

Music Week

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Welcome to the music week...

MusicWeek
23.09.19

You might think



The sad death of The Cars' Ric Ocasek last week – and the subsequent surge of acclaim for his songwriting and production skills – got me thinking about all the other great, under-appreciated catalogues out there.

Pre-digital, there were seemingly insurmountable barriers to listening to lesser-known music from the past.

The sheer cost of buying an album meant few teenagers would take a punt on something that wasn't contemporary, even if they could locate it in their local Woolworths.

But, now that the entire history of recorded sound is just a click away, the sheer tyranny of choice means that it can be almost as difficult to navigate. It might not be a problem if you're The Beatles, or if you have a Hollywood blockbuster biopic made about you, but what about the rough diamonds that make up so much of streaming's long tail?

There's increasing evidence that the industry's focus on current hits might be misplaced, as the biggest hit songs' market share is declining year-on-year. And, from a publishing point of view, while the megadeals being handed out to contemporary hitmakers might make short-term sense, the jury's still out on whether they will pay off long-term in quite the same way as some of the enduring copyrights from yesteryear. Daniel Ek may be making some progress with his aim to see "one million artists live off their work", but there's a long road ahead.

Too often with artists, particularly those whose stars burned briefly or who never quite scaled the heights of megastardom, we don't appreciate what we've got until they're gone. Ocasek, at least, got to see The Cars receive the deluxe vinyl reissue treatment and attend a Rock & Roll Hall Of Fame inauguration, although bassist and singer Benjamin Orr had sadly departed before then.

But there are hundreds, maybe thousands, of minor greats still out there, whose dusty catalogues could just be a well-placed sync or a reunion festival slot away from reaching a whole new audience.

With the Universal fire focusing minds on the importance of physical archives, it would be nice – and good business – if companies also reviewed their musical assets for neglected gems that could find a new life in the digital age. You might even find, in the words of one of Ocasek's classics, it's just what you needed.

Mark Sutherland, Editor
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THE BIG STORY

Rocket man: Sam Fender fires up charts as more UK debuts hit target

As the singer-songwriter's Hypersonic Missiles LP opens at No.1, Universal execs talk breaking album acts in streaming era...

BY ANDRE PAINE

Sam Fender's manager has told *Music Week* that the industry "underestimated" the singer-songwriter, who's become the fourth UK debut LP artist to hit No.1 so far this year. Hypersonic Missiles opened with sales of 40,913, (Official Charts Company). Fender won the BRITs Critics' Choice award in February.

"It's been a slow build," said manager Owain Davies, director of OD Management. "A lot of people probably underestimated him. It's not like we've had any massive Top 40 singles, we've just built a huge loyal fanbase and you can see that in the tickets we sell. It feels like Sam's time."

Fender is the latest in a run of UK No.1 debut LP breakthroughs in 2019, including Lewis Capaldi's *Divinely Uninspired To A Hellish Extent* (EMI, 398,901 sales to date), Tom Walker's *What A Time To Be Alive* (Relentless, 196,695 sales) and Dave's *Psychodrama* (Dave Neighbourhood/Universal, 131,499 sales).

Last year not a single UK debut LP reached No.1, compared to four in 2017. The 2019 performance is a turnaround for Universal, which has struggled with breaking domestic acts. Island also has high hopes for Irish artist Dermot Kennedy next month.

"We have been very fortunate to work with some exceptional new talent across a number of our labels, which has all come to a head this year," said David Hawkes, MD of Universal Music UK's Commercial Division.

"There is no real secret to this success. It is simply a combination of, in no particular order, phenomenal artists, great A&R, patience, foresight, hard work and ambition on behalf of the artist, management and label. We are very proud of what the artists have achieved and are really excited about what the future may bring."

Polydor has also delivered debut LP success for streaming-focused UK artists Jax Jones with *Snacks* (No.9 peak, 89,750 sales to date) and Mabel with *High Expectations* (No.3 peak, 28,996 sales).

"We always focus on understanding the audience and then delivering the right strategy based on that," said Stephen Hallows, Polydor's head of marketing.

"We could see how rapidly Sam's live demand was building, which suggests a skew towards physical, so we built a plan to drive pre-orders using multiple formats and a variety of live and other sales activations to ensure our week one was as big as possible."

Banquet Records co-owner Jon Tolley welcomed the

breakthrough as a boost for retail. Week one physical sales for Hypersonic Missiles were 26,859.

"Sam Fender is the culmination of years [of work]," he said. "While to some it might look like he's broken through from nowhere, [the sales are] just the recognition of a demand which was already there. I love Sam Fender and the buzz that younger people have for him."

While streaming made up only 18.28% of Hypersonic Missiles' sales, Davies said the 7,480 album-equivalent units in week one still "surprised a lot of people".

Current single *Will We Talk?* is at No.43 and has made the Top 30 airplay chart. The track is on the A-List at BBC Radio 1, which supported Fender through its Brit List.

"With Sam, I think it's very straightforward – incredible songwriting from an artist communicating his truth authentically," said head of music, Chris Price. "Audiences really connect to that if they are given the opportunity."

"But we've always known that it was never about hit singles. Sam's not that kind of artist. Live and airplay are the domain where audiences truly build a connection to artists, so for Sam I would argue that they are way more important than streaming, which though important is still figuring out how to drive true fandom."

Fender was due to announce a UK tour this week, including an Alexandra Palace date.

"We're feeling very positive as we move into the next stage of the campaign," said Karen Dagg, Polydor's senior marketing manager. "The album streaming numbers and supermarket volume are both indicative of Sam's music reaching wider audiences and there's huge scope to continue that trajectory here and internationally."

Davies acknowledged the rare chart breakthrough for a rock act who writes his own material.

"It definitely didn't happen overnight, he's been on the live circuit for years," he said. "I invested quite heavily in his development before there was any other label support."

"There was a lot of interest in Sam, we took our time deciding our label home and it was of paramount importance that they shared our vision."

Price said that Radio 1 and 1Xtra played a "vital role" in the four No.1 UK debuts, as well as Freya Ridings' Top 3 LP.

"It might seem like things happen more quickly in the streaming age, but in actual fact quite the opposite is true," he said. "Artists need time to build meaningful connections with new fans, and the best labels, radio stations and streaming services recognise that."



Sam's town: Sam Fender and (from top) Dave, Dermot Kennedy, Freya Ridings, Lewis Capaldi and Mabel



FOR THE RECORD



THE BIG LAUNCH

Amazon Music has launched its Amazon Music HD tier with 50 million songs. The service also has millions of songs in Ultra High Definition, the highest quality streaming audio available. The new tier is priced at £14.99 a month, or £12.99 for Prime members. Amazon Music HD is now available to stream in the UK, US, Germany, Austria and Japan.

THE BIG ROLE



YMU Group has appointed Mary Bekhait to the newly created role of UK CEO. Bekhait, previously MD of YMU's entertainment division, will oversee the five UK divisions of sport, music, drama, entertainment and business management. She will continue to report to YMU Global CEO Neil Rodford (pictured with Bekhait).

THE BIG AWARDS



PRS For Music and PRS Foundation are to sponsor the New Artist Award at the Women In Music Awards at The Brewery in London on November 8. "We hope that seeing brilliant women acknowledged in this forum will inspire the next generation to flourish," said PRS CEO Andrea Martin.

PUBLISHING

True Blue: Hitmaker salutes Sony/ATV 'drive and passion'

Jonas Blue's signing to the publisher can open up "great opportunities" for co-writing collaborations with US stars, says manager

BY ANDRE PAINE

Jonas Blue and his team are confident that his new Sony/ATV deal can help secure collaborations with the "biggest songwriters, producers and artists in the business".

The dance-pop hitmaker from Essex has signed with the publisher globally for future works. He was previously signed to UMPG.

It's one of the first big deals for David Ventura since he stepped up as UK president and co-MD at Sony/ATV in May.

"Jonas Blue has a fantastic track record of collaborating with many different artists and songwriters," he told *Music Week*. "Our international A&R teams are looking forward to bringing him together with the best up-and-coming and established talent."

"It was a very competitive deal," said Aaron Ross, founder and MD of Infinite Future Management. "David and Jon [Platt, CEO and chairman] had the drive and passion to give us the deal we were looking for and show us that they were the right partners."

Jonas Blue (real name Guy Robin) has had a run of hits since 2016. *Mama* has 1,289,602 sales and *Perfect Strangers* is not far behind on 1,237,785 (Official Charts Company).

The Positiva-signed Blue has teamed with featured artists JP Cooper, Raye, Rita Ora and Hrvy, who appears on new single *Younger*.

"It's just really great timing with David Ventura stepping up, and Big Jon in the US," said Ross. "They can bring a level of gravitas to what we're doing with collaborations. Jonas has aspirations to work with the biggest songwriters, producers and artists in the business, and there will be some great opportunities through their connections."

"The US is an incredibly important market and we will employ all of our resources to expand his collaborations with US artists and songwriters," said Ventura. He added that sync will be a "significant area of business".

Robin said that a "special meeting" with Platt helped seal the deal.

"Both David and Jon have really incredible relationships with artists," he added. "We were in LA and Big Jon said, 'This track could be perfect for Camila Cabello'. That is really going to take it to the next level."

He has written a song for Zara Larsson and hopes to work with the Jonas Brothers.

Jonas Blue has 8.5 billion global streams, according to Ross. "He rode the crest of the wave of the streaming revolution," he said. "His talent is huge. But the explosion of this tropical house sound that works so well at streaming, combined with the moment Spotify really took flight, was the perfect storm."

"Jonas Blue has a fantastic track record of collaborating with artists and songwriters"

David Ventura
Sony/ATV



Jonas brothers: (L-R) Aaron Ross, Jonas Blue and David Ventura

Korea move: 'Global outlook' for Jonas Blue features

Essex dance star builds US presence and looks East for Chinese and K-pop collaborations

The international reach of Jonas Blue is set to expand with his team targeting Asia and the US.

The DJ and producer's World Collaborations Project includes a track sung in Mandarin by Sony's Chinese artist Tifa Chen, a feature on a single by K-pop act Got7 and recording plans with Indian artists.

"They're really important parts of our ongoing global strategy to ensure that he's relevant in all the markets," said manager Aaron Ross. "An opportunity to have a record with a Chinese artist is definitely an exciting one, and it shows he's willing to work with these local artists."

Jonas Blue is also targeting the US with a DJ touring production bolstered by live musicians and vocalists.

He recently signed with Paradigm's Paul Morris and is looking at headline shows, as well as lucrative club residencies in Las Vegas.



Rise up: Jonas Blue

"We're really building his touring at festivals out there and doing some club shows," said Ross. "It's all with a view to getting to a point next year where we will be putting on our own shows and looking at opportunities with Vegas."

Capitol's Astralwerks dance label is representing Jonas Blue in the US.

"It is definitely a big focus for us to try and figure out [a featured artist] that really works culturally and

commercially for the US market, but is still relevant to his fan base around the rest of the world," said Ross.

"Jonas Blue and his manager, Aaron Ross, have a strong vision to work in the new, exciting, emerging markets such as China, India and Africa and we will connect them with our worldwide network to help achieve their ambitions," said David Ventura.

"Jonas Blue is a global artist and his music deserves to win all over the world."

TWEETS OF THE WEEK

The past seven days in 280 characters



@DespaRobinson
Of all his years of trolling, this might be Wiley's best trolling work ever.
(Despa Robinson, BE83 Music Group) Monday, September 16



@wilko
Will Dry Cleaning, Laundry and Laundry Day ever play on the same bill?
(Matt Wilkinson, Beats 1) Tuesday, September 17



@elizaflorenx Big night planned, watching #LastNightOfTheProms in my yoga pants with Nancy, who is a dog. I think she will love it
(Elizabeth Townsend, Decca) Saturday, September 14



@Banananey Pussycat Dolls are back baby! Don't Cha > Beep > Wait A Minute > Stickwitu > Buttons possibly the greatest 5 track run in music history.
(Barney Hunter, Sony/ATV) Tuesday, September 17



@andyedwardsbiz Great to see the MMF making a splash with @MusicWeek. It has given a lot to me and it's been great to give back too. If you work in artist management, get involved!
(Andy Edwards, UK Music) Tuesday, September 17



@iamsophieK I just saw a guy bite a sausage roll then suck on a pack of ketchup like it was a ice pop. On one hand I applaud his ingenuity on the other it sent me under.
(Sophie K, Kerrang! Radio) Monday, September 16



@bearcavingamy MY FLAT IS IN TOP BOY. Gonna start tours at this rate.
(Amy Azarinejad, Festival Republic) Sunday, September 15



@KarenLuan When you try to text your manager about artist clothes budget and you accidentally text the artist themselves. Winning
(Karen Luan, Polydor) Monday, September 16



@iamrobanderson Hearing 5,000 people chant 'FUCK THERESA MAY' tonight at @tylerthecreator's show at Brixton Academy is my highlight of 2019.
(Rob Anderson, Ministry Of Sound) Tuesday, September 17



@kjjacko Petition to get @slowthai to perform at Eurovision for the UK
(Katie Jackson, Beats 1) Wednesday, September 18

#1 TWEET



@WileyUpdates
Don't mind me people I'm just ice skating round Lee valley ice rink in my Bauer Turbos flickin' up ice at couple label bosses
(Wiley, artist) Monday, September 16

RISING STAR

The biz's brightest new talents tell their stories



Jesse Fayne: "Develop strong relationships"

Jesse Fayne

Music agent, WME

@JesseFayne (Instagram)

In association with



What do you love most about the music business?

"The music business has been the vehicle for me to expand my horizons on an international scale. I was asked to move to London from Los Angeles three years ago to become WME's first international festival agent. My first summer was spent travelling to over 30 festivals across the UK and Europe to get a deeper understanding of the events in each local market. Whether at Exit in Serbia, Sziget in Hungary, or Primavera in Spain, I was able to develop strong relationships with the promoters and become a first hand expert for our managers when discussing which festivals would be the best fit for their artists."

Which element of the industry would you change?

"The nature of the music business has evolved into being fast-paced, transactional, and email-focused. I would like to see a shift in the way business is conducted, with an increase in interpersonal connectivity outside of just hitting send on an email."

What's the proudest moment of your career so far?

"There's no better feeling than seeing an artist that you work with expand their fanbase and grow their profile globally through headline business and touring the festival market. When we first started working with DJ and producer Charlotte

De Witte, she was an emerging talent with huge star potential. Two years later, she is performing on main stages across festivals all over Europe including Tomorrowland and Pukkelpop. I'll never forget going to Dreambeach festival in southern Spain this past summer. Charlotte was closing the electronic arena for 20,000 kids at 6.30AM and the tent was absolutely rammed. Performing in a slot this late (or early) can be risky at times, but her fans were eagerly waiting and ready to dance for 90 minutes. What more could you ask for with your morning coffee?"

What's the secret to being a great agent?

"I'd say the following: take the meeting; have an opinion, be an asset to your colleagues; develop strong relationships; educate yourself on local markets; become global. And finally: keep your secrets safe!"

What's your dream music biz job?

"I was on the student-run programming board while studying at the University Of South Carolina. I ran the concert committee and it was my job to call the agencies to try and book their bands. When I first started calling these agencies, I knew I wanted to be a music agent. There was an art of the deal and understanding of what worked best for your artist that attracted me most to the job. I never thought it would lead me to London, but the journey has been extraordinary and I feel blessed every morning I wake up!"

JESSE'S RECOMMENDED TRACK: Polo & Pan – Dorothy

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

TALENT

Top boy: UK rapper Dave's Mercury win set to boost sales and 'push him to another level'

Co-manager Benny Scarrs salutes "crazy moment in time" as BPI chief notes rapper's industry influence

BY BEN HOMEWOOD & ANDRE PAINE

Dave's co-manager Benny Scarrs has said the music industry can learn from the rapper's "heart-on-sleeve honesty" that went into the Mercury Prize-winning LP *Psychodrama*.

Released in February, the album released by Dave Neighbourhood/Universal topped the charts and has 131,499 sales (89.8% from streams) according to the Official Charts Company. Sales have increased by 14.5% since the nominations and it is set for a further boost.

The win comes amid another high-profile media moment for Dave, who has a role in Netflix drama *Top Boy* and has contributed to the soundtrack. The single *Professor X* debuted at No.24 and has sales of 20,630.

"It's a special album because it's honest," Scarrs told *Music Week* after Dave accepted the trophy at London's Eventim Apollo.

"It's interesting that as a big man I can learn so much from Dave, who's actually closer to my son's age than mine. I just respect that about him. It's difficult to be that honest as a human and be comfortable to put that out into the world."

Scarrs said the victory shows the benefits of "creating an environment for artists to express themselves without compromise".

BPI CEO Geoff Taylor reflected on an "energetic" night that saw performances from Anna Calvi, Little Simz, Slowthai and Idles.

"Dave will undoubtedly get a boost, and a number of the other artists who were shortlisted will get a good boost from their performances," said Taylor. "The most significant impact is that a Mercury Prize win stays with an artist throughout their career. For the longer term of Dave's career, it just helps push him on to another level."

"*Psychodrama* is a special album because it's honest"

Benny Scarrs
Neighbourhood



Family guy: (L-R) Dave and his mother on stage at the 2019 Hyundai Mercury Prize show

Taylor also highlighted the partnership between Neighbourhood – which Scarrs co-runs with Jack Foster – and Universal.

"It shows how healthy the independent sector is in the UK, we are seeing independent artists and labels doing really well, partnering in certain cases with majors to extend their reach, and we've seen how well they have done through that strategy," he said. "Dave is really making an impact on the business."

Describing *Psychodrama* as "confessional, highly intelligent and sophisticated", Taylor predicted a shift in consumption for the LP.

"Dave's fanbase until now has perhaps been heavily skewed towards streaming," he said. "But this win and his performance will introduce his music to a wider demographic who may want to buy physical."

BBC Radio 1's Clara Amfo was on the judging panel, and told *Music Week* that Dave's victory highlights the value of the LP format.

"I want us to see beyond genre, but within MC culture, especially in the UK, a lot of people forget that people are dedicated to making full bodies of work," said Amfo.

"You could argue that Dave doesn't need to make albums, that his fanbase doesn't care about them. You can pick the singles out and have a good time, but it's such an arresting record. It's a universal album."

"I'm so glad we didn't compromise," said Dave. "That's what a strong team does."

Scarrs said that victory would not change his artist. "I'm sure he's incredibly grateful and honoured, but he's the same Dave. That's what's incredible about him."



Definitely Maybe (25th Anniversary Edition)

Peak Chart Position: No.6

Label: Big Brother

TAKE A BOW

TEAM Oasis

Marketing:

Clare Byrne (Ignition Records)

Digital Marketing:

Gabi Nicot-Berenger/Lucy Fortescue (Ignition Records)

Creative: Sarah Mansfield

(Ignition Records)

National Press: Chris Latham

(Swell Publicity)

Regional Press: Simon Blackmore

(Black Arts PR)

Online PR: Lorraine Long

(Longevity PR)

National Radio:

David Winterburn (DWPR)

Regional Radio: Julie Barnes

(Radioactive PR)

TV: Claire Close (CCTV)

International:

Ray McCarville (Ignition)

Management:

Marcus Russell/Alec McKinlay/

Daisy Blackford

(Ignition Management)



Brotherly love:
Oasis in their '90s pomp



Music Week

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THE PLAYLIST



REX ORANGE COUNTY

10/10 (Sony)



This buzzing, big-hearted single might be Alex O'Connor's best yet. Introspection levels are high as always, but there's enough pep to leave a sunny impression. A strong start to life on Sony.

Contact Louise Mayne
louis@wecarealotpr.com

D-BLOCK EUROPE (FEAT. LIL BABY)

Nookie (Caroline International)



South Londoners D-Block Europe tee up their PTSD mixtape with this jittering demonstration of their new era rap. Lil Baby adds extra streaming stardust.

Contact Livy Coare
livy.coare@caroline.com

MASTERMIND (FEAT. CHIP & NAFE SMALLZ)

Wave Time 2 (Columbia)



After years of independent graft, Manchester's Mastermind is ready to break. This hefty new single is the first fruit of a deal with Columbia.

Contact Taponewa Mavunga
taponewa.mavunga@sonymusic.com

TIËSTO & MABEL

God Is A Dancer (Parlophone)

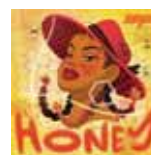


Thanks to German club crew Snap!, we know rhythm is a dancer. Now, courtesy of Tiësto & Mabel, we learn that God is too. Who'd have thought it?

Contact Louise Stone
louise.stone@listen-up.biz

NYM

Honey (C Squared)



Londoner Nym distances herself from her days in Paloma Faith's live band with Honey, a wild single that crushes dance beats beneath industrial noise.

Contact Iris Herscovi
iris@reallifepr.com

AU/RA

Stay Happy (RCA)

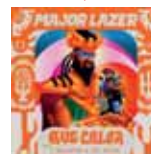


The meaning of happiness is rather a large subject to address in a slinky three-minute pop song, but that's precisely what Au/Ra does here. Smile!

Contact Sarah Hall
sarah.hall@sonymusic.com

MAJOR LAZER (FEAT. J BALVIN & EL ALFA)

Que Calor (Mad Decent/Because)



Major Lazer team up with Colombian star J Balvin and Dominican demibow pioneer El Alfa for a pulsating exploration of their musical heritage.

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

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GIG OF THE WEEK

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



2609 PALE WAVES
O2 Forum Kentish Town, London
7pm

Pale Waves' surge continues, as the gothic pop foursome arrive in London for their biggest headline show to date. Thanks to a shedload of support slots with The 1975, this lot know how to fill a big room. Now, how's that second album coming along?

TASTEMAKERS The industry's favourite new sounds

Tom Green
DJ, Kiss FM
BON IVER – I, I



Shake your bon-bon Tom Green

Bon Iver, as anyone with even a passing interest knows, is a band that moves in shadowy circles. Leader Justin Vernon rarely, if ever, gives interviews, and hides away from the limelight. So, for a fan like me, the news of a new album dropping allows for a glimpse into the mind of a proper musical genius. I,I landed as the final jigsaw piece of a four-album sequence that started with the wintry tones of *For Emma, Forever Ago* in 2007.

It's a beautiful record that balances the blissed out, jazz-inspired sounds of 2011's *Bon Iver* and the more aggressive, experimental feel of 22, *A Million*. Equally, this

album feels like their most mature, as Vernon opens up and offers lines that in the past would have been left ambiguous.

Standouts include *Hey, Ma*, which, at its centre, incorporates everything I love about Bon Iver: rising energy, a military drum low in the mix and an unmistakably autumnal feel. The centrepiece, though, is *Naem*: a looping piano rhythm runs throughout and the chorus is Vernon's hookiest yet.

I encourage you to buy their discography, run away to a cabin in the woods, with lots of red wine, and ruminate. Just ruminate, really bloody hard.

ESSENTIAL INFO

RELEASES Untitled EP (October) LABEL Columbia
 MANAGEMENT Carl Samuels NEXT GIG O2, Shepherds
 Bush Empire, November 1 (w/Jay 1 & DJ Semtex)

*Big numbers aren't enough
 for this new kid on the block...*

Trust me, you're going to remember this interview and what I told you on this day in September, 2019. Trust me, man, just wait..."

Deno is telling *Music Week* in no uncertain terms that he is going to be an international superstar.

"I'm going to be like Drake, I'm going to do mad things," says the smooth-singing 16-year-old, whose full name is Deno Michael Mebrahitu. "I want to headline Wireless because it's the first festival I did, I want to do Glastonbury no matter where I am on the line-up, that's a must. Coachella is a must as well. To have a No.1 album or single would be crazy, but they'll come."

Our rocket science skills aren't necessary to register that Deno's confidence is abundant, but perhaps his swagger is understandable. In 2016, Stormzy tracked him down after catching the video of Deno with his mates singing Geko's *Over & Under* outside school, when he was just 13. Days later, the pair were pictured in matching Adidas tracksuits in the studio while the grime star was recording *Gang Signs & Prayer*.

Idris Elba's a fan too, and cast Deno in his *In The Long Run* series last year. In between, the South Londoner has worked with the late Cadet on *Advice*, a viral rap banger that pays homage to Tottenham Hotspur's Dele Alli and has 539,761 sales, according to the Official Charts Company. Add in a run of singles both under his own name and alongside former collaborator AJ (London has 35 million YouTube views) and you've quite the prospect.

Deno's as-yet-untitled debut EP is coming next month, and lead single *Change* (which features Digdat and has 1.4m Spotify plays and 1.6m YouTube views so far) has set the tone nicely. But, Deno insists, numbers aren't everything.

"It's about quality, man. You've got to show people what you bring to the table as an artist and deliver a mixtape, an album. You can't just be that guy who had a couple of hits," he says. "Nah, that doesn't make you a proper artist, that's not going to take you to the greatest level and that's what it's about for me, I want to be one of the greats."

ON THE RADAR

DENO

Unsurprisingly, Deno is very clear about what he can offer.

"I've got that street-smart aura. I've got that cool, young, fresh sound. I can do more than just one genre," he says.

"I don't just do Afroswing. I did a song the other day with Chip on a rhythmic drill beat. I can do the singing thing and the half-sing, half-rap thing. It takes me to different audiences."

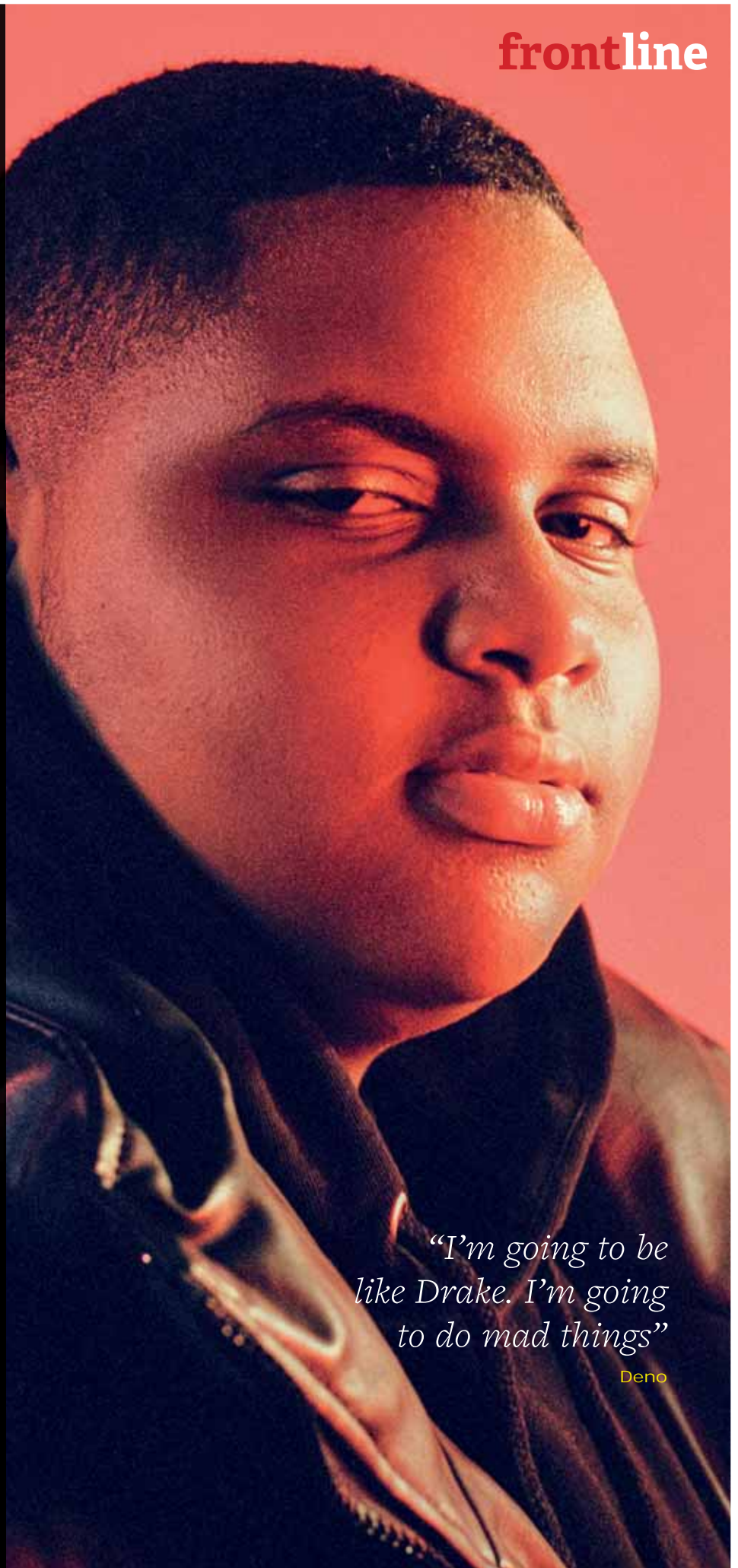
Deno will turn 17 before the EP drops, and he's not about to let anything get in the way of his mission. Three years ago, Stormzy told him to "stay focused, keep my head screwed on," and Deno is heeding the advice.

"There aren't really a lot of young artists like myself doing music, so to have as much recognition as I do in the scene right now is great," he says. "The last person to ever do something like this was Chip back in the day. For people to now see a new kid doing their thing is just mad."

Deno wants to be an example to his ever-expanding following, to make a lasting impression.

"No matter where you grow up or what background you come from, you can still make it," he says. "If you have a dream, just chase it..."

BEN HOMEWOOD



"I'm going to be like Drake. I'm going to do mad things"

Deno

PHOTO: Frank Fieber



What's up doc: Temple star Mark Strong and (below) Matthew Herbert

SYNC STORY

TEMPLE/MATTHEW HERBERT

■ BY BEN HOMEWOOD

New Sky One drama Temple has caused a stir, mainly thanks to Mark Strong's portrayal of a surgeon running a clinic inside the titular tube station.

Adapted from the Norwegian drama Valkyrien, the show also stars Carice Van Houten (Game Of Thrones) and Daniel Mays (Line Of Duty), so the music has a lot to match up to.

Music supervisor Claire Freeman worked with



"I wanted alternative and acoustic music to permeate the whole series"

Claire Freeman
Music supervisor

Spot: Temple series soundtrack & score **Score Composer:** Matthew Herbert **Music Supervisor:** Claire Freeman **Network:** Sky One **Production Company:** Hera Pictures **Directors:** Luke Snellin/Shariff Korver/Lisa Siwe **Producer:** Barney Reisz **Air Date:** 13/09/19

composer Matthew Herbert and tells *Music Week*: "The haunting score has a unique percussive but emotive style."

"We ensured the source music used sat well within his score, to create a seamless soundtrack," she adds.

As for the syncs, Freeman aimed to reflect surgeon Daniel's unconventional style.

"My approach was to look at music I thought he would have listened to in his teens or 20s, so primarily from the 1960s, '70s and '80s," says Freeman, who used a raft of acts such as The Cure, Stan Getz, Acker Bilk and Joan Armatrading.

"Alternative and acoustic music felt right, and I wanted these styles to permeate the whole series," Freeman says.

"So when Daniel visits Anna at home she's playing Hong Kong Garden by Siouxsie And The Banshees, and an argument with a taxi driver plays out over Don't Go by Yazoo."

Sounds like it's just what the doctor ordered...

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

MAKING WAVES



Gün outfit: Altin Gün

THIS WEEK'S HOTTEST BRAND NEW ACT

Altin Gün

KEY TRACK: Leyla
LABEL: Glitterbeat Records
MANAGEMENT: Bilp Agency
TWITTER: @altingunband

Based in Holland, they've been blending traditional Turkish folk sounds with the headier – and louder – licks associated with psych since 2017.

WHO: Altin Gün is guitarist Ben Rider, saz and synth player Erdinc Ecevit Yildiz, percussionist Gino Groeneveld, bassist Jasper Verhulst, singer and keyboardist Merve Dasedemir and Daniel Smienk on drums.

WHAT CAN I HEAR? Pleasingly, there's already a good amount of music to get stuck into, beginning with the mesmeric sound of debut album On. Follow-up Gece, released this April, dials up the noise considerably. You can imagine Kevin Parker being very into it.

WHAT: Psychedelic Turkish folk music.

WHERE: Altin Gün concoct their transportive sounds in Amsterdam.

DECENT... Very much so. London promoter Bad Vibrations recently booked the band for a show that was more brain-frying onslaught than pop concert. They'll be back, so don't miss them.

WOAH, THAT'S SOME LINE-UP... Yep, and Altin Gün are some band.



audoo

The royalty revolution is coming..

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

By providing technology-driven insights to PROs, we guarantee greater accuracy of royalty distribution among artists, composers and publishers every time their music is played.

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HOTSHOTS





1. City of Love(r) Taylor Swift treated fans to an intimate show as she brought new songs from *Lover* to life in Paris' L'Olympia theatre. (Photo: Dave Hogan). **2. Hyde and seek** Before the Pet Shop Boys wrapped BBC Radio 2's Live In Hyde Park one day festival in spectacular fashion, they took time out for a backstage photo. Pictured here are (L-R): Chris Lowe, Kevin McCabe (radio & TV promotions), Angela Becker (manager), Jeff Smith (head of music, BBC Radio 2 and 6 Music) and Neil Tennant. (Photo: BBC/Jamie Simmons). **3. Playing a blinder** Digbeth, central Birmingham recently welcomed the first-ever Legitimate Peaky Blinders Festival. Performers included: (a) Frank Carter And The Rattlesnakes. (b) Surprise guest Liam Gallagher. (c) Anna Calvi. (Photos: Fraser McGee). **4. Mudder nature** UTA London took part in Tough Mudder to raise money for Nordoff Robbins Music Therapy charity. Pictured here are (Top, L-R): Claire Baker (UTA), Phil Birch (Raw Power), Olivia Strang (UTA), Sandra Abrantes (UTA), Sean Goulding (UTA), Zoe Swindells (UTA), James Osgood (UTA) and Jen Walker (UTA). (Bottom, L-R): Kim Selby (UTA) and James Relph (UTA).



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

HIGH TECH LOW LIFE

Next month's **Music Week Tech Summit Together With O2** will see the worlds of music & technology come together. So who better to head up our **Music & Tech special** than **Apple Music & Beats 1's Zane Lowe**, our keynote speaker and a major player in both worlds. *Music Week* meets him – and, over the next eight pages, some of the other stars of **MWTS 2019...**

—BY MARK SUTHERLAND—

Zane Lowe was on the school run when his sons told him about a record that was blowing up.

“They said, ‘Dad, there’s this song that everybody, from kindergarten all the way up to eighth grade, is listening to or rapping along to at lunchtime’. I was like, ‘That seems like [the] Smells Like Teen Spirit [phenomenon] to me, what is it?’ And it was Old Town Road...”

Later at work, Lowe checked out Lil Nas X’s song and checked in with his artist relations team to find the song had just had a spike in streams on Apple Music.

“Within a week,” he enthuses, “We’d rallied together and started to support this record in a meaningful way. And within two weeks, it started this unprecedented run. That was the shortest amount of time where something felt it had gone from the street to a real explosion...”

Incidents like that mean Lowe – former BBC Radio 1 tastemaker and now global creative director of Apple Music and the talent behind its Beats 1 livestream – has little truck with the notion it’s more difficult to break artists in the streaming age.

“It’s not harder, it’s easier,” he insists. “It’s happening faster and more than ever before. The difference is that we’re not controlling that conversation the way we used to, so we sense that it’s not happening, but it is happening.”

And Lowe would know. He still bristles with passion for new music from Billie Eilish to Yung Gravy and, while he has access to all the data he’ll ever need, he insists that that human element remains crucial to both Apple Music and the wider industry.

Here, he sits down to chat ahead of his return to the UK for a keynote interview at the Music Week Tech Summit Together With O2. “Should I bring nunchucks?” he quips. That won’t be necessary, but expect some fighting talk...

Your job is now equal parts music and technology...

“That’s why I jumped at the [Apple] role; because of the learning opportunity on the tech side. I felt where I was at that moment

in time [at Radio 1], I wasn’t being exposed to that world. And that was fine the first couple of years, when streaming felt like a bit of a novelty. But I could see the traffic moving in a different direction in a dramatic way. I needed to go where the artists and audience were going, I needed to go with the distribution. That’s when it dawned on me, I had to get on the plane.”

The two sides seem to be getting on a lot better nowadays...

“Certainly. When music and the internet found each other, initially in the free space, it was a wide open market with little or no rules. A lot of us struggled initially to understand our place in that. A lot of artists resisted it because they liked the idea of physical product or knowing people had downloaded their music legally. What’s changed, and why technology and music are getting along so famously and why there’s no looking back is, a whole lot of younger artists were born and raised in that free space, and that’s all they know. They decided to make it work because it’s exciting and it’s the language they want to speak. And that landed perfectly around the streaming era, which was the music business’ last chance to legitimise this experience; otherwise it was shut-up-shop time. Now, you have this nice middle ground and a mutual understanding where it’s, ‘We don’t want to slow down, but we also want to make money’. That’s why you’ve got artists using streaming in such fast-paced, malleable and direct ways because they know that language from birth.”

So streaming saved the music biz?

“I’d agree with that. What makes me feel good is, artists make money as long as they’re productive and creative. My analogy is, there’s a hallway that stretches for miles. It’s filled with doors, like The Matrix. Every one of the doors has an artist’s name on it. There’s Drake over there, Rex Orange County over there, there’s Halsey and there’s Camila Cabello. The music you have in your hand is the key to open that door. But once you open the door to the artist’s room, what are they putting in it? If you’re just putting your singular album or project on the ground with

“The streaming era was the music business’ last chance; otherwise it was shut-up-shop time”

ZANE LOWE
APPLE MUSIC

maybe a T-shirt and a tour poster hanging on the wall, you're in trouble. Because next to you is Tyler, The Creator and you can't even get in his room, because it's got Camp Flog Gnaw, Golf with real estate on Fairfax, music videos, production, social media strategy, merch collaborations, albums, remixes, TV shows... He's just constantly creating and that's the kind of mentality you're dealing with now with artists. There's so much more hustle and I'm just glad that the music business is still in those rooms. Because, honestly, if there'd been infinite [non-monetised] distribution, artists would still build their rooms but the music business just wouldn't have been a part of it. Music would have just been PR for everything else."

Why is human curation so important to Apple Music?

"It's not just a company that drives the world through technological advances and innovations, there are real people designing these phones and running the App Store. And I'm not toeing the company line here, because the truth is, there's a sense at the company that, when we make a decision, we want it to add value to the human experience. Not just squeeze more money or attention out of the human experience. And technology is the basis on which we build."

What does that mean for music algorithms?

"Music is made by real human beings. They express themselves to the point where they're satisfied they want to share it with other human beings. They're not putting it in a bottle in a river and hoping it gets picked up. It needs to be heard to be understood and appreciated. It's the most pure human interaction between people who do not know each other. Am I going to pipe that into a robotic experience and just hope it finds its way? I could do – and some of those things are really valuable. But from my perspective and our company's perspective, we like to play a caring role in that process. The curation experience that we provide you is exactly the same curation experience that my son will have when he hears a Lil Tecca record and wants his best friend to hear it. He's not going to put it into a robotic experience and hope his friend finds it. He's going to call him up and say, 'You've got to hear this new record by Lil Tecca'. It's a real, human interaction and we want to make sure that is retained within our streaming service. I don't want to be influenced by a robotic procedure – I would like to influence it myself."

How does it differ to your role as tastemaker at Radio 1?

"There's many differences between the way it was and the way it is. The only real constant is, I'm still passionate about sharing music and talking about it. The fact that I've still got a platform to do that and a place like Apple Music where I can share my opinion and hopefully my taste is really valuable to me and a privilege. [At Radio 1], we were the primary lane through which music was pre-promoted. But there's no pre-promotion anymore. There is zero value in giving a song to someone on a radio station for six weeks and not letting everybody out there access it on streaming services. It's like, 'If he's got it and she's got it, why don't I have it?' And also, if I'm in the business of getting streams, why am I getting people excited about a song they can't go and stream? So when it comes out, it comes out everywhere and what you've got to do is work in the context business. We're in the business of streams, so we're trying to get more streams and do a good job for the subscriber. If a new project comes out by Post Malone I just want to amplify the shit out of it, I want to eventise it as much as possible so as many Post Malone fans as possible come in and stream Post Malone at Apple Music, because we're the best streaming service. We get more streams, Post gets more streams, the label gets more streams, and the fans get more out of it. And that's the four pillars of victory. We all used to think we had the answers. Now you've got to be so open-eared to everything all the time, and then just work out how you can play your part of the game. Because it's coming in from so many different places, it's crazy. I've never lived in a time when people have listened to each other more than now."

The Lowe-down: Zane Lowe will keynote at the Tech Summit

"I don't want to be influenced by an algorithm – I'd like to influence it myself"

ZANE LOWE
APPLE MUSIC

VANESSA BAKEWELL

CLIENT PARTNER, FILM & MUSIC, FACEBOOK/INSTAGRAM



The Music Week Tech Summit Together With O2 is a big moment for Vanessa Bakewell. “I’ve read *Music Week* since I was a teenager in Liverpool,” enthuses the Liverpool Institute For Performing Arts graduate, now a key figure in how labels and artists market releases and events across Facebook and Instagram. “I always wanted to be part of the music industry so I started reading *Music Week* and I’ve been an avid reader over the years. So to be at this event, where artists, managers, labels and publishers all come together, is a real privilege. It’s unique to have everyone across every sector in one place.”

With Facebook and Instagram now fully licensed and increasingly important to artist campaigns, here Bakewell – who will appear on the Evolution Of Music Marketing panel – tells us about what works, what doesn’t and why you only have three seconds to make an impression on social media...

What does the music business want from social media?

“At the core, labels want authentic and real time connection and [access to] communities. We see so many examples of artists using the social fabric of Facebook to uniquely engage with fan communities and beyond that with their audiences. There’s never been a better time to tell the story of an artist and that whole narrative is so important in terms of discovery.”

What have been your favourite campaigns?

“I love what Lewis Capaldi does. I really enjoy his video content, but I particularly love the way he replies directly to fans in the comments. That element can surprise and delight; when the artist takes the time to have that personal connection it’s just amazing. Also, FKA Twigs on Instagram, how she’s used the platform and video content to give fans like me a behind-the-scenes look at how she’s trained over the past year, practising to set up her album and the music videos, who she’s worked with and collaborated with... It’s been amazing.”

What’s the biggest mistake people make on social media?

“Referring to yourself in the third person! Facebook and Instagram are personal platforms and having that opportunity to speak in the first person to your fans is important. New artists especially should absolutely own their voice on socials.”

How important is it that social media content comes direct from the artist?

“I don’t think you can fake it. I talk to our partners a lot about the importance of identity and knowing your essence. When you are working in digital and social media, it’s important to understand that it’s your personality that the fans and audience really want to see, and having that authentic connection is really important. Facebook is one of the only places on the internet where you log in as your real self. I’m scrolling through

my feed every day and see so much that it is so important to me, from friends and family, so that same level of authenticity and respect from the artists that you love is really important for artists to tell the story of the things they are passionate about.”

What else do people need to know about engaging the social media audience?

“People can recognise an image in a millisecond so, to get people to engage, you have to create captivating video content and make sure you grab people in those first three seconds. I used to work on the music press and, if a record label would buy the outside back cover of *Q* magazine, they wouldn’t have just used half of it. You want to take up as much real estate as possible, so with both platforms we encourage people to use the whole screen and think about the way in which their creative is landing. Make it as compelling as possible.”

And you really only have three seconds?

“Yes. Grab people within the first three seconds because they’re scrolling so quickly and under-25s scroll faster than everybody else! We work with movie studios as well where we discourage using the studio logo in the trailer break, because you just need to get straight to the action now. You can’t build the story, you’ve got to jump straight in and have that compelling intro.”

“You have to grab people within the first three seconds because they’re scrolling so quickly, and under-25s scroll faster than everybody else”

**VANESSA
BAKEWELL**
FACEBOOK



The great British Bakewell: Vanessa Bakewell (second right) with Facebook colleagues (L-R) Erik Giusti, Christina Theodoropoulou, Katie Tetley and Julia Killer at the AIM Awards 2019, where Facebook partnered on the Best Independent Track award

“How can we take a gig, one of the greatest experiences ever, and make it even better?”

SAM SLEE, O2



Slee for miles: O2's Sam Slee

SAM SLEE

SENIOR SPONSORSHIP MANAGER, O2

The revolution is upon us. With 5G, augmented reality, VR and more looming on the horizon, the gig-going experience is set to enter a new realm. Sam Slee, who appears on the Next Generation Fan Engagement In Live Music panel, is responsible for digital activation and data strategy for O2's broad spectrum of sponsorship projects. Here, he tells *Music Week* that there's never been a more exciting time for the crossover potential between music and tech, especially when it comes to live music...

What is O2 working on right now that the music business should be excited about?

“We've been focusing on how to extend the fan experience beyond the venue. With the increase in access to data, we have the opportunity to talk to fans in the build-up to gigs or after gigs to have a conversation with them around something we know they're interested in. Our strategy has two arms, content and brand, and we're working with the wider industry to access content fans will like. Then, we're working internally to figure out the most relevant areas to talk about a fan's passion and interest in music.”

How are live music venues changing?

“There's been a lot of chat in the last few years about connected venues and what that really means. Just putting wi-fi in a venue and allowing people to easily order food and drink on an app is OK, but is there more intelligence that you can deliver to provide a better experience? Fast-forward five years and you'll see changes. There is a real possibility for change in the operational side, not least because connectivity is going to increase. The thing on everyone's lips at the moment is 5G, and that means people are going to be able to do lots more things quicker and much more powerfully. For smaller or medium venues it'll be a lot harder, but for places like The O2 you can see the opportunity for things like ordering drinks or even just getting round the venue, you can imagine that becoming a lot more efficient, a lot more effective and a lot more intuitive.”

How has mobile technology enhanced the gig experience so far?

“There has been a period of disruption going on for about five

years now, and there was a lot of controversy around people getting their phones out at gigs and taking photos. Some artists banned phones, but I believe we're moving beyond that period. The most forward-thinking artists will start to see an opportunity to enhance their gigs, that's the future. Previously, the venue experience was limited to what was happening in the real world, right there and then. Now, mobile adds an entirely new layer. This is where you start looking at things like augmented and virtual reality and saying, ‘How can we take a gig, which is one of the greatest experiences ever and make it even better?’ That could be through adding effects, experiences and opportunities for a fan to engage with an artist, either as they're on stage or while they're backstage or prior to the gig.”

How will those changes manifest themselves?

“One of the things that is going to come with 5G is virtual presence. There are lots of boring case studies about how it will work for conference calls, putting people in the same room even if they're in different places. What if you could do that with artists and bring their virtual presence, live, to front of house? So, as people are arriving at the venue, what a great opportunity for the artists to engage before the show's even started. Those things only work if they're shit-hot, the best they can be, and artists should be jumping all over these augmented reality experiences.”

What about the argument that technology at gigs could rip the soul out of live music?

“That experience isn't going to go away. All that these digital elements will do is enhance it. Recently, we've been looking at streaming. For someone who goes to a gig and enjoys a gig then nothing is going to beat that, but there are lots of people who can't for a number of different reasons. So something like streaming or virtual reality streaming, could be great. The challenge at the moment is that the technology is probably more expensive than buying a ticket to a gig. But we are going to be in a world where everything is going to be connected. It won't just be our phones, but it will be other things, too. That throws up opportunities for a new model. Ultimately, the artist will always retain control. It will be interesting to see who's interested in doing that and who is still following the traditional routes.”

PAUL FIRTH



DIRECTOR, AMAZON MUSIC UK

A lot of people tell *Music Week* how busy they are, but you can be sure that when Amazon Music UK director Paul Firth says it, if anything, he's probably underplaying things. Since the initial launch of Amazon Prime Music in 2015 (as a free add-on to Amazon's Prime delivery service), and following the subsequent launch of Amazon Music Unlimited in 2016, Firth has worked tirelessly to help Amazon become one of the pre-eminent streaming players in the UK, not to mention in an ever-expanding number of markets around the world. And that is, of course, in no small part down to their game-changing in-home device Echo and its world famous voice technology service Alexa. It has taken the industry by storm, so much so that Amazon beat the likes of Spotify's Who We Be Live and YouTube Music's Launch to be crowned the winners of Music Consumer Innovation at this year's Music Week Awards. Ahead of his appearance at the Music Week Tech Summit Together With O2 2019, Firth talks about where streaming is going next...

You're part of the keynote panel discussion 'Content, Context, And Community' – why does that subject interest you?

"What I like about that title is that it starts with 'content'. I'm not usually a lover of that word because we should talk about music but obviously, there's some alliteration at play here! But it puts music at the beginning of the sentence and that's where it needs to be. Amazon talks a lot about, 'Focusing on the customer', and we think about that in two ways, really. It can mean helping our customers find music to listen to but, equally, we should think of the artist as our customer – we should be there to help artists reach their maximum fanbase. We see both as customers and help them reach the other side, and that's what technology enables."

Amazon won The Music Consumer Innovation Award with Alexa at the Music Week Awards 2019 – what did that mean to you?

"It's always nice to win an award and have people recognise the work that's done. When it's a new award like that, you don't really know what to expect, so there was an element of surprise to it – you can never take these things for granted. But what Amazon try to do is innovate and find new ways to do things. It feels like this summit is about that, it's about finding ways to continue to drive innovation that brings music along with it."

You attended the Tech Summit last year. Why is it important for people to attend?

"I really enjoyed last year. It's just great to hear from people across the industry, and it was broader than the people I would meet day-to-day. They were thought provoking and inspiring, and anything that makes you stop and think from a different point of view is really valuable. Attending sessions like this can be time-consuming, but it's so worth taking time to have your thinking challenged. I'm really happy to be part of it."

Are there any areas of technology that you're interested in learning more about this year?

"I'd like to understand how the music industry's view

"Voice speakers are making music a communal experience.... Interestingly, TV might be going on a journey in the opposite direction"

PAUL FIRTH
AMAZON MUSIC UK



Better Call Paul:
Amazon Music UK's Paul Firth

of the world interacts with other industries' view of how they're approaching the same challenges. Ultimately, music is a big part of culture; we want to see it retain its place there. One of the impacts of voice control that we will look back on in the future – and that we might be missing a little bit as it's happening to us – is that voice speakers are putting music back into the home, they're making it a communal listening experience for the first time in years. For many years, people listened to music on headphones coming out of their phones. Now, it's a communal experience again, people listen in groups. What's interesting is that it almost feels like TV might be going on a journey in the opposite direction. TV was a mass communal thing where everyone watched the same programme on the same night and families sat down together. Whereas now it's been fragmented and people watch it on small screens on the train or catch up at different times of day. So, while TV is going in one direction, music appears to be making some steps back in the other. That sort of things interests me because it is based around the relative position music takes in culture. It's always important. That's why all these big fancy TV shows with large budgets always include music because they know the power it brings and what it adds to the whole process. We know it's powerful. So, how do we ensure it retains its true place in culture?"

Back in December, you told *Music Week* that Amazon stood to grow from operating in more and more countries. How has Prime Music gone down in some of those new territories?

"Recently, we've gone live in Brazil and based just on one day's data, we're very pleased – but it genuinely is too early to tell. Latin America and Brazil in particular are very interesting market segments, so it's great to be there and it's good to see international expansion and growth is still happening in other countries, too. That's why technology and innovation are important, because the traditional way of thinking is that there's an S-Curve growth for any new sort of initiative like streaming. With technology, we get to extend the life of that S-Curve and music streaming, as a whole, is delivering growth beyond anyone's expectations for it. That's because of technology."

One of the challenges you isolated last time was how to strike a balance serving "the more mainstream music fans" and "a very music forward customer". How have you been managing that since we last spoke?

"I guess what I may have done is make peace with it. For us to be the size we want to be, that's what we're going to have to do: we're going to have to come to terms with the fact that we're going to be a streaming service that has a very wide range of customers. Technology is a way for personalised service, so everyone individually gets what's best for them. There are still challenges involved in having a team who can genuinely think broadly enough, and think about how we build a service that is for as many people as possible. We've made peace with that and understand it's OK to be a service which has a broad reach and actually celebrate that. It brings with it challenges but we have to accept those challenges as good ones, make the most of them and see the opportunity in it."

Get into the Ingrooves:
Ingrooves' Amy Dietz



PHOTO: Nabor Godoy

AMY DIETZ EXECUTIVE VICE PRESIDENT, GENERAL MANAGER, INGROOVES

Since 2012, Amy Dietz has overseen the day-to-day management of global distribution operations at Ingrooves. Not only does she manage a global team of 50 people, she also spearheads business development, sales and label relations strategies. And that's exactly why she's part of the keynote panel discussion christened 'Next Generation Music Distribution: What does the future hold?' at the Music Week Tech Summit Together With O2 2019. She will be there armed with a wide range of knowledge gleaned not only from her time at Ingrooves but also at ADA distribution as well as being a member of A2IM and the Music Business Association. Here, Dietz tells us about how technology is changing music distribution as we know it...

How would you define Ingrooves' approach to technology?

"It's a cornerstone of what we do: for us, it's really about how we combine expertise and technology. About three years ago, we really dug into how to use data for it to be *meaningful*. So things like, 'How do we create information that actually allows the entrepreneurs

"Everything is changing so fast... The challenge is to not throw the baby out with the bathwater"

AMY DIETZ
INGROOVES

we work with to utilise their marketing funds and teams in a more efficient way?' We focused on how we create insights for them to understand when and how to potentially put more marketing money into something, or not, and how to utilise assets efficiently."

One of the questions on your panel is whether artists still need distributors. Where do you stand on that?

"There's actually even a broader question that's been happening for a long time: 'Does an artist need anyone?' I don't mean that as flippantly as I maybe sound. Does an artist need a label? Does an artist need distribution? What is it that an artist needs in this day and age? And, honestly, as much as the artists have more options than they've ever had previously, I'm hopeful for it to just create more and more real inspiration and creativity. The bottom line is: they need a team. The concept that people are doing all of this completely on their own, I believe, is a red herring. Artists need a way to get to market, they need somebody to make sure that their content is live. They could piecemeal it all together on their own, but regardless of the actual semantics of all of it, they still need people to do some of these things for them. I believe they should be as educated as possible around how all of the pieces work so they can be empowered to make decisions. But they still need the people to do it so they can focus on creating."

Outside of music distribution, what are some of the other pressing issues regarding the way that music and technology are interacting in 2019 that you're looking forward to getting your teeth into at the Summit?

"One of our challenges in general – and I'm certainly not going to sound groundbreaking here – is that there is so much music being put out in the world. It's like, 'How do you actually find the fanbase? And how do you hold on to creating real sustainable fans?' That's one of the questions. It would be interesting for all of us to be having open dialogues around how technology helps that, and how technology potentially hinders that. I think they do both. It's important to just keep the dialogue open about how technology is moving through the music industry in general, and getting an understanding of the level of education for the people that we're working with, whether that's artists or labels. Everything is changing so rapidly. The commentary in our building for a very long time has been, 'What you did three months ago might not be what you're doing three months from now.' The challenge there, too, is to not throw the baby out with the bathwater. There are still some great things and best practices. 'New is always better' isn't always the case."



XAVIER TUMMINELLO INNOVATION & MUSIC TECH CONFERENCE MANAGER, MIDEM

This year, MIDEM has partnered with the Music Week Tech Summit 2019 Together With O2 to bring you The Startup Initiative. Not only will it provide six startups with the opportunity to attend the event free of charge, but also give them the chance to exhibit their products or services in our networking area for delegates to interact with and learn about. Having joined MIDEM in early 2019 as its music tech &

innovation conference manager, Xavier Tumminello is in charge of Midemlab, an international music-related startup competition, as well as its global startup programme which runs before, during and after the event. Here he tells *Music Week* about why startups can't afford to miss this year's event...

So, just how good of an opportunity will the Tech Summit's Startup Initiative be for budding entrepreneurs?

"It's a great opportunity for the selected startups as it is organised by the leading UK music trade publication which gives them fantastic visibility, and the opportunity to showcase their innovations and their solutions to the industry. Startups often make the mistake of only focusing on raising funds, without even knowing if their solution answers the needs of the industry. This is key for startups to demo and pitch their ideas to the music business."

So what actually makes for a good music and technology startup?

"Music and tech speak different languages and have different specificities. It is vital for music tech startups to keep in mind that in order to be successful, their innovation needs to offer a unique solution to the industry's needs and that speaks both languages at the same time. This is why it's so important for entrepreneurs to meet with both communities on a regular basis. Music Week Tech Summit and MIDEM are events that offer privileged dialogue and meeting opportunities between these two parts of our industry."

What have you learned about music-related startups from Midemlab?

"One of the main things is the importance for startups to have a global understanding and knowledge of the music industry. This is why we are now building – in addition to Midemlab – a full programme dedicated to startups' specific needs. The programme is open to all startups accredited at MIDEM, including Midemlab finalists. It incorporates learning sessions from experts, speed meetings with key advisors and networking events all-year-round."

Finally, what areas of music tech will be most important in the next five years?

"It's difficult to make innovation predictions especially in the music industry. Who would have guessed five years ago that vinyl would be about to overtake CD sales in the US [by value], and in the golden age of streaming? In the last few years, a majority of Midemlab startup applications were related to AI, VR, smart homes and payments, mostly for marketing and discovering music. This represents the current trends of innovation in the music industry. The democratisation of 5G technology in the coming years will also bring further opportunities such as hi-res music. We've also seen more and more innovations related to the live music sector that offer solutions for ticketing or to amplify the fans' experience. To reflect this trend we are creating a new Midemlab category in 2020 named Live Music Experiences."

JOE KESSLER

GLOBAL HEAD, UTA IQ

Joe Kessler has a confession to make. “I am particularly interested in the secondary ticketing market,” he tells *Music Week*. “Because there is a point of view that it is a more organic version of supply and demand than the [primary] ticket market. That might be a controversial statement, but we’re very interested in that.”

While US-based Kessler is fully aware his admission will be met with a decidedly mixed response across the pond, his priority is simply to leave no stone unturned.

The veteran exec is the global head of UTA IQ, the research, analytics and digital strategy division of leading talent and entertainment company United Talent Agency (UTA).

Kessler oversees a department that uses media intelligence, research and social networking data to support clients across all of its services.

“We are just beginning the process of diving into touring and ticketing, and how we can utilise the information we have in that space,” he explains.

Prior to joining UTA in 2017, Kessler was president of digital marketing agency Deep Focus. He previously worked at CAA as president of research and insights firm The Intelligence Group (IG), publisher of The Cassandra Report on consumer trends.

And he sees an abundance of opportunities for the modern biz, not least around Hollywood’s sudden thirst for music biopics.

“We’re in the middle of a period where we’ve had four hit movies in a row in the United States based upon stories emanating from music,” he observes. “We had *Yesterday*; the Queen movie [*Bohemian Rhapsody*]; the Elton John movie [*Rocketman*] and now the Bruce Springsteen film [*Blinded By The Light*], so maybe the tide is turning.”

Kessler will be discussing all that and more in the Next Generation Fan Engagement In Live Music panel at the Music Week Tech Summit. Here, he talks data disruption, client discovery and why VR might not be the future of live music after all...

How would you define UTA’s approach to tech?

“Technology has significantly disrupted and changed the way we do business. Our goal is to advance the agent experience to a point where we can be faster, more efficient and more precise about what we do to make better and more informed decisions. Ultimately, that improves the experience for our clients and that’s what we’re all about at the end of the day. The adoption of technology, as it relates not only to music, but the whole live event space in general, is driven by the proclivities of how people want to consume media and those experiences. So we spend a lot of time and energy analysing, assessing and using technology to understand where audiences are going; who they’re listening to and why, the pricing... We can get information and develop meaningful insights to affect our clients and have them make more money, draw more people and achieve their creative visions. And that’s pretty much what it’s all about.”

You joined UTA two years ago, what were your objectives coming in?

“To begin the transition of UTA to a more data-driven

organisation – and one that could leverage technology in ways that had never been done in the agency world before. My goal was to come in and try to figure out what the pressure points were, relative to our business model and relative to the challenges and opportunities that we see for our clients every single day. How can we insert technology – particularly the knowledge that technology gives us – in order to help them make better decisions and help them be more successful? Obviously, today, our clients have the ability to interact directly with their audiences in ways they haven’t before through social media platforms. So it becomes incumbent upon our artists to manage that strategically – to not only look at the numbers, but also look at what those numbers are telling them and develop social media strategies that will resonate and help build their audiences. We are able to see patterns occurring in the industry and report those back to our agents and clients to help them make decisions in the context of more accurate information. We’re not trying to replace gut instinct, or experience or expertise, we’re just trying to complement it with facts.”

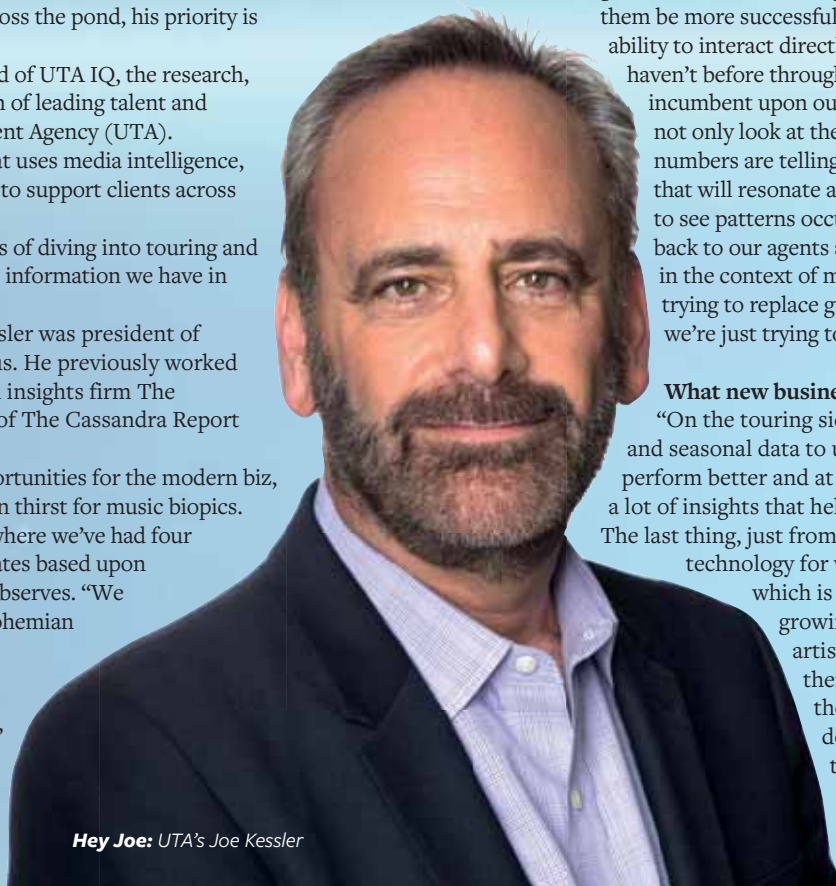
What new business opportunities are you exploring?

“On the touring side, it’s looking at things like locational and seasonal data to understand where a particular act might perform better and at what time of year. Again, we can derive a lot of insights that help inform those decisions for our artists. The last thing, just from an agency standpoint, is utilising the technology for what we like to call ‘client discovery’, which is very important to keep our business growing. Most often, we’re finding these artists at a very early stage in their career and then developing them in order to identify the ones that we think are priorities. How do we identify those signals across all of the different platforms, so that we can see when artists are emerging? So those are just a few examples of how of how we’re doing it. We’ve been able to use this information and technology to insert ourselves into negotiations, to

prove the value of our clients so that they can get more money for their bookings.”

What are the opportunities for the live sector around virtual reality?

“This is not necessarily a perspective that the entirety of UTA would share, but I’m a cynic when it comes to VR. There certainly is some credibility to the idea that virtual reality can have an impact, but so far we’ve got major companies, who have invested massive amounts of money, trying to figure out a user experience that makes sense and also trying to figure out an economic model that works. It’s a bigger challenge than most people think it is. If you told me I could go see John Mayer tomorrow, I want to share that experience with all the other people who love his music. Now it bears to reason that we have a younger generation that’s growing up with a different perspective on technology and how integrated it is into their lives and, ultimately, maybe we get there. I just don’t see it happening anytime soon. We’ve seen this incredible explosion of music festivals as core experiences for music fans at the same time that VR has had trouble being adopted at mass, and I think those two things are related.”



Hey Joe: UTA’s Joe Kessler

“We’re not trying to replace gut instinct, we’re just trying to complement it with facts”

JOE KESSLER, UTA

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PROGRAMME 2019

09:00 REGISTRATION AND NETWORKING

09:55 CHAIRMAN'S OPENING REMARKS

Mark Sutherland, editor, Music Week

10:00 – 10:45 Keynote Panel Discussion: Next Generation Music Distribution: What Does The Future Hold?

- Do artists still need distributors?
- How is technology changing the way that music distribution works?
- The evolution of artist services - what's next?

Panellists:

Diego Farias, CEO, Amuse; Kameil Sattar, regional manager, Fuga; Amy Dietz, EVP & general manager, Ingrooves Music Group; Josh Nicoll, head of independent label services, SoundCloud; Chris Manning, general manager UK & Europe, The Orchard

10:45 - 11:15 COFFEE AND NETWORKING BREAK

TRACK 1

11:15 Presentation: Machine Learning And Metadata For The Music Industry

- Data sharing & accuracy
 - Understanding the principles behind applying machine learning to music industry metadata
 - Harnessing the potential of clean and accurate metadata
- Chris McMurtry, head of music product, Exactuals*

11:40 Panel Discussion: It's The Solution, Not The Problem: How AI Is Being Used By Music And Media To Enhance Value And Save Costs

- Where is AI being used to add value in music?
- What are the opportunities for production, distribution, adaptation and A&R?
- How can the industry use the same tools used by social networks to make content more compelling, personalised and contextual?

Chair: *Cliff Fluet, MD, Eleven Advisory & partner, Lewis Silkin*

Panellists: *Gareth Deakin, head of business development, AI Music; Hazel Savage, CEO & co-founder, Musio; Abhishek Sen, CEO & co-founder, NumberEight; Diarmuid Moloney, CEO, Rotor Videos*



Gr-eight stuff: *Abhishek Sen*

Panellists:

Kat Ober, MD, Be-Hookd Digital; Vanessa Bakewell, global client partner, entertainment vertical, Facebook; Tom Nield, co-founder, Landmrk; Tim Heineke, founder, I Am Pop

TRACK 2

11:15 Presentation: The Opportunities and Challenges of User Generated Content

- How is the music industry currently working with online creators and influencers?
 - How can technology enable claims free licensing at scale, and unlock new revenue streams?
 - Making the most of micro-licensing monetisation opportunities
- Paul Sampson, CEO, Lickd*

11:40 Panel Discussion: The Evolution of Music Marketing - Localisation And Personalisation

- Is mass market social media marketing over for the music biz?
- How to leverage content creators and influencers as part of the marketing mix,

- How is location based technology enabling a new kind of connected fan engagement for artists?

Chair: *Sammy Andrews, CEO, Deviate Digital*

12:30 - 13:45 LUNCH AND NETWORKING BREAK



Just Jackie: *Jackie Wilgar*

TRACK 1

13:45 Panel Discussion: Next Generation Fan Engagement in Live Music

- Enhancing the in venue experience for fans
- Extending the gig going journey further than the venue
- Can additional experiences around live be monetised?

Panellists:

Diid Osman, head of artist relations & venue partnerships, Peex; Jackie Wilgar, SVP, head of marketing - international - UK/Europe/APAC/emerging markets, Live Nation; Mark Lambert, senior director, global partnerships, AEG Europe; Sam Slee, senior sponsorship manager, O2; Joe Kessler, global head of UTA IQ, United Talent Agency

14:30 Panel Discussion: Embracing The International Opportunity

- How is tech facilitating the growth of the music industry in international markets like Asia and Latin America?
- As streaming increases in penetration in markets like China, India and Brazil, what lessons can be applied from developed markets?

Chair: *David Price, director of insight & analysis, IFPI*

Panellists:



Global view: *Francesca Burton*

Francesca Burton, senior director international marketing, AWAL; Lisa Sullivan, director of marketing, MQA; Mark Douglas, chief technology officer, PPL; Ricardo Chamberlain, senior director, audience development, Sony Music; Dewayne Ector, head of society relations, Songtrust; Sami Valkonen, director of international, PRS For Music

15:30 COFFEE AND NETWORKING BREAK

16:00 Keynote Panel Discussion: Content, Context And Community

- How is technology helping the music industry to create new opportunities for artists, fans and revenue?
- How are technologies such as voice, immersive and AI changing the way that consumers engage with and consume music?
- What role do smart devices have in creating meaningful and hyper-personalised music experiences?

Panellists:

Paul Firth, director, Amazon Music UK; Marla Altschuler, founder, Cantine; Timothy Armoa, CEO, FanBytes; Sebastian Simone, head of digital, Warner Records

17:00 Closing Keynote Interview: Keeping The Humanity In Music

How do we retain the human element that makes music unique? Apple Music's creative director and Beats 1 host Zane Lowe talks about how his team uses technology and data in harness with passion and gut instinct to create the ultimate environment for music discovery.

Panellist:

Zane Lowe, global creative director, Apple Music & presenter Beats 1

17:30 CHAIRMAN'S CLOSING REMARKS

17:35 DRINKS RECEPTION

19:00 END OF MUSIC WEEK TECH SUMMIT 2019

TRACK 2

13:45 Panel Discussion: Beyond The Hype - How Blockchain And Distributed Technologies Are Being Applied to Creative Industries

- How is blockchain being used throughout other creative industries, and what lessons can the music industry take?
- The tokenisation of value and the role of digital currencies

• Understanding the possible implications of large scale global organisations embracing blockchain

Chair: *Becky Brook, consultant, Becky Brook Consulting Ltd.*

Panellists:

Richard Skidmore, head of business development, Dot Blockchain Media; Emma McIntyre, director of partnerships, Blokur



Yes she Kam: *Kameil Sattar*

And what about AR?

"I'm a big fan of AR and how it can potentially enhance the user experience in the venue. I've seen a lot of exciting stuff going on in that area that could change things, not only for music, but sport and a whole bunch of other live experiences."

Where do you think the market is heading next?

"I'm very interested in the whole disruption and evolution of the transactional part of the business. We have some really fascinating things going on in the dynamic ticketing space; can we get to a point where pricing reflects an understanding of that on a much more detailed level? Part of that would involve the infiltration of blockchain technology so that we actually know who's buying tickets – that's a huge problem in the industry. The other thing I look at is the way technology can drive the in-venue experience. What kind of information can I get while the show is going on? I go to a lot of music shows and wouldn't it be interesting, when I'm not exactly sure what the song is, that I can have some sort of vehicle, whether that's audio or visual, that affords me the opportunity to learn something about that song? We've all had that experience where you're waiting for the hit so you're trying to learn about this new song that they're playing. The opportunity for the audience to dictate setlists is also a really interesting thing. We've seen an ultimate legacy band, Steely Dan, programming concerts based on social media polls over the past couple of years. The next logical step in that would be that if enough people in the arena want to hear a particular song then a message can get to the band to put that song in the setlist. I went to a festival a couple weeks ago in San Francisco called Outside Lands and we were marvelling at how a couple of the acts were using the stage as an environment to create imagery in ways that they couldn't do before. So I think there's a long way to go in, pardon the pun, that whole arena of the customer experience. The companies responsible for that are working very hard to figure that out and we're going to see lots of interesting change in that area going forward."

• The Music Week Tech Summit Together With O2 takes place on Tuesday, October 8 at The O2 in London. To secure your tickets and join top execs from the music and technology sectors at the conference, go to musicweektechsummit.com. Panellists subject to change.

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ROAD WARRIORS

Streaming has not only transformed the record industry, it has had significant knock-on effects on the touring business. In this special report, *Music Week* speaks to leading agents from **WME**, **UTA**, **Paradigm** and **Primary Talent International** about the challenges and opportunities of an increasingly consolidated market...

BY JAMES HANLEY

Get Carter: WME client Frank Carter rocks this year's Reading and (below) Billie Eilish, repped by Paradigm



PHOTOS: James Bridle, Lindsay Melbourne

Meteoritic rises in popular music are nothing new, but the speed of some ascents in 2019 would leave even Usain Bolt trailing in their wake. Scottish phenomenon Lewis Capaldi provides a textbook example: the singer sold out a handful of 2020 UK arena dates in the spring before releasing his debut album and is already a household name. Elsewhere, another new sensation, Billie Eilish, attracted one of the biggest crowds in Reading Festival history and is being tipped as a future headliner – perhaps as soon as next year.

Back in June, meanwhile, Stormzy became the first act since Coldplay in 2002 to headline Glastonbury's Pyramid Stage on the back of just one studio LP. So to borrow a line from Oasis, what's the story?

"With mainstream acts, this is happening a lot," UTA agent James Wright tells *Music Week*. "What has increased the speed is fans' unprecedented access to artists, be it via social media, instantly available music on DSPs, or VIP meet and greet/unique fan experiences. The fans can become totally absorbed in an artist's world from early days – it is amazing to witness.



"Consolidation in all areas of the music business doesn't look likely to slow down"

DAVID BRADLEY
WME

"Outside of the mainstream this is happening too. Artists that once would have been shunned to the niche section of record stores are now connecting widely with fans via their own channels and DSPs."

Lucy Putman, booker for Paradigm, which reps both Capaldi and Eilish, agrees: "Streaming and social media gives people access to information and music from all over the world as soon as it's uploaded, which means artists are being discovered earlier.

"We represent an artist called Oliver Tree from LA, who has an incredibly strong online presence and has just sold out his European tour, having only been to Europe a couple of times in the past."

Going from zero to hero in double quick time inevitably creates its own problems, and UTA's Gary Howard, who works with acts such as Craig David, Steps and UB40 ft. Ali & Astro, stresses that there comes a point when cooler heads must prevail.

"When a client's popularity surges overnight,

you need to work with the client, their manager and their record label to determine next steps,” he says. “You have to decide whether to strike while the iron’s hot or take a step back and focus on a long-term plan.”

“You have to roll with the success but we’re advocates for not skipping steps,” advises David Bradley of WME, home of Adele, Foo Fighters, Dua Lipa and The Killers. “That means growing incrementally so you’re always leaving something on the table for the next tour.”

Of course, though some breakthroughs may appear to have happened overnight, the reality is usually quite different.

“Most of these success stories were being developed for a year or two before they blew up,” remarks Paradigm’s David Exley, whose roster includes The xx, Nardeydey and Fryars. “The access that streaming provides, combined with the virality of social media, means that an artist can break faster than ever. But it’s the acts that have planned for it and already have a wealth of material recorded and ready to go that are able to keep the momentum going and really break big and long-term.”

WME agent Chris Payne suggests the real skill is keeping those fledgling artists at the top when the more traditional groundwork hasn’t been laid.

“From a live perspective, I still see the value in going from clubs to theatres to arenas, because it takes time to build the experience,” he adds.

“Artists with longevity still take a long time to build and develop, before they ‘pop’ at a global level,” affirms Peter Elliott of Primary Talent International, which counts Stormzy, The 1975, Noel Gallagher, Catfish And The Bottlemen and Lana Del Rey among its list of clients.

The market remains well stocked with independent agencies such as Primary, as well as the likes of ITB, Free Trade Agency, ATC Live, 13 Artists and Earth Agency, despite a pattern of consolidation in the sector. The UK’s Coda Agency merged into US powerhouse Paradigm in July following a five-year partnership. Paradigm also has a JV with London-headquartered X-ray Touring, while international giants CAA and WME previously opened UK branches in 2006 and 2007, respectively. The Agency Group also ran US offices prior to its takeover by UTA in 2015.

“For many managers, working with one worldwide team and from one system streamlines the process for them,” says WME’s Kara James. “An agency that can offer more services than solely booking shows, ie digital, commercials, literary, television etc, may naturally have an advantage when certain artists and managers are selecting an agency.”

“In an increasingly connected world, with more



PHOTO: Lindsey Melbourne

Thai-land:
Paradigm act Slowthai



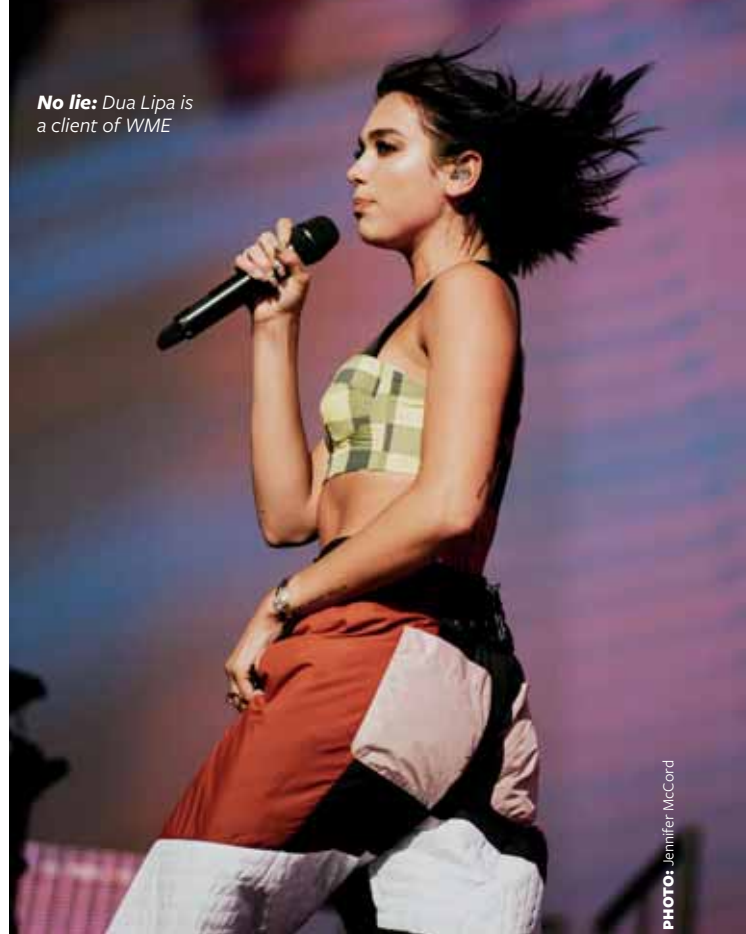
“Streaming gives access to music as soon as it’s uploaded, so artists are being discovered earlier”

LUCY PUTMAN
PARADIGM



“You have to decide whether to strike while the iron’s hot or take a step back and focus on a long-term plan”

GARY HOWARD
UTA



No lie: Dua Lipa is a client of WME

PHOTO: Jennifer McCord

international visibility than ever before, it’s more important now for artists to present a global image,” points out Paradigm’s Exley. “This requires joined-up thinking and planning that is much more effective when done under one roof. Also, knowledge is power and by sharing information, experience and ideas across the Atlantic every day, as we do, we can offer a more informed and creative strategy for our artists.

“Independent agencies will always attract certain artists and they often do a great job, but it’s a difficult time for them to grow.”

UTA’s Wright, agent for acts including Underworld, Snarky Puppy, Empire Of The Sun and The Cat Empire, argues: “There will always be a market for independent agencies in the same way there are independent labels and managers. However, as an agent who works for one of the biggest talent agencies in the world, I would say that I want to be able to offer as many opportunities as I can to the artists I work with,” he says. “I want to station myself to be in the best position to secure the greatest options for my artists and to pull on other people’s expertise across different disciplines. I can only do that with the depth and breadth that UTA offers.”

“For better or worse, consolidation in all areas of the music business doesn’t look likely to slow down,” sums up WME’s Bradley. “There will always be a place for independents, but artists need their agencies to think and operate globally.”

“Every artist is different,” adds Primary Talent’s Elliott. “But with most, the initial live plan sets the tone of the campaign and perception of the artist, so it’s of paramount importance.”

He continues: “We have a much higher volume of acts, and there are a lot more layers involved, so there’s much more paperwork to deal with.”

The increased workload has led to another emerging trend – multiple agents working across campaigns.

“I think it’s getting harder for one person with a phone to represent an act globally,” says Bradley. “Agents have to be prepared to work collaboratively and agencies need to



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PHOTO: Andrew Timms

provide services beyond booking tours.

“We’re now involved in every aspect of an artist’s career. We have clients represented for touring, acting, film scoring, brand partnerships, licensing – the list goes on.”

Bradley notes that one of the most fundamental parts of the job remains one of the most challenging – finding and signing fresh talent.

“Agents are coming on board earlier than ever, so you have to be a step ahead to be in the conversation,” he adds.

“It’s more rewarding to build a band from the beginning and watch them reach certain milestones,” offers Kara James. “For example, Frank Carter & The Rattlesnakes played their first London show at The Borderline in 2015, and we have just put an Ally Pally on sale, which is fantastic.”

UTA’s Howard, who ran his own independent agency Mission Control for 17 years, says that while his basic responsibilities have changed little throughout his career, the tools used to achieve his goals have evolved.

“Technology has advanced significantly since the days when I had a pencil, a rubber, a date sheet and four phones,” he laughs. “UTA’s IQ data and analytics department, for example, has been integral to our work. The IQ team helps us analyse artists’ social platforms and extract key data to demonstrate our clients’ strengths to promoters.”

“DSPs allow us to see where artists have the most listeners,” adds James. “Ten years ago we didn’t have that data so readily to hand.”

James Simmons, also of WME, warns that although such figures can be useful, there is a danger of becoming overly reliant on statistics.

“The relentless focus on streaming stats and social media data has put tremendous pressure on agents to book bigger venues and push for higher festival slots,” he says. “Unfortunately that information is often taken out of context, and has led to less creativity.”

In an age when touring is the main revenue generator for the majority of artists, agents are more vital to their careers than ever.

“I work with a lot of rock bands and live is the backbone of their career,” says James, whose roster includes Frank Carter & The Rattlesnakes, The Pretty Reckless and The Kills. “Being able to demonstrate ticket worth is so important for longevity.”

Simmons concludes on a similar theme.

“The way music is consumed these days is very non-committal,” he says. “You don’t pay to follow an artist on Instagram or Facebook and you’re not directly paying your favourite artist to listen to their music on streaming services, but you are paying for a ticket. So in that sense it feels like there will be a continued emphasis on live as a way of judging an artist’s value.”

As long as that remains the case, agents are here to stay.

Taking the crown: Stormzy, represented by Primary Talent, conquers Glastonbury



“I want to be able to offer as many opportunities as I can to the artists I work with”

JAMES WRIGHT
UTA



“The relentless focus on streaming stats and social media data has put tremendous pressure on agents”

JAMES SIMMONS
WME

BREAKING THE GLASS CEILING

Top agents talk successful campaigns...

DAVID BRADLEY (WME) – DUA LIPA

“Dua Lipa’s debut album campaign was hugely successful. We started small and rolled from one sold-out show to the next. Dua had four sold-out tours under her belt by the time *New Rules* became a global hit.”

GARY HOWARD (UTA) – CRAIG DAVID

“When we were re-developing Craig David’s touring career in 2016, we thought about how to engage both younger and older audiences. We strategically planned appearances at major festivals such as Glastonbury and Wireless with his TS5 brand, which we did in order to engage with the younger audiences who may have been previously unfamiliar with his music. By the time we announced the arena tour, his fanbase had expanded to include audiences of all ages. It was a huge success.”

DAVID EXLEY (PARADIGM) – RHYE

“Rhye is an interesting one: because they are fairly expensive to tour, we weren’t able to do as many shows as we wanted to around the release of the first album and the campaign didn’t seem to have the impact we all hoped for. The manager and I really believed in them though – especially in the magical live show – and I pushed hard to get them on the right festivals even a year or two after the album release. It worked. When we came to plan the second album campaign, we noticed that the streaming numbers had continued to grow, even though there had been no new music for four years. As we’d done almost no headline touring, it was still tricky to gauge demand for the album tour, but we held second nights and venue upgrades, and ended up using most of them. We got them out to a huge number of different territories and even sold 2,000 tickets in Vilnius! They are an encouraging reminder that great music will find its audience eventually.”

JAMES WRIGHT (UTA) – SNARKY PUPPY

“I signed Snarky Puppy six years ago after seeing a sold out XOYO show and this November they’ll do 60,000 tickets across their European tour. They are self-released with independent management. It was an exercise in building from the ground up step by step, never doing a room too big for them, making strategic decisions along the way and being sensitive about ticket pricing and fees.”

LUCY PUTMAN (PARADIGM) – SLOWTHAI

“I love working on Slowthai and watching him grow as an artist, from his first show at The Underworld last year, to selling out Brixton Academy in just an hour. We’ve paid particular attention to Europe and regional shows in the UK to avoid him becoming a London-centric artist. His debut album *Nothing Great About Britain* tackles poignant issues such as Brexit, class hostility and poverty. Therefore we decided to make all tickets £5 across his whole UK tour, making it accessible to everyone.”

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HITMAKERS

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THIS WEEK: **Peter Pan** was not just Kelsea Ballerini's third single, it was her third consecutive US country airplay chart-topper in a row. Here she tells *Music Week* about how the double-platinum song helped change her life...

■ INTERVIEW: GEORGE GARNER

I didn't actually have a record deal when I wrote Peter Pan. I was 19 and had been signed as a songwriter, which was my first full time job so I quit college – whoops! I wrote songs full-time for a year with the goal being to get a record deal, because I wanted to be an artist. I knew it was difficult, especially for females, so I was doing one or two co-writes every day for a year and towards the end of that I wrote Love Me Like You Mean It, Peter Pan and Dibs – and they were my first three singles. The publishing house and label, Black River, were all under the same roof and, eventually, I think I just harassed them enough to get a record deal.

With co-writing, if you don't know the people sometimes you feel like you have to be filtered. If you are, you're not going to get to the real heart of what you're trying to say, unless you're just out to write a bop. Jesse Lee, Forest Glen Whitehead and I had been writing a ton and had this real ease in communicating. The 'You'll never grow up, you're never going to be a man, Peter Pan' hook was Jesse Lee's. She's such a spitfire, she came in the room like, 'Listen, I have this hook and, if we don't do it well, I'm going to go write it again with someone else!' It created this sense of urgency and importance in the room. We were like, 'OK, how do we relate to this?'

I had been in a two-year relationship in high school which was all I could draw from at that point because I was only 19. Jesse's hook was totally that guy – the one who's forever stuck in high school. I started talking about that relationship and the things that really drew me to him that also, essentially, pushed me away. The hook was so strong, I knew I needed to contribute something really special. Forest and Jesse had left the room and I was getting my head around the idea when

I started singing, 'You're just a lost boy, with your head up in the clouds'. When they came back, they said, 'Yes, that's the puzzle piece!' We didn't want to add too many Peter Pan references – we tried to walk that line.

When we were picking the first single for the album, we knew it could be seen as kitschy and I didn't want to be the 'Peter Pan girl'. It was definitely a single, but we had to put it out at the right time. It was the same with Miss Me More [the third single from Ballerini's second album *Unapologetically*]. Both were the song of the respective record, but we had to put them out at the right time so they could become that. By doing Love Me... and Dibs back to back first, people thought, 'She's the young, happy-go-lucky girl that writes songs about cute little crushes'. Peter Pan kept people on their toes after that.

The video we did for it was... Windy. It was shot at a dried-out lake bed outside Las Vegas. In the scene where I'm in the blue dress it's very cinematic, but basically we had to film during a massive dust storm. In the close-up shots, you can see my eyelashes have clumps of dust in them and while it looks like I'm in slow motion, strutting, that's just me getting pulled a million different ways in the wind. Still, it looked like I had my life together!

Peter Pan is still my favourite song to play live. On the night it went to No.1, I was on tour with Rascal Flatts and it was my birthday, too. It couldn't have been better. I knew it was No.1, but there was something about saying it on stage to 20,000 people while opening for one of my favourite bands... I said, 'This is the No.1 song in the country' and, as soon as I did, I just lost it. I sat on the stage weeping, held the microphone out and everyone started singing it louder than I'd ever heard it before. Peter Pan just had magic on it.

"People thought, 'She's the girl that writes about cute little crushes'... Peter Pan kept them on their toes after that"

**KELSEA BALLERINI
ON PETER PAN**

*Kelsea morning:
Kelsea Ballerini and
(inset) a still from the
Peter Pan music video*



KELSEA BALLERINI PETER PAN



PHOTO: Piper Ferguson

Writer's Notes



Publishers

Black River Entertainment

Writers

Kelsea Ballerini,
Jesse Lee, Forest
Glen Whitehead

Release Date

21.03.16

Record labels

Black River Entertainment/
Sony Music CG

Total UK sales (OCC)

28,228

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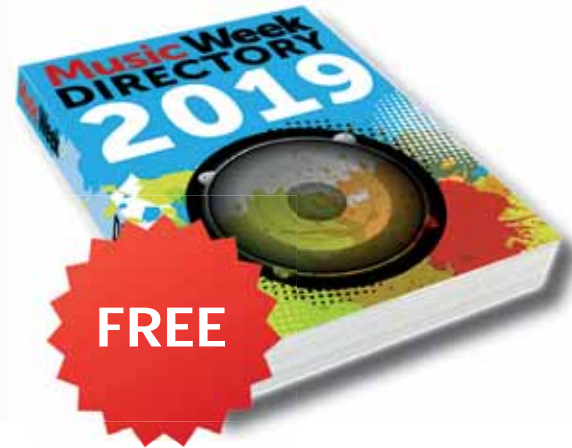
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48 - Vevo

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TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	8	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GBAHS1900716 (Avato) ● (Fred/Sheeran/Kenny/Bass/Promised Land/Universal/Kobalt/MM/Warner Chappell/Sony ATV/Ed Sheeran (Omar/Sheeran/Gibson/Martin/Shellback))
2	New		Ariana Grande, Miley Cyrus... Don't Call Me Angel... Polydor/RCA/Republic USUM71912501 (Sony DADC UK) (Max/Martin/Illy/Sony ATV/Warner Chappell/Universal/Kobalt/MM/Cyrus/Max/Martin/Kotecha/Salmanzadeh/Mietlinen/Grant/Grande) ▲
3	2	7	Aitch Taste (Make It Shake) Since 93 GB1101900928 (Cinram) ● (Wh/Jay/Sony ATV/Naughty Words/CC (Armstrong/Jones/Omer/Murray))
4	3	12	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC11901901 (Cinram) ● (Gorvell/Dahl/Narada Michael Walden J) Universal/Kobalt (Jennings/Witwood) ▲
5	4	29	AJ Tracey Ladbroke Grove AJ Tracey UKONW1800013 (ADA Avato) ★ (Conducta/Kobalt/abc (AJ Tracey/Itbc) ▲
6	6	11	Joel Cory Sorry Asylum/Perfect Havoc UK4ZF1900052 (Avato) ● (Cory/Thompson/Universal (N.J. Reid/SE Heyiger/D.A. Edwards/D.J. Mundle) ▲
7	7	20	Dominic Fike 3 Nights Columbia USOX91802455 (Cinram) ● (K. Carbo/CC (K. Carbo/D. Fike) ▲
8	5	3	Post Malone Circles Republic USUM71915699 (Sony DADC UK) (Post Malone/Dukes/Bell/Sony ATV/Universal/Kaan Gunesberk (Bell/Post/Feeney/Walsh/Gunesberk))
9	8	14	Lil Tecca Ran\$om Republic QZ85M1940160 (Sony DADC UK) ● (Mira/Taz Taylor/Kobalt/Universal/CC (Snodgrass/Sharpe/Mira) ▲
10	9	15	Young T & Bugey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ● (Toddla T/BMG/CC (Tucker/Adevuy/Toddla T/Aitch) ▲
11	15	5	Regard Ride It Ministry Of Sound GBCEIN1900048 (Cinram) (Regard/Bucks (Jay Sean/Alan Sampson) ▲
12	12	9	Sam Smith How Do You Sleep? Capitol GBUM71902381 (Sony DADC UK) ● (ILYA/Sony ATV/Stellar/Kobalt/MM/Warner Chappell (S. Smith/Kotecha/Max/Martin/Salmanzadeh))
13	13	5	Headie One Both Relentless GB1101900800 (Cinram) (Nastylgia/PJ Pipe It Up) Universal/BMG/Kobalt/CC (Adja/L. Springsteen/J. Clafone/Ultra Nate Wyche/Uka/Oparah) ▲
14	19	7	Tones & I Dance Monkey Parlophone QZES71982312 (Avato) (Watson/Kersting/CC (Watson) ▲
15	10	11	Post Malone Ft Young Thug Goodbyes Republic USUM71912330 (Sony DADC UK) ● (Lee/Bell/Sony ATV/Universal/Warner Chappell/MM/W.Y./CC (Bell/Post/Walsh/Williams/Foutz/Blavatinik))
16	New		D-Block Europe Ft Lil Baby Nookie D-Block Europe GB2DY1900435 (Caroline/Sony DADC UK) (N. London/Wolf Pack Global/CC (Williams/Banton/Jones) ▲
17	16	11	Sam Feldt Ft Rani Post Malone Spinnin' NLZ541900734 (Avato) (Lyttle/Feldt/Cloud 9/Kobalt/Bucks/CC (Lyttle/Kroper/Fetelle/Renders/Hilversum) ▲
18	18	5	Jorja Smith Ft Burna Boy Be Honest FAIM QM6P41954566 (The Orchard) (Cadenza/ly/beats/Sony ATV/Universal/Peer/CC (Smith/Cross/Ogulu/Rodigan/Zapata/Amira) ▲
19	14	13	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ★ (WAT/BBianco/Cashmere Cat/Kobalt/Sony ATV/Stellar/Universal/Reservoir (Mendes/Cabello/Wolman/Levin/Tampos/Bellon/S.Johnson/J.K. Johnson))
20	23	14	Dermot Kennedy Outnumbered Island USUG11901618 (Sony DADC UK) (Koz/Sony ATV/Nyan King/Tap/Universal/Warner Chappell/CC (Kennedy/Kozmenliuk/Harris/Moonie) ▲
21	17	15	Mabel Mad Love Polydor GBUM71902039 (Sony DADC UK) ● (Mac/Rokstone/Universal/BMG (Mac/Mc Vey/Purcell) ▲
22	New		Post Malone Ft Ozzy Osbourne & Travis Scott Take What You Want Epic/Republic USUM71915731 (Sony DADC UK) (Watt/Bell/Sony ATV/Universal/Kobalt/BMG (Post/Osbourne/Webster/Bell/Watt/Walsh) ▲
23	53	13	Lil Nas X Panini Lil Nas X USUM1903948 (Cinram) ● (Take A Daytrip/Dot Da Genius/Universal/BMG/Primary Wave/The End Of/CC (Hill/Baptiste/Bral/Omishore/K. Cobain) ▲
24	New		Dave Professor X Warner USWB19021199 (Avato) (Dave/Warner Chappell (Omregie) ▲
25	22	7	Ariana Grande & Social House Boyfriend Polydor/Republic USUG11902591 (Sony DADC UK) (Barrera/Franks/Brown/Sony ATV/Universal/Reservoir/Avex/District 4-12 (Grande/Barrera/Franks/Brown/Foster/Anderson))
26	25	10	Jax Jones & Bebe Rexha Harder Polydor GBUM71902928 (Sony DADC UK) (Jax Jones/Mac/Rokstone/Universal/BMG/Kobalt (Mac/Jax Jones/Purcell) ▲
27	24	12	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GBAHS1900713 (Avato) ★ (Sheeran/Martin/Shellback/FRED/A. Gibson/Sony ATV/Universal/Kobalt/MM (Sheeran/Schuster/Robinson/M. Martin/Gibson))
28	27	38	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★3 (TMS/Sony ATV/BMG (Capaldi/Roman/Kohn/Kelcher/Barnes) ▲
29	26	14	Freya Ridings Castles Good Soldier UK8E21800706 (AWAL) ● (Nigro/Crew/Priddy/Rothman/Kobalt (Ridings/Nigro) ▲
30	29	21	Lizzo Truth Hurts Atlantic USAT21703896 (Avato) ● (Reed/Cheung/Sony ATV/Kobalt/Songs From the Boardwalk (J. Saint John/Frederic/Jefferison/Cheung/JJ Raisen/JL Raisen))
31	20	2	Stormzy Sounds Of The Skeng Atlantic/Merky GBAHS1901152 (Avato) (Sir Spyro/Warner Chappell/Sony ATV (Omar/Joseph) ▲
32	34	5	Normani Motivation Keep Cool USRC11901655 (Cinram) (ILYA/Warner Chappell/Universal/Kobalt/MM... (Salmanzadeh/Kotecha/Max/Martin/A. Grande/Hamilton))
33	30	18	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam GBAHS1900673 (Avato) ★ (Max/Martin/Fred/Shellback/Promised Land/Universal/Sony ATV/BMG/Kobalt/MM... (Sheeran/Bieber/Poloh Bear/Max/Martin/Gibson/Schuster))
34	33	7	Lauv & Anne-Marie Fuck, I'm Lonely Lauv GBKPL1959035 (AWAL) (Lauv/Kobalt/Prescription/Warner Chappell (Luff/Matosic/Pollack) ▲
35	21	2	Aitch Ft Ziezie Buss Down Since 93 GB1101901175 (Cinram) (Mojam/Digital Farm Animals/Sony ATV/CC (Armstrong/Omer/Murray/Ebamba-Ndabala/Gale))
36	28	16	Tiesto, Jonas Blue & Rita Ora Ritual Positiva CYA11900146 (Sony DADC UK) ● (Tiesto/Jonas Blue/Stonebank/BMG/Kobalt/Universal (Hector/FT Smith/Verwest/Stonebank/Robin/Barker))
37	New		Stormzy Wiley Flow Atlantic/Merky GBAHS1901183 (Avato) (Illminds/Ey/Adot/Skiz/Warner Chappell/BMG/Black Butter (Omar/Getachew/Cowie) ▲
38	32	26	Lil Nas X Old Town Road Lil Nas X USUM1901941 (Cinram) ★2 (YoungKio/Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema) ▲

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	38	2	Camila Cabello Liar Epic/Syco USUM1905818 (Cinram) (Watt/The Monsters & Strangerz/Kobalt/Sony ATV/Reservoir/Universal/CC (Cabello/Wolman/Tampos/Bellon/S.Johnson/J.K. Johnson/Riche/Borg/Jonas Berggren)) ▲
40	41	12	Y2K & Bbn\$ Lalala Columbia USUM1904230 (Cinram) (Y2K/CC (Gumuchian/Starace) ▲
41	37	25	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ★ (F. O'Connell/Universal/Kobalt (F. O'Connell/Billie Eilish))
42	31	5	Taylor Swift Lover EMI USUG11901473 (Sony DADC UK) (Swift/Antonoff/Sony ATV (Swift) ▲
43	58	5	Sam Fender Will We Talk? Polydor GBUM71901021 (Sony DADC UK) (Cosley/Bronte/Fender/Kobalt (Fender) ▲
44	35	11	Mist Ft Fredo So High Since 93/Warner GBAHT1900624 (Avato) ● (Fred/Predtah/Sony ATV/Universal/Promised Land/CC (Syvester/Bailey/Gibson/Chisanga))
45	36	13	Taylor Swift You Need To Calm Down EMI USUG11901470 (Sony DADC UK) ● (Swift/Little/Sony ATV (Swift/Little) ▲
46	39	20	Lewis Capaldi Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ★ (Capaldi/TMS/Atkinson/Holloway/BMG/Universal/Reservoir/Reverb (Capaldi/Hartman/J.N. Commons))
47	40	5	Miley Cyrus Slide Away RCA USRC11902256 (Cinram) (Wyatt/Mike WILL Made-It/Sony ATV/Universal/Kobalt... (Cyrus/Wyatt/Mietlinen/Michael L. Williams II))
48	Re-Entry		Sam Fender Hypersonic Missiles Polydor GBUM71900673 (Sony DADC UK) (B. Bronte/Kobalt (Fender) ▲
49	45	28	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ★ (JAE5/Warner Chappell/Universal/Kobalt (Omogore/Ogulu/Avotowe-Mensah))
50	42	17	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCEIN1900019 (Cinram) ● (Sigala/Jar/J/Kobalt/Sony ATV/Universal/Phrased Differently/Ultra... (Sigala/Hill/Cotone/Vaughan/Kruger/Jar/Ashley))
51	New		Drake Behind Barz Warner USWB1902213 (Avato) (Richie Beatz/Sony ATV/Sandra Gale (Graham) ▲
52	New		Halsey Graveyard Capitol USUM71917563 (Sony DADC UK) (Bellon/Bell/Ojvolta/The Monsters & Strangerz/Sony ATV/Kobalt/Universal/CC (Allen/Bellon/Bell/Frangipane/J.K. Johnson/S.Johnson/Oj Williams))
53	New		Fredo Freddy Warner USWB1902209 (Avato) (M. Taylor/Universal (M. W. Bailey) ▲
54	46	8	Mahalia Ft Burna Boy Simmer Asylum GBAHS1900857 (Avato) (Joseph/Christian/BMG/Kobalt/Universal/Greeneaves/Tummy Touch/CC (Burkmar/W.Hector/A.Harding/Ogulu/Joseph J. Harding/Christian/Kojoy Radical))
55	47	20	Becky Hill & Weiss I Could Get Used To This Polydor GBUM71900997 (Sony DADC UK) (Weiss/Ralph/Dinsdale/Sony ATV/Warner Chappell/Kobalt (Hill/Kinsh/Emenike/Ashley/Ralph))
56	49	11	Wiley Ft Tony Lanez, Kranium & Dappy My One Relentless GB1101900868 (Cinram) (Rymez/Mike Spencer/Sony ATV/Universal/BMG/Stage Three/CC (Cowie/Roudette/Cooney/Donaldson/Hwingwiri/Contostavlos))
57	52	21	Stormzy Vossi Bop Merky Atlantic GBAHS1900645 (Avato) ★ (Andoh/EMI/Warner Chappell/Delightful/Universal/CC (Omar/Anderson/Andoh-Munar/Forbes) ▲
58	60	8	Lizzo Good As Hell Atlantic USAT21600856 (Avato) (Ricky Reed/Sony ATV/Warner Chappell (Jefferson/Frederic) ▲
59	New		Sam Fender The Borders Polydor GBUM71901016 (Sony DADC UK) (Bronte/Kobalt (Fender) ▲
60	55	7	Solarido & Eli Brown XTC Ministry Of Sound USUS1900336 (Cinram) (Foster/Harris/Sony ATV/CC (Foster/Harris) ▲
61	54	15	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC11901584 (Cinram) ● (Mnyk/Louis/Sheba/Walton/Sony ATV/Sandra Gale/Universal/Kobalt/CC (Brown/Graham/Hammond/Sheba/Lewis/Walton/Charles Bryant/Ledun))
62	Re-Entry		Taylor Swift Ft Brendon Urie Me! EMI USUG11901267 (Sony DADC UK) ● (Swift/Little/Sony ATV/Kobalt (Swift/Little/Urie) ▲
63	New		AJ Tracey Elastic Warner USWB1902203 (Avato) (TSB/BMG (Grant/I.T. Oladigbolu) ▲
64	56	4	Lana Del Rey Do In' Time Polydor GBUM71902490 (Sony DADC UK) (Watt/Happy Perez/Universal/Concord/Downtown/Warner Chappell/Songs of Trust (Novel/Rubin/Horowitz/Yauch/Goodman/Gershwin/Du/Howard/Du/Howard))
65	61	27	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK) ★ (Vitale/Gian/de Gregorio/Universal/TrueLove/Dipui (Vitale/Gian/de Gregorio/Grimmett/Manning/Cross))
66	63	78	George Ezra Shotgun Columbia GBARL1701372 (Cinram) ★3 (Blackwood/Sony ATV/BMG (Ezra/Pott/Gibson) ▲
67	57	6	Megan Thee Stallion Ft Nicki Minaj & Ty Dolla Sign Hot Girl Summer 300 Ent. QMCE31902405 (Avato) (The Bone Collector/Crazy Mike/Juicy/J/ib/Sony ATV/BMG/Kobalt/CC (Gray/Foster/Houston/Margj/Griffin/Pete/Brynum/McCollum/Konan))
68	59	3	Raye Love Me Again Polydor GBUM71903526 (Sony DADC UK) (F. Ball/Universal/Warner Chappell (Bennett/Keen) ▲
69	64	51	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★2 (Lady Gaga/Rice/Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossomando/Wyatt))
70	62	4	5 Seconds Of Summer Teeth Interscope USUG11902528 (Sony DADC UK) (Watt/Bell/Sony ATV/Universal/Kobalt/Reservoir/Downtown/Tampos/Wolman/Twin Summer/Morris/Sturken/Rogers/Gibert/Bell/Hemmings/Hook/Teddie))
71	65	26	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM71900985 (Sony DADC UK) ● (Gotchal/Downtown/CC (Russ splash/Tion Wayne/Gotcha) ▲
72	New		Lil Tecca Love Me Republic SE6A91812468 (Sony DADC UK) (Dystrink/Beats/Unpublished/Soundschange) (Tyler-Justin Anthony Sharpe/Tomislay Ratesic) ▲
73	50	2	Camila Cabello Shameless Epic/Syco USUM1905431 (Cinram) (Watt/The Monsters & Strangerz/Kobalt/Sony ATV/Reservoir/Universal/CC (Cabello/Wolman/Tampos/Bellon/S.Johnson/J.K. Johnson))
74	66	36	Calvin Harris & Rag'n'Bone Man Giant Columbia GB1101801908 (Cinram) ★ (Calvin Harris/Hartman/Miller/Bucks/Reservoir/Sony ATV/Warner Chappell (Miles/Graham/Hartman/Miller))
75	43	2	Aitch Ft Tyezezy Already Since 93 GBARL1900920 (Cinram) (Two4kay/Itbc (Armstrong/Brown/Morrison) ▲

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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.

Fourplay: Sheeran and Stormzy make it four weeks at the summit

BY ALAN JONES

Knocked off the top spot in the first couple of the week's sales flashes, *Take Me Back To London* recovered to secure its fourth straight week at No.1 for **Ed Sheeran** and **Stormzy**, with consumption of 1.51% week-on-week to 58,783 units (including 54,830 from sales-equivalent streams).

It briefly trailed *Don't Call Me Angel*, the theme to the upcoming *Charlie's Angels* film, which brings together **Ariana Grande**, **Miley Cyrus & Lana Del Rey**, who have 66 prior Top 75 entries between them, and are credited as co-writers (with others) as well as co-performers on the track. The song emerges as the week's top title on paid-for sales (5,662) but opens at No.2 on the overall chart on consumption of 46,540 units. It is Grande's 15th Top 10 hit, Cyrus' fifth and Del Rey's fourth.

The rest of the Top 10: *Taste (Make It Shake)* (2-3, 43,605 sales) by **Aitch**, *Higher Love* (3-4, 43,381 sales) by **Kygo & Whitney Houston**, *Ladbroke Grove* (4-5, 40,712 sales) by **AJ Tracey**, *Sorry* (6-6, 38,256 sales) by **Joel Corry**, *3 Nights* (7-7, 37,286 sales) by **Dominic Fike**, *Circles* (5-8, 34,740 sales) by **Post Malone**, *Ran\$om* (8-9, 34,068 sales) by **Lil Tecca** and *Strike A Pose* (9-10, 33,578 sales) by **Young T & Bugsey** feat. **Aitch**.

D-Block Europe's upcoming mixtape *PTSD* is trailed by *Nookie*, an Anglo-American collaboration with Lil Baby, which earns all concerned their eighth Top 75 hit, opening at No.16 (25,600 sales). With the title track of **Post Malone's** latest album, *Hollywood's Bleeding*, suffering a 34.50% dip in consumption week-on-week, its position as the third most-popular track from the album passes to *Take What You Want*, which thus takes its chart position under the regulation that a primary artist can have only three concurrent hits. Opening at No.22 (21,210 sales), it is Malone's 18th hit, and features **Ozzy Osbourne** and **Travis Scott**. It is Osbourne's first appearance in the Top 40 since 2003.

Gritty London crime drama *Top Boy* returned after a six year hiatus, with 10 new episodes available for streaming on Netflix. It spins off a 17-song soundtrack set executive produced by **Drake**. Four of the songs make their way into the singles chart this week, namely *Professor X* (No.24, 20,630 sales), the 17th hit for **Dave**; *Behind Barz* (No.51, 10,241 sales), the 92nd hit for **Drake**; *Freddy* (No.53, 10,044 sales), the 12th hit for **Fredo**; and *Elastic* (No.63, 8,006 sales), the 13th hit for **AJ Tracey**.

Stormzy's 26th hit *Wiley Flow* arrives at No.37 (15,048 sales), a week and 17 places below his last release, *Sounds Of The Skeng*, which retreats 20-31 (16,525 sales) in its second frame.

American singer/songwriter **Halsey's** third album, *Manic*, is released next January and surrenders its second hit and her ninth in the form of *Graveyard* (No.52, 10,201 sales).

The 11th and final Top 75 debut is *Love Me* (81-72, 6,374



No.1

Ed Sheeran (Feat. Stormzy) – Take Me Back To London

This week's sales: 58,783 | Downloads: 3,953 |
Streams: 54,830 | Total sales to date: 469,607 |



London boy(s):

Ed Sheeran and Stormzy notched up 54,830 units from sales-equivalent streams

sales), the second hit for rapper **Lil Tecca**. Kosovan **DJ Regard** (real name: Dardan Aliu) deep house smash *Ride It* rises for the fifth week in a row, improving 15-11 (32,159 sales). Twelve weeks after it debuted at No.25 as a track from **Lil Nas X's** EP 7, the official video for *Panini* has been released, prompting renewed interest in the track, which surges 53-23 (21,072 sales).

While his debut album *Hypersonic Missiles* debuts at No.1, three tracks from it impact the Top 75 for **Sam Fender**. Without a previous Top 50 single to his credit, he now has two, namely *Will We Talk* (58-43, 13,184 sales) and the album's title track (82-48, 11,606 sales), while *The Borders* springs 93-59 (9,412 sales). *Will We Talk* reached No.17 on the radio airplay chart last week, but now dips to No.27. **Fender** has had three prior Top 40 records on that chart: *That Sound* reached No.28 in January, *Play God* reached No.38 in March, and *Hypersonic Missiles* also reached No.38 in May.

There are also new peaks for: *Dance Monkey* (19-14, 27,876 sales) by **Tones And I** and *Outnumbered* (23-20, 23,831 sales) by **Dermot Kennedy**,

Overall singles sales are up 1.90% week-on-week at 19,058,714, 23.46% above same week 2018 sales of 15,437,185. Paid-for sales are down 3.81% week-on-week at 593,347, and are 28.32% below same week 2018 sales of 827,768. It is their lowest level since chart week 10, 2005 (*Music Week* publication date 19 March 2005) – before downloads were counted – when they were 523,223. They are below same week, previous year sales for the 320th week in a row.

THE OFFICIAL UK ALBUMS CHART **TOP 75**



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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1			New Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK) (Bronte/Costley/Fender) ▲
2	1	2	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) (Post Malone/Bell/Lee/Dukes/Sweet/Lane/Watt/Happy Perez/Mira/Tavares/Lang/DJ Dahi/BloodPop/Haynie)
3	2	10	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato)★ (Mac/Shellback/Max/Martin/Fred/Sheeran/Gibson/Skrillex/Kenny Beats/Benny Blanco/Rubel/Tsang/Nineteen85/Boi-1da/Jahaan Sweet/Mars)
4	5	18	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK)★ (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pilla/Sneddon/JR Ho)
5	4	4	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ● (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
6			New Emellie Sandé Real Life EMI CDV3232 (Sony DADC UK) (Miller/Sandé)
7			New Pixies Beneath The Eyrie Infectious 4050538513943 (ADA Arvato) (T.Dalgety)
8			New The Lumineers III Decca 7748917 (Sony DADC UK) (Felco)
9			New Korn The Nothing Roadrunner 0016861740924 (Arvato) (Reskullneez)
10	7	3	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK) (Antonoff/Del Rey/Bell/Watt/Happy Perez/Dawes/Novels/Menzies/Reid/Mighty Mike)
11	10	25	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (J.O'Connell)
12	3	2	Aitch Aitch2O Since 93 19075991582 (Cinram) (WHYJay/Two4kay/Mojam/Digital Farm Animals/Steel Banglez/The Elements)
13	12	92	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapense/Reed/Gubman)
14			New Charli XCX Charli Asylum 0190295409586 (Arvato) (A.G. Cook/Lotus W/O'Holler/Brady/Umu/Sargate/Watt/Happy Perez/Keane/Berger/Nomak/Planet 1999)
15			New Metronomy Metronomy Forever Because BE05650090 (Caroline/Sony DADC UK) (Mount)
16	8	2	Melanie Martinez K-12 Atlantic 0075678651663 (Arvato) (Martinez/Keenan)
17	15	48	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK)★ (Queen/May/Taylor/Fredrickson/Macrae/Shirley Smith/Baker/Mack/Stone/Bowie/Richards)
18	9	46	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ● (Jax Jones/Ralph)
19	16	133	Ed Sheeran = Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elzondo/Hicks/B. Blanco/McDaid/Killbeatz/Labrinth)
20	17	78	George Ezra Slaying All Tamara's Columbia 88985471342 (Cinram) ★3 (Blackwood)
21			New The Hu The Gereg Eleven Seven ESM5532 (The Orchard/Proper) (Dashedog Bayragna)
22	20	97	Elton John Diamonds/UMC 6700657 (Sony DADC UK)★ (Dudgson/John Franks/Thomas/Chris Leason/Bell/T. Bone Burnett/Belotte/Bacharach/C. Bayer Sager/Narada/Penny Collins/Rimes/Pruitt)
23	21	44	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callait)
24	27	32	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop Wansel/Happy Perez/Brown/Anderson/Martin/Lydia/Baptiste/Novia Wav/Foster)
25	18	3	Lil Tecca We Love You Tecca Republic 0602508243387 (Sony DADC UK) (Mira/Taylor/Pere Bourne/E-Trou/Mench Beats/Danny Wolf/Ohibalo/Michalango Pulirent/P.Nace/Jozi/Wenso Beats/Dez/Wright/Scoopid/Lou/Cash/Money/AP.)
26	6	2	Status Quo Backbone Ear Music 214296EMU (Absolute/Sony DADC UK) (Ross/Young Edwards/Brown/David/Cave/Malone)
27	22	7	Mabel High Expectations Polydor 7779872 (Sony DADC UK) (Mac/Tee Jean/Marie De Sui/Walker/Cok/W/Sha/T.T. Smith/Riley/Make/You/Know/Love/169/Sneak/hips/Mw/M/M/EX/KOZ/Kayan/J.D. Reid/J. Weathers/POD.)
28	24	120	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato)★ (Kozemnik/Widant/Big Tasty/Mgud/J. Reynolds/Digital Farm Animals/Prinçipato/Leino/Wels/Grades/Kipatik/Flannigan/Rahko/Ten Ven/Haynie/Wyatt/TMS)
29	11	2	Belinda Carlisle Gold Crimson CRIMCD639 (Sony DADC UK) (R. Novels/G. Lopez/M. Lloyd/R. Feldman/E. Pressly/D. Munday/M. Burns/C. Caffey/T. Caffey/B. Carlisle/C. McConkey/R. Schuckett/D. Tickle/J. Reynolds)
30	23	73	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK)★ (Malone/Cashio/Bueysport/Bell/Dukes/Wallon/Storch/Ave/Youngblood/Bright/Brian Party/NextDoor/Tank God/Watt/Sweth/Robinson/Bakyl/London On Da Track)
31	19	4	Headie One Music X Road Relentless 0886447805855 (Cinram) (Nashlyon/PJ/Pipe/Up/Catone/Springs/Stan/The Witches/Book/O'Pa/U/69/Hawkes/Nyge/Mionthebeat/Madra/Beatz/Gully/Beatz/LLU/Rymez/ADP/T/SB/Skes/Beatz.)
32	31	580	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK)★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elzondo/Bass/The Recording Academy/Mel-Man)
33	25	72	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
34	30	49	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato)★ (Mac/Knox Brown/Gad/Bell/Sarasmith/Electric/Ralph/Bunetta/Coffey/Langsbach/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
35	29	50	Lady Gaga, Bradley Cooper And The Motion Picture... A Star Is Born OST Interscope 6777553 (Sony DADC UK)★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Morison/Blat)
36	33	441	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
37	47	28	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K. Evans/Nana Rogues/FT Smith/Jae5/Omoregie/TSB/169/1M/In)
38	38	593	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callait)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	45	1226	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Anderson/Ukueus)
40	41	601	The Beatles 1 Apple Corps 0830702 (Sony DADC UK) ★11 (McCartney)
41	40	274	Ed Sheeran x Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
42	44	64	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK)★ (NO.I.D./Sheb/T.Keith/Casade/Nonsop/Da Hitman/Party/NextDoor/The 25th Hour/Caro/Young Exclusive/Boi-1da/O'Mine/Sweet/OB/Ritter/Mod/Max/DJ Premier.)
43	48	1135	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Variou)
44	34	59	Travis Scott Astroworld Epic 0886447227169 (Cinram) ● (Sony Digital/B. Wheezy/B. Korn/30 Roc/Hit-Boy/OZ/Tay Keith/Cubbeatz/Roget Chahayed/FKI 1st/T.Scott/J. Beatz/M. Dean/Wonda/Gul/Cezin 808 Mafia/.)
45	49	238	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK) ★2 (The Killers/Saltzman/Flood/Moulder/Price/O'Brien/Taylor/Lillywhite/Gonzalez)
46	43	606	Oasis Definitely Maybe Big Brother RKIDCD06 (PIAS Cinram) ★7 (Oasis/Coyle/Morris)
47	71	24	Khalid Free Spirit Right Hand 19075919372 (Cinram) ● (Digi/Riley/McKenzie/W. Shu/D.M.E/Sargate/Ch.Hinsome/Kozik/Dedouze/Murda/Beatz/Doc/McKinney/H.DJ Dahi/Hilbo/Banda/Hoskins/Haan/Clak/D.Cimrara)
48	50	396	Whitney Houston The Ultimate Collection Arista 88697177012 (Cinram) ★5 (Houston/Kashi/Masser/Narada M Walden/Bentley/Babyface/Reid/Mincx/Foster/Lipson/Southcock & Karlin/Wyclef Jean/Duplessis/Jenkins/Griffin)
49			New Kris Barras Band Light It Up Provgoue 0819873019619 (ADA Arvato) (J.J. Manning)
50	55	62	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C. Marshall/D. Greene)
51	35	3	Kano Hoodies All Summer Parlophone 0190295474386 (Arvato) (Millner/Rison/Blue May)
52	61	189	George Michael Twenty Five Aegean 88697009002 (Cinram) ★3 (Michael)
53	42	9	Freya Ridings Freya Ridings Good Soldier GSR070CD (AWAL/Proper) (C. Willets/A. Gilbert/O. Green/D. Nigro/Y. Rothman/M. Crew/D. Priddy/G. Kurstin/D. Bassett/L. Fitton/C. Braid)
54	52	752	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram) ★15 (Morris/Gallagher)
55	51	21	Lizzo Cuz I Love You Atlantic 0075679853585 (Arvato) (X. Ambassadors/Oak/Ricky Reed/Nate Mercureau/Lizzo/Sweater Beats/Dan Farber/Wincorn/Sabath/Zaire Koala/Trevious/Abc)
56	36	13	Mark Ronson Late Night Feelings Columbia 19075938922 (Cinram) (Ronson/The Picard Brothers/Honorable C.N.O.T.E./Jr. Blender/Parker/JAES/P2J/Elmhurst/Bost/Tommy D./Jamie xx)
57			Re-Entry Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
58	75	42	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/Fred/Mac/Lyza/Lotus IV/Bunetta/Invisible Men/Salt Wives)
59	54	149	David Bowie Legacy Parlophone 0190295919900 (Arvato)★ (Rogers/Bowie/Vscontti/Queen/Scott/Dudgson/Maslin/Winstanley)
60	53	29	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ● (M. Spencer/S.Mac/J. Abbiss/T. Walker/J. Quarmby)
61	67	268	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naughty Boy/Komi/Lawrence)
62	69	392	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
63			Re-Entry Ariana Grande Sweetener Republic/Island 6783809 (Sony DADC UK) ● (Ilya/Max/Martin/Pharrel W./Hitboy/T. Brown/B.M. Baptiste/Anderson/Foster)
64	58	508	Foo Fighters Greatest Hits Columbia 88697369212 (Cinram) ★4 (Jones/Norton/Kasper/Reskullneez/Vig)
65	63	315	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★4 (Ford/Onton)
66	37	6	Slipknot We Are Not Your Kind Roadrunner 0016861741020 (Arvato) (Slipknot/Feldman)
67	59	145	Post Malone Doves Republic/Island 5731701 (Sony DADC UK)★ (FKI/Iskudo/Cashio/Dukes/Wybz/DJ Mustard/Two Aes/Nox/Post Malone/Longo/Bell/Handsme/Mosley/Evans/Foreign Teck of the Mekentis/Metro Boomin/Phan.)
68	62	625	Michael Jackson Number Ones Epic 5138002 (Cinram) ★9 (Jones/Jackson/Variou)
69	60	8	Burna Boy African Giant Atlantic 0075679849304 (Arvato) (Benjamin/zi/beat/ Dre Skull/Mr. Kleb/beat/Abc)
70			Re-Entry Green Day Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ● (Ersel/Green Day/Cavallo/Vig/B.J. Armstrong)
71	46	12	Kylie Minogue Step Back In Time: The Definitive Collection BMG/Rhino BMGCAT385DCD (ADA Arvato) ● (Dennis/Dave/Sydney/Sarnard/J. Gallagher/Adams/Cary/Toni/Sunmyrds/Elk/Pho/Barby/du/Syars/Ch.Hans/Seck/Taylor Chambers/Power/Alvise/Doughs.)
72	66	21	Pink Hurts 2B Human RCA 19075907192 (Cinram) ● (Pink/Ozgard/D. Reynolds/Shekiah/Mel/Kerly/Thomas/Moorman/The Stus/Ribson/Wabul/Gooding/Cash/Cash/Feddes/Kustin/Gomes/Oberly/mann)
73			New Belle & Sebastian Days Of The Bagnold Summer - OST Matador OLE14552 (PIAS Cinram) (B. McNeill/K. Burleigh)
74	56	79	Xxxtentacion? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/T.M88/Tré pounds/Wages/Den Beats/Smash David/Z.N)
75	73	528	Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram) ★6 (Abbiss/Smyth)

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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.

Play it again: Sam Fender shoots straight to No.1 with debut LP

BY ALAN JONES

Emeli Sandé and **The Lumineers** have both had No.1 albums, but first week consumption of new albums by the pair add up to a third as much as that of **Hypersonic Missiles** which, appropriately, rockets to a chart-topping debut for 25-year-old singer/songwriter **Sam Fender**.

Hypersonic Missiles is Fender's first full length album, arriving 10 months after his EP **Dead Boys** reached No.184 on the album chart, and racks up excellent first week consumption of 40,913 units (including 7,420 from sales-equivalent streams). It also opens atop the vinyl and cassette album sales charts, selling 8,210 copies in the former format, and 469 in the latter.

Prior to the album's release, Fender – who won the Critics' Choice award as this year's BRITs – hadn't even had a Top 50 hit on the singles chart, although four of his songs have made the Top 40 of the radio airplay chart, with widespread support, particularly from Radio X, Virgin Radio and BBC Radio 1. Two songs from the album do now breach the Top 50, with another just outside. What they are, and details of Fender's radio airplay chart peaks can be found in this week's singles analysis.

Born seven years before Fender and seven miles away as the crow flies (12 as the car drives), Emeli Sandé moved from her North-Eastern England birthplace of Sunderland to Aberdeen in Scotland at an early age, and dropped her third album, **Real Life**, last week. Opening at No.6 (7,650 sales), it is the follow-up to her sophomore set **Long Live The Angels**, which debuted and peaked at No.2 on first week sales of 47,512 in November 2016, and has gone on to sell 287,995 copies. It, in turn, was released nearly five years after her blockbusting first album, **Our Version Of Events**, which spent 10 weeks at the summit and 67 weeks in the Top 10, selling 2,423,785 copies to date. It remains by far the most successful debut album by a female soloist released in the 2010s.

American alt-rock veterans **Pixies** score their sixth consecutive Top 10 album with seventh studio release **Beneath The Eyrrie** (No.7, 6,844 sales).

The Lumineers' second album, **Cleopatra**, debuted at No.1 in 2016 but did so with the lowest first week consumption required to win such a prize in the 21st century – 10,892, including 1,283 from sales-equivalent streams. Follow-up III debuts this week at No.8 on consumption of 5,997 units. The Lumineers made their album and singles chart debut simultaneously in October 2012, and both their eponymous album and single – **Ho Hey** – eventually peaked at No.8.

Twenty-five years after the release of their eponymous debut album, Californian metal band **Korn's** 13th studio album, **The Nothing**, becomes only their fourth Top 10 entry, debuting at No.9 (5,465 sales). Although it peaked at No.161,



No.1

Hypersonic Missiles - Sam Fender (Polydor)

This week's sales: 40,913 | Physical: 26,859 | Downloads: 6,574 | Streams: 7,480 | Total sales to date: 40,915 |



Missile strike:

Sam Fender won the BRITs Critics' Choice award earlier this year

that 1994 self-titled debut is one of only two Korn albums to achieve consumption of more than 200,000 units with a to-date tally of 200,912 trailing only their third album, 1998's **Follow The Leader**, which reached No.5 and has a to-date tally of 246,568.

The rest of the Top 10: Hollywood's **Bleeding** (1-2, 21,921 sales) by **Post Malone**, No.6 **Collaborations Project** (2-3, 14,581 sales) by **Ed Sheeran**, **Divinely Uninspired To A Hellish Extent** (5-4, 9,234 sales) by **Lewis Capaldi**, **Lover** (4-5, 8,723 sales) by **Taylor Swift** and **Norman Fucking Rockwell!** (7-10, 5,365 sales) by **Lana Del Rey**.

There are also debuts for: **Charli** (No.14, 4,177 sales), the third album by **Charli XCX**; **Metronomy Forever** (No.15, 4,151 sales), the sixth album and third chart entry for electronic quintet **Metronomy**; **The Gereg** (No.21, 3,350 sales), the introductory album by Mongolian rock group **The Hu**; **Light It Up** (No.49, 1,780 sales), the first chart entry for the **Kris Barras Band**; and **Days Of The Bagnold Summer** (No.73, 1,468 sales) – the soundtrack to the upcoming coming of age film of the same name – by Scottish indie band **Belle & Sebastian**.

Now **That's What I Call Music!** 103 is No.1 compilation for the ninth week in a row (4,913 sales).

Overall album sales are up 2.83% week-on-week at 1,704,730, 4.47% above same week 2018 sales of 1,631,766. Sales-equivalent streams accounted for a record 1,216,014, sales – 71.33% of the total. Sales of paid-for albums are up 7.31% week-on-week at 488,716, 26.66% below same week 2018 sales of 666,385.

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	38.60%	1	UNIVERSAL MUSIC	55.51%	1	UNIVERSAL MUSIC	53.63%
2	SONY MUSIC	24.26%	2	WARNER MUSIC	21.77%	2	WARNER MUSIC	21.23%
3	WARNER MUSIC	19.20%	3	SONY MUSIC	11.49%	3	SONY MUSIC	10.68%
4	SONY/UNIVERSAL	5.04%	4	BMG	3.06%	4	SONY/UNIVERSAL	4.55%
5	SONY1/UNIVERSAL2	2.84%	5	BECAUSE MUSIC	1.50%	5	BMG	2.98%
	OTHERS	10.06%		OTHERS	6.67%		OTHERS	6.91%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ISLAND			ARTIST ALBUMS NO. 1 POLYDOR			ALL ALBUMS NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ISLAND	14.82%	1	POLYDOR	24.30%	1	POLYDOR	23.70%
2	ATLANTIC	14.67%	2	ATLANTIC	14.67%	2	ATLANTIC	14.31%
3	RCA	11.43%	3	VIRGIN EMI	13.58%	3	ISLAND	13.04%
4	COLUMBIA	8.35%	4	ISLAND	13.37%	4	VIRGIN EMI	12.73%
5	VIRGIN EMI	8.28%	5	RCA	3.58%	5	COLUMBIA	3.04%
6	POLYDOR	8.01%	6	COLUMBIA	3.12%	6	RCA	2.96%
7	ISLAND/POLYDOR/RCA	2.84%	7	ROADRUNNER	2.54%	7	ROADRUNNER	2.47%
8	WARNER RECORDS	2.82%	8	INFECTIOUS MUSIC	2.47%	8	INFECTIOUS MUSIC	2.41%
9	SYCO/VIRGIN EMI	2.68%	9	RHINO (WARNERS)	2.44%	9	SONY CG/VIRGIN EMI	2.39%
10	AJ TRACEY	2.49%	10	DECCA	2.16%	10	RHINO (WARNERS)	2.38%
11	RELENTLESS	2.43%	11	BIG BROTHER	2.08%	11	SONY CG/UMC	2.16%
12	ISLAND/RCA	2.36%	12	BECAUSE MUSIC	1.50%	12	DECCA	2.11%
13	ATLANTIC3/COLUMBIA2	2.23%	13	WARNER RECORDS	1.50%	13	BIG BROTHER	2.03%
14	CAROLINE	2.21%	14	RELENTLESS	1.49%	14	BECAUSE MUSIC	1.46%
15	BLACK BUTTER	2.05%	15	SONY MUSIC CG	1.22%	15	WARNER RECORDS	1.46%
	OTHERS	12.31%		OTHERS	9.99%		OTHERS	11.34%

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

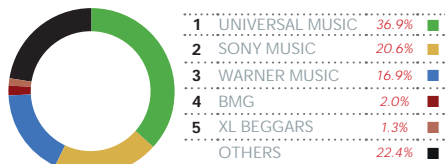
SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.5%	1	UNIVERSAL MUSIC	33.8%	1	UNIVERSAL MUSIC	37.8%
2	SONY MUSIC	21.6%	2	SONY MUSIC	22.7%	2	WARNER MUSIC	14.9%
3	WARNER MUSIC	17.8%	3	WARNER MUSIC	18.1%	3	SONY MUSIC	12.2%
4	BMG	1.2%	4	BMG	2.1%	4	BMG	4.5%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.1%	5	XL BEGGARS	2.1%
	OTHERS	21.7%		OTHERS	22.2%		OTHERS	28.5%

BY RECORD COMPANY

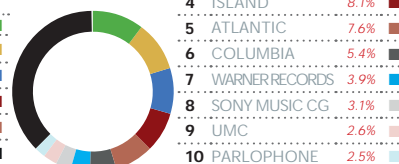
SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.9%	1	RCA	12.5%	1	POLYDOR	14.2%
2	VIRGIN EMI	10.6%	2	VIRGIN EMI	10.2%	2	VIRGIN EMI	9.1%
3	POLYDOR	9.7%	3	POLYDOR	8.9%	3	SONY MUSIC CG	5.0%
4	ISLAND	9.3%	4	ATLANTIC	7.8%	4	RHINO (WARNERS)	4.2%
5	ATLANTIC	8.6%	5	ISLAND	7.6%	5	ATLANTIC	4.1%
6	COLUMBIA	6.0%	6	COLUMBIA	5.7%	6	DECCA	4.0%
7	WARNER RECORDS	4.3%	7	WARNER RECORDS	4.2%	7	UMC	4.0%
8	PARLOPHONE	2.6%	8	PARLOPHONE	3.4%	8	ISLAND	3.4%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	2.1%	9	COLUMBIA	3.4%
10	UMC	1.7%	10	UMC	1.9%	10	RCA	2.6%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.7%	11	WARNER RECORDS	2.6%
12	CAPITOL	1.2%	12	CAPITOL	1.5%	12	DEMON MUSIC	2.0%
13	SYCO MUSIC	1.1%	13	DECCA	1.2%	13	BMG	1.9%
14	DECCA	1.0%	14	SYCO MUSIC	1.2%	14	PARLOPHONE	1.8%
15	CAROLINE	1.0%	15	BMG	1.0%	15	ROADRUNNER	1.7%
	OTHERS	29.1%		OTHERS	29.1%		OTHERS	36.1%

AES (ALL ALBUMS)

TOTAL MARKET - THIS WEEK



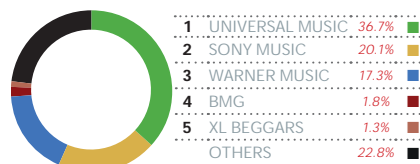
BY CORPORATE GROUP



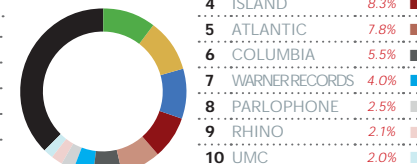
BY RECORD COMPANY

AES (ARTIST ALBUMS)

TOTAL MARKET - THIS WEEK



BY CORPORATE GROUP



BY RECORD COMPANY

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	593,347	2020,532,632	238,946,659	19,058,714	313,213	85,855	1,216,014	1,615,082	89,647	488,716	1,216,014	1,704,730
LAST WEEK	616,852	1,979,204,936	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
% CHANGE	-3.8%	2.1%	4.5%	1.9%	11.0%	1.7%	1.1%	2.9%	0.9%	7.3%	1.1%	2.8%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	42.0%
2	SONY MUSIC	33.7%
3	BMG	8.4%
4	WARNER MUSIC	3.8%
5	DEMON MUSIC	1.2%
	OTHERS	10.9%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.6%
2	SONY MUSIC	16.1%
3	WARNER MUSIC	12.9%
4	BMG	5.2%
5	DEMON MUSIC	1.9%
	OTHERS	25.3%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.4%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	17.0%
4	XL BEGGARS	1.2%
5	BMG	1.2%
	OTHERS	21.6%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.1%
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	20.6%
3	WARNER MUSIC	17.0%
4	BMG	1.8%
5	XL BEGGARS	1.3%
	OTHERS	22.4%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	32.2%
2	UMC	18.8%
3	VIRGIN EMI	9.8%
4	UMOD	9.5%
5	BMG	6.2%
6	RHINO (WARNERS)	2.1%
7	UNION SQUARE	2.1%
8	ISLAND	1.9%
9	DEMON MUSIC	1.2%
10	NEW STATE	1.0%
11	DECCA	0.9%
12	RCA	0.8%
13	POLYDOR	0.7%
14	BIG 3	0.6%
15	COLUMBIA	0.6%
	OTHERS	11.6%

ALL ALBUM SALES NO. 1 POLYDOR

TW	COMPANY	SHARE
1	POLYDOR	11.7%
2	SONY MUSIC CG	10.0%
3	VIRGIN EMI	9.2%
4	UMC	6.7%
5	RHINO (WARNERS)	3.8%
6	ATLANTIC	3.5%
7	DECCA	3.4%
8	ISLAND	3.1%
9	COLUMBIA	2.8%
10	BMG	2.7%
11	RCA	2.2%
12	WARNER RECORDS	2.2%
13	UMOD	2.1%
14	DEMON MUSIC	1.9%
15	PARLOPHONE	1.6%
	OTHERS	33.1%

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	2.9%
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%

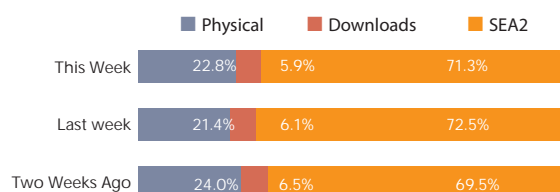
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

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	3.7%
8	WARNER RECORDS	3.5%
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%

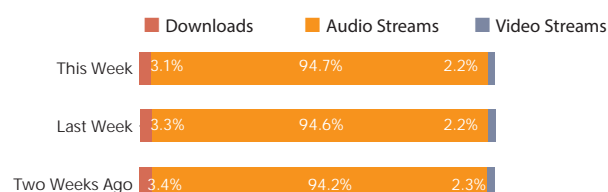
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.7%
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
THIS YEAR	27,695,432	72,220,819,971	9,370,960,341	690,478,495	13,714,750	3,728,712	43,729,165	61,172,627	4,743,098	22,186,560	43,729,165	65,915,725
LAST YEAR	37,824,708	58,267,378,935	2,539,847,938	605,435,411	16,362,842	5,158,311	35,941,968	57,463,121	7,543,724	29,064,877	35,941,968	65,006,845
% CHANGE	-26.8%	23.9%	N/A	14.0%	-16.2%	-27.7%	21.7%	6.5%	-37.1%	-23.7%	21.7%	1.4%

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OFFICIAL UK STREAMING TOP 50



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

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	Metronomy	Metronomy Forever	Because
2	NEW	Sam Fender	Hypersonic Missiles	Polydor
3	NEW	Pixies	Beneath The Eyrie	Infectious
4	NEW	Belle & Sebastian	Days Of The Bagnold Summer - OST	Matador
5	NEW	Gruff Rhys	Pang!	Rough Trade
6	NEW	Stereolab	Emperor Tomato Ketchup	Duophonic UHF
7	NEW	Stereolab	Dots And Loops	Duophonic UHF
8	4	Lana Del Rey	Norman Fucking Rockwell!	Polydor
9	1	Bat For Lashes	Lost Girls	Bat For Lashes
10	NEW	Stereolab	Cobra And Phases Group Play Voltage In The ...	Duophonic UHF
11	6	Bon Iver	ii	Jagjaguwar
12	NEW	The Utopia Strong	The Utopia Strong	Rocket
13	NEW	Chelsea Wolfe	Birth Of Violence	Sargent House
14	NEW	Emeli Sandé	Real Life	EMI
15	12	Oasis	Definitely Maybe	Big Brother
16	NEW	Devendra Banhart	Ma	Nonesuch
17	3	Iggy Pop	Free	Caroline
18	8	Echo & The Bunnymen	The John Peel Sessions 1979-1983	Rhino
19	NEW	Prince	The Versace Experience Prelude 2 Gold	Legacy
20	9	Status Quo	Backbone	Ear Music

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

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INDIE SINGLES TOP 30



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

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

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
2	1	Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
3	4	Blanco Brown The Git Up / Broken Bow (BMG)
4	10	Nafe Smalz Bad To The Bone / Ozone (Ozone Music)
5	3	Leftwing & Kody I Feel It / Toolroom (Toolroom)
6	8	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
7	5	Fisher Losing It / Good Company (Good Company)
8	6	Fisher You Little Beauty / Good Company (Good Company)
9	9	Roberto Surace Joys / Defected (Defected)
10	7	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
11	13	Jorja Smith & Preditah On My Mind / FMM (FMM)
12	12	Anuel AA, Daddy Yankee... China / Real Hasta La Muerte (Real Hasta La Muerte)
13	14	OFB Ambush / OFB (OFB)
14	11	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
15	RE	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
16	16	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
17	20	Dave & J Hus Samantha / Tropics (Tropics)
18	15	The Plug Ft Dappy & Tory Lanez Not Today / The Plug (The Plug)
19	RE	SL Tropical / SL (SL)
20	18	UK Apachi & Shy FX Original Nuttah / CULT.URE (CULT.URE)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Pixies Beneath The Eyrie / Infectious (ADA Arvato)
2	NEW	Metronomy Metronomy Forever / Because (Caroline/Sony DADC UK)
3	NEW	The Hu The Gereg / Eleven Seven (The Orchard/Proper)
4	1	Status Quo Backbone / earMUSIC (Absolute/Sony DADC UK)
5	2	Belinda Carlisle Gold / Crimson (Sony DADC UK)
6	NEW	Kris Barras Band Light It Up / Provogue (ADA Arvato)
7	NEW	Alice Cooper Breadcrumbs / earMUSIC (Absolute/Sony DADC UK)
8	NEW	Gruff Rhys Pang! / Rough Trade (PIAS Cinram)
9	NEW	Belle & Sebastian Days Of The Bagnold Summer - OST / Matador (PIAS Cinram)
10	10	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
11	7	Hank Marvin Gold / Crimson (Sony DADC UK)
12	6	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
13	NEW	Stereolab Emperor Tomato Ketchup / Duophonic UHF (PIAS Cinram)
14	NEW	Stereolab Dots And Loops / Duophonic UHF (PIAS Cinram)
15	NEW	Stereolab Cobra And Phases Group Play Voltage... / Duophonic UHF (PIAS Cinram)
16	4	Bat For Lashes Lost Girls / Bat For Lashes (AWAL/Proper)
17	3	Black Star Riders Another State Of Grace / Nuclear Blast (ADA Arvato)
18	NEW	The Cult Sonic Temple / Beggars Banquet (PIAS Cinram)
19	5	Chrissie Hynde With The Valve Bone Woe... Valve Bone Woe / BMG (ADA Arvato)
20	15	Joe Longthorne The Collection / Crimson (Sony DADC UK)
21	11	Bon Iver I, I / Jagjaguwar (PIAS Cinram)
22	NEW	Chelsea Wolfe Birth Of Violence / Sargent House (Cargo/Cinram)
23	NEW	The Faim State Of Mind / BMG (ADA Arvato)
24	20	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
25	18	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
26	16	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
27	NEW	Petula Clark I Couldn't Live Without Your Love / BMG (ADA Arvato)
28	NEW	Belinda Carlisle Runaway Horses / Edsel (Sony DADC UK)
29	NEW	Mike Patton & Jean-Claude Vanier Corpse Flower / Ipecac (PIAS Cinram)
30	NEW	Sampa The Great The Return / Ninja Tune (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Kris Barras Band Light It Up / Provogue (Mascot Label Group)
2	NEW	Chelsea Wolfe Birth Of Violence / Sargent House (Sargent House)
3	NEW	The FAIM State Of Mind / BMG (BMG)
4	NEW	Mike Patton & Jean-Claude Vanier Corpse Flower / Ipecac (Ipecac)
5	NEW	Sampa The Great The Return / Ninja Tune (Ninja Tune)
6	NEW	The Utopia Strong The Utopia Strong / Rocket (Rocket)
7	NEW	Defiants Zokusho / Frontiers (Frontiers)
8	NEW	Subhumans Crisis Point / Pirates Press (Pirates Press)
9	NEW	Barry Gray UFO - OST / Silva Screen (Silva Screen)
10	NEW	(Sandy) Alex G House Of Sugar / Domino (Domino)
11	NEW	Jenny Hval The Practice Of Love / Sacred Bones (Sacred Bones)
12	1	Lindsey Stirling Artemis / BMG (BMG)
13	NEW	Alex Cameron Miami Memory / Secretly Canadian (Secretly Group)
14	10	Black Midi Schlagenheim / Rough Trade (XL Beggars)
15	NEW	The 69 Eyes West End / Nuclear Blast (Nuclear Blast)
16	RE	Little Simz Grey Area / Age 101 (Kobalt Music Group)
17	2	Tinariwen Amadjar / Wedge (PIAS)
18	NEW	Tiny Moving Parts Breathe / Hopeless (Hopeless)
19	NEW	Cold The Things We Can't Stop / Napalm (Napalm)
20	7	Tarja In The Raw / earMUSIC (Edel Music)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



SHAWN MENDES & CAMILA CABELLO

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	19	Shawn Mendes & Camila Cabello <i>Señorita</i> EMI/Syco	UMG/SME*	7,383	-5%	238	72.57	+9%
2	1	4	Kygo & Whitney Houston <i>Higher Love</i> Columbia/Kygo	SME	7,960	0%	243	68.96	-18%
3	6	6	Joel Corry <i>Sorry</i> Asylum/Perfect Havoc	WMG	4,454	+8%	167	49.53	+8%
4	NEW	2	Ariana Grande, Miley Cyrus &... <i>Don't Call Me...</i> Polydor/RCA/Republic	UMG	783	-	130	47.13	-
5	3	12	Sam Smith <i>How Do You Sleep?</i> Capitol	UMG	5,706	+0%	225	46.84	-20%
6	7	26	Jax Jones & Bebe Rexha <i>Harder</i> Polydor	UMG	4,125	-2%	184	45.64	0%
7	5	33	Ed Sheeran & Justin Bieber <i>I Don't Care</i> Asylum/Def Jam	WMG/UMG*	5,539	-4%	257	45.58	-3%
8	8	46	Lewis Capaldi <i>Hold Me While You Wait</i> EMI	UMG	5,400	-1%	212	42.5	+1%
9	9	1	Ed Sheeran Ft Stormzy <i>Take Me Back To London</i> Asylum	WMG	2,254	-1%	119	40.81	+4%
10	16	29	Freya Ridings <i>Castles</i> Good Soldier	IND.	5,451	+11%	216	38.69	+19%
11	40	8	Post Malone <i>Circles</i> Republic	UMG	1,994	+133%	127	38.44	+94%
12	10	27	Ed Sheeran Ft Khalid <i>Beautiful People</i> Asylum/Columbia	WMG/SME*	4,597	-3%	212	36.83	-3%
13	11	7	Dominic Fike <i>3 Nights</i> Columbia	SME	4,529	+5%	179	36.64	-3%
14	20	5	AJ Tracey <i>Ladbroke Grove</i> AJ Tracey	IND.	2,152	+4%	106	35.31	+12%
15	13	28	Lewis Capaldi <i>Someone You Loved</i> EMI	UMG	3,743	+1%	226	33.83	-3%
16	18	10	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> Black Butter	SME	1,993	-3%	93	33.59	+5%
17	19	20	Dermot Kennedy <i>Outnumbered</i> Island	UMG	1,736	+14%	165	33.16	+4%
18	14	36	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> Positiva	UMG/WMG*	3,427	+1%	153	32.91	-5%
19	35	11	Regard <i>Ride It</i> Ministry Of Sound	SME	2,296	+33%	130	32.72	+52%
20	21	50	Sigala & Becky Hill <i>Wish You Well</i> Ministry Of Sound	SME	3,958	-2%	186	29.29	-6%
21	28	32	Normani <i>Motivation</i> Keep Cool	SME	2,565	+2%	165	28.71	+1%
22	15		Ava Max <i>Tom</i> Atlantic	WMG	2,453	-11%	189	27.62	-20%
23	4	25	Ariana Grande & Social House <i>Boyfriend</i> Polydor/Republic	UMG	3,035	-2%	174	26.75	-44%
24	31	3	Aitch Taste <i>(Make It Shake)</i> Since 93	SME	896	+16%	96	26.73	+3%
25	42	18	Jorja Smith Ft Burna Boy <i>Be Honest</i> Famm	SME	1,002	+8%	117	26.53	+37%
26	29		Keane <i>Love Too Much</i> Island	UMG	651	+11%	78	26.45	-2%
27	17	43	Sam Fender <i>Will We Talk?</i> Polydor	UMG	493	+9%	62	25.69	-21%
28	NEW		Ingrid Andress <i>Lady Like</i> Parlophone	WMG	36	+620%	5	25.18	+444%
29	33	9	Lil Tecca <i>Ransom</i> Republic	UMG	497	-4%	28	24.98	+6%
30	30	34	Lauv & Anne-Marie <i>Fuck, I'm Lonely</i> Lauv	IND/WMG*	1,860	-11%	91	24.9	-7%
31	41	17	Sam Feldt Ft Rani Post Malone <i>Spinnin'</i>	WMG	2,935	+33%	146	24.13	+24%
32	32		Jack Savoretti <i>Greatest Mistake</i> BMG	IND.	617	+23%	73	23.77	+0%
33	36		The Goo Goo Dolls <i>Indestructible</i> Warner	WMG	102	+29%	13	23.59	+11%
34	25	21	Mabel <i>Mad Love</i> Polydor	UMG	3,529	-13%	163	22.67	-22%
35	34		Yves V Ft Afrojack & Icona Pop <i>We Got That Cool</i> Spinnin'	WMG	1,740	+9%	119	22.57	+5%
36	23		Avicii Ft Aloe Blacc <i>SOS</i> Positiva	UMG	3,018	-15%	149	22.14	-25%
37	27		Katy Perry <i>Small Talk</i> Virgin	UMG	1,570	-22%	148	21.78	-24%
38	12	64	Lana Del Rey <i>Do It Time</i> Interscope	UMG	136	+58%	24	21.33	-40%
39	NEW	58	Lizzo <i>Good As Hell</i> Atlantic	WMG	1,498	+51%	88	21.09	+40%
40	48	31	Stormzy <i>Sounds Of The Skeng</i> Atlantic/Merky	WMG	263	+38%	60	20.82	+22%
41	26		Craig David <i>Do You Miss Me</i> Much Insanity	SME	647	-8%	65	20.77	-28%
42	37	74	Calvin Harris & Rag N' Bone Man <i>Giant</i> Columbia	SME	2,647	-9%	221	20.63	-3%
43	24		Liam Gallagher <i>One Of Us</i> Warner	WMG	548	+17%	68	20.57	-29%
44	RE		Katy Perry <i>Never Really Over</i> Virgin	UMG	2,380	+28%	175	19.56	+98%
45	NEW		Emeli Sandé <i>You Are Not Alone</i> Virgin EMI	UMG	68	+240%	15	19.22	+547%
46	22		Tom Walker <i>Just You And I</i> Relentless	SME	2,634	-23%	206	18.75	-37%
47	NEW		Jonas Blue & Hrvy Younger <i>Virgin EMI</i>	UMG	1,410	+11%	83	16.97	+19%
48	RE	42	Taylor Swift <i>Lover</i> EMI	UMG	411	-12%	97	16.76	+1%
49	RE		Pink <i>Walk Me Home</i> RCA	SME	2,156	+8%	196	16.46	+15%
50	NEW		Riton & Oliver Heldens Ft Vula Tum Me On <i>Ministry Of Sound</i>	SME	1,141	-	78	16.45	-

UK TV AIRPLAY TOP 50



KYGO

TW	LW	ARTIST/TITLE/LABEL	CORP/GRP	PLAYS	TREND	STNS
1	5	Kygo & Whitney Houston <i>Higher Love</i> / Columbia/Kygo	SME	495	+15%	12
2	3	AJ Tracey <i>Ladbroke Grove</i> / AJ Tracey	IND.	438	-2%	13
3	2	Shawn Mendes & Camila Cabello <i>Señorita</i> / EMI/Syco	UMG/SME*	428	-7%	13
4	4	Young T & Bugsey Ft Aitch <i>Strike A Pose</i> / Black Butter	SME	423	-4%	14
5	1	Ariana Grande & Social House <i>Boyfriend</i> / Polydor/Republic	UMG	414	-10%	12
6	7	Normani <i>Motivation</i> / Keep Cool	SME	408	+4%	12
7	11	Aitch Taste <i>(Make It Shake)</i> / Since 93	SME	407	+10%	13
8	13	Ed Sheeran Ft Stormzy <i>Take Me Back To London</i> / Asylum	WMG	399	+9%	13
9	6	Sam Smith <i>How Do You Sleep?</i> / Capitol	UMG	394	-5%	11
10	17	Jorja Smith Ft Burna Boy <i>Be Honest</i> / Famm	SME	388	+25%	14
11	8	Dominic Fike <i>3 Nights</i> / Columbia	SME	348	-9%	11
12	12	Ed Sheeran Ft Khalid <i>Beautiful People</i> / Asylum/Columbia	WMG/SME*	347	-6%	12
13	10	Mabel <i>Mad Love</i> / Polydor	UMG	345	-7%	13
14	9	Post Malone Ft Young Thug <i>Goodbyes</i> / Republic	UMG	342	+10%	13
15	15	Joel Corry <i>Sorry</i> / Asylum/Perfect Havoc	WMG	316	-12%	12
16	16	Ed Sheeran & Justin Bieber <i>I Don't Care</i> / Asylum/Def Jam	WMG/UMG*	313	-8%	13
17	14	Mist Ft Fredo <i>So High</i> / Since 93/Warner	WMG	311	-15%	13
18	25	Taylor Swift <i>Lover</i> / EMI	UMG	279	+10%	13
19	19	Sigala & Becky Hill <i>Wish You Well</i> / Ministry Of Sound	SME	256	-15%	13
20	34	Lauv & Anne-Marie <i>Fuck, I'm Lonely</i> / Lauv	IND/WMG*	252	+51%	10
21	22	Taylor Swift <i>You Need To Calm Down</i> / EMI	UMG	251	-3%	10
22	29	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	247	+12%	11
23	18	Wiley Ft Tony Lanez, Kranium & Dappy <i>My One</i> / Relentless	SME	245	-21%	8
24	30	Lewis Capaldi <i>Someone You Loved</i> / EMI	UMG	238	+15%	13
25	21	Freya Ridings <i>Castles</i> / Good Soldier	IND.	230	-11%	11
26	20	Dave Ft Burna Boy <i>Location</i> / Dave Neighbourhood	IND.	228	-14%	13
27	27	Katy Perry <i>Never Really Over</i> / Virgin	UMG	210	-7%	11
28	26	Lil Nas X <i>Old Town Road</i> / Lil Nas X	SME	206	-11%	11
29	24	Jax Jones & Bebe Rexha <i>Harder</i> / Polydor	UMG	205	-19%	13
30	23	Tiësto, Jonas Blue & Rita Ora <i>Ritual</i> / Positiva	UMG/WMG*	198	-23%	11
31	NEW	Post Malone <i>Circles</i> / Republic	UMG	197	+463%	11
32	NEW	Stormzy <i>Sounds Of The Skeng</i> / Atlantic/Merky	WMG	186	-	7
33	NEW	Billie Eilish <i>All The Good Girls Go To Hell</i> / Interscope	UMG	182	+658%	9
34	28	Jonas Brothers <i>Only Human</i> / Republic	UMG	181	-20%	8
35	35	Khalid Ft A Boogie Wit Da Hoodie <i>Right Back</i> / Right Hand	SME	171	+4%	6
36	31	Meduza Ft Goodboys <i>Piece Of Your Heart</i> / Polydor	UMG	164	-16%	12
37	32	Calvin Harris & Rag N' Bone Man <i>Giant</i> / Columbia	SME	155	-10%	11
38	36	Khalid <i>Talk</i> / Right Hand	SME	153	-3%	11
39	NEW	Ava Max <i>Tom</i> / Atlantic	WMG	147	+110%	6
40	37	Mabel <i>Don't Call Me Up</i> / Polydor	UMG	146	-7%	12
41	43	Stormzy <i>Crown</i> / Merky/Atlantic	WMG	139	+1%	8
42	NEW	Sam Fender <i>Will We Talk?</i> / Polydor	UMG	137	+108%	6
43	44	5 Seconds Of Summer <i>Teeth</i> / Interscope	UMG	131	+1%	5
44	49	Headie One <i>Both</i> / Relentless	SME	131	-10%	9
45	47	Katy Perry <i>Small Talk</i> / Virgin	UMG	131	+8%	8
46	NEW	Miley Cyrus <i>Slide Away</i> / RCA	SME	126	-	5
47	50	Dermot Kennedy <i>Outnumbered</i> / Island	UMG	110	-7%	9
48	42	Billie Eilish <i>Bad Guy</i> / Interscope	UMG	106	-23%	9
49	41	Jax Jones, Martin Solveig &... <i>All Day And Night</i> / Polydor	UMG	106	-24%	11
50	39	Stormzy <i>Vossi Bop</i> / Merky/Atlantic	WMG	105	-28%	12



EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	12	Shawn Mendes & Camil... Señorita	Universal Music	UMG/S	34,645	-1%	1,565	892.67m	-2%
2	2	19	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	22,233	-6%	1,461	596.08m	-5%
3	3	11	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	23,007	+3%	1,251	576.43m	+3%
4	4	10	Kygo x Whitney Houston Higher Love	Columbia	SME	24,194	+5%	1,188	487.29m	+0%
5	5	29	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	15,362	-1%	1,191	405.13m	-8%
6	7	14	Avicii Heaven	PRMD	UMG	13,110	+0%	861	387.71m	+0%
7	6	21	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	16,720	-2%	981	375.40m	-3%
8	8	11	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	11,253	-1%	637	344.33m	-4%
9	9	10	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,817	+2%	554	328.81m	+2%
10	20	3	Tones And I Dance Monkey	Warner Music	WMG	11,341	+37%	818	317.92m	+39%
11	10	11	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,323	+5%	395	286.49m	-5%
12	13	31	Mabel Don't Call Me Up	Polydor	UMG	10,721	-5%	976	267.12m	-5%
13	16	6	Jonas Brothers Only Human	Polydor	UMG	7,377	+5%	602	262.51m	+5%
14	15	24	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	6,271	-3%	501	261.38m	-2%
15	14	28	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	9,210	-10%	766	250.44m	-8%
16	11	21	Lil Nas X Old Town Road	Columbia	SME	9,257	-6%	789	248.70m	-13%
17	12	30	Pedro Capó X Farruko Calma	Sony Music	SME	10,185	-9%	715	244.11m	-14%
18	19	7	Sam Smith How Do You Sleep?	Capitol Records	UMG	15,058	+3%	960	241.83m	+3%
19	21	12	Imagine Dragons Birds	Interscope	UMG	6,869	-2%	488	212.00m	-5%
20	17	27	Ava Max So Am I	Atlantic	WMG	8,005	-10%	834	210.39m	-13%
21	48	2	Post Malone Circles	Universal Music	UMG	8,766	+87%	741	201.12m	+53%
22	18	27	Jonas Brothers Sucker	Universal Music	UMG	9,427	-4%	919	199.69m	-15%
23	24	30	Pink Walk Me Home	RCA	SME	6,590	-2%	808	199.55m	+0%
24	23	39	Dermot Kennedy Power Over Me	Island	UMG	4,117	-7%	494	193.33m	-3%
25	25	44	Ava Max Sweet But Psycho	Atlantic	WMG	7,366	-7%	1,023	187.52m	-4%
26	34	3	Ava Max Torn	Atlantic	WMG	9,605	+7%	788	187.09m	+14%
27	22	14	OneRepublic Rescue Me	Polydor	UMG	7,360	-9%	596	184.07m	-17%
28	28	6	Tom Gregory Small Steps	Kontor Records	Ind.	4,825	+2%	270	182.17m	+0%
29	26	15	Robin Schulz feat. J.. All This Love	Warner Music	WMG	5,908	-7%	395	180.17m	-4%
30	37	6	Freya Ridings Castles	Universal Music	UMG	10,474	+14%	638	178.40m	+14%
31	29	23	Billie Eilish bad guy	Universal Music	UMG	8,851	-7%	867	169.90m	-4%
32	30	23	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	9,924	-13%	939	166.76m	-6%
33	27	16	Alvaro Soler La Libertad	AIRFORCE1 REC	UMG	6,901	-8%	570	162.25m	-11%
34	40	4	Jax Jones & Bebe Rexha Harder	Polydor	UMG	8,545	-1%	604	159.26m	+7%
35	31	9	Post Malone feat. Yo.. Goodbyes	Island	UMG	6,751	-8%	450	158.79m	-9%
36	33	34	Imagine Dragons Bad Liar	Polydor	UMG	3,886	-3%	535	151.84m	-9%
37	38	9	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	3,143	+0%	208	149.10m	-2%
38	32	16	Katy Perry Never Really Over	Universal Music	UMG	11,060	-4%	913	148.29m	-12%
39	35	50	Panic! At The Disco High Hopes	Atlantic	WMG	5,687	-3%	871	148.04m	-9%
40	49	3	Lewis Capaldi Hold Me While You Wait	Virgin EMI	UMG	9,092	+2%	601	147.41m	+14%
41	43	9	Dominic Fike 3 Nights	Columbia	SME	8,590	+2%	601	145.94m	+0%
42	47	3	Lena & Nico Santos Better	Polydor	UMG	4,090	+19%	235	145.18m	+9%
43	41	42	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	6,155	-9%	1,019	138.58m	-7%
44	51	1	Dermot Kennedy Outnumbered	Island	UMG	5,373	+8%	473	137.24m	+8%
45	42	36	Calvin Harris & Rag'.. Giant	Columbia	SME	8,348	-9%	1,108	131.53m	-10%
46	36	5	Ariana Grande & Soci.. Boyfriend	Polydor	UMG	8,852	-5%	634	130.89m	-17%
47	44	12	Taylor Swift You Need To Calm Down	Universal Music	UMG	7,507	-14%	768	128.94m	-11%
48	50	8	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,908	-1%	198	127.12m	-2%
49	46	4	Felix Jaehn feat. Ca.. Love On Myself	Polydor	UMG	4,062	-9%	286	125.72m	-6%
50	52	8	Tiësto, Jonas Blue &.. Ritual	Universal Music	UMG	9,680	-2%	694	125.54m	-1%



UK SONGS

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus &... Don't Call Me Angel (Charlie's Angels)
2	Aitch Taste (Make It Shake)
3	D-Block Europe Nookie (feat. Lil Baby)
4	Regard Ride It
5	Kygo & Whitney Houston Higher Love
6	Headie One Both
7	Joel Corry Sorry
8	Post Malone Circles
9	Shawn Mendes & Camila Cabello Señorita
10	AJ Tracey Ladbroke Grove
11	Dominic Fike 3 Nights
12	Ed Sheeran Take Me Back To London (feat...)
13	Sam Feldt Post Malone (feat. Rani)
14	Jorja Smith Be Honest (feat. Burna Boy)
15	Ed Sheeran Beautiful People (feat. Khalid)
16	Mist So High (feat. Fredo)
17	Lewis Capaldi Someone You Loved
18	Dave Professor X
19	Young T & Bugsey Strike a Pose (feat. Aitch)
20	Lil Tecca Ransom

UK ALBUMS

TW	ARTIST/TITLE
1	Post Malone Hollywood's Bleeding
2	Various Artists Top Boy (A Selection Of Music...)
3	Ed Sheeran No.6 Collaborations Project
4	Sam Fender Hypersonic Missiles
5	Taylor Swift Lover
6	Aitch Aitch20
7	Lewis Capaldi Divinely Uninspired To A Hellish...
8	Headie One Music x Road
9	Billie Eilish When We All Fall Asleep, Where...
10	AJ Tracey AJ Tracey
11	Dave Psychodrama
12	Lana Del Rey Norman Fucking Rockwell!
13	Ed Sheeran + (Deluxe)
14	Various Artists The Greatest Showman
15	Melanie Martinez K-12
16	Burna Boy African Giant
17	Dominic Fike Don't Forget About Me, Demos...
18	Ariana Grande Thank U, Next
19	Chris Brown Indigo
20	Drake Scorpion

US SONGS

TW	ARTIST/TITLE
1	Post Malone Enemies (feat. DaBaby)
2	Post Malone Circles
3	Post Malone Take What You Want (feat. Ozzy...)
4	Young Thug Hot (feat. Gunna)
5	Post Malone Hollywood's Bleeding
6	Post Malone On The Road (feat. Meek Mill &...)
7	Post Malone Die For Me (feat. Future & Halsey)
8	Ariana Grande, Miley Cyrus &... Don't Call Me Angel (Charlie's...)
9	Post Malone Saint-Tropez
10	Drake Behind Barz (Bonus)
11	Lil Nas X & DaBaby Panini (DaBaby Remix)
12	Chris Brown No Guidance (feat. Drake)
13	Lizzo Truth Hurts
14	Young Thug Bad Bad Bad (feat. Lil Baby)
15	NLE Choppa Camelot
16	Post Malone A Thousand Bad Times
17	A Boogie Wit Da Hoodie Mood Swings
18	YoungBoy Never Broke Again Self Control
19	Post Malone I'm Gonna Be
20	Drake Money In The Grave...

US ALBUMS

TW	ARTIST/TITLE
1	Post Malone Hollywood's Bleeding
2	Young Thug So Much Fun
3	Taylor Swift Lover
4	Lil Tecca We Love You Tecca
5	Melanie Martinez K-12
6	Chris Brown Indigo
7	Quality Control Quality Control: Control The...
8	Lil Durk Love Songs 4 The Streets 2
9	Lana Del Rey Norman Fucking Rockwell!
10	Travis Scott Astroworld
11	YoungBoy Never Broke Again The Continuance - Single
12	Drake Care Package
13	Young Dolph & Key Glock Dum And Dummer
14	Polo G Die A Legend
15	The Lumineers III
16	DaBaby Baby On Baby
17	Luke Combs What You See Is What You Get
18	Einstein Baby Lullaby Academy Baby Lullaby: Relaxing Piano...
19	Mustard Perfect Ten
20	Rick Ross Port Of Miami 2

UK PLAYLISTS

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



ED SHEERAN



TAYLOR SWIFT



SAM FENDER



SHAWN MENDES



DRAKE

UK SONGS

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus & Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Regard Ride It
3	Kygo & Whitney Houston Higher Love
4	Shawn Mendes & Camila Cabello Señorita
5	Ed Sheeran Take Me Back To London (feat. Stormzy)
6	Dermot Kennedy Outnumbered
7	Joel Corry Sorry
8	Lizzo Good As Hell
9	Sam Fender Will We Talk?
10	Sam Smith How Do You Sleep?

UK ALBUMS

TW	ARTIST/TITLE
1	Sam Fender Hypersonic Missiles
2	Emeli Sandé Real Life
3	The Lumineers III
4	Korn The Nothing
5	Various Artists Now That's What I Call Music! 103
6	The Hu The Gereg
7	Pixies Beneath The Eyrie
8	Charli XCX Charli
9	Lewis Capaldi Divinely Uninspired To A Hellish Extent
10	Post Malone Hollywood's Bleeding

US SONGS

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus & Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Lizzo Truth Hurts
3	Lewis Capaldi Someone You Loved
4	OneRepublic Somebody To Love
5	Shawn Mendes & Camila Cabello Señorita
6	Luke Combs & Brooks & Dunn 1, 2 Many
7	Blanco Brown The Git Up
8	Eddie Money Take Me Home Tonight
9	Halsey Graveyard
10	Post Malone Circles

US ALBUMS

TW	ARTIST/TITLE
1	The Lumineers III
2	Korn The Nothing
3	Post Malone Hollywood's Bleeding
4	Tool Fear Inoculum
5	The Cars Complete Greatest Hits
6	Taylor Swift Lover
7	Starset Divisions
8	Lizzo Cuz I Love You
9	Eddie Money The Best Of Eddie Money
10	The Hu The Gereg



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Shawn Mendes & Camila Cabello Señorita
2	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
3	Post Malone Circles
4	Tones And I Dance Monkey
5	Post Malone, Young Thug Goodbyes
6	Anuel AA, Daddy Yankee... China
7	Lil Tecca Ransom
8	Y2K, Bbno\$ Lalala
9	Post Malone Saint-Tropez
10	Ed Sheeran, Khalid Beautiful People
11	Lewis Capaldi Someone You Loved
12	Billie Eilish Bad Guy
13	Sam Smith How Do You Sleep?
14	Post Malone, Swae Lee Sunflower – Spider-Man...
15	Post Malone, Ozzy Osbourne... Take What You Want (feat...)
16	Post Malone Hollywood's Bleeding
17	Ed Sheeran, Justin Bieber I Don't Care
18	DJ Snake, J Balvin, Tyga Loco Contigo
19	Post Malone, DaBaby Enemies
20	Lil Nas X Panini

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Shawn Mendes & Camila Cabello Señorita
3	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
4	Post Malone Circles
5	Ed Sheeran, Khalid Beautiful People
6	Lil Tecca Ransom
7	Lewis Capaldi Someone You Loved
8	DJ Snake, J Balvin, Tyga Loco Contigo
9	Y2K, Bbno\$ Lalala
10	Post Malone, Young Thug Goodbyes
11	Ed Sheeran, Justin Bieber I Don't Care
12	Billie Eilish Bad Guy
13	Post Malone Saint-Tropez
14	Anuel AA, Daddy Yankee... China
15	Goodboys, Meduza Piece Of Your Heart
16	Sam Smith How Do You Sleep?
17	Post Malone Hollywood's Bleeding
18	Kygo, Whitney Houston Higher Love
19	Apache 207 Roller
20	Post Malone, Ozzy Osbourne... Take What You Want (feat...)

UNITED KINGDOM

TW	ARTIST/TITLE
1	Aitch Taste (Make It Shake)
2	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
3	AJ Tracey Ladbroke Grove
4	Aitch, Young T & Bugsey Strike A Pose
5	Post Malone Circles
6	Dominic Fike 3 Nights
7	Shawn Mendes & Camila Cabello Señorita
8	Joel Corry Sorry
9	Lil Tecca Ransom
10	Kygo, Whitney Houston Higher Love
11	Ed Sheeran, Stormzy Take Me Back To London (feat...)
12	Ed Sheeran, Khalid Beautiful People
13	Lewis Capaldi Someone You Loved
14	Tones and I Dance Monkey
15	Sam Smith How Do You Sleep?
16	Post Malone, Young Thug Goodbyes
17	Headie One Both
18	Fredo, Mist So High (feat. Fredo)
19	Post Malone, Ozzy Osbourne... Take What You Want (feat...)
20	Sam Feldt, Rani Post Malone

FRANCE

TW	ARTIST/TITLE
1	PLK Un Peu De Haine
2	Vald Journal Perso II
3	Moha La Squale Ma Belle
4	Ninho, Niska Méchant
5	Niska Bâtiment
6	Gambi Hé Oh
7	PLK Problèmes
8	Tones And I Dance Monkey
9	Shawn Mendes & Camila Cabello Señorita
10	Niska Du Lundi Au Lundi
11	Ninho, VegeDreem Elle Est Bonne Sa Mère
12	Niska Mr Sal
13	PLK, Timal Toute L'année
14	Booba, Niska Médicament
15	Aya Nakamura Soldat
16	DJ Snake, J Balvin, Tyga Loco Contigo
17	Y2K, Bbno\$ Lalala
18	Niska Siliconé
19	Niska Mendoza
20	Damso, Nekfeu Tricheur

GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Loredana Genick
3	Tones And I Dance Monkey
4	Loredana, Mero Kein Plan
5	Capital Bra, Samra Huracan
6	Loredana, Mozzik Eiskalt
7	Rin Up In Smoke
8	Shawn Mendes & Camila Cabello Señorita
9	Alli Neumann, KitschKrie... Zeit Steht
10	Summer Cem Primetime
11	Nigo, Olexesh Augen Husky
12	Capital Bra, Samra TiIdin
13	Lil Baby, Luciano, Ufo361 Fendi Drip
14	DJ Snake, J Balvin, Tyga Loco Contigo
15	Gringo, RAF Camora Barcelona
16	Dardan, Xlara Genausou
17	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
18	Ed Sheeran, Khalid Beautiful People
19	Capital Bra, Samra Nummer 1
20	Loredana Jetzt Rufst Du An



POST MALONE



BILLIE EILISH



LEWIS CAPALDI



SAM SMITH



ARIANA GRANDE

NETHERLANDS

TW	ARTIST/TITLE
1	Snelle Reunie
2	Tones And I Dance Monkey
3	Shawn Mendes & Camila Cabello Señorita
4	DJ Snake, J Balvin, Tyga Loco Contigo
5	Josylvio, Mula B, Yung Felix Waarom Zoeken Naar Liefde
6	Armin Van Buuren, Davina... Hoe Het Danst
7	Post Malone, Young Thug Goodbyes
8	Afro Bros, Daddy Yankee... Instagram
9	Henkie T, Jonna Fraser Domdoen
10	Ashafar, Kevin Scherp

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Alan Walker, K-391, Mangoo... Play
3	Post Malone Hollywood's Bleeding
4	Shawn Mendes & Camila Cabello Señorita
5	Post Malone Circles
6	Lil Tecca Ransom
7	Lewis Capaldi Someone You Loved
8	Arif Hvem Er Hun
9	Post Malone Saint-Tropez
10	Dutty Dior, Isah Hallo

SPAIN

TW	ARTIST/TITLE
1	Anuel AA, Daddy Yankee... China
2	Ozuna, Rosalia Yo x Ti, Tu x Mi
3	Duki Goteo
4	Anuel AA, Ozuna, Tainy Adicto
5	Alizzz, C Tangana, Paloma Mami No Te Debi Besar
6	Danny Romero, Lérica De Tranquilote
7	Anuel AA, Manuel Turizo Te Quemaste
8	Anuel AA, Darell, Nicky Jam... Otro Trago - Remix
9	Bad Bunny, Tainy Callaita
10	Camilo, Pedro Capó Tutu

SWEDEN

TW	ARTIST/TITLE
1	Dree Low Pippi
2	Tones And I Dance Monkey
3	Victor Leksell, Estraden Bra För Dig
4	DnoteOnDaBeat, Greekazo HotSpot
5	Einár Nu Vi Skiner
6	Einár, Greekazo Nr 1
7	Einár, Thrife Toucha Fame
8	Shawn Mendes & Camila Cabello Señorita
9	Post Malone Circles
10	Dree Low, Einár Dag Hammarskjöld

UNITED STATES

TW	ARTIST/TITLE
1	Post Malone Circles
2	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
3	Lil Tecca Ransom
4	Post Malone Saint-Tropez
5	Post Malone, Young Thug Goodbyes
6	Post Malone, Ozzy Osbourne... Take What You Want (feat...)
7	Post Malone, DaBaby Enemies
8	Lizzo Truth Hurts
9	Post Malone, Swae Lee Sunflower – Spider-Man...
10	Post Malone Hollywood's Bleeding

STREAMING - MUSIC VIDEO

WORLDWIDE

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Rosalía, J Balvin Con Altura ft. El Guincho
3	Shawn Mendes And Camila Cabello Señorita
4	Tainy, Anuel AA, Ozuna Adicto
5	Lil Nas X Panini
6	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
7	Camila Cabello Liar
8	Camilo, Pedro Capó Tutu
9	Pedro Capó ft. Farruko Calma (Remix)
10	Billie Eilish Bad Guy
11	Jhay Cortez, Karol G, Haze Deséame Suerte
12	Rosalía, Ozuna Yo x Ti, Tu x Mi
13	Y2K, Bbno\$ Lalala
14	Camila Cabello Shameless
15	Luis Fonsi ft. Daddy Yankee Despacito
16	Guaynaa, Cauty Chicharrón
17	J Balvin, Bad Bunny La Canción
18	Lil Nas X ft. Billy Ray Cyrus Old Town Road
19	Billie Eilish All The Good Girls Go To Hell
20	Maluma 11PM

UNITED KINGDOM

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Lil Nas X Panini
3	Shawn Mendes And Camila Cabello Señorita
4	Camila Cabello Liar
5	Lewis Capaldi Someone You Loved
6	Kygo, Whitney Houston Higher Love
7	Sam Smith How Do You Sleep?
8	Billie Eilish Bad Guy
9	Professor Green Got it All (feat. Alice Chater)
10	Dominic Fike 3 Nights
11	George Ezra Shotgun
12	Y2K, Bbno\$ Lalala
13	Post Malone ft. Swae Lee Sunflower
14	Billie Eilish All The Good Girls Go To Hell
15	Lil Nas X ft. Billy Ray Cyrus Old Town Road
16	Lady Gaga, Bradley Cooper Shallow (A Star Is Born)
17	Sarah Jeffery Queen Of Mean (From Descendants 3)
18	Ariana Grande, Social House Boyfriend
19	Kygo, Whitney Houston Higher Love (Audio)
20	Deno Change (feat. DigDat)

UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X Panini
2	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
3	Chris Brown Heat ft. Gunna
4	Tainy, Anuel AA, Ozuna Adicto
5	Post Malone Take What You Want ft. Ozzy Osbourne...
6	Post Malone ft. Swae Lee Sunflower
7	Sarah Jeffery Queen Of Mean (From Descendants 3)
8	Camila Cabello Liar
9	Chris Brown No Guidance ft. Drake (Official Video)
10	Shawn Mendes and Camila Cabello Señorita
11	Lil Tjay FN (Official Video)
12	Chris Brown No Guidance ft. Drake (Audio)
13	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
14	Quality Control, Lil Baby, DaBaby Baby
15	Post Malone Circles
16	Lil Baby Out The Mud feat. Future
17	Lil Nas X ft. Billy Ray Cyrus Old Town Road
18	Offset ft. Cardi B Clout
19	Billie Eilish Bad Guy
20	Calboy Envy Me

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X Panini
2	Lewis Capaldi Someone You Loved
3	Y2K, bbno\$ Lalala
4	Deno Change (feat. DigDat)
5	M Huncho Tranquility
6	Sarah Jeffery Queen Of Mean (From Descendants 3)
7	Jax Jones, Bebe Rexha Harder
8	Lil Tjay FN (Official Video)
9	Lil Nas X ft. Billy Ray Cyrus Old Town Road (Week 17 Version)
10	Dermot Kennedy Outnumbered
11	Freya Ridings Castles
12	Lewis Capaldi Hold Me While You Wait (Interlude Session)
13	Duke Dumont The Power ft. Zak Abel
14	Amelia Monét Bumper
15	Sofia Carson, Dove Cameron, China Anne McClain One Kiss (From Descendants 3)
16	Mabel OK (Anxiety Anthem)
17	Lil Tjay F.N (Audio)
18	Lil Nas X Panini (Audio)
19	Rymerz, Stefflon Don Don Walk
20	Kara Marni x Champion All Night, Pt. 1



ROSALÍA



GEORGE EZRA



LIL NAS X



MABEL

FRANCE

TW	ARTIST/TITLE
1	VegeDream ft. Ninho Elle Est Bonne Sa Mere
2	Chilly San Pellegrino
3	DJ Snake, J Balvin, Tyga Loco Contigo
4	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
5	Black M Mon Beau-frère
6	DosseH ft. Maes L'odeur Du Charbon
7	M. Pokora Tombé
8	M. Pokora Les Planètes
9	Shawn Mendes And Camila Cabello Señorita
10	Lil Nas X Panini

GERMANY

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Shawn Mendes And Camila Cabello Señorita
3	Billie Eilish Bad Guy
4	Lil Nas X Panini
5	Sarah Connor Vincent
6	Camila Cabello Liar
7	DJ Snake, J. Balvin, Tyga Loco Contigo
8	Lea, Cyril Immer Wenn Wir...
9	Billie Eilish All The Good Girls Go To Hell
10	Kerstin Ott, Helene Fischer Regenbogenfarben

AUSTRALIA

TW	ARTIST/TITLE
1	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
2	Lil Nas X Panini
3	Shawn Mendes And Camila Cabello Señorita
4	Camila Cabello Liar
5	Lil Nas X ft. Billy Ray Cyrus Old Town Road
6	Billie Eilish Bad Guy
7	Post Malone ft. Swae Lee Sunflower
8	Post Malone Circles
9	Miley Cyrus Slide Away
10	Sam Smith How Do You Sleep?

SPAIN

TW	ARTIST/TITLE
1	Tainy, Anuel AA, Ozuna Adicto
2	Rosalía, Ozuna Yo x Ti, Tu x Mi
3	Rosalía ft. J Balvin Con Altura
4	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
5	Pedro Capó ft. Farruko Calma (Remix - Official Video)
6	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
7	C. Tangana, Paloma Mami No Te Debi Besar
8	Jhay Cortez, Karol G, Haze Deséame Suerte
9	Skyhook A Escondidas ft. Morad
10	Becky G, Myke Towers Dollar

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Lil Nas X Panini
3	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
4	Marco Borsato, Armin Van Buuren... Hoe Het Danst (Official Video)
5	Suzan & Freek Blauwe Dag
6	DJ Snake, J Balvin, Tyga Loco Contigo
7	Camila Cabello Liar
8	Suzan & Freek Als Het Avond Is
9	Billie Eilish Bad Guy
10	Kygo, Whitney Houston Higher Love

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	19	4	Regard Ride It / Ministry Of Sound
2	8	4	Hot Since 82 Ft Alex Mills Therapy / Knee Deep In Sound
3	4	6	Boston Bun Don't Wanna Dance / Island
4	12	3	Chicane & Barbarella How Does Your Housework / Modena
5	11	5	Monarchy Deep Cut / Warner
6	18	2	The Manor Ibiza / Virgin
7	15	7	Pickle Blow / Spinnin'
8	23	2	Sam Berson Pressure / Sam Berson
9	16	2	David Guetta & Morten Ft Aloe Blacc Never Be Alone / Parlophone
10	20	5	Bob Sinclar Vs The Superman... Romantico Starlight / Armada
11	17	6	Roberto Surace Joys / Defected
12	30	3	Indian Trap & Tyeler Reign Ft Chris Scholar Loop Around / iTrap
13	25	3	Xander Things You Do (Wonderful) / Good Company
14	22	3	Brother Brown Under The Water / FFRR
15	NEW	1	Tom Noize Ft ST Without You / Elephant House
16	21	3	ThrdHfe & Sleepwalkrs Outta My Head / Get Together
17	36	3	JO90 Dreamer / Universal
18	NEW	1	Gorgon City + MK There For You / Virgin
19	2	4	Joel Corry Sorry / Asylum/Perfect Havoc
20	NEW	1	Mant Ft Hayla Lonely Days / Toolroom
21	NEW	1	Disciples x Eyelar All Mine / Parlophone
22	1	5	Solardo & Eli Brown XTC / Ministry Of Sound
23	27	2	Nicola Zucchi Shuffle / Ego Italy
24	33	2	Raflo & Laura Vane Keep Me Up / Fruitstar
25	31	3	Hrtrtz & Light Army Miracle / Get Together
26	28	2	Loud Luxury & Bryce Vine I'm Not Alright / Xploded
27	NEW	1	Jamie Hannah & Boy George House Of Truth / BGP
28	37	2	Majestic Ft Patti Low Not Over Yet / 3 Beat
29	NEW	1	Cashio Dancing With Me / Toolroom
30	29	9	Jax Jones & Bebe Rexha Harder / Polydor

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	5	3	Craig David Do You Miss Me Much / Speakerbox/Insanity
2	3	5	Freya Ridings Castles / Good Soldier
3	14	3	Katy Perry Small Talk / Virgin
4	13	4	JO90 Dreamer / Universal
5	15	3	Regard Ride It / Ministry Of Sound
6	27	2	NoNative Call My Name / Amber Ent
7	17	3	Sam Smith How Do You Sleep? / Capitol
8	24	2	Roderick Farmer Find A Cure / Freaktone
9	18	3	Labrinth Miracle / Syco
10	12	3	Jax Delamare Ft Jodie Williams High / Gold Star
11	23	2	Mahalia Ft Burna Boy Simmer / Asylum
12	28	2	Avicii Heaven / Positiva
13	1	4	Joel Corry Sorry / Asylum/Perfect Havoc
14	25	2	Charli XCX Ft Christine & The Queens Gone / Asylum
15	NEW	1	Ava Max Torn / Atlantic
16	20	4	Polytonics With Seal Killer / Capitol
17	NEW	1	Cyrillic Break My Heart / Sky Eye Ent
18	21	2	Teddy Cream Summer Jam / Hussle/Xploded
19	22	4	Woolfman + JStew Big Big Lessons / W
20	NEW	1	Majestic Ft Troublesome Shutdown / 3 Beat
21	2	4	Ella Eyre, Banx & Ranx And Kiana Lede Mama / Island
22	NEW	1	Crazy Cousinz & Alex Mills Amnesia / 2TE Ent/Warner
23	NEW	1	Skyeglow Summer In The City / Skyeglow
24	NEW	1	Disciples x Eyelar All Mine / Parlophone
25	10	5	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'
26	4	4	Mabel Bad Behaviour / Polydor
27	NEW	1	Susie Vanner Walk On The Wild Side / Autonomy
28	NEW	1	Tritonal Ft Rachel Platten Little Bit Of Love / Enhanced
29	NEW	1	Hard Time Ft Rachael Roberts Wanting You / BNDR
30	NEW	1	Shimmer Breaking / Freaktone

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	6	Lil Tecca Ran\$om / Republic
2	1	4	Ella Eyre, Banx & Ranx And Kiana Lede Mama / Island
3	3	4	Jeremiah Asiamah Ft J Kaz Pon Your Toes / Ground Up
4	4	4	Aya Nakamura Ft Lil Pump Pookie / Parlophone
5	7	5	Aitch Taste (Make It Shake) / Since '93
6	18	2	Xnilo Ft Etta Bond Your Way / Front Page
7	10	4	Juls & Mr Eazi/Ft... Colour (Sampler): Cake/Like Tu Danz/Maayaa / EMI/Lost Ones
8	14	5	Laughta Ghost / Warner
9	12	3	Majid Jordan Ft Khalid Caught Up / Columbia/Parlophone
10	16	2	Netsky & Aloe Blacc Snitch / Republic
11	NEW	1	Angelique Kidjo La Vida Es Un Carnaval / Decca
12	5	6	Mabel Bad Behaviour / Polydor
13	8	7	Wiley Ft Tory Lanez, Kranium & Dappy My One / Relentless
14	NEW	1	Robin M Ft Dantae The Kid Choosy / Parlophone
15	6	7	Geko Ft Maleek Berry & Latifah Hey Mama / 3 Beat
16	19	2	Romzy Ft Big Zeeks & IQ Position / Parlophone
17	9	6	GRM Daily Ft Wretch 32, Wstrm & Kamille One More Night / GRM/Parlophone
18	NEW	1	JayQ The Legend Spend The Night/Body Talk / Breakout
19	NEW	1	Rema Dumebi / Jozing World/Mavin
20	NEW	1	Renni Rucci Elevators/Fuck Em Up Sis / Caroline



LIL TECCA

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Sub Focus & Wilkinson Illuminate
2	Endor Pump It Up
3	DVXR Hey Now
4	Skream Song For Olivia
5	House Gospel Choir & Adelphi Music Factory Salvation
6	EDX Stay
7	Detlef Music Please
8	Riton x Oliver Heldens Ft Vula Turn Me On
9	Karen Harding & Who I Don't Need Love
10	Ferreck Dawn, Leo Moreno & Alex Mills Selfish Games
11	Basement Jaxx Yodel Song
12	Mason Rhythm In My Brain
13	Go Freek Ft Yeah Boy One Question
14	Next Habit U Got Me
15	Darius Syrossian Come On Come On
16	Redlight Fried Eggs
17	Aivarask Sad
18	Marco Lys You'll Be Mine
19	TCTS Lazerbeams
20	Gavin James Faces

Born to do it again: Craig David hits No.1 ANALYSIS

BY ALAN JONES

Seven years ago he was making his first bedroom mixes – but now Kosovan DJ Dardan Aliu's deep house is so popular that, under the name **Regard**, he has 781,000 followers on YouTube, where his tracks have racked up more than 387 million plays.

The latest, and most popular of these, Ride It, is based on Jay Sean's 2008 hit of the same name, has its own viral dance, and is about to dent the OCC Top 10. More pertinently for this column, the track surges 19-1 on the Upfront club chart, winning a photo-finish with Hot Since 82's Therapy (feat. Alex Mills), which advances 8-2, and has only 1.4% less support from DJs.

There is also an incredibly close battle at the top of the Commercial Pop club chart, where veteran campaigner **Craig David** gets the better of Freya Ridings – just. Transformed by mixes from Until Dawn and Sam Feldt, Riding's Castles closes 3-2 on the chart but David's Do You Miss Me Much leapfrogs 5-1, with mixes from Sunship and Majestic



being supplemented more recently by another from Wookie. A regular at the top of the Commercial Pop club chart at the turn of the century, David has now added nine further No.1s to his tally since his celebrated 2015 renaissance.

In the Top 10 of the OCC chart for five straight weeks, 17-year-old New York rapper **Lil Tecca's** very first hit, Ran\$om, has made solid and consistent gains every week since it entered the Urban club chart five weeks ago at No.16. It now climbs 2-1, swapping places with Ella Eyre, Banx & Ranx & Kiana Lede's Mama.



UNIVERSAL MUSIC GROUP

Commercial Manager

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THAT WAS THE Music Week THAT WAS

This week 20 years ago...



TOP STORY

AIM OF THE GAME

After months of heated rivalry between the two trade bodies, new kid on the block AIM and the BPI reached a deal to join forces to combat both independent and major label concerns to protect the UK music industry. AIM's then chief exec (later *Music Week's* 2016 Women In Music Outstanding Contribution award winner) Alison Wenham said a deal showed they were "united on matters of common concern". AIM to please...

SHAKE IT OFF

Frontman Crispian Mills left Kula Shaker, following the disappointing performance of their second album *Peasants, Pigs And Astronauts*, which maybe didn't sell too well thanks to Mills' controversial description of the swastika in NME and *Melody Maker* as a "brilliant image" prior to the album's release. Just maybe...

EMI-FI

Wow! A website going live was big news in 1999... Launching *Pulse365.com* to give retailers up-to-date info on artists, EMI hoped to fix the tricky relationship between record company, trader and the internet. This followed a retailer's withdrawal of David Bowie albums after his new album *Hours* was released online before it hit the shelves.

WORDS: Gabriel Summers

Also inside... Led by former promotions director **Damian Christian**, **Universal-Island's** promotions department jumped ship en masse to reunite with former boss **Nick Phillips** at **East West**... **BMG** prepared for a creative overdrive scheduling albums by **Westlife**, **Foo Fighters** and others... **Prince** was preparing to return from his five-year hiatus as both artist and producer on his new album, *Rave Un2 The Joy Fantastic*... **Ian Brown** was due to release his second solo album *Golden Greats*... **Eiffel 65's** *Blue (Da Ba Dee)* was No.1 in the singles chart, while **Shania Twain's** *Come On Over* was the No.1 album...

THE AFTER SHOW

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

THIS WEEK: **Stuart Worden**, principal, The BRIT School

■ INTERVIEW: BEN HOMEWOOD

Since former theatre director **Stuart Worden** arrived at **The BRIT School**, former pupils including **Adele** and **Amy Winehouse** have gone on to define a generation. To mark his 25th anniversary and the **BRIT Trust** turning 30, he looks back on a success story that has led the talent factory to the centre of the UK music biz...

The BRIT School is defined by its uniqueness...

“When I came here in 1994 it was a strange, beautiful idea, an experiment that few people knew about. Now, it’s still a strange, beautiful place and isn’t quite like a proper school, but it’s just one everyone knows. It’s based on a belief that finding a space for teenagers to grow is a good idea, particularly if it’s free. The vision was that we could create a place where, regardless of your background, you could have a crack at following your artistic ambitions. A playground for young artists.”

Watching ex-pupils go stratospheric is very special...

“There have been some great successes so you think, ‘We’re doing a great job here’. You can feel it. It’s quite a tangible feeling. I remember seeing Adele sing when she was 14 in an assembly, and she was amazing. I mean, jaw on the floor time. She was lovely, funny and so hardworking. We had a conversation about Billie Holiday, Ella Fitzgerald and Etta James and I thought, ‘This young girl totally loves music’. It’s the same with Rex Orange County, Black Midi, Loyle Carner, Leona Lewis or Kate Nash, any of that gang I’ve worked with. We haven’t necessarily made them, but we have given them a place to explore and be celebrated, championed and allowed to experiment.”

We must stand by original songwriting...

“Adele told us her years at BRIT were the best of her life and she said she was forced to write songs. That was because of the course she was on, but the school believes in original songwriting, original art. It’s our backbone. Recently, three former BRIT students won AIM Awards; Georgia, Jade Bird and Freya Ridings. They’re very different, but they all write their own stuff and I’m so proud of that. They’re in control of their art and that’s very powerful.”

I’ve had to get used to outpourings of emotion...

“The first time it happened was seeing Kate Nash at the end of the Made Of Bricks tour at O2 Shepherd’s Bush Empire. She invited some of her old teachers down to say ‘Thank you’ and ‘Look at me now’. I remember directing her in Hamlet when she wanted to be an actor! The BRIT



Word up: Stuart Worden

PHOTO: Ian Hippolyte

“I remember directing Kate Nash in Hamlet when she wanted to be an actor”

Awards are similarly special. We had a big night in 2008, Amy Winehouse and Leona Lewis were there, Kate won and Adele got the Critics’ Choice Award. These women were everywhere. It happened again in 2016, when Adele came back and sang When We Were Young. The BRIT students were in the pit and she waved at them and said, ‘I remember when I was young’. That sense of aspiration in young people is so powerful.”

The future for the music industry is bright...

“Young musicians have extraordinary reference points now. You can have a conversation with a 15-year-old about jazz, or a 14-year-old will know Kraftwerk’s back catalogue. They’re refusing to be pigeonholed and they know how to be in charge of their art. They know when to release music, not to give away their songs, to hold something back, they can produce themselves... They won’t be pinned down and that’s thrilling and refreshing for the industry.”