabel Don't Call Me Up
20	Dominic Fike 3 Nights

UNITED KINGDOM

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

FRANCE

TW	ARTIST/TITLE
1	Moha La Squale Ma Belle
2	VegeDRAM Elle Est Bonne Sa Mère
3	DJ Snake Loco Contigo (feat. J Balvin & Tyga)
4	Shawn Mendes And Camila Cabello Señorita
5	Lil Nas X Old Town Road - Remix
6	Niska Médicament
7	Nekfeu Tricheur
8	PLK Problèmes
9	Lefa Bitch (feat. Vald)
10	Dadju Complicé
11	Jul JCVD
12	Niska Du Lundi Au Lundi
13	Ninho Maman Ne Le Sait Pas (feat. Niska)
14	Niska Passa Passa (Booska Mechant)
15	Koba Lad RR 9.1
16	Roméo Elvis Soleil
17	Ed Sheeran I Don't Care (with Justin Bieber)
18	Ninho La Vie Qu'on Mène
19	Leto Tes Parents (feat. Ninho)
20	Meduza Piece Of Your Heart

GERMANY

TW	ARTIST/TITLE
1	Loredana Eiskalt
2	Shawn Mendes And Camila Cabello Señorita
3	Mero Olé Olé
4	Summer Cem Rollerblades (feat. KC Rebell)
5	Ufo361 Nummer
6	Capo Run Run Run
7	Capital Bra Tilidin
8	DJ Snake Loco Contigo (feat. J Balvin...)
9	Ufo361 04:30
10	Meduza Piece Of Your Heart
11	Ufo361 Lost
12	Ed Sheeran Beautiful People (feat. Khalid)
13	Loredana Jetzt Rufst Du An
14	Juju Vermissten
15	Ufo361 Richard Millie
16	Ufo361 Shot
17	Samra Wieder Lila
18	Ed Sheeran I Don't Care (with Justin Bieber)
19	Trettmann Du Weißt
20	Summer Cem Diamonds (feat. Capital Bra)



BILLIE EILISH



ED SHEERAN



LEWIS CAPALDI



LIL NAS X



POST MALONE

NETHERLANDS

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

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Shawn Mendes And Camila Cabello Señorita
3	Lil Tecca Ransom
4	Isah Hallo
5	Kygo Kem Kan Eg Ringe (feat. Store...)
6	Ed Sheeran Beautiful People (feat. Khalid)
7	Post Malone Goodbyes (feat. Young Thug)
8	Kygo Higher Love
9	Ti Neste Sommer
10	Lewis Capaldi Someone You Loved

SPAIN

TW	ARTIST/TITLE
1	Anuel AA China
2	Sech Otro Trago - Remix
3	Bad Bunny Callaita
4	Lola Indigo Lola Bunny
5	Jhay Cortez No Me Conoce - Remix
6	J Balvin La Canción
7	Shawn Mendes And Camila Cabello Señorita
8	Lunay Soltera - Remix
9	Rvfv Mirándote
10	J Balvin Que Pretendes

SWEDEN

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Shawn Mendes And Camila Cabello Señorita
3	Lil Tecca Ransom
4	Dani M Fame (Leyley)
5	Veronica Maggio 5 Minuter
6	Ed Sheeran I Don't Care (with Justin Bieber)
7	Ed Sheeran Beautiful People (feat. Khalid)
8	Veronica Maggio Tillfälligheter
9	Einár Min Nivå
10	Lewis Capaldi Someone You Loved

UNITED STATES

TW	ARTIST/TITLE
1	Lil Tecca Ransom
2	Shawn Mendes And Camila Cabello Señorita
3	Lizzo Truth Hurts
4	Post Malone Goodbyes (feat. Young Thug)
5	Drake Money In The Grave (Drake...)
6	Megan Thee Stallion Hot Girl Summer (feat. Nicki...)
7	Ariana Grande Boyfriend (with Social House)
8	Chris Brown No Guidance (feat. Drake)
9	Lil Nas X Panini
10	Post Malone Sunflower - Spider-Man: Into

WORLDWIDE

TW	ARTIST/TITLE
1	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
2	Rosalía, J Balvin Con Altura ft. El Guincho
3	Shawn Mendes And Camila Cabello Señorita
4	Sarah Jeffery Queen Of Mean (From Descendants 3)
5	Maluma 11PM
6	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
7	Pedro Capó ft. Farruko Calma (Remix)
8	Billie Eilish Bad Guy
9	Ariana Grande, Social House Boyfriend
10	Chris Brown No Guidance ft. Drake
11	Lil Nas X ft. Billy Ray Cyrus Old Town Road
12	Luis Fonsi ft. Daddy Yankee Despacito
13	Camilo, Pedro Capó Tutu
14	Sofia Carson, Dove Cameron, China... One Kiss (From Descendants 3)
15	Dove Cameron, Cameron Boyce... Break This Down (From Descendants 3)
16	Imagine Dragons Birds
17	Maluma HP
18	Tyga, YG, Blueface Bop
19	DJ Snake Taki Taki
20	Imagine Dragons Believer

UNITED KINGDOM

TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From Descendants 3)
2	Krept & Konan I Spy (Remix) ft. Buzzy Malone...
3	Shawn Mendes And Camila Cabello Señorita
4	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
5	Ariana Grande, Social House Boyfriend
6	Chris Brown No Guidance ft. Drake (Official Video)
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	Billie Eilish Bad Guy
9	George Ezra Shotgun
10	Dove Cameron, Cheyenne Jackson Do What You Gotta Do (From Descendants 3)
11	Sam Smith How Do You Sleep?
12	Sofia Carson, Dove Cameron, China Anne... One Kiss (From Descendants 3)
13	Dove Cameron, Sofia Carson, China Anne... Break This Down (From Descendants 3)
14	Freya Ridings Castles
15	Post Malone ft. Swae Lee Sunflower
16	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
17	Beyoncé Brown Skin Girl ft. Blue Ivy Carter...
18	Sam Smith ft. Normani Dancing With A Stranger
19	Wiley My One ft. Tory Lanez, Kranium, Dappy
20	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

UNITED STATES

TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From Descendants 3)
2	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
3	Chris Brown No Guidance ft. Drake (Official Video)
4	Trippie Redd Mac 10 ft. Lil Baby, Lil Duke
5	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
6	Rick Ross Gold Roses (Audio) ft. Drake
7	Dove Cameron, Cheyenne Jackson Do What You Gotta Do (From Descendants 3)
8	Post Malone ft. Swae Lee Sunflower
9	Lil Nas X ft. Billy Ray Cyrus Old Town Road
10	Sofia Carson, Dove Cameron, China Anne McClain One Kiss (From Descendants 3)
11	Dove Cameron, Sofia Carson, China Anne McClain Break This Down (From Descendants 3)
12	Jacquees Your Peace ft. Lil Baby
13	Offset ft. Cardi B Clout
14	Chris Brown No Guidance ft. Drake (Audio)
15	Shawn Mendes And Camila Cabello Señorita
16	Tool Fear Inoculum (Audio)
17	Billie Eilish Bad Guy
18	Ariana Grande, Social House Boyfriend
19	Tyga ft. Offset Taste
20	Lil Baby, Gunna Close Friends

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From Descendants 3)
2	Lil Nas X ft. Billy Ray Cyrus Old Town Road
3	Sofia Carson, Dove Cameron, China... One Kiss (From Descendants 3)
4	Freya Ridings Castles
5	Mabel Mad Love
6	Sigala, Becky Hill Wish You Well (Official Video)
7	Sigala, Becky Hill Wish You Well (Lyric Video)
8	Lil Nas X Old Town Road (Week 17 Version)
9	Jax Jones, Bebe Rexha Harder
10	Mabel Bad Behaviour
11	Lil Nas X Panini
12	Lewis Capaldi Hold Me While You Wait (Glastonbury 2019)
13	Aeris Roves Offline
14	Naomi Scott Speechless (From Aladdin)
15	Polytonics Killer
16	Lil Nas X, Cardi B Rodeo
17	Au/Ra Dance In The Dark
18	Lil Tjay FN
19	Koffee ft. Govana Rapture (Remix)
20	Dermot Kennedy Outnumbered



GEORGE EZRA



ROSALÍA



LUIS FONSI



SAM SMITH

FRANCE

TW	ARTIST/TITLE
1	Vege Dream ft. Ninho Elle Est Bonne Sa Mère
2	DJ Snake, J Balvin, Tyga Loco Contigo
3	Black M Mon Beau-Frère
4	Eva Alibi
5	M Pokora Les Planètes
6	Shawn Mendes And Camila Cabello Señorita
7	Chilly San Pellegrino
8	Dosseh ft. Maes L'odeur Du Charbon
9	Kendji Girac Tiago
10	Bramsito Sale Mood ft. Booba

GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes And Camila... Señorita
2	Billie Eilish Bad Guy
3	Sarah Connor Vincent
4	Sarah Jeffery Queen Of Mean (From Descendants 3)
5	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
6	Ariana Grande, Social House Boyfriend
7	LEA, Cyril Immer Wenn Wir Uns...
8	Kerstin Ott, Helene Fischer Regenbogenfarben
9	Mabel Don't Call Me Up
10	DJ Snake, J Balvin, Tyga Loco Contigo

AUSTRALIA

TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From Descendants 3)
2	Shawn Mendes And Camila Cabello Señorita
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Ariana Grande, Social House Boyfriend
5	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
6	Chris Brown ft. Drake No Guidance
7	Billie Eilish Bad Guy
8	Post Malone ft. Swae Lee Sunflower
9	Tool Fear Inoculum (Audio)
10	Sam Smith ft. Normani Dancing With A Stranger

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	Lola Indigo, Don Patricio Lola Bunny
6	Darell, Brytiago Velitas
7	Becky G, Myke Towers Dollar
8	David Bisbal, Juan Magán Bésame
9	J Balvin, Bad Bunny Que Pretendes
10	Cupido, Lola Indigo, Alizzz Autoestima

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes And Camila... Señorita
2	Marco Borsato, Armin... Hoe Het Danst (Official Video)
3	Sarah Jeffery Queen Of Mean (From Descendants 3)
4	Suzan & Freek Blauwe Dag
5	Ariana Grande, Social House Boyfriend
6	Suzan & Freek Als Het Avond Is
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	Dove Cameron, Cameron Boyce... Night Falls (From Descendants 3)
9	Billie Eilish Bad Guy
10	DJ Snake, J. Balvin, Tyga Loco Contigo

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	6	K-Klass x Anton Powers Let Me Show You / 3 Beat
2	12	3	Ritual With Emily Warren Using / Island
3	18	3	Kirsty Bertarelli Burning Sun / KB
4	22	2	Chasing Kurt Higher / Pump It Suzi
5	9	6	Sleepy Tom All On You / eOne
6	7	4	Ilkay Sencan & Dynoro Rockstar / B1/Sony
7	NEW	1	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'
8	23	4	Russell Small x DNO P x Reigns It Is What It Is (Bad Ass Disco) / Jango
9	15	4	Jax Jones & Bebe Rexha Harder / Polydor
10	30	2	David Hopperman Ft Danny Dearden Not Giving Up On You / Perfect Havoc
11	20	2	MJ Cole & Cedric Gervais & Freya Ridings Waking Up / Ministry Of Sound
12	29	3	Highness I'm Gonna Do / Polydor
13	13	14	Leftwing: Kody I Feel It / Toolroom
14	11	5	Kelli-Leigh Without You / Music Core
15	14	3	Martin Ikin Ft Hayley May How I Feel / Toolroom
16	21	2	Herve Pagez x Diplo Ft Charli XCX Spicy / Ministry Of Sound
17	NEW	1	Purple Disco Machine Emotion EP: Emotion/Up & Down / Positiva
18	26	2	Eden Xo So Lucky / AlphaOmega
19	17	2	Boston Bun Don't Wanna Dance / Island
20	2	7	James Hype Ft Dots Per Inch & Ayak I Was Lovin' You / Get Together
21	36	2	Dombresky & Noizu Rave Alarm / 3 Beat
22	NEW	1	Rowen Reecks Ft Alamo Someone / Ministry Of Sound
23	28	2	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
24	24	2	Federico Scavo One Heart / Area 94
25	16	7	M-22 x Kiara Nelson After Hours / 3 Beat
26	1	4	David Guetta & Martin Solveig Thing For You / Parlophone
27	39	2	Kirsty Bertarelli Supertramp / KB
28	27	4	Martin Badder & Lucy Whittaker I Can't Keep My Hands Off You / Bmktisch
29	NEW	1	One Bit Ft Laura White Back To You / Positiva
30	NEW	1	Fubu Ft Cammie Robinson Damaged / Pukka Up Deep

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	12	3	Zara Larsson All The Time / Black Butter
2	8	3	Sam Feldt Ft Rani Post Malone / Spinnin'
3	14	3	Jax Jones & Bebe Rexha Harder / Polydor
4	13	5	New Hope Club Love Again / EMI
5	17	3	Chantel Jeffries Ft Jeremih Chase The Summer / Capitol
6	29	2	Ritual With Emily Warren Using / Island
7	26	2	Kirsty Bertarelli Burning Sun / KB
8	16	4	Billy Porter Love Yourself / Butler
9	20	2	Kelli-Leigh Without You / Music Core
10	15	2	Sickotoy Addicted / Global
11	25	2	KC & The Sunshine Band... Give Me Some More (Aye Yai Yai)... / ZYX
12	24	2	Jason Derulo Ft Farruko Mamacita / Warner
13	NEW	1	Leftwing: Kody I Feel It / Toolroom
14	19	2	MJ Cole & Cedric Gervais & Freya Ridings Waking Up / Ministry Of Sound
15	22	2	Celine Dion Flying On My Own / Columbia
16	28	2	Rowen Reecks Ft Alamo Someone / Ministry Of Sound
17	NEW	1	Eleni Foureira Call Ya / Panik
18	RE	5	The Zoyboyz With Carolyn McGoldrick Just Call Me / Zoyboyz
19	NEW	1	Paul Woolford & Karen Harding You Already Know / Positiva
20	1	4	David Guetta & Martin Solveig Thing For You / Parlophone
21	NEW	1	The Lucky Guys Ft Kurtis Lee Happy Life / White Label
22	2	4	Pink Ft Cash Cash Can We Pretend / RCA
23	NEW	1	Boston Bun Don't Wanna Dance / Island
24	NEW	1	One Bit Ft Laura White Back To You / Positiva
25	NEW	1	Ilkay Sencan & Dynoro Rockstar / B1
26	NEW	1	Kirsty Bertarelli Supertramp / KB
27	RE	2	Kream & Eden Prince Ft Louisa Ain't Thinkin' Bout You / Big Beat
28	6	7	Nancie Get Likes / Capitol
29	18	5	Kygo & Whitney Houston Higher Love / Columbia/Kygo
30	NEW	1	T2 Confused / Xploded

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	4	7	JB Scofield Stretch It / Parlophone
2	6	4	Dolapo x Hardy Caprio Something New / Virgin
3	10	3	J Balvin & Bad Bunny Que Pretendes / UMLE
4	1	4	Jason Derulo Ft Farruko Mamacita / Warner
5	3	6	Lil Nas X Panini / Lil Nas X
6	2	6	Digga D & Russ (Splash) Mr Sheeen / Virgin
7	12	3	Krept & Konan Ft Headie One & K-Trap I Spy / Virgin
8	15	2	Geko Ft Maleek Berry & Latifah Hey Mama / 3 Beat
9	8	4	Shenie Fogo Make A Move / Whoishi/Juni Mea
10	16	2	Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless
11	7	5	The Kemist Ft DJ BrainDead & Nyanda Mayhem 7.0 / Virgin
12	14	3	Blvckhaze Ft Arie Lopez SWA / Pretty Boy Worldwide/A4Ward
13	5	6	Indian Trap & Tyler Reign Ft Chris Scholar Loop Around / iTrap/J2 Ent
14	20	2	Tann-I Browne Ft RE22 G, Djedi & Zara Sykes Warnin / Shona
15	9	7	Jay1 Mocking It / GRM/Parlophone
16	NEW	1	Lil Tecca RanSom / Republic
17	NEW	1	GRM Daily Ft Wretch 32... One More Night / GRM/Parlophone
18	NEW	1	Nnena Lovesick / Loud Robot
19	13	8	Stormzy Crown / Merky/Atlantic
20	NEW	1	Mabel Bad Behaviour / Polydor

HARDY CAPRIO

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Sub Focus Solar System
2	Paul Kalkbrenner No Goodbye
3	Dirty Vegas Days Go By
4	Michael Calfan Ft Monique Lawz Wild Game
5	Purple Disco Machine Emotion
6	Dimension If You Want To
7	Tibasko Freedom Song
8	Jansons Ft Dope Earth Alien Switch (Follow The Drum)
9	Clipz Down 4
10	Sneaky Sound System We Belong
11	Hrztz & Light Army Miracle
12	Alex Ross Close Enough
13	These Machines Kumbia Magnetic
14	Something About You Elderbrook & Rudimental
15	Patrick Topping Turbo Time
16	Parx Finally
17	Loods Walking Away
18	Tchami Rainforest
19	Jamie Jones & Darius Syrossian Rushing
20	KG & Scratcha DVA Touch EP

Zara Larsson pips Feldt to the top ANALYSIS

BY ALAN JONES

Still only 21, Swedish singer Zara Larsson has made a big impact since her 2015 chart debut as a 17-year-old, collaborating with MNEK on Never Forget You. Consumption of her tracks has since topped 9.5m in the UK.

Although her latest single, All The Time, has yet to make the Top 40 of the OCC chart, it surges 12-1 on the Commercial Pop club chart this week, after being serviced in a club-friendly Don Diablo mix. It is her sixth Commercial Pop No.1, winning by the smallest of margins from Sam Feldt's Post Malone track (feat. Rani).

Twenty-six years after K-Klass topped the Upfront club chart with the original recording of their classic house anthem Let Me Show You – which went on to reach No.13 on the OCC chart – the Manchester-based trio of Russ Morgan, Paul Roberts and Bobbi Depasois return to the summit with a brand new recording of the cut, accompanied by Liverpool DJ Anton Powers.

Retaining the catchy hooks and piano runs of the



1993 version, the new mix subtly updates the track for a new generation, and follows a previous makeover of the original – in mixes by ATFC, Moto Blanco, Micky Slim, StoneBridge and K-Klass themselves – which topped both the Upfront and Commercial Pop charts in 2007.

Born in Amsterdam 24 years ago but a resident of Leicester since the age of 15, rising rapper JB Scofield – real name Mozes Adekunle Junior Banjo – has been making a name for himself for some time, but only made his Urban club chart debut six weeks ago, with Stretch It. An infectious high speed rap, performed over a less urgent bass-heavy guitar backing, it jumps 4-1 on the Urban chart this week.

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KEY RELEASES

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



► **HEADIE ONE** Music X Road 23.08



► **BLOSSOMS** Your Girlfriend 23.08



► **SHERYL CROW** Threads 30.08



► **KANO** Hoodies All Summer 30.08



► **TAYLOR SWIFT** Lover 23.08

AUGUST 23

SINGLES

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

ALBUMS

- **CRX** Peek (Headless)
- **Elvis Presley** American Sound 1969 (RCA/Legacy)
- **Headie One** Music X Road (Relentless)
- **Jay Som** Anak Ko (Lucky Number)
- **Joyero** Release The Dogs (Merge)
- **Knocked Loose** A Different Shade Of Blue (Pure Noise)
- **Lina Tullgren** Free Cell (Captured Tracks)
- **Lionel Richie** Hello From Las Vegas (Virgin EMI)
- **Midland** Let It Roll (Big Machine)
- **Noah Gundersen** Lover (Cooking Vinyl)
- **Raphael Saadiq** Jimmy Lee (Columbia)
- **Robert Randolph & The Family Band** Brighter Days (Provogue/Mascot)
- **Sacred Reich** Awakening (Metal Blade)
- **Taylor Swift** Lover (EMI)
- **The Dead Daisies** Locked And Loaded (Spitfire/SPV)

AUGUST 30

SINGLES

- **Au/Ra** Dance In The Dark / Medicine (RCA)
- **Chase & Status Ft Cocoa Tea** Burning (Virgin EMI)
- **Dom Dolla** Take It (RCA)
- **Future** Please Tell Me (RCA)
- **KDA ft. Angie Stone** The Human Stone (RCA)
- **Mika** Tiny Love (Virgin EMI)
- **Tones And I** The Kids Are Coming - EP (Bad Batch)
- **Westlife** Dynamite (EMI)

ALBUMS

- **!!!** Wallop (Warp)
- **Big Wreck** ...But For The Sun (Warner)
- **Bonnie Prince Billy, Bryce Dessner & Eighth Blackbird** When We Are Inhuman (37d03d)
- **Cabaret Voltaire** Chance Versus Causality (Mute)
- **Common** Let Love (Virgin EMI)
- **Ezra Furman** Twelve Nudes (Bella Union)
- **Jesse Malin** Sunset Kids (Wicked Cool)
- **Kano** Hoodies All Summer (Parlophone)
- **Natasha Bedingfield** Roll With Me (Universal)
- **Oasis** Definitely Maybe - 25th Ann. Collector Edition (Big Brother)
- **Sheryl Crow** Threads (Big Machine)
- **Snail Mail** Habit (Matador)
- **Serge Pizzorno** The SLP (Columbia)
- **The Slow Show** Lust And Learn (PIAS)
- **Velvet Negróni** Neon Brown (4AD)
- **Whitney** Forever Turned Around (Secretly Canadian)

SEPTEMBER 6

SINGLES

- **Everyone You Know** She Don't Dance (RCA)
- **Half Alive** Runaway (RCA)
- **One Bit & Laura White** Back To You (Virgin EMI)
- **Stephan Bzabaz, Sean Doron & Jonas Hassan** Amba - EP (MadTech via Champion)
- **Yxng Jamz ft. Hana2k** Ocean (RCA)

ALBUMS

- **Iggy Pop** Free (Thousand Mile/Caroline)
- **Barb Jungr** Bob, Brel & Me (Kristalyn via Absolute)
- **Barns Courtney** 404 (Virgin EMI)
- **Bat For Lashes** Lost Girls (Bat For Lashes/AWAL)
- **Black Star Riders** Another State Of Grace (Nuclear Blast)
- **Chrissie Hynde** Valve Bone Woe (BMG)
- **Dunes** Take Me To The Nasties (Sapien)
- **Flor** Ley Lines (Fueled By Ramen)
- **Foy Vance** To Memphis (Gingerbread Man/Asylum)
- **Frankie Cosmos** Close It Quietly (Sub Pop)
- **Grayscale** Nella Vita (Fearless)
- **Kindness** Something Like War (Female Energy)
- **Mahalia** Love And Compromise (Warner)
- **Melanie Martinez** K-12 (Atlantic)
- **Muna** Saves The World (RCA)
- **Oscar Scheller** Http 404 (Wichita)
- **Roam** Smile Wide (Hopeless)
- **Sleeping With Sirens** How It Feels To Be Lost (Sumerian)

- **Status Quo** Backbone (EarMUSIC via Absolute)
- **The Messthetics** Anthropocosmic Nest (Dischord)
- **Tinariwen** Amadjar (Wedge (PIAS))
- **Various** Wayne McGregor: Collaboration (Mercury/KX)

SEPTEMBER 13

SINGLES

- **Aitch** Make It Shake (RCA)
- **Big Piig** Sunny (RCA)
- **Juls & Mr Eazi** Cake (Virgin EMI)
- **Mark Laird** Fly - EP (Madhouse via Champion)
- **Sumie** Mirou - EP (Bella Union)

ALBUMS

- **Alex G** House Of Sugar (Domino)
- **Belle & Sebastian** Days Of The Bagnold Summer (Matador)
- **Emeli Sandé** Real Life (Virgin EMI)
- **Goo Goo Dolls** Miracle Pill (Warner)
- **Hobo Johnson** The Fall Of Hobo Johnson (Reprise)
- **Korn** The Nothing (Roadrunner)

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

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

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THAT WAS THE Music Week THAT WAS

This week 10 years ago...



EMI STRIKES BACK

Don't call it a comeback... but after the worst market share in its history in Q1, EMI Music Publishing was swiftly back with the biggest market share in the second quarter of 2009. The key to this unlikely turnaround? Singles by Calvin Harris and Tinchy Stryder with N-Dubz, plus albums from The Prodigy and Kasabian. Oosh!

NOT SO BONKERS

Dizzee Rascal was gearing-up to release his fourth, hit-laden album, Tongue N Cheek, cementing his pop reinvention. "I've made a natural progression to pop," he told *Music Week*. "As I've got older and deeper into the music industry, it's about trying to cater for as many people as I can." The LP went Top 3 that September.

TOP STORY

NEW INKY FINGERS

Both NME and Kerrang! had new editors. Nichola Browne had assumed the reigns at Kerrang! while Krissi Murison was set to start at its weekly indie rival. The new chiefs were facing challenging conditions with circulations falling across the magazine sector leaving now-defunct freebie *The Fly* the biggest title. It had increased its readership by 2.4% to 107,771, 7,000 copies ahead of nearest rival Q.

Also inside... HMV CEO Simon Fox rejected the chance to become executive chairman at ITV... The **O2 Arena**, as it was known, was still hoping for a record-breaking year despite the cancellation of **Michael Jackson's** 50-date This Is It residency... The end of **Steve Lamacq's** tenure at **BBC Radio 1** after 16 years had been announced, while **Tim Westwood** was set for bigger shows on the station and **1Xtra... XL** had high hopes for the debut album by London four-piece **The xx**... I Gotta Feeling by **Black Eyed Peas** was topping the UK Singles Chart, while *Essential* by the late **Michael Jackson** was the No.1 album...

THE AFTER SHOW

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

THIS WEEK: Trevor Nelson, presenter, BBC Radio 2/1Xtra

■ INTERVIEW: JAMES HANLEY

DJ and presenter **Trevor Nelson** is one of the hosts of **BBC Radio 2 Live In Hyde Park**, which returns on September 15, headlined by **Pet Shop Boys**. Here, he talks talent-spotting, sipping champagne with the Queen Of Pop and losing **Stevie Wonder's** phone number...

The record that changed my life was...

"The Jackson 5's Greatest Hits. It was the only album we had in my house and it was so joyful listening to it. My sister and I played it every day and my exuberance for music came from that: kids, who were the same colour as me, being successful."

I've got a good eye for talent...

"I think I missed my calling, I genuinely do! I was on the panel when Laura Whitmore auditioned for Pick Me MTV in 2008. Laura was the right fit for MTV, that's why we picked her. It was the same when I met June Sarpong at Kiss FM, when she was working as an intern, and I said to her, 'You're going to be a star one day'. I can't put my finger on what it is, but there is something quite distinctive about people that just works."

I had a stint with EMI's Cooltempo label...

"I was hired to do club promotions and then did A&R for a couple of years. Probably my best-known signing was [the late] Lynden David Hall, who I had high hopes for, but I felt I had to leave the company when MTV came knocking. I figured it would be a conflict of interest if I was working at a label and running the biggest R&B show at the same time. It was a shame, but these are the decisions you've got to make in this business."

Radio is my safe place...

"When you're doing a radio show, surrounded by the music you've picked, you're comfortable – you might as well be in your house. Radio is the greatest. I always say to people, 'If you're good at radio, make it the most important thing you do, because it will always be good to you'. You can pace your career in radio, you can't in TV. In telly, it's, 'Here today, gone tomorrow, who's the next hot thing?' TV opportunities came to me. I didn't chase them and I still don't."

I interviewed Madonna for MTV earlier this year...

"I got a call saying MTV was doing a global live satellite link-up across its channels. It was top secret who it was with – somebody beginning with 'M' – and I thought it must be Mariah because I've interviewed her several times. But they came back and said, 'It's Madonna – and the artist has asked for you'. I didn't know what to make of it, but everybody – *everybody* – was like, 'You've got to do it!' Then you remind yourself just how big a deal Madonna has been for the music business. There are



Rhythm king: Trevor Nelson presents Rhythm Nation on Radio 2

"I told Stevie Wonder that As was my favourite song and he started playing it in front of me"

only a few living icons left and she's one of them. So I met her and she was funny as hell. We had a laugh in her dressing room before the show and she was like, 'Let's drink pink champagne on set!' It's a lovely thing to have done, but interviewing Madonna is never easy – she makes sure it isn't easy!"

My proudest moment in music was...

"Hackney Weekend 2012 on Hackney Marshes, where we used to kick a football when I was a kid. It was the best BBC gig, or certainly the best black music BBC gig, I've ever been to. There were a zillion huge artists there – Jay-Z, Kanye, Rihanna – and it was in my hometown. They made me ambassador for the event, which nobody cared about, but I did! It meant a lot to me. Then we had the Olympics just up the road a few weeks later. That was a very big couple of months in terms of feeling proud of where I come from."

Stevie Wonder gave me his phone number...

"He's a very warm man and when I interviewed him he sat there with his keyboard on his lap. I told him that As was my favourite song of all time and he started playing it in front of me, which was pretty amazing. He said, 'I've got an 11-minute version of this song, if you ever come to New York, you can come and hear it' and told his assistant to give me his phone number. I was never going to ring it, *ever*, because I was far too embarrassed, but I stupidly dived into the sea abroad once with my jeans on and my phone in my pocket and it just started buzzing madly. So I had Stevie Wonder's number and I lost it – it's not a big deal!"

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