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# Welcome to the music week...

## All the small things



The nights are drawing in and, after a summer of huge events, I spent the week at more minimalist affairs.

I saw out the festival season at Gunnersville, a new event in West London from Festival Republic. It had great weather, a lovely location, a cracking bill... And not much else.

A single stage and just seven well-curated bands, no literary tent or funfair or jugglers, and none the worse for it. The sold-out crowd came, ate some tasty street food, rocked out to You Me At Six and Jimmy Eat World, and went home every bit as happy as if they'd been surrounded by art installations and stilt-walkers.

I also travelled to Paris to see Taylor Swift's live return, in which the stadium-conquering Reputation era was replaced with a more stripped-back approach, in keeping with new album Lover's more intimate charms. Seeing Swift play her songs solo on acoustic guitar or piano, or with her band, put the focus on just what a brilliant songwriter she is. The crowd, meanwhile, went every bit as hysterical as they did when she was flying above them, pursued by a giant inflatable snake.

When I first starting going to festivals, they generally consisted of a single stage, a beer tent and a couple of burger vans. No one wants to go back to those days, and that now they come with bells, whistles and a poetry slam attached is welcome in terms of consumer choice. But all that can also serve as a distraction from what should be the main event: the music.

Even on the recorded side, albums have become ever-longer and littered with collaborations to the extent that the artist's original vision is, at best, diluted and, at worst, lost. Are albums with 20 tracks better than those with 10 or 12? Or just bigger?

Of course, music has more to compete with these days and the urge to level the playing field with the flashier charms of film, TV, gaming and social media is understandable. But the reason music generally means more to people than those entertainment sectors is because of the direct connection it offers to fans.

Lose that, and you risk losing everything. Because, as Gunnersville and Taylor Swift have shown us, sometimes less really is more.

Mark Sutherland, Editor  
mark.sutherland@futurenet.com

MusicWeek  
16.09.19

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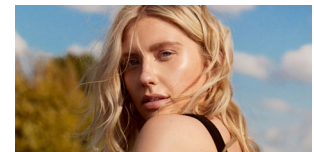
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## MusicWeek

Editorial: 0207 226 7246

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### EDITORIAL

EDITOR Mark Sutherland  
[mark.sutherland@futurenet.com](mailto:mark.sutherland@futurenet.com)

DEPUTY EDITOR George Garner  
[george.garner@futurenet.com](mailto:george.garner@futurenet.com)

NEWS EDITOR Andre Paine  
[andre.paine@futurenet.com](mailto:andre.paine@futurenet.com)

SENIOR STAFF WRITER James Hanley  
[james.hanley@futurenet.com](mailto:james.hanley@futurenet.com)

SENIOR STAFF WRITER Ben Homewood  
[ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com)

DESIGN DIRECTOR Pio Blanco  
[pio.blanco@futurenet.com](mailto:pio.blanco@futurenet.com)

CHARTS & DATA Isabelle Nesmon  
[isabelle.nesmon@futurenet.com](mailto:isabelle.nesmon@futurenet.com)

CHART CONSULTANT Alan Jones

### CONTRIBUTORS

Emmanuel Legrand (US), Gabriel Summers, Brad Merrett

### COMMERCIAL

AD DIRECTOR Kate Colgan  
[kate.colgan@futurenet.com](mailto:kate.colgan@futurenet.com)

SALES EXECUTIVE Alice Dempsey  
[alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com)

EVENTS OPERATIONS DIRECTOR UK Amy Bull  
[amy.bull@futurenet.com](mailto:amy.bull@futurenet.com)

SENIOR MARKETING EXECUTIVE Rachael Hampton  
[rachael.hampton@futurenet.com](mailto:rachael.hampton@futurenet.com)

SUBSCRIPTION SALES 020 8955 7020

### MANAGEMENT

CHIEF OPERATING OFFICER Aaron Asadi

COMMERCIAL FINANCE DIRECTOR Dan Jotcham

### INTERNATIONAL

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INTERNATIONAL LICENSING DIRECTOR Matt Ellis,  
[matt.ellis@futurenet.com](mailto:matt.ellis@futurenet.com)

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Chief executive Zillah Byng-Thorne  
Non-executive chairman Richard Huntingford  
Chief financial officer Penny Ladkin-Brand  
Tel +44 (0)1225 442 244

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## THE BIG STORY

# The mighty Why: High hopes for Liam Gallagher's 'better, richer' second album

Manager Sam Eldridge and label boss Phil Christie on the former Oasis frontman's return to the "stratosphere"...

BY JAMES HANLEY

Liam Gallagher's management team have told *Music Week* the frontman's imminent second album has "classic" potential. *Why Me? Why Not* is released via Warner Records this Friday and is the follow-up to the Oasis legend's 2017 solo debut *As You Were* (396,666 sales, OCC).

UROK Management's Sam Eldridge, who guides Gallagher's career alongside the singer's partner Debbie Gwyther, said he was heartened by the critical reaction to the LP so far.

"We're all incredibly proud of the record and it's been great to see those early responses," he said. "With the first album I was very aware of the Rocky comeback analogy – the underdog story – and on this one we were aware that once you've got the crown back, you've got to work twice as hard to keep it. That meant we were even more focused on the A&R process.

"The confidence of the last record, and its success, allowed Liam to push himself even further, musically. I think this record is a better album: richer, more detailed, musical, emotional and reflective. The brief was very much, 'Let's do what we did last time, but even better', and that's what Liam has managed to achieve."

Eldridge added he was hopeful the album will come to be regarded as a classic. "It has that potential," he said.

Warner Records president Phil Christie acknowledged that the success of *As You Were* presented a tough act to follow.

"It's still a tricky second album and comes with a unique set of challenges," he told *Music Week*. "We don't have the novelty of Liam's comeback this time, so a lot of the momentum and excitement that buoyed up the first record is gone by virtue of that.

"I was conscious that the music had to be way better than the first album, even just to maintain the same kind of body mass in the market. But it was apparent early on that we were making an album that was musically far superior to album one."

Reaching No.22 in June, *Why Me? Why Not* lead single *Shockwave* (60,733 sales) fell just short of the No.21 peak of *As You Were* opener *Wall Of Glass*

(409,485). *Shockwave* was followed by the instant grat *The River* (18,090) and the singles *Once* (No.49, 26,522) and *One Of Us* (No.56, 16,451).

"We've been building up awareness and momentum," said Christie. "We've got a track coming out called *Now That I've Found You*, which is a song for Liam's daughter, Molly, and I think it's the one to really take the campaign into the stratosphere.

"We've got a much better clutch of singles on this record and I'm much happier with the release strategy around the singles than I am looking back on the first album campaign. We're much more in tune with how to activate singles pre-release."

While half the songs on *As You Were* were penned solely by Gallagher, its follow-up is an entirely collaborative affair.

"Andrew Wyatt, his co-writer, has gone on to win an Oscar [for Lady Gaga & Bradley Cooper's *Shallow*], so we're talking about a guy who's a master of his craft," noted Christie. "He has created a songwriting partnership with Liam that is incredible. He's able to conceptualise songs and emotions that Liam delivers absolutely authentically."

Gallagher has supported the release with a handful of high-profile activations including the *As It Was* documentary, a Radio 1 Piano Sessions set, a Glastonbury Pyramid Stage slot and an MTV Unplugged showcase in Hull, due to premiere on September 23.

"We've been trying not to have Liam be quite so permaculture as he was on the first record, and just create these big moments that have strong ripples," explained Eldridge. "We've got all of our TV moments and big commercial drivers still to come."

*As You Were*'s platinum success in the UK was predominantly driven by physical sales (68%), but Christie is encouraged by the 46-year-old's growing impact on streaming services. Gallagher currently has more than two million monthly listeners on Spotify.

"We've always had relatively positive streaming consumption for his music compared to other alternative rock acts, which partly reflects that his audience includes a younger, more digitally-engaged

As he is: *Why Me? Why Not* drops on September 20

# FOR THE RECORD



## THE BIG RESULTS

BMI has broken revenue records again. For the fiscal year ending June 30, it collected \$1.283 billion (£1.04bn), up 7% over the previous year. BMI distributed and administered a record \$1.196bn (£970m) – also up 7% – to its songwriters, composers and publishers. “BMI values the trust our affiliates place in us,” said BMI president/CEO Mike O’Neill (pictured).

## THE BIG ROLE



Kevin Gore has been promoted to president, global catalogue, recorded music at Warner Music Group. Gore returned to WMG in summer 2017 as president of its US-based Arts Music division. Tim Fraser-Harding, the London-based exec who previously held the global catalogue role, is leaving the company after seven years.

## THE BIG MERGER



The UK’s Competition And Markets Authority has cleared the proposed merger between venue giants AEG Facilities and SMG. The venue giants plan to join forces to form ASM Global, a new standalone global facility management and venue services firm.

demographic,” he said. “I want to sell more albums than album one – that’s the basic ambition. The other ambition is to land genuine streaming singles that drive the tail on this record for years to come.

“We’re gearing up to have a big No.1 album and hope to have a presence in the Christmas market. It’s a campaign that will run into the new year and the touring plans, internationally, support that.”

Gallagher, who was due to play a surprise set at The Legitimate Peaky Blinders Festival in Birmingham over the weekend, tours UK arenas in November.

“We went in small to sell out quickly,” revealed his agent Alex Hardee of Paradigm. “We could have added multiple arena dates everywhere, but we wanted to keep

the demand there.

“We will have some statement plays that will be revealed shortly. Less and bigger is the plan for next summer in the UK.”

“I think it’s safe to say that Liam’s always going to deliver in that space,” added Eldridge. “We’ve hit a cross-generational audience and it’s gratifying to see the international audiences getting younger and responding to the new music. Liam’s getting back to that point of being not just a festival headliner in the UK, but across the world.

“I would like to see us end the campaign in a place where the album is respected as a classic contemporary record and that he’s firmly embedded as a festival headliner worldwide – and that feels very achievable.”

TALENT

# No fear: Dermot Kennedy and Island are 'hungry for success'

Irish singer-songwriter is "competing with the biggest artists in the world" on playlists, says label president Louis Bloom

BY ANDRE PAINE

Island Records president Louis Bloom has spoken to *Music Week* about the label's ambitions for a "massive" album from breakthrough act Dermot Kennedy.

The Irish artist's debut, *Without Fear*, is released on October 4. He has already amassed more than 640 million streams globally, according to Island.

"He's redefining the singer-songwriter genre because he's got an innate love of hip-hop and pop music," said Bloom. "He's a cross-genre act, which helps with playlisting because he's not just in one lane."

"He's competing with the biggest artists in the world. At the same time he's singing so personally – he's got pop beats but he's a poet and he's wearing his heart on his sleeve."

Bloom said that Spotify was an early supporter of Kennedy, who has 8,746,471 monthly listeners. Other DSPs have also helped raise his profile, including YouTube via its Artist On The Rise series.

Kennedy has achieved his first BBC Radio 1 A-list single with *Outnumbered*, which is also on the C-list at BBC Radio 2. The track hit a new peak of No.23 and has sales so far of 160,889 (Official Charts Company). Island aims to keep it building up to the LP release.

"We are definitely going for a Top 3 album," Bloom told *Music Week*. "We are totally ambitious for this record."

The Island president also predicted success across different demographics.

"This album is absolutely exceptional and it's got so much depth to it – it's proper songwriting with melodies and choruses," he said. "So I think it will appeal to a wide range [of people]: the youth in terms of the relevance of the lyrics but for the adult audience there's familiarity there as well."

Tap Management has overseen a heavy touring schedule for Kennedy, who plays headline shows in the US and Europe in the autumn followed by UK dates, including two Eventim Apollo shows in December.

"He's toured relentlessly for three years, he's built up a global fanbase," said Bloom. "Since day one, Tap Management has had him in the US, in Germany. In every major city in Europe and America, he can sell out big venues already."

A performance on ITV's *The Jonathan Ross Show* is confirmed for the week of release.

"Dermot is so hungry for success and so are we at Island," added Bloom. "We want this album to be massive, and I believe there's the depth in the material for it to stick [around] this year and throughout next year."

*"The album is exceptional, it is proper songwriting with melodies and choruses"*

**Louis Bloom**  
Island Records



President, Kennedy: (L-R) Louis Bloom and Dermot Kennedy

## First Post: Island 'madly happy' with Post Malone No.1

Louis Bloom says Ozzy Osbourne collaboration should be a "major cultural event"

Louis Bloom has hailed the "meteoric" rise of Post Malone over the past three years.

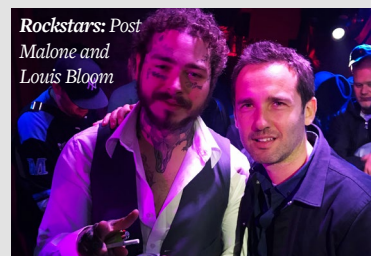
He opened at No.1 (September 13) with third album *Hollywood's Bleeding*. It had 33,728 sales (87.3% from streaming), according to the Official Charts Company

Last year's No.1, *Beerbongs & Bentleys*, has sales to date of 399,824.

"It's connected really quickly here," said Bloom. "The rise of Post Malone has been meteoric – he's a one-off."

"What makes him so hard to categorise is what makes him so special. He's a rock star, a hip-hop star and, ultimately, he's a huge pop star. He's got it all, he taps into all these genres and all those audiences relate to him."

Bloom noted the LP's "diverse group of artists" – including SZA, Halsey, Future and Travis Scott – and singled out the Ozzy Osbourne collaboration on *Take What You Want*.



Rockstars: Post Malone and Louis Bloom

"It's merging rock with hip-hop, it's amazing," he said. "I'm hoping there's going to be a moment where it becomes more than a song on streaming. It should be a major cultural event."

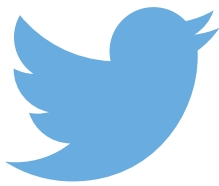
Bloom predicted that the album will build on the US rapper's success. *Circles* has hit No.1 on the Global Spotify chart.

"This will take him to another level," he said. "The music continues to cross multiple genres, and [*Circles*] will deliver the biggest airplay hit to date from him."

First week sales were down 21.9% on the 43,190 (81.6% from streams) for *Beerbongs & Bentleys* in May 2018. At the time, it was the third biggest contribution to date in the UK from streams, while in the US it broke records with 288,000 streaming equivalent albums in week one.

But Bloom is confident about the new LP's trajectory.

"It will be at the top of the charts for the rest of the year," he said. "We're madly happy with the launch and sales so far."



# TWEETS OF THE WEEK

The past seven days in 280 characters



**@JackieEyewe** can anyone tell me in 1 tweet what is happening with UK politics and Brexit right now? **(Jacqueline Eyewe, Atlantic) Wednesday, September 11**



**@metronomy** Really looking forward to the new Metronomy album **(Metronomy, artist) Monday, September 9**



**@DespaRobinson** It's 10:06am, I've overheard someone saying, "you know... meetings with external stakeholders" & I think I'm done with corporate speak for this week already lol. **(Despa Robinson, BE83 Music Group) Monday, September 9**



**@JulieAdenuga** Kano gave me tequila. It didn't taste like tequila. But 10 minutes later... It FEELS like tequila. **(Julie Adenuga, Beats 1) Friday, September 6**



**@IanDutt** My Discover Weekly on @SpotifyUK has decided I'm into flutes this week. Ok, so be it. Any Flautists looking for a deal, hit me up. **(Ian Dutt, The Orchard) Monday, September 9**



**@mikewalshmusic** XFM and @RadioX have been so much fun and I am proud to be leaving it in great shape with record numbers and an excellent team. THANK YOU to all the artists, industry and friends for being an inspiration **(Mike Walsh, Radio X) Friday, September 6**



**@AnnieMac** @edsheeran I am concerned about you not having been to a rave in a while in London Town. I would like to invite you raving next time you're in London. We need to fix this. **(Annie Mac, BBC Radio 1) Thursday, September 5**



**@jinjinofficial** Straighten your crown girl, u Got this **(JinJin, songwriter/Parlophone) Tuesday, September 10**



**@thrhythmthd** some indie landfill hits on at the barbers. Reminding me of one my least favourite lyrics. The Wombats - "I'm moving to New York because I've got problems with my sleep". It annoys me at how clever they think that line is **(The Rhythm Method, artist) Tuesday, September 10**



**@NICKIMINAJ** I'm still right here. Still madly in love with you guys & you know that. I promise u guys will be happy. **(Nicki Minaj, artist) Friday, September 6**

## #1 TWEET



**@annikawalsh** I saw David Beckham irl this week & can honestly say my life will never be the same again. What a man. **(Annika Walsh, Spotify) Saturday, September 7**

# RISING STAR

The biz's brightest new talents tell their stories



**Alexandra Ampofo:** "Try to create an unforgettable experience"

## Alexandra Ampofo

Junior Booker, Metropolis Music/ERG leader, Live Nation UK  
@planetalex\_



### What's your happiest moment in music so far...

"My happiest moment in music was co-founding my company Women Connect alongside my friends at Metropolis and Sony Music UK. Women Connect is a female-focused collective creating safer, all-inclusive spaces, good fortune and equal opportunities for women in the creative industries. We have hosted three events to highlight issues such as period poverty, mental health and International Women's Day. It feels very surreal to have created a safe space for women in music and to see it grow into something that has the capability of being so monumental."

### How did you get where you are?

"Despite studying business at university, I started working in music at 18, programming acoustic events every Sunday for around five years, the most popular being at Boxpark in Shoreditch and Croydon. Since then, I have hosted hundreds of events, including Brick Lane Festival. I've been trying to make my mark and, in 2013, I founded Acoustic Live, an award-winning events company dedicated to developing acoustic talent. I have built a dedicated community, providing a powerful platform that offers artists a chance to flourish. I have always set my sights on ways I can contribute to the spaces I'm working in, so alongside my colleagues, I started Embrace Nation at Live Nation UK. It's a cultural

hub working towards racial equality in and outside the workplace, and is a learning hub for all employees. Improving the working experience for everyone is something I feel very passionate about."

### What's your one wish for the live sector?

"For it to continue flourishing as beautifully as it always has. I also hope venues diversify their line-ups as much as possible. It's about time we saw more under-represented groups at the forefront of live music. 'One size fits all' doesn't exist."

### What's the key to a great gig?

"When I first started booking shows, I was told, despite not being a technician, to consider lighting just as much as my line-up. The key to a great gig is to be meticulous with every single detail. Everything matters, from the bill all the way through to ticketing. Stage height is also an important one, if you have an artist who is only 5ft tall, it's not the best idea to put them on a low stage! Try to create an unforgettable experience for your audience."

### Tell us your favourite music story...

"Unexpectedly bumping in to Anderson Paak at Lovebox in 2018. I can't remember the context, but I know we ended up having a really random 20-minute conversation. I shamelessly have the pictures to prove it too!"

**ALEXANDRA'S FAVOURITE TRACK:** Hope Tala - Lovestained

**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...

DIGITAL

# French revolution: Will Deezer's switch to user-centric royalties benefit artists?

Execs debate the impact of streaming service's move away from the market share payment model

BY ANDRE PAINE

Industry executives have cautiously welcomed Deezer's move to a user-centric payments system (UCPS), but there have been calls for more data about its impact.

Deezer has described the user-centric approach to royalties – paying artists and rights-holders the share of a subscription based on each account's monthly plays – as “fairer” than the current market share system.

“I've been in favour of the user-centric system, but we have to be careful,” said Ivors Academy chair Crispin Hunt.

“I've been given the impression that it does redistribute – more to the fringes and less for the big pop superstar – but I've spoken to other platforms whose modelling doesn't suggest that. It's possible that big US stars like Taylor Swift are subsidising the rest of us.”

Ahead of its UCPS roll-out in France next year, Deezer said it would correct distortions, such as the intensive users listening to more than 600 tracks a month who make up just over 30% of the user base yet generate around 70% of royalties.

But a 2018 study by Spotify's then director of economics, Will Page, suggested that administration costs would “significantly” reduce the total amount paid to artists.

Spotify, Apple Music and Amazon Music declined to comment.

Ric Salmon, partner and director at ATC Management (Johnny Marr, Nick Cave, Alma), said he's weighing up conflicting reports.

“For large fanbase indie artists, they would probably benefit,” he said. “For small artists that don't yet have a fanbase, it would probably be a disaster because there wouldn't be enough revenues generated [by UCPS].”



*“It's possible that stars like Taylor Swift are subsidising the rest of us”*

**Crispin Hunt**  
Ivors Academy



**Diamond Deezer:** (L-R) Chief content & strategy officer Alexander Holland and SVP, institutional & music industry relations Ludovic Pouilly at Deezer's UCPS launch

Martin Goldschmidt, chairman, Cooking Vinyl Group, said: “It wouldn't surprise me if it was very good for our business, but I'd love to see some concrete data before I embrace it.”

Deviante Digital CEO Sammy Andrews said the current pro-rata royalties system is “unfair to small to mid-sized artists”.

Deezer said money from dormant accounts would be shared among the active users. The DSP confirmed that all rights-holders would need to sign up to enable UCPS to go ahead. Forty-plus labels and organisations are on board, including Because, Believe and MMF.

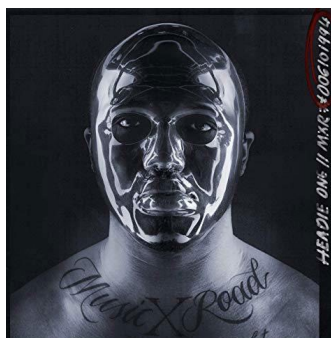
“The MMF Board feels the fundamental principle that subscription streaming money should go to the artists that the fan actually listens to sounds compelling and inherently

sensible,” said CEO Annabella Coldrick. “[But] we need more evidence to understand what the impact of such a shift would be.”

“Many research documents have been published, all pretty much contradicting each other, but one thing they agree on is that implementation of UCPS would not be simple,” added Andrews.

There is a consensus that it would stop fraud from fake streams. And Deezer's #MakeStreamingFair campaign was praised.

“The narrative around streaming is very mixed and the public are aware that there's a perception of problems with [royalties],” said Hunt. “If the fans knew that they were benefitting the music they love, it would re-connect them with the artists.”



## TAKE A BOW

### TEAM Headie One

**Agent:**

Jay Belin (WME)

**Management:**

Adnan Mohammad/Lovelace Owusu (One Management)

**Marketing:** Hannah Colson/

Tia Friday/Ben Coates (Relentless Records)

**Streaming:**

Mike McNamee (Relentless Records)

**National Press:**

Jack Delaney (Outside Organisation)

**National Radio:** Mikey Lloyd (Plugged In PR)

**TV:** Claire Close (CCTV PR)

**A&R:** Rob Ukaegbu/Shabs Jobanputra (Relentless Records)

**Publishing:**

Tom Cater (Universal Music Publishing Group)



**Headie boys:** (L-R) Skepta and collaborator Headie One

**Music x Road**

**Peak Chart Position:** No.5

**Label:** Relentless Records



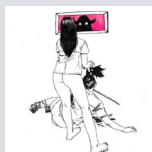


# THE PLAYLIST



## GRIMES (FEAT. I\_O)

Violence (4AD)

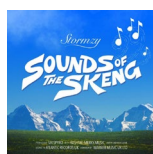


Together with producer I\_O, Claire Boucher has crafted a metallic techno song that would be perfect for the last rave on earth, with a beat made to blast things to smithereens. A real beast.

**Contact Anna Meacham**  
anna@huxley.world

## STORMZY

Sounds Of The Skeng (#Merky/Atlantic)

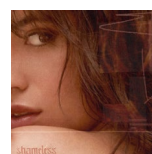


The hills are alive with the sound of Stormzy! The sleeve may riff on The Sound Of Music, but the bruising bars here are far from Julie Andrews' caper.

**Contact Rachel Campbell**  
rachel@wired-pr.co.uk

## CAMILA CABELLO

Shameless (Syco)

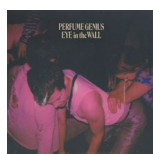


Released alongside Liar, this presents a wretched portrayal of relationship woe via skittering pop. Will Cabello's Romance LP be similarly dramatic?

**Contact Shoshanna Stone**  
shoshanna.stone@edgepublicity.co.uk

## PERFUME GENIUS

Eye In The Wall (Matador)

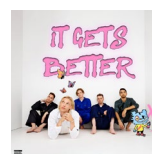


Mike Hadreas returns with a nine-minute exercise in percussive freakery and fractured vocals that he's calling "a cosmic peep show". Fantastic.

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

## COUNTERFEIT

It Gets Better (Virgin EMI)



The London punk outfit lay the first stone on their path towards their second album. On this evidence, it'll be riotous fun.

**Contact Michelle Duffy**  
michelle@halestormpr.com

## BROTHER LEO

Barcelona (Columbia)

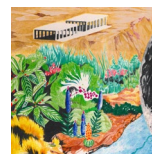


George Ezra isn't the only one who can write a song about a trip to Barcelona, you know. Swedish pop head Brother Leo does so in smooth style.

**Contact Kat Bawden**  
kat@dedicatedpr.com

## WALLIS BIRD

Life Is Long (Caroline International)



Irish artist Wallis Bird writes earthy, emotional songs to give rootsy traditions a modern edge. This trails new album Woman (September 27).

**Contact Steve Rose**  
steve@measurepr.co.uk

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!



**19.09 MAE MULLER**  
Colours, London  
7.30pm

**Fresh from** working with Ms Banks and Caitlyn Scarlett on soulful recent single Drama, Mae Muller plays a sold-out show at Colours. The fast-growing band of devotees buzzing off the Londoner's confessional pop will be out in full force here.

## TASTEMAKERS

The industry's favourite new sounds

### OJ Borg Presenter, BBC Radio 2

PHENOMENAL HANDCLAP BAND –  
JUDGE NOT (RAY MANG SPECIAL MIX)



**Band aid:** OJ Borg

**Right now,** I'm finding new things in the music I've been enjoying for the last few years: namely, the world of re-edits.

These are great songs that have been given a disco-y haircut and let loose onto whatever streaming platform is closest.

A re-edit trumps a remix for me, as it preserves the integrity of the song. Instead of redesigning it, it reimagines it in a way that the original artist might have done, had they had a load more caffeine the day they recorded it.

My current earworms include Ray Mang's special mix

of the Phenomenal Handclap Band's Judge Not, from 2018.

I'm a sucker for a piano break and this one comes so late that my brother Jordan (who, disastrously for my ego, is cooler than I am) told me to persevere with it as I'd originally given it the shrug treatment.

Also, Hot Chip's cover of William Onyeabor's Atomic Bomb is still making me a hot mess.

Finally, I remain addicted to Heavy California from Jungle's latest album and – strike me down with your hipster lighting bolt – I've got Unwritten by Natasha Bedingfield back on heavy rotation.

**ESSENTIAL INFO**

**RELEASES** Space Cadet EP (October) **LABEL** Dirty Hit  
**MANAGEMENT** All On Red **NEXT GIG** TBC

*Writing '90s-inspired guitar jams to save the world...*

I'm pretty much just pissed off with modern life..."  
 Bea Kristi is on a quest to save her generation. Using her obsession with the '90s to fuel her frayed guitar pop, the 18-year-old who goes by Beabadoobee wants to help people like her navigate a way through the world.

Born in Philippine city Iloilo, Kristi moved to London as a toddler. It didn't take long for the guitar to come into her life. Her upcoming Space Cadet EP (due next month on Dirty Hit) follows the runaway success of its predecessors, Loveworm, Patched Up and Lice. Kristi now has more than a million monthly listeners on Spotify, and her new EP is just for them.

"Space cadet" is a word for someone who can't fit into anything, a very strange person," she says. "That's kind of me, I'm strange and hard to understand and that all comes within my insecurities. I write for all the kids who are strange and need music to dance to."

Kristi is writing a lot at the moment, able to concentrate on music now her A-levels are out of the way. She's on her way to the studio when *Music Week* drops in; it's the last stop on a busy day that has already taken in a swimming lesson and therapy session.

"I know it's hard to find something [to do] after school is done, but I'm lucky enough to just chill and do what I love," she says, before sniggering at the thought of her recent exams.

"Oh my God, so bad. We don't talk about my grades!" she says. "I *did* school, but I was so shit that I basically didn't."

Kristi spent any spare time she had working on music: "I wake up every day and say, 'I'll write a song'. That's what I want to do and that's what I'm meant to do." By now, her obsession is all-encompassing. Hearing Nirvana kick-started an infatuation that led to Lush, Pavement, Sonic Youth, Granddaddy, Destroyer and beyond.

"When you listen to music it just makes you as a person. I remember listening to Nirvana and I just became like, 'Yep, I'm from the '90s, I dress like this and I listen to Nirvana'. It's so cringe!" she says. "But it's taken over me and I'm not complaining. I still want to be within the times, but I take inspiration from the '90s, it just feels attractive to me."

ON THE **RADAR**

**BEABADOOBEE**

People are falling for Kristi's music because it's fresh and breezy; layering guitars and candid, funny lyrics to make loose, escapist jams.

"People wonder why I write so much, I see music as a way of organising my brain, there's a lot of shit going on in there," says Kristi. "Writing helps me let everything out, like a little counselling session. And it helps other people, so it's win-win. All teenagers go through the same shit and feel crap sometimes, it's nice knowing I'm not alone."

Before we leave her, there's just time to discuss Kristi's other principal obsession: Tom Hanks.

"I love everything about him," she says of the star, whose face is plastered on her bedroom wall. "His face makes me so happy, every time I do a show, I put him on the rider: 'Vodka, crisps, Tom Hanks'."

Maybe he'll turn up one day?

"Oh my God, don't say that! That would make me cry..."

**BEN HOMEWOOD**

*"My music is for kids who are strange and need something to dance to"*

**Bea Kristi**



PHOTO: Jordan Curtis Hughes



Goal-driven: (L-R) Neymar, Cristiano Ronaldo and José Mourinho and (below) Brittany Pfantz

SYNC STORY

DAZN/BRITTANY PFANTZ

BY BEN HOMEWOOD

The deluge of football syncs to mark the big kick off in the European domestic leagues continues, with DAZN teaming up with three of the modern game's biggest names for a new series.

The online sports streaming platform's The Making Of The Greatest Stars documentary project features films detailing the careers of Neymar, Cristiano Ronaldo and José Mourinho.



*"The lyrics capture the never-ending road to true greatness"*  
**Rory Calver**  
 DAZN

In searching for a fitting soundtrack, the team headed slightly left of centre to find Push Pull by Nashville-based alternative act Brittany Pfantz.

"We wanted a track that felt a million miles from typical 'football music' – generic urban beats or jangly guitars," says DAZN's Rory Calver.

"Our dream was a song that evoked the emotion of the series and we instantly knew the Brittany Pfantz track was the one, the lyrics perfectly capture the seemingly never-ending road to true greatness."

Music supervisor Rio Attoh-Wood says that Push Pull "has a classy build" and boasts "a sophisticated air of authenticity".

Adam Soffe of Bucks Music Group celebrates scoring a spot that "connects on an emotional level".

"We're over the moon to land a spot featuring some of football's greatest names," he concludes. Champion.

**Brand:** DAZN **Spot:** Online Sport Series **Title:** The Making Of The Greatest Stars **Composers:** Brittany Nicole Pfantz and Josh Doyle **Artist/Master:** Brittany Pfantz **Publisher:** Courtesy of North Star Media, LLC by arrangement with Bucks Music Group Ltd **Music Supervisor:** Rhythm & Sync **Ad Agency/Film Company/Post Production:** DAZN **Creative Director:** Rory Calver **Air Date:** 25/08/19

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



No mean Feet: Feet

THIS WEEK'S HOTTEST BRAND NEW ACT

Feet

**KEY TRACK:** Outer Rim  
**LABEL:** Clapped Records  
**MANAGEMENT:** Q Prime  
**TWITTER:** @feetband

**WHO:** Feet are lead singer George, guitarists Harry and Callum, bassist Oli and drummer Ben or, as their Facebook page has it: Jeep, Rains Parker, NHS, Oli and Hookings. Nicknames are back, guys.

**WHAT:** Reflecting their Stig Of The Dump aesthetic and dodgy aliases, Feet's music is a noisy mess. This lot smudge Britpop with post-punk, then smear the result with larger-than-life character.

**WHERE:** Feet come from Cov, or Coventry to you.

**THEY LOOK LIKE A LAUGH...** Quite. After meeting at university, Feet began recording – initially in an abandoned barn in Huntingdon, then in a retirement village in Portsmouth and lately in London – and their songs are full of lines such as, 'Spent all my loan on beer and biscuits'.

**SOUNDS SERIOUS...** Whether you dig the wackiness schtick or not, Feet are rising fast. They're in the same management stable as Metallica and Foals, while a recent performance in drag at Reading Festival drew plaudits.

**WHAT'S NEXT?** An October tour to mark the release of their debut LP. Its name? What's Inside Is More Than Just Ham. Classic.

*Marshall*

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HOTSHOTS



AIM TO PLEASE

Excitement was in the air at the all-new AIM Independent Music Awards at Camden's Roundhouse as artists and top execs came together to celebrate the achievements of the independent community. Bonus: the night culminated with the Awards' first-ever live show. Pictured here are: **1.** Johnny Marr onstage after winning the Pioneer award. **2.** Blondie's Debbie Harry, who received the Outstanding Contribution To Music award from long-time friend Ray Davies, and host Lauren Laverne. **3.** (L-R) Chairman of Beggars Group Martin Mills with AIM CEO Paul Pacifico. **4.** Dave claimed Best Independent Track and Best Independent Album. **5.** (L-R) Mark Bowen (Idles), Jenny Hollingworth and Rosa Walton (Let's Eat Grandma), Karen Emmanuel (Key Production) and Lee Kiernan (Idles). **6.** (L-R) Rachel Davies (commissioning executive, BBC Music), Tom Billington (editor, BBC Music Introducing), James Stirling (head of BBC Music and BBC Introducing) and Jess Iszatt (presenter, BBC Music Introducing London). **7.** The Merlin UK team out in full force to mark CEO Charles Caldas' Indie Champion win. **8.** Innovator winner Allen Kovac (founder/CEO of Tenth Street Entertainment) and Nicole Tongue (creative producer, The Heroin Diaries Musical). **9.** Partisan Records took home the Best Indie Label award. **10.** PPL's Peter Leatham with International Breakthrough winner Jade Bird. **11.** The Name PR team celebrated the AIM Awards' success. **12.** Scottish singer Gerry Cinnamon won the Best Live Act award. **13.** Winner of the One To Watch award Georgia, who performed on the night. **14.** Ms Banks, who took to the stage to close the live show. (Photos: Jennifer McCord, Sarah Louise Bennett, Callum Baker).



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

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# THREE BECOMING

In 2019, the **Music Managers Forum** is on a mission to educate the industry. **Kwame Kwaten, Annabella Coldrick** and **Paul Craig** tell *Music Week* why...

— BY GEORGE GARNER —  
PHOTOS: PAUL HARRIES

**A**mid the loud, creative bustle of Ministry Of Sound's HQ today, three people are hunched over a table pondering one particular question in silence. Stripped of any elegant phrasing, it goes a little something like this: So, er, like... What does a music manager actually *do* in 2019?

If you think the answer is, "Skim 20% off the top, massage an artist's ego and slam a cricket bat on a table when all else fails," rest assured, you are living in the past. To help explain why, *Music Week* has assembled three gurus on the subject who are at the heart of the Music Managers Forum operation. Founded in 1992 – and *not* to be confused by its 'MMF' Google search twin mycophenolate mofetil, an immunosuppressant drug which assists in controlling inflamed bowels – the organisation's goal is to educate, inform and represent UK managers.

First we have Annabella Coldrick, CEO of the MMF who also serves as a UK Music board member, co-founder of the European Music Managers Alliance and Council Of Music Makers, not to mention external reviewer for the Government Communications Capability [which assesses the communications function of Whitehall departments].

Next up, there's MMF chair Paul Craig. Having worked with and managed a host of artists, including INXS, Kaiser Chiefs, Franz Ferdinand and Bullet For My Valentine, Craig left his position as SVP, artist partnerships at Warner in 2014 to form Nostromo management. On top of his role as MMF chair, he also manages the chart-topping rock act Biffy Clyro.

Last, but by no means least, is Kwame Kwaten, vice chair of the MMF and founder of Ferocious Talent. He also acts as senior A&R for Believe Records, trustee at The MOBO Charity, co-chair of the BRITs diversity committee, founder of the Ultimate Seminar, publisher at Alive And Well Songs, and member of UK production team and band D'Influence. In his time at ATC Management, Kwaten also managed successful acts such as Rumer and Laura Mvula.

With those formidable CVs quoted, then, back to that opening question: what does a manager actually do?

"The manager's role has always been to help an artist with their career and realise their dreams, get 'no' turned into 'yes', look for opportunities, and hustle," offers Paul Craig. "A lot of it is still exactly the same core job."

Yet, as Craig is quick to add, the means by which that job is



"Managers are now co-CEOs with artists of their business"

**KWAME KWATEN**  
MMF

achieved in 2019 is radically different to yesteryear. Brand partnerships, social media, digital revenue streams, and avalanches of data are just the tip of the managerial iceberg these days. This has its benefits, obviously – "I never used to know who bought a record from HMV unless I got a fold out chair and sat there until I got arrested!" quips Craig – but it also shrouds the modern music manager's job in mystery.

"One of the problems with management is it's so difficult to describe what you do in a day," says Craig. "A lot of what you do goes unseen, so therefore people don't really understand it."

**Triple trouble:**  
(L-R) Kwame Kwaten, Annabella Coldrick and Paul Craig shot for *Music Week* in London



# ME ONE



Perhaps that explains why a lot of people still hold some pretty outdated perceptions of the music manager as a Svengali-type character operating in the shadows.

“It’s so bloody old school, isn’t it?” says Kwame Kwaten. “You sit there and you go, ‘That’s got nothing to do with what we have to do now’”, he continues. “That old way of looking at things is dead – it started to die at the beginning of the internet revolution. People said, ‘This is what you guys do,’ and it’s like, ‘No! No! We don’t just do that: we do this, this, this, this, this and that.’ The list just gets longer and longer and longer.”

Suffice to say, shedding light on the manager’s role in 2019 is one of the MMF’s key goals. It is, in fact, at the heart of some new research it is undertaking this autumn to smash some lingering stereotypes.

“We’re initially titling it ‘Managing Expectations,’” explains Coldrick. “Because it’s managing expectations of the role of the manager across the industry against the expectation of the artist or other business partners. In 1999, that was the peak music industry – it was awash with cash and the manager was very much viewed as the deal-maker. In the last 20 years, the recorded business collapsed, the live industry grew, and the role of the manager as a core part of the artist development business has increased. That was partly out of necessity, partly because it makes much more sense for the artists to have that business built around them rather than other partners. The number of things you need to know have got increasingly complex.”

Indeed, if one thing defines the MMF in 2019 it appears to be a thirst – perhaps insatiable vampiric craving is more apt – for knowledge with which to arm managers. This pursuit can, in turn, occasionally create its own set of misconceptions.

“I always stress that we’re not anti-anything,” says Craig. “I think people sometimes view us as that, but we’re not.”

Why, you may ask?

“Because we’re annoying!” states Craig, before hammering his point home. “I think it’s because we shine a light, we’re always asking questions.”

“We’re asking the questions people don’t necessarily want to be asked,” adds Coldrick.

Take MMF’s *Dissecting The Digital Dollar* publication series, including the *Fan Data Guide* and the *Song Royalties Guide*. The latter of which boldly set out to make the myriad unintelligible complexities of the royalty chain process intelligible. It’s a clear point of pride to the trio gathered at MoS HQ – which also serves as the MMF’s base of operations – that pan-European digital licensing body ICE recently issued a statement name-checking MMF’s *Song Royalties Guide*.

Moreover, their success is not solely confined to recorded music. The MMF also played a pivotal role in setting up the FanFair Alliance to fight the scourge of secondary ticketing, eventually leading to Google suspending Viagogo’s ads (“Bringing people from the promoter, agency and manager worlds all together is no small achievement,” hails Craig).

There are many other frontlines preoccupying MMF’s attention, too. Its Associates Programmes has seen them foster partnerships with Spotify, Google, Facebook/Instagram, Amazon and Deezer. On top of that, it has its own affiliated podcast in cooperation with AWAL (*How Did You Manage That?* as featured in *Music Week*’s recent podcast special) and has been doing important work with *The Music Manager’s Guide To Mental Health*, produced in conjunction with Music Support and assisted by Help Musicians UK.

Furthermore, the MMF has its own ceremony, with the Artist & Manager Awards set to return for 2019 at the Bloomsbury Big Top on November 14 (“Lana Del Rey came two years ago to give a speech to Tap Management about how they have supported and developed her, it was really great,” beams Coldrick). This year Rebecca Boulton and Andy Robinson (*New Order/Joy Division*) are set to receive the coveted Managers’ Manager Award.

Not only is the number of MMF initiatives swelling, so too is its membership, which stands at nearly 700 people – up from 550 just a year ago. They are, however, always on the look out for more new recruits, which isn’t always an easy task – as Craig

notes, “a lot of managers didn’t become managers to join an organisation”. Part of the task at hand regarding expansion involves changing perceptions of the MMF itself.

“Maybe in the past, people could see the MMF as a bit of a closed shop, whereas now it’s like, ‘No, no, no – let’s open all the doors, come in!’” says Kwaten. “That’s where we’re at.”

“It’s really important to us that we have everyone from managers starting today to the most successful managers involved in the MMF,” adds Craig.

To that end, MMF also launched its Accelerator Programme in January. Supported by YouTube Music, ACE and SMIA, it gives grants of up to £15,000, not to mention training and support, to 24 fledgling managers from England and Scotland. Diversity is crucial, too, with 2017 seeing a big drive towards increasing representation at board level, with five members having to rotate each year.

“It’s not about losing the expertise of the various managers, they still remain members,” observes Coldrick. “But it’s about bringing fresh voices.”

Of those fresh faces in 2019, MMF has welcomed Jill Hollywood (Echo Beach Management), former *Music Week* cover star Merck Mercuriadis (Hipgnosis Songs Ltd), Rebekah Tayler (IE: Music), Sammy Andrews (Deviante Digital and *Music Week* columnist) and Liza Buddy (Chaos & Bedlam Management) to the board.

The MMF is not only thriving, it’s just getting started. Time then to consult Coldrick, Craig and Kwaten about where it goes next...

#### How has the role of music manager evolved in recent years?

**Kwame Kwaten:** “Before, the whole thing was, ‘You’re the manager, you get 20%, you negotiate deals, that’s what you do’. As time’s gone on, the manager’s being called on to do more and more. It started with record labels slimming down the amount of staff in their departments – even something like label copy had its own department. What

happened, and this is only one example, was: ‘We’ll get rid of that, managers can do all that...’ Then it became, ‘We expect you to get your artist to this kind of level before they’re ready for a label to look at’. Managers then had to learn and gather all of the tools to make sure that their artist was at a particular level, and that made sense as well. But soon you end up with a manager and an artist going, ‘Well, we’ve got this far, maybe we can go even further with the project’, so this is why we’re ending up with situations now with artists and managers owning rights, choosing different deals. It’s not just about, ‘Oh, I’ve got to get a record deal and then my 20%’. Back then, it made sense, there was a business model there. Now? Oh, no. You’ve got brands to deal with, viral marketing, you’ve got to do A&R or if you can’t do it, you’ve got to have somebody inside your company that does.”

**Annabella Coldrick:** “You don’t have to be an expert in everything, but you need to know when to bring in the right people. Increasingly, there are all kinds of outsourcing companies who you might build a team around. Some of the big management companies have in-house digital specialists, a lot of managers build the team with independent people working around their artists. So it’s not about necessarily doing all 150 things yourself, but bringing in the right people to work with specialists.”

**Paul Craig:** “The major labels have got really good at educating their staff. And I praise them for that because the notion of staff development is really important. But managers? Historically, they have not been great at it as they’re always focused on their artists, and sometimes you need to step out and become a better manager by learning something. What makes managers great is that they’re devoted to their artists, that’s why we wake up in the morning and do the job we do. But in this complex time, I’m sitting in masterclasses on Facebook marketing, not because I’m going to become an expert in

#### Shock and awesome:

(L-R): The MMF’s Annabella Coldrick, Kwame Kwaten and Paul Craig



Facebook marketing, but because I want to know the questions that I need to talk to my business partners about. That two hours is really valuable, not just for me, but for the people I work with.”

**Hence, addressing various inequalities of knowledge seems to be the MMF’s mission statement right now?**

**PC:** “Education levels the playing field in all walks of life. One of the reasons I started Supervision [artist management company Craig co-founded in 1999] was I felt an individual manager did X number of deals and X interfaces with the business a year, whereas their partners were doing multiple *everything*, so by definition there was an inequality. Whereas if you have people working together, sharing experiences, it will be better for your artists in many, many ways. MMF is all about managers meeting, talking and sharing information, the amount of information that circulates is incredible and leads to our clients earning more money, achieving better deals, or just making better decisions – making better decisions is the key role of the manager with whatever the artist wants to do.”

**KK:** “The notion that, ‘If you have been a manager for X amount of years then you know everything’ is dead – you’re constantly hitting the refresh button every few minutes. Refresh, refresh, refresh – you better be looking at that page...”

**So let’s zero in on Dissecting The Digital Dollar. What are you trying to address with that series?**

**AC:** “It partly came out of artists and managers realising that streaming was increasingly forming a central part of artist’s income and engagement with fans, but not understanding when you got the royalty statement at the end how those minuscule amounts per stream were calculated. And not necessarily being able to get the explanations from business partners, because everything was shrouded under NDAs at the time. I noticed that people were like, ‘MMF is always banging on about transparency – what do you mean by that?’ So we’re like, ‘OK, here are exactly the bits of information we think an artist and manager should have to understand how they’re being paid in the modern age’ – that’s from how many streams you’ve had, to the terms of the deal with Spotify, Apple and Deezer. We then did a Deals Guide looking at the 10 different types of digital deal. So again, rather than just going, ‘Oh, we don’t like how the industry is operating’, it’s giving managers the tools.”

**PC:** “On the deals guide, we didn’t advocate any particular deal, we’re not for this deal, not for that deal, we’re just saying to people, that these options exist. Read about it, dive in! We did the transparency guide, it was like, ‘If you want to go and talk to your business partners, maybe these are some of the things you should be asking for.’”

**AC:** “And that came from listening to our membership, particularly songwriter and producer managers. Artist managers had started seeing streaming open up a decent income stream and we couldn’t quite understand why songwriter managers and songwriters still felt that they weren’t seeing the returns from streaming in the same way. And so we were saying, ‘Well, that’s odd, because the percentage of money on the CD sale that went to songwriters is lower than the percentage of money from streaming, in fact it’s nearly double on streaming! It’s not

just understanding the problems, it’s then what do you do about it. With song royalties, we do understand the issues now: it’s long royalty chains, it’s two years’ worth of delays, there’s lots of deductions being taken for your song royalties. We have to understand it in order to change it.”

**PC:** “It really does demonstrate the evolution of the MMF and the music business. When I started, it was a bit of a shouty business. I mean, obviously, I never raise my voice [laughs]. It was a different business, a much more aggressive business, and it’s changed considerably. To be relevant, organisations have to change. Dissecting The Digital Dollar is a brilliant way of being incredibly impactful in a very precise way. What I love about the series is that it stands for what the MMF is, because it drives education, conversation and change in the industry, which is obviously great for our clients and for us. And it drives transparency. It epitomises what we’re trying to do.”

**The question of how managers actually get paid is an interesting one in 2019, too...**

**KK:** “It’s all change. We’re now co-CEOs with our artists of their business. We’re going, ‘All right, if we are putting your records out, and you’re leaving all of that side to us, fine’. Generally, I’d say 90% of new artists are like, ‘We’re in as a 50/50 with you’. That’s on master income. If you’re being the record label, the artist is being the creator – they take care of one side, you take the business. That business might develop into putting out artists they sourced as well.”

**AC:** “That is increasingly happening. Jamie [Osborne] did that with The 1975, but there are many, many managers that are doing this. That’s partly why we wanted to do the Managing Expectations research, because 20% works in some circumstances and it doesn’t in others; it certainly doesn’t if you’re acting as a label and providing lots of different services that used to be provided by other people. That’s why

the research is called Managing Expectations, not just with labels or artists, but also with lawyers and accountants looking at different business structures. So everyone saying, ‘That’s not how the management works – a manager works on this basis’, well, actually, managers work on lots of different bases and it depends on the artist. We’ve found that managers will invest to some degree in their artist’s business.”

**KK:** “I think a lot of labels actually prefer it, because at least they know when you reach them the artist knows who they are and there’s some kind of structure behind it. That’s just one way of doing it. The labels can still find an artist from the get go.”

**PC:** “Ed Sheeran’s an amazing example. When Ed signed to Atlantic, he knew exactly who he was, what he was. He had worked it out with the all the SBTV stuff, and being on this journey with Stuart [Camp, manager] for 1,500 shows or whatever, to become the hugely successful and wonderfully talented artist that he’s become. That journey is sometimes a good thing, in the end.”

**MMF is also helping managers get started, too. What impact has the Accelerator Programme had so far?**

**AC:** “Fiona [McGugan, director of strategy and policy, MMF]

“The things you need to know as a manager have got increasingly complex”

**ANNABELLA COLDRICK**  
MMF



was increasingly talking to managers whose artists were doing really well and yet, they still weren't able to go full time as a manager, partly because the big deals and the big advances aren't there. So they were still working doing other jobs at the same time. We partnered with YouTube Music, the Arts Council England and the Scottish Music Industry Associations to provide a grant fund and also an education programme, a support programme, for 24 managers. We had 130 applications and they had to do a five minute video. We watched them all, some of them had made these massively well-produced ones, and one of them had hidden in a cupboard at work – he was brilliant! It was really hard to narrow it down but we did end up getting 24 managers funded and it's really incredible. We thought a lot of it would be, 'OK, they want the money, and the education and training they might find useful', but I think what a lot of them have found useful was a network with each other."

**And just how important is that sense of community to the MMF and its members?**

**PC:** "Management is a very isolating experience, so I think the network of people is really crucial and very beneficial. It can be lonely. One of the things which is really important about the MMF nowadays is that it's trying to cater and give its membership a lot of different things because sometimes – and maybe this is why I didn't join it for a long time – I felt that the MMF of the past, many years ago, wasn't relevant to me. So if we talk about lobbying for the European Copyright Directive, that is really important, but if you're a young manager trying to book a gig or a DJ for 100 people, the benefits are so far away. If someone comes along and goes, 'We're doing the European Copyright Directive!' it's like [*shrugs*]. The point

maybe where we were not doing well was with the young manager – the one who basically just wants to put food on the table, manage their acts and develop a career. The monthly meet ups where tech companies will come in help all managers. Also, as you become more experienced as a manager, you will have more contacts – but [at first] you don't have the contacts and you need them. We've paid a lot of attention, and we will increasingly pay a lot of attention, to making sure that we are really relevant for younger emerging managers and their artists. We're already seeing a positive benefit."

**"Management is a very isolating experience, the MMF's network is crucial"**  
**PAUL CRAIG**  
 MMF

**So what do you say to managers who don't necessarily see the benefit of the MMF?**

**AC:** "I always say that by working together, you learn more, benefit more, and can help change the industry. It's the collective voice."

**KK:** "I just think, as an attitude, it's old school. Sorry. I think the notion of 'competition' between managers is as well."

**PC:** "Competition is fine, in my book, because everyone's trying to do different things. Annabella and I have spent time going to meet with different managers and management companies to explain what we're doing. We're very evangelical about it. Being part of the MMF helps your business. I guarantee there will be some bit of knowledge that you don't know, not because you're not brilliant at what you do, just because it's impossible to know it all."

**Considering the amount managers now have to know and contend with, it makes you wonder when they ever find time to sleep?**

**KK:** "We don't... [*laughs*]."



**Definitely Mabel:** Mabel sporting her Breakthrough Artist gong at the 2018 Artist & Manager Awards with Spotify's Bryan Johnson



**A star is Osborne:** Paul Craig with 2018 Artist & Manager Awards Entrepreneur winner Jamie Osborne

PHOTOS: Andy Willsher

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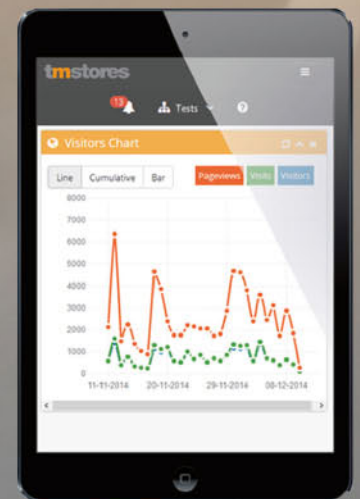
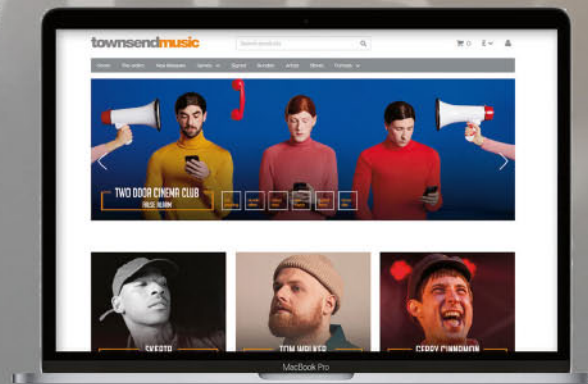
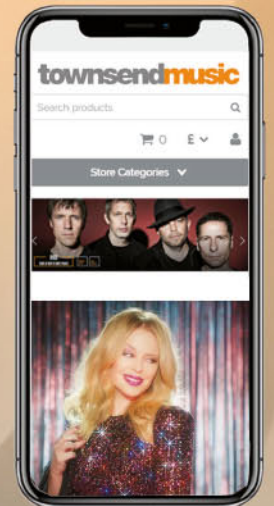
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**They also served:** (L-R) Caroline International's Mystery Jets, CD Baby's El Alfa, Caroline client Christine And The Queens (top) and Believe's Feeder (bottom)



# SERVICES WITH A SMILE

— BY EMMANUEL LEGRAND —

With thousands of musicians across all genres now using **services companies** to take their music to the world, the sector is in a happy place. In this **special report**, *Music Week* talks to **key players** about the new era for **artist services...**

**SPECIAL  
REPORT**

**T**he artist services sector may have been born amidst the music biz slump, but even as the good times return to the industry, the business of providing services to recording artists is booming around the world. More and more artists, across an increasingly wide selection of genres, are taking the independent route to market and promote their music, and make sure their royalties are collected. It's a business that has been building over a decade or so, dynamised by the joint effect of digital distribution, which has lowered the barriers of entry, and a new DIY mentality, particularly in genres such as hip-hop and electronic music.

"The paradigm has definitely shifted, with the entry barrier being lower than ever and artists no longer depending on gatekeepers," says Malena Wolfer, head of artist services at independent distribution and services company Believe UK. "The industry is ever-changing and streaming services and new platforms such as TikTok enable artists to reach new audiences without big budgets or extensive marketing campaigns. The key, however, is to have a savvy team around the artist that is aware of key trends and technologies and can adapt to new situations when required."

According to Paul Hitchman, president of Kobalt-owned artist

services unit AWAL, "More and more artists are remaining independent and releasing music on their terms." He says the trend is driven "by the global growth of streaming and the emergence of a new generation of tools, services and innovative partners to support independent artists".

Hitchman elaborates: "There is an important shift taking place in the music industry in which streaming is enabling a much greater number of independent artists to have a long-term career in music. In the new model, artists are enabled to take back control and go beyond building sustainable businesses by thriving independently with successful careers."

"It is a new era in terms of the technology that we have access to," concurs Nicola Spokes, UK label head at Universal-owned services company Caroline International. "Our data systems and tools enable us to provide our artist and label partners with in-depth and up-to-the-minute data and insights, allowing us to adapt, change, plan and reach more fans, faster."

For Rich Orchard, director of market development, UK & Europe, at CD Baby, there are a lot of upsides to using artist service companies – not to mention a lot of artists in need of platforms and tools to distribute their music.

"Aside from the great terms and retaining ownership of your music, you're able to drop a new single globally on your own



United artist: Freya Ridings' releases go through AWAL

schedule, and then be responsive to what happens next," he explains. "We now have services to suit any tier of artist, so it's just a case of ensuring clients are using the right services to help them maximise every revenue stream available to them."

Spokes says companies such as Caroline have also adjusted to the new creative paradigm that see artists drop a new release out of the blue.

"Our digital distribution infrastructure enables fast and dynamic global release plans that match the turn-on-a-ha'penny way many independent artists and labels often want to roll out their campaigns," she says.

Caroline can provide tailor-made individual services, including marketing, promotion (radio, TV, press), sync, sales, distribution, data analysis, insight and digital marketing, to independent artists and labels. It has been working on projects by a diverse range of artists, from veterans like Iggy Pop, Peter Gabriel and Van Morrison, to young UK urban talent such as D-Block Europe, Sharna Bass, Digga D and Mixtape Madness, as well as indie/alternative acts such as Mystery Jets, Bombay Bicycle Club and Gaz Coombes.

Labels using Caroline include Fiction Records (Tame Impala), Because Music (Christine And The Queens, Major Lazer), Mavin (Rema), Fader (Clairo), Communion (Tamino), Fantasy (Nathaniel Rateliff & The Night Sweats), Loma Vista (St Vincent, Denzel Curry), G\*59 (Suicideboys) and 10K Projects (Iann Dior, Kierra Luv).

"Caroline has an incredible culture of passion, hard work and drive," says Spokes. "We really care. This isn't just about providing a service – you're getting our team's combined wealth of industry experience from across the indie and major label sectors, combined with the freedom of independence. It's a powerful combination and a compelling dynamic for artists, managers and labels from all genres."

One of the oldest DIY companies for the digital age is CD Baby, which started in the pre-Napster era in 1998 as a service for independent artists to distribute their CDs online. It slowly morphed into an all-digital services company, eventually becoming the largest global digital distributor of independent music and the largest publishing rights administrator in the world. It claims to serve 900,000 artists, songwriters, labels and other rights-holders worldwide, and powers a catalogue of over half a million albums, representing more than seven million

tracks across 800 genres. The Portland, Oregon-based company says it has paid out more than \$500 million (£404m) to independent musicians, songwriters and labels since inception.

"We offer full-service, multi-brand platforms and tools at scale, to help creators distribute and promote their music, and monetise their rights," explains CD Baby's Orchard. CD Baby's scope has also widened in recent years to incorporate music publishing rights management through what was initially a partnership with Songtrust. Eventually Songtrust parent company Downtown Music Holdings acquired CD Baby's parent, AVL Digital Group, in March 2019 in a transaction estimated to be worth \$200m (£162m). The deal included assets such as CD Baby, AdRev, DashGo and Soundrop.

"We've undoubtedly seen lines increasingly blurred between label, manager and distributor functions," says Orchard. "Clearly you can now manage your own business, control your own rights and have final say over everything you do, driven by streaming data and the democratisation of marketing tools."

This new environment has allowed what Hitchman calls "middle-tier artists" to build viable careers by remaining independent and using companies such as AWAL.

"One interesting aspect with the growth of streaming is that more middle-tier artists will be able to live off their work – ranging from tens of thousands to hundreds of thousands of pounds a year in recording income," says Hitchman. However, he adds that the current music industry "isn't set up to support this volume", and companies like AWAL can help artists develop their career "from starting out to global success". "There is no ceiling on what an artist can achieve with AWAL, whether that process is a fast one or a more organic development over time," he says.

AWAL's services include marketing, release management, playlist promotion, A&R, funding, radio promotion, PR, YouTube monetisation, global digital/physical distribution and access to real-time comprehensive music data and insights.

"We see our model as quite unique," says Hitchman. "Providing the global services that you would get at a major label but also empowering artists to keep control of their rights and their career and enabling them to retain the majority of income. AWAL receives a share of the revenues we generate on behalf of artists, so our interests are completely aligned, and we do not lock artists into long-term exclusive agreements."

AWAL services have been used by such artists as Lauv, Tom Misch, Rex Orange County, Little Simz, Gerry Cinnamon, Bruno Major, The Kooks, Snoh Aalegra, The Wombats, Nick Cave & The Bad Seeds, Kim Petras, Gabrielle Aplin, Steve Lacy and Omar Apollo, as well as labels such as Good Soldier (home to Freya Ridings), Glassnote, SideOneDummy and B-Unique.

Believe, which was created 10 years ago in Paris by Denis Ladegaillerie, initially as a digital distributor, now offers a wide range of services, from distribution and marketing to rights management, sync and monetising videos, all on a global basis.

"Every artist and campaign is different and we really tailor our services to fit the artist's set-up and objectives," says Wolfer. "We have a global network with 44 offices around the world and are putting a strong emphasis on global audience development. Our artist services team provides a full service, assisting with everything from strategic campaign planning to coordinating teams to conceiving and implementing creative and innovative marketing campaigns."

Wolfer notes with pride that Believe has just delivered a Top 5 album for British band Feeder with their 10th studio set, Tallulah, their highest charting record for 14 years.

"Our team worked closely with band and management to deliver a hugely successful campaign that engaged the existing fanbase while, at the same time, reaching new audiences through streaming and creative tools such as Instagram AR filters and Facebook Messenger bots," says Wolfer.

Other recent Believe success stories include Orbital's comeback, as well as Welsh singer-songwriter Novo Amor, who

*"There's more competition which makes expertise and innovative thinking even more important"*

**NICOLA SPOKES**  
CAROLINE INTERNATIONAL

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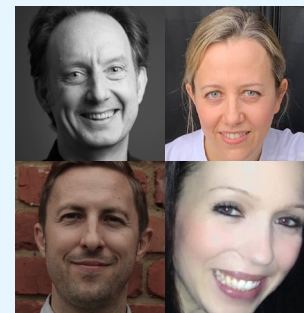
AWAL



Need a dollar?: Aloe Blacc goes through CD Baby

# ARTISTIC LICENCE

Services sector experts give their tips on how to make the independent route work for you



At your service: (Clockwise from top left) Paul Hitchman, Nicola Spokes, Malena Wolfer, Richard Orchard

## 1. DON'T GO INTO DEALS BLIND

Signing the first deal on offer might not be the best option. Instead, explains Paul Hitchman, president of AWAL, you should “arm yourself with education and information, to make the most informed decisions and choices about your career”.

## 2. BUILD A TEAM

This usually starts with a manager. Some companies are adamant that there should be a team behind an artist before committing to a deal. “We would generally only engage with an artist who has a manager/management team working with them,” says Nicola Spokes, UK label head at Caroline International. “The artist can continue to do what they do best – create – and their management team can be the point of liaison with us on the release campaign. If an artist isn’t represented by management, that’s something for them to consider before going down this route.”

## 3. BE FLEXIBLE

Artist services companies usually have the capacity to offer various ways for artists to reach their market, providing solutions that are specific to each project and level of development. “Our across-the-board services offering means we’re able to serve specific artist needs across a full spectrum of DIY creators,” says Rich Orchard, director of market development, UK & Europe, at CD Baby, whose clients include El Alfa and Aloe Blacc.

## 4. THINK LONG-TERM

Working with an artist services company may be project-specific, but it’s worth considering longer options. “As the market is becoming more and more competitive, we really encourage artists and managers to choose a partner that can cater to their individual needs rather than just chasing the best deal terms,” says Malena Wolfer, head of artist services at Believe. “Appointing a team that understands the artist and is willing to go the extra mile really goes a long way in this day and age.”

## 5. CONTROL YOUR RIGHTS

Experts suggest favouring deals that allow you to retain ownership of your master recordings. “The further you can go without signing away any rights, the more options and the more leverage you will have as your career develops,” says AWAL’s Hitchman.

has registered over 100 million streams.

“We really encourage artists to make the most of their creative and strategic freedom,” says Wolfer.

For a lot of artists, going independent with a service company offers specific benefits, not least the ability to retain recording and publishing rights to their works. “Signing an artist services deal will allow the artist to retain ownership of their masters and stay in control of the creative and strategic process while at the same time having the financial backing and global network of a company like Believe,” says Wolfer.

AWAL’s Hitchman sums up the benefits of service companies in three words: ownership, control, empowerment.

“Artists are just starting to understand the power they have to own their creative process, engage directly with their fans and make informed decisions about the way they want to run their business,” he elaborates. “It is great to see artists take this control but the industry is really at an inflection point. If artists demand more transparency, fairer deals, ownership over their life’s work and an active voice in their creative process, there is an opportunity to reshape the entire industry around creators.”

One of the more contentious issues in the ‘old’ model was the royalty rate artists would get from labels. In the services-driven model, the question of what stays with the artists boils down to how much they pay for the type of services they need. Each artist service company has its own system and practices – some apply a set of rates depending on the investment required, others go for flat fees for certain types of services.

“Our rates are upfront and reflective of the platform and services an artist opts into,” explains Orchard, who says CD Baby’s 9% commission rate has remained unchanged since its first digital release in 2003.

“The key difference now is our artists get so many more services value-wrapped into that, with tools such as [marketing solutions company] Show.co free to CD Baby artists,” he adds.

Others, like Believe, don’t charge fees for any of the services offered, preferring to focus on deals based on revenue shares.

“Our goal is to provide the best service to the artist and we have tech in place to ensure everything we do is transparent,” explains Wolfer. “Every project is different and our deals are becoming more and more flexible. Besides, working with established artists, we also offer a variety of development deals for artists who are looking to get their project off the ground.”

*“Streaming is enabling a much greater number of artists to have a long-term career in music”*

**PAUL HITCHMAN**  
AWAL

Spokes says pricing is determined by multiple variables. “Like any business, Caroline looks at the market, demand and the quality and depth of the service level we provide,” she says. “There’s more competition in the marketplace, which makes expertise, relationships and innovative thinking even more important. It’s also indicative of the level of success now being achieved with artists, and rapid growth in the sector.”

While AWAL’s Hitchman remains discreet on the share that goes back to artists, he is adamant that they “receive a far bigger share of the income versus traditional major label deals”.

“While we can’t disclose an average percentage of income, our splits are close to the opposite of a traditional major label deal, ensuring the artist takes home the lion’s share of profits,” he adds. “This artist-first focus has caused waves in the music industry and has driven industry competitors to offer better deals, creating a more artist-friendly music industry.”

And with the good times for the music industry set to continue, it’s clear artists have more options than ever.

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# HITMAKERS

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

**THIS WEEK:** Ella Henderson teamed up with OneRepublic frontman Ryan Tedder for her debut single **Ghost**, recorded on the eve of her 18th birthday. Here, the singer shares the story behind one of the biggest UK hits of the decade...

■ INTERVIEW: JAMES HANLEY

**W**hen I signed with Syco I was 16 and I was given the opportunity to state if there was anyone in the industry I would like to work with.

I cultivated a shortlist and Ryan Tedder was one of the names on there. He was writing with everyone at the time – Beyoncé, Leona Lewis, U2 – but I had no idea of how to get in with him.

I did a mash-up of Drake's Hold On, We're Going Home and uploaded it online, and [Tedder] then got in touch with the old label boss Sonny Takhar, saying, 'I love this cover, I'd love to meet her'. So, the next time Ryan was in the UK, we arranged to meet.

I'd been writing the album for just under a year when I met Ryan in a studio in London. He was really chilled out; he was having a beer and we spoke about what I felt was missing from my record and where I was at musically. I grew up listening to soul and Motown because of my mum – that's what I used to have to listen to on the school run. Instantly, we had a connection and we bonded really well. He's definitely a close mate now in the industry.

I felt so nervous when I walked into the room, but Ryan thought I had come in with so much confidence. He was like, 'You knew what you were doing. I just helped and shaped the song around you'.

The title, Ghost, came from describing how I was feeling – like I was haunted by writing a record and the expectation of it. Ryan got it immediately and said, 'I've got this idea of the choir singing behind you and you're going to be the anthemic front of it'. And I was like, 'Wicked!'

We sat around a piano and wrote the chorus in 20 minutes. I don't think I've ever written a chorus so quickly. We

both had that goosebump moment and, when Ryan left, I said to my A&R, 'I need to finish this song, it feels really special'.

The next time [Tedder] came to the UK a few months later, we went into the studio again and wrote the verses. We got it to a place where we were super-happy with it. There was definitely still more to be done, but there was enough for him to build the track and sonically create the record.

We were emailed the track just before Christmas [2013]. We all listened to it and the grin on my face... I was like, 'This is 100% going to be the single. I know it, I feel it'. And nobody questioned it, either.

Ryan invited me to come out to his house in Denver to finish it in the January. It was two days before my 18th birthday and I remember flying over with my manager's wife. It was thick snow and Ryan's house was just unreal – it had a glass floor looking down into the studio. He said, 'What do you want to do for the middle eight?' So I went into the booth and did a few takes, and that's when the, 'Give up the ghost' line came. That wasn't planned, it just happened in the moment.

As I was recording my last few vocals, it had turned midnight. I'd just turned 18 and Ryan wanted to take me for a drink, but obviously in America you can't drink [alcohol at that age]!

I loved the song standing for trying to get out of a situation: something that has completely taken over your mind which, at the time, was me trying to write my first single.

The buzz I get from singing Ghost is unbelievable. I'm very proud of the record and what it's achieved. That song literally took me across the globe, so I'm very grateful for it.

*"I don't think I've ever written a chorus so quickly. We both had that goosebump moment"*

**ELLA HENDERSON  
ON GHOST**

*Ghost stories: Ella Henderson's new single Glorious is out now. The EP of the same name drops November 8*

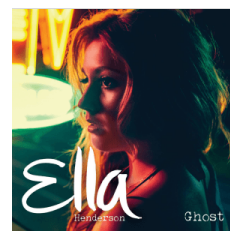




PHOTO: Polly Hanrahan

# ELLA HENDERSON GHOST

## Writer's Notes



### Publishers

Write 2 Live, Kobalt, Downtown, Songs Of Patriot Games, Blastronaut, Sony/ATV

### Writers

Ella Henderson, Noel Zancanella, Ryan Tedder

### Release Date

06.06.14

### Record label

Syco

### Total UK sales (OCC)

1,608,612



**One Skep beyond:** Skepta and friends at the 2016 Mercury Prize show

# POINTS MAKE PRIZES

— BY BEN HOMEWOOD —

The **Hyundai Mercury Prize** has been whipping up debate in the music industry and beyond since 1992. As it returns for 2019, *Music Week* meets judges **Clara Amfo** and **Annie Mac**, along with panel chair **Jeff Smith** and his predecessor **Simon Frith**, to find out exactly how the big decision is made...

**T**he year Skepta won with Jarvis Cocker presenting was brilliant. There was a lot of deliberation between him and David Bowie, but the decision was made with the feeling Bowie would be pleased...

Jeff Smith is reliving the night of September 15, 2016, when Skepta, a totem of the UK grime scene, scooped the Mercury Prize for his fourth album, *Konnichiwa*. He piled on stage with a huge entourage, headed up by his mum, whose delirious dancing went viral. Head of music for BBC Radio 2, Jeff Smith has been involved with deciding who wins the Prize for around a decade, and took over as chair of the panel last year, following the departure of Simon Frith.

“As judges, we put ourselves under a lot of pressure, the only reason we’re there is to decide the album of the

year, but even when you’re down to the 12, it’s no easy job. People have been asking me who’s going to win and I don’t have a clue!” Smith tells *Music Week* on the eve of this year’s ceremony.

Just as every other year since it was founded in 1992, the Mercury continues to spark debate like few other events in the music calendar. Whispers of what happens in the judging room do the rounds regularly.

Annie Mac joined the panel for the first time in 2016 and remembers it well.

“I’ve been in more heated Mercury panels than that one,” she smiles. “That was a really good one, I don’t think people went away from it feeling hard done by. It’s an interesting situation when you have two albums that are so extremely different and represent so many things.”

BBC Radio 1’s new music obsessive hosted the show in 2018, and returns this year to the 12-strong committee,



alongside artists, critics and industry figures such as Stormzy, Jorja Smith, Radio X's Mike Walsh and Clara Amfo.

Mac's Radio 1 colleague was judging in 2016, too.

"I had to have my poker face on with a photographer I knew," Amfo remembers. "I said, 'I'm not telling you a damn thing, just go and enjoy your night!' It's such a momentous moment for an artist who's submitted their album, it's a crass thing to ruin someone's surprise."

The DJ tells us the story of a "very well-known singer" being informed they were about to win a BRIT Award by a fellow pop star. "They were rightly pissed off, I'd hate to be that person," she says.

But, as anyone who's been in the room on Mercury night will attest, it's not that kind of show.

"There's such camaraderie and respect among the artists. It's about rewarding the music first and the TV show is a bonus," Amfo reasons. "People are more relaxed. It's just fun. All I see people doing is going, 'Alright mate, I haven't seen you in ages, congrats'. It's a nice get together."

Amfo presented Wolf Alice with the Prize 12 months ago and is now in her fourth year as a judge. Her passion is screamingly obvious.

"It's always quite frantic. When Sampha won [with Process, in 2017] being in the room and knowing he was going to have that moment was really special," she continues. "The genuine look of shock on his face was priceless, he's an unassuming guy who wouldn't have expected it. It was surreal, or dare I say comedic, that Luther off the telly [Idris Elba] was giving him the Prize."

Amfo remembers "trying to create tension" by elongating her words ("And the winner iiiiiiis...") when announcing Wolf Alice last year, but when the big reveal arrives, the expectation reaches gargantuan levels all on its own.

It's the culmination of a long, hard process. The judges meet up twice, firstly in early summer to whittle more than 200 submitted albums down to a list of 12, then again on the night. That's when the panel's passion really begins to slosh around.

"It's like any lively dinner party," Smith explains. "It does get heated. You can have the room divided, there can be pockets of particular support, so it's the chair's job to bring all that together and come to a conclusion that pleases everybody. We're having our dinner, but we're not concentrating too much on the food..."

Smith leans on the skills he's picked up in countless playlist meetings over the years, and has tried to keep the process in keeping with what Simon Frith and chairman David Wilkinson have built over the years.

"It's getting the judges to feel they can have a meaningful conversation. To a certain degree, it's like a playlist meeting, people sitting around a table trying to come to conclusions about music, which is often a very subjective business isn't it?" Smith says.

Former rock critic Frith is now emeritus professor, music at Edinburgh University, and reflects fondly on his long Mercury association.

"As chair of the judges, I was more interested in talk and enthusiasm than in voting and consensus. Better a record that aroused passions for and against than one that everyone quite liked," he says.

What special skills, then, does the chair need?

"The ability to let people talk – and to shut them up! And to keep one's personal tastes out of it," Frith says.

"Above all, it's presenting a persuasive collective view, a sense of the meeting, at the end of all the arguments."

As for the judges, Amfo says honesty and passion are paramount.

"There have been disagreements about what people think

PHOTOS: JMI International



**Wolfing it down:** Wolf Alice win in 2018

*"It's like any lively dinner party. It does get heated and it's my job to bring all that together"*

**JEFF SMITH**  
MERCURY PRIZE

is the best, but there's nothing wrong with that," says the presenter. "I'd be disillusioned with the industry if people didn't care."

Clearly, they do.

Amfo has been listening to Anna Calvi's Hunter while cycling home ("Don't beat the girl out of my boy", what a lyric!"), while Mac says she's had Black Midi's Schlagenheim blasting from her car speakers.

"I'm reliving all the albums, reminding myself of how everything feels and sounds. The joy of this is getting more and more from it every time you listen and understanding new perspectives," she says.

"It's just being a fan and listening over and over again, this forces you to do that and normally I don't let myself do that because I don't have time."

Mac's favoured description of the judging process and, in fact, everything to do with the prize is "important". The DJ uses the word repeatedly, stressing it each time.

"Everyone on the panel is chosen as a judge because they're immersed in music, so music and artistry are important to them," she says.

"There's a deeper level of respect from the judges for the artists, so they want to make sure the right album wins. This is a really important prize because it celebrates the album, which is something that needs to be preserved as an art form."

Mac is proud that the shortlist celebrates records from Britain and Ireland and says the industry must "make sure we're flying the flag and letting the world know about these amazing artists".

She points to the Mercury Prize's 27-year run as testament to its strength, even its uniqueness.

"It's one of a kind. It's lasted so many years and it never seems to have dwindled in significance, culturally or in the music industry," says Mac.

"Having someone like Skepta win when he did, I'm so glad it went to him. You saw how much it meant to him, his family and his scene. It's important that the Mercury means that to every single type of artist in the UK, from jazz to rock to rap, I'm glad it means so much to every single person."

As for this year's list, the buzzword that emerges from *Music Week's* investigations begins with a 'P'.

"The shortlist is a sign of the times, you can hear the political unrest going on in the country," reckons Mac.

"It's quite telling when you look at how many albums are punk-leaning and political in their own way. There's a lot of frustration out there being channelled through music on these albums."

Jeff Smith smells something similar.

"People have said things about the state of the UK, about an awareness of what's happening now and you can find

threads of that in lots of the albums,” he says.

“I’ve aligned it to the state of people’s minds in Britain as well. Not just social but psychological things, too.”

Bubbling disquiet certainly forms a backdrop to the Mercury Prize 2019, the issues railed at by nominees including Slowthai and Idles are just as relevant now as they were when they turned vitriol into music in the studio. Perhaps that will equal more public focus on these records, after all, hasn’t that always been the point?

“In simple terms, the aim of the Mercury Prize was to sell records; more particularly to get music lovers who had got out of the record-buying habit to listen to new music,” says Simon Frith.

“The prize was modelled more on the Booker than the BRITs. It wasn’t about celebrating commercial success, but took on the role of that fanatical music-loving friend who keeps saying, ‘Listen to this! You might like it!’ From the beginning it was agreed that the Prize should celebrate all kinds of British music.”

Jeff Smith is honoured to follow Frith as chair, and notes that the judging process starts with music, but does take into consideration what victory might mean.

“It’s about quality and whether we feel the album really represents the year, clearly it [winning] can have a huge affect on people,” he says.

All that remains, then, is for the 12 judges to gather on September 19 to decide where the trophy will end up this



**The show must go on:**  
The industry gather at the 2016 ceremony

time round. What goes on in their room is all that matters.

“Initially everyone is excited, no one knows what’s going to happen. Then it’s very intense, especially when it gets down to two or three albums,” Frith remembers.

How does it feel when it’s all over?

“The emotion comes in when you see the winner,” Smith sums up. “Seeing the real people behind the music and then watching one of them win is quite humbling.”

# MERCURY RISING? Crunching the key numbers behind the Prize...

## THE RUNNERS AND RIDERS

Anna Calvi, *Hunter* (Domino) **10,476 sales**

Black Midi, *Schlagenheim*  
(Rough Trade) **5,077 sales**

Cate Le Bon, *Reward*  
(Mexican Summer) **3,806 sales**

Dave, *Psychodrama* (Dave Neighbourhood/  
Universal) **127,503 sales**

Foals, *Everything Not Saved Will Be Lost – Pt 1*  
(Warner Records) **56,221 sales**

Fontaines DC, *Dogrel* (Partisan) **21,730 sales**

Idles, *Joy As An Act Of Resistance*  
(Partisan) **52,526 sales**

Little Simz, *Grey Area*  
(Age 101/AWAL) **9,175 sales**

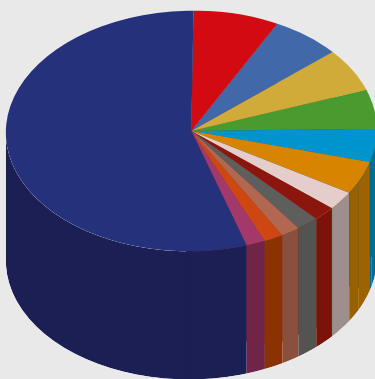
Nao, *Saturn* (RCA) **12,803 sales**

Seed Ensemble, *Driftglass*  
(Jazz Refreshed) **692 sales**

Slowthai, *Nothing Great About Britain*  
(Method/Universal) **19,984 sales**

The 1975, *A Brief Inquiry Into Online Relationships* (Dirty Hit/Polydor) **147,937 sales**

## MERCURY MARKET SHARE



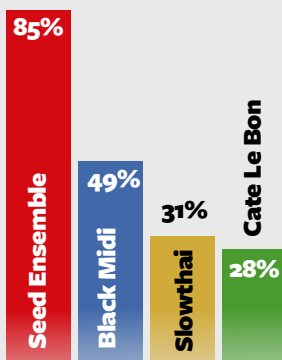
### Total shortlisted albums since 1992

|                    |                 |
|--------------------|-----------------|
| Island – 24        | Rough Trade – 7 |
| Parlophone – 19    | Warner – 7      |
| XL Recordings – 16 | RCA – 6         |
| Virgin – 16        | Young Turks – 5 |
| Domino – 15        | Big Dada – 5    |
| Polydor – 15       | Others – 171    |
| Heavenly – 7       |                 |

## THIS YEAR’S BIGGEST GAINERS

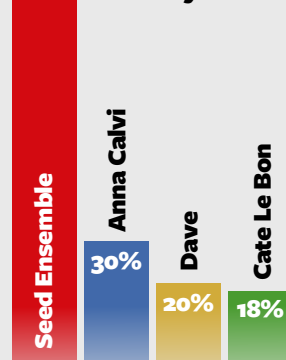
Official Charts Company

### Sales

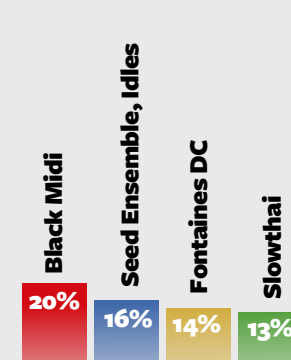


102%

Spotify  
Monthly listeners



YouTube  
Subscribers



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# 2020

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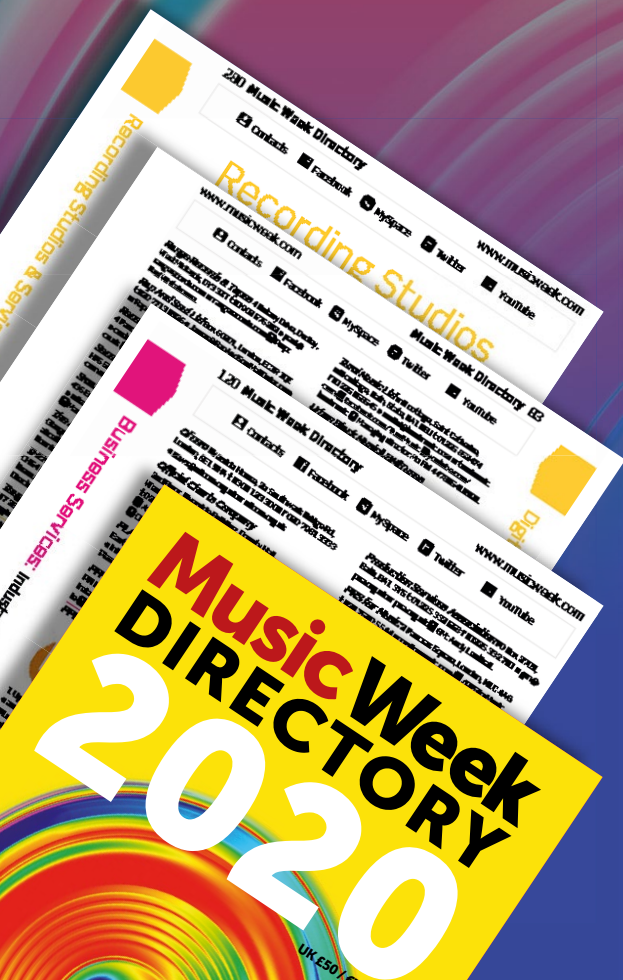
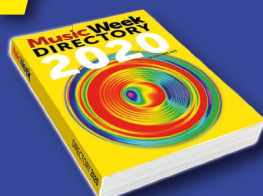
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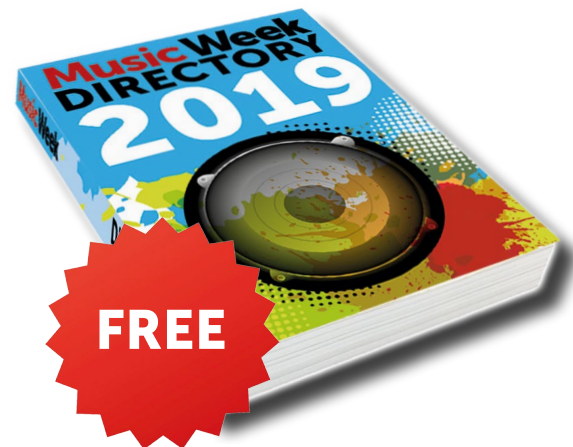
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# Music Week CHARTS



**In off the Post:** Post Malone scores the No.1 album with Hollywood's Bleeding

**38/40** - Singles & Albums

**39/41** - Analysis

**42/43** - Market Shares

**44** - Streaming/Comps/Record Store

**45** - Indies

**46/47** - UK & EU Airplay

**48/49** - Apple/Spotify

**50** - Vevo

**51** - Club



THE OFFICIAL UK SINGLES CHART

TOP 75

Official Charts Company



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

Sales Increase

Highest Climber

+50% Sales Increase

Highest New Entry

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Contains chart entries 1-38.

Table with columns: TW, LW, WKS, ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER). Contains chart entries 39-75.

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

# Backbeat: Ed Sheeran & Stormzy spends a third week at No.1

BY ALAN JONES

**T**ake Me Back To London is No.1 for the third straight week for **Ed Sheeran** feat. Stormzy, becoming the fourth of Sheeran's eight chart-toppers to spend more than a fortnight at the summit, while increasing his overall tenure of the top spot to 36 weeks. It does so on consumption of 59,683 units - a 10.40% decline week-on-week - including 54,936 from sales-equivalent streams.

Powered by streaming of his No.1 new album, Hollywood's **Bleeding, Circles** surges 11-5 (39,297 sales) to become **Post Malone's** eighth Top 10 single. It is joined in the top tier by **Goodbyes** (feat. Young Thug), which bounces 14-10 (32,050 sales), and had its only previous week in the Top 10 nine weeks ago, when it debuted at No.5. Malone also secures his 17th Top 75 entry and the week's highest new entry with the title track of Hollywood's **Bleeding** (No.11, 30,223 sales). All of the other tracks from the album are 'starred-out' of the Top 75, contributing 14 of the record 26 titles that are 'starred-out' of the Top 75 under the rule that restricts primary artists to three concurrent chart entries. The most-consumed of these is **Take What You Want** by Post Malone feat. **Ozzy Osbourne & Travis Scott**, which would be No.13 (28,079 sales).

After a fortnight at No.2, **Higher Love** moves into slightly lower orbit for **Kygo & Whitney Houston**, falling to No.3 (43,364 sales) as it swaps places with Manchester rapper **Aitch's** **Taste (Make It Shake)** (3-2, 45,842 sales), which receives a big boost from the release of his new EP **Aitch2O**. Said EP also spawns new hits (**Aitch's** fifth and sixth) in the form of **Buss Down** (feat. **ZieZie**, No.21, 20,220 sales) and **Already** (feat. **Treezy**, No.43, 10,977 sales.). Five more songs from **Aitch2O** are 'starred-out' of the Top 75 while **Strike A Pose** - the **Young T & Bugsey** hit on which **Aitch** is featured - is up for the sixth straight week, advancing 10-9 (32,592 sales). **Higher Love**, incidentally, remains atop the paid-for sales chart, with a further 5,655 copies being purchased in the latest frame.

The rest of the Top 10: **Ladbroke Grove** (4-4, 39,409 sales) by **AJ Tracey**, **Sorry** (6-6, 36,271 sales) by **Joel Corry**, **3 Nights** (5-7, 35,912 sales) by **Dominic Fike** and **Ran\$om** (7-8, 32,938 sales) by **Lil Tecca**.

After eight weeks in the Top 10, **So High** is hit by **ACR** and dives 9-35 (14,156 sales) for **Mist** feat. **Fredo**. Also departing the Top 10 is **How Do You Sleep?** (8-12, 29,923 sales) by **Sam Smith**.

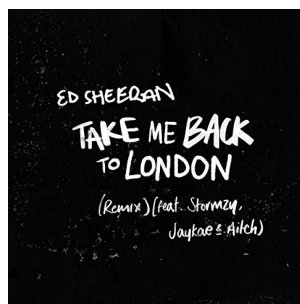
**Vossi Bop** got to No.1 and **Crown** to No.4, and now **Sounds Of The Skeng** - the third single from **Stormzy's** upcoming second album - debuts at No.20 (21,441 sales), becoming his 25th hit.

No date has yet been set for the release of **Camila Cabello's** second solo album, **Romance**, but two simultaneously released singles from the set make their chart debuts this week - **Liar** at No.38 (13,208 sales) and **Shameless** at No.50 (9,566 sales).



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

This week's sales: 59,683 | Downloads: 4,747 |  
Streams: 54,936 | Total sales to date: 410,824 |



**The winner takes it all:** *Take Me Back To London* consolidates at No.1 despite suffering a dip in consumption

Also new to the Top 75: **Got It All** (feat. **Alice Chater**, No.48, 9,892 sales), **Professor Green's** 14th hit in all, but first since 2014; and **We Got The Cool** (No.70, 5,979 sales), the first hit for Belgian DJ **Yves V**, the ninth hit for featured Dutch DJ **Afrojack** and the third hit for featured Swedish vocal duo **Icona Pop**.

Kosovan DJ **Regard's** debut hit **Ride It** continues its brisk climb, advancing 25-15 (23,169 sales).

No.1 in her native Australia for the sixth week in a row, **Dance Monkey** by 19-year-old singer/songwriter **Tones And I** has also topped the chart in Denmark, Finland, Ireland, Norway and Sweden. Previously climbing 60-48-40-31 here, it picks up speed this week, jumping 31-19 (22,058 sales)

No.2 in his native Ireland for three weeks in July/August, 27-year-old singer/songwriter **Dermot Kennedy's** first hit, **Outnumbered**, improves its chart position here for the 10th week in a row, advancing 26-23 (19,980 sales).

There are also new peaks for: **Truth Hurts** (30-29, 17,210 sales) by **Lizzo**, **Slide Away** (47-40, 12,767 sales) by **Miley Cyrus**, **Simmer** (51-46, 10,465 sales) by **Mahalia** feat. **Burna Boy**, **Will We Talk** (66-58, 7,981 sales) by **Sam Fender** and **Love Me Again** (62-59, 7,815 sales) by **Raye**.

Overall singles sales are up 1.01% week-on-week at 18,703,872, 21.83% above same week 2018 sales of 15,352,291. Paid-for sales are down 3.22% week-on-week at 616,852, and are 28.18% below same week 2018 sales of 858,919. It is their lowest level since chart week 10, 2005 - before downloads were counted - when they were 523,223.

# THE OFFICIAL UK ALBUMS CHART 75

**Official Charts Company**

**BRIT CERTIFIED**  
 PLATINUM: GOLD & SILVER AWARDS

- ★ 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> <b>Post Malone</b> Hollywood's Bleeding Republic 806713 (Sony DADC UK) <span>📈</span><br>(Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahl/BloodPop/Haynie)         |
| 2  | 2  | 9   | <b>Ed Sheeran</b> No.6 Collaborations Project Asylum 0190295427887 (Arvato) ★<br>(Mac/Sheelback/Max/Martin/FRED/Sheeran/Gibson/Skrillex/Kenny Beats/Benny Blanco/Rube/19Nineteen85/Boi-1da/Jahaan Sweet/Mars)  |
| 3  |    |     | <b>New</b> <b>Aitch</b> Aitch2O Since 93 19075991582 (Cinram)<br>(Why/Jay/Two4kay/Mojam/Digital Farm Animals/Steel Banglez/The Elements)   |
| 4  | 3  | 3   | <b>Taylor Swift</b> Lover EMI 7792868 (Sony DADC UK) ●<br>(Dukes/Bell/Swift/Antonoff/Little/Sourwave)  |
| 5  | 5  | 17  | <b>Lewis Capaldi</b> Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ★<br>(Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pila/Sneddon/JR Ho)  |
| 6  |    |     | <b>New</b> <b>Status Quo</b> Backbone earMUSIC 214296EMU (Absolute/Sony DADC UK)<br>(Ross/Young/Edwards/Bown/David/Cave/Malone)  |
| 7  | 1  | 2   | <b>Lana Del Rey</b> Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK)<br>(Antonoff/Del Rey/Bell/Watt/Happy Perez/Daves/Novels/Menzies/Reid/Mighty Mike)   |
| 8  |    |     | <b>New</b> <b>Melanie Martinez</b> K-12 Atlantic 0075678651663 (Arvato)<br>(Martinez/Keenan)   |
| 9  | 19 | 45  | <b>Jax Jones</b> Snacks Polydor 0602577162411 (Sony DADC UK) ● <span>📈</span><br>(Jax Jones/Ralph)   |
| 10 | 9  | 24  | <b>Billie Eilish</b> When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●<br>(F.O'Connell)   |
| 11 |    |     | <b>New</b> <b>Belinda Carlisle</b> Gold Crimson CRIMCD639 (Sony DADC UK)<br>(R/Novels/G Lopez/M Llyd/R Felman/E Pesty/D Mundy/M Burns/C Caffey/T Caffey/B Carlisle/C McConkey/R Schuckett/D Tickle/J Reynolds) |
| 12 | 11 | 91  | <b>Motion Picture Cast Recording</b> The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6<br>(Wells/Paul/Lacamoire/Sinclair/Lewis/Trapane/Reed/Gubman)  |
| 13 |    |     | <b>New</b> <b>Bat For Lashes</b> Lost Girls Bat For Lashes BATFL01CD (AWAL/Proper)<br>(N Khan/C. Scott IV/J Deciveo/MNEK)  |
| 14 |    |     | <b>New</b> <b>Black Star Riders</b> Another State Of Grace Nuclear Blast 0727361489328 (ADA Arvato)<br>(Ruston)  |
| 15 | 14 | 47  | <b>Queen</b> Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ <span>📈</span><br>(Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)                                     |
| 16 | 12 | 132 | <b>Ed Sheeran</b> + Asylum 0190295859039 (Arvato) ★11<br>(Mac/Sheeran/Elizondo/Hicks/B Blanco/McDaid/Killbeatz/Labrinth)   |
| 17 | 16 | 77  | <b>George Ezra</b> Staying At Tamara's Columbia 88985471342 (Cinram) ★3<br>(Blackwood)   |
| 18 | 15 | 2   | <b>Lil Tecca</b> We Love You Tecca Republic 0602508243387 (Sony DADC UK)<br>(Mia/Taylor/Pierre Bourne/E-Trou/Mench Beats/Danny Wolf/Ovnhelo/Michelangelo Puvrenti/Face/Joiz/Marso Beats/Dez Wright)            |
| 19 | 17 | 3   | <b>Headie One</b> Music x Road Relentless 0886447805855 (Cinram)<br>(Nastygig/PJ Pipe It Up/Calfone/Springsteen/The Writers Block/O'Paul/169/Hawkes/Nyge/Mlonthebeat/Madara Beatz)                             |
| 20 | 23 | 96  | <b>Elton John</b> Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★<br>(Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C Bayer Sager/Narada/Penny/Collins)                      |
| 21 | 22 | 43  | <b>Fleetwood Mac</b> 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ●<br>(Fleetwood Mac/Dashu/Callat)  |
| 22 | 21 | 6   | <b>Mabel</b> High Expectations Polydor 7779872 (Sony DADC UK)<br>(Mac/Tre Jean-Manie/Dre Skull/Wildlife/Cak/Al Shux/FT Smith/Riley/Make/Youknow/169/Snakehips/MOXWLL/MNEK/KOZ)                                 |
| 23 | 20 | 72  | <b>Post Malone</b> Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★<br>(Malone/Cashio/Bluesport/Bell/Dukes/Watson/Storch/Ave/Youngblood/Bright/Bjani/Party/NextDoor/Tank God/Watt/Swesh)          |
| 24 | 27 | 119 | <b>Dua Lipa</b> Dua Lipa Warner Bros 0190295938482 (Arvato) ★<br>(Kozmenjuk/Axentel/Big Taste/Miguel/J Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick/Flannigan/Rahke)               |
| 25 | 25 | 71  | <b>Billie Eilish</b> Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●<br>(O'Connell)  |
| 26 |    |     | <b>New</b> <b>Iggy Pop</b> Free Caroline CAROL19CD (Caroline/Sony DADC UK)<br>(Lipstate/Thomas/Noveller)   |
| 27 | 26 | 31  | <b>Ariana Grande</b> Thank U, Next Republic/Island 7737803 (Sony DADC UK) ●<br>(Pop Wansell/Happy Perez/Brown/Anderson/Martin/Ilya/Baptiste/Nova Wav/Foster)   |
| 28 |    |     | <b>New</b> <b>Mahalia</b> Love And Compromise Asylum 0190295404918 (Arvato)<br>(Poole/Swindle/Joseph/Christian/Roosevelt/Martin/Larance/1500/Sourwave/DJ Dahl/Dan Diggas/Pop Wansell)                          |
| 29 | 30 | 49  | <b>Lady Gaga, Bradley Cooper...</b> A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★<br>(Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)  |
| 30 | 29 | 48  | <b>Jess Glynne</b> Always In Between Atlantic 0190295595906 (Arvato) ★<br>(Mac/Knox Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffer/Langebaek/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KiDA)            |
| 31 | 32 | 579 | <b>Eminem</b> Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 <span>📈</span><br>(Eminem/Dr Dre/Reston/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)                    |
| 32 |    |     | <b>New</b> <b>Chrissie Hynde</b> With The Valve Bone Woe Ensemble Valve Bone Woe BMG 4050538504484 (ADA Arvato)<br>(Manus de Vries/Eldad Guetta)   |
| 33 | 28 | 440 | <b>Oasis</b> Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★3<br>(Oasis/Coyte/Morris/Stent/Sardy/Gallagher)  |
| 34 | 24 | 58  | <b>Travis Scott</b> Astroworld Epic 0886447227169 (Cinram) ●<br>(Sony Digital /B Wheezy/B Korn/30 Roc/Hit-Boy/OZ/Tay Keith/Cubazett/Rogét Chahayed/FK1 1st/T Scott/J Beatz/M Dean)                             |
| 35 | 8  | 2   | <b>Kano</b> Hoodies All Summer Parlophone 0190295474386 (Arvato)<br>(Milliner/Ritson/Blue May)   |
| 36 |    |     | <b>Re-Entry</b> <b>Mark Ronson</b> Late Night Feelings Columbia 19075938922 (Cinram)<br>(Ronson/The Picard Brothers/Honorable C.N.O.T.E./Jr Blender/Parker/JAES/P2J/Elmhirst/Bost/Tommy D/Jamie xl)            |
| 37 | 18 | 5   | <b>Slipknot</b> We Are Not Your Kind Roadrunner 0016861741020 (Arvato)<br>(Slipknot/Fidelman)  |
| 38 | 34 | 592 | <b>Fleetwood Mac</b> Rumours Rhino 8122796778 (Arvato) ★13 <span>📈</span><br>(Fleetwood Mac/Dashu/Callat)  |

| TW | LW | WKS  | ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)  |
|----|----|------|---|
| 39 | 4  | 2    | <b>Tool</b> Fear Inoculum Music For Nations 19075950552 (Cinram)<br>(Tool)  |
| 40 | 31 | 273  | <b>Ed Sheeran</b> x Asylum 2564628590 (Arvato) ★11<br>(Williams/Cosling/Ruben/Blanco/Haynie/Brasker/McDaid)   |
| 41 | 38 | 600  | <b>The Beatles</b> 1 Apple Corps 0830702 (Sony DADC UK) ★11<br>(McCartney)  |
| 42 | 33 | 8    | <b>Freya Ridings</b> Freya Ridings Good Soldier GSR070CD (AWAL/Proper)<br>(C.Willets/A Gilbert/O Green/D Nigro/Y Rothman/M Crew/D Priddy/G Kurstin/D Bassett/L Fittor/C Braide)   |
| 43 | 6  | 605  | <b>Oasis</b> Definitely Maybe Big Brother RKIDCD006 (PIAS Cinram) ★7<br>(Oasis/Coyte/Morris)  |
| 44 | 37 | 63   | <b>Drake</b> Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★<br>(NO ID/Sheeb/TKeth/Cadastre/Nonstop Da Hitman/PartyNextDoor/The 25th Hour/Cards/Young Exclusive/Boi-1da/O Mane/)  |
| 45 | 35 | 1225 | <b>ABBA</b> Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18<br>(Andersson/Ulvaeus)  |
| 46 |    |      | <b>Re-Entry</b> <b>Kylie Minogue</b> Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCC (ADA Arvato) ●<br>(Dennis/Davis/M Spencer/Stannard/J Gallagher/Adams/Carey/Torri/Sun/roads/Eliot/Price/Babydaddy/Shears/C Harris/Stack/) |
| 47 | 43 | 27   | <b>Dave</b> Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●<br>(K Evans/Nana Rogues/FT Smith/Jaes/Omoregie/TSB/169/1Mind)   |
| 48 | 39 | 1134 | <b>Bob Marley &amp; The Wailers</b> Legend Tuff Gong 5489042 (Sony DADC UK) ★12<br>(Marley/Various)   |
| 49 | 36 | 237  | <b>The Killers</b> Direct Hits Vertigo 3755766 (Sony DADC UK) ★2<br>(The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lully/White/Gonzalez)  |
| 50 | 48 | 395  | <b>Whitney Houston</b> The Ultimate Collection Arista 88697177012 (Cinram) ★5 <span>📈</span><br>(Houston/Kashif/Masse/Narada/M Walden/Bentley/Babyface/Reid/Minc/Foster/Lipson/Soulshock & Karlin/Wyclef Jean/Dugless)                            |
| 51 | 40 | 20   | <b>Lizzo</b> Cuz I Love You Atlantic 0075679853585 (Arvato)<br>(X Ambassadors/Oak/Ricky Reed/Nate Mercureau/Lizzo/Sweater Beats/Dan Farber/Wincom/Sabath/Zaire Koalo/Trevorious/tbc)  |
| 52 | 41 | 751  | <b>Oasis</b> (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★15<br>(Morris/Gallagher)  |
| 53 | 46 | 28   | <b>Tom Walker</b> What A Time To Be Alive Relentless 19075801772 (Cinram) ●<br>(M Spencer/S Mac/J Abbas/T Walker/J Quarmby)   |
| 54 | 52 | 148  | <b>David Bowie</b> Legacy Parlophone 0190295919900 (Arvato) ★<br>(Rodgers/Bowie/Vescovi/Queen/Scott/Dudgeon/Masin/Winstanley)   |
| 55 | 44 | 61   | <b>Gerry Cinnamon</b> Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●<br>(Gerry Cinnamon/C Marshall/D Greene)  |
| 56 | 71 | 78   | <b>Xxxtentacion</b> ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● <span>📈</span><br>(Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)   |
| 57 |    |      | <b>New</b> <b>Professor Green</b> Moth Gang Green 0194491110970 (The Orchard)<br>(Jenkins/Everyone You Know/Goldfingers/Sigma/Slim Typical)   |
| 58 | 42 | 507  | <b>Foo Fighters</b> Greatest Hits Columbia 88697369212 (Cinram) ★4<br>(Jones/Norton/Kasper/Raskulnecz/Vig)  |
| 59 | 47 | 144  | <b>Post Malone</b> Stoney Republic/Island 5731701 (Sony DADC UK) ★<br>(FK1 1st/Kudo/Cashio/Dukes/Vinyz/DJ Mustard/Twice As Nice/Post Malone/Ilango/Bell/Handsome/Mosley/Evans)  |
| 60 | 58 | 7    | <b>Burna Boy</b> African Giant Atlantic 0075679849304 (Arvato) <span>📈</span><br>(Benjamin beats/ P2J/Ket p/Dre Skull/Mr Kneb beats/tbc)  |
| 61 | 55 | 188  | <b>George Michael</b> Twenty Five Aegean 88697009002 (Cinram) ★3<br>(Michael)   |
| 62 | 57 | 624  | <b>Michael Jackson</b> Number Ones Epic 5138002 (Cinram) ★9<br>(Jones/Jackson/Various)  |
| 63 | 59 | 314  | <b>Arctic Monkeys</b> AM Domino WIGCD317 (PIAS Cinram) ★4<br>(Ford/Orton)   |
| 64 | 13 | 5    | <b>Bon Iver</b> i Jagjaguwar JAG350CD (PIAS Cinram)<br>(Messina/Cook/Vernon)  |
| 65 |    |      | <b>New</b> <b>Echo &amp; The Bunnymen</b> The John Peel Sessions 1979-1983 Rhino 0190295460204 (Arvato)<br>(tbc)  |
| 66 | 50 | 20   | <b>Pink</b> Hurts 2B Human RCA 19075907192 (Cinram) ●<br>(Pink/Odegard/D Reynolds/Shellback/Max Martin/Thomas/Moorman/The Struts/Robson/Wrabel/Gooding/Cash Cash/Tedder)  |
| 65 | 65 | 267  | <b>Sam Smith</b> In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8<br>(FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Love/Naughty Boy/Kom/Lawrence)   |
| 68 | 49 | 4    | <b>Young Thug</b> So Much Fun Asylum 0075679838612 (Arvato)<br>(Wheezzy/Mira/DY/ATL Jacob/12Hunna/Pierre Bourne/Nis/BLSSD/Chef/DJ Durel/Supah Mario/Preezley P/Jayrich Laplaya/Southside)   |
| 69 | 64 | 391  | <b>Queen</b> The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7<br>(Baker/Queen/Mack/May)   |
| 70 | 56 | 61   | <b>Motion Picture Cast Recording</b> Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★<br>(Andersson)  |
| 71 |    |      | <b>Re-Entry</b> <b>Khalid</b> Free Spirit Right Hand 19075919372 (Cinram) ●<br>(Dig/Riley/K McKenzie/Al Shux/D Mile/Sargate/C Handsome/Kosak/Disclosure/Murda Beatz/Doc McKinney/Hill/DJ Dahl/Hitboy)   |
| 72 | 66 | 7    | <b>NF</b> The Search NF Real 6724339 (Sony DADC UK)<br>(Proffitt/Feuerstein/Saint X/Garcia/Doyle/Walowac)   |
| 73 | 70 | 527  | <b>Arctic Monkeys</b> Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6 <span>📈</span><br>(Abbiss/Smyth)   |
| 74 | 61 | 11   | <b>Chris Brown</b> Indigo RCA 19075967232 (Cinram)<br>(OG Parker/Scott Storch/Romano/Soundz/Wallace/Carliak/HITMAK/A/Dem Jointz/The Rascals/Olgee/Lane/Goldy Jr/Shyndo/Preme)   |
| 75 | 67 | 41   | <b>Clean Bandit</b> What Is Love? Atlantic 0190295552589 (Arvato) ●<br>(Patterson/Ralph/Chatto/FRED/Mac/Iya/Lotus IV/Bunetta/Invisible Men/Sat Wives)   |

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

# If it bleeds, it leads: Post Malone scores second No.1 album

BY ALAN JONES

US rapper **Post Malone** scores his second consecutive No.1 album, as third studio set Hollywood's Bleeding debuts atop the chart on consumption of 33,728 units (including 29,437 from sales-equivalent streams). It does so just 16 months after his second album – Beerbongs & Bentleys – opened its account at the summit with a first-week tally of 43,190 units. In the Top 75 continuously for 72 weeks, Beerbongs & Bentleys slips a little this week, falling 20-23, with consumption of 2,740 units raising its cumulative tally to 399,824. Malone's 2016 debut album, Stoney – which had first week sales of 3,066, took eight weeks to make the Top 75 and 45 weeks to secure its only week in the Top 10 – also slips this week, falling 47-59, with consumption of 1,642 units lifting its lifetime tally to 315,201.

Homegrown rap also makes a big impact this week, with 19-year-old Mancunian **Aitch** making his album chart debut with second EP Aitch2O – eight songs, including his introductory Top 10 single, Taste (Make It Shake) – powering to a No.3 debut on consumption of 11,937 units.

Charting for the third time since founder member Rick Parfitt's death in December 2016, but for the first time with a studio album, **Status Quo** secure the 47th Top 75 album of their career, and 25th Top 10 album with Backbone debuting at No.6 (9,049 sales). The other founder member, lead singer and lead guitarist Francis Rossi, continues to lead the band.

It is more than four years since her first album, Cry Baby, peaked at No.32, and although she has still to have a hit single, singer-songwriter **Melanie Martinez** from New York makes a strong No.8 debut (7,470 sales) with follow-up K-12.

Eight of the nine tracks on **Jax Jones'** introductory EP, Snacks, made the Top 75, helping the release to a No.12 peak on the album chart. Newly-supplemented by a full-length 15 version – Snacks (Supersize) – the album finally makes its Top 10 debut, 46 weeks after release, jumping 19-9 (7,128 sales).

With leadership of the album chart changing hands for the fifth week in a row, last week's top title, **Lana Del Rey's** Norman Fucking Rockwell!, slides to No.7 (7,974 sales).

The rest of the Top 10: No.6 Collaborations Project (2-2, 16,173 sales) by **Ed Sheeran**, Lover (3-4, 11,459 sales) by **Taylor Swift**, Divinely Uninspired To A Hellish Extent (5-5, 9,827 sales) by **Lewis Capaldi** and When We All Fall Asleep, Where Do We Go? (9-10, 5,519 sales) by **Billie Eilish**.

Gold (No.11, 4,677 sales) is the fourth **Belinda Carlisle** compilation to chart, and the ninth solo album chart excursion in all for the 61-year-old who came to fame with The Go-Gos in the 1980s. With 56 tracks, including a new cover of Joni Mitchell's Both Sides Now, it is the ninth album entitled Gold to chart for the Demon Music Group's low-price Crimson label



No.1

## Hollywood's Bleeding - Post Malone (Republic/Island)

This week's sales: 33,728 | Physical: 1,629 | Downloads: 2,663 |  
Streams: 29,437 | Total sales to date: 33,728 |



### First past the post:

Post Malone's third album tops the chart just 16 months after his sophomore LP Beerbongs & Bentleys

since 2014, and the fifth this year, following Showaddywaddy, Hank Marvin, Brotherhood Of Man and Kiki Dee.

Also new to the chart in a busy week: Lost Girls (No.13, 4,342 sales), the fifth album by London singer-songwriter Natasha Khan as **Bat For Lashes**, after three consecutive Top 10 entries; Another State Of Grace (No.14, 4,234 sales), the fourth straight Top 30 entry for US hard rock quintet **Black Star Riders**; Free (No.26, 2,548 sales), the 18th studio album and 11th chart entry for legendary Stooges frontman **Iggy Pop**; and Love And Compromise (No.28, 2,422 sales), the first chart entry for Leicestershire R&B singer **Mahalia**.

Outside the Top 30, there are debuts for Valve Bone Woe (No.32, 2,289 sales), a new covers album released the day before her 68th birthday by Pretenders' mainstay **Chrissie Hynde** that also credits Valve Bone Woe Ensemble; MOTH (No.57, 1,698 sales), a six-song EP by London rapper **Professor Green**, and his first chart entry since 2014 when Growing Up In Public reached No.12; and The John Peel Sessions 1979-1983 (No.65, 1,510 sales) by **Echo & The Bunnymen**.

Now That's What I Call Music! 103 is No.1 compilation for the eighth week in a row (5,500 sales).

Overall album sales are down 0.96% week-on-week at 1,657,866, 2.49% above same week 2018 sales of 1,617,546. Sales-equivalent streams accounted for a best-ever 1,202,445 sales – a record 72.53% of the total. Sales of paid-for albums are down 10.76% week-on-week at 455,421, 30.53% below same week 2018 sales of 655,538, and a new low for the Kantar Millward Brown era (1994 onwards) for the eighth 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 | 42.91% | 1                             | UNIVERSAL MUSIC | 47.12% | 1                          | UNIVERSAL MUSIC | 46.58% |
| 2                       | SONY MUSIC      | 24.02% | 2                             | WARNER MUSIC    | 22.44% | 2                          | WARNER MUSIC    | 21.93% |
| 3                       | WARNER MUSIC    | 16.75% | 3                             | SONY MUSIC      | 16.63% | 3                          | SONY MUSIC      | 15.72% |
| 4                       | SONY/UNIVERSAL  | 5.43%  | 4                             | EDEL            | 3.44%  | 4                          | EDEL            | 3.36%  |
| 5                       | AJ TRACEY       | 2.39%  | 5                             | KOBALT MUSIC    | 3.04%  | 5                          | KOBALT MUSIC    | 2.97%  |
|                         | OTHERS          | 8.51%  |                               | OTHERS          | 7.33%  |                            | OTHERS          | 9.44%  |

### TOP 75 CHART BY RECORD COMPANY

| SINGLES NO. 1 ISLAND |                     |        | ARTIST ALBUMS NO. 1 ISLAND |                 |        | ALL ALBUMS NO. 1 ISLAND |                    |        |
|----------------------|---------------------|--------|----------------------------|-----------------|--------|-------------------------|--------------------|--------|
| TW                   | COMPANY             | SHARE  | TW                         | COMPANY         | SHARE  | TW                      | COMPANY            | SHARE  |
| 1                    | ISLAND              | 22.10% | 1                          | ISLAND          | 18.04% | 1                       | ISLAND             | 18.17% |
| 2                    | ATLANTIC            | 13.75% | 2                          | ATLANTIC        | 16.70% | 2                       | ATLANTIC           | 16.31% |
| 3                    | RCA                 | 11.74% | 3                          | VIRGIN EMI      | 13.18% | 3                       | VIRGIN EMI         | 12.88% |
| 4                    | VIRGIN EMI          | 8.65%  | 4                          | POLYDOR         | 12.91% | 4                       | POLYDOR            | 12.62% |
| 5                    | COLUMBIA            | 7.99%  | 5                          | RCA             | 7.08%  | 5                       | RCA                | 6.40%  |
| 6                    | POLYDOR             | 6.53%  | 6                          | EDEL            | 3.44%  | 6                       | EDEL               | 3.36%  |
| 7                    | ISLAND/RCA          | 2.75%  | 7                          | COLUMBIA        | 3.38%  | 7                       | COLUMBIA           | 3.30%  |
| 8                    | SYCO/VIRGIN EMI     | 2.67%  | 8                          | RHINO (WARNERS) | 3.13%  | 8                       | RHINO (WARNERS)    | 3.06%  |
| 9                    | AJ TRACEY           | 2.39%  | 9                          | BIG BROTHER     | 2.26%  | 9                       | SONY CG/VIRGIN EMI | 2.80%  |
| 10                   | RELENTLESS          | 2.31%  | 10                         | SONY MUSIC CG   | 2.09%  | 10                      | BIG BROTHER        | 2.21%  |
| 11                   | ATLANTIC/COLUMBIA2  | 2.26%  | 11                         | RELENTLESS      | 1.81%  | 11                      | SONY MUSIC CG      | 2.05%  |
| 12                   | BLACK BUTTER        | 1.98%  | 12                         | DEMON MUSIC     | 1.78%  | 12                      | RELENTLESS         | 1.77%  |
| 13                   | ATLANTIC/VIRGIN EMI | 1.87%  | 13                         | BAT FOR LASHES  | 1.65%  | 13                      | DEMON MUSIC        | 1.73%  |
| 14                   | CAPITOL             | 1.81%  | 14                         | NUCLEAR BLAST   | 1.61%  | 14                      | BAT FOR LASHES     | 1.61%  |
| 15                   | WARNER RECORDS      | 1.66%  | 15                         | DOMINO          | 1.13%  | 15                      | NUCLEAR BLAST      | 1.57%  |
|                      | OTHERS              | 9.54%  |                            | OTHERS          | 9.81%  |                         | OTHERS             | 10.17% |

## THIS WEEK'S TOTAL MARKET SHARE

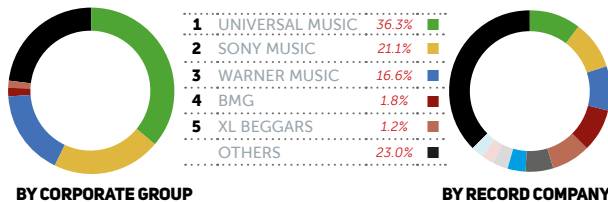
### BY CORPORATE GROUP

| 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 | 36.9% | 1                             | UNIVERSAL MUSIC | 33.2% | 1                                  | UNIVERSAL MUSIC | 32.3% |
| 2                               | SONY MUSIC      | 21.8% | 2                             | SONY MUSIC      | 23.0% | 2                                  | WARNER MUSIC    | 16.0% |
| 3                               | WARNER MUSIC    | 17.2% | 3                             | WARNER MUSIC    | 17.6% | 3                                  | SONY MUSIC      | 14.3% |
| 4                               | BMG             | 1.2%  | 4                             | BMG             | 2.0%  | 4                                  | BMG             | 3.6%  |
| 5                               | XL BEGGARS      | 1.2%  | 5                             | KOBALT MUSIC    | 1.1%  | 5                                  | DEMON MUSIC     | 3.0%  |
|                                 | OTHERS          | 21.7% |                               | OTHERS          | 23.0% |                                    | OTHERS          | 30.9% |

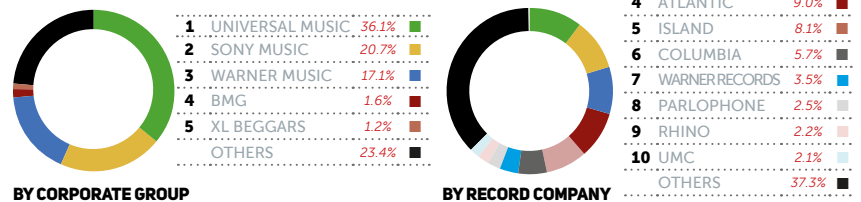
### BY RECORD COMPANY

| SINGLES STREAMS NO. 1 RCA |                 |       | SINGLES SALES NO. 1 RCA |                 |       | ARTIST ALBUM SALES NO. 1 VIRGIN EMI |                 |       |
|---------------------------|-----------------|-------|-------------------------|-----------------|-------|-------------------------------------|-----------------|-------|
| TW                        | COMPANY         | SHARE | TW                      | COMPANY         | SHARE | TW                                  | COMPANY         | SHARE |
| 1                         | RCA             | 11.1% | 1                       | RCA             | 12.3% | 1                                   | VIRGIN EMI      | 8.9%  |
| 2                         | VIRGIN EMI      | 10.8% | 2                       | VIRGIN EMI      | 10.0% | 2                                   | POLYDOR         | 7.5%  |
| 3                         | ISLAND          | 9.9%  | 3                       | POLYDOR         | 8.8%  | 3                                   | RHINO (WARNERS) | 5.4%  |
| 4                         | POLYDOR         | 9.5%  | 4                       | ATLANTIC        | 7.9%  | 4                                   | ATLANTIC        | 5.3%  |
| 5                         | ATLANTIC        | 8.6%  | 5                       | ISLAND          | 7.3%  | 5                                   | SONY MUSIC CG   | 5.3%  |
| 6                         | COLUMBIA        | 5.9%  | 6                       | COLUMBIA        | 6.3%  | 6                                   | ISLAND          | 4.5%  |
| 7                         | WARNER RECORDS  | 3.7%  | 7                       | WARNER RECORDS  | 3.9%  | 7                                   | UMC             | 4.3%  |
| 8                         | PARLOPHONE      | 2.6%  | 8                       | PARLOPHONE      | 3.2%  | 8                                   | COLUMBIA        | 4.0%  |
| 9                         | UMC             | 1.7%  | 9                       | RHINO (WARNERS) | 2.0%  | 9                                   | RCA             | 3.6%  |
| 10                        | RHINO (WARNERS) | 1.6%  | 10                      | UMC             | 1.9%  | 10                                  | DECCA           | 3.1%  |
| 11                        | SONY MUSIC CG   | 1.5%  | 11                      | SONY MUSIC CG   | 1.8%  | 11                                  | DEMON MUSIC     | 3.0%  |
| 12                        | CAPITOL         | 1.2%  | 12                      | CAPITOL         | 1.6%  | 12                                  | EDEL            | 2.8%  |
| 13                        | SYCO MUSIC      | 1.1%  | 13                      | DECCA           | 1.1%  | 13                                  | BMG             | 2.4%  |
| 14                        | DECCA           | 1.0%  | 14                      | SYCO MUSIC      | 1.1%  | 14                                  | WARNER RECORDS  | 2.3%  |
| 15                        | RELENTLESS      | 0.8%  | 15                      | BMG             | 1.0%  | 15                                  | PARLOPHONE      | 1.8%  |
|                           | OTHERS          | 29.0% |                         | OTHERS          | 29.8% |                                     | OTHERS          | 35.8% |

### 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      |
| THIS WEEK | 616,852 | 1979,204,936  | 228,730,832   | 18,703,872 | 282,213       | 84,381    | 1,202,445 | 1,569,039 | 88,827  | 455,421    | 1,202,445 | 1,657,866 |
| LAST WEEK | 637,386 | 1,952,984,359 | 239,470,470   | 18,516,015 | 316,745       | 90,742    | 1,163,559 | 1,571,046 | 102,826 | 510,313    | 1,163,559 | 1,673,872 |
| % CHANGE  | -3.2%   | 1.3%          | -4.5%         | 1.0%       | -10.9%        | -7.0%     | 3.3%      | -0.1%     | -13.6%  | -10.8%     | 3.3%      | -1.0%     |

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | UNIVERSAL MUSIC | 41.4% |
| 2  | SONY MUSIC      | 33.0% |
| 3  | BMG             | 8.9%  |
| 4  | WARNER MUSIC    | 3.5%  |
| 5  | DEMON MUSIC     | 1.2%  |
|    | OTHERS          | 11.9% |

#### ALL ALBUM SALES NO. 1 UNIVERSAL

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | UNIVERSAL MUSIC | 34.0% |
| 2  | SONY MUSIC      | 18.0% |
| 3  | WARNER MUSIC    | 13.5% |
| 4  | BMG             | 4.6%  |
| 5  | DEMON MUSIC     | 2.7%  |
|    | OTHERS          | 27.2% |

#### SINGLES STREAMS NO. 1 UNIVERSAL

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | UNIVERSAL MUSIC | 37.4% |
| 2  | SONY MUSIC      | 21.6% |
| 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 | 36.2% |
| 2  | SONY MUSIC      | 22.3% |
| 3  | WARNER MUSIC    | 17.0% |
| 4  | BMG             | 2.1%  |
| 5  | XL BEGGARS      | 1.0%  |
|    | OTHERS          | 21.5% |

#### 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      | 1.2%  |
|    | OTHERS          | 21.9% |

#### AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | UNIVERSAL MUSIC | 36.8% |
| 2  | SONY MUSIC      | 20.7% |
| 3  | WARNER MUSIC    | 17.0% |
| 4  | BMG             | 1.8%  |
| 5  | XL BEGGARS      | 1.3%  |
|    | OTHERS          | 22.4% |

#### COMPILATION SALES NO. 1 SONY CG

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | SONY MUSIC CG   | 31.3% |
| 2  | UMC             | 16.1% |
| 3  | UMOD            | 10.7% |
| 4  | VIRGIN EMI      | 10.5% |
| 5  | BMG             | 6.7%  |
| 6  | ISLAND          | 2.3%  |
| 7  | RHINO (WARNERS) | 2.1%  |
| 8  | UNION SQUARE    | 2.1%  |
| 9  | DEMON MUSIC     | 1.2%  |
| 10 | NEW STATE       | 1.1%  |
| 11 | RCA             | 0.9%  |
| 12 | DECCA           | 0.8%  |
| 13 | COLUMBIA        | 0.8%  |
| 14 | BIG 3           | 0.6%  |
| 15 | POLYDOR         | 0.6%  |
|    | OTHERS          | 12.3% |

#### ALL ALBUM SALES NO. 1 SONY CG

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | SONY MUSIC CG   | 10.3% |
| 2  | VIRGIN EMI      | 9.2%  |
| 3  | UMC             | 6.6%  |
| 4  | POLYDOR         | 6.2%  |
| 5  | RHINO (WARNERS) | 4.7%  |
| 6  | ATLANTIC        | 4.4%  |
| 7  | ISLAND          | 4.0%  |
| 8  | COLUMBIA        | 3.4%  |
| 9  | BMG             | 3.2%  |
| 10 | RCA             | 3.1%  |
| 11 | DEMON MUSIC     | 2.7%  |
| 12 | DECCA           | 2.6%  |
| 13 | UMOD            | 2.5%  |
| 14 | EDEL            | 2.3%  |
| 15 | WARNER RECORDS  | 1.9%  |
|    | OTHERS          | 32.9% |

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 VIRGIN EMI

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | VIRGIN EMI      | 11.3% |
| 2  | RCA             | 10.6% |
| 3  | POLYDOR         | 10.1% |
| 4  | ISLAND          | 9.1%  |
| 5  | ATLANTIC        | 8.4%  |
| 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      | 12.0% |
| 2  | RCA             | 11.1% |
| 3  | POLYDOR         | 9.8%  |
| 4  | ATLANTIC        | 7.8%  |
| 5  | ISLAND          | 7.2%  |
| 6  | COLUMBIA        | 6.6%  |
| 7  | WARNER RECORDS  | 3.7%  |
| 8  | PARLOPHONE      | 2.8%  |
| 9  | RHINO (WARNERS) | 2.0%  |
| 10 | UMC             | 1.8%  |
| 11 | CAPITOL         | 1.6%  |
| 12 | SONY MUSIC CG   | 1.6%  |
| 13 | DECCA           | 1.2%  |
| 14 | BMG             | 1.1%  |
| 15 | SYCO MUSIC      | 1.1%  |
|    | OTHERS          | 28.4% |

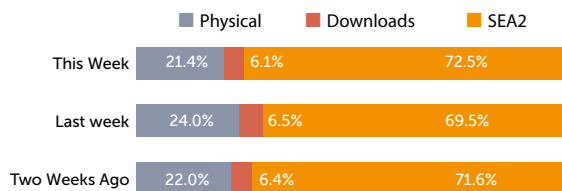
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | VIRGIN EMI      | 11.2% |
| 2  | POLYDOR         | 9.2%  |
| 3  | RCA             | 8.9%  |
| 4  | ISLAND          | 7.8%  |
| 5  | ATLANTIC        | 7.5%  |
| 6  | COLUMBIA        | 5.7%  |
| 7  | SONY MUSIC CG   | 3.8%  |
| 8  | WARNER RECORDS  | 3.4%  |
| 9  | UMC             | 2.8%  |
| 10 | RHINO (WARNERS) | 2.5%  |
| 11 | PARLOPHONE      | 2.3%  |
| 12 | DECCA           | 1.5%  |
| 13 | BMG             | 1.2%  |
| 14 | UMOD            | 1.1%  |
| 15 | CAPITOL         | 1.0%  |
|    | OTHERS          | 30.2% |

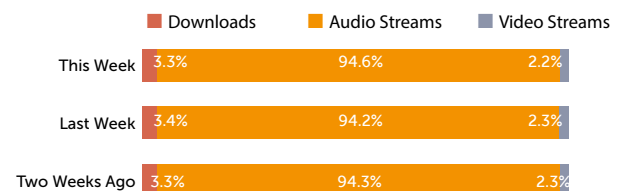
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

| TW | COMPANY         | SHARE |
|----|-----------------|-------|
| 1  | VIRGIN EMI      | 11.1% |
| 2  | POLYDOR         | 9.6%  |
| 3  | RCA             | 9.3%  |
| 4  | ISLAND          | 8.2%  |
| 5  | ATLANTIC        | 7.8%  |
| 6  | COLUMBIA        | 5.9%  |
| 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      |
| <b>THIS YEAR</b> | 27,102,085 | 70,200,287,339 | 9,132,013,682 | 671,419,781 | 13,401,537    | 3,642,857 | 42,513,151 | 59,557,545 | 4,653,451 | 21,697,845 | 42,513,151 | 64,210,996 |
| <b>LAST YEAR</b> | 36,996,940 | 56,676,132,288 | 2,315,589,319 | 589,998,226 | 15,950,985    | 5,043,058 | 34,976,587 | 55,970,630 | 7,404,449 | 28,398,493 | 34,976,587 | 63,375,080 |
| <b>% CHANGE</b>  | -26.7%     | 23.9%          | N/A           | 13.8%       | -16.0%        | -27.8%    | 21.5%      | 6.4%       | -37.2%    | -23.6%     | 21.5%      | 1.3%       |

# OFFICIAL UK STREAMING TOP 50



ED SHEERAN



| TW | LW  | ARTIST                                      | TITLE                  | LABEL                   |
|----|-----|---|------------------------|-------------------------|
| 1  | 1   | Ed Sheeran Ft Stormzy                       | Take Me Back To London | Asylum                  |
| 2  | 3   | Aitch                                       | Taste (Make It Shake)  | Since 93                |
| 3  | 2   | Shawn Mendes & Camila Cabello               | Señorita               | EMI/Syco                |
| 4  | 4   | AJ Tracey                                   | Ladbroke Grove         | AJ Tracey               |
| 5  | 17  | Post Malone                                 | Circles                | Republic                |
| 6  | 5   | Lil Tecca                                   | Ransom                 | Republic                |
| 7  | 9   | Kygo & Whitney Houston                      | Higher Love            | Columbia/Kygo           |
| 8  | 7   | Ed Sheeran Ft Khalid                        | Beautiful People       | Asylum/Columbia         |
| 9  | 6   | Dominic Fike                                | 3 Nights               | Columbia                |
| 10 | 8   | Lewis Capaldi                               | Someone You Loved      | EMI                     |
| 11 | 10  | Joel Corry                                  | Sorry                  | Asylum/Perfect Havoc    |
| 12 | 20  | Post Malone Ft Young Thug                   | Goodbyes               | Republic                |
| 13 | 15  | Young T & Bugsey Ft Aitch                   | Strike A Pose          | Black Butter            |
| 14 | NEW | Post Malone                                 | Hollywood's Bleeding   | Republic                |
| 15 | 11  | Ed Sheeran & Justin Bieber                  | I Don't Care           | Asylum/Def Jam          |
| 16 | NEW | Post Malone Ft Ozzy Osbourne & Travis Scott | Take What You Want     | Epic/Republic           |
| 17 | 14  | Sam Smith                                   | How Do You Sleep?      | Capitol                 |
| 18 | 13  | Mist Ft Fredo                               | So High                | Since 93/Warner         |
| 19 | NEW | Post Malone                                 | Saint-Tropez           | Republic                |
| 20 | 12  | Lil Nas X                                   | Old Town Road          | Lil Nas X               |
| 21 | 19  | Headie One                                  | Both                   | Relentless              |
| 22 | 16  | Billie Eilish                               | Bad Guy                | Interscope              |
| 23 | 39  | Post Malone Ft Swae Lee                     | Sunflower              | Republic                |
| 24 | 18  | Lewis Capaldi                               | Hold Me While You Wait | EMI                     |
| 25 | 21  | Dave Ft Burna Boy                           | Location               | Dave Neighbourhood      |
| 26 | 22  | Mabel                                       | Mad Love               | Polydor                 |
| 27 | NEW | Post Malone Ft DaBaby                       | Enemies                | Republic                |
| 28 | NEW | Stormzy                                     | Sounds Of The Skeng    | Atlantic/Merky          |
| 29 | 25  | Jorja Smith Ft Burna Boy                    | Be Honest              | FAMM                    |
| 30 | NEW | Post Malone Ft Future & Halsey              | Die For Me             | Republic                |
| 31 | 26  | Sam Feldt Ft Rani                           | Post Malone            | Spinnin'                |
| 32 | RE  | Lil Nas X                                   | Panini                 | Lil Nas X               |
| 33 | 37  | Tones & I                                   | Dance Monkey           | Parlophone              |
| 34 | NEW | Post Malone                                 | A Thousand Bad Times   | Republic                |
| 35 | NEW | Aitch Ft Ziezie                             | Buss Down              | Since 93                |
| 36 | 23  | Sigala & Becky Hill                         | Wish You Well          | Ministry Of Sound       |
| 37 | NEW | Post Malone Ft Meek Mill & Lil Baby         | On The Road            | Republic                |
| 38 | 24  | Ariana Grande & Social House                | Boyfriend              | Polydor/Republic        |
| 39 | 40  | Regard                                      | Ride It                | Ministry Of Sound       |
| 40 | 27  | Stormzy                                     | Vossi Bop              | Merky/Atlantic          |
| 41 | 29  | Jax Jones & Bebe Rexha                      | Harder                 | Polydor                 |
| 42 | 33  | Dermot Kennedy                              | Outnumbered            | Island                  |
| 43 | RE  | Post Malone                                 | Wow                    | Republic                |
| 44 | NEW | Post Malone                                 | Allergic               | Republic                |
| 45 | 30  | Chris Brown Ft Drake                        | No Guidance            | Cash Money/Republic/RCA |
| 46 | 28  | Freya Ridings                               | Castles                | Good Soldier            |
| 47 | 35  | Lizzo                                       | Truth Hurts            | Atlantic                |
| 48 | NEW | Post Malone Ft Sza                          | Staring At The Sun     | RCA/Republic            |
| 49 | NEW | Post Malone                                 | Im Gonna Be            | Republic                |
| 50 | 34  | Lauv & Anne-Marie                           | Fuck, I'm Lonely       | Lauv                    |

## OFFICIAL RECORD STORE TOP 20

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



| TW | LW  | ARTIST                            | TITLE                            | LABEL                |
|----|-----|-----------------------------------|----------------------------------|----------------------|
| 1  | NEW | Bat For Lashes                    | Lost Girls                       | Bat For Lashes       |
| 2  | NEW | Mahalia                           | Love And Compromise              | Asylum               |
| 3  | NEW | Iggy Pop                          | Free                             | Caroline             |
| 4  | 3   | Lana Del Rey                      | Norman Fucking Rockwell!         | Polydor              |
| 5  | 1   | The SLP                           | The SLP                          | Columbia             |
| 6  | 2   | Bon Iver                          | li                               | Jagjaguwar           |
| 7  | NEW | My Life Story                     | World Citizen                    | Exlophone            |
| 8  | NEW | Echo & The Bunnymen               | The John Peel Sessions 1979-1983 | Rhino                |
| 9  | NEW | Status Quo                        | Backbone                         | earMUSIC             |
| 10 | NEW | Tinariwen                         | Amadjar                          | Wedge                |
| 11 | 6   | Oh Sees                           | Face Stabber                     | Castle Face          |
| 12 | 4   | Oasis                             | Definitely Maybe                 | Big Brother          |
| 13 | NEW | L'Épée                            | Diabolique                       | A Recordings         |
| 14 | 13  | The Murder Capital                | When I Have Fears                | Human Season         |
| 15 | NEW | Miles Davis                       | Rubberband                       | Rhino                |
| 16 | 15  | Thom Yorke                        | Anima                            | XL                   |
| 17 | NEW | Black Star Riders                 | Another State Of Grace           | Nuclear Blast        |
| 18 | NEW | Chissie Hynde With The Valve Bone | Valve Bone Woe                   | BMG                  |
| 19 | NEW | Kindness                          | Something Like A War             | Female Energy        |
| 20 | NEW | Arab Strap                        | The Week Never Starts Round Here | Chemical Underground |

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## COMPILATION CHART TOP 20

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



| TW | LW | TITLE                                      | LABEL                       | (DISTRIBUTION) |
|----|----|--|-----------------------------|----------------|
| 1  | 1  | Now That's What I Call Music! 103          | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 2  | 2  | Now That's What I Call A Summer Party 2019 | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 3  | 3  | Motown Greatest Hits                       | Island/UMC                  | (Sony DADC UK) |
| 4  | 5  | Now 100 Hits - Forgotten 80s               | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 5  | 6  | Now 100 Hits - Classic Rock                | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 6  | 4  | The Best Country Album In The World Ever   | Sony Music CG/Spectrum      | (Sony DADC UK) |
| 7  | 7  | Now 100 Hits - Car Songs                   | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 8  | 9  | The Hits Album - The R&B Album             | Sony Music CG/Spectrum      | (Sony DADC UK) |
| 9  | 12 | 100 Percent Clubland                       | Classix UMOD                | (Sony DADC UK) |
| 10 | 8  | 70s Forever                                | UMOD                        | (Sony DADC UK) |
| 11 | 11 | The Hits Album - The Soft Rock Album       | Sony Music CG/Spectrum      | (Sony DADC UK) |
| 12 | 10 | Music To Watch Girls By                    | Sony Music CG/Spectrum      | (Sony DADC UK) |
| 13 | 13 | The Hits Album - The 90s Album             | Sony Music CG/Spectrum      | (Sony DADC UK) |
| 14 | 17 | Stand By Me - Ultimate Golden Anthems      | The Ultimate Collection USM | (ADA Arvato)   |
| 15 | 15 | The Hits Album - The Car Album             | Spectrum/Sony Music CG      | (Sony DADC UK) |
| 16 | 14 | The Easy Way                               | UMOD                        | (Sony DADC UK) |
| 17 | RE | Ultimate Singalong - The Classics          | Ultimate Collection         | (ADA Arvato)   |
| 18 | 16 | Now That's What I Call Music! 102          | Sony Music CG/Virgin EMI    | (Sony DADC UK) |
| 19 | 20 | The Hits Album - The 80s Album             | Spectrum/Sony Music CG      | (Sony DADC UK) |
| 20 | RE | Rhythm Is A Dancer - Ultimate Collection   | Ultimate Collection         | (ADA Arvato)   |

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INDIE SINGLES TOP 30



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

TW LW ARTIST/TITLE/LABEL (DISTRIBUTION)

- 1 1 AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
- 2 2 Jorja Smith Ft Burna Boy Be Honest / FMM (The Orchard)
- 3 3 Freya Ridings Castles / Good Soldier (AWAL)
- 4 4 Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
- 5 NEW Professor Green Ft Alice Chater Got It All / Gang Green (The Orchard)
- 6 5 Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
- 7 7 Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
- 8 6 Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
- 9 8 AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
- 10 13 Amy Wadge Faith's Song / Cold Coffee (ADA Arvato)
- 11 9 Tyga Ft Offset Taste / Last Kings (Empire)
- 12 14 Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
- 13 15 Gerry Cinnamon Canter / Little Runaway (AWAL)
- 14 11 Adele Someone Like You / XL (PIAS Cinram)
- 15 12 The Plug Ft D Block Europe & Offset Rich / The Plug (ADA Arvato)
- 16 19 Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
- 17 16 Bugzy Malone Ft Aitch Kilos / B Somebody (ADA Arvato)
- 18 17 Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
- 19 18 James Hype Ft Dots Per Inch & Ayak I Was Lovin' You / Get Together (ADA Arvato)
- 20 22 Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
- 21 RE Leftwing & Kody I Feel It / Toolroom (Toolroom)
- 22 23 Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
- 23 24 Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
- 24 25 CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
- 25 28 Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
- 26 27 The White Stripes Seven Nation Army / XL (PIAS)
- 27 29 Passenger Let Her Go / Nettwerk (ADA Arvato)
- 28 26 Blanco Brown The Git Up / Broken Bow (ADA Arvato)
- 29 RE Two Door Cinema Club What You Know / Kitsune (PIAS Cinram)
- 30 RE Stormzy Ft MNEK Blinded By Your Grace - Pt 2 / Merky (ADA Arvato)

INDIE SINGLE BREAKERS TOP 20

TW LW ARTIST/TITLE/LABEL (CORPORATE GROUP)

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

- 1 2 Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
- 2 1 The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
- 3 8 Leftwing & Kody I Feel It / Toolroom (Toolroom)
- 4 4 Blanco Brown The Git Up / Broken Bow (BMG)
- 5 10 Fisher Losing It / Good Company (Good Company)
- 6 5 Fisher You Little Beauty / Good Company (Good Company)
- 7 7 Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
- 8 6 Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
- 9 9 Roberto Surace Joys / Defected (Defected)
- 10 14 Nafe Smalz Bad To The Bone / Ozone (Ozone Music)
- 11 12 JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
- 12 11 AnuelAA, Daddy Yankee & Karol G... China / Real Hasta La Muerte (Real Hasta La Muerte)
- 13 13 Jorja Smith & Preditah On My Mind / FMM (FMM)
- 14 20 OFB Ambush / OFB (OFB)
- 15 16 The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
- 16 17 NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
- 17 19 Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
- 18 15 UK Apachi & Shy FX Original Nuttah / Culture (Culture)
- 19 18 Blade Brown Ft K Trap Joints / Catalyst (Catalyst)
- 20 RE Dave & J Hus Samantha / Tropics (Tropics)

INDIE ALBUMS TOP 30



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

TW LW ARTIST/TIT LE/LABEL (DISTRIBUTION)

- 1 NEW Status Quo Backbone / EarMusic (Absolute/Sony DADC UK)
- 2 NEW Belinda Carlisle Gold / Crimson (Sony DADC UK)
- 3 NEW Black Star Riders Another State Of Grace / Nuclear Blast (ADA Arvato)
- 4 NEW Bat For Lashes Lost Girls / Bat For Lashes (AWAL/Proper)
- 5 NEW Chrissie Hynde With The Valve Bone Woe Ensemble Valve Bone Woe / BMG (ADA Arvato)
- 6 3 Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
- 7 4 Hank Marvin Gold / Crimson (Sony DADC UK)
- 8 NEW The Brand New Heavies TBNH / Acid Jazz (PIAS Cinram)
- 9 NEW Professor Green MOTH / Gang Green (The Orchard)
- 10 8 Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
- 11 1 Bon Iver I, I / Jagjaguwar (PIAS Cinram)
- 12 NEW Lindsey Stirling Artemis / BMG (ADA Arvato)
- 13 NEW Original Cast Recording Doctor Who - Death And The Queen / Demon (Sony DADC UK)
- 14 NEW Sleeping With Sirens How It Feels To Be Lost / Sumerian (ADA Arvato)
- 15 NEW Joe Longthorne The Collection / Crimson (Sony DADC UK)
- 16 12 BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
- 17 10 Mungo Jerry Gold / Crimson (Sony DADC UK)
- 18 22 Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
- 19 NEW Tinarwen Amadjar / Wedge (PIAS Cinram)
- 20 14 Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
- 21 NEW Sonata Arctica Talviyö / Nuclear Blast (ADA Arvato)
- 22 NEW L'Épée Diabolique / A Recordings (Cargo/Cinram)
- 23 16 Chairmen Of The Board Gold / Crimson (Sony DADC UK)
- 24 25 Shalamar Gold / Crimson (Sony DADC UK)
- 25 18 Ride This Is Not A Safe Place / Wichita (PIAS Cinram)
- 26 NEW My Life Story World Citizen / Exilophone (ROM/Sony DADC UK)
- 27 11 Adele 25 / XL (PIAS Cinram)
- 28 26 Thom Yorke Anima / XL (PIAS Cinram)
- 29 20 The Murder Capital When I Have Fears / Human Season (ADA Arvato)
- 30 30 Fontaines DC Dogrel / Partisan (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW LW ARTIST/TITLE/LABEL (CORPORATE GROUP)

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

- 1 NEW Lindsey Stirling Artemis / BMG (BMG)
- 2 NEW Tinarwen Amadjar / Wedge (PIAS)
- 3 NEW Sonata Arctica Talviyö / Nuclear Blast (Nuclear Blast)
- 4 NEW L'Épée Diabolique / A Recordings (A Recordings)
- 5 NEW Karl Loxley, The Prague Filmharmonic Orchestra... Solo Amore / Berkswell (Berkswell Music)
- 6 6 Oh Sees Face Stabber / Castle Face (Castle Face)
- 7 2 Tarja In The Raw / EarMusic (Edel Music)
- 8 3 Martin Simpson Rooted / Topic (Topic)
- 9 4 Joan Shelley Like The River Loves The Sea / No Quarter (No Quarter)
- 10 14 Black Midi Schlagenheim / Rough Trade (XL Beggars)
- 11 1 Caravan Palace Chronologic / MVKA (MVKA)
- 12 NEW Kindness Something Like a War / Female Energy (Female Energy)
- 13 NEW Fad Gadget The Best Of Fad Gadget / Mute (Mute)
- 14 13 King Gizzard & The Lizard Wizard Infest The Rats' Nest / Flightless (Flightless)
- 15 NEW Moonchild Little Ghost / Tru Thoughts (Tru Thoughts)
- 16 5 Whitney Forever Turned Around / Secretly Canadian (Secretly Group)
- 17 NEW Infant Annihilator The Battle Of Yaldabaoth / Infant Annihilator (Infant Annihilator)
- 18 NEW Roam Smile Wide / Hopeless (Hopeless)
- 19 7 Jesse Malin Sunset Kids / Wicked Cool (Wicked Cool)
- 20 NEW Masayoshi Soken Shadowbringers - Final Fantasy XIV - OST / Square Enix (Square Enix)

INDIE SINGLES & ALBUMS

# UK AIRPLAY

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



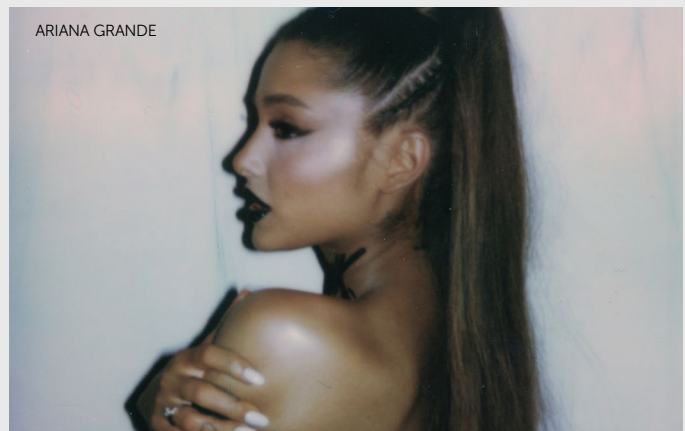
Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©

## UK RADIO AIRPLAY TOP 50



| TW | LW  | SALEPOS | ARTIST/TITLE/LABEL                                      | CORP-GROUP | PLAYS | TREND | STNS | IMPACTS | TREND |
|----|-----|---------|---|------------|-------|-------|------|---------|-------|
| 1  | 1   | 3       | Kygo & Whitney Houston Higher Love Columbia/Kygo        | SME        | 7,997 | +2%   | 240  | 84.3    | 0%    |
| 2  | 2   | 14      | Shawn Mendes & Camila Cabello Señorita EMI/Syco         | UMG/SME*   | 7,739 | -6%   | 237  | 66.7    | -10%  |
| 3  | 3   | 12      | Sam Smith How Do You Sleep? Capitol                     | UMG        | 5,705 | -2%   | 214  | 58.61   | +1%   |
| 4  | 4   | 22      | Ariana Grande & Social House Boyfriend Polydor/Republic | UMG        | 3,083 | -1%   | 159  | 47.53   | -18%  |
| 5  | 6   | 30      | Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam  | WMG/UMG*   | 5,777 | -     | 249  | 46.81   | -3%   |
| 6  | 7   | 6       | Joel Corry Sorry Asylum/Perfect Havoc                   | WMG        | 4,121 | +13%  | 171  | 45.94   | +2%   |
| 7  | 5   | 25      | Jax Jones & Bebe Rexha Harder Polydor                   | UMG        | 4,221 | +2%   | 184  | 45.8    | -6%   |
| 8  | 8   | 39      | Lewis Capaldi Hold Me While You Wait EMI                | UMG        | 5,471 | -2%   | 224  | 41.89   | -1%   |
| 9  | 14  | 1       | Ed Sheeran Ft Stormzy Take Me Back To London Asylum     | WMG        | 2,277 | +35%  | 115  | 39.41   | +10%  |
| 10 | 9   | 24      | Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia   | WMG/SME*   | 4,742 | -8%   | 215  | 37.82   | -5%   |
| 11 | 12  | 7       | Dominic Fike 3 Nights Columbia                          | SME        | 4,330 | -4%   | 172  | 37.65   | +3%   |
| 12 | 25  | 56      | Lana Del Rey Doin' Time Interscope                      | UMG        | 86    | +28%  | 18   | 35.6    | +27%  |
| 13 | 11  | 27      | Lewis Capaldi Someone You Loved EMI                     | UMG        | 3,716 | -1%   | 239  | 34.97   | -6%   |
| 14 | 10  | 28      | Tiësto, Jonas Blue & Rita Ora Ritual Positiva           | UMG/WMG*   | 3,377 | +14%  | 157  | 34.54   | -11%  |
| 15 | 13  |         | Ava Max Torn Atlantic                                   | WMG        | 2,770 | +39%  | 189  | 34.39   | -6%   |
| 16 | 22  | 26      | Freya Ridings Castles Good Soldier                      | IND        | 4,898 | -5%   | 222  | 32.64   | +12%  |
| 17 | 27  | 58      | Sam Fender Will We Talk? Polydor                        | UMG        | 452   | +25%  | 56   | 32.57   | +21%  |
| 18 | 17  | 9       | Young T & Bugsey Ft Aitch Strike A Pose Black Butter    | SME        | 1,941 | +5%   | 93   | 32.11   | -1%   |
| 19 | 15  | 23      | Dermot Kennedy Outnumbered Island                       | UMG        | 1,518 | +16%  | 102  | 31.97   | -7%   |
| 20 | 20  | 4       | AJ Tracey Ladbroke Grove AJ Tracey                      | IND        | 2,071 | +4%   | 101  | 31.67   | +1%   |
| 21 | 18  | 42      | Sigala & Becky Hill Wish You Well Ministry Of Sound     | SME        | 4,048 | -15%  | 184  | 31.16   | -3%   |
| 22 | 29  | 75      | Tom Walker Just You And I Relentless                    | SME        | 3,423 | -3%   | 211  | 29.67   | +13%  |
| 23 | 21  |         | Avicii Ft Aloe Blacc SOS Positiva                       | UMG        | 3,536 | +1%   | 149  | 29.52   | -4%   |
| 24 | 16  |         | Liam Gallagher One Of Us Warner                         | WMG        | 468   | +24%  | 60   | 29.17   | -13%  |
| 25 | 19  | 17      | Mabel Mad Love Polydor                                  | UMG        | 4,055 | -10%  | 197  | 29.02   | -8%   |
| 26 | RE  |         | Craig David Do You Miss Me Much Insanity                | SME        | 703   | -39%  | 59   | 29.01   | +121% |
| 27 | 31  |         | Katy Perry Small Talk Virgin                            | UMG        | 2,021 | -8%   | 135  | 28.55   | +14%  |
| 28 | 26  | 34      | Normani Motivation Keep Cool                            | SME        | 2,519 | +4%   | 160  | 28.45   | +1%   |
| 29 | 23  |         | Keane Love Too Much Island                              | UMG        | 585   | +25%  | 74   | 26.91   | -7%   |
| 30 | 24  | 33      | Lauv & Anne-Marie Fuck, I'm Lonely Lauv                 | IND/WMG*   | 2,094 | -3%   | 114  | 26.83   | -7%   |
| 31 | 34  | 2       | Aitch Taste (Make It Shake) Since 93                    | SME        | 773   | +20%  | 86   | 26      | +7%   |
| 32 | NEW |         | Jack Savoretti Greatest Mistake BMG                     | IND        | 502   | +103% | 65   | 23.69   | +197% |
| 33 | 36  | 8       | Lil Tecca RanSom Republic                               | UMG        | 520   | +30%  | 30   | 23.64   | +2%   |
| 34 | 39  | 70      | Yves V Ft Afrojack & Iona Pop We Got That Cool Spinnin' | WMG        | 1,602 | +6%   | 83   | 21.58   | +1%   |
| 35 | NEW | 15      | Regard Ride It Ministry Of Sound                        | SME        | 1,727 | +91%  | 121  | 21.48   | +52%  |
| 36 | 40  |         | The Goo Goo Dolls Indestructible Warner                 | WMG        | 79    | +7%   | 16   | 21.22   | +2%   |
| 37 | 37  | 66      | Calvin Harris & Rag'N'Bone Man Giant Columbia           | SME        | 2,918 | -16%  | 229  | 21.17   | -3%   |
| 38 | 44  |         | Simply Red Thinking Of You BMG                          | IND        | 323   | +33%  | 52   | 21.06   | +16%  |
| 39 | 35  | 36      | Taylor Swift You Need To Calm Down EMI                  | UMG        | 2,798 | -3%   | 171  | 20.41   | -13%  |
| 40 | NEW | 5       | Post Malone Circles Republic                            | UMG        | 854   | +533% | 95   | 19.78   | +500% |
| 41 | 43  | 16      | Sam Feldt Ft Rani Post Malone Spinnin'                  | WMG        | 2,215 | +25%  | 136  | 19.49   | +5%   |
| 42 | 46  | 18      | Jorja Smith Ft Burna Boy Be Honest Famm                 | SME        | 932   | +27%  | 97   | 19.36   | +13%  |
| 43 | 28  | 35      | Mist Ft Fredo So High Since 93/Warner                   | WMG        | 728   | -6%   | 67   | 19.13   | -29%  |
| 44 | RE  |         | Marshmello Ft Chvrches Here With Me Joytime/Positiva    | UMG        | 2,216 | +17%  | 184  | 18.69   | +51%  |
| 45 | 48  |         | Twenty One Pilots The Hype Fueled By Ramen              | WMG        | 83    | +6%   | 10   | 18.53   | +9%   |
| 46 | 41  |         | Sam Smith & Normani Dancing With A Stranger Capitol     | UMG        | 2,217 | -4%   | 209  | 18.09   | -9%   |
| 47 | 30  | 10      | Post Malone Ft Young Thug Goodbyes Republic             | UMG        | 1,519 | -7%   | 102  | 17.58   | -32%  |
| 48 | NEW | 20      | Stormzy Sounds Of The Skeng Atlantic/Merky              | WMG        | 191   | -     | 14   | 17.03   | -     |
| 49 | 42  |         | Status Quo Liberty Lane Ear Music                       | IND        | 73    | -6%   | 16   | 16.98   | -12%  |
| 50 | RE  | 61      | Meduza Ft Goodboys Piece Of Your Heart Polydor          | UMG        | 1,482 | -11%  | 99   | 16.84   | +6%   |

## UK TV AIRPLAY TOP 50



| TW | LW  | ARTIST/TITLE/LABEL   | CORP-GROUP/PLAYS | TREND/STNS    |
|----|-----|--|------------------|---------------|
| 1  | 3   | Ariana Grande & Social House Boyfriend / Polydor/Republic            | UMG              | 462 +6% 13    |
| 2  | 2   | Shawn Mendes & Camila Cabello Señorita / EMI/Syco                    | UMG/SME*         | 458 +5% 14    |
| 3  | 1   | AJ Tracey Ladbroke Grove / AJ Tracey                                 | IND.             | 449 -1% 13    |
| 4  | 5   | Young T & Bugsey Ft Aitch Strike A Pose / Black Butter               | SME              | 439 +14% 18   |
| 5  | 17  | Kygo & Whitney Houston Higher Love / Columbia/Kygo                   | SME              | 430 +49% 12   |
| 6  | 4   | Sam Smith How Do You Sleep? / Capitol                                | UMG              | 416 +6% 11    |
| 7  | 9   | Normani Motivation / Keep Cool                                       | SME              | 392 +9% 11    |
| 8  | 11  | Dominic Fike 3 Nights / Columbia                                     | SME              | 384 +12% 11   |
| 9  | 12  | Post Malone Ft Young Thug Goodbyes / Republic                        | UMG              | 379 +15% 15   |
| 10 | 8   | Mabel Mad Love / Polydor   | UMG              | 371 +3% 13    |
| 11 | 16  | Aitch Taste (Make It Shake) / Since 93                               | SME              | 369 +28% 13   |
| 12 | 7   | Ed Sheeran Ft Khalid Beautiful People / Asylum/Columbia              | WMG/SME*         | 368 +2% 11    |
| 13 | 25  | Ed Sheeran Ft Stormzy Take Me Back To London / Asylum                | WMG              | 365 +50% 13   |
| 14 | 6   | Mist Ft Fredo So High / Since 93/Warner                              | WMG              | 365 -3% 13    |
| 15 | 10  | Joel Corry Sorry / Asylum/Perfect Havoc                              | WMG              | 360 +2% 12    |
| 16 | 13  | Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam             | WMG/UMG*         | 341 +5% 12    |
| 17 | 21  | Jorja Smith Ft Burna Boy Be Honest / Famm                            | SME              | 310 +17% 13   |
| 18 | 15  | Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless             | SME              | 310 +4% 9     |
| 19 | 14  | Sigala & Becky Hill Wish You Well / Ministry Of Sound                | SME              | 300 +1% 15    |
| 20 | 24  | Dave Ft Burna Boy Location / Dave Neighbourhood                      | IND.             | 266 +9% 13    |
| 21 | 18  | Freya Ridings Castles / Good Soldier                                 | IND.             | 259 -5% 11    |
| 22 | 20  | Taylor Swift You Need To Calm Down / EMI                             | UMG              | 258 -3% 11    |
| 23 | 22  | Tiësto, Jonas Blue & Rita Ora Ritual / Positiva                      | UMG/WMG*         | 256 -2% 11    |
| 24 | 19  | Jax Jones & Bebe Rexha Harder / Polydor                              | UMG              | 254 -5% 12    |
| 25 | 29  | Taylor Swift Lover / EMI   | UMG              | 254 +32% 12   |
| 26 | 23  | Lil Nas X Old Town Road / Lil Nas X                                  | SME              | 232 -5% 12    |
| 27 | 26  | Katy Perry Never Really Over / Virgin                                | UMG              | 227 -2% 10    |
| 28 | 28  | Jonas Brothers Only Human / Republic                                 | UMG              | 226 +4% 8     |
| 29 | 32  | Sam Feldt Ft Rani Post Malone / Spinnin'                             | WMG              | 220 +29% 9    |
| 30 | 31  | Lewis Capaldi Someone You Loved / EMI                                | UMG              | 207 +21% 13   |
| 31 | 27  | Meduza Ft Goodboys Piece Of Your Heart / Polydor                     | UMG              | 196 -13% 13   |
| 32 | 38  | Calvin Harris & Rag'N'Bone Man Giant / Columbia                      | SME              | 173 +25% 13   |
| 33 | 30  | Ella Eyre & Banx & Ranx Ft Kiana Ledé Mama / Island                  | UMG              | 171 -3% 7     |
| 34 | NEW | Lauv & Anne-Marie Fuck, I'm Lonely / Lauv                            | IND/WMG*         | 167 +3,240% 9 |
| 35 | 45  | Khalid Ft A Boogie Wit Da Hoodie Right Back / Right Hand             | SME              | 164 +34% 5    |
| 36 | 36  | Khalid Talk / Right Hand   | SME              | 158 +8% 11    |
| 37 | 40  | Mabel Don't Call Me Up / Polydor                                     | UMG              | 157 +18% 12   |
| 38 | 35  | Elderbrook & Rudimental Something About You / Parlophone             | WMG              | 153 - 7       |
| 39 | 34  | Stormzy Vossi Bop / Merky/Atlantic                                   | WMG              | 146 -6% 11    |
| 40 | 42  | Jess Glynne & Jax Jones One Touch / Atlantic                         | WMG              | 141 +11% 5    |
| 41 | 48  | Jax Jones, Martin Solveig & Madison Beer All Day And Night / Polydor | UMG              | 139 +20% 13   |
| 42 | 33  | Billie Eilish Bad Guy / Interscope                                   | UMG              | 138 -13% 9    |
| 43 | 39  | Stormzy Crown / Merky/Atlantic                                       | WMG              | 137 +1% 8     |
| 44 | NEW | 5 Seconds Of Summer Teeth / Interscope                               | UMG              | 130 +71% 5    |
| 45 | 47  | Lil Tecca RanSom / Republic  | UMG              | 125 +7% 8     |
| 46 | 37  | Avicii Ft Aloe Blacc SOS / Positiva                                  | UMG              | 123 -14% 9    |
| 47 | NEW | Katy Perry Small Talk / Virgin                                       | UMG              | 121 +25% 6    |
| 48 | 49  | Lizzo Truth Hurts / Atlantic   | WMG              | 120 +8% 7     |
| 49 | NEW | Headie One Both / Relentless   | SME              | 119 +116% 8   |
| 50 | 44  | Dermot Kennedy Outnumbered / Island                                  | UMG              | 118 -5% 9     |



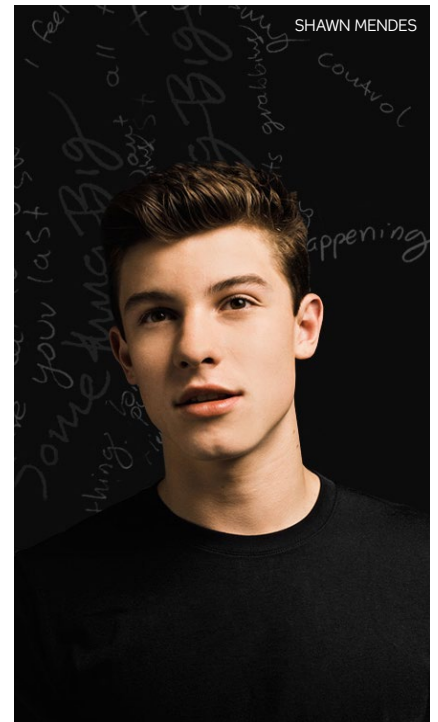
# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

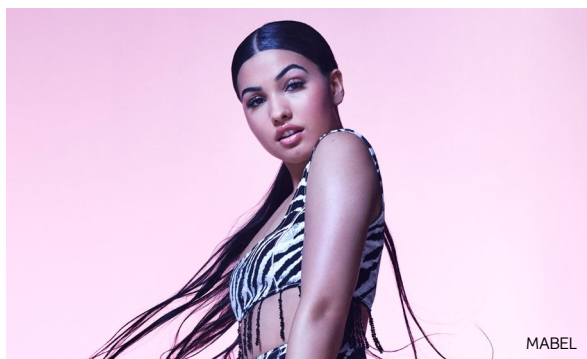
| TW | LW  | WEEKS | ARTIST/TITLE                                  | CORPGROUP        | PLAYS        | TREND | STNS  | IMPACTS | TREND |
|----|-----|-------|---|------------------|--------------|-------|-------|---------|-------|
| 1  | 1   | 11    | Shawn Mendes & Camil.. Señorita               | Universal Music  | UMG/S 35,038 | -4%   | 1,571 | 914.58m | -3%   |
| 2  | 2   | 18    | Ed Sheeran & Justin .. I Don't Care           | Atlantic/Def Jam | WMG/L 23,558 | -5%   | 1,485 | 627.48m | -1%   |
| 3  | 3   | 10    | Ed Sheeran feat. Khalid Beautiful People      | Atlantic         | WMG/S 22,300 | +2%   | 1,236 | 558.06m | +8%   |
| 4  | 4   | 9     | Kygo x Whitney Houston Higher Love            | Columbia         | SME 23,018   | +5%   | 1,115 | 485.81m | +8%   |
| 5  | 5   | 28    | Lewis Capaldi Someone You Loved               | Virgin EMI       | UMG 15,590   | -2%   | 1,200 | 440.39m | 0%    |
| 6  | 6   | 20    | Meduza feat. Goodboys Piece Of Your Heart     | Polydor          | UMG 17,003   | +1%   | 969   | 387.83m | +2%   |
| 7  | 7   | 13    | Avicii Heaven                                 | PRMD             | UMG 13,102   | +4%   | 892   | 386.35m | +7%   |
| 8  | 8   | 10    | DJ Snake feat. J Bal.. Loco Contigo           | Polydor          | UMG 11,345   | +2%   | 629   | 359.43m | +1%   |
| 9  | 13  | 9     | Pink feat. Cash Cash Can We Pretend           | RCA              | SME 8,619    | +2%   | 555   | 322.04m | +10%  |
| 10 | 15  | 10    | Younotus & Janieck &. Narcotic                | B1 Recordings    | SME 7,914    | +7%   | 366   | 300.38m | +9%   |
| 11 | 14  | 20    | Lil Nas X Old Town Road                       | Columbia         | SME 9,801    | -3%   | 865   | 284.64m | -2%   |
| 12 | 9   | 29    | Pedro Capó X Farruko Calma                    | Sony Music       | SME 11,240   | -1%   | 727   | 282.49m | -11%  |
| 13 | 11  | 30    | Mabel Don't Call Me Up                        | Polydor          | UMG 11,261   | -3%   | 1,004 | 279.78m | -11%  |
| 14 | 12  | 27    | Daddy Yankee feat. Snow Con Calma             | El Cartel        | UMG 10,196   | -8%   | 807   | 273.60m | -9%   |
| 15 | 10  | 23    | Alec Benjamin feat. ... Let Me Down Slowly    | Warner Music     | WMG 6,491    | -14%  | 517   | 267.15m | -15%  |
| 16 | 21  | 5     | Jonas Brothers Only Human                     | Polydor          | UMG 7,016    | +10%  | 604   | 249.38m | +15%  |
| 17 | 16  | 26    | Ava Max So Am I                               | Atlantic         | WMG 8,937    | -9%   | 873   | 240.83m | -13%  |
| 18 | 17  | 26    | Jonas Brothers Sucker                         | Universal Music  | UMG 9,813    | -5%   | 909   | 234.84m | -4%   |
| 19 | 19  | 6     | Sam Smith How Do You Sleep?                   | Capitol Records  | UMG 14,580   | +1%   | 915   | 234.80m | +4%   |
| 20 | 33  | 2     | Tones And I Dance Monkey                      | Warner Music     | WMG 8,259    | +39%  | 645   | 228.51m | +29%  |
| 21 | 20  | 11    | Imagine Dragons Birds                         | Interscope       | UMG 7,019    | +1%   | 518   | 224.26m | -1%   |
| 22 | 18  | 13    | OneRepublic Rescue Me                         | Polydor          | UMG 8,118    | -1%   | 611   | 220.55m | -7%   |
| 23 | 26  | 38    | Dermot Kennedy Power Over Me                  | Island           | UMG 4,421    | -3%   | 491   | 199.68m | +1%   |
| 24 | 22  | 29    | Pink Walk Me Home                             | RCA              | SME 6,692    | -3%   | 828   | 199.37m | -6%   |
| 25 | 27  | 43    | Ava Max Sweet But Psycho                      | Atlantic         | WMG 7,917    | -5%   | 1,100 | 195.68m | +0%   |
| 26 | 30  | 14    | Robin Schulz feat. J.. All This Love          | Warner Music     | WMG 6,322    | -5%   | 397   | 187.56m | +2%   |
| 27 | 24  | 15    | Alvaro Soler La Libertad                      | AIRFORCE1 REC    | UMG 7,523    | -8%   | 596   | 182.79m | -13%  |
| 28 | 34  | 5     | Tom Gregory Small Steps                       | Kontor Records   | Ind. 4,743   | +6%   | 262   | 181.81m | +5%   |
| 29 | 25  | 22    | Billie Eilish bad guy                         | Universal Music  | UMG 9,485    | -5%   | 903   | 177.46m | -10%  |
| 30 | 23  | 22    | Avicii feat. Aloe Blacc SOS                   | Universal Music  | UMG 11,417   | -8%   | 967   | 176.95m | -16%  |
| 31 | 28  | 8     | Post Malone feat. Yo.. Goodbyes               | Island           | UMG 7,312    | -9%   | 472   | 173.91m | -10%  |
| 32 | 29  | 15    | Katy Perry Never Really Over                  | Universal Music  | UMG 11,516   | -9%   | 947   | 168.01m | -12%  |
| 33 | 32  | 33    | Imagine Dragons Bad Liar                      | Polydor          | UMG 4,005    | -5%   | 534   | 166.98m | -7%   |
| 34 | 49  | 2     | Ava Max Torn                                  | Atlantic         | WMG 8,982    | +32%  | 719   | 164.28m | +26%  |
| 35 | 36  | 49    | Panic! At The Disco High Hopes                | Atlantic         | WMG 5,884    | 0%    | 899   | 162.81m | 0%    |
| 36 | 31  | 4     | Ariana Grande & Soci.. Boyfriend              | Polydor          | UMG 9,291    | +1%   | 657   | 157.00m | -13%  |
| 37 | 46  | 5     | Freya Ridings Castles                         | Universal Music  | UMG 9,180    | +2%   | 645   | 155.95m | +17%  |
| 38 | 40  | 8     | Stefanie Heinzmann Shadows                    | BMG Rights Mana  | Ind. 3,128   | +1%   | 209   | 152.03m | 0%    |
| 39 | 37  | 4     | Mabel Mad Love                                | Polydor          | UMG 9,452    | -5%   | 698   | 150.56m | -7%   |
| 40 | 43  | 3     | Jax Jones & Bebe Rexha Harder                 | Polydor          | UMG 8,592    | +5%   | 635   | 149.51m | +6%   |
| 41 | 42  | 41    | Mark Ronson feat. Mi.. Nothing Breaks Like .. | Sony Music       | SME 6,797    | -4%   | 1,065 | 149.24m | +4%   |
| 42 | 39  | 35    | Calvin Harris & Rag'.. Giant                  | Columbia         | SME 9,154    | -9%   | 1,143 | 145.48m | -7%   |
| 43 | 38  | 8     | Dominic Fike 3 Nights                         | Columbia         | SME 8,429    | -3%   | 573   | 145.41m | -8%   |
| 44 | 41  | 11    | Taylor Swift You Need To Calm Down            | Universal Music  | UMG 8,741    | -2%   | 761   | 144.49m | -3%   |
| 45 | 35  | 20    | Taylor Swift feat. B.. ME!                    | Universal Music  | UMG 6,595    | -8%   | 691   | 134.71m | -18%  |
| 46 | 44  | 3     | Felix Jaehn feat. Ca.. Love On Myself         | Polydor          | UMG 4,444    | +2%   | 287   | 133.85m | -5%   |
| 47 | 50  | 2     | Lena & Nico Santos Better                     | Polydor          | UMG 3,430    | +4%   | 219   | 133.75m | +3%   |
| 48 | 171 | 1     | Post Malone Circles                           | Universal Music  | UMG 4,677    | +241% | 598   | 131.33m | +170% |
| 49 | 48  | 2     | Lewis Capaldi Hold Me While You Wait          | Virgin EMI       | UMG 8,929    | +3%   | 598   | 129.18m | -1%   |
| 50 | 51  | 7     | Adel Tawil feat. Peachy Tu M'Appelles         | BMG Rights Mana  | Ind. 2,936   | +8%   | 192   | 129.11m | +3%   |



KYGO



SHAWN MENDES



MABEL



KHALID



AVA MAX

## UK SONGS

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Aitch<br>Taste (Make It Shake)                       |
| 2  | Post Malone<br>Circles                               |
| 3  | Kygo & Whitney Houston<br>Higher Love                |
| 4  | Headie One<br>Both                                   |
| 5  | Shawn Mendes & Camila Cabello<br>Señorita            |
| 6  | Joel Corry<br>Sorry                                  |
| 7  | AJ Tracey<br>Ladbroke Grove                          |
| 8  | Ed Sheeran<br>Take Me Back To London (feat. Stormzy) |
| 9  | Regard<br>Ride It                                    |
| 10 | Sam Feldt<br>Post Malone (feat. Rani)                |
| 11 | Jorja Smith<br>Be Honest (feat. Burna Boy)           |
| 12 | Post Malone<br>Hollywood's Bleeding                  |
| 13 | Dominic Fike<br>3 Nights                             |
| 14 | Post Malone<br>Saint-Tropez                          |
| 15 | Mist<br>So High (feat. Fredo)                        |
| 16 | Post Malone<br>Goodbyes (feat. Young Thug)           |
| 17 | Ed Sheeran<br>Beautiful People (feat. Khalid)        |
| 18 | Lewis Capaldi<br>Someone You Loved                   |
| 19 | Sam Smith<br>How Do You Sleep?                       |
| 20 | Young T & Bugsey<br>Strike A Pose (feat. Aitch)      |

## UK ALBUMS

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Post Malone<br>Hollywood's Bleeding                      |
| 2  | Ed Sheeran<br>No.6 Collaborations Project                |
| 3  | Aitch<br>Aitch2O   |
| 4  | Taylor Swift<br>Lover                                    |
| 5  | Headie One<br>Music x Road                               |
| 6  | Lewis Capaldi<br>Divinely Uninspired To A Hellish Extent |
| 7  | Lana Del Rey<br>Norman Fucking Rockwell!                 |
| 8  | Billie Eilish<br>When We All Fall Asleep...              |
| 9  | Melanie Martinez<br>K-12                                 |
| 10 | AJ Tracey<br>AJ Tracey                                   |
| 11 | Dave<br>Psychodrama                                      |
| 12 | Ed Sheeran<br>= (Deluxe)                                 |
| 13 | Travis Scott<br>Astroworld                               |
| 14 | Various Artists<br>The Greatest Showman                  |
| 15 | Chris Brown<br>Indigo                                    |
| 16 | Mahalia<br>Love And Compromise                           |
| 17 | Jax Jones<br>Snacks (Supersize)                          |
| 18 | Young Thug<br>So Much Fun                                |
| 19 | Burna Boy<br>African Giant                               |
| 20 | Kano<br>Hoodies All Summer                               |

## US SONGS

| TW | ARTIST/TITLE  |
|----|---|
| 1  | Post Malone<br>Take What You Want...                    |
| 2  | Post Malone<br>Enemies (feat. DaBaby)                   |
| 3  | Post Malone<br>Hollywood's Bleeding                     |
| 4  | Post Malone<br>Circles                                  |
| 5  | Post Malone<br>On The Road (feat. Meek Mill & Lil Baby) |
| 6  | Post Malone<br>Die For Me (feat. Future & Halsey)       |
| 7  | Post Malone<br>Saint-Tropez                             |
| 8  | Post Malone<br>Goodbyes (feat. Young Thug)              |
| 9  | Post Malone<br>A Thousand Bad Times                     |
| 10 | Post Malone<br>I'm Gonna Be                             |
| 11 | Post Malone<br>Allergic                                 |
| 12 | Young Thug<br>Hot (feat. Gunna)                         |
| 13 | Post Malone<br>Staring At The Sun (feat. Sza)           |
| 14 | Post Malone & Swae Lee<br>Sunflower                     |
| 15 | Chris Brown<br>No Guidance (feat. Drake)                |
| 16 | Post Malone<br>I Know                                   |
| 17 | Quality Control, Lil Baby & DaBaby<br>Baby              |
| 18 | Post Malone<br>Internet                                 |
| 19 | Post Malone<br>Myself                                   |
| 20 | Lizzo<br>Truth Hurts                                    |

## US ALBUMS

| TW | ARTIST/TITLE                                       |
|----|--|
| 1  | Post Malone<br>Hollywood's Bleeding                |
| 2  | Young Thug<br>So Much Fun                          |
| 3  | Taylor Swift<br>Lover                              |
| 4  | Lil Tecca<br>We Love You Tecca                     |
| 5  | Travis Scott<br>Astroworld                         |
| 6  | Chris Brown<br>Indigo                              |
| 7  | Quality Control<br>Quality Control: Control The... |
| 8  | Melanie Martinez<br>K-12                           |
| 9  | Lizzo<br>Cuz I Love You                            |
| 10 | DaBaby<br>Baby On Baby                             |
| 11 | Drake<br>Scorpion                                  |
| 12 | Billie Eilish<br>When We All Fall Asleep...        |
| 13 | Polo G<br>Die A Legend                             |
| 14 | Lil Durk<br>Love Songs 4 The Streets 2             |
| 15 | Lil Nas X<br>7 - EP                                |
| 16 | Post Malone<br>Beerbongs & Bentleys                |
| 17 | Lana Del Rey<br>Norman Fucking Rockwell!           |
| 18 | Mustard<br>Perfect Ten                             |
| 19 | Drake<br>Care Package                              |
| 20 | Ed Sheeran<br>No.6 Collaborations Project          |

## UK PLAYLISTS

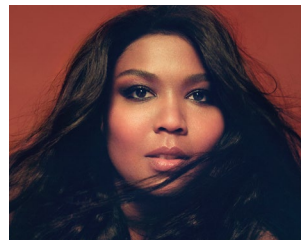
| TW | TITLE/CURATOR                      |
|----|------------------------------------|
| 1  | Today's Hits<br>Apple Music        |
| 2  | Top 100: UK<br>Apple Music         |
| 3  | The A-List: Pop<br>Apple Music     |
| 4  | Feeling Happy<br>Apple Music       |
| 5  | DanceXL<br>Apple Music             |
| 6  | Agenda<br>Apple Music              |
| 7  | Urban Throwback<br>Apple Music     |
| 8  | Friday Feeling<br>Apple Music      |
| 9  | Acoustic Hits<br>Apple Music       |
| 10 | 80s Hits Essentials<br>Apple Music |
| 11 | Feeling Good<br>Apple Music        |
| 12 | 90s Hits Essentials<br>Apple Music |
| 13 | Pure Throwback<br>Apple Music      |
| 14 | UK Rap<br>Apple Music              |
| 15 | Pure Party<br>Apple Music          |
| 16 | Pop Throwback<br>Apple Music       |
| 17 | Mellow Days<br>Apple Music         |
| 18 | Songs Of The Summer<br>Apple Music |
| 19 | Pure Motivation<br>Apple Music     |
| 20 | Pure Workout<br>Apple Music        |



POST MALONE



MAHALIA



LIZZO



DRAKE



AJ TRACEY

## UK SONGS

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Kygo & Whitney Houston<br>Higher Love                |
| 2  | Shawn Mendes & Camila Cabello<br>Señorita            |
| 3  | Ed Sheeran<br>Take Me Back To London (feat. Stormzy) |
| 4  | Regard<br>Ride It                                    |
| 5  | Joel Corry<br>Sorry                                  |
| 6  | Professor Green<br>Got It All (feat. Alice Chater)   |
| 7  | Tiësto, Jonas Blue & Rita Ora<br>Ritual              |
| 8  | Mark Ronson<br>Don't Leave Me Lonely (feat. Yebba)   |
| 9  | Dermot Kennedy<br>Outnumbered                        |
| 10 | Sam Smith<br>How Do You Sleep?                       |

## UK ALBUMS

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Post Malone<br>Hollywood's Bleeding                  |
| 2  | Aitch<br>Aitch2O                                     |
| 3  | Melanie Martinez<br>K-12                             |
| 4  | Various Artists<br>Now That's What I Call Music! 103 |
| 5  | Professor Green<br>Moth - EP                         |
| 6  | Lana Del Rey<br>Norman Fucking Rockwell!             |
| 7  | Roadtrip<br>Dynamite (Acoustic) - EP                 |
| 8  | Bat For Lashes<br>Lost Girls                         |
| 9  | Ed Sheeran<br>No.6 Collaborations Project            |
| 10 | Taylor Swift<br>Lover                                |

## US SONGS

| TW | ARTIST/TITLE                                       |
|----|--|
| 1  | Lizzo<br>Truth Hurts                               |
| 2  | Post Malone<br>Circles                             |
| 3  | Post Malone<br>Take What You Want (feat. Ozzy...)  |
| 4  | Shawn Mendes & Camila Cabello<br>Señorita          |
| 5  | Kelsea Ballerini<br>Homecoming Queen?              |
| 6  | Lewis Capaldi<br>Someone You Loved                 |
| 7  | John Mayer<br>Carry Me Away                        |
| 8  | Blanco Brown<br>The Git Up                         |
| 9  | Lil Nas X<br>Old Town Road (feat. Billy Ray Cyrus) |
| 10 | Lizzo<br>Good As Hell                              |

## US ALBUMS

| TW | ARTIST/TITLE                             |
|----|--|
| 1  | Post Malone<br>Hollywood's Bleeding      |
| 2  | The Highwomen<br>The Highwomen           |
| 3  | Tool<br>Fear Inoculum                    |
| 4  | Melanie Martinez<br>K-12                 |
| 5  | Taylor Swift<br>Lover                    |
| 6  | Lindsay Stirling<br>Artemis              |
| 7  | Lizzo<br>Cuz I Love You                  |
| 8  | Lana Del Rey<br>Norman Fucking Rockwell! |
| 9  | Home Free<br>Dive Bar Saints             |
| 10 | Sheryl Crow<br>Threads                   |





# STREAMING

## GLOBAL

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Post Malone<br>Circles                                   |
| 2  | Shawn Mendes, Camila Cabello<br>Señorita                 |
| 3  | Post Malone, Young Thug<br>Goodbyes                      |
| 4  | Post Malone<br>Saint-Tropez                              |
| 5  | Post Malone<br>Hollywood's Bleeding                      |
| 6  | Post Malone, Ozzy Osbourne...<br>Take What You Want...   |
| 7  | Post Malone, DaBaby<br>Enemies                           |
| 8  | Anuel AA, Daddy Yankee, J Balvin...<br>China             |
| 9  | Post Malone, Swae Lee<br>Sunflower - Spider-Man: Into... |
| 10 | Lil Tecca<br>Ransom                                      |
| 11 | Tones And I<br>Dance Monkey                              |
| 12 | Future, Halsey, Post Malone<br>Die For Me                |
| 13 | Ed Sheeran, Khalid<br>Beautiful People                   |
| 14 | Lil Baby, Meek Mill, Post Malone<br>On The Road          |
| 15 | Y2K, Bbno\$<br>Lalala                                    |
| 16 | Lewis Capaldi<br>Someone You Loved                       |
| 17 | Billie Eilish<br>Bad Guy                                 |
| 18 | Post Malone<br>A Thousand Bad Times                      |
| 19 | Sam Smith<br>How Do You Sleep?                           |
| 20 | Ed Sheeran, Justin Bieber<br>I Don't Care                |

## EUROPE

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Shawn Mendes, Camila Cabello<br>Señorita               |
| 2  | Tones And I<br>Dance Monkey                            |
| 3  | DJ Snake, J Balvin, Tyga<br>Loco Contigo               |
| 4  | Ed Sheeran, Khalid<br>Beautiful People                 |
| 5  | Ed Sheeran, Justin Bieber<br>I Don't Care              |
| 6  | Lil Tecca<br>Ransom                                    |
| 7  | Goodboys, Meduza<br>Piece Of Your Heart                |
| 8  | Lewis Capaldi<br>Someone You Loved                     |
| 9  | Anuel AA, Daddy Yankee, J Balvin...<br>China           |
| 10 | Post Malone, Young Thug<br>Goodbyes                    |
| 11 | Billie Eilish<br>Bad Guy                               |
| 12 | Billy Ray Cyrus, Lil Nas X<br>Old Town Road - Remix    |
| 13 | Y2K, Bbno\$<br>Lalala                                  |
| 14 | Sam Smith<br>How Do You Sleep?                         |
| 15 | Kygo, Whitney Houston<br>Higher Love                   |
| 16 | Ariana Grande, Social House<br>Boyfriend               |
| 17 | Dominic Fike<br>3 Nights                               |
| 18 | Mabel<br>Mad Love                                      |
| 19 | Fall Out Boy, Macklemore, Martin Garrix<br>Summer Days |
| 20 | Afro Bros, Daddy Yankee, David Guetta...<br>Instagram  |

## UNITED KINGDOM

| TW | ARTIST/TITLE  |
|----|---|
| 1  | Post Malone<br>Circles  |
| 2  | Aitch<br>Taste (Make It Shake)                                    |
| 3  | AJ Tracey<br>Ladbroke Grove                                       |
| 4  | Post Malone<br>Hollywood's Bleeding                               |
| 5  | Shawn Mendes, Camila Cabello<br>Señorita                          |
| 6  | Dominic Fike<br>3 Nights  |
| 7  | Post Malone, Young Thug<br>Goodbyes                               |
| 8  | Aitch, Young T & Bugsey<br>Strike A Pose                          |
| 9  | Joel Corry<br>Sorry   |
| 10 | Post Malone<br>Saint-Tropez                                       |
| 11 | Ozzy Osbourne, Post Malone, Travis Scott<br>Take What You Want... |
| 12 | Lil Tecca<br>Ransom   |
| 13 | Ed Sheeran, Khalid<br>Beautiful People                            |
| 14 | Kygo, Whitney Houston<br>Higher Love                              |
| 15 | Ed Sheeran, Stormzy<br>Take Me Back To London                     |
| 16 | Lewis Capaldi<br>Someone You Loved                                |
| 17 | Post Malone, DaBaby<br>Enemies                                    |
| 18 | Post Malone, Swae Lee<br>Sunflower - Spider-Man...                |
| 19 | Sam Smith<br>How Do You Sleep?                                    |
| 20 | Future, Halsey, Post Malone<br>Die For Me                         |

## FRANCE

| TW | ARTIST/TITLE                               |
|----|--|
| 1  | Ninho, Niska<br>Méchant                    |
| 2  | Niska<br>Bâtiment                          |
| 3  | Niska<br>Mr Sal                            |
| 4  | Niska<br>Mendoza                           |
| 5  | Niska<br>Siliconé                          |
| 6  | Niska<br>Du Lundi Au Lundi                 |
| 7  | Heuss L'enfoiré, Niska<br>Moula            |
| 8  | Moha La Squale<br>Ma Belle                 |
| 9  | Koba Lad, Niska<br>Tous Les Couler         |
| 10 | Niska<br>La Zone Est Minée                 |
| 11 | Niska<br>Vrai                              |
| 12 | Niska<br>Hasta Luego                       |
| 13 | Booba, Niska<br>Médicament                 |
| 14 | Niska<br>Valise                            |
| 15 | Niska<br>Stop                              |
| 16 | Niska<br>Tellement Gang                    |
| 17 | Gambi<br>Hé Oh                             |
| 18 | Ninho, VegeDreAm<br>Elle Est Bonne Sa Mère |
| 19 | Niska<br>J'suis Dans Les Wayes             |
| 20 | Shawn Mendes, Camila Cabello<br>Señorita   |

## GERMANY

| TW | ARTIST/TITLE                             |
|----|--|
| 1  | Capital Bra, Samra<br>Huracan            |
| 2  | Loredana, Mero<br>Kein Plan              |
| 3  | Apache 207<br>Roller                     |
| 4  | Tones And I<br>Dance Monkey              |
| 5  | Rin<br>Up In Smoke                       |
| 6  | Summer Cem<br>Primetime                  |
| 7  | Shawn Mendes, Camila Cabello<br>Señorita |
| 8  | Loredana, Mozzik<br>Eiskalt              |
| 9  | Lil Baby, Luciano, Ufo361<br>Fendi Drip  |
| 10 | Capital Bra, Samra<br>Nummer 1           |
| 11 | Miami Yacine<br>Intro-Résumé             |
| 12 | RAF Camora<br>Vendetta                   |
| 13 | Dardan, Xiara<br>Genauso                 |
| 14 | DJ Snake, J Balvin, Tyga<br>Loco Contigo |
| 15 | Capital Bra, Samra<br>Tilidin            |
| 16 | Mika<br>Paradies                         |
| 17 | Post Malone<br>Circles                   |
| 18 | Ed Sheeran, Khalid<br>Beautiful People   |
| 19 | Eno<br>Entourage                         |
| 20 | Henning May, Juju<br>Vermissen           |



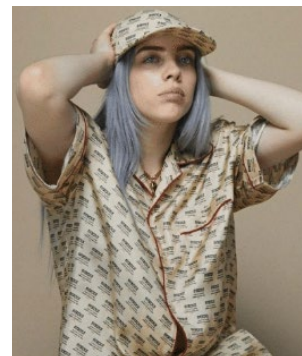
POST MALONE



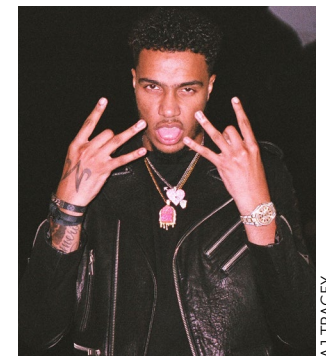
ED SHEERAN



SAM SMITH



BILLIE EILISH



AJ TRACEY

## NETHERLANDS

| TW | ARTIST/TITLE  |
|----|---|
| 1  | Snelle<br>Reünie  |
| 2  | Shawn Mendes, Camila Cabello<br>Señorita                  |
| 3  | Josylvio, Mula B, Yung Felix<br>Waarom Zoeken Naar Liefde |
| 4  | DJ Snake, J Balvin, Tyga<br>Loco Contigo                  |
| 5  | Post Malone, Young Thug<br>Goodbyes                       |
| 6  | Marco Borsato, Armin Van Buuren...<br>Hoe Het Danst       |
| 7  | Tones And I<br>Dance Monkey                               |
| 8  | Afro Bros, Daddy Yankee, David...<br>Instagram            |
| 9  | Post Malone<br>Circles                                    |
| 10 | Maan<br>Zo Kan Het Dus Ook                                |

## NORWAY

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Tones And I<br>Dance Monkey                            |
| 2  | Alan Walker, K-391, Mangoo, Tungevaag<br>Play          |
| 3  | Post Malone<br>Circles                                 |
| 4  | Shawn Mendes, Camila Cabello<br>Señorita               |
| 5  | Post Malone<br>Hollywood's Bleeding                    |
| 6  | Post Malone<br>Saint-Tropez                            |
| 7  | Lil Tecca<br>Ransom                                    |
| 8  | Post Malone, Young Thug<br>Goodbyes                    |
| 9  | Lewis Capaldi<br>Someone You Loved                     |
| 10 | Post Malone, Ozzy Osbourne...<br>Take What You Want... |

## SPAIN

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Anuel AA, Daddy Yankee...<br>China                             |
| 2  | Ozuna, Rosalia<br>Yo x Ti, Tu x Mi                             |
| 3  | Anuel AA, Ozuna, Tainy<br>Adicto                               |
| 4  | Duki<br>Gotoo  |
| 5  | Danny Romero, Lérica<br>De Tranquilote                         |
| 6  | Anuel AA, Darell, Nicky Jam, Ozuna, Sech<br>Otro Trago - Remix |
| 7  | Bad Bunny, Tainy<br>Callaita                                   |
| 8  | La Nueva Escuela, Omar Montes<br>La Rubia - Remix 2            |
| 9  | Bad Bunny, J Balvin, Jhay Cortez<br>No Me Conoce - Remix       |
| 10 | Chris Víz, Young Vene<br>Diavla                                |

## SWEDEN

| TW | ARTIST/TITLE                             |
|----|--|
| 1  | Dree Low<br>Pippi                        |
| 2  | Tones And I<br>Dance Monkey              |
| 3  | Victor Leksell, Estraden<br>Bra För Dig  |
| 4  | Einár<br>Nu Vi Skinner                   |
| 5  | Einár, Thrife<br>Toucha Fame             |
| 6  | Post Malone<br>Circles                   |
| 7  | Einár, Greekazo<br>Nr 1                  |
| 8  | DnoteOnDaBeat, Greekazo<br>HotSpot       |
| 9  | Shawn Mendes, Camila Cabello<br>Señorita |
| 10 | Post Malone<br>Saint-Tropez              |

## UNITED STATES

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Post Malone<br>Circles                                 |
| 2  | Post Malone<br>Saint-Tropez                            |
| 3  | Post Malone, Ozzy Osbourne...<br>Take What You Want... |
| 4  | Post Malone, DaBaby<br>Enemies                         |
| 5  | Post Malone<br>Hollywood's Bleeding                    |
| 6  | Post Malone, Young Thug<br>Goodbyes                    |
| 7  | Future, Halsey, Post Malone<br>Die For Me              |
| 8  | Lil Baby, Meek Mill, Post Malone<br>On The Road        |
| 9  | Post Malone<br>A Thousand Bad Times                    |
| 10 | Post Malone, Swae Lee<br>Sunflower - Spider-Man...     |

## WORLDWIDE

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Tainy, Anuel AA, Ozuna<br>Adicto                         |
| 2  | Billie Eilish<br>All The Good Girls Go To Hell           |
| 3  | Rosalía, J Balvin<br>Con Altura ft. El Guincho           |
| 4  | Shawn Mendes And Camila Cabello<br>Señorita              |
| 5  | Lil Nas X<br>Panini                                      |
| 6  | Jhay Cortez, J Balvin, Bad Bunny<br>No Me Conoce (Remix) |
| 7  | J Balvin, Bad Bunny<br>La Canción                        |
| 8  | Camila Cabello<br>Shameless                              |
| 9  | Billie Eilish<br>Bad Guy                                 |
| 10 | Post Malone<br>Circles                                   |
| 11 | Camilo, Pedro Capó<br>Tutu                               |
| 12 | Pedro Capó ft. Farruko<br>Calma (Remix)                  |
| 13 | Rosalía, Ozuna<br>Yo x Ti, Tu x Mi                       |
| 14 | Karol G<br>Ocean   |
| 15 | Reik, J Balvin, Lalo Ebratt<br>Indeciso                  |
| 16 | Sarah Jeffery<br>Queen of Mean (From Descendants 3)      |
| 17 | Luis Fonsi ft. Daddy Yankee<br>Despacito                 |
| 18 | Guaynaa, Cauty<br>Chicharrón                             |
| 19 | Maluma<br>11PM   |
| 20 | Lil Nas X ft. Billy Ray Cyrus<br>Old Town Road           |

## UNITED KINGDOM

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Lil Nas X<br>Panini                                    |
| 2  | Billie Eilish<br>All The Good Girls Go To Hell         |
| 3  | Shawn Mendes And Camila Cabello<br>Señorita            |
| 4  | Post Malone<br>Circles                                 |
| 5  | Leftwing: Kody<br>I Feel It                            |
| 6  | Billie Eilish<br>Bad Guy                               |
| 7  | Sam Smith<br>How Do You Sleep?                         |
| 8  | Deno<br>Change (feat. Digdat)                          |
| 9  | Camila Cabello<br>Shameless                            |
| 10 | Dominic Fike<br>5 Nights                               |
| 11 | Sarah Jeffery<br>Queen of Mean (From Descendants 3)    |
| 12 | George Ezra<br>Shotgun                                 |
| 13 | Kygo, Whitney Houston<br>Higher Love                   |
| 14 | Post Malone ft. Swae Lee<br>Sunflower                  |
| 15 | Lewis Capaldi<br>Someone You Loved                     |
| 16 | Lil Nas X ft. Billy Ray Cyrus<br>Old Town Road         |
| 17 | Krept & Konan<br>I Spy (Remix) ft. Bugzy Malone, SL... |
| 18 | Kygo, Whitney Houston<br>Higher Love (Audio)           |
| 19 | Taylor Swift<br>Lover                                  |
| 20 | Y2K, Bbno\$<br>Lalala                                  |

## UNITED STATES

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Lil Nas X<br>Panini                                      |
| 2  | Billie Eilish<br>All The Good Girls Go To Hell           |
| 3  | Post Malone<br>Circles                                   |
| 4  | Sarah Jeffery<br>Queen of Mean (From Descendants 3)      |
| 5  | Tainy, Anuel AA, Ozuna<br>Adicto                         |
| 6  | Post Malone ft. Swae Lee<br>Sunflower                    |
| 7  | Quality Control, Lil Baby, DaBaby<br>Baby                |
| 8  | Chris Brown<br>Heat ft. Gunna                            |
| 9  | Chris Brown<br>No Guidance ft. Drake (Official Video)    |
| 10 | Shawn Mendes And Camila Cabello<br>Señorita              |
| 11 | Chris Brown<br>No Guidance ft. Drake (Audio)             |
| 12 | Katy Perry<br>Small Talk                                 |
| 13 | Lil Nas X ft. Billy Ray Cyrus<br>Old Town Road           |
| 14 | Offset ft. Cardi B<br>Clout                              |
| 15 | Jhay Cortez, J Balvin, Bad Bunny<br>No Me Conoce (Remix) |
| 16 | Camila Cabello<br>Shameless                              |
| 17 | Billie Eilish<br>Bad Guy                                 |
| 18 | Miley Cyrus<br>Slide Away                                |
| 19 | Calboy<br>Envy Me  |
| 20 | Lil Baby, Gunna<br>Close Friends                         |

## NEW ARTISTS - UK

| TW | ARTIST/TITLE  |
|----|---|
| 1  | Lil Nas X<br>Panini   |
| 2  | Leftwing: Kody<br>I Feel It   |
| 3  | Deno<br>Change (feat. DigDat)   |
| 4  | Sarah Jeffery<br>Queen of Mean (From Descendants 3)                             |
| 5  | Lewis Capaldi<br>Someone You Loved  |
| 6  | M Huncho<br>Tranquility   |
| 7  | Y2K, Bbno\$<br>Lalala   |
| 8  | Jax Jones, Bebe Rexha<br>Harder   |
| 9  | Lil Nas X ft. Billy Ray Cyrus<br>Old Town Road (Week 17 Version)                |
| 10 | Lil Tjay<br>FN (Official Video)   |
| 11 | Freyja Ridings<br>Castles   |
| 12 | Sofia Carson, Dove Cameron, China Anne McClain<br>One Kiss (From Descendants 3) |
| 13 | Dermot Kennedy<br>Outnumbered   |
| 14 | Lil Nas X<br>Panini (Audio)   |
| 15 | Lil Tjay<br>FN (Audio)  |
| 16 | Mabel<br>OK (Anxiety Anthem)  |
| 17 | Lewis Capaldi<br>Hold Me While You Wait (Interlude Session)                     |
| 18 | Shakka<br>Too Bad Bad   |
| 19 | Sigala, Becky Hill<br>Wish You Well (Official Video)                            |
| 20 | Amelia Monét<br>Bumper  |



POST MALONE



LIL NAS X



SHAWN MENDES



LEWIS CAPALDI

## FRANCE

| TW | ARTIST/TITLE                                  |
|----|---|
| 1  | VegeDream ft. Ninho<br>Elle Est Bonne Sa Mère |
| 2  | Chilly<br>San Pellegrino                      |
| 3  | DJ Snake, J Balvin, Tyga<br>Loco Contigo      |
| 4  | Black M<br>Mon Beau-Frère                     |
| 5  | Dosse ft. Maes<br>Lodeur Du Charbon           |
| 6  | Shawn Mendes And Camila Cabello<br>Señorita   |
| 7  | Lil Nas X<br>Panini                           |
| 8  | M Pokora<br>Les Planètes                      |
| 9  | M Pokora<br>Tombé                             |
| 10 | Eva<br>Alibi                                  |

## GERMANY

| TW | ARTIST/TITLE                                    |
|----|---|
| 1  | Billie Eilish<br>All The Good Girls Go To Hell  |
| 2  | Shawn Mendes And Camila Cabello<br>Señorita     |
| 3  | Billie Eilish<br>Bad Guy                        |
| 4  | Lil Nas X<br>Panini                             |
| 5  | Sarah Connor<br>Vincent                         |
| 6  | Camila Cabello<br>Shameless                     |
| 7  | Post Malone<br>Circles                          |
| 8  | DJ Snake, J Balvin, Tyga<br>Loco Contigo        |
| 9  | Lea, Cyril<br>Immer Wenn Wir Uns Sehn           |
| 10 | Kerstin Ott, Helene Fischer<br>Regenbogenfarben |

## AUSTRALIA

| TW | ARTIST/TITLE                                   |
|----|--|
| 1  | Lil Nas X<br>Panini                            |
| 2  | Billie Eilish<br>All The Good Girls Go To Hell |
| 3  | Post Malone<br>Circles                         |
| 4  | Shawn Mendes And Camila Cabello<br>Señorita    |
| 5  | Taylor Swift<br>Lover                          |
| 6  | Billie Eilish<br>Bad Guy                       |
| 7  | Lil Nas X ft. Billy Ray Cyrus<br>Old Town Road |
| 8  | Post Malone ft. Swae Lee<br>Sunflower          |
| 9  | Camila Cabello<br>Shameless                    |
| 10 | Miley Cyrus<br>Slide Away                      |

## SPAIN

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

## NETHERLANDS

| TW | ARTIST/TITLE   |
|----|--|
| 1  | Billie Eilish<br>All The Good Girls Go To Hell                       |
| 2  | Shawn Mendes And Camila Cabello<br>Señorita                          |
| 3  | Marco Borsato, Armin Van Buuren...<br>Hoe Het Danst (Official Video) |
| 4  | Lil Nas X<br>Panini  |
| 5  | Suzan & Freek<br>Blauwe Dag  |
| 6  | DJ Snake, J Balvin, Tyga<br>Loco Contigo                             |
| 7  | Suzan & Freek<br>Als Het Avond Is                                    |
| 8  | Billie Eilish<br>Bad Guy   |
| 9  | Post Malone<br>Circles   |
| 10 | Camila Cabello<br>Shameless  |

# CLUB CHARTS

## UPFRONT CLUB TOP 30

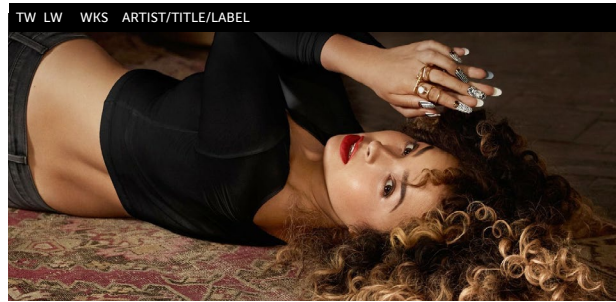
| TW | LW  | WKS | ARTIST/TITLE/LABEL  |
|----|-----|-----|---|
| 1  | 6   | 4   | Solardo & Eli Brown XTC / Ministry Of Sound                       |
| 2  | 3   | 3   | Joel Corry Sorry / Asylum/Perfect Havoc                           |
| 3  | 24  | 2   | Ella Eyre, Banx & Ranx And Kiana Ledé Mama / Island               |
| 4  | 5   | 6   | Boston Bun Don't Wanna Dance / Island                             |
| 5  | 8   | 6   | Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva            |
| 6  | 20  | 2   | Papa Zeus About You / Warner                                      |
| 7  | 14  | 6   | Federico Scavo One Heart / Area 94                                |
| 8  | 16  | 3   | Hot Since 82 Ft Alex Mills Therapy / Knee Deep In Sound           |
| 9  | 25  | 4   | Black Saint & Briet Day Drinking / Warner                         |
| 10 | 32  | 2   | Kirsty Bertarelli Fire Fire Fire / KB                             |
| 11 | 22  | 4   | Monarchy Deep Cut / Warner  |
| 12 | 23  | 2   | Chicane & Barbarella How Does Your Housework / Modena             |
| 13 | 17  | 6   | Friend Within Ft Greed Pump Up The Volume / Stress                |
| 14 | 21  | 5   | Tuff London Ft Rachel Barror Bits & Pieces / Spinnin' Deep        |
| 15 | 19  | 6   | Pickle Blow / Spinnin'  |
| 16 | NEW | 1   | David Guetta & Morten Ft Aloe Blacc Never Be Alone / Parlophone   |
| 17 | 27  | 5   | Roberto Surace Joys / Defected                                    |
| 18 | NEW | 1   | The Manor Ibiza / Virgin  |
| 19 | 30  | 3   | Regard Ride It / Ministry Of Sound                                |
| 20 | 26  | 4   | Bob Sinclar Vs The Superman Lovers... Romantico Starlight / Amada |
| 21 | 39  | 2   | Thrlife & Sleepwalkers Outta My Head / Get Together               |
| 22 | 40  | 2   | Brother Brown Under The Water / FFRR                              |
| 23 | NEW | 1   | Sam Berson Pressure / Sam Berson                                  |
| 24 | 1   | 5   | Purple Disco Machine Emotion EP: Emotion/Up & Down / Positiva     |
| 25 | 34  | 2   | Xander Things You Do (Wonderful) / Good Company                   |
| 26 | NEW | 1   | NoNative Call My Name / Amber Ent.                                |
| 27 | NEW | 1   | Nicola Zucchi Shuffle / Ego Italy                                 |
| 28 | NEW | 1   | Loud Luxury & Bryce Vine I'm Not Alright / Xploded                |
| 29 | 2   | 8   | Jax Jones & Bebe Rexha Harder / Polydor                           |
| 30 | 36  | 2   | Indian Trap & Tyeler Reign Ft Chris Scholar Loop Around / Itrap   |

## COMMERCIAL POP TOP 30

| TW | LW  | WKS | ARTIST/TITLE/LABEL  |
|----|-----|-----|---|
| 1  | 9   | 3   | Joel Corry Sorry / Asylum/Perfect Havoc                             |
| 2  | 11  | 3   | Ella Eyre, Banx & Ranx And Kiana Ledé Mama / Island                 |
| 3  | 5   | 4   | Freya Ridings Castles / Good Soldier                                |
| 4  | 8   | 3   | Mabel Bad Behaviour / Polydor                                       |
| 5  | 19  | 2   | Craig David Do You Miss Me Much / Speakerbox/Insanity               |
| 6  | 26  | 2   | YT Noiz Untouchable / Freaktone                                     |
| 7  | 15  | 3   | Jonas Brothers Only Human / Republic                                |
| 8  | NEW | 1   | Eloise Viola Like The Summer / Eloise Viola                         |
| 9  | 13  | 4   | Ina Wroldsen Forgive Or Forget / Syco                               |
| 10 | 1   | 4   | Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'          |
| 11 | 30  | 2   | Kirsty Bertarelli Fire Fire Fire / KB                               |
| 12 | 27  | 2   | Jax Delamare Ft Jodie Williams High / Gold Star                     |
| 13 | 16  | 3   | J090 Dreamer / Universal  |
| 14 | 20  | 2   | Katy Perry Small Talk / Virgin                                      |
| 15 | 23  | 2   | Regard Ride It / Ministry Of Sound                                  |
| 16 | NEW | 1   | EEDB Ft Kaos MC, Quezia Brazil & Mr Jack Drop And Gimme 20 / Shlepp |
| 17 | 29  | 2   | Sam Smith How Do You Sleep? / Capitol                               |
| 18 | 28  | 2   | Labrinth Miracle / Syco   |
| 19 | 3   | 5   | Paul Woolford & Karen Harding You Already Know / Positiva           |
| 20 | 21  | 3   | Polytonics With Seal Killer / Capitol                               |
| 21 | NEW | 1   | Teddy Cream Summer Jam / Hussle/Xploded                             |
| 22 | 24  | 3   | Woolfman + JStew Big Big Lessons / W                                |
| 23 | NEW | 1   | Mahalia Ft Burna Boy Simmer / Asylum                                |
| 24 | NEW | 1   | Roderick Farmer Find A Cure / Freaktone                             |
| 25 | NEW | 1   | Charli XCX Ft Christine & The Queens Gone / Asylum                  |
| 26 | 2   | 4   | Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless            |
| 27 | NEW | 1   | NoNative Call My Name / Amber                                       |
| 28 | NEW | 1   | Avicii Heaven / Positiva  |
| 29 | 14  | 5   | Leftwing: Kody I Feel It / Toolroom                                 |
| 30 | 17  | 7   | Jax Jones & Bebe Rexha Harder / Polydor                             |

## URBAN TOP 20

| TW | LW  | WKS | ARTIST/TITLE/LABEL  |
|----|-----|-----|---|
| 1  | 2   | 3   | Ella Eyre, Banx & Ranx And Kiana Ledé Mama / Island                     |
| 2  | 3   | 5   | Lil Tecca Ransom / Republic   |
| 3  | 9   | 3   | Jeremiah Asiamah Ft J Kaz Pon Your Toes / Ground Up                     |
| 4  | 13  | 3   | Aya Nakamura Ft Lil Pump Pookie / Parlophone                            |
| 5  | 4   | 5   | Mabel Bad Behaviour / Polydor   |
| 6  | 1   | 6   | Geko Ft Maleek Berry & Latifah Hey Mama / 3 Beat                        |
| 7  | 10  | 4   | Aitch Taste (Make It Shake) / Since '93                                 |
| 8  | 11  | 6   | Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless                |
| 9  | 5   | 5   | GRM Daily Ft Wretch 32, Wstrn & Kamille One More Night / GRM/Parlophone |
| 10 | 15  | 3   | Juls... Colour (Sampler): Cake/Like Tu Danz/Maayaa / EMI/Lost Ones      |
| 11 | 6   | 5   | Nnena Lovesick / Loud Robot   |
| 12 | 18  | 2   | Majid Jordan Ft Khalid Caught Up / Columbia/Parlophone                  |
| 13 | 14  | 4   | YG Ft Tyga & Jon Z Go Loko / Def Jam                                    |
| 14 | 17  | 4   | Laughta Ghost / Warner  |
| 15 | 8   | 8   | Dolapo x Hardy Caprio Something New / Virgin                            |
| 16 | NEW | 1   | Netsky & Aloe Blacc Snitch / Republic                                   |
| 17 | 7   | 7   | J Balvin & Bad Bunny Que Pretendes / UMLE                               |
| 18 | NEW | 1   | Xnilo Ft Etta Bond Your Way / Front Page                                |
| 19 | NEW | 1   | Romzy Ft Big Zeeks & IQ Position / Parlophone                           |
| 20 | 12  | 11  | JB Scofield Stretch It / Parlophone                                     |



## COOL CUTS TOP 20

| TW | ARTIST/TITLE  |
|----|---|
| 1  | Jax Jones & Tove Lo Jacques                             |
| 2  | Regard Ride It  |
| 3  | Sub Focus & Wilkinson Illuminate                        |
| 4  | Endor Pump It Up  |
| 5  | Disciples X Eyelar All Mine                             |
| 6  | Joe Smooth Promised Land                                |
| 7  | Chris Willis & Lenny Fontana<br>Top Of The World        |
| 8  | DVXR Hey Now  |
| 9  | Danny Howard Ft Eli & Fur<br>If You Were                |
| 10 | Skream Song For Olivia                                  |
| 11 | House Gospel Choir & Adelphi<br>Music Factory Salvation |
| 12 | EDX Stay  |
| 13 | Gotsome Pump It Up                                      |
| 14 | Kudo & Fish Majorca To Ibiza                            |
| 15 | Detlef Music Please                                     |
| 16 | D Double E & Watch The Ride<br>Original Format          |
| 17 | Ferreck Dawn, Leo Moreno<br>& Alex Mills Selfish Games  |
| 18 | Mason Rhythm In My Brain                                |
| 19 | Go Freek Ft Yeah Boy<br>One Question                    |
| 20 | Eelke Ft OST Lost Souls                                 |

## Corry's Sorry charges to pop summit ANALYSIS

BY ALAN JONES

**F**itness trainer, reality TV star and producer Joel Corry's Sorry is a major OCC hit at the moment. His first chart entry, it is also doing massive business in the clubs, serving as runner-up on the Upfront club chart this week, while scorching 9-1 on the Commercial Pop club chart. Packing a real punch in the previously serviced James Hype mix, it was propelled to its lofty new peak by the release of more incendiary mixes from Ten Ven and Majestic.

Their previous Upfront club chart experience limited to contributing a mix to Gorgon City & Duke Dumont's 2017 No.1 Real Life (feat. Naations), Manchester production duo Solardo race to the top of the chart this week with XTC, a fine house collaboration with Bristol producer Eli Brown, whose only previous club chart credit also came from a mix on a Gorgon City record, namely 2018's One Last Song (feat. JP Cooper). The vocals on XTC are either a recreation of, or sampled from, Martha Wash's 1998 hit Catch The Light.



Up 24-3 on the Upfront club chart, and 11-2 on the Commercial Pop club chart, Mama fares even better on the Urban club chart for Ella Eyre, Banx & Ranx and Kiana Ledé, where it advances 2-1. Eyre has had six No.1s on the Commercial Pop club chart, and four on the Upfront club chart but this is her first on the Urban club chart however – she first appeared on it in March 2013, as guest vocalist on Rudimental's Waiting All Night, and previously got as high as No.2 a little under two years ago with Ego (feat. Ty Dolla \$ign). Mama is also the first Urban No.1 for Canadian production duo Banx & Ranx and American singer/songwriter Kiana Ledé.



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# THAT WAS THE Music Week THAT WAS

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## PRs acts on Proms

PRs has launched legal proceedings against the computer consultancy which managed the disastrous Proms computer project. A new probe by a team of specialist information technology lawyers blames the company, LBMS, for the collapse of the £11m system, chairman Wayne Bickerton told last Thursday's *agm*. The conclusion is that LBMS is liable for the failure of Proms, said Bickerton. "We have initiated dialogue with the company to reach an out-of-court settlement. Talks are at a critical stage and I am advised that I can say no more than that." LBMS chairman Rainer Burchett declined to comment. PRS lawyers recently sent LBMS a statement of claim, which is understood to include a demand for a hefty financial settlement. Both sides are currently engaged in intense negotiations to avoid a court battle. LBMS, which supplied project management services for the disastrous Proms collection system, was one of a number of specialist companies which worked on Proms. The company provided day-to-day project management and supplied a manager to work on it full-time. When Proms collapsed at the end of 1992 after costs escalated to £11m, the company's contract was terminated. The news of the action follows a year after a report by independent consultant Ewen Fletcher said senior PRS managers John Axon, John Billingham, Michael Freegard and Marshall Lees failed to understand the needs of the project. Only Axon remains at the 25,000-member body. At the *agm*, Bickerton was warned by veteran PRS critic Trevor Lyttleton that the body's ruling council had failed to learn the lessons from the Proms debacle. As the meeting erupted into uproar, Lyttleton accused the council of obstructing his attempts to gain information on the workings of the PRS executive and claimed council members regularly incurred "extravagant" travel costs. Bickerton condemned Lyttleton's comments as "outrageous and ridiculous", while Mick Lees said, "All his comments have been made without reference to council. They have been timed to put us on the back foot." Meanwhile, Bickerton said the current legal dispute with U2 will cost PRS at least £1m, but added that informal talks are being held with the Irish supergroup, which is bidding to handle its own live performance rights. Bickerton also said PRS would invest £8.1m to realise his plans to establish a jointly owned service company with MCPS. "However, it would create savings of between £5m and £7m a year and payback would be achieved between four and six years after it is established," he added.

## Wets wind up wonder hit

A crackling transatlantic phone call from Wet Wet Wet manager Elliot Davis last Monday killed off the biggest selling single of the Nineties. Davis called Phonogram managing director Howard Berman at midday to set in motion the deletion of Love Is All Around. Berman said the band had first asked to delete the record last month. "But because it still had a lot of momentum we felt it would seem ingenuous. We decided to hold on until sales started to decline." "Elliot called me on Monday and said, 'The time is right, and I agreed.'" Davis says the band wanted to avoid a slow slide down the chart. "Having achieved so much with this single, the band wanted to go out with a bang rather than a whimper," he says. "They didn't want to see an inglorious fall down the charts." "There is life after Love Is All Around. It has been a tremendous success for the band, but it's time to move on." Sales of the single lifted again after news of the announcement broke with a front page story in *The Sun* on Tuesday. On Friday, when a Phonogram press ad declared "Love Is Still Around", sales stood at almost 1.6m copies, with sales for the week up by more than 50% compared to the previous week. Strong sales of singles from Whigfield (see above) and Vandross/Carry looked likely to prevent the single from making its 10th successive week at number one and equalling Bryan Adams' all-time record for the longest stretch at the top of the chart. PDO's Blackburn CD manufacturing plant will press the last copies of the single at the end of business tomorrow (Tuesday), although manufacturing will continue abroad for export territories. Wet Wet Wet, who are currently on a promotional tour of the US, Canada and Australia, have already started work on a new album, which will include the record-breaking single and is due for release in the spring. Another single will be released before Christmas, possibly a track which was recorded in Dublin and mixed in the band's Glasgow studio last month.

## DARREN DAY

Whigfield was set to make her UK chart debut at number one this week with the infectious Europop smash, *Saturday Night*. The single from Danish-born singer Sannie Charlotte Carlson (pictured above), which held the top position in the Spanish charts for 11 weeks this spring, was signed for the UK in February by Christian Tattersfield and Ben Kahn. The label decided to delay the release in order to capitalise on the inevitable buzz built up among British tourists returning from summer holidays in Europe.

## YOUNG GIRL

The debut single release from the star of *Joseph*. All formats include a new recording of *Any Dream Will Do*. Out on 19/9/94. 15 National TV's already confirmed. CD (74321231082) • MC (231084) • T (231087). Order now from BMG Telestores on 021 999 2478 or your local BMG sales person.

**THIS WEEK**

- 6 Poll shows pop still tops with the kids
- 7 Is it Blur or Weller for the Mercury?
- 12 Grooves of academia: the Brit School
- 29 Dance's main movers and shakers

### LIFE'S A BLUR

Blur's all-conquering Parklife and Paul Weller's Wild Wood were the hot favourites for the 1994 Mercury Music Prize. Although Shara Nelson, Michael Nyman, Pulp and Therapy? were all set to play live at that year's ceremony, Weller said he was unable to attend. Which, given that the Prize was notoriously won that year by M People's unfancied *Elegant Slumming*, was maybe just as well...

### SANNIE SIDE UP

Sannie Charlotte Carlson, aka Whigfield, finally made her UK chart debut at No.1, ending Wet Wet Wet's reign. Having already been huge across Europe, the UK release had been held back by her label, London Records offshoot Systematic, in order to capitalise on hype from British tourists returning from their summer holidays.

### TOP STORY

### DROUGHT HITS WETS

After spending 15 consecutive weeks at No. 1, Wet Wet Wet's *Love Is All Around* was deleted, with band manager Elliot Davis saying the decision had been made to avoid an "inglorious fall down the charts". Although sales rose by 50%, the single was unable to equal Bryan Adams' all-time record for the longest stretch at No.1, thanks to Whigfield.

WORDS: Gabriel Summers

**Also inside...** Elvis Costello split from manager Jake Riviera after 17 years... "We're in a market which is in recovery and we're taking more than our share," Polygram chairman Roger Ames stated, with company turnover set to rise by 12-14%... Moby re-released *Go* to combat sales of FKW's Laura Palmer's Theme, which was also based on the Twin Peaks theme, and used on a Toyota ad ... As Whigfield's *Saturday Night* ended the Wets' reign of terror at No.1, The Three Tenors aka Luciano Pavarotti, Plácido Domingo and José Carreras topped the Albums Chart with their *In Concert 1994* album...

# THE **AFTER** SHOW

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

**THIS WEEK:** **Derek Allen**, SVP, commercial, Warner Music

■ INTERVIEW: ANDRE PAINE

Winning a **Music Week Award for Sales Team** is just one of the highlights of **Derek Allen's** career. Here, **Warner Music's** top sales exec looks back at his role in the **Britpop** wars, reveals how he nearly made it as a goalkeeper and singles out the UK superstars he helped steer to global success...

**Football was my first love...**

"I played for Birmingham Boys as goalkeeper from the age of 11 to 16, then I was an apprentice. But when Birmingham were relegated from the old First Division, Jim Smith took over and cleared out all the apprentices. I had to rethink my whole career. One aspiration was to do something that I enjoyed – and music definitely filled that criteria. What happened was that a guy who was doing recruiting for a role [at EMI] ran a football team in the Midlands, and he said he would guarantee me an interview if I played for him. So in 1988 I signed for his Sunday team for one year, he arranged an EMI interview and then I got the job."

**Iron Maiden bassist Steve Harris was a good player...**

"He arranged a game with an Iron Maiden XI. He had a beautiful house in Buckinghamshire – it had a football ground and changing rooms. He's a West Ham fan, football mad. Anyway, he asked the record company if they would put up a team. Ours was a mixture of EMI employees and retailers. We all trotted out on to the pitch and saw they had Terry Butcher playing for them! He had a few professional ringers in there and we got thumped. I had played in what is now the Conference [National League] in the Midlands for 12 years. But Steve Harris put one past me, that was definitely in my twilight years playing football."

**I've only ever worked for two record companies...**

"I started at EMI in '88 and worked all the way through to the point that it was broken up and scattered across the industry. It was quite a depressing period to go through. It reinforced the fact that we do work in a very unique industry. However successful a venture capitalist like Terra Firma was across all the entities that they were involved in, they never really understood the music industry. They just applied all of their previous models, overlaid it onto the record industry and failed disastrously for all concerned."

**I was in the thick of the Britpop battles...**

"Because I was national account manager at the time. The Blur vs Oasis thing was quite interesting, it was cleverly managed by the labels and the artist managers at the time.



Safe pair of hands:  
Derek Allen

*"Having been in competitive sport, I like that nature of the industry – it keeps you on your toes"*

I don't think the enmity was quite what it was cracked up to be, but it worked well for both parties. There was a lot of pressure. Having been involved in competitive sport a lot of my life and spare time, I do quite like that nature of the industry. It's still there, the charts, being measured against your peers – it keeps you on your toes."

**Radiohead were great guys...**

"I remember the early stages of their career, picking them up at motorway services and driving them to PAs across the Midlands when nobody knew who they were. I also worked with some massive artists when I first went into EMI. Queen were still in their pomp. Then there was a long period where Robbie Williams dominated the UK music landscape, and Coldplay had global success. When I moved into Warner, I started working with Ed Sheeran. I don't really think I've worked on anything bigger than Ed – he's just a phenomenon."