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# Music Week

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## WOMEN IN MUSIC 2019

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# Welcome to the music week...

MusicWeek  
02.09.19

## Baby, that's the fun of freedom



**Taking back** control isn't just for Brexiteers, you know. Everywhere you look, artists are doing it too.

The global noise around Taylor Swift's excellent new album, *Lover* (Republic/Virgin EMI), has been encouraging this week for all sorts of reasons. Firstly, because the presence of *Lover* on streaming services from the get-go hasn't prevented it from posting some extravagant sales numbers, even if it falls just short of the magic one million US week one mark.

But also because of the focus the record gives to artistic freedom. Reading the fascinating excerpts from Swift's journals, included with the deluxe versions, that concern the industry, it's apparent how much an artist's career can depend upon the whims and actions of others, even when they're well on the way to superstardom.

This is why Tay Sway – aggrieved at Scott Borchetta's sale of Big Machine, home to her first six albums – used her Good Morning America appearance to announce a plan to start re-recording her old songs from 2020.

If that seems like an awful lot of effort for a global superstar to go through for relatively minimal financial gain, well, it probably is. But, as with most of Swift's business decisions, it's not actually about the money, and *Lover* – described proudly by the star as “the first album of mine that I've ever owned” – shows you why.

Reputation's content may have been largely dictated by the social media/streaming narrative of the time, but *Lover* sees Swift following her own path, both musically and lyrically. This brings us off-brand delights such as the super-charged power-pop of Paper Rings and the steel drum-infused childlike wonder of It's Nice To Have A Friend. (It also brings us London Boy, although you suspect she didn't intend those lyrics to be taken quite as seriously as the capital's Twitterati have done).

Either way, the freedom granted by her new deal with Republic suits Swift down to the ground. It also makes you wonder how some of her earlier records might have turned out if she'd been granted the same liberty to experiment. Her re-recording programme probably won't tell us that, but her actions might just mean the next generation of artists won't have to ponder the same what-might-have-beens.

**Mark Sutherland, Editor**  
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## “Saturday night I was downtown working for the FBI”

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THE BIG STORY

# Straight from the Hartwig: BMG makes 'big bet on recorded music'

CEO Hartwig Masuch challenges majors on physical strategy, and talks Q4, wider media group synergies and streaming hits

—BY ANDRE PAINE—

**B**MG CEO Hartwig Masuch has told *Music Week* that the UK is a “massive driver” of the company’s growth.

BMG issued half-year results following a strong 2019 UK chart performance, including No.1 albums from Kylie Minogue with *Step Back In Time* (63,459 sales to date – Official Charts Company) and Jack Savoretti with *Singing To Strangers* (105,475 sales).

BMG has seen its revenues skew increasingly towards recordings, following a focus on publishing in its first decade.

“We are very convinced that the dynamic of our industry is based on recordings reaching a much broader audience,” said Masuch. “That’s why we’ve made a big bet on the recorded music business being the driver for growth.”

BMG revenues increased 11.4% year-on-year to €269 million (£244.4m). Recordings provided the fastest growth, while digital revenues increased from 54% to 56% of the total.

“We are the fourth major globally, no doubt about it if you look at our aggregated numbers,” added Masuch.

In the UK, BMG has a year-to-date total market share for all albums of 2%, up from 1.8% at this stage in 2018.

Masuch has been vocal in his support for high-value physical formats, which are contributing to the results.

“Physical is a very interesting dimension,” he said. “The UK was always positive about physical to a certain degree.

“We see it with some of the enhanced products we do, where we are absolutely blown away by the demand. If you look at Keith Richards’ *Talk Is Cheap* re-release [4,673 sales – OCC] and *A Perfect Circle* [*Eat The Elephant* – 17,457 sales], as well as the Iron Maiden recordings in North America.”

Masuch said that physical and deluxe editions were central to the company’s bold growth strategy for recorded music.

“We definitely are convinced about it, we see it in our numbers, we have a very strong physical presence,” he said.

Masuch noted the “very effective” special editions from acts such as Taylor Swift. And he questioned the strategy of majors who, in some cases, aren’t making LPs physically available.

“I follow the communication of our competitors and some of them are proud that their share of digital is going up, which is totally fine,” said Masuch. “But we see in practice that they are actually very reluctant to make physical repertoire available.

“There are examples where our repertoire is represented by a competing major in other territories. When we approach them and say, ‘Shouldn’t we look at a joint physical initiative?’, they would just say ‘No, we’re not interested.’”

While BMG has successfully taken on established acts, it

has also seen artists returning to majors after career revivals. Blink-182 scored their first UK No.1 album with 2016’s *California* (104,138 sales – OCC) via BMG, but the band have moved to Sony Music for this month’s album *Nine*. Meanwhile, Pvrís have switched from BMG-owned *Rise* to Warner Music.

While Masuch declined to comment on individual acts, he said: “At the end of the day, you have to be confident that the service you deliver is just better. If one or two artists take their revived career to one of the usual suspects and fail again, that’s probably the best advertising we can have.”

BMG has also scored streaming hits such as *Boasty* by Wiley, Stefflon Don, Sean Paul and Idris Elba (489,133 sales) and Lil Dicky’s 2018 No.1 *Freaky Friday* (1,090,159 sales).

“We choose our battles and we feel very confident in that segment right now,” said Masuch. “If you look at *Freaky Friday*, it was one of the biggest streaming hits, or *Kontra K* in Germany. So if it’s something where we feel comfortable handling that kind of repertoire, we will do it.”

While there has been an increasing focus on recordings, Masuch praised the company’s publishing team for key signings including George Ezra and Lewis Capaldi.

“I am massively proud of how the UK publishing team performs,” he told *Music Week*. “There’s a strong roster of great writers. And one of the things that really works is the interaction between our publishing teams in the UK and US, specifically with Lewis Capaldi and increasingly with George Ezra.”

In the UK, there have been moves to more closely align recordings and publishing. Masuch said there are also synergies within the Bertelsmann media and publishing group.

“We have very comprehensive projects where we will tie in live concerts, TV production and recorded releases,” he said.

As well as continuing sales for Minogue, Savoretti and Dido’s *Still On My Mind* (57,774 sales – OCC), BMG will have Q4 releases from Pixies and Simply Red.

“We’re very positive about the rest of the year,” said Masuch. “The US is a very strong performance so far, Germany and continental Europe is strong, so it will be a good year for us.”

Despite the prospect of a no-deal Brexit, Masuch is confident about maintaining BMG’s physical supply chain.

“The UK is an absolute commercial and creative driver of the music industry going forward,” he added.

Masuch, an industry veteran who’s also a music obsessive, also committed himself to the leadership of BMG.

“First of all, I love my job and I feel confident with my shareholders,” he said. “And the musicians who shape our culture are just incredible people to me.”



*It's only rock'n'roll (but I like it):* BMG CEO Hartwig Masuch and (from top) Kylie Minogue, Jack Savoretti, Wiley and Lewis Capaldi



# FOR THE RECORD



## THE BIG RESULT

ICE has passed €1 billion (£907.4m) for digital royalties distributed to society and publisher customers. The pan-European licensing body made its first distribution in March 2016. The growth was driven by its own core licence expansion, as well as processing services for Sony/ATV, BMG and Warner Chappell Music. CEO Thorsten Sauer said it was a “landmark for the industry in this digital era”.

## THE BIG MOVE



Simon Pursehouse has been promoted to global director of music services at Sentric Music Group. He will focus on creative opportunities for Sentric’s network of writers and executive-level duties including business development and client servicing. Among other appointments, Sabine Douglas has been promoted to head of business operations.

## THE BIG AWARDS



Jack Radio, which has an all-female playlist, is to sponsor the Roll Of Honour at the Music Week Women In Music Awards at The Brewery in London on November 8. “We look forward to celebrating alongside these inspirational women,” said programme director Belinda Doyle.

TALENT

# Higher & higher: Houston's hit targets 'new EDM generation'

SVP of marketing Seth Faber says Primary Wave has long-term plans for "global icon", following recent deal with estate

BY ANDRE PAINE

Seth Faber, Primary Wave's SVP of marketing, has told *Music Week* that Whitney Houston's return to the Top 5 has "opened the door to further opportunities".

Following the publisher's recent deal with the late singer's estate, Faber recruited Norwegian EDM producer/DJ Kygo to rework Houston's 1990 cover of Steve Winwood's Higher Love, which was only released in Japan.

Higher Love is her highest-charting single in 20 years and is now chasing the UK No.1. It finished behind Stormzy and Ed Sheeran last week and has sales so far of 268,080, according to the Official Charts Company.

"The UK has definitely been leading the way for us," said Faber. "[Columbia president] Ferdy Unger-Hamilton and his team have been incredible, and they were able to drive this to a Top 5 record and a No.1 radio airplay record without many assets other than the song."

"Kygo has taken Whitney's incredible vocal, added it to what is already a classic song and reimagined it for a new audience," said Unger-Hamilton. "Radio has been incredibly supportive and I think will continue to be for some weeks yet."

The track made the BBC Radio 1 and 2 A-list, while an '80s-style video has just been released.

"It's just an incredible vocal performance, it's Whitney at the peak of her power in 1990 – she sounds incredible – and then on top of that it's obviously a fantastic song," said Faber.

"It occurred to me that it could be flipped by an EDM artist. Kygo did something a bit audacious, he chopped up the vocal to create the drop on the record, and it was brilliant."

Houston has 24,070,476 monthly listeners on Spotify and Higher Love has passed 100 million streams on the platform.

Primary Wave plans to draw upon unheard material held by the estate for further releases.

"The first goal was really to return the global conversation around Whitney to her voice and incomparable stardom – she's a global icon," said Faber. "The second is to introduce her to a new generation of listeners."

"This is going to open the door to further opportunities. Brands are already calling to get a sense of what our plans are with Whitney."

Crucially, Faber secured the support of RCA CEO Peter Edge and A&R president Keith Naftaly, who both worked with Houston at Arista under industry legend Clive Davis.

"The last phase of it was for Peter and Keith to take it to Clive, who rightfully feels a sense of ownership over Whitney's recorded music career," said Faber. "He took a listen, blessed it and was very excited about it as well."

*"It's Whitney Houston at the peak of her power"*

**Seth Faber**  
Primary Wave



PHOTO: Courtesy of the Whitney E. Houston estate



Houston calling: Whitney Houston and (inset) Kygo

## New Wave: Houston estate is 'phenomenal partner'

Forthcoming projects include a hologram tour launching in the UK and more singles

**Higher Love** is the first fruits of Primary Wave's partnership with the estate of Whitney Houston.

In May, Primary Wave announced it had taken a stake in her publishing, master recording income stream, name, likeness and brand. Seth Faber works with estate CEO/president Pat Houston, the late singer's former manager and sister-in-law.

"[Pat Houston] really has an understanding of the way the business has evolved, she pays close attention, she's a phenomenal partner," he said.

Prior to the Primary Wave tie-up, the estate-approved Whitney documentary was released last summer.

A Whitney Houston hologram tour, which will launch in the UK next year, is set to be announced in the coming weeks. It is being produced by Base Entertainment, which is also behind hologram tours featuring Amy Winehouse, Roy Orbison and Maria Callas.



Big Win-wood:  
Seth Faber

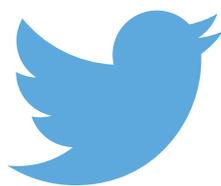
A Whitney Houston Christmas single is also a possibility this year. Faber said Primary Wave will "take advantage of the momentum" with recordings from the vault, though an album release is not currently planned.

"It's possible we could get there, but in 2019 it feels like playing the singles game is more appropriate, especially because we have a finite amount of material," said Faber. "We need to

be thinking about what's going to happen five to seven years from now, to make the material that we have last and continue to attract new fans."

Faber said the deal with the estate was a sign of the growing confidence at Primary Wave.

"It's an outstanding place to be," he said. "The business of buying music-centric intellectual property is becoming more competitive. But I really see us as having an outstanding strategic advantage – we're quite bullish about our future."



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@nadineshah** It's a huge honour to be @QMagazine Awards' first female presenter.

It's a unique show, a proper celebration of solidarity and respect for our musical icons. And a top class party. **(Nadine Shah, artist) Tuesday, August 27**



**@williamgrant** It's bank holiday Sunday - the only time I will ever assume,

from now on, to overhear someone talking about a Katzenjammer gig at The Old Blue Last at the pub. **(Will Grant, Domino) Sunday, August 25**



**@donnaymclancy** Reading Festival: I've Finished My A Levels, Ket Me Out of Here

**(Donnay Clancy, The Noise Cartel) Friday, August 23**



**@michelle\_amarina** People praising London Boy like the greatest

ode to London herself, Sheila by Jamie T, doesn't exist? Hate to see it. **(Michelle Kambasha, Secretly Group) Friday, August 23**



**@taylorswift13** This album is very much a celebration of love, in all its

complexity, coziness, and chaos. It's the first album of mine that I've ever owned, and I couldn't be more proud. **(Taylor Swift, artist) Friday, August 23**



**@Truman\_Black** Well that was boring and normal

**(Matthew Healy, The 1975) Saturday, August 24**



**@moodie** Reading bound and feeling very much too old

for this shit **(James Moodie, The Orchard) Friday, August 23**



**@HoareTom** I know you're all trying hard but I'm yet to see a

funny tweet about the Taylor Swift London song, sorry **(Tom Hoare, Universal Music UK) Friday, August 23**



**@pollybirkbeck** sweating my noggin off watching

Slowthai making the crowd shout "YOU CUNT" with my 12yr old daughter. This is the life #ReadingFestival **(Polly Birkbeck, Complete Control PR) Saturday, August 24**



**@katiesol** I'm up for a revolution if anyone is planning

one **(Kate Solomon, journalist) Wednesday, August 28**

## #1 TWEET



**@hollieboston** Only just realised, after 8 months, I've been drinking from the used glasses tray in the Universal cafe everyday **(Hollie Boston, Polydor) Tuesday, August 27**

# RISING STAR

The biz's brightest new talents tell their stories



**Maria Baylay:**  
"The possibilities are endless"

## Maria Baylay

Director, digital commercial strategy, Ingrooves Music Group

@mariabaylay

In association with



### Where did your journey into the industry begin?

"My journey started in 2012 with a successful A&R internship at Universal Music Germany in Berlin, which was followed by an international marketing apprenticeship. To be honest, it was the best thing that could have happened to me, as I learned the ins-and-outs of a major record company and the music business in general - from supply chain, sales strategy and finance, to product management. By the end, I really understood what it takes to release a record. It also grounded me, because I was able to learn how vital every department in a record company is, no matter how small or invisible it may be. Every record release, whether single, EP or album, is the sum of many parts and when the machine works well together, then success for the artist is tangible. I moved to London in 2016 and have been at Ingrooves Music Group (now part of Universal Music) ever since.

### What's your mission statement?

"Success through collective creativity. We can achieve more together than we can on our own."

### The best thing about working in music is...

"I love the challenges the business comes with. In an ever-evolving industry and a market that is now

saturated like never before, you really need to stay on top of global trends and developments while differentiating yourself from competitors. I am fortunate to meet a lot of very knowledgeable professionals from different backgrounds that inspire me to become an even greater expert. That, and of course the fact that we get to be part of an artist's musical journey motivates me daily."

### What tech challenges is the biz facing over the next five years?

"There are several, but a key challenge is the need for an industry-wide approach to amassing metadata. This is an issue that our colleagues in music publishing have been critically conscious of for some time and have been seeking to address in a number of ways (such as the ICE copyright database). The latest initiative is happening over in America through the new Master Licensing Collective created by last year's Music Modernisation Act. With multiple databases to update across myriad industry departments, this technology will benefit the entire ecosystem."

### What's your ultimate ambition?

"To keep on being inspired and ultimately inspire others. These seven years have shown me that possibilities are endless if the belief in the music and what we are doing is there."

**MARIA'S RECOMMENDED TRACK:** Sam Smith - How Do You Sleep?

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

TALENT

# More power! Caroline International plots 'special' campaign for surprise Iggy album

MD Jim Chancellor says US punk icon and BBC Radio 6 Music host has embraced "new wave of jazz"

BY PAUL STOKES

**Iggy Pop** has emulated the approach of younger, streaming-friendly stars by returning with a surprise album.

Pop – real name James Osterberg – had indicated he was set to call it a day for solo albums following his 2016 Post Pop Depression LP, recorded with Queens Of The Stone Age's Josh Homme and Arctic Monkeys' Matt Helders.

However, taking his label by surprise, he will now return with his 18th studio album, *Free*, on September 6. The release is a partnership between Concord's Loma Vista Recordings and Caroline International.

"He wanted to put his shades on and walk away from it all, but he's Iggy Pop isn't he? Ever since we've worked with him, he hasn't seemed capable of stopping, whether it's books, art, films, you name it," said Caroline International MD Jim Chancellor.

"This record came out of the blue for us. We were delighted, but I won't lie, a little shocked – but it's Iggy and it's so different. It's fabulous. It felt like a massive blessing."

The 10-track record has been made with American jazz trumpeter Leron Thomas after Pop researched his music for his weekly BBC 6 Music radio show.

"It's great music," said Chancellor. "It's very now, I would have to say – which doesn't hurt us at all – in the sense that it's embracing that new wave of jazz music that seems to infusing the world currently."

Universal's Caroline International released *Post Pop Depression*, which peaked at No.5 and has sales of 40,261 (Official Charts Company). The album was the highest-charting of his career to date.



*"This record came out of the blue for us, it felt like a blessing"*

**Jim Chancellor**  
Caroline International



**Free form:** Iggy Pop

Chancellor said the marketing approach for "unique" album *Free* would not replicate that previous campaign.

"This is such a different record, I don't think we can consider it in the same breath as *Post Pop Depression*," he suggested. "Iggy is not the easiest person to get out to do a load of stuff, he's not a young man any more, so it needs to be special and that's what we're looking to do."

"We need to create some special moments that will amplify the record. We've gone to radio and they're very excited about it, as are press. The record shops are enthused about it, because he always does very well and sells lots of physical."

Chancellor conceded that there was "some work to do" on streaming – *Post Pop*

*Depression's* streams accounted for only 6.5% of the total sales. Iggy Pop currently has 3,763,227 monthly listeners on Spotify.

Caroline has a 0.8% share of the singles streaming market for the year to date.

The return of the US punk icon adds to an already busy 2019 for Caroline, including new records by Sleater-Kinney and Mystery Jets, who return later this month.

"That Sleater record is brilliant, the new Mystery Jets record is brilliant and the Iggy Pop record is a masterpiece in its own way, so we're delighted to be a part of it," Chancellor told *Music Week*.

"Things are really good at the moment. We're having a great time because we're putting out great music, and you can't ask for more than that."

## FEEDER

## TAKE A BOW



**Tallulah**

**Peak Chart Position:** No.4  
**Label:** Believe

### TEAM Feeder

**Agent:** Steve Strange/Josh Javor (X-ray Touring)

**Management:** Darrin Woodford/David Rowell (Micronation), Matt Page (Riot Management)

**Marketing:** Malena Wolfer (Believe)

**Digital Marketing:** Mikey Eaton (ME Digital), James Corbitt/Jack Widdison (Autonomy Digital), Mitch Wade Cole (Believe)

**National & Regional Press:** Katie Gwyther (Fear PR)

**Online Press:** Lorraine Long (Longevity PR)

**National Radio:** Kevin McCabe (Kevin McCabe Promotions)

**Regional Radio:** Jo Hart (Hart Media)

**TV:** Nikki Sanderson/Stuart Kenning (Nonstop Promotions)

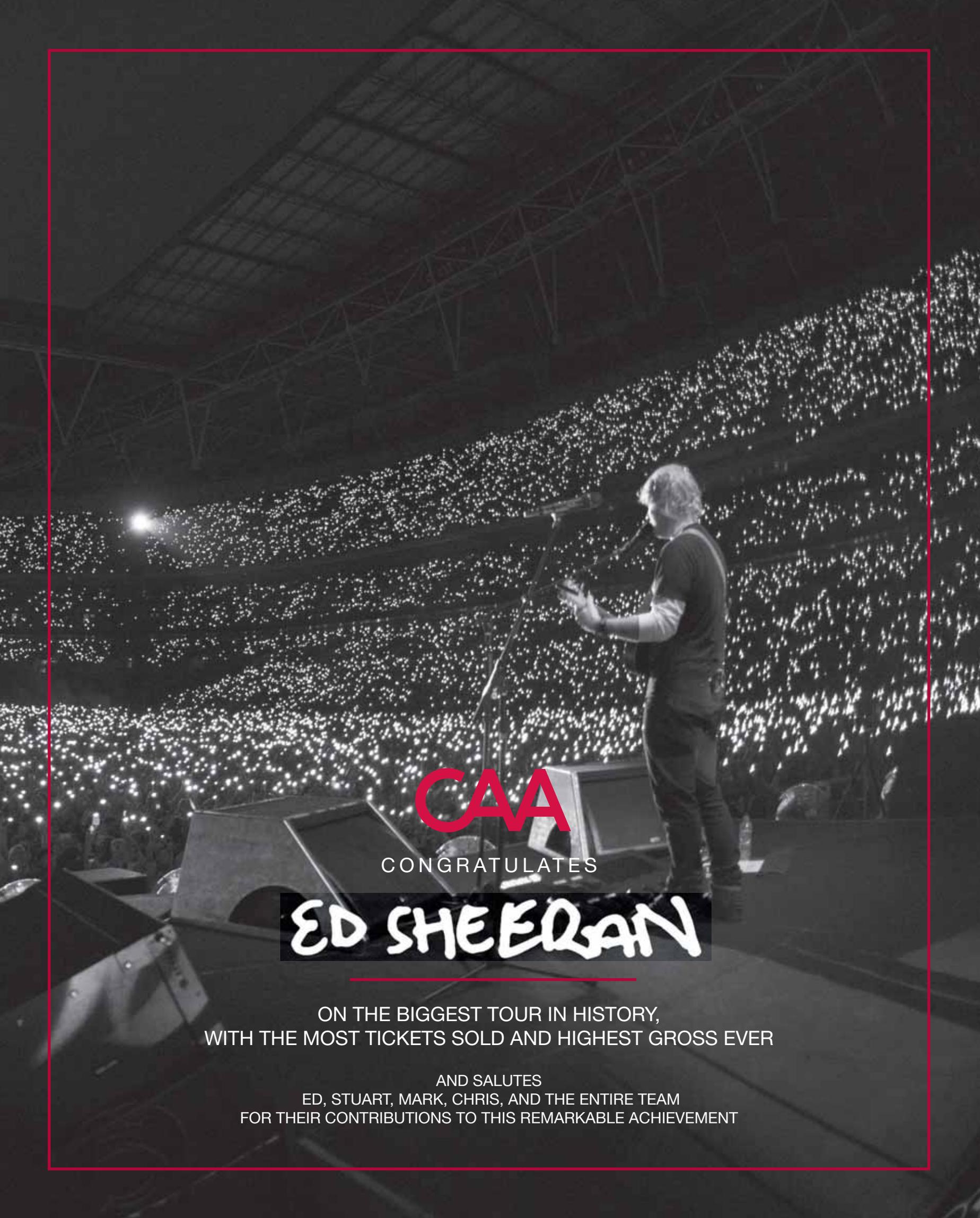
**Sport PR:** Tom Roberts (Shoot!)

**Sync:** Pete Beck/Hugo Blackburn (Believe)

**D2C:** Bruce McKenzie (Townsend Music)



**Tallulah, gosh:**  
Feeder

A black and white photograph of Ed Sheeran performing on stage. He is standing on the right side of the frame, facing left, with his hands raised as if playing an acoustic guitar. The stage is lit with spotlights, and the background is filled with a dense crowd of people holding up their phones, creating a sea of bright lights. The ceiling of the arena is visible, showing a complex network of steel trusses.

CAA

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FOR THEIR CONTRIBUTIONS TO THIS REMARKABLE ACHIEVEMENT

# THE PLAYLIST



## THE 1975

People (Dirty Hit)



The 1975 are basking in the glow of their Reading & Leeds headline slots, where the gnarl and hiss of new single People proved a resounding highlight. Where are they going next, though?

**Contact Susie Ember**  
susie.ember@umusic.com

## MS BANKS (FEAT. GEKO)

Back It Up (Ms Banks)

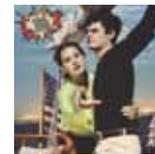


Ms Banks follows her thumping single Snack with something altogether more relaxed. Her vocals are tinged with R&B, while Geko's vocals add extra melody.

**Contact Emily Cooper**  
emily@everythingcountspr.com

## LANA DEL REY

Fuck It I Love You (Polydor)



What a title. And, frankly, what a song. Sad and wonderfully glacial, this track dropped alongside the equally excellent The Greatest. Lana is back.

**Contact Carl Fysh**  
carl.fysh@s-414.com

## 5 SECONDS OF SUMMER

Teeth (Polydor)



Hands up if you predicted 5SOS going industrial? Ok, so they're some way off Swans, but this features searing guitar from none other than Tom Morello.

**Contact Dave Palmer**  
dave.palmer@dawbell.com

## PUSHA T (FEAT. KASH DOLL)

Sociopath (Getting Out Our Dreams Inc/Def Jam)

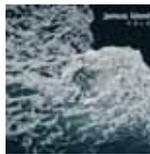


Pusha T resurfaces after Daytona with Sociopath, a bassy, Kanye-produced wonder with a fantastic segment that explores "charcuterie".

**Contact James Cunningham**  
james.cunningham@s-414.com

## JAMES BLUNT

Cold (Atlantic)



"I don't want to let go of the things that keep me warm," sings Mr Blunt on this blustery return, which builds from strummed verses into an all-out epic.

**Contact Barbara Charone**  
bc@mbcpr.com

## KIM GORDON

Sketch Artist (Matador)



The Sonic Youth legend tees up her first solo album with this freakish, stop-start single powered by white noise that cuts like a kitchen knife.

**Contact Noam Klar**  
noam@matadorrecords.com

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

## GIG OF THE WEEK

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



## 0409 OL DEVINE

Omeara, London  
7pm

**Olivia Devine** calls at Omeara, the latest stop on her journey to light up the world with her zingy brand of pop. This one sold out a while ago, and you can bet the Warners star won't be playing rooms this size for long.

## TASTEMAKERS

*The industry's favourite new sounds*

### Huw Stephens DJ, BBC Radio 1/6Music

#### CHINATOWN SLALOM - WHO WANTS TO BE A MILLIONAIRE?



**Form an orderly Huw** Huw Stephens

**This group** from Liverpool surprised me recently, because I hadn't heard a band do anything that sounded so different and so refreshing in a little while.

Their name is weird, their sound is weird, and there's a charm there that got me very excited. They have a song (and a debut album) called Who Wants To Be A Millionaire? and it's had support from BBC Introducing in Merseyside, where Dave Monks presents a great show capturing the music coming out of Liverpool and beyond.

Chinatown Slalom have a lot going on, there's rap, soul, electronic experimenting, and

suddenly they'll burst into these huge hooky choruses. This song reminds me of when I first got into music and heard the Beta Band, thinking, "What the hell is that?"

It's a complete vibe, and a proper headphones record, too.

I wanted to hear more as soon as I first heard them, so lucky for me they released an entire record through September Recordings, so they have some good people behind them.

I've been playing them on Radio 1 and 6 Music recently, and I look forward to seeing them when they announce their dates. Now go and listen to the album!

ESSENTIAL INFO

RELEASES AitchH2o EP (September 6) LABEL Since '93  
 MANAGEMENT Northern Quarterz NEXT GIG Academy  
 2, Dublin, September 13

*The Manchester rapper  
 going viral in style...*

**H**aving a conversation with Aitch is like shaking up a big bottle of Coca-Cola and chucking it against a wall. The 19-year-old rapper's sentences fizz and gurgle, a torrent of thick Mancunian vowels.

Real name Harrison Armstrong, Aitch grew up in New Moston, a few miles North East of Manchester's city centre ("It's vibes, a different little world, it might be in the water," he says). He's down in London for promo ahead of his AitchH2o EP, released this week on Since '93. With current single Taste (Make It Shake) sitting pretty at No.6 with 117,621 sales to date according to the Official Charts Company, he's in a buoyant mood, but you get the feeling he's always like this.

"It's been mad, it's been a sick year," Aitch begins. It quickly becomes apparent that those are his favourite adjectives.

"It's non-stop, it's hard to explain. Everything's going to plan, better than we wanted," he continues. "We knew we'd be in this position, we just didn't think it would be in this space of time."

Along with his new single, Aitch features on Strike A Pose by Young T & Bugsey (at No.14 when we speak and climbing) and charted alongside Jaykae and Bowzer Boss with On The Way Home in May. He adds bars to a new remix of Ed Sheeran's chart-topping Take Me Back To London, and Robbie Williams posted a video of himself lip-syncing to Taste... recently.

Aitch has a good laugh at his brush with pop's big leagues.

"I've got love for Ed, and it's a sick tune," he says. "He's easy you know bro, he's like any one of the mandem. I knew he was going to be humble, he doesn't seem the type of guy to be all flashy and that. He was just calm, not pretending to be anything other than what he is."

As for Robbie, Aitch says, "I didn't expect that one either. He put it on Twitter, I don't use it, but I saw lots of screenshots and ended up logging in and having a look. It was sick."

ON THE RADAR

AITCH

As well as his fresh, propulsive take on UK rap, Aitch is winning hearts and minds with his personality. His breakout Straight RhymeZ freestyle is heading towards 14 million YouTube views, and he's harnessed that engagement.

"No one really carries themselves like I do, the way I move on the camera and whatnot, I'm just being myself. A lot of people don't really want to do that," he says. "Straight RhymeZ went viral, and from then everything I put on the internet just went viral, well, not viral, but you know. Once you build that platform, it stays there. You can't go from 500,000 followers to 200,000, it's impossible, it's just going to carry on going up, and the fans are going crazy right now."

Aitch does similar when we ask for his tips to make a perfect freestyle. "Ooooh that's a good question. First, don't try too hard to make the best video ever, it just won't happen," he advises. "Be yourself, look comfortable and like you think, 'I'll boss this, I'm the best'. If you think that, then won't everyone else?"

He says AitchH2o is, "the last taste of this type of Aitch people are going to get" and promises to go deeper with his upcoming releases. He is turning 20 in December, after all ("I'm going to be happy and unhappy at the same time"). Really, though, Aitch just wants more. "You can't ignore hard work," he finishes. "I just want to carry on."

BEN HOMEWOOD





PHOTO: Andrew Cooper

**Hollywood heroes:** Leonardo Di Caprio and (below, L-R Jim Meacock and Mark Garfield)

**SYNC STORY**

ONCE UPON A TIME IN HOLLYWOOD/FRANCESCO DE MASI

■ BY BEN HOMEWOOD

When it comes to Quentin Tarantino movies, the music is always as vital as the pictures, and *Once Upon A Time In Hollywood* is no different.

Tarantino's ninth film came out to great fanfare, and some of the loud cheers came from London sync outfit



*“The tracks satisfy Tarantino’s attention to detail and authenticity”*

**Jim Meacock  
Pop-Up Music**

Pop-Up Music. Co-founded by Jim Meacock and Mark Garfield, it specialises in “rare gems” and scored three syncs for the film.

The pair had been sending tracks to Tarantino’s music supervisor Mary Ramos for a while, including Italian spaghetti western soundtracks, which suited the film’s story.

“By repurposing original Italian spaghetti western scores the three tracks satisfy Tarantino’s attention to detail and authenticity, something very hard to achieve in today’s recordings,” Meacock says.

He highlights Mexico Western by Francesco De Masi, which features in a scene starring Leonardo Di Caprio’s character Rick Dalton.

“It’s used in a key scene, where Rick Dalton struggles with his lines in a western,” Meacock says.

“It sets the tone perfectly and was recorded in the same year as the on-screen drama, lending extra authenticity.”

It’s a coup for Pop-Up Music, and it surely won’t be the last.

**Spot:** *Once Upon A Time In Hollywood* **Track:** Mexico Western **Composer:** Francesco De Masi **Master:** 1967 Beat Records Company Srl - West Edizioni Musicali **Publisher:** 1967 Beat Records Company Srl **Sync Company:** Pop-Up Music **Director:** Quentin Tarantino **Film company:** Sony Pictures **Air date:** 14/08/19

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

**MAKING WAVES**



*Salt of the earth:* Angie McMahon

THIS WEEK'S HOTTEST BRAND NEW ACT

**Angie McMahon**

**KEY TRACK:** Pasta

**LABEL:** AWAL

**MANAGEMENT:** Charlotte Abroms

**TWITTER:** @angie\_mcmahon

**WHO:** Say hello to Angie McMahon, who might just become your new favourite songwriter.

**WHAT:** Indie rock with the occasional pop flourish. Candid, confessional guitar jams with pin-sharp lines such as “My bedroom is a disaster”.

**WHERE:** McMahon is from Melbourne. In 2013, she won a competition to support Bon Jovi on tour in Australia, while she has since shared a stage with Pixies, Father John Misty and The Shins.

**WHY THE DISASTROUS BEDROOM, THEN?** Well, that line is from *Pasta*, which McMahon wrote during a period of wandering confusion. Back then, she didn’t know what to do with herself, so she kept eating pasta.

**I HEAR YOU. IS THERE AN ALBUM?** Yes there is. Angie’s debut *Salt* came out at the end of July and buzzes with intent. Among its 11 tracks is the brilliantly edgy *Slow Mover*, which has been certified gold in Oz.

**NOT BAD!** Exactly. And the UK will get to know McMahon better very soon. Dates are expected following her Australian tour in October. For now, feast on the album.

**THURSDAY 19TH SEPTEMBER**  
**Eventim Apollo Hammersmith**

Live Performances by the Artists of the Shortlisted Albums of the Year plus the announcement of the 2019 winner.

WATCH **BBC FOUR**, 9pm



**INDUSTRY DINING SEATS - SOLD OUT**  
**Balcony seating - Available**  
Please go to [mercuryprize.com](http://mercuryprize.com) or [eventimapollo.com](http://eventimapollo.com)

## Albums of the Year



Anna Calvi



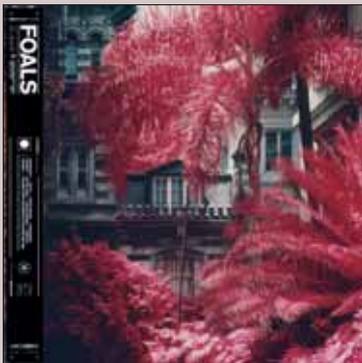
Black Midi



Cate Le Bon



Dave



Foals



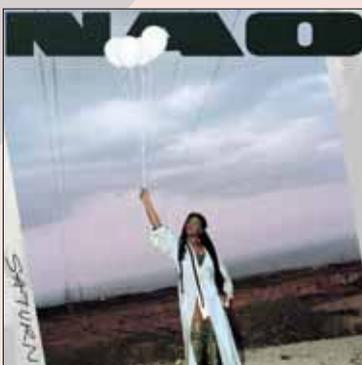
Fontaines D.C.



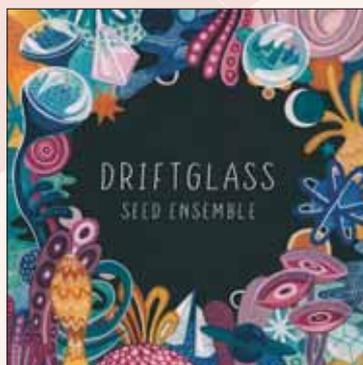
IDLES



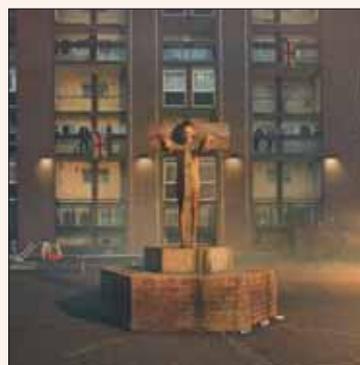
Little Simz



NAO



SEED Ensemble



slowthai



The 1975

Media: DawBell PR - Kate Etteridge and Dave Palmer - 020 3327 7111  
Social Media: Somethin' Else - Tom Young and Zosia Morris - 020 7250 5500  
Mercury Prize: Maggie Crowe, Adrian Carter, David Wilkinson - 020 7803 1300

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OFFICIAL UK BROADCAST PARTNER



# HOTSHOTS

1

A



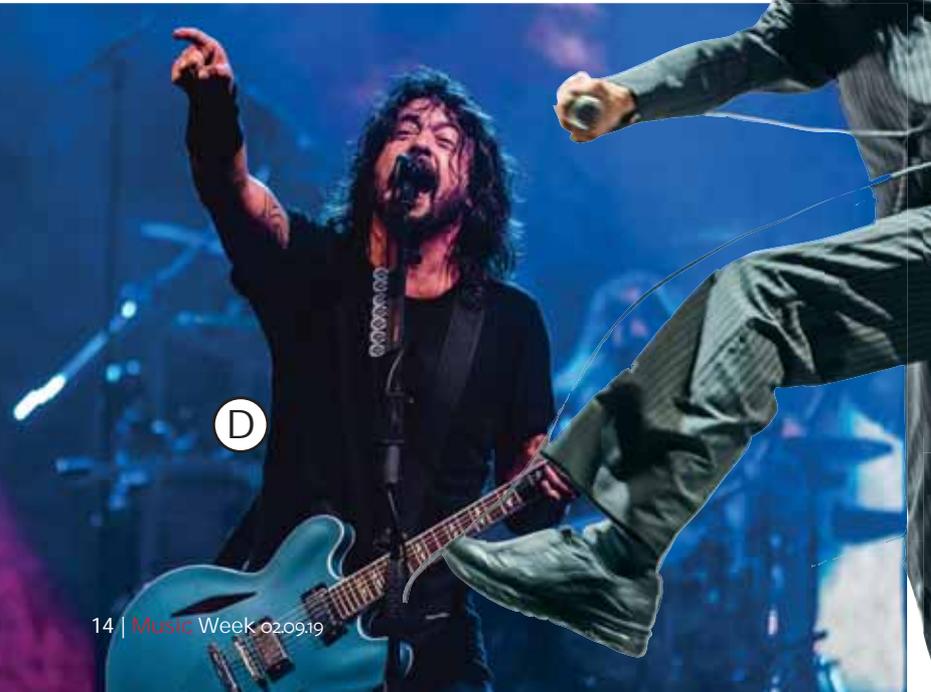
B



C



D



E



F



**1. If you're Reading this, it's too late** Some of the biggest and most exciting acts in the world took to stages at Reading & Leeds Festival 2019. Pictured here are: **(a)** Post Malone. **(b)** Billie Eilish. **(c)** Anderson Paak. **(d)** Foo Fighters' Dave Grohl. **(e)** The 1975's Matty Healy. **(f)** Kim Petras. (Photos: James Bridle/Phoebe Fox).

**2. Flying high** Before their co-headline slot at Reading Festival, Twenty One Pilots were presented with a plaque for their album Trench going gold in the UK. Pictured here are (L-R): Mike Easterlin (co-president, Fueled By Ramen, Elektra Music Group), Josh Dun (Twenty One Pilots),



2



3



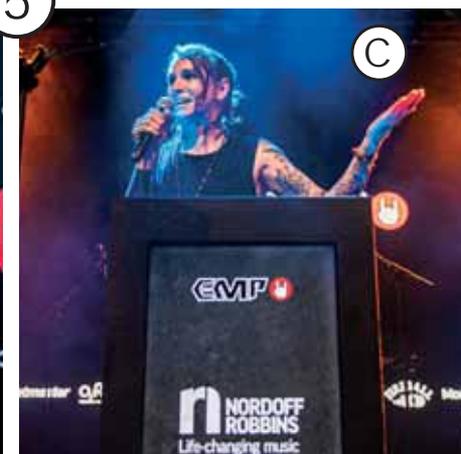
A



4



B



C



D

Tomas Fraser (publicist, Atlantic Records UK), Maxim Lutkin (senior marketing manager, Atlantic Records UK), Tyler Joseph (Twenty One Pilots) and Callum Caulfield (director of marketing, Atlantic Records UK). (Photo: Brad Heaton). **3. One last Jam** One of the final gigs to take place at London's legendary Soho venue Borderline before it closed its doors was Pearl Tribute band Pearl Jamm. The group delivered an ecstatically-received three-hour gig which included a full recreation of the setlist Pearl Jam played at the Borderline back in 1992 for their second ever European show. (Photo: Emilio Ayala). **4. Re-Rewind!** Craig David lit up the SW4 Festival with his TS5 Stage Takeover. (Photo: Nicky Kelvin). **5. Full metal jacket** The third annual Heavy Music Awards took place at the O2 Forum Kentish Town. Pictured attending here are: **(a)** Cancer Bats, bringing the night to a raucous end. **(b)** Rising artist Poppy. **(c)** Against Me!'s Laura Jane Grace, who hosted the ceremony. **(d)** Architects' vocalist Sam Carter, showing off the two awards the Brighton band won for Best Album and Best Live Band. (Photos: James North/Eleanor Sutcliffe).



*“A great major label  
has to be broad in  
what it does”*

**BEN MORTIMER**  
POLYDOR

# THE KEY TO THE 'DOR

Winning Record Company Of The Year at the Music Week Awards was the culmination of three years' hard work from **Polydor Records** co-presidents **Tom March** and **Ben Mortimer**. With the label back on top, the pair and their team tell us why you haven't seen anything yet...

— BY MARK SUTHERLAND —  
PHOTOS: ELLIOT KENNEDY

**I**t was the morning after the night before but Ben Mortimer was raring to go.

On the night before in question, Polydor had won the highly-coveted Record Company Of The Year gong at the 2019 Music Week Awards, marking the storied label's official return to its glory days, three years after Mortimer and co-president Tom March took over. And on the morning after, Mortimer was at his desk early, ready to hit the ground running for phase two.

"I found it incredibly energising," he enthuses, three months after that May triumph, back in Polydor's King's Cross HQ. "I remember coming in the next day, just like, 'Right, now we've got to do it again!' I mean, I was the only person here, because everyone else was hungover, but I wanted it..."

This is what spending time with Mortimer and March is like: a lot of infectious enthusiasm for music and the industry that surrounds it, punctuated with moments of (usually) self-deprecating humour. They make running a major label look like a lot of fun. It's a combination that's powered Polydor – which was hardly in the doldrums when they took over in 2016, but was some way off its '90s and Noughties heyday under Sir Lucian Grainge (now Universal Music Group chairman/CEO) and David Joseph (now Universal Music UK chairman/CEO) – to not just the Music Week Award, but a regular slot at or near the top of the market share charts and a seemingly unending run of huge hit records.

The pair note that, while some labels find success via one gigantic megaseller, Polydor's revival has been built on variety. There are domestic acts both new (Mabel, Jax Jones, Sam Fender) and established (Take That, Snow Patrol, The 1975, the latter released via a JV with Dirty Hit), international superstars courtesy of their partners at Interscope (Eminem, Billie Eilish, Lana Del Rey), soundtracks (La La Land, A Star Is Born, Mamma Mia!), and hits across tracks, albums, dance, pop, rock and urban.

"What was satisfying was that the win wasn't based solely on one thing," says Mortimer, the more circumspect of the duo. "Sometimes a label can have a fantastic year based on one brilliant campaign."

"That's what we strive for," laughs the more garrulous March. "We just haven't quite done it! So in lieu of us doing that, we had to do it some other way..."

"It showed expertise across various different genres and campaigns," concludes Mortimer. "We won the league by 1-0s all the way."

And while March and Mortimer may be the winning managers, they're keen to stress that Polydor is very much a team game. As *Music Week* waits for the co-presidents to finish having their photos taken, the office crackles with energy and impromptu classic hip-hop singalongs, testament to the label's revived spirit and renewed sense of purpose.

And, although the MWAs triumph gave them a rare opportunity to savour their achievements, laurel-resting

**The M&M show:**  
The many faces of  
Tom March and Ben  
Mortimer, shot for  
Music Week in London,  
August 2019



is clearly not on the agenda. March and Mortimer fizz with plans for the months ahead and, while the co-president model is now almost an industry default, theirs is a double-act that feels genuine, despite their obvious differences in approach. March is the marketing whizz, Mortimer the A&R guru, but they're regularly spotted together at gigs and festivals (Mortimer only missing Glastonbury because he was hospitalised by a nasty bout of appendicitis), and usually out front with the punters, rather than side of stage.

Now, however, it's time to pin them down for a rare joint interview and find out exactly how they restored Polydor's fortunes and, crucially, what comes next...

**When you took over, you told *Music Week* you would "take risks, make mistakes and break artists". Have you been true to your word?**

**Tom March:** "We definitely made some mistakes!

But, at the moment, if you're not constantly making mistakes, you're not learning anything. None of us are experts anymore, we're learning every single day. But the mistakes aren't as fatal as they were, you can learn from them and adapt. We're in the most exciting time there's ever been in the music industry, without a shadow of a doubt.

There's no set way of doing anything, you've got to test things.

I say that to our artists, "Try stuff, if it doesn't work, it doesn't matter, but you've got to test stuff". I want to make more mistakes..."

**Ben Mortimer:**

"Not too many please! We definitely took risks, I will say that. In terms of the way we structured the label, we were the first people to have a streaming department..."

**TM:** "And I think we were the first label in the world to bring in an influencer department or to have content managers. We're trying to always be one step ahead."

*"I don't want to sound arrogant, but we haven't missed out on many artists that we wanted to work with"*

**BEN MORTIMER**  
POLYDOR

**Mort in the act:** Ben Mortimer has revived Polydor's A&R fortunes



**BM:** "Some of the deals we were doing... We rolled pretty big on a few things. You see it now in all the other labels, everyone's betting so big on stuff, but we were there doing it first and it paid off for us. It was quite ballsy and our business affairs and finance departments were looking at us like, 'Are you fucking serious?' But you could tell, with the long tail and the way it was going, you're going to make this back at some point, so you might as well have a go."

**Have you changed the perception of Polydor?**

**TM:** "Within Universal, everyone knows we're the best!"

**BM:** "For the record, that was Tom saying that, not me!"

**TM:** "I think they do though! No, you get your reputation because of the artists and managers you work with. If the narrative on the label is they're great to work with, they're creative, they do really good work, that's nice to hear. But you want to make sure that level of work stays. We've had a good few years building to this moment, but how do we continue doing brilliant work?"

**Did you deliberately set out to break your new artists – the likes of Mabel, Jax Jones, Raye, Grace Carter – as a block?**

**BM:** "I worked in A&R departments before that had people working as an island – that's not a reference to when I worked at Island by the way! But Tom and I were very keen to instil a sense of collaboration. It's hard enough as it is, so we were like, 'We can't have you fighting each other; work together, use your artists together' and everyone seemed to embrace that."

**TM:** "With Raye and Mabel or Jax Jones, that air of collaboration has helped build them all up together. There's no traditional route to breaking artists any more. Maybe once or twice a year you're still going to get that artist that comes through and sells a million albums. But, in general, there's not one path to say when an artist has broken. We can no longer just focus on an album and the album chart. I look at the consumption chart, the overall audience, tickets... That said, the one thing we'd love to do that we haven't done yet is that traditional million-selling album artist. That will come. But in the meantime, we'll keep breaking artists in many different ways."



**Artists have more options nowadays. How do you make sure you still get to sign the hottest acts?**

**BM:** “My biggest frustration in the first year of doing this job was that constant narrative you were getting of, ‘We’re doing it ourselves, we don’t need you’. But actually, I’m finding it less and less now. It’s definitely swung back in our favour. We’re maybe coming into the conversation later than we used to be, but it’s not such a battle now.”

**The deals must be pretty competitive though...**

**BM:** “Yeah. I don’t want to sound arrogant, but we haven’t missed many that we’ve wanted to work with. Does that sound obnoxious?”

**TM:** [Laughs] “A little bit! It may be competitive out there but we’ve been lucky enough that, over the last 12 months, all the artists we’ve really wanted to work with have wanted to work with us. I put that down to the team and the reputation of the label more than anything. As long as we don’t walk into the room and totally fuck it up!”

**Did you intend to end up with such a varied roster?**

**BM:** “That was definitely something Tom and I spoke about from the get-go, that we had to be broad. The first label I ever worked at was Virgin Records and, in their heyday of the mid-’90s, they were working the Spice Girls and the Chemical Brothers and that stuck with me. A great major label has to be broad in what it does.”

**You had a hit with La La Land, which arguably started off the whole soundtracks boom...**

**BM:** “Well, I don’t think anyone could have foreseen exactly what was going to happen with soundtracks. It’s all been quite fortuitous.”

**TM:** [Laughs] “It was basically down to us that The Greatest Showman happened, I want to take credit for that right now! But you never quite know. You go to the screenings and you know they’re special films but when you actually listen, you’re like, ‘This is a bit of a strange jazzy album with lots of incidental music. Is that going to catch?’ You see A Star Is Born and think, ‘This is a great film, Lady Gaga is mind-blowingly good, the music is spectacular’. But it’s not conventional, so you genuinely have no idea, but strategically once you see something start

**Labelled with love:** Team Polydor celebrates its Record Company Of The Year win at the 2019 Music Week Awards

# POLY TECHNIQUE

Polydor’s top team reveal how they took the legendary label back to the top...



## SEMERA KHAN, CREATIVE DIRECTOR

### WHAT’S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“Winning commissioner of the year at the UKMVAs! The UKMVAs is a great celebration of everybody’s hard work across the year and to be recognised was a nice nod to the work I delivered that year (The Rolling Stones, Lana Del Rey).”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“Everyone is super-talented, we like to build artist-facing relationships, so it’s a collaborative process which in turn creates bespoke long-term campaigns and success.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“It’s hard to pick one but, if I had to, it would be Celeste – beautiful voice, incredible music and she and her team are lovely to work with.”

### HOW IMPORTANT IS VISUAL CONTENT TO WHAT POLYDOR DOES?

“It’s critically important. The current consumer climate demands an ‘always on’ style of connecting with audiences. Content is where we consume most things, so it’s only natural that we are leading via visual content to get our artist’s music heard and build audience growth.”



## JAMIE SPINKS, A&R DIRECTOR

### WHAT’S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“The success of Jax Jones and Raye’s song, You Don’t Know Me, is something I look back on with the most pride, because it involved two artists I had signed who were relatively unknown at the time. I introduced them and they wrote this song with Jin Jin in a couple of hours that changed both their careers.”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“The team is so full of young, creative people balanced with experience and know-how. No idea is too crazy and everyone is encouraged to go and make something happen for the projects they are working on. The music taste throughout the team is also very eclectic. It makes it easy for us as A&Rs to sign artists regardless of genre and know there will always be people in the team as passionate about that artist’s music as you.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“We have an act called Prospa we are working with, who are two young lads making incredible electronic music. Their musicianship is going to make for an amazing live show. I also have a young artist called Gracey who is writing and making edgy, left of centre pop music. She’s an exceptional songwriter with an infectious personality and definitely one to look out for.”

### WHAT DO YOU LOOK FOR IN A POLYDOR SIGNING?

“I’m always looking for an artist who has a clear sense of identity around all aspects of their project, from the music to visuals to live. If you look at the most recent breaking artists, the majority have created a world for a fan to be a part of. We are looking for artists with that vision – and the talent to carry it out.”



## LUKE FERRAR, HEAD OF DIGITAL

### WHAT’S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“Winning Record Company Of The Year, obviously! That aside, I have a proud moment every time I look at the team I’ve built. Moving from working with my own roster to managing a large team of people was one of the hardest but most rewarding things I’ve ever done. The skill and knowledge we have is excellent.”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“We are willing to think differently and challenge things. I would like to think I am an innovator and hacker, constantly looking for the next thing. Being the first to appoint an influencers person at a label and it being very successful has given me the confidence to explore new ways of working. Some work, some don’t, but it’s the approach that is of real value.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“The 1975 are a fine example of where things are up to. A Brief Inquiry... marked the start of a double album project. It’s the perfect marriage of style, art and technology (and music!). I am also looking forward to continuing working with The Who, as I was raised on them. Jax Jones is always a fun, happy project with great people. Celeste is poised for 2020 and is of immense artistry. I also pinch myself every time I get to work on James Blake.”

### HOW DO YOU USE DATA AND TECHNOLOGY IN YOUR ROLE?

“It powers and informs everything we do. Every company should be a tech company, and I’d like to think I’ve positioned Polydor as one. We are tooled up with the latest in data and analytics and our network of creatives span every type of technology imaginable. We don’t do tech for tech’s sake, but we are thinking differently on how we deliver fan experiences. I have invested time in becoming very strong in Augmented Reality, which is a massive part of our futures. Video AI/Deepfakes is a super interesting area and is exciting me the most in tech at the moment.”



to connect it's about how you work with it, add the value to it and push it as far as it can go."

**How hard was it to get Polydor back on top?**

**TM:** "You have to come in and put your own energy on a place, bring your own people in, reshape... That's not to say however it was done before wasn't right, it just wasn't how we would do it. There were some excellent people running this label before, but we had to put our own stamp on it. We brought some really clever people in, we've got a very young team and we've grown that team with us. It's a great place to be."

**BM:** "There were always good people here and we were lucky there were great artists at Polydor: The 1975, I had signed Mabel so we could get running on that quickly... It must be very tough coming to a label when the cupboard is completely bare especially with how long it takes to break artists these days. I'm looking at people who've gone in at certain labels and I don't envy them."

**TM:** "The first 18 months were quite brutal, until you've got everyone working the way you want them working. It's hard work reinvigorating a label, but you're coming into a world class record company with world class artists. What we managed to do really quickly is understand where the market was going, and make sure we signed artists that could feed the ecosystem as it was. We're brilliant at breaking artists and getting artists going so we could do that quite quickly, while luckily having a bit of air cover from some of the spectacular artists already on the label, and doing great jobs for them."

**How do you two work together?**

**TM:** "We're lucky there's two



of us. Ben can focus on the areas that he's really good at and I can focus on the areas I'm OK at. We trust each other to do that. When there's only one of you doing it all, it must be tough."

**BM:** "The most confusing time for me was the first 12 months. I felt like I was running around saying, 'Am I meant to be talking to Spotify?' It's about finding your places in things as a duo. I was lucky enough to get some time with [now Sony/ATV chairman & CEO] Jon Platt early on and I said, 'This is really confusing, have you got any tips?' He said, 'Just do what you're good at. That's why you're in that position, that's how you got there'. And once we'd clicked on that, it was good."

**How often do you disagree?**

**TM:** [Laughs] "Every hour?"

**BM:** "It's good to disagree though, otherwise it means you're probably not passionate about it. But the disagreements are about smaller details. We're pulling in the same direction on the general feel of how we want things to be."

**Who tends to win the argument?**

**TM:** "Ben wins more than me... He disagrees!"

**BM:** "I think you win more than me. There you go, there's a disagreement!"

**You are quite different characters...**

**BM:** "Yes, I can't get a word in! But that's probably good as well. If you get two people that are the same, you probably get a lot of butting heads."

**TM:** "You're not always going to get things exactly how you want it when you work as a duo and you've got to learn to adapt to that. It's easy to think that, if you'd make all these decisions yourself, you'd always be right. But the reality is you probably wouldn't and I'd probably piss a load more people off!"

**BM:** "I'm just here to pick up the pieces!" [Laughs]

**How difficult has it been to stay true to Polydor's heritage while changing things?**

**BM:** "I don't think we've been bogged down by it. Polydor has got a strong identity, but it's not like Island and the palm tree - which is incredible and I had some of the best times of my career at



**Raise the roof:**  
The entire Polydor team at Universal's King's Cross HQ

Island, as did Tom. But for every era of Polydor, it's always felt like a clean slate. You've got that '60s/'70s Polydor which was defined by rock music, '80s Polydor was defined by different things and then '90s Polydor was incredibly pop. It's had many incarnations so, in a way, we could do what we wanted with it. It hasn't got that heavy thing of the spirit of [Island founder] Chris Blackwell – and I say that with ultimate respect for Chris and what he did, and for that label, which is incredible. But Polydor is always defined by its artists.”

**TM:** “When people look at the label now I don't think they look so much at the history. Artists come in and say, ‘This feels like an exciting place to be’. They walk in, see the team and say, ‘Right, these guys get it, they're clever motherfuckers’. Where the label is at right now is the best advert for it.”

**People who succeed at Polydor – David Joseph, Sir Lucian Grainge – tend to go on to run the whole of Universal UK. Is that on the cards for you two?**

**TM:** “Er, I don't think we're quite at their level yet!”

**BM:** “I've got so many things to worry about in terms of just keeping this place going the way we need it to, I haven't even thought about that.”

**TM:** “And I think they're doing a good enough job!”

**So do you think the two of you will always work together, like Ant & Dec, even if one of you ends up in rehab or something?**

**BM:** “It wasn't rehab, it was appendicitis!” [Laughs]

**TM:** “The key thing for us is that we work with that lot out there. There are 60 of us here and it's about all of us. Our core team are really loyal, faithful, young and it's about keeping that team together, because they really know what they're doing now. They want to do great things and they absolutely love what they do.”

**BM:** “The team is really important. I've worked at labels for coming up to 17 years now, and there is an incredible energy around this bunch. There's a fantastic spirit and energy amongst this group of humans.”

# POLY TECHNIQUE

Polydor's top team reveal how they took the legendary label back to the top...



## SUSIE EMBER, DIRECTOR OF PRESS

### WHAT'S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“On an individual level, it was winning PR Campaign at the Music Week Awards for my 1975 campaign. It was the culmination of six years working with a band that are very special to me, so to be recognised for it in that way was wonderful. And when Polydor went on to win Record Company Of The Year, it felt like such an incredible shared moment for us all as a team. It reinforced what a great gang mentality has been developed at the label by Tom and Ben.”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“Good balanced leadership and a team that works really well together and supports each other. We have the perfect blend of experienced execs at the top of their game and a young team of trailblazers. We're an eclectic group of people that have been put together to serve a truly diverse roster, meaning we can assemble the best teams for each individual project. Most importantly, everyone takes huge pride in the label and its success.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“The first time I heard Celeste's music I was completely blown away. She is extremely special and an artist in the truest sense. The new music she has coming is incredible and I can't wait for people to hear it. And it goes without saying, but the new 1975 album is going to be an amazing trip. They keep surpassing themselves and the challenge is to keep up!”

### WHY IS PRESS STILL IMPORTANT TO POLYDOR'S ARTISTS?

“Press is as important as it ever has been. In order to properly break an artist there needs to be an editorial-driven culture built around that artist. It plays a key role in contextualising artists, telling their story and developing their narrative. There are fewer traditional outlets, but the challenge is to use press to set the tone, which feeds into other areas. And a critically-acclaimed album will always help the longevity of a campaign.”



## PADDY McLEAN, HEAD OF STREAMING

### WHAT'S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“Watching a UK act blow up after years of never losing faith, nowadays it's a proper marathon. On Jax Jones and Mabel, to know you've been there from the start hustling, to watching the world go nuts for their music, I'm mad proud to just be one part of their story.”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“As cheesy and as obvious as it sounds, it's the people. Polydor is ridiculously collaborative. Anyone, in any department, is ready to share ideas with one another, tackle problems head on and any success, no matter how small, we celebrate and make sure we do twice as well the next time around.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“Gracey, Prospa and Celeste. Where else can you work where you work on such musical diversity? Each project is a new challenge and is teaching me how to do my job better.”

### HOW IMPORTANT ARE STREAMING PLAYLISTS TO BREAKING AN ARTIST?

“Hugely important. Everyone is obsessed with them, literally everyone! But you want the right playlist exposure at the right time. Take a big pop playlist for example, you've got to be match fit to sit alongside such a fast-paced, heavy-hitting group of artists, otherwise you won't gain any genuine fans and you struggle.”



## RICHARD O'DONOVAN, A&R DIRECTOR

### WHAT'S BEEN YOUR PROUDEST ACHIEVEMENT AT POLYDOR?

“Building an eclectic and talented roster, from Sam Fender's wonderful debut album, to Becky Hill, finally becoming the standalone artist she deserves to be, to The Who, delivering their best since Quadrophenia.”

### WHAT MAKES POLYDOR SUCH A SPECIAL LABEL?

“Tom and Ben have created an environment which is a great mix of young and senior. Also, every artist gets the same attention to detail. We put as much time into setting up Declan J Donovan's fanbase and aesthetic as we do a global rollout for The Who or The 1975.”

### WHICH FUTURE PROJECT ARE YOU MOST EXCITED ABOUT?

“Firstly, Apre who are making some of the best electronic music I've heard in years. Secondly, Declan J Donovan, one of the best new voices and writers around. He writes great stories and lyrics for such a young artist. I'm looking forward to their debut albums.”

### WHY DO ALBUMS STILL MATTER IN 2019?

“The album is still at the heart of what we do. Most artists still talk in terms of an album or body of work, even though we're in a streaming age. The album creates long-term fan loyalty and an emotional connection to the artist in a way that a big, one-off track can't.”

# A STORMZ IN HEAVEN

As the festival season draws to a close, we revisit the headline set that made its mark like no other. Here, creative directors Chris “Bronski” Jablonski and Amber Rimell of Tawbox, with lighting designer Tim Routledge, take us behind the scenes of Stormzy at Glastonbury...

— BY JAMES HANLEY —

It was the most iconic set of the summer, but the seeds for Stormzy’s history-making Glastonbury headline bow were sown two years earlier.

Fresh from dropping his debut (and as yet only) studio album *Gang Signs & Prayer* (404,290 sales, OCC), the grime MC conquered the festival’s Other Stage in 2017, winning friends and influencing one very important person in particular.

“That’s when Emily Eavis first saw Stormzy and thought, ‘Wow! This guy doesn’t just bring it to the table musically, but has a stage presence and production that backs it all up,’” reveals Chris “Bronski” Jablonski, who runs creative house Tawbox with choreographer Amber Rimell.

Tawbox has teamed with the BRIT Award winner, who is repped on the live circuit by Primary Talent’s Craig D’Souza, since 2016.

“Glastonbury was almost the three-year anniversary of us working with Stormzy,” recalls Bronski, whose other clients include Dave, AJ Tracey, Rita Ora and Post Malone. “We helped him out three years ago just to help beef up the show a little bit. Then *Gang Signs & Prayer* came out and when he announced his [spring 2017] tour, with three nights at O2 Academy Brixton, he trusted us to push the boundaries. So we really went to town.

“We loaded in for that residency four days early and created a monster of a show that went down incredibly well. Adele was screaming about it, Ed Sheeran was screaming about it and that was a big moment for him to trust us.”

The first black British solo artist to headline Glastonbury, Stormzy’s live activity in the UK over the past couple of years has been limited to select high-profile shows, including a headline concert at Wireless 2018.

“That was a big milestone for him,” says Bronski. “Originally that was his big thing – to headline Wireless Festival – and we believe Wireless helped lead to getting booked onto the Pyramid Stage and we were always going to do something special for that, without a shadow of a doubt.”

Announced last November via posters placed in Oxfam shops, the Glastonbury headline slot was more than six months in the making.



“It was very clear to Stormzy and to us that the performance had to be a celebration of where he’s from,” notes Bronski. “Not just geographically, but culturally as well.”

“His Wireless Festival set last year had a very different crowd and we treated it very differently. This had to be broader. It had to be more accessible to a larger crowd, but also true to him and I feel like we got that balance as right as we could have.”

Multiple elements of the show, from Stormzy’s Banksy-designed Union Jack stab-proof vest to the sublime Black Ballet interlude, already feel iconic just two months on. But Bronski remains tight-lipped about the origins of the opening video, which featured Stormzy in conversation with Jay-Z.

“There’s only so much I can say about that,” he grins. “There was a big element of wanting to start the show on the right foot and that Jay-Z video was perfect, especially because it mentioned culture.”

“The video was from last year and Stormzy was adamant about using it quite early on, so it was something we’d always had in our minds. It led perfectly into the first part of the show, which was very much along the lines of what you’d expect from him – hard-hitting, relentless and powerful.”

**R**enowned lighting guru Tim Routledge had two major music assignments over the summer: Stormzy at Glastonbury and the Spice Girls stadium tour.

“My career is nothing but varied,” he laughs.

Routledge was the lead lighting programmer for the London 2012 Olympics opening and closing ceremonies, so when he likens Stormzy headlining Glastonbury to one of the nation’s greatest recent triumphs, his words carry weight.

“I had the same feeling going into that show as I did when I was operating the lights on the London Olympics,” he tells *Music Week*. “People were hating on it a little bit at first, asking, ‘Why is he doing Glastonbury?’ in the same way that they’d been saying, ‘Why is London hosting the Olympics?’ But I knew we had something special, so there was this tingle of nervous excitement.”

Routledge has previously worked on tours by the likes of Beyoncé, Sam Smith and Take That.

“I’m blessed to be involved with artists that want to push things forward and do something new,” he explains. “It’s not always about doing something new technologically, but creating a performance that people actually *feel*.”

“It wasn’t until the Monday before [Glastonbury] that we really started piecing it together. Stormzy was absolutely buzzing when he saw what had been built. He was just going to rehearse two numbers, but he was so gassed with the whole thing so we just didn’t stop rehearsing.”

Routledge describes how the Pyramid Stage’s unique make-up presents its own problems.

“It’s quite an unusual structure so we have to design around what is feasible,” he says. “But we pushed what is possible in a changeover past what anyone has ever attempted before.”

One of the most difficult tasks, he adds, was building the set within 45 minutes of previous act George Ezra coming off stage.

“That was a mission and a half,” he chuckles. “We had to dismantle the entire upstage large video screen and take out some of the lighting rig before we even started building, so there was a lot of nervous energy. But we knew that, as soon as that was good, we had an awesome show.”

“There were markers: the first section was heavy grime – dark, with a fierce intensity – and then we



**If the shoe fits:** *The Ballet Black interlude*

*“The performance had to be a celebration of where Stormzy is from, not just geographically, but culturally as well”*

**CHRIS “BRONSKI” JABLONSKI**  
TAWBOX

**Headline news:** (left) Stormzy clad in a Union Jack stab-proof vest and (below) his epic Glastonbury show



lightened it up with some R&B. We hit milestones throughout the show and then filled in the gaps in between. There are so many moments that gave me goose pimples and I think it was the same for the crowd.”

One such moment was the moving first interlude, featuring dancers from London-based ballet company Ballet Black, which left an indelible impression. Tawbox choreographer Amber Rimell talks through its inspiration.

“There had been a BBC report in November 2018 about how Ballet Black had collaborated with [shoe manufacturer] Freed to make sure that ballet shoes were made in all skin tones,” she says. “Stormzy is very much involved in the creative process. He was very aware of Ballet Black and suggested he would like to include ballet in the performance.”

“The switch to ballet was so harsh, but so beautiful,” smiles Routledge. “No one was expecting something like that.”

“I feel like that’s the first moment in the show where people realised they were getting something deeper than just a straight up performance,” nods Bronski. “Stormzy was adamant that the whole show should have meaning. Our reference points were South London, black culture, church, the youth and gangs. We used all of those elements to create something that moved in a structured way: the hard-hitting Stormzy into the live music Stormzy, with a slightly softer touch, into the more theatrical Stormzy and then the most modest Stormzy. He is the most beautiful, warm, humble person, so that moment was amazing.”

The 26-year-old, whose Glastonbury debut came on the less heralded Sonic Stage in 2016, was joined by a multitude of special guests at Pilton including Chris Martin, Dave and Fredo, and made sure to name-check scores of his urban contemporaries.

“He was adamant on wanting to share the stage in more ways than one,” says Bronski. “Not just in terms of additional performers, but also the fact that he listed the names of other up-and-coming artists within his genre.”

“We all knew we were creating something that Glastonbury had never seen before, certainly not from a Pyramid Stage headliner. We knew it was going to be something special, but what we didn’t expect was how it would be picked up globally. The world grasped onto it and has taken it as a huge cultural moment.”

Naturally, Bronski’s mind is already awash with possibilities around what Big Mike comes up with next.

“That will very much come down to the music and the message,” he concludes, adding: “We will always try to be unique.”

# VIEWPOINT **Digital detox**

In her latest digital column for *Music Week*, Deviate Digital CEO **Sammy Andrews** looks at the negative impact technology and social media are having on those working in the biz. And the practical steps employers should be taking to make things better...

*“The amount of great folks I’ve seen burn out in the last year has started to alarm me”*

**SAMMY ANDREWS**  
DEVIATE DIGITAL

**M**y column this month might surprise some of you given what a digital advocate I am. Still, I want to spend some time here examining a darker side of that world in our industry and, let’s face it, society-wide. It’s one that’s increasingly important for the mental health of everyone you and I know working in music, and beyond.

In an age where we’re all constantly bombarded every second online, I want to acknowledge the impact some of this has and why, as an industry, we need to learn to shut off sometimes.

Firstly, let’s look at digital burnout. I’m sure you’ve all been presented with stats for how long you’re on your own personal socials and perhaps sometimes gasp at the sheer amount of time you’ve spent watching funny cat videos or interacting with clickbait headlines that have outraged you enough to repost.

Well, imagine for a moment that you are one of the thousands of community managers employed by the industry running multiple profiles at the same time, across several platforms. It’s something people don’t speak about publicly often, but every community manager I know working across the industry has voiced this with me or admitted suffering from digital burnout at some point or another. Even with a plethora of scheduling and content management tools, there’s always something to post, moderate or respond to, quite aside from digital comms generally.

The same can be said for the music industry at large, we are always on our phones at all hours, getting Slack messages, being approached for work across various socials, pinged by various WhatsApp groups or bombarded by email trails...

I know I’m not the only one that has often wanted to add a signature to my email that reads, “Dear sender, if you don’t know how and when to use the reply all button you should probably not be allowed to use email, please pick up the phone instead.” I mean, imagine for a moment that you agree something on a call with someone then call 30 entirely unrelated people individually to say thanks to them? Yeah... Don’t be that person.

But while this stuff may seem obvious, the amount of great folks I’ve seen genuinely burn out in the last year in the UK music industry has started to alarm me. Those I’ve spoken to directly all cite the constant digital bombardment as part of that issue. That’s something we need to be aware of. Digital is, obviously, not solely to blame: I’ve spoken with a few folks who have noted that the workloads at most large organisations – especially label services – are going up, but the headcount isn’t. Our industry needs to examine more ways to keep everyone healthy and I think that should include digital usage checks.

It was always going to be a double-edged sword living in a truly “connected” world. But always being on does not mean you’re better at your job. In fact, I’d actually argue it probably makes you worse at your job. I wonder what part employers have to play in encouraging a healthy digital use programme across their companies? I genuinely feel they should have a role, as part of wider mental health initiatives.



**Mental health matters:** Deviate Digital’s Sammy Andrews

On the other side of the coin regarding toxic digital rants, I want to flag a couple of artists that released albums lately and received provocative clickbait reviews from various big name titles only to then be bombarded online by abusive posts. This is nothing new, of course, the digital world is already going to hell in a handbasket as far as clickbait bullshit goes. Still, it did make me consider the amount of artists I’ve spoken with in the last decade who have been deeply hurt by comments across socials, some suffering full-on mental breakdowns as a result. On top of that, they are also having to deal with the world’s shittiest clickbait headlines which themselves provoke social onslaughts. This particularly worries me about younger artists coming into this industry: there’s a list as long as your arm of acts who have publicly declared that they are stepping back from socials following torrents of abusive comments. While we all remind everyone daily not to read the comments, and some artists choose not to interact at all, I can say with certainty these have an impact on the mental health of those who are the lifeblood of our industry. And, even worse, sometimes those shitty tweets come from within our own industry.

So, next time you hit that reply all button, spam a WhatsApp group out of hours, post what you think is a witty observation on Twitter slagging off a track or album while tagging the artist, please stop to consider the impact it might be having on the actual humans around you. And ask yourself: does your digital life serve you in a productive way or are things habitual and secretly eroding any productivity you have? There’s a lot of evidence out there to say we are all addicted to various digital activities. A little time to sit back and examine those can, in my book, only be a good thing.

If you want a few healthy and productive digital uses in your life, switch off all those pesky notifications for a start (that changed my life) and check out Head Space, CALM, Help Musicians and iPhone’s Screen Time function.

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# HITMAKERS

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

**THIS WEEK:** The irresistibly catchy **Shut Up And Dance** rocketed **Walk The Moon** into the big leagues around the world. Here, the Ohio quartet's lead singer **Nicholas Petricca** reveals all about a track that was born on the dancefloor...

■ INTERVIEW: JAMES HANLEY

It was 2013 or '14 and we were coming off our first big year of touring. We'd been indie for years, but we'd just finished our first proper tour as a signed band and were frantically writing as many songs as we could.

We were out in LA and started this tune that would become *Shut Up And Dance*. It had no chorus, just this great feeling: a triumphant '80s sound, somewhere in between *The Cars* and *U2*.

I went out with my girlfriend at the time to a place in LA called *The Echo*. We loved going there because they had this night of dancing, *Funky Soul Saturday*. I don't know if that's what it was actually called, but that's what we called it and we would always go to it.

I remember being in line at the bar just forever. I was already frustrated from not being able to crack the code on the song and I was having a shitty time. Then my girlfriend comes up to me and literally says, 'Just shut up and dance with me...' We go and dance, but then the lightbulb goes off and I'm like, 'I gotta go home, I gotta write!'

I wrote the chorus that night and we finished the song the next day. It felt like it wrote itself once we had the main pieces in place. We all came away feeling, 'This is a hit, this is something that we know is going to go somewhere', but I don't think anybody could have predicted the level that it would reach.

I can remember partying on our tour bus with some friends and extrapolating what the video could look like. We got down a huge rabbit hole and started thinking up really strange and trippy ideas, many of which made it into the final video. We wanted it to feel kooky and off the wall and to express the story of this unsung, everyman hero who

fantasises about a romance and then it actually happens.

I think it was the right time for a song with a throwback feeling. People had been referencing the '80s in a lot of ways, but we went off the wall to be faithful to that sound and combine it with our ecstatic brand of rock'n'roll. I also feel like it's a story that people can relate to, which is everything that a songwriter can really hope for – that people see themselves in a song and make it their own.

It opened up a door to a whole other trajectory and timeline of us being able to tour and be booked at festivals in foreign countries. In the years that followed we found ourselves going to South America, Japan and returning to Europe, and it shifted us onto a more successful path.

When we play *Shut Up And Dance* live, the entire crowd just erupts. In Rio we played for 90,000 people-plus and we couldn't see the end of the crowd; it was the biggest thing we'd ever seen. That show in particular, with that massive swarm of people singing along and clapping in unison, was one of those be-all and end-all moments that you picture when you're a kid.

Every day, I get videos sent to me from friends, family and fans of the song being played at a wedding, or somebody's bar mitzvah or birthday party. It's become this song that people associate with celebrating, which is great.

Then again, when we played it at the NBA All-Star Game in Toronto in 2016, I mostly remember sports fans being really shitty about it [*laughs*]. Not in person, but online. There were a lot of comments like, 'Who the fuck do these people think they are?' Or, 'What do these people have to do with basketball?' I don't know if that was us, or if sports fans just like to hate on artists, but that's a funny memory.

*"It was the right time for a song with a throwback feeling. People had been referencing the '80s a lot"*

**NICHOLAS PETRICCA**  
**ON SHUT UP AND DANCE**

*Let's dance: Nicholas Petricca (second right) with Walk The Moon*



PHOTO: Anna Lee

# WALK THE MOON SHUT UP AND DANCE

## Writer's Notes



### Publishers

Benjamin Berger Publishing, Ryan McMahon Publishing, WB Music Corp

### Writers

Ben Berger, Eli Maiman, Kevin Ray, Nicholas Petricca, Ryan McMahon, Sean Waugaman

### Release Date

10.09.14

### Record label

RCA

### Total UK sales (OCC)

1,931,144

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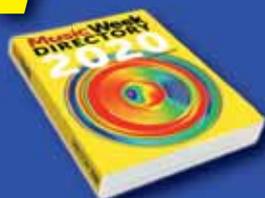
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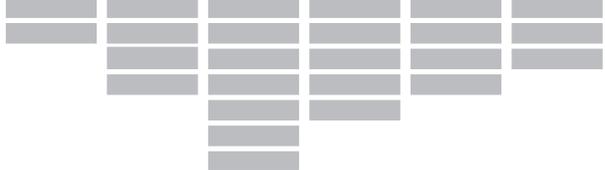
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# Music Week CHARTS



**It's a Lover story:** Taylor Swift's *Lover* debuts at No.1

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# THE OFFICIAL UK SINGLES CHART

# TOP 75



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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	11	5	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GB AHS1900716 (Arvato) ● (FRED/Sheeran/Kenny Beats/Promised Land/Universal/Kobalt/MMM/Warner Chappell/Sony ATV/Ed Sheeran (Omar)/Sheeran/Gibson/Martin/Shellback)	+
2	4	9	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC11901901 (Cinram) ● (Gorvell-Dahl/Narada Michael Walden) Universal/Kobalt (Jennings/Winwood)	↑
3	2	9	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GB AHS1900713 (Arvato) ● (Sheeran/Martin/Shellback/FRED/A.Gibson/Sony ATV/Universal/Kobalt/MMM (Sheeran/Schuster/Robinson/M.Martin/Gibson)	↑
4	3	17	Dominic Fike 3 Nights Columbia USQX91802455 (Cinram) ● (K.Carlo) CC (K.Carlo/D.Fike)	↑
5	5	26	AJ Tracey Ladbroke Grove AJ Tracey UKQNN1800013 (ADA Arvato) ● (Conducta) Kobalt/tbc (AJ Tracey/tbc)	↑
6	6	4	Aitch Taste (Make It Shake) Since 93 GB1101900928 (Cinram) (Whi Jay) Sony ATV/Naughty Words/CC (Armstrong/Jones/Omer/Murray)	↑
7	10	8	Joel Corry Sorry Asylum/Perfect Havoc UK42F1900052 (Arvato) (Corry/Thompson) Universal (N.J.Reid/S.E.Heyliger/D.A.Edwards/D.J.Mundle)	↑
8	8	6	Sam Smith How Do You Sleep? Capital GBUM171902381 (Sony DADC UK) ● (ILYA) Sony ATV/Stellar/Kobalt/MMM/Warner Chappell (S.Smith/Kotecha/Max/Martin/Salmanzadeh)	↑
9	7	11	Lil Tecca RanSom Republic QZ85M1940160 (Sony DADC UK) ● (Mira/Taz Taylor/Kobalt/Universal/CC (Snodgrass/Sharpe/Mira)	↑
10	9	8	Mist Ft Fredo So High Since 93/Warner GB AHT1900624 (Arvato) ● (FRED/Prediah) Sony ATV/Universal/Promised Land/CC (Sylvester/Bailey/Gibson/Chisanga)	↑
11	1	10	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM17191283 (Sony DADC UK) ★ (Barrera/Franks/Brown) Sony ATV/Universal/Reservoir (Mendes/Cabello/Wolman/Lewis/Tamposi/Alchison/Patterson/Hoberg)	↑
12	14	12	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ● (Toddla T) BMG/CC (Tucker/Adeswaji/Toddla T/Aitch)	↑
13	12	12	Mabel Mad Love Polydor GBUM171902039 (Sony DADC UK) ● (Mac) Rokstone/Universal/BMG (Mac/Mc Vey/Purcell)	↑
14	23	2	Taylor Swift Lover EMI USUG1901473 (Sony DADC UK) (Swift/Antonoff) Sony ATV (Swift)	↑
15	15	8	Post Malone Ft Young Thug Goodbyes Republic USUM171912330 (Sony DADC UK) ● (Lee/Bell) Sony ATV/Universal/Warner Chappell/WMMW/YSL/CC (Bell/Post/Walsh/Williams/Foutz/Blavatrik)	↑
16	13	4	Ariana Grande & Social House Boyfriend Polydor/Republic USUG11902591 (Sony DADC UK) (Barrera/Franks/Brown) Sony ATV/Universal/Reservoir/Axel/District 4-12 (Grande/Barrera/Franks/Brown/Foster/Anderson)	↑
17	16	11	Freya Ridings Castles Good Soldier UKR21800076 (AWAL) ● (Nigro/Crew/Priddy/Rothman) Kobalt ( Ridings/Nigro)	↑
18	22	2	Headie One Both Relentless GB1101900800 (Cinram) (Nastygja/PJ Pipe It Up) Universal/BMG/Kobalt/CC (J.Adjell/L.Springssteen/J.Ciafone/Ultra Nate Wyche/Uka/Oparah)	↑
19	18	2	Jorja Smith Ft Burna Boy Be Honest FMM QM6P41954566 (The Orchard) (Cadenza/Lybeats) Sony ATV/Universal/Peer/CC (Smith/Cross/Ogulu/Rodigan/Zapata/Amira)	↑
20	20	15	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam GB AHS1900673 (Arvato) ★ (Max/Martin/Fred/Shellback/Promised Land/Universal/Sony ATV/BMG/Kobalt/MMM (Sheeran/Bieber/Pooh Bear/Max/Martin/Gibson/Schuster)	↑
21	New		Taylor Swift The Man EMI USUG11901474 (Sony DADC UK) (Little/Swift) Sony ATV (Swift/Little)	◆
22	17	23	Lil Nas X Old Town Road Lil Nas X USMM1901941 (Cinram) ★2 (YoungKio) Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema)	↑
23	19	35	Lewis Capaldi Someone You Loved EMI DEUM171806776 (Sony DADC UK) ★2 (TMS) Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)	↑
24	25	7	Jax Jones & Bebe Rexha Harder Polydor GBUM171902928 (Sony DADC UK) (Jax Jones/Mac) Rokstone/Universal/BMG/Kobalt (Mac/Jax Jones/Purcell)	↑
25	24	13	Tiesto, Jonas Blue & Rita Ora Ritual Positiva CYA111900146 (Sony DADC UK) (Tiesto/Jonas Blue/Stonebank) BMG/Kobalt/Universal (Hector/Ft Smith/Venwest/Stonebank/Robin/Barker)	↑
26	34	8	Sam Feldt Ft Rani Post Malone Spinnin' NL2541900734 (Arvato) (Lytte/Feldt) Cloud 9/Kobalt/Bucks/CC (Lytte/Kroper/Fetelle/Renders/Hilversum)	↑
27	New		Taylor Swift Cruel Summer EMI USUG11901472 (Sony DADC UK) (Swift/Antonoff) Sony ATV/Words & Music (Antonoff/Swift/Clark)	◆
28	28	22	Billie Eilish Bad Guy Interscope USUM171900764 (Sony DADC UK) ★ (F.O'Connell) Universal/Kobalt (F.O'Connell/Billie Eilish)	↑
29	26	17	Lewis Capaldi Hold Me While You Wait EMI DEUM171900680 (Sony DADC UK) ★ (Capaldi/TMS/Altkinson/Holloway) BMG/Universal/Reservoir/Reverb (Capaldi/Hartman/J.N.Commons)	↑
30	31	11	Dermot Kennedy Outnumbered Island USUG11901618 (Sony DADC UK) (Koz) Sony ATV/Nyan King/Tap/Universal/Warner Chappell/CC (Kennedy/Kozmenliuk/Harris/Mooncie)	↑
31	37	18	Lizzo Truth Hurts Atlantic USAT21703896 (Arvato) ● (Reed/Cheung) Sony ATV/Songs From The Boardwalk (J.Saint John/Frederic/Jefferson/Cheung)	↑
32	29	13	Katy Perry Never Really Over Virgin USUM171901873 (Sony DADC UK) ● (Zedd/Dreamlab) Universal/Warner Chappell/Kobalt/CC (Zaslavski/Sandvik/James/Baretta/Warner/Gill/Perry/Haywood/Buzz)	↑
33	44	4	Lauv & Anne-Marie Fuck, I'm Lonely Lauv GBKPL1959035 (AWAL) (Lauv/Kobalt/Prescription) Warner Chappell (Lauv/Matosic/Pollack)	↑
34	38	14	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCE1900019 (Cinram) ● (Sigala/Jarvis/Kobalt) Sony ATV/Universal/PhrasedDifferently/Ultra (Sigala/Hill/Cottone/Vaughan/Kruger/Jat/Ashley)	↑
35	30	2	Normani Motivation Keep Cool USRC11901655 (Cinram) (ILYA) Warner Chappell/Universal/Kobalt/MMM (Salmanzadeh/Kotecha/Max/Martin/A.Grande/Hamilton)	↑
36	33	11	Drake Ft Rick Ross Money In The Grave Cash Money/Republic USCM51900314 (Sony DADC UK) ● (C.Christine/Curie/Asoteri) Sony ATV/Sandra Gale/4 Blunts Lit At Once/Anton Kuhl/CC (Graham/W.Roberts/Ijay Currie/C.Dade/A.Joergensen)	↑
37	32	7	Krept & Konan Ft Headie One & K-Trap I Spy Virgin GBUM171902909 (Sony DADC UK) (Bkay) Universal/CC (Johnson/Wilson/Headie One/K-Trap/Bkay/Rvchel)	↑
38	40	25	Dave Ft Burna Boy Location Dave Neighbourhood GBUM171900578 (Sony DADC UK) ★ (JAE5) Warner Chappell/Universal/Kobalt (Omogreji/Ogulu/Awotwe-Mensah)	↑

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
39	35	8	D-Block Europe Home P'ssy D Block Europe GBUM171903241 (Caroline/Sony DADC UK) (Pro Beats) CC (Dribike LB/Young Adz/tbc)	↑
40	48	4	Tones & I Dance Monkey Parlophone QZES71982312 (Arvato) (Watson/Kersting) CC (Watson)	↑
41	43	8	Wiley Ft Tory Lanez, Kranium & Dappy My One Relentless GB1101900868 (Cinram) (Rynez/Mike Spencer) Sony ATV/Universal/BMG/Stage Three/CC (Cowie/Roulette/Cooney/Donaldson/Hwingwri/Contostavos)	↑
42	39	9	Ellie Goulding & Juice Wrld Hate Me Polydor GBUM171902944 (Sony DADC UK) (Eigan/The Monsters and Strangerz/Kobalt/BMG/Pulse/R8D/Solo Ace/196/CC (Eigan/Goulding/Hazzard/K.Johnson/S.Johnson/Lomax/Wolman/Higgins)	↑
43	41	18	Stormzy Vossi Bop Merky/Atlantic GB AHS1900645 (Arvato) ★ (Andoh) EMI/Warner Chappell/Delightful/Universal/CC (Omar/Anderson/Andoh-Munari/Forbes)	↑
44	47	9	Y2K & Bbnof Lalala Columbia USSM11904230 (Cinram) (Y2K) CC (Gumuchian/Starace)	↑
45	69	2	Regard Ride It Ministry Of Sound GBCE1900048 (Cinram) (Regard) Bucks (Jay Sean/Alan Sampson)	▲
46	New		5 Seconds Of Summer Teeth Interscope USUG11902528 (Sony DADC UK) (Walt/Bell) Sony ATV/Universal/Kobalt/Reservoir/Downtown (Tamposi/Wolman/Winn/Summer/Morris/Sturken/Rogers/Gibart/Bell/Hemmings/Hook/Teddie)	◆
47	51	24	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM171807719 (Sony DADC UK) ★ (Vitale/Giani/de Gregorio) Universal/TrueLove/Dipul (Vitale/Giani/Gregorio/Grimmett/Manning/Cross)	↑
48	52	17	Becky Hill & Weiss I Could Get Used To This Polydor GBUM171900997 (Sony DADC UK) (Weiss/Ralph/Dinsdale) Sony ATV/Warner Chappell/Kobalt (Hill/Kintish/Emerike/Ashley/Ralph)	↑
49	21	12	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC11901584 (Cinram) ● (Mnyfz/J.Louis/Sheab/Walton) Sony ATV/Sandra Gale/Universal/Kobalt/CC (Brown/Graham/Hernandez/Sheab/Lewis/Walton/Charles/Bryan/Lebrun)	↑
50	54	75	George Ezra Shotgun Columbia GBARL1701372 (Cinram) ★3 (Blackwood) Sony ATV/BMG (Ezra/Pott/Gibson)	↑
51	53	5	Mahalia Ft Burna Boy Simmer Asylum GB AHS1900857 (Arvato) (Joseph/Christian) BMG/Kobalt/Universal/Greensleeves/Tummy Touch/CC (Burkmar/W.Hector/A.Harding/Ogulu/Joseph/J.Harding/Christian/Kojay/Radical)	↑
52	46	10	Ali Gatie It's You Warner Bros USWB11901154 (Arvato) (Pop/Warsel/Happy Perez/S.Wish/Adriano) Universal/Polk.S/Swish You Were Here/USN/CC (Gale/Alvared/Warsel/Perez/Wishkoski/Schiavone)	↑
53	60	4	Solardo & Eli Brown XTC Ministry Of Sound USUS11900336 (Cinram) (Foster/Harris) Sony ATV/CC (Foster/Harris)	↑
54	New		The 1975 People Dirty Hit/Polydor GBK3W1901063 (Sony DADC UK) (Daniel/Healy/Kobalt/Good Soldier (Daniel/Healy/Hamm/MacDonald)	◆
55	42	2	Miley Cyrus Slide Away RCA USRC11902256 (Cinram) (Wyatt/Mike WILL Made-It) Sony ATV/Universal/Kobalt (Cyrus/Wyatt/Miettinen/Michael L. Williams II)	↑
56	49	3	Megan Thee Stallion Ft Nicki Minaj & Ty Dolla Sign Hot Girl Summer 300 Ent. QMCE31902405 (Arvato) (The Bone Collector/Crazy Mike/Juicy/J.tbc) Sony ATV/BMG/Kobalt/CC (Gray/Foster/Houston/Maraj/Griffin/Pete/Bynum/M.Collum/Konan)	↑
57	55	45	Post Malone Ft Swae Lee Sunflower Republic USUV171803661 (Sony DADC UK) ★ (Bell/Lang) Sony ATV/Universal/Warner Chappell (Post/Bell/Walsh/Brown/Lang/Rosen)	↑
58	50	2	Swae Lee Ft Drake Won't Be Late Interscope USUM171916703 (Sony DADC UK) (Tekno/Mike WILL Made-It) Warner Chappell/Sony ATV/Sandra Gale/Kobalt/JustJoJo (K.Brown/A.Graham/Kelechukwu Augustine/M.Williams)	↑
59	61	33	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Cinram) ★ (Calvin Harris/Hartman/Miller/Bucks/Reservoir/Sony ATV/Warner Chappell (Wiles/Graham/Hartman/Miller)	↑
60	27	10	Stormzy Crown Merky/Atlantic GB AHS1900855 (Arvato) ● (Jimmy Napes/MJ Cole) Warner Chappell/Downtown/CC (Napier/Coleman/Omar)	↑
61	57	48	Lady Gaga & Bradley Cooper Shallow Interscope USUM171813192 (Sony DADC UK) ★2 (Lady Gaga/Rice) Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossomando/Wyatt)	↑
62	59	12	CamelPhat & Jake Bugg Be Someone RCA GBARL1900533 (Cinram) (CamelPhat) Sony ATV/Kobalt/Soul Kitchen (Di Scala/Whelan/Jake Bugg)	↑
63	Re-Entry		Lizzo Good As Hell Atlantic USAT21600856 (Arvato) (Ricky Reed) Sony ATV/Warner Chappell (Jefferson/Frederic)	◆
64	68	5	The Chainsmokers & Illenium Ft Lennon Stella Takeaway Disruptor USQX91901353 (Cinram) (The Chainsmokers/Illeum/Walcher) Sony ATV/Kobalt/BMG/Concord/CC (Taggart/Pal/Miller/Gray/Pacurar/Walcher/Becker/Grudu/Bauss)	↑
65	62	32	Mabel Don't Call Me Up Polydor GBUM171808052 (Sony DADC UK) ★ (Mac) Universal/Rokstone/BMG (Mac/Purcell/McVey)	↑
66	66	33	Tom Walker Just You And I Relentless GBARL1601833 (Cinram) ★ (Ralph) Universal (Walker)	↑
67	65	20	Avicii Ft Aloe Blacc SOS Positiva SE5R71900201 (Sony DADC UK) ● (Bergling/Nedler/Fogelmark) Sony ATV/Kobalt/BMG (Bergling/Fogelmark/Nedler/Burruss/Cottle/Briggs)	↑
68	36	10	Lil Nas X Panini Lil Nas X USMM11903948 (Cinram) (Take A Daytrip/Dot da Genius) Universal/BMG/Primary Wave/The End Of/CC (Hill/Baptiste/Biral/Omishore/K.Cobain)	↑
69	64	41	Lewis Capaldi Grace EMI DEUM171806295 (Sony DADC UK) ★ (Altkinson/Holloway) BMG/Stage Three (Capaldi/Altkinson/Holloway)	↑
70	New		Koffee Toast Columbia GBARL1801611 (Cinram) (IzyBeats/Walshy Fire) Universal/Kobalt (Cross/Simpson)	◆
71	58	3	Katy Perry Small Talk Virgin USUM171914165 (Sony DADC UK) (Puth/Carlsson) Kobalt/Prescription/MMM/Warner Chappell (Puth/Carlsson/Hindlin/Perry)	↑
72	71	45	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★2 (Cirkut) Kobalt (Koci/Love/Haukeland/Walter/Lobban/Bean)	↑
73	67	23	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM171900985 (Sony DADC UK) ● (Gotcha) Downtown/CC (Russ Splash/Tion Wayne/Gotcha)	↑
74	New		Kojo Funds Ft WizKid I Like Atlantic GB AHS1900901 (Arvato) (Rynez) Sony ATV/Kobalt (Belot/Balogun)	◆
75	73	7	Remedee Ft Not3s & Young Adz Love Of My Life Columbia GB1101900897 (Cinram) (Remedee) Sony ATV/Imhotep/Spirit B-Unique (Not3s/Young Adz)	↑

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.

# London calling: Ed Sheeran and Stormzy leap to the top spot

■ BY ALAN JONES

**N**o.1 for the last five weeks, **Shawn Mendes & Camila Cabello**'s *Senorita* would have lost leadership of the chart this week anyway, but dives to No.11 (30,229 sales) after falling into ACR. Had the value of its streams not been reduced it would fall 1-2 on consumption of 54,710 units.

Making the same journey in reverse (11-1, 66,953 sales, including 61,599 from sales-equivalent streams), six weeks after it debuted at No.3, is *Take Me Back To London*, the third No.1 from **Ed Sheeran**'s latest album *No.6 Collaborations Project*, following Justin Bieber collaboration *I Don't Care* and *Beautiful People* (feat. Khalid). Consumption of *Take Me Back To London* soared 128.11% week-on-week. Several factors helped to galvanise its performance, including the culmination of Sheeran's + tour in Ipswich, at which Stormzy made a guest appearance; the increasing airplay afforded the track (up 35-28 on the radio airplay chart this week); the release of a video and a new Sir Spyro remix, which also features Jaykae & Aitch; and the lower 59p price tag attached to all versions of the song at iTunes.

Sheeran moves into joint first place (alongside Calvin Harris) for most No.1 singles in the 2010s, with both having eight. *Take Me Back To London* is Stormzy's second No.1.

No.1 on paid-for sales (6,431) for the third week in a row, *Higher Love* climbs the singles chart for the eighth week in a row for **Kygo & Whitney Houston**, advancing 4-2 on consumption of 48,108 units. It is now the highest-charting hit for Houston – who died in 2012 – since *My Love Is Your Love* reached No.2 in 1999. **Joel Corry**'s first hit *Sorry* – featuring the uncredited vocals of Hayley May – sees its Top 75 ranking improve for the sixth week in a row, and its consumption rise for the 16th time as it climbs 10-7 (36,814 sales).

The rest of the Top 10: *Beautiful People* (2-3, 47,432 sales) by Ed Sheeran feat. Khalid, *3 Nights* (3-4, 44,349 sales) by **Dominic Fike**, *Ladbroke Grove* (5-5, 43,912 sales) by **AJ Tracey**, *Taste (Make It Shake)* (6-6, 38,901 sales) by **Aitch**, *How Do You Sleep?* (8-8, 34,679 sales) by **Sam Smith**, *Ransom* (7-9, 33,405 sales) by **Lil Tecca** and *So High* (9-10, 31,587 sales) by **Mist** feat. Fredo.

*Lover* debuts atop the album chart for **Taylor Swift**, and spawns the week's two highest debuts in the form of *The Man* (No.21, 20,511 sales) and *Cruel Summer* (No.27, 16,967 sales). They are the fifth and sixth tracks from the album to make the Top 75, rising Swift's total hit tally to 37. Both trail the title track of *Lover*, which climbs 23-14 (25,915 sales), delivering Swift's 15th Top 20 entry, and completing her allotment of three concurrent hits as a primary artist. Were that rule not in place, a further 12 tracks from *Lover* would be in the Top 75 this week.

Also new to the chart: *Teeth* (No.46, 10,188 sales), the 14th hit for **5 Seconds Of Summer**; *People* (No.54, 9,421 sales), the 17th hit for **The 1975**, taken from their upcoming fourth album,



No.1

## Ed Sheeran (Feat. Stormzy) - Take Me Back To London (Asylum)

This week's sales: 66,953 | Downloads: 5,354 |  
Streams: 61,599 | Total sales to date: 284,530 |



### Riders on the Stormzy:

Consumption of Ed Sheeran and Stormzy's collaboration rocketed 128.11% week-on-week

*Notes On A Conditional Form*; *Toast* (86-70, 6,676 sales), the introductory hit for 19 year-old reggae star **Koffee**, which has been on release for 41 weeks but got a boost from being on Barack Obama's summer playlist; and *I Like* (90-74, 6,151 sales) by **Kojo Funds** feat. **Wizkid**. **Lizzo** has two new peaks this week, with *Truth Hurts* up 37-31 (15,386 sales) on its 18th week in the Top 75, while *Good As Hell* bounces 77-63 (7,187 sales).

Also reaching new peaks: *Strike A Pose* (14-12, 27,429 sales) by **Young T & Bugsy** feat. **Aitch**, *Both* (23-18, 22,849 sales) by **Headie One**, *Harder* (25-24, 19,962 sales) by **Tiesto**, **Jonas Blue & Rita Ora**, *Post Malone* (34-26, 19,277 sales) by **Sam Feldt** feat. **Rani**, *Outnumbered* (31-30, 16,286 sales) by **Dermot Kennedy**, *Fuck I'm Lonely* (44-33, 14,861 sales) by **Lauv & Anne-Marie**, and *Dance Monkey* (48-40, 12,122 sales) by **Tones And I**. Plus the following new peaks: *My One* (43-41, 11,742 sales) by **Wiley** feat. **Tory Lanez**, **Kranium & Dappy**, *Lalala* (47-44, 11,242 sales) by **Y2K & Bbnos**, *Ride It* (69-45, 10,766 sales) by **Regard**, *I Could Get Used To This* (52-48, 10,091 sales) by **Becky Hill & Weiss**, *Simmer* (53-51, 9,651 sales) by **Mahalia** feat. **Burna Boy**, *XTC* (60-53, 9,455 sales) by **Solardo & Eli Brown**, and *Takeaway* (68-64, 7,186 sales) by **The Chainsmokers with Illenium** feat. **Lennon Stella**.

Overall singles sales are up 0.89% week-on-week at 18,850,139, 29.91% above same week 2018 sales of 14,510,317. Paid-for sales are down 2.06% week-on-week at 629,762, and are 28.24% below same week 2018 sales of 877,604. They are below same week, previous year sales for the 317th week in a row.

# THE OFFICIAL UK ALBUMS CHART TOP 75



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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1		<b>New</b>	Taylor Swift <i>Lover</i> EMI 7792868 (Sony DADC UK) (Dukes/Bell/Swift/Antonoff/Little/Sounwave)	⬆
2	1	7	Ed Sheeran <i>No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★</i> (Mac/Shellback/MaxMartin/FRED/Sheeran/Gibson/Skrillex/Kenny Beats/BennyBlanco/Rubel/Tsang/Nineteen85/Boi-1da/Jahaan Sweet/Mars)	⬆
3	2	15	Lewis Capaldi <i>Divinely Uninspired To A Hellish Extent</i> EMI 7747307 (Sony DADC UK) ★ (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)	⬆
4	5	22	Billie Eilish <i>When We All Fall Asleep, Where Do We Go?</i> Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)	⬆
5		<b>New</b>	Headie One <i>Music X Road Relentless 0886447805855 (Cinram)</i> (Nasyga/PJ Pipe/Il Up/Cafone/Springsteen/The Willies/Block/IO/Paul/169/Hawkes/Nyge/Monthbeast/Madara Beatz/Gully Beatz/LL.BLU/Rynez/ADP...)	⬆
6	8	130	Ed Sheeran <i>+ Asylum 0190295859039 (Arvato) ★11</i> (Mac/Sheeran/Elzondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)	⬆
7	6	89	Motion Picture Cast <i>Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6</i> (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)	⬆
8	10	45	Queen <i>Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★</i> (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)	⬆
9	11	75	George Ezra <i>Staying At Tamara's</i> Columbia 88985471342 (Cinram) ★3 (Blackwood)	⬆
10	4	3	Slipknot <i>We Are Not Your Kind Roadrunner 0016861741020 (Arvato)</i> (Slipknot/Fidelman)	⬆
11		<b>New</b>	Brockhampton <i>Ginger Question Everything/RCA 0886447853481 (Cinram)</i> (Marwa/Hemmani/Playdough/Kiko Merley)	⬆
12	14	4	Mabel <i>High Expectations Polydor 7779872 (Sony DADC UK)</i> (Mac/Tre Jean-Marie/Dre Saul/Middle/Oak/W/Shuff/FT Smith/Riley/MakeYouKnowLove/169/Snakehips/MOXWALL/NEEK/KOZ/kayan/JD.Rakk/J/Weathers...)	⬆
13		<b>New</b>	New Model Army <i>From Here earMUSIC 0214205EMU (Absolute/Sony DADC UK)</i> (Lee Smith/Jamie Lockhart)	⬆
14	20	41	Fleetwood Mac <i>50 Years - Don't Stop Rhino 0603497855612 (Arvato) ●</i> (Fleetwood Mac/Dashut/Callait)	⬆
15	17	94	Elton John <i>Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★</i> (Dudgeon/John/John/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny/Collins/Rimes/Phau)	⬆
16	16	29	Ariana Grande <i>Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●</i> (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)	⬆
17	28	70	Post Malone <i>Bearbongs &amp; Bentley's Republic/Island 6749111 (Sony DADC UK) ★</i> (Malone/Cashio/Bluyssport/Bal/Dukes/Mallon/Star/Aw/Youngblood/Bright/Bijan/Party/NextDoor/Tark God/Watt/Swath/Robinson/Bakyl/London On Da Track)	⬆
18	22	117	Dua Lipa <i>Dua Lipa Warner Bros 019029538482 (Arvato) ★</i> (Komenik/Avidan/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Prinçipal/Levine/Wells/Grades/Kikpatrick/Farrington/Rakho/Ten Ven/Haynie/Wyatt/TMS)	⬆
19	21	43	Jax Jones <i>Snacks Polydor 060257162411 (Sony DADC UK) ●</i> (Jax Jones/Ralph)	⬆
20	23	69	Billie Eilish <i>Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●</i> (O'Connell)	⬆
21	26	271	Ed Sheeran <i>X Asylum 2564628590 (Arvato) ★11</i> (Williams/Gosling/Ruben/Bianco/Haynie/Bhasker/McDaid)	⬆
22	36	1132	Bob Marley & The Wailers <i>Legend Tuff Gong 5489042 (Sony DADC UK) ★12</i> (Marley/Variou)	⬆
23	24	46	Jess Glynne <i>Always In Between Atlantic 01902955906 (Arvato) ★</i> (Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)	⬆
24	25	47	Lady Gaga, Bradley Cooper <i>And The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★</i> (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nilian/Monson/Blair)	⬆
25	32	438	Oasis <i>Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★3</i> (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)	⬆
26	19	6	Freya Ridings <i>Freya Ridings Good Soldier GSR070CD (AWAL/Proper)</i> (C.Willets/A.Gilbert/O.Green/D.Nigro/Y.Rothman/M.Crew/D.Priddy/G.Kurstin/D.Bassett/L.Fitton/C.Braide)	⬆
27	33	505	Foo Fighters <i>Greatest Hits Columbia 88697369212 (Cinram) ★4</i> (Jones/Norton/Kasper/Raskulnec/Vig)	⬆
28	29	577	Eminem <i>Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7</i> (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elzondo/Bass/The Recording Academy/Mel-Man)	⬆
29	9	2	Young Thug <i>So Much Fun Asylum 0075679838612 (Arvato)</i> (Wheezzy/Mira/DY/ATL.Jacob/12hunnia/Pierre Bourne/Nils/BLSSD/Chef/DJ Durel/Supah Mario/Prezley/PJ.Jayrich/Laplaya/Southside/P/ace...)	⬆
30	35	590	Fleetwood Mac <i>Rumours Rhino 8122796778 (Arvato) ★13</i> (Fleetwood Mac/Dashut/Callait)	⬆
31	30	235	The Killers <i>Direct Hits Vertigo 3755766 (Sony DADC UK) ★2</i> (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)	⬆
32	31	598	The Beatles <i>1 Apple Corps 0830702 (Sony DADC UK) ★11</i> (McCartney)	⬆
33	39	1223	ABBA <i>Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18</i> (Andersson/Ulvaeus)	⬆
34	37	61	Drake <i>Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★</i> (NO ID/Shebib/T.Kelth/Cadastre/Nonstop Da Hitman/Party/NextDoor/The 25th Hour/Caro/Young Exclusive/Boi-1da/O.Mano/Sweet/OB/Ritter...)	⬆
35		<b>Re-Entry</b>	Massive Attack <i>Mezzanine Virgin WBRC4 (Sony DADC UK) ★2</i> (Del Naja/Marshall/Vowles/Davidge/Massive Attack)	⬆
36	40	26	Tom Walker <i>What A Time To Be Alive Relentless 19075801772 (Cinram) ●</i> (M.Spencer/S.Mac/J.Abbis/T.Walker/J.Quarmany)	⬆
37	38	59	Gerry Cinnamon <i>Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●</i> (Gerry Cinnamon/C.Marshall/D.Green)	⬆
38	43	393	Whitney Houston <i>The Ultimate Collection Arista 88697177012 (Cinram) ★5</i> (Houston/Kashfi/Messer/Narada M Walden/Benitez/Babyface/Rick Minor/Foster/Lyson/Soushock & Karim Wyclef/Jean Duplessis/Jenkins/Griffin)	⬆

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
39	44	18	Pink <i>Hurts 2B Human RCA 19075907192 (Cinram) ●</i> (Pink/Oddgr/D.Reynolds/Shellback/MaxMartin/Thomas/Moormann/The Stius/Robson/Wabel/Gooding/Cash/Cash/Tedder/Kursin/Comes/Oliver/billymann)	⬆
40	46	403	Ed Sheeran <i>+ Asylum 5249864652 (Arvato) ★8</i> (Gosling/Huggal/Sheeran/No I.D)	⬆
41	41	25	Dave <i>Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●</i> (K.Evans/Nana Rogues/FT Smith/JaeS/Omoregie/TSB/169/IMind)	⬆
42	52	749	Oasis <i>(What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★15</i> (Morris/Gallagher)	⬆
43	47	5	Burna Boy <i>African Giant Atlantic 0075679849304 (Arvato)</i> (Benjanzill beats/PJ/Kel p/Dre Skull/Mr Kleb beats/tbc)	⬆
44	50	186	George Michael <i>Twenty Five Aegean 88697009002 (Cinram) ★3</i> (Michael)	⬆
45		<b>Re-Entry</b>	The 1975 <i>A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ●</i> (Daniel/Healy)	⬆
46	56	622	Michael Jackson <i>Number Ones Epic 5138002 (Cinram) ★9</i> (Jones/Jackson/Variou)	⬆
47	48	146	David Bowie <i>Legacy Parlophone 0190295919900 (Arvato) ★</i> (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)	⬆
48	60	18	Lizzo <i>Cuz I Love You Atlantic 0075679853585 (Arvato)</i> (X Ambassadors/Oak/Ricky Reed/Nate Mercereau/Lizzo/Sweater Beats/Dan Farber/Wincorn/Sabath/Zaire Koala/Trevorius/tbc)	⬆
49	12	2	Blade Brown <i>Bags And Boxes 4 Catalyst 019029681893 (ADA Arvato)</i> (Cams Hill/Knucks/Splurge Boys/Boom Blast/Swifta Beater/Soundbwoi/Show n Prove/Trebo/Kamzie/Dope Bot Cars/800 Hertz)	⬆
50	58	59	Motion Picture Cast <i>Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★</i> (Andersson)	⬆
51	73	142	Post Malone <i>Stoney Republic/Island 5731701 (Sony DADC UK) ★</i> (FKI Is/Kudo/Cashio/Dukes/Vinyz/DJ Mustard/Two As Nice/Post Malone/Ilango/Bell/Handsome/Mosley/Evans/Foreign Teck of the Mekanic...)	⬆
52	34	11	Bruce Springsteen <i>Western Stars Columbia 19075941972 (Cinram) ●</i> (Aniello/Springsteen)	⬆
53	42	5	NF <i>The Search NF Real 6724339 (Sony DADC UK)</i> (Proffitt/Feuerstein/Saint X/Garcia/Doyle/Walowac)	⬆
54	62	389	Queen <i>The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7</i> (Baker/Queen/Mack/May)	⬆
55	66	39	Clean Bandit <i>What Is Love? Atlantic 0190295552589 (Arvato) ●</i> (Patterson/Ralph/Chatto/FRED/Mac/Riya/Lotus W/Bunetta/Invisible Men/Salt Wives)	⬆
56		<b>Re-Entry</b>	Oasis <i>Definitely Maybe Big Brother RKIDCD006 (PIAS Cinram) ★7</i> (Oasis/Coyle/Morris)	⬆
57	57	10	Mark Ronson <i>Late Night Feelings Columbia 19075938922 (Cinram)</i> (Ronson/The Picard Brothers/Honorable C.N.O.T.E./J.Blender/Parker/JAES/PJ/Elmhirst/Bozi/Tommy D/Jamie xx)	⬆
58	59	265	Sam Smith <i>In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8</i> (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Kom/Lawrence)	⬆
59	63	312	Arctic Monkeys <i>AM Domino WIGCD317 (PIAS Cinram) ★4</i> (Ford/Orton)	⬆
60		<b>Re-Entry</b>	Red Hot Chili Peppers <i>Greatest Hits Warner Brothers 9362485452 (Arvato) ★5</i> (Rubin/Belinhorn)	⬆
61	51	9	Kylie Minogue <i>Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCD (ADA Arvato) ●</i> (Dennis/Dave/M.Spencer/Sannard/J.Gallagher/Adams/Carey/Tomlin/Sunroyds/Elo/Price/Babydaddy/Sears/C.Harts/Sack/Taylor/Chambers...)	⬆
62	75	210	Jess Glynne <i>I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★4</i> (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson/Scott)	⬆
63	65	66	Shawn Mendes <i>Shawn Mendes EMI 0602537929856 (Sony DADC UK) ●</i> (Geiger/Mendes/Bell/Mercereau/Mayer/Tedder/Skelton/Little/Kirkpatrick)	⬆
64		<b>Re-Entry</b>	Stevie Wonder <i>The Definitive Collection Island 0665022 (Sony DADC UK) ★4</i> (Wonder/Weiger/Moskow/Variou)	⬆
65	13	2	Killswitch Engage <i>Atonement Music For Nations 19075956922 (Cinram)</i> (Dulkiewicz)	⬆
66	64	46	Mabel <i>Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ●</i> (GAJD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Pott/Pool/Bless Beats/Kito/Compass/Tre Jean-Marie)	⬆
67	53	54	Ariana Grande <i>Sweetener Republic/Island 6783809 (Sony DADC UK) ●</i> (Ilya/MaxMartin/Pharrell W./Hitboy/T.Brown/BM.Baptiste/Anderson/Foster)	⬆
68		<b>Re-Entry</b>	Sigala <i>Brighter Days MoS 88985497362 (Cinram) ●</i> (Sigala/Jary/Monoki/White N3rd/Kingande/Jari/Barnes/Felder/Frank/Cutlather/Healy/Ashworth/Clarke/Dahl/Newman/Kodiane/Stein/The Invisible Men)	⬆
69	70	40	Rita Ora <i>Phoenix Atlantic 0190295551575 (Arvato) ●</i> (Mac/Alessio/Watt/Sr Nolan/Fred/EasyFun/Jack & Coke/Avici/Cashmere Cat/B.Blanco/Bell/Sushi/Payami/Karson/Rudimental/Yogi/Coffer...)	⬆
70	72	21	Khalid <i>Free Spirit Right Hand 19075919372 (Cinram) ●</i> (Digi/Riley/K.McKenzie/W/Shu/D.Mile/Stargate/C.Handsome/Kosik/Disclosure/Murda Beatz/Doc McKinney/Hill/DJ Dahi/Hitboy/Banda/Hoskins...)	⬆
71		<b>Re-Entry</b>	Anne-Marie <i>Speak Your Mind Asylum 0190295664503 (Arvato) ●</i> (Mac/Invisible Men/White/TMS/Nicita/Geiger/Ball/Declive/LoCo/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)	⬆
72	69	29	AJ Tracey <i>AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) ●</i> (Cadrizza/Maly Raw/Nygo/Steel Banglez/Hazard/Suzi Cough/Kazza/Rex Kudo/Charlie Handsome/IMind/Walls/Lane/Kath Varon/Conducta/Swifta Beater...)	⬆
73	71	525	Arctic Monkeys <i>Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6</i> (Abbiss/Smyth)	⬆
74	67	9	Chris Brown <i>Indigo RCA 19075967232 (Cinram)</i> (CG Parker/Scott Storch/Romano/SoundZ/Walaco/Cardak/HTMKA/Dem Jointz/The Rascals/Olgee/Lane/Goldy Jr./Shyndo/Preme/J.R.Rotem...)	⬆
75		<b>New</b>	Midland <i>Let It Roll Big Machine 3004253 (Sony DADC UK)</i> (Huff/McAnally/Osborne)	⬆

The Official UK Singles & Albums Charts are compiled by the Official Charts Company, based on a sample of more than 15,000 physical and digital outlets. They count actual sales and audio streams from last Friday to Thursday, based on sales of downloads, CDs, vinyl and other physical formats and audio streams weighted using SEA2 methodology.

# Lover conquers all: Taylor Swift enters at No.1 with seventh LP

BY ALAN JONES

**T**aylor Swift's seventh studio album *Lover* debuts at No.1, earning the 29-year-old star her fourth straight chart-topper.

The album, which simultaneously spawns its fifth and sixth Top 75 singles in the form of *The Man* and *Cruel Summer*, achieved consumption of 53,015 units last week, including 17,891 from sales-equivalent streams.

That is substantially fewer than her previous No.1s: her last album, *Reputation*, had first week sales of 83,648 (including 41,795 from paid-for downloads) in November 2017; 1989 sold 90,336 copies on its August 2016 debut; and *Red*, which started her sequence of chart-toppers, sold 61,779 copies when it arrived at the summit in October 2012.

Swift is the seventh/eighth artist to secure four new No.1 albums in the 2010s, following One Direction, Robbie Williams, Olly Murs, Eminem, Lady Gaga, Ed Sheeran and (possibly) Michael Bublé, whose *Crazy Love* topped for the only time in Week 52, 2009, a chart whose publication date was 2 January 2010. One Direction's Harry Styles topped with his eponymous 2017 solo debut too, so he arguably leads the list with five, alongside Robbie Williams, who has five if we include his 2010 Take That reunion album, *Progress*.

All of Taylor Swift's previous No.1 albums have had a single week reign, and all dethroned albums by UK male soloists, namely Jake Bugg, Ben Howard and Sam Smith. *Lover* follows suit, ending the second reign of her pal **Ed Sheeran's** No.6 *Collaboration Project*, which slips 1-2 (22,758 sales) to accommodate her arrival.

Tottenham rapper **Headie One** makes the Top 10 for the first time in his career, with latest mixtape *Music X Road* debuting at No.5 (5,321 sales). It arrives five months after his previous highest-charting set, *Drillers X Trappers II*, a collaboration with RV. He also reached No.32 with solo set *The One Two* in June 2018.

It is a particularly widely-spaced top four this week, with sales more than halving between No.1 and No.2, decreasing similarly between No.2 and No.3, and more than halving between No.3 and No.4. Sliding to No.3 is *Divinely Uninspired To A Hellish Extent* (11,544 sales) by **Lewis Capaldi**, while *When We All Fall Asleep, Where Do We Go?* (5,415 sales) by **Billie Eilish** rises one place to No.4.

The rest of this week's Top 10: ÷ (8-6, 5,014 sales) by Ed Sheeran, **The Greatest Showman** (6-7, 4,862 sales), *Bohemian Rhapsody* (10-8, 4,508 sales) by **Queen**, *Staying At Tamara's* (11-9, 4,209 sales) by **George Ezra** and *We Are Not Your Kind* (4-10, 4,084 sales) by **Slipknot**.

*Ginger* (No.11, 3,364 sales) is the fifth album in 27 months for Texan crew **Brockhampton**, but only the second to chart,



No.1

## Taylor Swift - *Lover*

This week's sales: 53,015 | Physical: 24,050 | Downloads: 11,074 |  
Streams: 17,891 | Total sales to date: 53,015



**Swift's cover:**  
Taylor Swift hits No.1 thanks to 53,015 sales

surpassing the No.20 peak of their last release, *Iridescence*.

Thirty-five years after their debut release, *Vengeance*, made a fleeting appearance at No.73, **New Model Army** score their 12th and highest-charting album with 15th studio set, *From Here*, opening at No.13 (3,146 sales). The post-punk rockers, originally from Bradford, scored their previous best chart placing back in 1989, when fourth studio set, *Thunder And Consolation*, reached No.20.

American country trio **Midland** make their first chart appearance with second album *Let It Roll* (No.75, 1,334 sales).

More than 21 years after it became the first of their two No.1 albums on first week sales of 86,460, **Massive Attack's** third studio album, *Mezzanine*, has been remastered and issued in new deluxe editions, prompting its return to the chart at No.35 (2,010 sales). Home to the hits, *Rising Son*, *Teardrop* and *Angel*, the much-revered set was last in the chart in 2002, and has sales to date of 757,253 copies – fewer than either of its predecessors, 1991's *Blue Lines* and 1994's *Protection*.

*Now That's What I Call Music! 103* is No.1 compilation for the sixth week in a row (8,612 sales).

Overall album sales are up 0.57% week-on-week at 1,668,033, 6.54% above same week 2018 sales of 1,565,573.

Sales-equivalent streams accounted for a record 1,193,804 sales, and a highest ever 71.57% of the total. Sales of paid-for albums are down 3.44% week-on-week at 474,229, 26.70% below same week 2018 sales of 647,006, and a new low for the Kantar Millward Brown era for the seventh time this year.

# Music Week Market Shares

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

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.43%	1	UNIVERSAL MUSIC	51.30%	1	UNIVERSAL MUSIC	50.88%
2	SONY MUSIC	21.12%	2	WARNER MUSIC	26.94%	2	WARNER MUSIC	24.50%
3	WARNER MUSIC	18.62%	3	SONY MUSIC	15.74%	3	SONY MUSIC	13.88%
4	SONY/UNIVERSAL	4.49%	4	KOBALT MUSIC	1.75%	4	SONY/UNIVERSAL	6.09%
5	SONY2/WARNER3	2.90%	5	EDEL	1.27%	5	KOBALT MUSIC	1.66%
	OTHERS	9.45%		OTHERS	3.00%		OTHERS	3.00%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 VIRGIN EMI			ALL ALBUMS NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	22.76%	1	VIRGIN EMI	32.64%	1	VIRGIN EMI	30.97%
2	ATLANTIC	15.95%	2	ATLANTIC	20.72%	2	ATLANTIC	18.59%
3	COLUMBIA	9.27%	3	POLYDOR	10.45%	3	POLYDOR	9.91%
4	POLYDOR	8.43%	4	ISLAND	6.00%	4	ISLAND	7.09%
5	RCA	7.23%	5	COLUMBIA	4.49%	5	SONY CG/VIRGIN EMI	5.52%
6	ISLAND	6.34%	6	RCA	3.94%	6	COLUMBIA	3.72%
7	SYCO/VIRGIN EMI	3.34%	7	RELENTLESS	2.96%	7	RCA	3.22%
8	RELENTLESS	2.95%	8	RHINO (WARNERS)	2.85%	8	RELENTLESS	2.80%
9	ATLANTIC3/COLUMBIA2	2.90%	9	BIG BROTHER	2.32%	9	RHINO (WARNERS)	2.70%
10	AJ TRACEY	2.68%	10	SONY MUSIC CG	2.04%	10	BIG BROTHER	2.20%
11	ATLANTIC/VIRGIN EMI	2.41%	11	WARNER RECORDS	1.73%	11	SONY MUSIC CG	1.94%
12	CAPITOL	2.12%	12	ROADRUNNER	1.65%	12	WARNER RECORDS	1.64%
13	WARNER RECORDS	1.93%	13	EDEL	1.27%	13	ROADRUNNER	1.56%
14	BLACK BUTTER	1.68%	14	DOMINO	1.17%	14	EDEL	1.20%
15	DAVE NEIGHBOURHOOD	1.56%	15	GOOD SOLDIER	0.97%	15	GOOD SOLDIER	0.92%
	OTHERS	8.47%		OTHERS	4.83%		OTHERS	6.02%

## THIS WEEK'S TOTAL MARKET SHARE

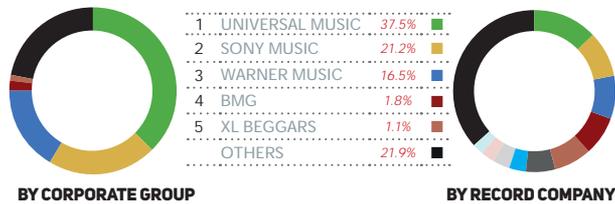
### BY CORPORATE GROUP

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	40.3%
2	SONY MUSIC	21.9%	2	SONY MUSIC	22.3%	2	WARNER MUSIC	15.4%
3	WARNER MUSIC	17.4%	3	WARNER MUSIC	17.6%	3	SONY MUSIC	13.7%
4	BMG	1.2%	4	BMG	2.0%	4	BMG	2.5%
5	XL BEGGARS	1.1%	5	KOBALT MUSIC	1.2%	5	DEMON MUSIC	1.4%
	OTHERS	21.5%		OTHERS	22.6%		OTHERS	26.8%

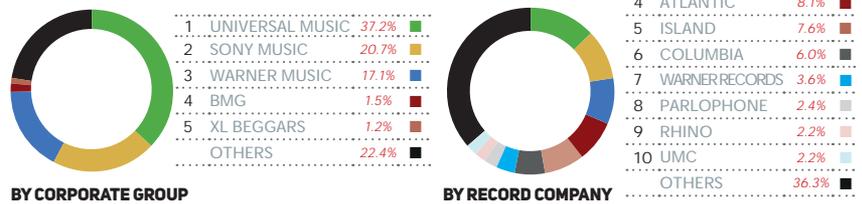
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	11.9%	1	VIRGIN EMI	11.5%	1	VIRGIN EMI	19.0%
2	RCA	10.7%	2	RCA	11.1%	2	POLYDOR	6.8%
3	POLYDOR	9.5%	3	POLYDOR	9.1%	3	SONY MUSIC CG	5.2%
4	ATLANTIC	8.7%	4	ATLANTIC	8.1%	4	ATLANTIC	4.9%
5	ISLAND	8.4%	5	ISLAND	6.7%	5	RHINO (WARNERS)	4.7%
6	COLUMBIA	6.3%	6	COLUMBIA	6.5%	6	UMC	4.3%
7	WARNER RECORDS	3.8%	7	WARNER RECORDS	4.0%	7	COLUMBIA	4.2%
8	PARLOPHONE	2.6%	8	PARLOPHONE	2.9%	8	ISLAND	3.7%
9	UMC	1.8%	9	RHINO (WARNERS)	2.0%	9	DECCA	3.0%
10	RHINO (WARNERS)	1.8%	10	UMC	2.0%	10	RCA	2.8%
11	SONY MUSIC CG	1.5%	11	SONY MUSIC CG	1.8%	11	WARNER RECORDS	2.4%
12	CAPITOL	1.2%	12	CAPITOL	1.6%	12	PARLOPHONE	1.7%
13	SYCO MUSIC	1.1%	13	SYCO MUSIC	1.1%	13	BMG	1.4%
14	RELENTLESS	1.0%	14	DECCA	1.1%	14	DEMON MUSIC	1.4%
15	DECCA	0.9%	15	BMG	0.9%	15	EDEL	1.2%
	OTHERS	29.0%		OTHERS	29.7%		OTHERS	33.4%

### 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	629,762	1,974,420,443	246,600,009	18,850,139	277,594	88,343	1,193,804	1,559,741	108,292	474,229	1,193,804	1,668,033	
LAST WEEK	642,978	1,960,131,025	241,652,395	18,684,352	285,785	84,005	1,167,523	1,537,313	121,329	491,120	1,167,523	1,658,643	
% CHANGE	-2.1%	0.7%	2.0%	0.9%	-2.9%	5.2%	2.3%	1.5%	-10.7%	-3.4%	2.3%	0.6%	

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.9%
2	SONY MUSIC	33.7%
3	BMG	8.4%
4	WARNER MUSIC	3.2%
5	DEMON MUSIC	1.5%
	OTHERS	9.2%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	41.2%
2	SONY MUSIC	18.2%
3	WARNER MUSIC	12.6%
4	BMG	3.8%
5	DEMON MUSIC	1.4%
	OTHERS	22.7%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.9%
4	XL BEGGARS	1.2%
5	BMG	1.2%
	OTHERS	21.6%

#### SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.3%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	16.9%
4	BMG	2.1%
5	XL BEGGARS	1.0%
	OTHERS	21.4%

#### 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	31.8%
2	UMC	15.6%
3	VIRGIN EMI	11.3%
4	UMOD	11.3%
5	BMG	6.8%
6	ISLAND	4.1%
7	RHINO (WARNERS)	2.0%
8	DEMON MUSIC	1.5%
9	UNION SQUARE	1.5%
10	COLUMBIA	1.3%
11	NEW STATE	1.0%
12	POLYDOR	0.7%
13	DECCA	0.7%
14	RCA	0.6%
15	ATLANTIC	0.5%
	OTHERS	9.5%

#### ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	17.2%
2	SONY MUSIC CG	11.2%
3	UMC	6.9%
4	POLYDOR	5.4%
5	RHINO (WARNERS)	4.1%
6	ATLANTIC	3.9%
7	ISLAND	3.8%
8	COLUMBIA	3.5%
9	UMOD	3.0%
10	BMG	2.6%
11	DECCA	2.5%
12	RCA	2.3%
13	WARNER RECORDS	1.9%
14	DEMON MUSIC	1.4%
15	PARLOPHONE	1.4%
	OTHERS	28.8%

#### 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	9.8%
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	SONY MUSIC CG	1.6%
12	SONY MUSIC CG	1.6%
13	DECCA	1.2%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
	OTHERS	28.3%

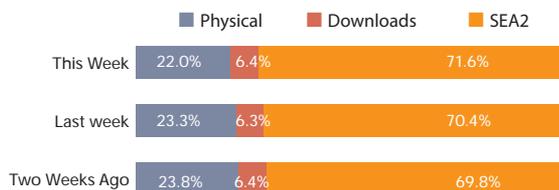
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

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%

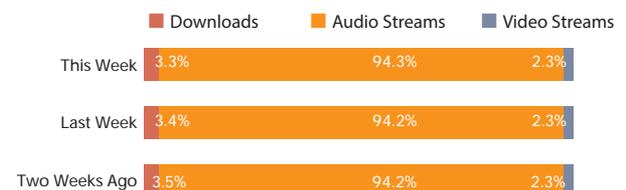
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	POLYDOR	9.6%
3	RCA	9.3%
4	ISLAND	8.2%
5	ATLANTIC RECORDS	7.7%
6	COLUMBIA	6.0%
7	WARNER RECORDS	3.6%
8	RHINO (WARNERS)	2.5%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.1%
12	DECCA	1.5%
13	BMG	1.1%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.5%

### ALBUMS



### FORMAT SPLITS



## MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	25,847,849	66,268,098,045	8,663,812,380	634,199,895	12,802,579	3,467,734	40,147,147	56,417,460	4,461,799	20,732,111	40,147,147	60,879,258
LAST YEAR	35,237,968	53,546,193,574	1,904,938,546	559,468,055	15,189,386	4,786,072	33,053,544	53,029,002	7,058,344	27,033,803	33,053,544	60,087,347
% CHANGE	-26.6%	23.8%	N/A	13.4%	-15.7%	-27.5%	21.5%	6.4%	-36.8%	-23.3%	21.5%	1.3%

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# OFFICIAL UK STREAMING TOP 50



ED SHEERAN



TW	LW	ARTIST	TITLE	LABEL
1	15	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
2	1	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
3	2	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
4	3	AJ Tracey	Ladbroke Grove	AJ Tracey
5	4	Dominic Fike	3 Nights	Columbia
6	10	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
7	6	Aitch	Taste (Make It Shake)	Since 93
8	5	Lil Tecca	Ran\$om	Republic
9	7	Lewis Capaldi	Someone You Loved	EMI
10	9	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
11	8	Lil Nas X	Old Town Road	Lil Nas X
12	16	Joel Corry	Sorry	Asylum/Perfect Havoc
13	11	Mist Ft Fredo	So High	Since 93/Warner
14	12	Billie Eilish	Bad Guy	Interscope
15	13	Lewis Capaldi	Hold Me While You Wait	EMI
16	14	Sam Smith	How Do You Sleep?	Capitol
17	17	Dave Ft Burna Boy	Location	Dave Neighbourhood
18	21	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
19	19	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
20	18	Mabel	Mad Love	Polydor
21	23	Post Malone Ft Young Thug	Goodbyes	Republic
22	32	Taylor Swift	Lover	EMI
23	20	Ariana Grande & Social House	Boyfriend	Polydor/Republic
24	26	Headie One	Both	Relentless
25	22	Stormzy	Vossi Bop	Merky/Atlantic
26	24	Jorja Smith Ft Burna Boy	Be Honest	FAMM
27	27	Freya Ridings	Castles	Good Soldier
28	NEW	Taylor Swift	The Man	EMI
29	RE	Taylor Swift	You Need To Calm Down	EMI
30	29	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
31	25	Ed Sheeran Ft Chance The Rapper & PNB Rock	Cross Me	Asylum
32	43	Sam Feldt Ft Rani	Post Malone	Spinnin'
33	28	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
34	33	Jax Jones & Bebe Rexha	Harder	Polydor
35	37	George Ezra	Shotgun	Columbia
36	36	Drake Ft Rick Ross	Money In The Grave	Cash Money/Republic
37	35	Tiësto, Jonas Blue & Rita Ora	Ritual	Postiva
38	NEW	Taylor Swift	Cruel Summer	EMI
39	NEW	Taylor Swift	I Forgot That You Existed	EMI
40	38	Post Malone Ft Swae Lee	Sunflower	Republic
41	41	Dermot Kennedy	Outnumbered	Island
42	44	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
43	30	D-Block Europe	Home Pussy	D Block Europe
44	34	Katy Perry	Never Really Over	Virgin
45	31	Stormzy	Crown	Merky/Atlantic
46	RE	Lizzo	Truth Hurts	Atlantic
47	NEW	Taylor Swift	London Boy	EMI
48	NEW	Lauv & Anne-Marie	Fuck, I'm Lonely	Lauv
49	39	Lil Nas X	Panini	Lil Nas X
50	50	Calvin Harris & Rag'n'Bone Man	Giant	Columbia

## OFFICIAL RECORD STORE TOP 20

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

FRANK TURNER



TW	LW	ARTIST	TITLE	LABEL
1	3	Frank Turner	No Man's Land	Polydor
2	NEW	Tropical Fuck Storm	Braindrops	Joyful Noise
3	NEW	Modern Nature	How To Live	Bella Union
4	2	The Murder Capital	When I Have Fears	Human Season
5	1	Ride	This Is Not A Safe Place	Wichita
6	NEW	Taylor Swift	Lover	EMI
7	7	King Gizzard & The Lizard Wizard	Infest The Rats' Nest	Flightless
8	10	Thom Yorke	Anima	XL
9	RE	Joy Division	Unknown Pleasures	Rhino
10	14	Slipknot	We Are Not Your Kind	Roadrunner
11	5	Blanck Mass	Animated Violence Mild	Sacred Bones
12	NEW	New Model Army	From Here	EarMusic
13	RE	Fontaines DC	Dogrel	Partisan
14	6	Sleater-Kinney	The Center Won't Hold	Mom + Pop
15	RE	Nirvana	Nevermind	Geffen
16	RE	Bruce Springsteen	Western Stars	Columbia
17	NEW	Jay Som	Anak Ko	Lucky Number
18	NEW	Massive Attack	Mezzanine	Virgin
19	RE	Idles	Joy As An Act Of Resistance.	Partisan
20	NEW	Fleetwood Mac	Rumours	Rhino

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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	Motown Greatest Hits	Island/UMC	(Sony DADC UK)
3	4	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	3	70s Forever	UMOD	(Sony DADC UK)
5	5	Music To Watch Girls By	Sony Music CG/Spectrum	(Sony DADC UK)
6	6	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
7	7	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
8	9	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	8	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
10	12	The Hits Album - The R&B Album	Sony Music CG/Spectrum	(Sony DADC UK)
11	10	The Hits Album - The Soft Rock Album	Sony Music CG/Spectrum	(Sony DADC UK)
12	RE	Love Island - Pool Party 2019	Ministry Of Sound	(Cinram)
13	RE	The Easy Way	UMOD	(Sony DADC UK)
14	11	Once Upon A Time In Hollywood - OST	Columbia	(Cinram)
15	13	The Hits Album - The 90s Album	Sony Music CG/Spectrum	(Sony DADC UK)
16	17	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	RE	Rhythm Is A Dancer - Ultimate Collection	Ultimate Collection	(ADA Arvato)
18	RE	Reggae Summer Soundsystem	Ministry Of Sound	(Sony DADC UK)
19	18	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
20	19	The Hits Album - The Car Album	Spectrum/Sony Music CG	(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	Jorja Smith Ft Burna Boy Be Honest / F&MM (The Orchard)
4	5	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
5	4	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
6	6	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
7	7	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
8	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
9	12	Tyga Ft Offset Taste / Last Kings (Empire)
10	13	Gerry Cinnamon Canter / Little Runaway (AWAL)
11	9	Amy Wadge Faith's Song / Cold Coffee (ADA Arvato)
12	11	The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
13	15	James Hype Ft Dots Per Inch &... I Was Lovin' You / Get Together (ADA Arvato)
14	14	Bugzy Malone Ft Aitch Kilos / B. Somebody (ADA Arvato)
15	16	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
16	20	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
17	25	Camelphat & Elderbrook Cola / Defected (ADA Arvato)
18	19	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
19	22	Fisher You Little Beauty / Good Company (ADA Arvato)
20	17	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
21	18	Adele Someone Like You / XL (PIAS Cinram)
22	23	Macklemore & Ryan Lewis Ft Ray... Can't Hold Us / Macklemore (ADA Arvato)
23	21	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
24	24	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
25	26	The White Stripes Seven Nation Army / XL (PIAS)
26	NEW	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin' (ADA Arvato)
27	30	Passenger Let Her Go / Nettwerk (ADA Arvato)
28	RE	Afro B Drogba (Joanna) / Moves (Kobalt/AWAL)
29	28	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
30	NEW	Anuel AA, Daddy Yankee & Karol G Ft J... China / Real Hasta La Muerte (The Orchard)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
2	3	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
3	5	Fisher You Little Beauty / Good Company (Good Company)
4	4	Blanco Brown The Git Up / Broken Bow (BMG)
5	NEW	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin' (Spinnin')
6	8	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
7	10	Anuel AA, Daddy Yankee... China / Real Hasta La Muerte (Real Hasta La Muerte)
8	9	Fisher Losing It / Good Company (Good Company)
9	12	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
10	14	Leftwing & Kody I Feel It / Toolroom (Toolroom)
11	1	Blade Brown Ft K Trap Joints / Catalyst (Catalyst)
12	NEW	UK Apachi & Shy FX Original Nuttah / Culture (Culture)
13	16	Roberto Surace Joys / Defected (Defected)
14	15	Jaykai & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
15	7	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
16	19	Jorja Smith & Preditah On My Mind / F&MM (F&MM)
17	13	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
18	NEW	Ambush Buzzwort Only Right / Buzzwort Ent (Buzzwort Ent)
19	RE	Weiss Feel My Needs / Toolroom (Toolroom)
20	20	OFB Ambush / OFB (OFB)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	New Model Army From Here / earMUSIC (Absolute/Sony DADC UK)
2	3	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
3	4	Hank Marvin Gold / Crimson (Sony DADC UK)
4	NEW	The Night Café 0151 / The Night Café (AWAL/Proper)
5	NEW	Knocked Loose A Different Shade Of Blue / Pure Noise (The Orchard/Proper)
6	10	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
7	1	Ride This Is Not A Safe Place / Wichita (PIAS Cinram)
8	2	The Murder Capital When I Have Fears / Human Season (ADA Arvato)
9	NEW	The Dead Daisies Locked And Loaded - The Cover Album / Spitfire (Plastic Head)
10	11	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
11	20	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
12	16	Shalamar Gold / Crimson (Sony DADC UK)
13	NEW	Sacred Reich Awakening / Metal Blade (The Orchard/Proper)
14	7	King Gizzard & The Lizard Wizard Infest The Rats' Nest / Flightless (PIAS Cinram)
15	17	Dido Still On My Mind / BMG (ADA Arvato)
16	21	Thom Yorke Anima / XL (PIAS Cinram)
17	NEW	Modern Nature How To Live / Bella Union (PIAS Cinram)
18	19	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
19	NEW	Groove Armada The Best Of / Edsel (Sony DADC UK)
20	NEW	Tropical Fuck Storm Braindrops / Joyful Noise (Cargo/Cinram)
21	12	The Dualers Palm Trees And 80 Degrees / Sunbeat (Code 7/Plastic Head)
22	8	Feeder Tallulah / Believe (Believe/Proper)
23	31	Fontaines DC Dogrel / Partisan (PIAS Cinram)
24	29	Bon Iver I, I / Jagjaguwar (PIAS Cinram)
25	39	Arctic Monkeys AM / Domino (PIAS Cinram)
26	32	Showaddywaddy Gold / Crimono (Sony DADC UK)
27	30	Idles Joy As An Act Of Resistance. / Partisan (PIAS Cinram)
28	NEW	Crobot Motherbrain / Mascot (ADA Arvato)
29	NEW	Billy Ocean Remixes And Rarities / Cherry Red (ADA/Proper)
30	28	PP Arnold The New Adventures Of... PP Arnold / earMUSIC (Absolute/Sony DADC UK)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	The Night Café 0151 / The Night Café (Kobalt Music Group)
2	NEW	Knocked Loose A Different Shade Of Blue / Pure Noise (Pure Noise)
3	NEW	Sacred Reich Awakening / Metal Blade (Metal Blade)
4	2	King Gizzard & The Lizard Wizard Infest The Rats' Nest / Flightless (Flightless)
5	NEW	Modern Nature How To Live / Bella Union (PIAS)
6	NEW	Tropical Fuck Storm Braindrops / Joyful Noise (Joyful Noise)
7	NEW	Crobot Motherbrain / Mascot (Mascot Label Group)
8	8	PP Arnold The New Adventures Of... PP Arnold / Ear Music (Edel Music)
9	NEW	Jay Som Anak Ko / Lucky Number (Lucky Number)
10	10	Black Midi Schlagenheim / Rough Trade (XL Beggars)
11	4	The Rails Cancel The Sun / Psychonaut Sounds (Thirty Tigers)
12	1	Blanck Mass Animated Violence Mild / Sacred Bones (Sacred Bones)
13	NEW	Ceremony In The Spirit World Now / Relapse (Relapse)
14	16	Chali 2na & Krafty Kuts Adventures Of A Reluctant... / Manphibian (Manphibian Music)
15	6	Oh Sees Face Stabber / Castle Face (Castle Face)
16	NEW	Freedom Call Metal / Steamhammer (SPV Recordings)
17	NEW	Equilibrium Renegades / Nuclear Blast (Nuclear Blast)
18	14	Mark Kingswood Strong / 21K (21K Productions)
19	5	Hammerfall Dominion / Napalm (Napalm)
20	20	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)

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 ©

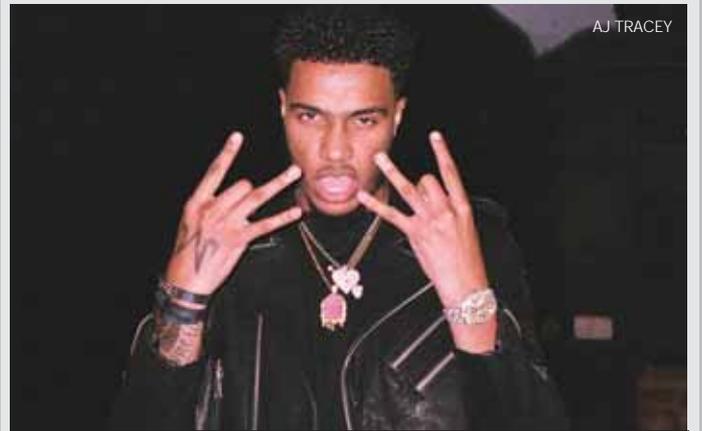
## UK RADIO AIRPLAY TOP 50



SHAWN MENDES & CAMILA CABELLO

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	11	Shawn Mendes & Camila Cabello <i>Señorita</i> EMI/Syco	UMG/SME*	8,044	+2%	236	92.82	-1%
2	1	2	Kygo & Whitney Houston <i>Higher Love</i> Columbia/Kygo	SME	7,603	+4%	239	91.67	-5%
3	4	16	Ariana Grande & Social House <i>Boyfriend</i> Polydor/Republic	UMG	3,057	-3%	151	56.34	-13%
4	3	8	Sam Smith <i>How Do You Sleep?</i> Capitol	UMG	5,314	+8%	213	53.28	-27%
5	5	20	Ed Sheeran & Justin... <i>I Don't Care</i> Asylum/Def Jam	WMG/UMG*	6,047	-5%	251	53.17	-5%
6	8	17	Freya Ridings <i>Castles</i> Good Soldier	IND	6,255	+0%	224	47.08	+1%
7	6	3	Ed Sheeran... <i>Beautiful People</i> Asylum/Columbia	WMG/SME*	5,130	-3%	216	46.24	-12%
8	7	29	Lewis Capaldi <i>Hold Me While You Wait</i> EMI	UMG	6,344	-8%	223	44.34	-16%
9	9	24	Jax Jones & Bebe Rexha <i>Harder</i> Polydor	UMG	3,865	+9%	181	44.06	+0%
10	11	4	Dominic Fike <i>3 Nights</i> Columbia	SME	4,479	+15%	158	43.42	+5%
11	16	25	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> Positiva	UMG/WMG*	2,474	+11%	137	40.61	+32%
12	10	23	Lewis Capaldi <i>Someone You Loved</i> EMI	UMG	3,814	-1%	240	36.11	-13%
13	17	7	Joel Corry <i>Sorry</i> Asylum/Perfect Havoc	WMG	3,264	+31%	148	35.89	+17%
14	14	34	Sigala & Becky Hill <i>Wish You Well</i> Ministry Of Sound	SME	4,888	-3%	189	34.36	+5%
15	15	13	Mabel <i>Mad Love</i> Polydor	UMG	4,620	-1%	196	34.26	+8%
16	13	15	Post Malone Ft Young Thug <i>Goodbyes</i> Republic	UMG	1,551	+5%	112	34.04	+3%
17	12	67	Avicii Ft Aloe Blacc <i>SOS</i> Positiva	UMG	3,651	-3%	145	32.16	-3%
18	NEW		Ava Max <i>Torn</i> Atlantic	WMG	1,429	+147%	144	31.4	+344%
19	NEW		Liam Gallagher <i>One Of Us</i> Warner	WMG	213	+28%	36	29.33	+134%
20	18	66	Tom Walker <i>Just You And I</i> Relentless	SME	3,544	-5%	200	29.23	-3%
21	19	5	AJ Tracey <i>Ladbroke Grove</i> AJ Tracey	IND.	1,836	+0%	82	28.46	-3%
22	21	33	Lauv & Anne-Marie <i>Fuck, I'm Lonely</i> Lauv	IND/WMG*	2,059	+11%	110	27.24	-1%
23	22	12	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> Black Butter	SME	1,563	+39%	70	26.59	+2%
24	NEW	35	Normani <i>Motivation</i> Keep Cool	SME	1,937	+79%	118	24.97	+48%
25	NEW		Lana Del Rey <i>Doin' Time</i> Interscope	UMG	48	+14%	14	24.45	+209%
26	20	59	Calvin Harris & Rag'N'Bone Man <i>Giant</i> Columbia	SME	3,536	-11%	234	24.12	-13%
27	23		Pink Walk Me Home RCA	SME	2,664	-3%	184	23.41	-9%
28	35	1	Ed Sheeran Ft Stormzy <i>Take Me Back To London</i> Asylum	WMG	1,288	+32%	102	23.24	+11%
29	37		Sam Fender <i>Will We Talk?</i> Polydor	UMG	239	-20%	41	22.26	+9%
30	25	10	Mist Ft Fredo <i>So High</i> Since 93/Warner	WMG	747	+0%	64	21.52	-15%
31	47		Yves V Ft Afrojack... <i>We Got That Cool</i> Parlophone	WMG	1,365	+17%	69	21.52	+21%
32	NEW	6	Aitch <i>Taste (Make It Shake)</i> Since 93	SME	597	+18%	82	21.35	+25%
33	29		Blossoms <i>Your Girlfriend</i> EMI	UMG	863	-1%	73	20.9	-6%
34	36		Ed Sheeran Ft Chance The Rapper... <i>Cross Me</i> Asylum	WMG	1,676	-11%	61	20.07	-2%
35	32		Westlife <i>Dynamite</i> EMI	UMG	239	-10%	49	20.03	-7%
36	NEW	9	Lil Tecca <i>Ransom</i> Republic	UMG	305	+43%	15	19.94	+49%
37	27		Léon <i>Falling</i> BMG	IND.	761	+26%	80	19.78	-12%
38	41	42	Ellie Goulding & Juice Wrld <i>Hate Me</i> Polydor	UMG	2,270	-6%	140	19.54	+4%
39	38		Sam Smith & Normani <i>Dancing With A Stranger</i> Capitol	UMG	2,496	+1%	207	18.38	-8%
40	24		Noel Gallagher's <i>High Flying Birds</i> This Is The Place Ignition	IND.	197	+12%	24	18.25	-29%
41	28	32	Katy Perry <i>Never Really Over</i> Virgin	UMG	3,331	-15%	209	18.24	-19%
42	RE		Jonas Brothers <i>Only Human</i> Republic	UMG	573	-32%	90	17.72	+87%
43	NEW		Simply Red <i>Thinking Of You</i> BMG	IND.	190	+258%	34	17.71	+914%
44	30		Jax Jones, Martin Solveig... <i>All Day And Night</i> Polydor	UMG	1,961	-11%	119	17.63	-21%
45	48	47	Meduza Ft Goodboys <i>Piece Of Your Heart</i> Polydor	UMG	1,725	-9%	110	17.39	-2%
46	NEW		Craig David <i>Do You Miss Me Much</i> Insanity	SME	834	+1,674%	82	17.25	+3,694%
47	RE	72	Ava Max <i>Sweet But Psycho</i> Atlantic	WMG	1,910	-4%	192	16.77	+4%
48	39	71	Katy Perry <i>Small Talk</i> Virgin	UMG	1,943	+6%	112	16.73	-13%
49	46		Status Quo <i>Liberty Lane</i> EarMusic	IND.	71	+18%	9	16.68	-6%
50	40	30	Dermot Kennedy <i>Outnumbered</i> Island	UMG	1,197	+26%	53	16.09	-15%

## UK TV AIRPLAY TOP 50



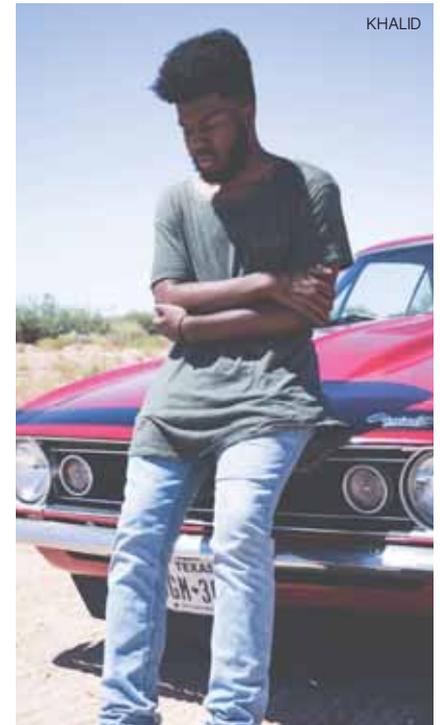
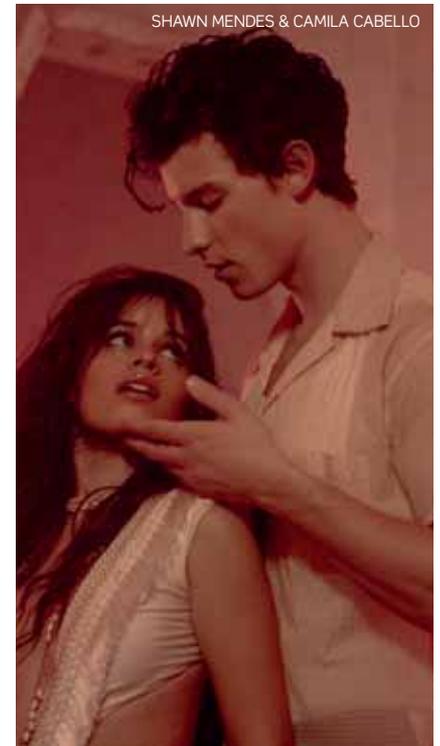
AJ TRACEY

TW	LW	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS
1	2	AJ Tracey <i>Ladbroke Grove</i> / AJ Tracey	IND.	486	+6%	13
2	1	Ariana Grande & Social... <i>Boyfriend</i> / Polydor/Republic	UMG	482	+1%	12
3	6	Mist Ft Fredo <i>So High</i> / Since 93/Warner	WMG	439	+8%	12
4	3	Shawn Mendes & Camila Cabello <i>Señorita</i> / EMI/Syco	UMG/SME*	431	-6%	14
5	4	Mabel <i>Mad Love</i> / Polydor	UMG	416	-4%	12
6	7	Post Malone Ft Young Thug <i>Goodbyes</i> / Republic	UMG	407	+5%	13
7	9	Sam Smith <i>How Do You Sleep?</i> / Capitol	UMG	405	+7%	11
8	8	Ed Sheeran Ft Khalid <i>Beautiful People</i> / Asylum/Columbia	WMG/SME*	394	+5%	11
9	10	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> / Black Butter	SME	378	+9%	12
10	12	Dominic Fike <i>3 Nights</i> / Columbia	SME	360	+14%	10
11	16	Joel Corry <i>Sorry</i> / Asylum/Perfect Havoc	WMG	353	+19%	11
12	5	Sigala & Becky Hill <i>Wish You Well</i> / Ministry Of Sound	SME	348	-17%	13
13	14	Ed Sheeran & Justin... <i>I Don't Care</i> / Asylum/Def Jam	WMG/UMG*	345	+14%	12
14	13	Wiley Ft Tory Lanez, Kranium... <i>My One</i> / Relentless	SME	317	+3%	11
15	17	Taylor Swift <i>You Need To Calm Down</i> / EMI	UMG	305	+5%	11
16	19	Katy Perry <i>Never Really Over</i> / Virgin	UMG	290	+5%	11
17	15	Lil Nas X <i>Old Town Road</i> / Lil Nas X	SME	288	-5%	11
18	NEW	Normani <i>Motivation</i> / Keep Cool	SME	286	+1,807%	11
19	20	Freya Ridings <i>Castles</i> / Good Soldier	IND.	280	+2%	10
20	11	Dave Ft Burna Boy <i>Location</i> / Dave Neighbourhood	IND.	277	+14%	12
21	23	Jax Jones & Bebe Rexha <i>Harder</i> / Polydor	UMG	273	+16%	10
22	21	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> / Positiva	UMG/WMG*	261	+6%	11
23	31	Aitch <i>Taste (Make It Shake)</i> / Since 93	SME	247	+35%	12
24	22	Little Mix <i>Bounce Back</i> / RCA	SME	247	+3%	11
25	18	Stormzy <i>Crown</i> / Merky/Atlantic	WMG	242	-14%	10
26	25	Ellie Goulding & Juice Wrld <i>Hate Me</i> / Polydor	UMG	239	+6%	9
27	28	Meduza Ft Goodboys <i>Piece Of Your Heart</i> / Polydor	UMG	226	+7%	13
28	24	Stormzy <i>Vossi Bop</i> / Merky/Atlantic	WMG	224	-2%	12
29	26	Chris Brown Ft ... <i>No Guidance</i> / Cash Money/Republic/RCA	SME/UMG*	197	-10%	8
30	NEW	Jorja Smith Ft Burna Boy <i>Be Honest</i> / FAMM	SME	191	-	8
31	27	Mahalia Ft Burna Boy <i>Simmer</i> / Asylum	WMG	189	-13%	10
32	35	Billie Eilish <i>Bad Guy</i> / Interscope	UMG	182	+9%	9
33	39	Ed Sheeran Ft Chance... <i>Cross Me</i> / Asylum	WMG	181	+22%	11
34	30	Lewis Capaldi <i>Someone You Loved</i> / EMI	UMG	172	-13%	10
35	29	Lizzo <i>Truth Hurts</i> / Atlantic	WMG	171	-19%	9
36	36	Jess Glynne & Jax Jones <i>One Touch</i> / Atlantic	WMG	168	+1%	11
37	45	Jonas Brothers <i>Only Human</i> / Republic	UMG	161	+26%	8
38	40	Khalid <i>Talk</i> / Right Hand	SME	160	+13%	12
39	37	Calvin Harris & Rag'N'Bone Man <i>Giant</i> / Columbia	SME	156	+4%	12
40	41	Ed Sheeran & Travis Scott <i>Antisocial</i> / Asylum	WMG	156	+10%	9
41	32	Mark Ronson Ft Camila Cabello <i>Find U Again</i> / Columbia	SME	145	-19%	10
42	34	Avicii Ft Aloe Blacc <i>SOS</i> / Positiva	UMG	141	-19%	8
43	NEW	Ed Sheeran Ft Paulo Londra... <i>Nothing On You</i> / Asylum	WMG	140	+67%	7
44	33	Lil Nas X <i>Panini</i> / Lil Nas X	SME	133	-24%	10
45	RE	Dermot Kennedy <i>Outnumbered</i> / Island	UMG	130	+88%	8
46	43	Miley Cyrus <i>Mother's Daughter</i> / RCA	SME	122	-7%	9
47	NEW	Khalid Ft A Boogie Wit Da... <i>Right Back</i> / Right Hand	SME	119	+27%	6
48	44	Mabel <i>Don't Call Me Up</i> / Polydor	UMG	119	-8%	12
49	46	Charli XCX & Christine And The Queens <i>Gone</i> / Asylum	WMG	118	+11%	4
50	38	Jax Jones, Martin Solveig ... <i>All Day And Night</i> / Polydor	UMG	114	-23%	13

# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	9	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S 35,685	+1%	1,511	951.47m	+1%	
2	2	16	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L 26,213	-4%	1,502	668.27m	-4%	
3	3	8	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S 20,757	+4%	1,170	511.66m	+8%	
4	4	26	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	16,319	-3%	1,215	440.45m	-5%
5	6	7	Kygo x Whitney Houston Higher Love	Columbia	SME	20,571	+7%	1,002	428.83m	+7%
6	8	18	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	17,366	-2%	975	386.71m	+3%
7	7	27	Pedro Capó X Farruko Calma	Sony Music	SME	12,390	-4%	761	375.35m	-6%
8	10	8	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	10,601	+6%	580	365.70m	+2%
9	5	25	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	12,422	-6%	863	364.74m	-10%
10	11	11	Avicii Heaven	PRMD	UMG	12,597	+3%	827	343.66m	+3%
11	9	28	Mabel Don't Call Me Up	Polydor	UMG	12,258	-2%	1,002	336.03m	-7%
12	13	18	Lil Nas X Old Town Road	Columbia	SME	11,095	-4%	850	320.04m	-1%
13	14	21	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	7,617	-1%	509	319.30m	+0%
14	12	24	Ava Max So Am I	Atlantic	WMG	10,588	-7%	941	300.65m	-7%
15	16	7	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,013	+9%	548	282.32m	+4%
16	17	8	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	7,146	+4%	324	277.78m	+3%
17	15	24	Jonas Brothers Sucker	Universal Music	UMG	11,132	-6%	928	264.57m	-11%
18	18	20	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	13,355	-6%	1,020	243.87m	-9%
19	19	27	Pink Walk Me Home	RCA	SME	8,093	-6%	851	234.41m	-7%
20	21	11	OneRepublic Rescue Me	Polydor	UMG	8,219	+3%	625	230.85m	-3%
21	23	13	Alvaro Soler La Libertad	AIRFORCE1 RECO	UMG	8,807	-1%	644	230.73m	0%
22	20	13	Katy Perry Never Really Over	Universal Music	UMG	14,697	-8%	1,003	217.81m	-13%
23	27	9	Imagine Dragons Birds	Interscope	UMG	6,850	+5%	535	216.55m	+0%
24	24	36	Dermot Kennedy Power Over Me	Island	UMG	4,894	-4%	507	214.15m	-6%
25	35	3	Jonas Brothers Only Human	Polydor	UMG	5,652	+8%	578	212.39m	+19%
26	25	4	Sam Smith How Do You Sleep?	Capitol Records	UMG	13,326	+9%	880	211.50m	-4%
27	26	41	Ava Max Sweet But Psycho	Atlantic	WMG	8,340	-4%	1,100	211.29m	-2%
28	28	20	Billie Eilish Bad Guy	Universal Music	UMG	10,432	-4%	955	206.82m	-3%
29	31	6	Post Malone feat. Yo.. Goodbyes	Island	UMG	8,045	+3%	516	202.18m	+2%
30	32	12	Robin Schulz feat. J.. All This Love	Warner Music	WMG	6,857	-1%	423	200.16m	+3%
31	22	33	Calvin Harris & Rag'.. Giant	Columbia	SME	11,063	-10%	1,153	193.40m	-18%
32	30	31	Imagine Dragons Bad Liar	Polydor	UMG	4,520	-5%	568	193.38m	-4%
33	34	18	Taylor Swift feat. B.. ME!	Universal Music	UMG	7,317	-5%	754	183.28m	+1%
34	51	2	Mabel Mad Love	Polydor	UMG	10,163	+3%	654	172.58m	+26%
35	36	2	Ariana Grande & Soci.. Boyfriend	Polydor	UMG	8,609	+10%	607	171.30m	-2%
36	37	3	Tom Gregory Small Steps	Kontor Records	Ind.	3,801	+5%	226	167.71m	-1%
37	39	6	Dominic Fike 3 Nights	Columbia	SME	8,615	+12%	528	166.01m	+0%
38	41	6	Tiësto, Jonas Blue &.. Ritual	Universal Music	UMG	9,101	+5%	723	165.47m	+5%
39	33	39	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	7,414	-5%	1,047	159.99m	-14%
40	38	47	Panic! At The Disco High Hopes	Atlantic	WMG	5,784	-7%	878	158.52m	-5%
41	29	15	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG	7,725	-17%	751	157.34m	-25%
42	49	3	Freya Ridings Castles	Universal Music	UMG	9,619	+3%	597	153.50m	+8%
43	43	6	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	3,028	+4%	215	147.23m	-4%
44	52	1	Jax Jones & Bebe Rexha Harder	Polydor	UMG	7,925	+7%	595	147.17m	+9%
45	42	18	Lauren Daigle You Say	Centricity Music	Ind.	3,869	+0%	342	147.01m	-6%
46	44	9	Taylor Swift You Need To Calm Down	Universal Music	UMG	8,650	-5%	805	139.70m	-4%
47	54	1	Felix Jaehn feat. Ca.. Love On Myself	Polydor	UMG	4,608	+1%	283	137.72m	+6%
48	53	6	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,756	0%	199	134.75m	+3%
49	40	33	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG	7,114	-5%	943	132.96m	-16%
50	46	23	Matt Simons Open Up	Pias	Ind.	2,832	-8%	293	130.93m	-10%





# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Kygo & Whitney Houston Higher Love
2	Aitch Taste (Make It Shake)
3	Shawn Mendes & Camila Cabello Señorita
4	Joel Corry Sorry
5	AJ Tracey Ladbroke Grove
6	Ed Sheeran Take Me Back To London (feat...)
7	Dominic Fike 3 Nights
8	Ed Sheeran Beautiful People (feat. Khalid)
9	Mist So High (feat. Fredo)
10	Jorja Smith Be Honest (feat. Burna Boy)
11	Ed Sheeran & Justin Bieber I Don't Care
12	Headie One Both
13	Ed Sheeran Take Me Back To London (Remix...)
14	Sam Smith How Do You Sleep?
15	Lewis Capaldi Someone You Loved
16	Sam Feldt Post Malone (feat. Rani)
17	Dave Location (feat. Burna Boy)
18	Sigala & Becky Hill Wish You Well
19	Taylor Swift The Man
20	Lil Tecca Ransom

## UK ALBUMS

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Ed Sheeran No.6 Collaborations Project
3	Headie One Music X Road
4	Lewis Capaldi Divinely Uninspired To A Hellish Extent
5	Young Thug So Much Fun
6	AJ Tracey AJ Tracey
7	Billie Eilish When We All Fall Asleep, Where Do We Go?
8	Ed Sheeran + (Deluxe)
9	Dave Psychodrama
10	Dominic Fike Don't Forget About Me, Demos - EP
11	Blade Brown Bags And Boxes 4
12	Various Artists The Greatest Showman (Original...)
13	Burna Boy African Giant
14	Chris Brown Indigo
15	Mabel High Expectations
16	Post Malone Beerbongs & Bentleys
17	George Ezra Staying At Tamara's
18	Ariana Grande Thank U, Next
19	Various Artists Now That's What I Call Music! 103
20	Drake Scorpion

## US SONGS

TW	ARTIST/TITLE
1	Young Thug Hot (feat. Gunna)
2	Chris Brown No Guidance (feat. Drake)
3	Young Thug Bad Bad Bad (feat. Lil Baby)
4	Quality Control, Lil Baby & DaBaby Baby
5	Taylor Swift Lover
6	Taylor Swift The Man
7	Taylor Swift I Forgot That You Existed
8	Taylor Swift Cruel Summer
9	Summer Walker Playing Games
10	Lizzo Truth Hurts
11	Lil Tecca Ransom
12	Drake Money In The Grave (feat. Rick Ross)
13	Megan Thee Stallion Hot Girl Summer (feat. Nicki Minaj...)
14	Taylor Swift Paper Rings
15	Taylor Swift You Need To Calm Down
16	Post Malone Goodbyes (feat. Young Thug)
17	Taylor Swift Miss Americana & The Heartbreak Prince
18	Taylor Swift I Think He Knows
19	Young Thug What's The Move (feat. Lil Uzi Vert)
20	Young Thug The London (feat. J Cole & Travis Scott)

## US ALBUMS

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Young Thug So Much Fun
3	Jeezy TM104: The Legend Of The Snowman
4	Quality Control Quality Control: Control The Vol 2
5	Chris Brown Indigo
6	Lil Durk Love Songs 4 The Streets 2
7	Drake Care Package
8	Lizzo Cuz I Love You (Deluxe)
9	DaBaby Baby On Baby
10	Drake Scorpion
11	Billie Eilish When We All Fall Asleep, Where Do We Go?
12	Rick Ross Port Of Miami 2
13	Polo G Die A Legend
14	Ed Sheeran No.6 Collaborations Project
15	Post Malone Beerbongs & Bentleys
16	Travis Scott Astroworld
17	Lil Nas X 7 - EP
18	Mustard Perfect Ten
19	Brockhampton Ginger
20	Chance The Rapper The Big Day

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Songs Of The Summer Apple Music
4	Pure Throwback Apple Music
5	Urban Throwback Apple Music
6	New Music Daily Apple Music
7	80s Hits Essentials Apple Music
8	Feeling Happy Apple Music
9	Acoustic Hits Apple Music
10	90s Hits Essentials Apple Music
11	Agenda Apple Music
12	Friday Feeling Apple Music
13	DanceXL Apple Music
14	Summer BBQ Apple Music
15	Feeling Good Apple Music
16	Pop Throwback Apple Music
17	Dance Nation Ministry Of Sound
18	UK Rap Apple Music
19	Summer Vibes Apple Music
20	'00s Hits Essentials Apple Music



DRAKE



THE GREATEST SHOWMAN



LEWIS CAPALDI



FREYA RIDINGS



CAMILA CABELLO



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	Kygo & Whitney Houston Higher Love
2	Shawn Mendes & Camila Cabello Señorita
3	Joel Corry Sorry
4	Ed Sheeran Take Me Back To London (feat. Stormzy)
5	Dominic Fike 3 Nights
6	Tiësto, Jonas Blue & Rita Ora Ritual
7	Ed Sheeran Beautiful People (feat. Khalid)
8	Sam Smith How Do You Sleep?
9	Freya Ridings Castles
10	Lewis Capaldi Hold Me While You Wait

## UK ALBUMS

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Various Artists Now That's What I Call Music! 103
3	Ed Sheeran No.6 Collaborations Project
4	Amy Wadge Keeping Faith: Series 2 - EP
5	Lewis Capaldi Divinely Uninspired To A Hellish Extent
6	Various Artists Now That's What I Call Summer Party 2019
7	Missy Elliott Iconology - EP
8	Amy Wadge Keeping Faith - EP
9	Headie One Music x Road
10	Various Artists Motown Greatest Hits

## US SONGS

TW	ARTIST/TITLE
1	Lizzo Truth Hurts
2	Taylor Swift Lover
3	Taylor Swift You Need To Calm Down
4	Shawn Mendes & Camila Cabello Señorita
5	Blanco Brown The Git Up
6	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
7	Lizzo Good As Hell
8	Billie Eilish Bad Guy
9	Lewis Capaldi Someone You Loved
10	Miley Cyrus Slide Away

## US ALBUMS

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Missy Elliott Iconology - EP
3	Midland Let It Roll
4	Lizzo Cuz I Love You (Deluxe)
5	Jeezy TM104: The Legend Of The Snowman
6	Vince Gill Okie
7	Rhapsody Eve
8	Various Artists Descendants 3 (Original TV Movie...)
9	Tanya Tucker While I'm Livin'
10	Billie Eilish When We All Fall Asleep, Where Do We Go?



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Taylor Swift Lover
3	Anuel AA China
4	Lil Tecca Ransom
5	Post Malone Goodbyes (Feat. Young Thug)
6	Taylor Swift The Man
7	Ed Sheeran Beautiful People (feat. Khalid)
8	Billie Eilish Bad Guy
9	Ed Sheeran I Don't Care (with Justin Bieber)
10	Taylor Swift Cruel Summer
11	Sam Smith How Do You Sleep?
12	DJ Snake Loco Contigo (feat. J. Balvin...)
13	Lewis Capaldi Someone You Loved
14	Lil Nas X Old Town Road - Remix
15	Taylor Swift I Forgot That You Existed
16	Ariana Grande Boyfriend (with Social House)
17	Tones And I Dance Monkey
18	Bad Bunny Callaita
19	Taylor Swift You Need To Calm Down
20	Y2K Lalala

## EUROPE

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Tones And I Dance Monkey
3	DJ Snake Loco Contigo (feat. J. Balvin...)
4	Ed Sheeran Beautiful People (feat. Khalid)
5	Ed Sheeran I Don't Care (with Justin Bieber)
6	Lil Tecca Ransom
7	Meduza Piece Of Your Heart
8	Anuel AA China
9	Lewis Capaldi Someone You Loved
10	Billie Eilish Bad Guy
11	Post Malone Goodbyes (Feat. Young Thug)
12	Lil Nas X Old Town Road - Remix
13	Capital Bra Nummer 1
14	Y2K Lalala
15	Sam Smith How Do You Sleep?
16	Kygo Higher Love
17	Apache 207 Roller
18	Ariana Grande Boyfriend (with Social House)
19	Taylor Swift Lover
20	Dominic Fike 3 Nights

## UNITED KINGDOM

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

## FRANCE

TW	ARTIST/TITLE
1	Moha La Squale Ma Belle
2	Lorenzo Nique la Bac
3	VegeDream Elle Est Bonne Sa Mère
4	DJ Snake Loco Contigo (feat. J. Balvin & Tyga)
5	Shawn Mendes Señorita
6	Nekfeu Tricheur
7	Niska Médicament
8	Lil Nas X Old Town Road - Remix
9	Lorenzo Damdandéo
10	Lorenzo Toujours Plus
11	Lorenzo Power Rangers
12	Plk Problèmes
13	Koba Lad Four
14	Dadju Complicé
15	Lorenzo Mbk Rocket
16	Lorenzo Nous Deux
17	Lorenzo Kekchoue
18	Roméo Elvis Soleil
19	Jul JCVD
20	Lefa Bitch (feat. Vald)

## GERMANY

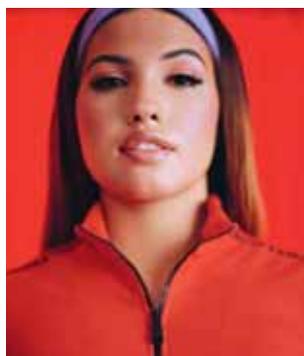
TW	ARTIST/TITLE
1	Capital Bra Nummer 1
2	Apache 207 Roller
3	Miami Yacine Intro-Resumé
4	Shirin David Brillis
5	Shawn Mendes And Camila Cabello Señorita
6	Loredana Eiskalt
7	Luciano Yeah
8	Dardan Genausou
9	DJ Snake Loco Contigo (feat. J. Balvin...)
10	Tones And I Dance Monkey
11	Mero No Name
12	Capital Bra Tiildin
13	Meduza Piece Of Your Heart
14	Ed Sheeran Beautiful People (feat. Khalid)
15	Capo Run Run Run
16	Data Luv Now*
17	Summer Cem Rollerblades (feat. KC Rebell)
18	Juju Vermissen
19	Loredana Jetzt Rufst Du An
20	Samra Wieder Lila



SHAWN MENDES



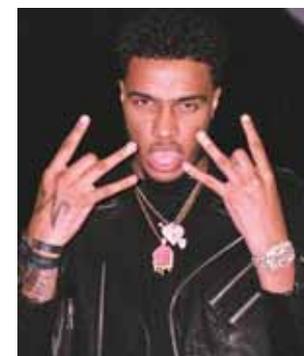
BILLIE EILISH



MABEL



ED SHEERAN



AJ TRACEY

## NETHERLANDS

TW	ARTIST/TITLE
1	Snelle Reunie
2	Shawn Mendes And Camila Cabello Señorita
3	DJ Snake Loco Contigo (feat. J. Balvin...)
4	Marco Borsato Hoe Het Danst
5	Maan Zo Kan Het Dus Ook
6	Dimitri Vegas & Like Mike Instagram
7	Henkie T DomDoen
8	Ed Sheeran I Don't Care (with Justin Bieber)
9	Meduza Piece Of Your Heart
10	Chivv Je Kent 'T Wel

## 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...)
6	Post Malone Goodbyes (feat. Young Thug)
7	Ed Sheeran Beautiful People (feat. Khalid)
8	Kygo Higher Love
9	Lewis Capaldi Someone You Loved
10	Sam Smith How Do You Sleep?

## SPAIN

TW	ARTIST/TITLE
1	Anuel AA China
2	Rosalía Yo x Ti, Tu x Mi
3	Sech Otro Trago - Remix
4	Bad Bunny Callaita
5	Tainy Adicto (with Anuel AA & Ozuna)
6	Danny Romero De Tranquilote
7	J Balvin La Canción
8	La Nueva Escuela La Rubia - Remix 2
9	Jhay Cortez No Me Conoce - Remix
10	Chris Viz Diavla

## SWEDEN

TW	ARTIST/TITLE
1	Einár Nu Vi Skiner
2	Tones And I Dance Monkey
3	Shawn Mendes And Camila Cabello Señorita
4	ZE Klick
5	Lil Tecca Ransom
6	Greekazo HotSpot
7	Dani M F.A.M.E (LeyLey)
8	Dree Low Santa Lucia
9	Ed Sheeran I Don't Care (with Justin Bieber)
10	Ed Sheeran Beautiful People (feat. Khalid)

## UNITED STATES

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Taylor Swift The Man
3	Lil Tecca Ransom
4	Taylor Swift Cruel Summer
5	Taylor Swift I Forgot That You Existed
6	Taylor Swift Paper Rings
7	Shawn Mendes And Camila Cabello Señorita
8	Lizzo Truth Hurts
9	Taylor Swift I Think He Knows
10	Taylor Swift Miss Americana & The Heartbreak

# STREAMING - MUSIC VIDEO

## 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	J. Balvin, Bad Bunny La Canción
5	Maluma 11PM
6	Taylor Swift Lover
7	Rosalía, Ozuna Yo x Ti, Tu x Mi
8	Pedro Capó ft. Farruko Calma (Remix)
9	Sarah Jeffery Queen Of Mean (From "Descendants 3")
10	Billie Eilish Bad Guy
11	Camilo, Pedro Capó Tutu
12	Dove Cameron, Cameron Boyce... Night Falls (From "Descendants 3")
13	Normani Motivation
14	Luis Fonsi ft. Daddy Yankee Despacito
15	Lil Nas X ft. Billy Ray Cyrus Old Town Road
16	Tainy, Anuel AA, Ozuna Adicto
17	Prince Royce, Manuel Turizo Cúrame
18	Post Malone ft. Swae Lee Sunflower
19	Maluma HP
20	Imagine Dragons Believer

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Jorja Smith Be Honest (feat. Burna Boy)
3	Sarah Jeffery Queen Of Mean (From "Descendants 3")
4	Krept & Konan I Spy (Remix) ft. Bugzy Malone...
5	Normani Motivation
6	Billie Eilish Bad Guy
7	Taylor Swift Lover
8	Freya Ridings Castles
9	George Ezra Shotgun
10	Sam Smith How Do You Sleep?
11	Lil Nas X ft. Billy Ray Cyrus Old Town Road
12	Post Malone ft. Swae Lee Sunflower
13	Wiley My One ft. Tory Lanez, Kranium, Dappy
14	Dominic Fike 3 Nights
15	Dove Cameron, Cameron Boyce... Night Falls (From "Descendants 3")
16	Kygo, Whitney Houston Higher Love
17	Sam Smith ft. Normani Dancing With A Stranger
18	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
19	Wiley ft. Sean Paul, Stefflon Don & Idris... Boasty
20	Koffee Toast

## UNITED STATES

TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From "Descendants 3")
2	Taylor Swift Lover
3	Trippie Redd Mac 10 ft. Lil Baby, Lil Duke
4	Quality Control, Lil Baby, DaBaby "Baby"
5	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
6	Normani Motivation
7	Young Dolph, Key Glock Dum & Dummer
8	Post Malone ft. Swae Lee Sunflower
9	Shawn Mendes And Camila Cabello Señorita
10	Chris Brown No Guidance ft. Drake (Official Video)
11	Dove Cameron, Cameron Boyce... Night Falls (From "Descendants 3")
12	Offset ft. Cardi B Clout
13	Billie Eilish Bad Guy
14	Doja Cat, Tyga Juicy
15	Lil Nas X ft. Billy Ray Cyrus Old Town Road
16	Chris Brown No Guidance ft. Drake (Audio)
17	Lil Tjay F.N
18	J Balvin, Bad Bunny La Canción
19	Lil Baby, Gunna Close Friends
20	Calboy Envy Me

## NEW ARTISTS - UK

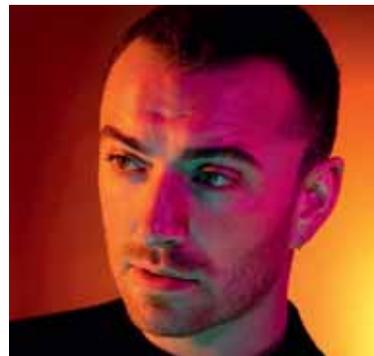
TW	ARTIST/TITLE
1	Sarah Jeffery Queen Of Mean (From "Descendants 3")
2	Freya Ridings Castles
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Mabel Mad Love
5	Mabel OK (Anxiety Anthem)
6	Sofia Carson, Dove Cameron, China Anne... One Kiss (From "Descendants 3")
7	Jax Jones, Bebe Rexha Harder
8	Lil Tjay FN (Official Video)
9	Lil Tjay FN (Audio)
10	Lil Nas X Panini
11	Sigala, Becky Hill Wish You Well (Official Video)
12	Raye Love Me Again
13	Dermot Kennedy Outnumbered
14	Lil Tjay FN Live Session   Vevo Ctrl
15	Zion Lay You Down
16	Mabel Bad Behaviour
17	Lewis Capaldi Hold Me While You Wait (Interlude Session)
18	Lil Nas X, Cardi B Rodeo
19	Koffee ft. Govana Rapture (Remix)
20	Lil Tjay Ruthless



ROSALÍA



LIL NAS X



SAM SMITH



WILEY

## FRANCE

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

## GERMANY

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Sarah Connor Vincent
3	Billie Eilish Bad Guy
4	Lea, Cyril Immer Wenn Wir Uns...
5	DJ Snake, J. Balvin, Tyga Loco Contigo
6	Kerstin Ott, Helene Fischer Regenbogenfarben
7	Luis Fonsi ft. Daddy Yankee Despacito
8	Michelle Nicht Verdient
9	Lil Nas X ft. Billy Ray Cyrus Old Town Road
10	Taylor Swift Lover

## AUSTRALIA

TW	ARTIST/TITLE
1	Taylor Swift Lover
2	Shawn Mendes And Camila Cabello Señorita
3	Normani Motivation
4	Sarah Jeffery Queen Of Mean
5	Lil Nas X ft. Billy Ray Cyrus Old Town Road
6	Billie Eilish Bad Guy
7	Post Malone ft. Swae Lee Sunflower
8	Sam Smith How Do You Sleep?
9	Sam Smith ft. Normani Dancing With A Stranger
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

## SPAIN

TW	ARTIST/TITLE
1	Rosalía, Ozuna Yo x Ti, Tu x Mi
2	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
3	Rosalía ft. J Balvin Con Altura
4	Tainy, Anuel AA, Ozuna Adicto
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	J. Balvin, Bad Bunny La Canción
7	Maluma 11PM
8	Darell, Brytiago Vellitas
9	Becky G, Myke Towers Dollaz
10	Skyhook A Escondidas ft. Morad

## NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Marco Borsato, Armin Van... Hoe Het Danst (Official Video)
3	Billie Eilish Bad Guy
4	Suzan & Freek Blauwe Dag
5	Normani Motivation
6	Suzan & Freek Als Het Avond Is
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	DJ Snake, J. Balvin, Tyga Loco Contigo
9	Tiësto, Jonas Blue & Rita Ora Ritual
10	Mabel Don't Call Me Up

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	13	3	One Bit Ft Laura White Back To You / Positiva
2	2	3	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'
3	6	6	Jax Jones & Bebe Rexha Harder / Polydor
4	4	6	Ilkay Sencan & Dynoro Rockstar / B1/Sony
5	19	2	Georgie Keller Power / 365
6	10	3	Purple Disco Machine Emotion EP: Emotion/Up & Down / Positiva
7	12	16	Leftwing: Kody I Feel It / Toolroom
8	27	2	Kirsty Bertarelli Love Me Like / KB
9	11	4	Boston Bun Don't Wanna Dance / Island
10	8	4	Herve Pagez x Diplo Ft Charli XCX Spicy / Ministry Of Sound
11	16	4	Dombresky & Noizu Rave Alarm / 3 Beat
12	26	2	Solardo & Eli Brown XTC / Ministry Of Sound
13	17	4	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
14	30	2	Purple-Xx Who The Fuck Is Suzi? / Pump It Suzi
15	NEW	1	Joel Cory Sorry / Asylum/Perfect Havoc
16	15	4	Eden Xo So Lucky / AlphaOmega
17	37	2	Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless
18	18	4	Federico Scavo One Heart / Area 94
19	32	2	Loski Calm Down / Since 93
20	1	4	MJ Cole & Cedric Gervais & Freya... Waking Up / Ministry Of Sound
21	40	2	Jaded Hand Of God / Parametric
22	24	2	Tastexperience Ft Sara Lones Don't Wanna Hide Anymore / Tribe
23	22	4	Pickle Blow / Spinnin'
24	NEW	1	Kirsty Bertarelli Sweet Summer Rain / KB
25	34	2	Black Saint & Briet Day Drinking / Warner
26	23	6	Martin Badder & Lucy... I Can't Keep My Hands Off You / Bmkitsch
27	20	4	Mike Mago Feel Like / Good Company
28	28	4	Friend Within Ft Greed Pump Up The Volume / Stress
29	25	3	Tuff London Ft Rachel Barror Bits & Pieces / Spinnin' Deep
30	33	3	Roberto Surace Joys / Defected

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	8	3	Leftwing: Kody I Feel It / Toolroom
2	10	3	One Bit Ft Laura White Back To You / Positiva
3	18	2	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'
4	21	2	Georgie Keller Power / 365
5	14	3	Boston Bun Don't Wanna Dance / Island
6	13	3	Paul Woolford & Karen Harding You Already Know / Positiva
7	22	2	Skallee & Wagz Ft Ebru Ellis Green Light / S&W
8	16	3	The Lucky Guys Ft Kurtis Lee Happy Life / Lucky Life
9	12	4	Celine Dion Flying On My Own / Columbia
10	30	2	Kirsty Bertarelli Love Me Like / KB
11	26	2	Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless
12	27	2	Sour Waiting For You / Are You Ready
13	29	2	Freya Ridings Castles / Good Soldier
14	17	3	Ilkay Sencan & Dynoro Rockstar / B1
15	NEW	1	Jaded Hand Of God / Parametric
16	NEW	1	KWS Please Don't Go / ZYX
17	1	5	Jax Jones & Bebe Rexha Harder / Polydor
18	24	2	Ina Wroldsen Forgive Or Forget / Syco
19	NEW	1	Mabel Bad Behaviour / Polydor
20	NEW	1	Jonas Brothers Only Human / Republic
21	23	3	T2 Confused / Xploded
22	19	2	Sarah McGuinness Glad You're Gone / G&T
23	NEW	1	JO90 Dreamer / Universal
24	NEW	1	Ella Eyre, Banx & Ranx And Kiana Ledé Mama / Island
25	25	4	Kream & Eden Prince Ft Louisa Ain't Thinkin' Bout You / Big Beat
26	NEW	1	Polytonics With Seal Killer / Capitol
27	2	2	Marshmello Ft Kane Brown One Thing Right / Joytime Collective/RCA
28	NEW	1	Joel Cory Sorry / Asylum/Perfect Havoc
29	NEW	1	Woolfman + JStew Big Big Lessons / W
30	NEW	1	Kirsty Bertarelli Sweet Summer Rain / KB

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	5	J Balvin & Bad Bunny Que Pretendes / UMLE
2	4	4	Geko Ft Maleek Berry & Latifah Hey Mama / 3 Beat
3	1	6	Dolapo x Hardy Caprio Something New / Virgin
4	5	3	Mabel Bad Behaviour / Polydor
5	10	3	Lil Tecca Ran\$om / Republic
6	7	3	GRM Daily Ft Wretch 32... One More Night / GRM/Parlophone
7	11	3	Nnena Lovesick / Loud Robot
8	3	9	JB Scofield Stretch It / Parlophone
9	8	5	Krept & Konan Ft Headie One & K-Trap I Spy / Virgin
10	NEW	1	Ella Eyre, Banx & Ranx And Kiana Ledé Mama / Island
11	15	2	Aitch Taste (Make It Shake) / Since '93
12	17	2	Rak-Su Rotate (Clockwise) / RCA
13	14	6	Shenfe Fogo Make A Move / Whoishi/Juni Moa
14	6	4	Blvckhaze Ft Arii Lopez SWA / Pretty Boy Worldwide/A4Ward
15	20	2	Laughta Ghost / Warner Music
16	NEW	1	Aya Nakamura Ft Lil Pump Pookie / Parlophone
17	NEW	1	Jeremiah Aslamah Ft J Kaz Pon Your Toes / Ground Up
18	16	2	YG Ft Tyga & Jon Z Go Loko / Def Jam
19	13	4	Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless
20	NEW	1	Juls & Mr. Eazi/Ft Kida Kud... Colour (Sampler): Cake... / EMI/Lost Ones



J BALVIN & BAD BUNNY

## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Purple Disco Machine Emotion
2	Shy FX & UK Apache Original Nuttah 25
3	Dimension If You Want To
4	Sneaky Sound System We Belong
5	Patrick Topping Turbo Time
6	Parx Finally
7	Chris Willis & Lenny Fontana Top Of The World
8	Regard Ride It
9	Gorgon City & MK There For You
10	Eats Everything Lickal Rolla
11	Prospa Guitar Anthem
12	Mant Ft Hayla Lonely Days
13	Endor Pump It Up
14	Idris Elba On Life
15	Disciples x Eyelar All Mine
16	Ross From Friends Epiphany
17	Joe Smooth Promise Land
18	DVXR Hey Now
19	Danny Howard Ft Eli & Fur If You Were
20	1991 Kings & Queens

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

## Leftwing & Kody hit No.1 with I Feel It ANALYSIS

BY ALAN JONES

**N**o.1 on the Upfront club chart 11 weeks ago, I Feel It finally repeats the feat on the Commercial Pop club chart for London production duo/mix team **Leftwing & Kody** (Jon Kong & Chris Adie). Credited as Leftwing: Kody, the track – an infectious, melodic house record with a big vocal hook and lush piano chords – also bounces 12-7 on the Upfront club chart, following the servicing of a new Boston Bun mix.

Producers, writers and multi-instrumentalists Joe Murphy and Jonty Howard met at and graduated from the Liverpool Institute For Performing Arts in 2012, and set up their own studio in Hertfordshire. They have since forged quite a reputation, working with the likes of James Blake, Stormzy and JP Cooper, while putting out a series of excellent records under the name **One Bit**. In that guise, they topped the Upfront club in January 2018 with Noah Cyrus collaboration, My Way, and rack up their second No.1 this week, with Back To You, which narrowly misses out duplicating that feat on the Commercial Pop club



chart, where it jumps 10-2.

Serviced in their own and Illyus & Barrientos mixes, Back To You is a thumping house track, based partly on N Joi's 1991 rave smash, Anthem, and features a soulful vocal from Mancunian Laura White, whose only previous club chart experience was way back in 2009, when U Should Have Known reached No.8 on the Commercial Pop club chart.

Completing a five-week climb to the top of the Urban club chart, Que Pretendes is the third No.1 for Colombian reggaeton star **J Balvin**, and the second for the jointly-billed Puerto Rican trap star **Bad Bunny**. The track is taken from their collaborative album, Oasis.



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[www.musicweek.com/jobs/read/general-manager](http://www.musicweek.com/jobs/read/general-manager)



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Creative Artists Agency (CAA) is the world's leading entertainment and sports agency, with 22 global offices, including Los Angeles, New York, London, Munich and Beijing. Founded in 1975, CAA represents many of the most successful professionals working in film, television, music, theatre, video games, sport, and digital content, and provides a range of wide strategic marketing and consulting services to corporate clients. Working with major known brands, requires talented and ambitious digital account managers. We are seeking such individuals to join the team here at CAA Brand Consulting London. Working with some of the world's biggest brands across sport and entertainment, you'll bring clear and in depth knowledge of digital marketing and innovation to deliver campaigns for both strategic and tactical execution.

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# THAT WAS THE Music Week THAT WAS

This week 30 years ago...



**TOP STORY**

## STING IN THE RETAIL

We brought you the results of a survey that said 80% of buyers thought CD prices were too high. While dealer charges had dropped to £7, stores continued to sell between £10-11.99. The BPI called for shops to “follow the record companies’ lead in lowering costs”. Even so, love for CDs was spreading, with one in 10 households owning a CD player and the average punter owning 15-20 discs. Wonder what the figure is nowadays...

## UNLIMITED SUPPLY, EMI

Who doesn't love some juicy gossip? City sources suggested that a rise in Thorn EMI's share price signalled that a bid was imminent, which the biz thought would result in the music division separating from the company. “There is no truth in what is being said,” a spokesperson countered. The rumours would continue...

## HANDOVER FIRST

We introduced new Our Price MD Richard Handover. The exec had started as a sales assistant with parent company WH Smith 25 years previously, and chairman David Clipsham said Handover “understands and admires the Our Price culture and is committed to its future development”. Handover would later sell his 75% stake for £145 million. Ker-ching!

**Also inside...** Our Price relaunched Zig Zag, making it the first paid-for music mag available from a record shop... **EMI** joined the **MCPS** royalty lobby... **Neneh Cherry** began the second phase of promo for her Raw Like Sushi LP (her daughter **Mabel** is now plugging her debut)... **PRS** appealed to the High Court over a new rate imposed on discos... The “disastrous outcome” of the Lincolnshire International Country Music Jamboree raised doubts about the viability of UK country festivals... **Jive Bunny & The Mastermixers** were No.1 with single Swing The Mood, while **Gloria Estefan** ruled the albums roost...

# THE AFTER SHOW

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

**THIS WEEK:** Allan Clarke, vocals/guitar, The Hollies/solo artist

■ INTERVIEW: GEORGE GARNER

Twenty years on from announcing his retirement due to vocal problems, the legendary **Allan Clarke** returns this month with his brand new studio album **Resurgence**, out September 20 via **BMG**. Here he reflects on his years spent fronting **The Hollies** and why his comeback has a lot to do with finally figuring out how to work GarageBand...

**I'm still in shock that I have a new record out...**

"It was never an idea of mine to actually do this, I thought, 'Well, does anybody want to hear from a 77-year-old guy who's been out of the business for 20 years?' I sat down to start writing just for something to do and for that to turn around within a year to getting a deal with BMG is just ridiculous [*laughs*]. But there you go, I have an album out! I felt the songs were different from anything I'd done with The Hollies and that was one of the main things I had to get away from: being Allan Clarke of The Hollies. I had to find a key that I could sing in. It sounds lower, it's a more emotional way of singing, but I'm so pleased people still recognise it as me. I'm not trying to be anybody else."

**Resurgence wouldn't exist without GarageBand...**

"I had been looking at it on my computer for about eight years, wondering what that little [desktop icon] meant. I didn't know how to work it in any shape or form, but luckily my son showed me how to get a couple of tracks up and record. It was just persistence, you make a lot of mistakes, but you learn from your mistakes. That's how *Resurgence* all started really. I got to about 15 tracks and I got a very old friend of mine called Francis Haines, who was a producer, to help me. It suddenly changed from doing demos to us thinking, 'This sounds really good'. After a while the album developed into what you hear today."

**I never felt like a legend and never will...**

"There were people out there who could sing better than I could. I'm just a guy who used to work in a mill in Salford then all of a sudden made a record that got into the charts. All I ever did was go along for the ride. How lucky can you get? That's what it's been like my whole life. I was playing The Cavern one night and somebody saw us and said, 'Come down to EMI studios, let's see what you can do'. We passed the audition and within a week we were recording."

**I was worried about The Hollies' Rock And Roll Hall Of Fame performance...**

"Graham [Nash] rang me – we usually have a chat every 10



*"I don't feel like a legend... I'm just a guy who used to work in a mill in Salford"*

years [*laughs*] – and said, 'We're going to be inducted.' But you have to play three numbers and I really didn't think I had the ability to do it. I went to see a lot of specialists about my vocal cords and they said, 'Allan, you're never going to reach those high notes anymore.' Graham said not to worry about it. When I got to the rehearsal there was Maroon 5 there to help us with harmonies. That took a hell of a lot of stress off. It might have been the adrenaline, but I actually did the songs with the help of those two guys. It wouldn't have happened without them."

**I met most of the musicians I admired in the '60s...**

"Including Jerry Lee Lewis, Little Richard and Jimi Hendrix. All those things you take in your stride. But Graham and I idolised The Everly Brothers and when Don Everly rang us up and asked if we would go to their hotel to play them some songs... It was just unbelievable to be invited to sing them tracks that they wanted to record – which they did, they picked eight of them – and ask us if we would help them. That particular part of my life was *surreal!*"

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