

Music Week

Inside the business of music. Established 1959

"WE WANT RECOGNITION"



KREPT & KONAN

HOW THEY WON THE UK RAP GAME... THEIR OWN WAY

TOM WALKER

1.5 BILLION STREAMS

1.2 MILLION GLOBAL ALBUM SALES

7 MILLION GLOBAL SINGLE SALES

200K UK ALBUM SALES

NEW SINGLE 'BETTER HALF OF ME' - OCT 4TH
WHAT A TIME TO BE ALIVE - DELUXE EDITION - NOV 8TH

BRIT
AWARDS
2019



WINNER

Welcome to the music week...

A short term effect



The revelation from Facebook's Vanessa Bakewell in last week's issue that you only have three seconds to grab people for your artist on social media prompted plenty of gnashing of teeth in the industry about falling attention spans.

But this is not just a social media issue. Everywhere you look, music is getting shorter. A quick survey of this year's No.1 singles shows that the average length of a chart-topping hit this year is three minutes and four seconds. That's 38 whole seconds shorter than the average for a No.1 in 2009.

Back then, seven No.1s topped four minutes (one, Rage Against The Machine's Killing In The Name, was over five). This year, the longest is just 3:39. In 2009, only one of the year's biggest hits was under three minutes (Dizzee Rascal's Bonkers, 2:59). This year, Lil Nas X's Old Town Road clocked in at less than two minutes.

Does this matter? Possibly not, but it's a clear indication of how streaming and the tyranny of the skip rate is changing the actual structure of songwriting. Artists are expected to come up with a higher volume of tracks – hence spiraling album tracklists and the trend for artists to drop multiple song collections in a much shorter time span, even though people don't buy albums anymore. But the actual songs are getting less and less space to breathe.

That scene in Bohemian Rhapsody where Queen are told the title song is way too long to succeed may have been largely fictional, but you'd love to be a fly on the wall should anyone have the nerve to present something similar by a new artist to a streaming service nowadays.

It's not something that's about to change either, with TikTok clips, memes and gifs eternally promoting instant gratification. That's fine, and, 'Don't bore us, get to the chorus' is a great maxim for any hitmaker to live by. But other artforms have the nerve to demand more attention. Where is music's equivalent of Quentin Tarantino, an auteur bold enough to put three hours of Brad Pitt driving moodily around a stunning retro LA up against today's slam-bang blockbusters (and win)?

If they're out there, I suspect it's going to take a whole lot more than three seconds to find them.

Mark Sutherland, Editor
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MusicWeek
30.09.19

frontline

- 04 **The Big Story**
The industry looks ahead to the Q4 line-up
- 06 **News**
- 10 **The Playlist**
- 11 **On The Radar**
At home with South London rockers Warmduscher
- 12 **Sync Story**
- 14 **Hotshots**
.....

features



16 Cover story
The return of Krupt & Konan
.....

- 22 **Reed Smith**
Meet the Music Week Award winning lawyer Gregor Pryor
- 26 **The Beatles**
Inside the Abbey Road reissue
.....

regulars



24 Hitmakers
Natasha Bedingfield on These Words
.....

- 29 **Charts**
- 49 **Archive**
- 50 **The Aftershow**
Vanessa Reed

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"Heard you dropped something, did it chart though?"

EDITORIAL

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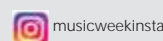
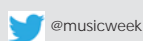
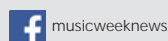
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THE BIG STORY

Back in business? Music retail braced for 'really big' Q4 titles

Major releases from Ball & Boe, Westlife and Rod Stewart target gifting market, but no-deal Brexit could yet ruin Christmas

— BY ANDRE PAINE —

Music retail is optimistic about this year's Q4 line-up, despite uncertainty about the potential impact of Brexit and a lower volume of titles for the gifting period. Key releases include the Frozen II soundtrack, the return of Q4 favourites Ball & Boe, Westlife and Rod Stewart with an orchestral hits album, alongside a comeback from Celine Dion.

As well as continuing sales for releases by Lewis Capaldi, Ed Sheeran and Liam Gallagher, there are rumours of late releases dropping from Coldplay, Robbie Williams and Stormzy.

"By definition retailers are always going to want bigger and better releases, but I am hearing a lot of positivity about this year's release schedule," said Kim Bayley, CEO of the Entertainment Retailers Association (ERA). "There's plenty to work with here. What is particularly appealing is the number of titles which will appeal to a broad gifting market."

John Hirst, HMV head of music, is hopeful about key artist releases and the soundtrack albums, including a Wham! and George Michael collection for the rom-com Last Christmas and Frozen II.

"There are definitely fewer releases this year, but that's not necessarily a bad thing because things can get quite congested, particularly when albums are so reliant on TV appearances," Hirst told *Music Week*. "Westlife and Ball & Boe will do good business, and the plot looks good around Celine Dion. Lewis Capaldi and Ed Sheeran are probably the two releases already in market that will still be around the Top 10 [at Christmas]."

Decca's two previous Q4 releases from Michael Ball and Alfie Boe have combined sales of 1,059,309 (including more than 1m physical sales), according to the Official Charts Company. The label also has Q4 ambitions for You're In My Heart: Rod Stewart With The Royal Philharmonic Orchestra.

"Rod always does the right things plot-wise, and it's essentially a hits album combined with a concept we know works," said Hirst.

The original Frozen soundtrack was released in 2013 and has sales of 1,158,161, according to the Official Charts Company.

"I hope that Frozen II has got that one big song that is going to make the soundtrack a million-seller," added Hirst.

Last year's Q4 was challenging for physical music, while HMV ended the quarter in administration.

According to OCC data, all album sales were down 23% year-on-year in 2018 Q4, slightly worse than the full year's 22% slump and a widening of the 18% year-on-year slide in Q3 last year.

But there is renewed optimism in the industry about HMV's prospects, following the acquisition by Doug Putman and the recent £1m-plus refurbishment of stores with an expanded vinyl range.

Hirst said sales are up 35% year-on-year since the new store units were completed last month.

"One of the best bits of good news this year was the rescue of HMV by a company which is actually committed to retailing," said Bayley. "Doug Putman impressed a lot of people at the ERA AGM with his determined optimism and can-do spirit."

"HMV feels like a vital force in the retail landscape again," added Caroline International sales manager Rob Watson. The label has Q4 titles from D-Block Europe, Van Morrison and Underworld.

"HMV will have a good Christmas, HMV have put a lot of effort into redesigning the shops for this year," said Pat Howe, head of sales, Proper Music Distribution. "I think physical will have quite a good year. The supermarkets have a much more positive mood on entertainment – they have re-focused what they're doing and seen some good sales from vinyl."

Among independent label releases in Q4, Proper is working on AWAL's Nick Cave And The Bad Seeds double album, Ghosteen. "That's probably the biggest album for us this year," said Howe.

Streaming has meant that some major artists, such as Taylor Swift and Ed Sheeran, no longer wait for Q4 to maximise early sales.

"Q4 will always be important, particularly for physical sales as it simply presents the biggest opportunity in the year for gifting and impulse purchases," said Watson. "But it can only be a good thing if we have a release schedule that doesn't wait until Q4 to release all our big hitters at once."

But some retailers remain concerned about the uncertainty surrounding a no-deal Brexit and the effect on supplies.

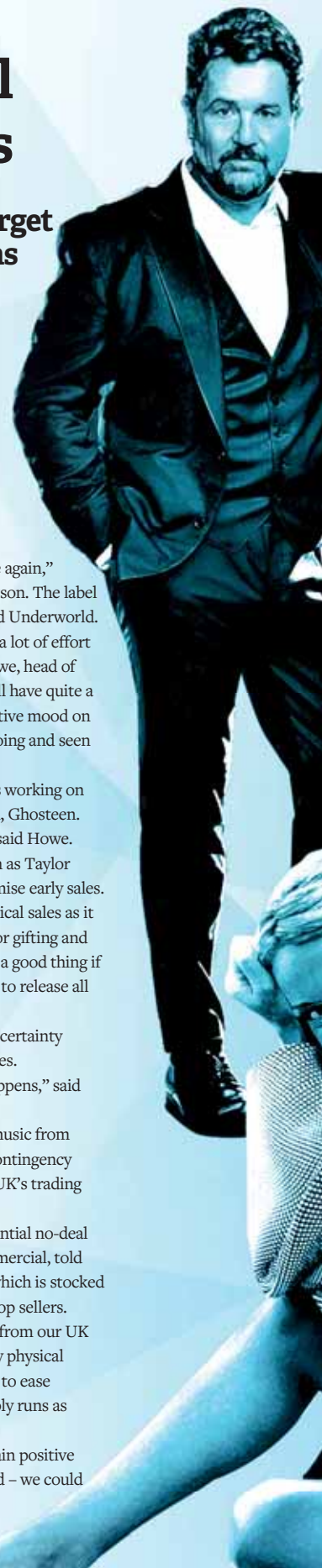
"We are terrified, record shops will go bust if it happens," said Jon Tolley, co-owner at Banquet.

Warner Music has traditionally sourced physical music from Europe. *Music Week* can reveal that the major has a contingency plan that will be utilised whatever happens with the UK's trading relationship with Europe.

"We've been working hard and planning for a potential no-deal Brexit for quite a while now," Derek Allen, SVP, commercial, told *Music Week*. "We've secured a warehouse in the UK which is stocked with all our key peak season releases and this year's top sellers."

"All our Q4 best-sellers replenishments will come from our UK warehouse. We have also worked closely with our key physical commercial partners to keep them updated regularly to ease any concerns and to ensure our physical market supply runs as smoothly as possible in Q4 and beyond."

But while there's Brexit uncertainty, retailers remain positive about the releases. "It feels like it could be really good – we could have a couple of really big soundtracks," said Hirst.



Christmas present and correct: (Clockwise from top left) Ball & Boe, Westlife, Frozen II, Lewis Capaldi, Last Christmas, Celine Dion and Rod Stewart



FOR THE RECORD



THE BIG SURVEY

IFPI's 2019 Music Listening Report has revealed that 60% of respondents in the UK have used an audio streaming service in the past month. The result is up from just over half (52%) in 2018. While it's below the global average of 64%, younger consumers in the UK are ahead of the global average – 88% use a streaming service compared with 83% in the rest of the world.

THE BIG DEAL



The xx have renewed their worldwide deal with Universal Music Publishing Group (UMPG). The trio have been with UMPG for a decade. "It's been extraordinary to see the artist and individuals that they've evolved into," said Mark Gale, VP international A&R and director of A&R. "They are constantly looking forward and challenging themselves creatively."

THE BIG LAUNCH



Amazon has unveiled the Echo Studio, a smart speaker designed to provide full functionality for the new Amazon Music HD streaming service. It has five directional speakers to deliver a 3D audio experience using Dolby Atmos and Sony's 360 Reality Audio.

SERVICES

Super hero: AJ Tracey's indie smash inspires services firm

UK rapper's manager Andy Musgrave says digital distribution company Supernature can "create long-term relationships with artists"

BY ANDRE PAINE

AJ Tracey's manager Andy Musgrave has launched an artist services company off the back of his success with the UK rapper.

Having steered the former *Music Week* cover star to a platinum single as an independent artist, Musgrave aims to build Supernature into a digital distribution service for developing acts.

"I've hit my stride, as AJ has, in the streaming world," said Musgrave, director of Supernature. "You can really build an independent artist business around streaming. The company can be really flexible, nimble and provide a service for the modern artist."

Gil Hogarth handles management of club and DJ acts. Tom Lea, former editor of online dance magazine *Fact*, has been recruited to work on the growing recordings operation.

Supernature provides artist and label services. It uses Fuga software for distribution and Revelator for rights administration.

"It was initially set up to service the needs of our management artists," said Musgrave. "But I began to see the potential for offering it on a wider scale to artists where we want to contribute to their development."

As well as working on releases from DJ and producer management clients Conducta and Murlo, Supernature is handling Brooke Candy's upcoming LP *Sexorcism* featuring Iggy Azalea and Charli XCX.

While ADA distributed the AJ Tracey album, Musgrave took charge of campaign management on the self-released debut.

"We offer everything that you would expect from a top level independent label with the rights retention that you would get on a distribution deal," said Musgrave.

"You don't need to be big to do a great job – I've just done the marketing campaign on the biggest independent album of the year."

AJ Tracey's self-titled debut peaked at No.3 and made the overall Top 30 for the first half of the year. It has sales to date of 79,233, according to the Official Charts Company.

The only bigger releases categorised as independent were Dave's *Psychodrama*, released with Universal, and Jack Savoretti's *Singing To Strangers* on indie giant BMG.

Supernature has also worked on physical campaigns, including Murlo's *Dolos LP*. Released as a graphic novel, it was nominated for an AIM Award for Best Creative Packaging.

Musgrave said the company will be selective about the campaigns it takes on.

"We're being very careful not to stretch ourselves," he said. "We're looking for artists that we can believe in – we want to create long-term relationships with artists."

"You can really build an independent artist business with streaming"

Andy Musgrave
Supernature



Tracey element: AJ Tracey

PHOTO: Paul Harries

Go west: Ladbroke Grove 'chain reaction' boosts touring

Summer single was "undeniable" after viral video campaign, says Andy Musgrave

Breakout star AJ Tracey has built "real demand" as a live act, according to manager Andy Musgrave.

Following his debut album and Top 5 single *Ladbroke Grove*, the rapper has lined up two shows at London's Alexandra Palace in November.

"Live has been huge," said Musgrave. "We made a point of absolutely hammering the shows in 2017, we did around 160. There's no shortcut for the experience an artist gets from that."

"We've been able to build a real demand for him as a live performer. With the tour at the start of the year, we went all out on the [O2 Academy] Brixton show in terms of production."

"I felt a change in perception off the back of that show, people definitely seemed to take him seriously after that. We've made a point of taking that show and doing it to the full extent we can across the festival season, including the LED screens and pyro."



Supermen: (L-R) Hogarth, Lea and Musgrave

Tracey's live agent is Earth Agency and the shows are promoted by SJM.

The rapper scored a summer smash with *Ladbroke Grove*, which has sales of 638,385 (Official Charts Company). It has 49,567,207 streams on Spotify and Tracey has 4,545,067 monthly listeners.

Featuring a sample of Jorja Smith's *Wandering Romance*, *Ladbroke Grove* experienced a streaming spike after the pair performed at Glastonbury and on BBC Radio 1. Their Live Lounge duet has 1.8 million views.

As well as reaching the A-list at Radio 1, *Ladbroke Grove* earned Tracey his first airplay success on Capital.


"You can never predict those moments," said Musgrave. "But you can certainly give a record its best chance and be prepared to react to whatever happens."

"We had this chain reaction of video clips, which we were able to keep leveraging to raise the position at radio. We just proved ourselves and kept going until it was undeniable."


TWEETS OF THE WEEK

The past seven days in 280 characters

 **@MsBanks** There's a lot of girls coming thru in the UK, you love to see it (**Ms Banks, artist**) **Monday, September 23**


 **@seanhendrie** 09:15 in the morning and somebody is blasting Vengaboy in the office. HR will be called imminently (**Sean Hendrie, O2**) **Thursday, September 19**

 **@planetalex_** A friendly reminder 'much' and 'many' aren't interchangeable words (**Alexandra Ampofo, Metropolis/Live Nation**) **Monday, September 23**


 **@hollieboston** why isn't there more chat about the boy from Black Midi's terrible, excruciating looking somersault at the Mercurys?? (**Hollie Boston, Polydor**) **Friday, September 20**


 **@ZeonRichards** Dave, Ben and Jack you are classy and opening doors for us all, congratulations. (**Zeon Richards, Ministry Of Sound**) **Friday, September 20**

 **@AnnieMac** Such a privilege to be in that room tonight - what a group of exciting and incendiary albums - massive congrats to everyone involved @MercuryPrize (**Annie Mac, BBC Radio 1**) **Friday, September 20**

 **@christopheslade** might get a bag in for Newsnight (**Chris Slade, Cousin**) **Tuesday, September 24**

 **@tolly_t** HAPPY BIRTHDAY The Receipts Podcast...thank you for allowing us to keep you company for the last 3 years, here's to many more (**Tolani Shoneye, The Receipts Podcast**) **Wednesday, September 25**

 **@brionybriony** Mark Ronson proposed to Rashida Jones by making his own crossword puzzle. Sapiosexual, baby!!!!!! (**Briony Edwards, Louder**) **Saturday, September 21**

 **@JamesParrish** Got called Dave in an email. Chose to quietly ignore it, must've been an accident, I thought. Just been called Dave a second time. Should've nipped this in the bud earlier. (**Dave Parrish, Prescription PR**) **Tuesday, September 24**

#1 TWEET



@slowthai No Boris Johnsons were hurt in the making of this Slowthai performance. I don't condone violence in any form. (**Slowthai, artist**) **Friday September, 20**

RISING STAR

The biz's brightest new talents tell their stories



Sophia Ikirmawi: "I wish there was more of a support network"

Sophia Ikirmawi

Junior publicist, *Inside/Out*

@sophia_ik



Why did you choose a career in music?

"When I was growing up, I wasn't actually a massive music fan. I didn't go to my first gig until I was about 14 or 15 and only really started to care about music after I went to Reading Festival at 16. As with everything I like, it was zero to 100. As soon as I was interested, I was suddenly obsessed, and spent hours learning everything about every artist and album I loved - reading every interview, watching every video. I'd spent so many hours and used so much brain space that it made sense to put it all to good use and spend my days thinking about music full-time as a grown up."

How difficult was it to get started?

"I found it really difficult. I initially spent two years trying to get into radio production while I was at university and after I graduated, but it was so hard to progress from freelancing or doing unpaid work to a full-time job. I'd apply for jobs where I was freelancing and not even be invited to interview, which was disheartening. After a while, I decided to try a change of direction and began looking into publicity. It was something that had always interested me, but I'd never considered it before. It meant starting at the beginning again, but when I joined *Inside/Out* as an intern, something clicked and I started to progress more rapidly, rising to a full-time publicist and building myself a roster of artists that I love and am proud to work with."

What's the biggest lesson you've learned so far?

"It took a while to learn that being yourself is really important and valuable, which sounds really trite, but is true. My bosses Chloe Melick and Adrian Read are so well respected in the industry, in part because people genuinely like them, and labels and managers want to work with us because they are passionate about their artists and their jobs. For maybe the first six months, I was nervous when talking to other industry people, as it took a while to come to terms with the fact that a big part of the job is reliant on people liking and respecting you. It made me second guess myself and worry I might do or say something embarrassing and end up blacklisted from people's inboxes. Luckily, that doesn't seem to have happened yet... I think!"

Every good music PR should...

"Be able to persevere, be enthusiastic about what you love and honest about what you don't, and have enough money on your card to pay the bar tab, keeping the receipts, obviously."

What frustrates you most about the biz?

"The barriers people face having to often work for free or a low salary in London, which obviously is one of the biggest reasons that the industry still has a long way to go in terms of diversity and bringing in voices from outside of London. I also wish there was more of a support network in PR across companies, for new faces and people of colour in particular."

SOPHIA'S RECOMMENDED TRACK: Caroline Polachek - So Hot You're Hurting My Feelings

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

LIVE

TS5 guys: 'Clever, contemporary' Craig David rules arenas and festivals with dual strategy

UTA agent Gary Howard says singer has 'educated new fans on catalogue' with global touring DJ party

BY ANDRE PAINE & JAMES HANLEY

Craig David's agent has told *Music Week* that the singer has established a pair of "incredible standalone shows" that enable him to reach different audiences.

As well as his regular live touring production, which heads to UK arenas next year, David has built a global following for the TS5 events at which he sings, MCs and DJs.

"It's kept him completely contemporary and given him the opportunity to play at festivals that wouldn't have worked with a live band format," said Gary Howard, music agent at UTA. "It also educated new fans on his extensive back catalogue in a really fresh, clever way."

David relaunched his recording career in 2016 with No.1 album *Following My Intuition* (Speakerbox/Insanity), which has sales of 165,313, according to the Official Charts Company. Last year's *The Time Is Now* has moved 48,350 units, while its lead single *I Know You* (feat. Bastille) has sales of 623,497.

Howard said the DJ show played a "huge part" in paving the way for David's comeback.

"TS5 has a real party vibe – we've always wanted to maintain that feeling of a house party or being at a club with your friends," he said. "It's just now on a much bigger scale."

"Since the [TS5 and arena] shows are distinctly different, we are able to hit different markets and therefore the two can coexist successfully."

TS5 stemmed from parties David held in his Miami penthouse, Tower Suite 5. The singer's manager Colin Lester, chairman and founder of JEM Music Group, launched the brand in the UK in 2012 via a weekly show on Kiss FM and then Capital.

"Glastonbury was a pivotal moment and part of our plan from day one"

Gary Howard
UTA



Reborn to do it: Craig David at TS5 in Ibiza and (inset, L-R) Colin Lester and Gary Howard

The concept has been focused on festivals such as Wireless and this summer's SW4 takeover event, as well as the 3,000-capacity Ibiza Rocks residency, which has been staged for the last four years.

During 2017, David combined the TS5 concept with his regular solo performance at Glastonbury and shows on his *Following My Intuition* tour.

"Glastonbury was a pivotal moment and part of our planning from day one, and I was overjoyed to have landed the spot for Craig," said Howard. "Seeing TS5 in big, bold letters on the Pyramid Stage – arguably the biggest stage any artist will ever play – was momentous for all of us."

"Combining the two experiences proved a huge success, but in truth they are both

incredible standalone shows."

Howard reported strong sales for the arena tour next April. A second date at The O2 has been added after the first sold out.

Howard said that "older audiences" favour the arena tour, which marks the 20th anniversary of debut album *Born To Do It*.

There are plans to build the TS5 brand with a roster of developing artists for recordings and the live show. It is overseen by JEM Music Goup MD Naz Idelji.

"Craig has always championed new music so this feels like the next natural step," said Howard.

"We foresee more festival takeovers after the huge success of SW4, new residencies are in the pipeline and, ultimately, the endgame from a live perspective is a TS5 festival."



We Are Not Your Kind
Peak Chart Position: No.1
Label: Roadrunner Records

TAKE A BOW

TEAM Slipknot

Management: Cory Brennan/Bob Johnsen (5B Artist Management)
Marketing: Danny Corr (Roadrunner Records)
Digital Marketing: Angelika Ali (Roadrunner Records)
Press: Michelle Kerr (Cosa Nostra PR)

National Radio & TV: Austin Collins (AC Promotions)
Regional Radio: Oli Walkers (AC Promotions)
A&R: Dave Rath (Roadrunner Records)
Agent: Guenther Beer (Cobra Agency)
Promoter: Andy Copping (Live Nation)





Congrats Dave
on your
Mercurys win

From Warner Chappell Music UK

THE PLAYLIST



AMUN (FEAT. SAFE)

Cycle (Since '93)



Amun goes in hard on a new single that's full of dark corners. Verses and choruses melt into an immersive whole, as Toronto rapper Safe adds airy bars. Watch out for an EP this month.

Contact Aarti Popat
aarti@imran-malik.com

GEORGIA

Never Let You Go (Domino)

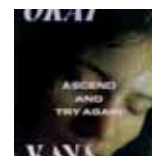


The news that Georgia's club-focused second LP Seeking Thrills is coming in January comes with this freewheeling floorfiller. So bright it glistens.

Contact Sam Williams
sam@dominorecordco.com

OKAY KAYA

Ascend And Try Again (Jagjaguwar)



Recently signed to Jagjaguwar, Kaya Wilkins makes spidery, entrancing songs that seek to freak people out. This one does just that.

Contact Matthew Fogg
mfogg@secretlygroup.com

FIELD MUSIC

Only In A Man's World (Memphis Industries)



Here's the groovy, thought-provoking first taste of Field Music's upcoming LP Making A New World, a concept record dealing with the First World War.

Contact Matthew Maxey
matthew@enganche.co.uk

THE SCRIPT

The Last Time (Columbia)



Radio playlist compilers take cover! For their sixth album, The Script are getting back in touch with the pop sound that sent them stratospheric.

Contact Kat Bowden
kat@dedicatedpr.com

GANG STARR (FEAT. J COLE)

Family & Loyalty (Gang Starr Enterprises)



This is the first Gang Starr release in 16 years, and it's a real treat to hear DJ Premier and Guru back at it. J Cole rides the beat easily, too.

Contact Kate Head
kate@stokedpr.com

WHITE LIES

Hurt My Heart (PIAS)



They might be celebrating 10 years since their debut album, but this gristly new track shows White Lies have lost none of their muscle.

Contact Paddy Davis
paddy.davis@pias.com

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

GIG OF THE WEEK

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



0110 JADE JACKSON

The Old Blue Last, London
7.30pm

Jade Jackson's second album, Wilderness, came out in the summer, bringing with it rolling country jams baked in the sunshine of her California hometown, Santa Margarita. The contrast with the dark confines of the Old Blue should make for a memorable night.

TASTEMAKERS The industry's favourite new sounds

Pandora Christie, Presenter, Heart FM

DJ REGARD – RIDE IT



Kind regards Pandora Christie

This week, I just cannot get enough of DJ Regard's Ride It.

It's rising up the charts as I write this, and I say it should be No.1 without a doubt.

I love how the Kosovan DJ reimagines a brilliant R&B tune from Jay Sean – remember him? He should never have left the UK to go Stateside, he had some amazing tunes and then disappeared on us and it all started to go a little bit downhill.

But back to Ride It... Along with Jay Sean's original lyrics, Regard has put the whole thing together to achieve a really cool, chilled out, sunset-in-Ibiza kind

of vibe.

It's always quite risky doing a cover, because you are open to facing potential criticism over people saying they prefer the original.

But it's now been 12 years since Jay Sean released his version, and in this case I would say the new interpretation is my favourite.

I've been playing it non-stop. I have it on repeat in the gym, while I'm at home tidying up and in my ears when I'm walking my dog, which is probably a little bit OTT!

Unfortunately, though, I'm not playing it on my Heart FM morning show... Yet!

“There’s nothing worse than a band being miserable”

Clams Baker

Warm front: (L-R) Quinn Whalley, Clams Baker, Ben Romans-Hopcraft, Jack Everett and Adam J Harmer

ESSENTIAL INFO

RELEASES Tainted Lunch (November 1) **LABEL/MANAGEMENT** The Leaf Label **NEXT GIG** Brudenell Social Club, Leeds, October 31

Good-time South London rock’n’rollers learn how to control the chaos...

Imagine starting a band and then wishing it would all fall apart almost immediately. That’s what happened when Warmduscher formed in London in 2014, as its revolving cast took enough time out from other projects to concoct the frenzied, improvised rock’n’roll that made up debut LP *Khaki Tears*. But while they went about forging a reputation for crazed gigs and bizarre nicknames, leader Clams Baker was fretting about the sustainability of it all.

“There were times when we were probably wishing it wouldn’t work because it was so mental, we were hustling,” he tells *Music Week*, speaking from the band’s lair inside a former Tate & Lyle sugar factory in South London.

“We’re super happy to give everything we can to the people who pay to see us and we want to make people feel included not excluded. There’s nothing worse than going to a show and seeing a band be miserable.”

Further light relief comes from the group’s ‘biographer’, a mystical character called Dr Alan Goldfarb, who describes Tainted Lunch as, “A sample hole through which to taste another universe”.

What’s all that about, then? And who is Goldfarb?

“I can’t say can I?” Clams answers, rhetorically. “I can tell you it’s not me, though, I’m not that quick.”

ON THE **RADAR**

WARMDUSCHER

“We don’t have a manager or tour manager, we do everything ourselves and in the beginning that was quite stressful.”

Chief among their problems was chaos. Affiliations with Fat White Family, whose guitarist Saul Adamczewski is a former member and has spoken publicly about his experiences with substances, meant that some assumed Warmduscher were a deranged bunch of drug-dabbling ne’er do wells. Well, the hard-rocking five-piece – completed by guitarist Adam J Harmer, bassist Ben Romans-Hopcraft, electronics man Quinn Whalley and drummer Jack Everett, to use their real names – have proved otherwise. Their cosmic third album, *Tainted Lunch*, is on the way in November, and boasts features from Iggy Pop and Kool Keith. It’s a funk cacophony, groove and melody caked in noise. Its 12 songs, which bear names such as *Midnight Dipper* and *Disco Peanuts*, were recorded to tape in four days with Dan Carey (Black Midi, Franz Ferdinand, Kate Tempest) and are held together with electric energy. If you’re wondering about the title, it’s based on the story of a German man who spent 20 years gradually poisoning his co-workers.

“We know we’re a really good band. We give 150% at every show and we don’t want to pretend to be upset about what we’re doing,” says Clams, who favours a nice Stetson hat.

The singer says Goldfarb’s words constitute a fair description, adding that what defines Warmduscher most is their energy. “There’s a sense of, ‘Shit, what are we gonna do?’ but it always comes together,” he says. “It’s like a whirlwind, that nervous energy and excitement is on the record.”

It certainly is, to the extent that Iggy Pop and Kool Keith’s contributions are absorbed into the mania. “Iggy played our last album a lot on his radio show and I’d reached out to Kool Keith previously, and they both did it,” says Clams. “It’s two of my idols on one record and us bunch of idiots. It’s really gratifying. Reaffirming what we’re doing is good, that probably sounds pathetic, but sometimes you need that.”

Before we leave him, Clams slides open the window into life in this odd, gnarly band a little further.

“I don’t want to spoil the surprise, but it’s rarely ever debaucherous, it’s not like that *Mötley Crüe* film on Netflix,” he says. “There’s this misconception that we’re some kind of handful, but we’re really not. When we get together to play we just have a lot of fun...”

Long may it continue.

BEN HOMEWOOD



SYNC STORY

GEARS 5/AMY LEE

■ BY BEN HOMEWOOD

It's unlikely that Fleetwood Mac considered where The Chain might end up while making Rumours in 1976.

Well, 43 years later, Evanescence singer Amy Lee has recorded a version of the song for Gears 5, a new third-person shooting game that concerns itself with protagonist Kait Diaz uncovering the origins of something called The Locust in fantastical locations

Top Gears: Gears 5 in action and (below) Amy Lee



"Amy and Xbox have redefined Fleetwood Mac's The Chain"

**Brad Meyers
215 McCann**

Spot: Xbox Gears 5 **Title:** The Chain **Composers:** Lindsey Buckingham, Mick Fleetwood, Stevie Nicks, John McVie, Christine McVie **Artist:** Amy Lee **Master:** Microsoft/Xbox **Publishers:** Kobalt Music, Universal Music Publishing Group, John McVie/Blvd Mgmt. **Music Supervisors:** Sara Matarazzo, Stephanie Pigott and Danielle Soury (We Are Walker) **Agency:** 215 McCann **Creative Director:** Brad Meyers **Film/Production Company:** Elastic **Director:** Andy Hall **Post Production:** Elastic **Air Date:** 05/09/19

such as Azura and New Ephyra.

Lee's vocal is suitably grand. "I'm so proud to lend my voice to this reimagining of The Chain and to the epic world of Gears," she says. "I was really drawn to the story of Kait overcoming fear and internal conflict, rising up against evil and standing up to fight. Her story is one of breaking out with her own path and voice. I most definitely relate to that."

Brad Meyers, creative director at agency 215 McCann, says Lee's recording helps enhance Kait's journey.

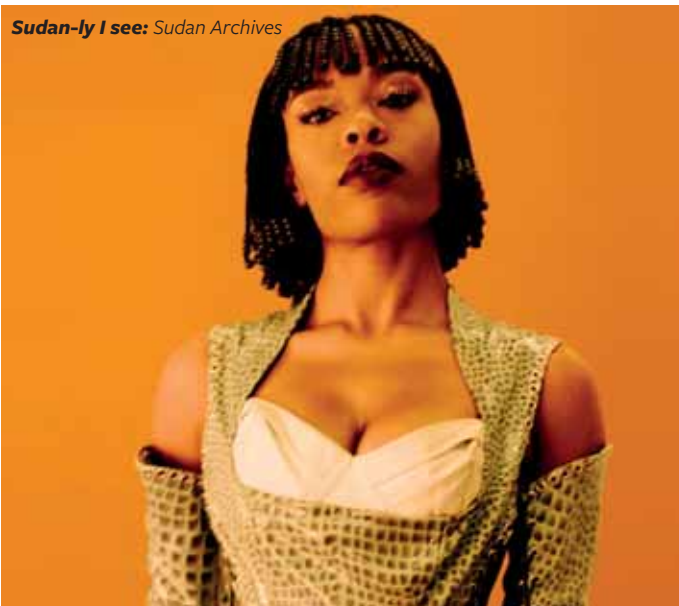
"Amy and Xbox have redefined the song to embody the threat of Kait's abuser, the evil Queen Myrrah, calling out and threatening her," he says.

"The lyrics help drive the narrative, as each line corresponds with Kait's chaotic journey, both in the desert and in her own mind."

It's another memorable part of the Gears series, not to mention the latest in a growing series of syncs for Amy Lee.

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

MAKING WAVES



Sudan-ly I see: Sudan Archives

THIS WEEK'S HOTTEST BRAND NEW ACT

Sudan Archives

KEY TRACK: Confessions
LABEL: Stones Throw
MANAGEMENT: Constant Artists
TWITTER: @sudanarchives

exploring the work of Cameroonian electro pioneer Francis Bebey, using his strings/electro combo as a jump-off for her own music.

WHO: Welcome inside the wonderful world of Sudan Archives, aka cerebral R&B artist Brittney Parks.

WHAT'S COMING UP? It was no surprise when Sudan Archives landed a deal with earthy hip-hop label Stones Throw and two EPs quickly followed. With input from Paul White (Danny Brown), Rodaïdh McDonald (The xx) and Washed Out, debut album Athena is out in November. Inspired by duality (Parks is an identical twin) it travels through relationships, morals and more.

WHAT: R&B, as rendered by an avant-garde violinist and beatmaker. Sudan Archives' songs are spacious and technical, but pack in the hooks, too.

WHERE: Parks grew up in Cincinnati, Ohio and moved to Los Angeles aged 19.

WHAT HAPPENED NEXT? Parks discovered ethnomusicology and began

HOW ABOUT A LIVE SHOW? You bet. Sudan Archives plays London's Corsica Studios on November 19.



Music Week

WIM

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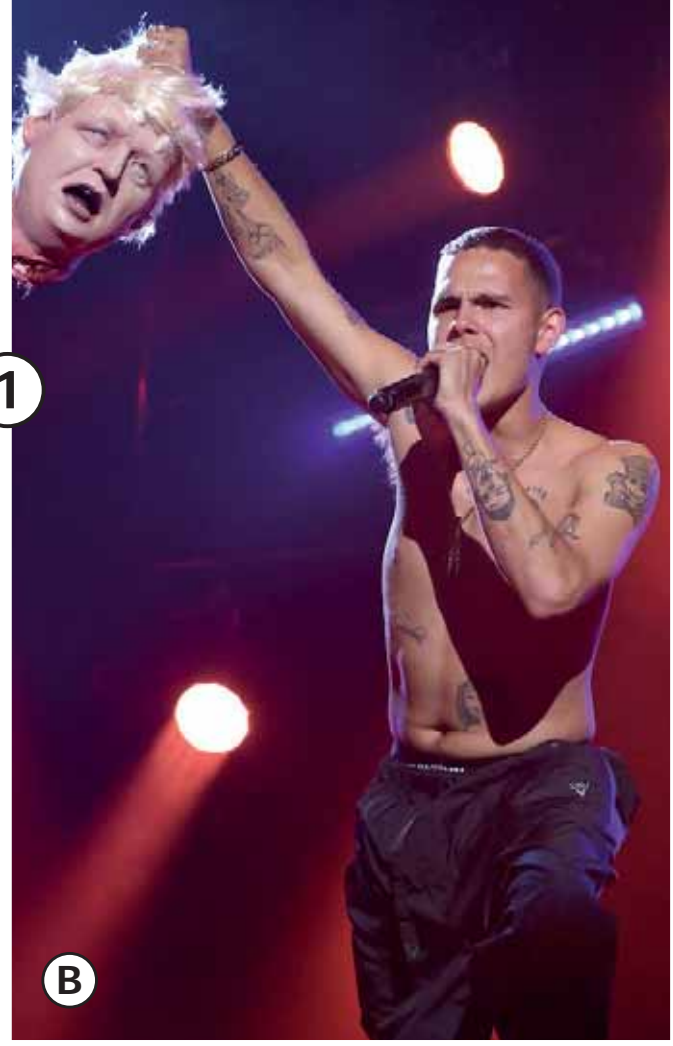
HOTSHOTS



1



A



B



1. Mercury rising The music biz was out in full force to celebrate the Mercury Prize Awards 2019. **(a)** Dave claimed the honour of album of the year with Psychodrama, and to celebrate he brought his mum on stage. **(b)** Also present was nominee Slowthai who made his feelings about Boris Johnson clear on stage... In a rather unique way. (Photos: John Marshall, JMInternational). **2. This Is Howe We Do It** BBC Music exec producer, Alison Howe recently celebrated her 50th Birthday with tea and cake with her BBC and Mercury Prize colleagues at the ceremony's dress rehearsal. (Photo: JMInternational). **3. Beautiful People** Khalid was presented with a special award from The O2 to celebrate his his first performances at the legendary venue. Pictured here are (L-R): Simon Jones (promoter, AEG Presents), Ari Bernstein (agent, ICM), Courtney Stewart (manager), Khalid, Emma Bownes (vice president of venue programming, AEG Europe), Dan Rolfe (venue manager), Oscar Tuttiett (promoter, AEG Presents). (Photo: Aron Klein). **4. Wish we were there** A host of industry VIPs and talent attended the eighth annual Progressive Music Awards at the Underglobe at the Globe Theatre in London. Pink Floyd drummer Nick Mason was one of the big winners on the night, claiming the top 'Prog God' honour. Pictured here are (L-R): Al Murray (Prog Awards host), Rory Bremner (presenter of the Prog God Award) and Nick Mason. (Photo: Will Ireland). **5. See you at the finish (Caro)line** A team from Caroline International ran the Kew Gardens 10km to raise money for WarChild. Pictured here are (L-R): Rich Ashton (senior national radio promotions manager), Andrew Smith (senior international artist and labels manager), Livy Coare (publicity manager), Sundip Role (management accountant), Ian Brundrett (finance director), Nicola Spokes (UK label head), Rob Watson (senior sales manager), Ross Hampl (national accounts manager) and George Dalziel (senior A&R manager). (Photo: Sam Coare). **6. Paradigm's shift** Paradigm Agency recently took part in Music Mudder to raise money for Nordoff Robbins. (Photo: Jo Henbrey).



3



4

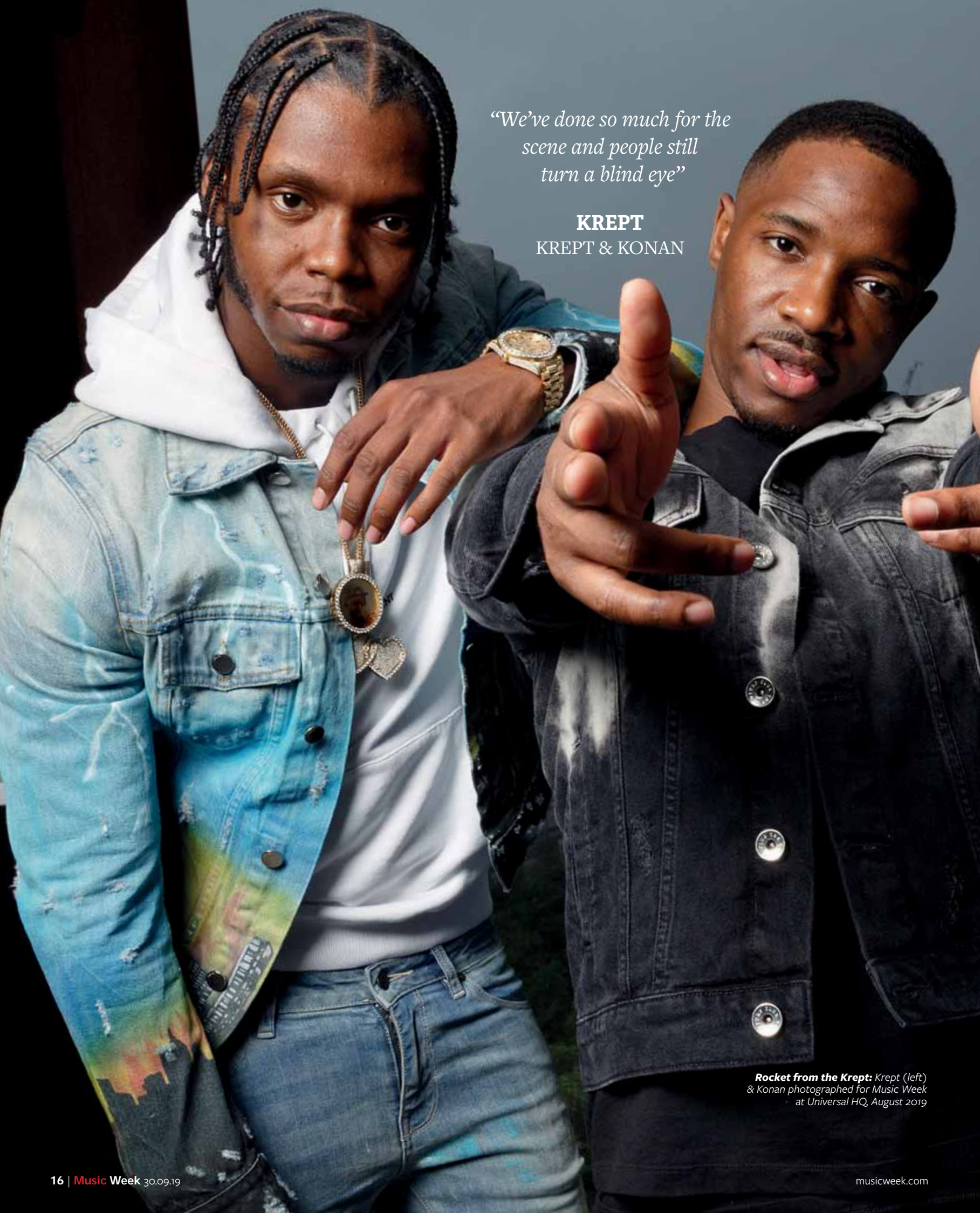


5



6

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



*“We’ve done so much for the
scene and people still
turn a blind eye”*

KREPT
KREPT & KONAN

Rocket from the Krept: Krept (left)
& Konan photographed for Music Week
at Universal HQ, August 2019

A POINT TO PROVE

Since their 2015 debut album, **Krept & Konan's** list of achievements includes **breaking chart records**, opening a restaurant and speaking in Parliament.

As they prepare to shake the world with its follow-up, *Music Week* meets the South Londoners and their team to hear how loss, revenge and silencing the doubters inspired their most revealing work yet...

—BY BEN HOMEWOOD —

PHOTOS: PAUL HARRIES

A dark Bentley purrs down a West London side street and parks up. It's far grander than the other cars lining the curb, you could lose

yourself for hours in its glossy sheen. After a suitable pause, a figure in a black Nike tracksuit splashed with pink and green gets out, grabbing a Marks & Spencer bag from the boot.

Rapper Casyo Johnson, better known as Krept, heads inside the studio complex where he's been working on new music with his best friend, Karl 'Konan' Wilson since late last year.

Music Week catches up with him just inside the door, where rows of trainers illustrate that Krept & Konan's studio game is a shoes off operation.

We accept the offer of a cup of tea with almond milk ("Vegan squad, innit!" Krept says) and sit down to hear their second album, slated for release later in Q4 on Virgin EMI.

First up is a battering ram of beats and bars, featuring a posthumous verse from their fellow South Londoner Cadet, who passed away in February. As Krept's cousin, he was a best friend to both members – they organised a star-studded tribute concert at O2 Academy Brixton in March – and his presence hangs heavy over the album. So too does that of their friend and business partner for their Crepes & Cones restaurant Nash Chagonda, who committed suicide last year.

Krept & Konan have felt their loss throughout the recording process. The pair – who met back in 2005 and were part of the Gipsy Hill-based Gipset crew before they began making music together – have spent almost a year on their new LP. They're firming up the title, but the whole thing is based on Frank Sinatra's famous quote, "The best revenge is massive success".

"We're so hungry, we've been going as hard as if it was our first project," Krept says, offering the first hint of the fire that drove the record. "We always try to make things as good as possible, but the critics and us not being acknowledged sometimes mean that it's got to be extra special."

Right on cue, Konan walks in, bearing refreshments. He pulls up a chair and busies himself with a bag of Flamin' Hot Monster Munch and a Ribena.

"People bringing us down in conversations about what we've done for the UK scene or how we play a part in it makes you

want to go harder," he says. "It creates a venom. It's a feeling of, 'Arrgghh!' when you come to the studio. It's not relaxed, like, 'I'm gonna make a song today'. It's, 'We need to attack this right, we've got a point to prove'."

It's clear that Krept & Konan feel aggrieved at what they perceive as a lack of recognition, which might strike some as odd given their status and reputation. After years of slogging to break through independently in partnership with Absolute, they scored a deal with Virgin EMI in 2014. They charted at No.2 with debut album *The Long Way Home* (59,977 sales, according to the Official Charts Company) in 2015, while its lead single *Freak Of The Week* (724,422 sales) peaked at No.9. In 2017, they became the first artist to have two new releases chart in the Top 10 simultaneously. Across the *7 Days* (68,556 sales) and *7 Nights* (30,776 sales) mixtapes, they explored their characterful hip-hop sound and some more melodic R&B, pulling in guests including Skepta, Stormzy, J Hus and Tory Lanez. They also count Ed Sheeran, Rick Ross, Jeremih and Emeli Sandé among their previous collaborators. Oh, and Drake is a big fan too, which always helps.

Their monthly Spotify listener count stands at more than two million, while their individual accounts total around 700,000 followers across Twitter and Instagram, where bowling, tattoos and cereal (Krept recently sought to 'annoy' fans by filling his bowl with milk first) are all fair game.

Away from music, *Crepes And Cones* opened in Croydon last year, and their *Play Dirty* brand continues to grow. After launching this new album campaign with *Ban Drill*, a track and film that took aim at police censorship of music, Labour MP Diane Abbott invited them to Parliament to debate the issue. Also this summer, they starred alongside BBC Radio 1Xtra's DJ Target as the faces of TV talent show *The Rap Game UK*. Then there was the launch of their Positive Direction Foundation, aimed at helping young people into the creative industries that launched at Krept's old school in West Norwood.

All things considered, there aren't many in the UK rap game doing what they're doing.

"You might not see it [the negativity], but we do," Krept says. "We have to prove ourselves to get revenge on everyone, but instead of going on the internet and addressing things like that, let's kill them with the music, let's get our revenge and shut people up."

Then came the hard-edged *I Spy*, featuring Headie One and K-Trap. It peaked at No.18, and has racked up 152,643 sales.

"That's why you'll hear us saying things like, 'We're in the charts right now'," Krept continues. "Boom. It went Top 20 and has been in the charts for two months. Let's go, let's keep proving people

"They're considered as godfathers by their peers, Stormzy calls them rap royalty"

RIKI BLEAU
MANAGER

Neck deep: Krept's chain pays tribute to Cadet

wrong if they downplay us.”

Manager Riki Bleau feels the pain of an act he's been working with since the duo signed to Virgin, bringing an end to years of independence. “I don't think they've had it documented enough for their liking,” Bleau tells *Music Week*.

“One of the things that doesn't work in their favour is that, because hip-hop is not really seen as a British thing, being the hip-hop guys has left them out of certain conversations at key points. Where grime is more fittingly British, they aren't grime artists. So they don't get the kind of praise... Obviously Wiley's a legend and I'm not saying they should get that recognition, but even someone like Stormzy, his connection to grime has been part of the narrative, so they missed out on that.”

Bleau, who started Sony imprint Since '93 alongside Glyn Aikins last year, is a veteran of the scene. He's a firm believer that self-recognition is most important, but concedes that it's easy for him to say that. “Artists crave it, don't they, that adulation? People don't like to actually give it to the boys and it's become a bit of a sticking point when people turn on them or doubt them.”

But, the manager says, the odd social media spat (examples include Wiley and Giggs) must not detract from Krept & Konan's rep. “They're widely considered by their peers as almost like godfathers, you know?” he enthuses.

“Stormzy refers to them as rap royalty and a lot of the other MCs look up to them, you can see by the features they've done with the new guys coming through, they've done a better job than most at remaining in touch with the new generation. That's the space they fit in now, it's about reaffirming their position as senior hype men, if you will.”

Recently installed as GM at Virgin EMI, Michael Rivalland might also be described as a “senior hype man”, and he's excited about his first Krept & Konan album campaign.

“They're pioneers,” says Rivalland. “You've had Dizzee Rascal and Wiley and the grime scene, but they were the first UK rap act to have proper commercial success. Where it's now becoming

commonplace to have big US features, they had Rick Ross on their album in 2015, that was unheard of for a British act. They paved the way for a lot of artists.”

Rivalland feels a great deal of respect for what Krept & Konan are trying to achieve, both through music and beyond. “They feel they're in a position to have an opinion and can hopefully use their influence for positive change,” he says.

The look and feel of the campaign is still being firmed up when *Music Week* visits the studio, but Rivalland says the label plans to twang every string of Krept & Konan's bow to promote it. They flew above the crowd suspended on zipwires at their last London show, a sold out Alexandra Palace last October, and their upcoming tour culminates in their biggest ever show at the O2.

“It'll be exposure everywhere, an exceptional marketing campaign. We organised a full shoot for the album cover so there's lots of immersive stuff around that,” he says.

“We'll use the multiple touchpoints they have, like Crepes and Cones, for marketing initiatives. There'll be solid outdoor, a lot of digital, an event closer to release, pre-orders bundled with tickets, then hopefully airplay and streaming.”

Bleau believes Krept & Konan had to evaluate what has changed since their debut, both in the UK scene and music in general. “Streaming has come on leaps and bounds,” he says. “There's been a shift in the culture of releasing records and growth of the scene in general. It's about reasserting their position and place amongst it all, making a record that connects with their old fans and ingratiate them with the new fans.”

The manager sees this comeback as a “watershed” moment. “It's been long time coming,” he says. “They've been around for some time, but they haven't been that open as to who they are as human beings. It's time for people to know who they are, to see their vulnerability.”

It doesn't take long for that raw emotion to reveal itself as we sit down for a conversation with Krept & Konan. They've encountered obstacles both personal and musical (Konan served time in prison in 2008 and in 2011 his stepdad was shot at home) on their way to this point, and there's a sense that this is their moment. Once he's sitting comfortably, Krept reaches into his M&S bag and pulls out a packet of hot cross buns. We each take one, leaving the fourth for Krept to have later, and settle down to pore over their lives, their record and the rap game...

Why are you seeking revenge with this album?

Konan: “It's based on a quote from Frank Sinatra, ‘the best revenge is massive success’. You always get the naysayers, doubters and haters and people trying to bring you down. Our way of counteracting that is by becoming successful. This is our way of responding to all the hate we've been receiving lately. You know how music goes; we're in an age where everyone is trying to bring everyone down. Our way of counteracting that is by putting out a great album.”

But aren't you're right up there at the top of the scene?

Krept: “People that say things use platforms to downplay stuff we believe that we've done. We feel like we've done so much and some people still turn a blind eye to it. When we came up initially it was like, ‘They only rap about the same stuff’, then we switched up. Then it was, ‘They only do punchlines, they can't make songs’, so we switched up and made songs. Then it was like, ‘You can't tell stories’, so we did [2013 track] My Story.”

Konan: “In lists of the best UK rappers or urban artists, hip-hop or grime, we'll never be on them. Hold on a second, we've done all of this and people will just ignore it. It's minor, but you'd like a little appreciation, everyone does.”

What sort of recognition would you like?

Konan: “We've had songs on the charts, we've had big songs, gone platinum, had three Top 10 albums, a Guinness World

“They're pioneers, they paved the way for a lot of artists”

MICHAEL RIVALLAND
VIRGIN EMI

Record [for 2013's Young Kingz, the highest-charting album release for an unsigned act], but not even a nod from the BRITs or Mercury Prize. It's very draining when you're in music doing all these things and people are turning a blind eye. My dad [reggae act Delroy Wilson] was a musician and because he didn't get the recognition he thought he deserved, he went to drinking and ended up passing away. That dawns on you and I don't want that same situation. That plays on my head, we need them to know. We don't want to be wiped out of history. We want to make sure people know Krept & Konan, know what we did and recognise us. We want people to know we realise they're not noticing us. Hello, we're here!"

Not many artists actually say this kind of thing...

Konan: "[Laughs] Nah, for real, be true to it. You do want to win a BRIT, you do want a Grammy and these things where there are big ceremonies and everyone gets dressed up. Awards document things, the charts are there, but when all's said and done, you've got to say, 'Oh, my album was sick'. You create something out of nothing and then see people singing your lyrics back to you, so you do want recognition."

How did losing Cadet and Nash affect the album?

Krept: "I remember making one song when our friend Nash passed away and Cadet was still alive. I sent it to our WhatsApp group, which is called Corn City, we're always bantering each other, firing shots. By the time we finished the song, Cadet had passed away as well, so it was even more emotional. From starting the album when he was alive, to finishing it and he's not here and finding a verse of his to use, that process was crazy. That's what you go through when you're making music, things happen. Life happens."

Not many albums are made with this backdrop...

Krept: "Exactly, things like this don't really happen. With Nash, there hasn't been a project of ours that he didn't hear before it came out. I'd be able to tell by his reaction to songs he really liked. He would make you feel good about your music. I'd always say to Cadet, 'What's your honest opinion on this?' His last bit of feedback was for a song that didn't make the album. I just remember him gassing up. You'd ask for his opinion and he would tell you."

Konan: "I used to phone him when I'd get stuck with writer's block. He'd talk me through it and say, 'Don't overthink it bro'. I'd ask, 'What rhymes with this?' Then I had no one to phone. I tried to phone other friends but it wasn't the same."

It felt like the scene really united to remember him...

Krept: "He was a genuine person. He didn't give off bad vibes or do negative stuff, he was just so positive about everything and happy, telling everyone he loves them. That's the person he was."

Konan: "It's sick to know everyone felt the same. We had a different relationship, he's Krept's cousin and was like a brother to me. He was spreading mad love, just a positive guy. He'd say, 'I love you' and it'd be like 'Bro, I know'. He'd say it so much you'd be like, 'I know, chill bro' [Laughs]. It's good to know he left the world with that present."

Has Nash's suicide made you consider mental health in rap?

Krept: "The scariest part about it is that people pride themselves on not telling you they're going through issues and he couldn't give off an inkling of what he was going through. Even to his brother or mum... Nothing. We don't know what it was that specifically made him want to do *that*. We all go through things and have issues, but for him to go and do *that* and for us not to even have an idea... We were eating and got a call saying he'd jumped in front of a train. A couple of days before, we were

"It looks like we're glamourising the streets, but what else can we talk about, ponies or selling furniture?"

KONAN
KREPT & KONAN

walking across the road and a bus was coming and he ran out of the way. So for him to go and run in front of a train... Whatever was in his head was way beyond what anyone can explain. You've got to check on people. Now, I'll ask, 'Are you alright, is everything good?' I approach things differently, even how I greet people."

Does your album stand to help people, then?

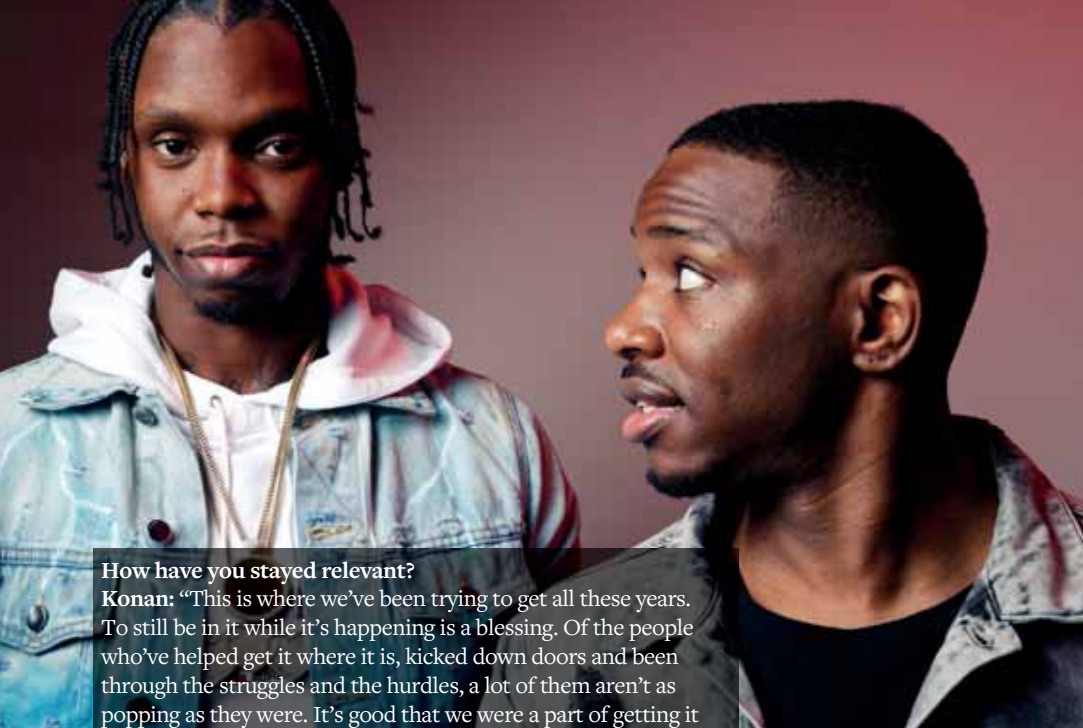
Konan: "There'll be a lot of people going through things who will listen to it. We're strong; we've been through a lot. I've been through a lot; sometimes it gets the better of me. I'm nowhere near suicide, but I get depressed and I can't sleep sometimes, overthinking, overthinking and overthinking. Stress is a killer. Hopefully this saves a lot of people."

What do you want the record to say about you?

Krept: "We wanted to do bars to remind people that we can rap. Never forget, if you really want to get to the rapping and go face to face with this rapping shit, you'll fail. We wanted to make music we feel will last. That's why we make feelgood records, songs that make you want to dance, get up. That's our personality, people love being around us, we're fun people, innit. We replicate that in our music. Our rapping and lyrical abilities come from how we've grown up. Then there's the side of us that's been through so much."

Where is UK rap now and where do you stand in it?

Konan: "People are in the charts making whatever music they want to make and selling out shows too. And everyone's doing it at the same time, before there'd be like two or three at a time, the radio wasn't taking as much urban music, they were only letting this person or that person come through, or it was very difficult to even get on radio in the first place. It's difficult to get on line-ups and no one believed in urban brand partnerships, in terms of the bigger brands coming in, it wasn't as frequent. It's crazy, to see Stormzy do Glastonbury, Dave get a No.1 album, AJ Tracey ain't moved in the charts, Aitch has come through, D-Block Europe, Headie One, we're in the charts..."



How have you stayed relevant?

Konan: "This is where we've been trying to get all these years. To still be in it while it's happening is a blessing. Of the people who've helped get it where it is, kicked down doors and been through the struggles and the hurdles, a lot of them aren't as popping as they were. It's good that we were a part of getting it here and we're still reaping the benefits."

Is rap culture more accessible than ever?

Konan: "One hundred per cent. I've seen people on Twitter talking like they're from Hackney; Americans have watched Top Boy and now they're talking like this. The window is open for everyone to look in."

Krept: "People can get more of an insight into the reality of where everyone's coming from, whereas before I felt like it was alienated. They didn't get it, it was, 'Why do they talk like this, why do they rap about this stuff?' To them it's mad, they didn't understand, it was just gangster rap stuff, like, 'No!' But now, because it's so mainstream and you've got Top Boy, Ban Drill, Shiro's Story... It's so big, they get it now, they understand people are coming from this kind of background, growing up, using music to change their lives and better themselves. How can you be mad at that? People are embracing it a bit more for the reality of it rather than thinking it's a fantasy, because it's not a fantasy. That's why people are so confused when rappers have situations. 'He was talking about drugs, then he's got nicked for drugs, I can't believe it!' They think it's a fairytale."

What responsibility do you have as rappers?

Konan: "To everyone else it looks like we're glamourising the fact we're from the streets, but what else are you gonna talk about? Ponies and selling furniture? You don't do that. This is what we're doing and we're going to rap about it. Don't get me wrong, what we're talking about and where we're coming from is a negative, but this what we're living. And if everyone wants to listen then I'm going keep doing it because I want to make money from it."

What's your message to the music industry?

Krept: "This is the revenge. People seeing us in *Music Week* and saying, 'For fuck's sake, 10 years of this, they're still here, fucking hell!'"

I spy: Krept (left) and Konan

"We were eating and we got a call saying our friend Nash had jumped in front of a train"

KREPT
KREPT & KONAN

Branching out: Krept & Konan at their restaurant opening and (bottom) live at Alexandra Palace



MPs and Qs

Krept & Konan discuss their visit to Westminster and their plans to help Britain's youth through music



Parliament to be: Krept (right) and Konan outside Parliament

How can your Ban Drill project and visit to Westminster help?

Krept: "Some people who might block out certain things or might turn their nose up will see things like this and get more of an understanding, then that will lead to them accepting more urban artists to do certain things and uplift themselves. If you do it in a creative way and get people's attention, it can only help."

Konan: "No one's come from a silver spoon and is all of a sudden talking about drillings and beef. That doesn't make sense. We've come from that, so that's what we talk about. Once it creates the opportunity, you're going to take it, it's only going to better your life. It's going to help a lot of people get opportunities. The reason a lot of us do this is because there's not a lot of opportunities. Now with our music and the Ban Drill film, people are realising that this is helping them. I know there are a lot of people who'd rather have a platinum record than be in the streets selling drugs."

How's your Positive Direction Foundation project going?

Krept: "You know the kids are watching and seeing what we're doing. Imagine being in school knowing Krept came to this school and he's doing music, he's got a restaurant down the road... They can see all this stuff knowing that I had the same opportunity. We're all from the same area, the exact same circumstance. If they can see us coming back and trying to help and motivate them, they will actually listen."

Konan: "We've been through the streets, we've been through worse than what you're going through now, this is the light at the end of the tunnel. You can handle this, skip past all the stuff we had to go through."

Do you feel hopeful for the future?

Konan: "When we were growing up we didn't see ourselves on TV or being successful. Now kids get to see Mo The Comedian, Big Narstie, us on Rap Game UK, Stormzy at Glastonbury, Daniel Kaluuya in Get Out, John Boyega in Star Wars... All these people are from the ends, rough areas. No one is from a glamorous background. We've managed to do this."

So, what's next?

Krept: "We want to do what we're doing but on a much bigger scale. We're trying to build a permanent centre. We saw a place recently. There were kids in there just doing things instead of being on the roads and streets roaming around, doing nothing and getting up to no good."

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PRYOR ENGAGEMENT

With clients including **Rihanna, Sam Smith** and **Roc Nation, Reed Smith** is a law firm at the heart of the biz. Following their **Music Week Awards** win, co-chair of its global entertainment and media industry group, **Gregor Pryor**, talks tech, copyright and the industry's "outrageous potential"

—BY ANDRE PAINE —

Gregor Pryor is a music industry lawyer who can make your own hectic schedule seem leisurely in comparison. "Sadly, my last call today is 11pm," says the partner and co-chair of the global entertainment and media industry group at Reed Smith, whose legal expertise is required across multiple time zones. Demand will surely be increasing following Reed Smith's victory at the Music Week Awards for Law Firm Of The Year. It was their international focus – it has offices in 30 locations – and range of top clients across labels, artists and tech that secured the win.

As well as companies such as Roc Nation, Reed Smith represents artists including Rihanna, Sam Smith, Florence + The Machine, Lil Uzi Vert, The xx, Meek Mill and Mariah Carey (the identity of many other clients remains confidential).

Reed Smith's London office is in laidback East London, not far from Shoreditch House, so it's not as if the clients are going to turn heads when they turn up for a meeting.

"Frank Carter always stands out when he comes in here, but for the most part, no, they can sneak in and out no problem," says Pryor.

As a former raver ("I used to DJ for many years"), Pryor is a lawyer who gets artists and the biz. Here, he opens up about the challenges and opportunities in the streaming age...



"We are in the most significant period of copyright reform that I've ever experienced in my career, it's insane"

GREGOR PRYOR, REED SMITH

Don't call me up: Gregor Pryor tries to enjoy a family holiday

Why do you think you won the Music Week Award?

“We didn’t expect to win, so we brought clients along who just like a piss-up. We got a table that happened to be right near the back. I was pretty well lubricated by the time the announcement happened. So as sobering up events go, it was a pretty good one! We’ve spent the last five years being really deliberate about our focus on the music industry. We believed that there was a gap in the market for a firm that could offer a truly transatlantic and global service. And there aren’t many firms acting for labels, publishers, DSPs and major artists, and managing to make that work.”

Given the ground that Reed Smith covers, how specialised are your lawyers?

“We have specialists among us. We have licensing specialists that really understand the technology around digital distribution. We have people that are almost pure talent lawyers. We just brought in someone who’s a data expert. If we’re doing global releases, distribution and collaborations, then I’ve got a team here that we can call upon to help me do it. I don’t have to make it up as I go along.”

How closely do you follow copyright reforms, such as Article 17 (formerly Article 13) and its impact on YouTube?

“I would take a Pepsi Challenge with other firms on it. There’s a risk among music lawyers that you end up focusing more on the deal-making and not enough on the law. There’s a lot of people in the industry who are excellent negotiators and deal-makers, but not many who have the time or interest to be really in the weeds when it comes to copyright. But I would argue we are in the most significant period of copyright reform that I’ve ever experienced in my career, it’s insane. If you look at what’s going on with Article 17 [within the EU Copyright Directive], you’ve got dramatic changes to the way performers are remunerated. You’ve also got a massive overhaul of the US licensing system. There’s a wild amount of stuff that, if you’re an artist or if you’re just starting out, it’s really difficult to get your head around.”

Will those reforms create winners and losers – might publishers get a better share of streaming royalties?

“It’s that age-old debate, which always makes my teeth hurt, should the publishers get paid the same as the labels? I can see both sides of that argument, because they are a copyright owner, just as labels are. It’s undeniable that they have very different value propositions for creators. I actually think that the winners are going to be the creators. Because most of the reform that we’ve seen is targeted at empowering a creator, through reforming collection societies or enabling transparent contracting, or making sure they get paid. It’s an excellent time to be a creator in the music industry.”

How do you secure the best contracts for artists in the streaming age?

“There are so many more choices for an artist these days. Pre-internet, it used to be the case that you would play your music in a pub, try and get to a bigger venue, where there would be some guy in the back who would give you free cigarettes and maybe some cocaine. You might get signed, he would bung you a grand and then you’d have five years of penury. Hip-hop has really changed the way that artists think, because they want to be owners. Owning your copyrights is so much more important to creators these days. And so those contracts mean that now the label has



Law in action: (From top) Gregor Pryor (left) aged 22 DJing with a friend and, more recently, with Stefan Gordy of LMFAO

“It is an excellent time to be a creator in the music industry”

GREGOR PRYOR
REED SMITH

Reed it and weep: (L-R) Gregor Pryor collects his Music Week Award from host Jo Whitley



PHOTO: Paul Harries

to work for the artist. Many labels do a fantastic job, especially the majors in many cases. They recognise that there’s competition from label services companies and other players, so they have really raised their game.”

Artists might change their label and manager. Should they stick with their lawyer?

“The really established artists do chop and change their legal firms now and again, partly to keep people on their toes. In the same way they would change their management, they believe that that change adds a new kind of dynamism. That being said, the very best relationships are ones where you’ve been with an artist since the early days, and they trust you to always put their interests first.”

What do you think of the phenomenon of lawyer as A&R?

“I’m more of a traditionalist – stick to what you’re good at and make sure you’re good at it. And what

you must be good at is understanding contracts, being able to advise your client about the impact of the law on their career and on their rights and on their money. I don’t want to go around shopping artists to people, I don’t think it’s what I’m best at. I do think, though, that if you’re going to be a lawyer for an artist, you have to believe in the artist. You can’t genuinely represent an artist unless you think they have something that is special.”

What impact will AI in music have on your job?

“Oh, I love this topic. I think it’s headed into a really interesting place. Everyone focuses on AI-created music, but they don’t understand how much AI influences what they’re even hearing in the first place. And if you couple that with the contractual arrangements, which underpin how a streaming service gets to market, the technology really dramatically influences almost all of the user experiences. There’s an uncertainty, or at least a lack of consistency, in the law concerning copyright ownership of AI-generated work. The real disruptor of AI music is going to be in the production music business.”

Finally, what growth areas are you seeing in the biz?

“Certain parts of Asia, particularly China, offer the potential for phenomenal growth. India and Africa are pretty much untapped. So with developing countries and their markets, if we can see them grow in the same phenomenal way that US and European markets have been growing, there could be outrageous potential.”

HITMAKERS

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

THIS WEEK: More than just her first No.1 single, **These Words** catapulted **Natasha Bedingfield** on to radars across the world. Here, she tells *Music Week* the story of how she turned a spot of writer's block into a smash hit...

■ INTERVIEW: KAYLA EFFNER

When I wrote *These Words*, I had a record deal with a tiny label called Phonogenic – they were an imprint signed to Sony – and I was their very first artist. It was founded by the songwriters Steve Kipner and Andrew Frampton and it was amazing because we wrote the first batch of songs together. Co-writing is so fun because it's like being a comedy writer, you sit around and talk about fun things and then write a song about them. You push each other and you don't settle until everybody is like, "Yes, this is it!" Steve Kipner, Andrew Frampton and Wayne Wilkins – they were my mentors, they taught me how to write a pop song. Wayne is so incredible at making beats.

One of the things I remember about *These Words* is we had written an amazing verse and we were trying to write the chorus... Then we got stuck. It's funny because it's a song about writer's block and trying to say, "I love you" in a really unique way. One of the songwriters was like, 'I love you like a river that goes out into the sea,' and was trying to be super-poetic. I was like, "No, that isn't really ringing true!" As a joke, I said, 'I just want to say, I love you, I love you, I love you!' Honestly, it was a joke, but they were like, "That's it! We are putting that down right now!" I expected them to hate it and they loved it. That's what's great about co-writing, you end up finding all of these gems that you would have overlooked by yourself.

These Words was my second single and it just blew up straight away – it was No.1 in places all over the world. Timbaland once got up at some big hip-hop convention and said, "Natasha Bedingfield is the truth – you've gotta

listen to *These Words*." Someone who you respect really giving you respect... How amazing is that? It's such an incredible feeling. As a songwriter, you're in your own little room and then, suddenly, you release some music and it's out in the world. It was a crazy experience going to different countries and people knew who I was before I had even met them. It was the most amazing time of my life but it was also really weird because of fame and paparazzi – all of that is super-weird. It was interesting to do interviews where I had to talk about myself because I was a little shy at that point. I would get confused and ask the interviewers questions instead of answering them!

I feel like people connected with *These Words*' feeling of having situations where it's hard to communicate. You get stumped and you get lost for words when someone blows you away and you just can't put it into words. I think that's why we love to have songs because sometimes it's like, "Wow, the way that Coldplay said that is exactly what I wanted to say." That's why people love songs because they give you words that you didn't have. I'm a songwriter because I love that you can put so much into a song that you wouldn't say in real life. There's a lot of symbolism and poetry.

These Words is still one of my favourites because it's really fun to sing. Every time I perform it live it sounds different, so I get to reinvent it every time. We make the beat harder. That is what I love about being a singer: I get to reinvent the songs every night. I remember singing it at the Princess Diana tribute concert on the anniversary of her death to millions of people. That was such an incredible moment to celebrate her with so many people that loved her.

"I love that you can put so much into a song that you wouldn't say in real life"

**NATASHA
BEDINGFIELD
ON THESE WORDS**

Having a field day:
Natasha Bedingfield's
new album *Roll With
Me* is out now



PHOTO: Kenneth Cappello

NATASHA BEDINGFIELD THESE WORDS

Writer's Notes



Publishers

EMI, SonicGraffiti,
In-Genius

Writers

Andrew Frampton,
Natasha Bedingfield,
Steve Kipner,
Wayne Wilkins

Release Date

16.08.04

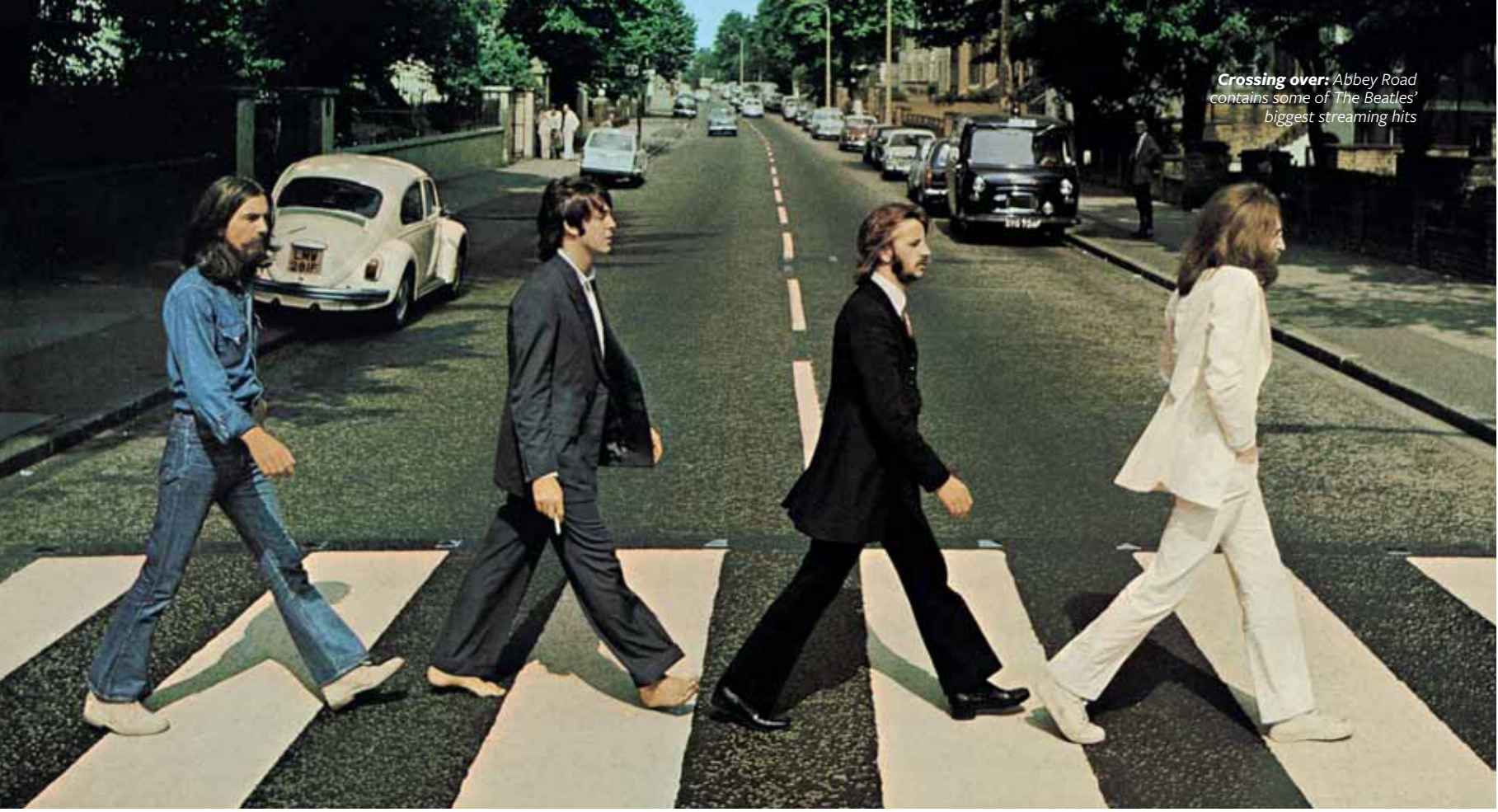
Record label

Phonogenic

Total UK sales (OCC)

453,844

Crossing over: Abbey Road contains some of The Beatles' biggest streaming hits



ONE FOR THE ROAD

The final album recorded by **The Beatles**, **Abbey Road** is the latest Fab Four LP to be remixed for its 50th anniversary. Here, producer **Giles Martin** and **Orla Lee-Fisher** of **Universal Music Group International** talk about bringing new life to one of the most iconic and beloved LPs of all-time...

—BY JAMES HANLEY—

Where did The Beatles record *Abbey Road*? If you answered, “Abbey Road Studios”, then sorry, but you’ve just succumbed to one of the oldest trick questions in the book. The seminal 1969 LP came together (pun intended) at what was then known as EMI Recording Studios. Named after the street where the studio was located, the album’s subsequent success prompted the now world famous building to be renamed Abbey Road Studios the following year.

“That’s how iconic it is,” smiles producer Giles Martin. “Personally I think it’s one of their best albums, but it’s certainly one of their most popular and successful.”

Estimated to have sold well over 30 million copies worldwide, *Abbey Road* (Olympic and Trident Studios were also utilised for the recording sessions, incidentally) has moved 791,780 units in the UK, post-1994, according to the Official Charts Company.

Martin, together with engineer Sam Okell, was entrusted with

“Abbey Road is the most accessible Beatles album for the younger generation because of its sound”

GILES MARTIN

mixing the record’s 17 tracks for an array of 50th anniversary packages, released last Friday via Apple Corps/Capitol/UME.

“It’s a much loved album,” remarks Orla Lee-Fisher, Universal Music Group International’s SVP marketing. “It’s the biggest vinyl seller, year-in, year-out globally and has a sleeve that has been replicated, ripped off, copied [see page 28]. It’s one of those things that lends itself to a lot of social media activations.”

The group’s 11th studio LP, *Abbey Road* is the third Beatles classic to receive the reissue treatment in as many years. Martin is a trusted hand, having been acclaimed for his work on the remixed and expanded 50th birthday editions of *Sgt Pepper’s Lonely Hearts Club Band* and *The Beatles (White Album)* released in 2017 and 2018, respectively, as well as the Grammy Award-winning *Love* album (2006).

“I get asked, ‘Why did you decide to go and remix *Abbey Road*?’ And you go, ‘Well, I didn’t decide, I was asked by The Beatles to go and do it,’” laughs Martin. “When *Sgt Pepper* came about I was against doing it. Then I started working on it and said, ‘OK, actually I think it’s worthwhile’.

“I’m not deleting the legacy of what went on before, and the fact that the fans seem to like the work we do encourages us to do it. It keeps [the music] alive in lots of ways. If people don’t like it they still talk about it and go and listen to it. And listening to Beatles music actually makes you feel better, so that’s not a bad thing.”

On *Abbey Road*, Martin was guided by the original stereo mix, which was supervised by his father, the legendary ‘fifth Beatle’ Sir George Martin.

“*Abbey Road* was a very different album for The Beatles, in a way, because the technology had changed,” notes Martin. “It was on eight-track and is probably their most modern-sounding record. It was always the template for records in the ‘70s – it sounds more like

the '70s than the '60s.

"Where Sgt Pepper's is their most immersive, psychedelic record and the White Album is their most visceral record, Abbey Road is the one that, sonically, probably sounds the best and that created the biggest challenge for us remixing it – because the original record sounds pretty good.

"It was more like a remastering project than a remix project to a certain degree because we were making every individual thing sound a little bit better, without vastly changing the mix picture."

The remixes are accompanied by 23 session recordings and demos (most of which were previously unreleased). Deluxe packages include a hardbound book illustrated with rare photographs, including many taken by Linda McCartney.

"There are some interesting outtakes," reveals Martin. "With I Want You (She's So Heavy), which they tried early on, you hear [engineer] Glyn Johns saying, 'You're a bit loud and people are complaining' and John goes, 'Well, can we do one last loud [take] and then we'll do a quiet one and maybe that will sound better'.

"There are really interesting snippets of people working out songs and then the journey they go on. This is much more of a studio record, as opposed to the White Album being very much a hammered-out live record."

Since the Fab Four's catalogue was made available on streaming services on Christmas Eve 2015, their most played tracks have come from Abbey Road. Here Comes The Sun leads the way with over 357 million Spotify streams, followed by Come Together on 236m.

"Here Comes The Sun is such an uplifting song," beams Lee-Fisher. "It just seems to be beloved, as does Something, and Golden Slumbers was covered by Elbow for a John Lewis Christmas song. There are a lot of beautiful songs [on Abbey Road] that have caught people's attention."

"It's probably their most accessible album for the younger generation because of its sound," suggests Martin. "It's a good gateway to The Beatles."

"On all our campaigns, globally, we look at the core audience with the super deluxe box set, which has unreleased material, archive footage and is very much tailored for that audience," adds Lee-Fisher. "With the streaming audience, it's about doing social activations that reach a younger audience who may or may not be aware of The Beatles."

The album contains two of George Harrison's most revered compositions in Here Comes The Sun and Something, which saw him fully emerge from the songwriting shadow of John Lennon and Paul McCartney.

"The legacy is George's awakening as one of the lead songwriters," affirms Martin. "He was being slightly repressed by [Lennon and McCartney] and my father as well. My dad always



When they were Fab: (L-R) Ringo Starr, Paul McCartney, George Harrison and John Lennon in Twickenham in 1969

said he felt slightly guilty he didn't give George enough attention, but that's because the other two were the main providers of food on the table, if you like. But what George was doing quietly in the background was creating this legacy of brilliant songwriting on his own. They were ignoring these songs he had, but he managed to get Something and Here Comes The Sun on Abbey Road and they're amazing. They are some of the biggest Beatles songs."

Here Comes The Sun kicks off the record's fabled side two, which includes a 16-minute medley that is now enshrined in music legend. The eight-song run is Martin's favourite section of any Beatles LP.

"In a way, I think that medley is the direction my dad wanted them to go in after Sgt Pepper [George Martin's discontent with the White Album sessions is well documented], treating their songs as more orchestral. I don't think he was necessarily right about that, but that's what he wanted.

"The surprising thing for me about that medley is that I didn't realise how they played certain songs together. Sun King, for instance, is the same track as Mean Mr Mustard – that's basically a live performance throughout – in the same way as Polythene Pam/She Came In Through The Bathroom Window was the same take, they're not edits. So they were played with the intention of being a medley.

"It's a great piece of music. It reminds me a little bit of Paranoid Android by Radiohead in some ways, it just takes you somewhere."

While not the final studio LP to be released by The Beatles (that distinction falls to 1970's Let It Be), Abbey Road was the last to be recorded by the band. However, a tape recently unearthed from the period by historian and writer Mark Lewisohn challenges the received wisdom that the group always intended that to be the case.

Nonetheless, Martin surmises: "They knew things had changed among the four of them. I got the sense that, post-Let it Be, this was them making one final record. My dad always said they were going to make one final record how they used to make them, be produced by him and be much more organised in the studio, as they were previously. So I think that's what made it a harmonious project.

"The bizarre thing about Abbey Road is the fact it was their last album, but also one of their most successful. It's not like they didn't make a lot of albums, so it's unusual that their farewell album was also one of the most successful. They were in control of their own destiny and it is almost the perfect epitaph. It was a perfect signing off for The Beatles."

Yet isn't it fascinating to consider what The Beatles would have come up with had they stayed together?

"In a way we know what they might have done next because they went and did it," laughs Martin. "But I always think about what would [Paul McCartney's] Maybe I'm Amazed sound like with the Beatles playing? Or [George Harrison's] All Things Must Pass? Or

"Abbey Road is a good gateway to The Beatles"

ORLA LEE-FISHER

UMGI



Hats off: Abbey Road was the last Beatles album to be recorded

ART ON SLEEVE

The power of Abbey Road's legendary cover...



Zebraheads: Abbey Road's iconic cover, front (above) to back (below)

A policeman stopped the traffic while photographer Iain Macmillan balanced on a stepladder to snap The Beatles striding single-file across Abbey Road's zebra crossing on August 8, 1969.

Just six photos were taken, but the fifth would go on to form the basis of one of the most iconic album covers in music history, spawning countless imitations and pilgrimages to this day (much to the chagrin of local motorists trying to get past the crossing).

"To have a sleeve that is so iconic, replicated and imitated, is a great place for us to have something that works in terms of social media," UMG's Orla Lee-Fisher tells *Music Week*. "There are not many people who don't know the Abbey Road sleeve."

BBC Radio 2 celebrated the 50th anniversary with a DAB pop-up station from September 26-29. All the live shows were broadcast direct from Abbey Road, alongside pre-recorded specials and classic Beatles content from the BBC archive.

On the day of the anniversary, Elbow frontman Guy Garvey was joined by the BBC Concert Orchestra and guests including Cerys Matthews, Katie Melua and Level 42's Mark King to perform songs from the Beatles catalogue.

"Everyone, from our digital partners, to our radio partners, has really embraced this album," adds Lee-Fisher. "It feels like this is one that people all wanted to be a part of. There is a lot of unique and innovative marketing in the same way we had around the White Album. But with the White Album, although the sleeve was iconic, it had some challenges because of the minimalist nature of the artwork. But to have such an iconic sleeve [as Abbey Road] as our starting point has just been incredible to work with."

Producer Giles Martin, who fronted one of the Radio 2 shows, recalls a story around The Rutles' parody of the Abbey Road artwork.

"When The Rutles did their movie in the '70s with [band member and actor] Eric Idle, they came and did a zebra crossing photograph," says Martin. "George Harrison turned up for it, because he was friends with Eric, and all these fans were asking The Rutles for autographs and ignoring George Harrison completely!"

"Abbey Road and [Pink Floyd's] Dark Side Of The Moon have got to be the most recognisable album covers of all time."



Hardback writers: Some of the Abbey Road packaging



The long and winding Road: The Beatles in Tittenhurst Park in 1969

John Lennon's Double Fantasy? It's not as though they went and made bad music afterwards.

"They would have been more competitive with each other because that's how they were in the band, but I think they would have added to each other's music. They always enhanced each other's songs."

The cat is already out of the bag about the next Beatles project. Earlier this year, it was revealed that Lord Of The Rings director Peter Jackson is making a feature-length documentary out of unused footage from the Let It Be recording sessions.

"We're looking at the film and so that is our next mission," says Martin.

"That's for another time," stresses Lee-Fisher. "Our focus now is very much on Abbey Road, which offers us a hugely broad spectrum of appeal across all ages. Our goal is to find new generations and to shine a spotlight on Abbey Road, which has a lot of commercial tracks, really helps us as a jumping off point to bring a whole new generation on board with The Beatles."

"To have younger artists like Billie Eilish talk about what The Beatles mean to them helps to reach a younger demographic as well," she adds.

Most importantly of all, though, have surviving Beatles, McCartney and Starr, given any feedback?

"They're really happy," reveals Martin. "They're really kind about these things. There's a lot of love and trust, which is humbling. They give you some comments, but I think they just really enjoy listening to the records - because they wouldn't listen to them normally..."

"They were competitive in the band, but they always enhanced each other's songs"

GILES MARTIN



Four become five: The Beatles with Yoko Ono

Music Week

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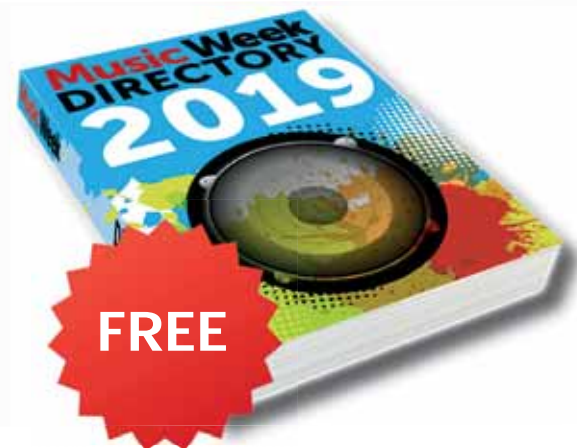
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Music Week CHARTS



Here's looking at you, our kid: Liam Gallagher tops the albums chart with *Why Me? Why Not*

32/34 – Singles & Albums

33/35 – Analysis

36/37 – Market Shares

38 – Streaming/Comps/Record Store

39 – Indies

40/41 – UK & EU Airplay

42/43 – Apple/Spotify

44/45 – Vevo/Club

47 – Key Releases



THE OFFICIAL UK SINGLES CHART 75



TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	9	Ed Sheeran Ft Stormzy Take Me Back To London Asylum GBAHS1900716 (Arvalo) ●
2	3	8	Aitch Taste (Make It Shake) Since 93 GB1101900928 (Cinram) ●
3	4	13	Kygo & Whitney Houston Higher Love Columbia/Kygo USRC11901901 (Cinram) ●
4	5	30	AJ Tracey Ladbroke Grove AJ Tracey UKWN1800013 (ADA Arvalo) ★
5	11	6	Regard Ride It Ministry Of Sound GBCCEN1900048 (Cinram) (Regard/Bucks (Jay Sean/Alan Sampson)) ↑
6	6	12	Joel Corry Sorry Asylum/Perfect Havoc UK4ZF1900052 (Arvalo) ●
7	14	8	Tones & I Dance Monkey Parlophone OZES71982312 (Arvalo) (Watson/Kersting/CC) ↑
8	7	21	Dominic Fike 3 Nights Columbia USQX91802455 (Cinram) ★ (K.Catco/CC (K.Carbo/D.Fike))
9	8	4	Post Malone Circles Republic USUM71915699 (Sony DADC UK) (Post Malone/Dukes/Bell/Sony ATV/Universal/Kaan Gunesberk (Bell/Post/Feeney/Walsh/Gunesberk))
10	10	16	Young T & Bugsey Ft Aitch Strike A Pose Black Butter GBARL1900666 (Cinram) ● (Toddla T/BMG/CC (Tucker/Adevuyi/Toddla T/Aitch))
11	9	15	Lil Tecca RanSom Republic QZ85M1940160 (Sony DADC UK) ● (Mira/Taz Taylor/Kobalt/Universal/CC (Snodgrass/Sharpe/Mira))
12	2	2	Ariana Grande... Don't Call Me Angel (Charlie's Angels) Polydor/RCA/Republic USUM71912501 (Sony DADC UK) (Max Martin/Ilya/Sony ATV/Warner Chappell/Universal/Kobalt/MMM (Cyrus/Max Martin/Kolesha/Salmazadeh/Miettinen/Grant/Grande))
13	12	10	Sam Smith How Do You Sleep? Capitol GBUM71902381 (Sony DADC UK) ● (LY/ASony ATV/Stellar/Kobalt/MMM/Warner Chappell (S.Smith/Kolesha/Max Martin/Salmazadeh))
14	13	6	Headie One Both Relentless GB1101900800 (Cinram) (Nastygja/PJ Pipe It Up/Universal/BMG/Kobalt/CC (I.Adjei/L.Springsteen/J.Caifano/Ultra Nate Wyche/Uka/Oparah))
15	17	12	Sam Feldt Ft Rani Post Malone Spinnin' NLZ541900734 (Arvalo) (Lytle/Feldt/Cloud 9/Kobalt/Bucks/CC (Lytle/Feldt/Renee/Fellee/Renders/Hilversum))
16	18	6	Jorja Smith Ft Burna Boy Be Honest FAMM QM6P41954566 (The Orchard) (Cadenza/Tz/beat/Sony ATV/Universal/Pear/CC (Smith/Cross/Ogulu/Rodigan/Zapata/Amira))
17	20	15	Dermot Kennedy Outnumbered Island USUG11901618 (Sony DADC UK) ● (Koz/Sony ATV/Nyan King Tap/Universal/Warner Chappell/CC (Kennedy/Kozmeniuik/Harris/Moonie))
18	15	12	Post Malone Ft Young Thug Goodbyes Republic USUM71912330 (Sony DADC UK) ● (Lee/Bell/Sony ATV/Universal/Warner Chappell/MMM/VSL/CC (Bell/Lee/Post/Walsh/Williams/Foutz/Blavatnik))
19	24	2	Dave Professor X Warner USWB11902199 (Arvalo) (Dave/Warner Chappell (Omregie)) ↑
20	19	14	Shawn Mendes & Camila Cabello Señorita EMI/Syco USUM71911283 (Sony DADC UK) ★ (WAT/RB Blanco/Cashmere Cat/Kobalt/Sony ATV/Stellar/Universal/Reservoir (Mendes/Cabello/Wolman/Levin/Tamposi/Altchison/Patterson/Holberg))
21	23	14	Lil Nas X Panini Lil Nas X USSM11903948 (Cinram) ● (Take A Daytrip/Dot da Genius/Universal/BMG/Primary Wave/The End Of/CC (Hill/Baptiste/Biral/Omishore/K.Cobain))
22	37	2	Stormzy Wiley Flow Atlantic/Merky GBAHS1901183 (Arvalo) (Iiminds/EV/Adot/Sizji/Warner Chappell/BMG/Black Butter (Omarji/Getchew/Cowie)) ↑
23	58	9	Lizzo Good As Hell Atlantic USAT21600856 (Arvalo) ● (Ricki Reed/Sony ATV/Warner Chappell (Jefferson/Frederic)) ↑
24	28	39	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★ 3 (TMS/Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes))
25	27	13	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia GBAHS1900713 (Arvalo) ★ (Sheeran/Martin/Shellback/FRED A.Gibson/Sony ATV/Universal/Kobalt/MMM (Sheeran/Schuster/Robinson/M.Martin/Gibson))
26	26	11	Jax Jones & Bebe Rexha Harder Polydor GBUM71902928 (Sony DADC UK) ● (Jax Jones/Mac'Rokstone/Universal/BMG/Kobalt (Mac'Jax Jones/Purcell))
27	Re-Entry		Post Malone Ft Swae Lee Sunflower Republic USUV71803661 (Sony DADC UK) ★ (Bell/Lang/Sony ATV/Universal/Warner Chappell (Post/Bell/Walsh/Brown/Lang/Rosen))
28	16	2	D-Block Europe Ft Lil Baby Nookie D-Block Europe GBDY1900435 (Caroline/Sony DADC UK) (N.London/Wolf Pack Global/CC (Williams/Banton/Jones))
29	25	8	Ariana Grande & Social House Boyfriend Republic USUG11902591 (Sony DADC UK) ● (Barrera/Franks/Brown/Sony ATV/Universal/Reservoir/Avex/District 4-12 (Grande/Barrera/Franks/Brown/Foster/Anderson))
30	32	6	Normani Motivation Keep Cool USRC11901655 (Cinram) (LY/ASony ATV/Stellar/Kobalt/MMM... (Salmazadeh/Kolesha/Max Martin/A.Grande/Hamilton))
31	30	22	Lizzo Truth Hurts Atlantic USAT21703896 (Arvalo) ● (Reed/Chung/Sony ATV/Kobalt/Songs From The Boardwalk (J.Saint John/Frederic/Jefferson/Chung/JJ.Raisen/J.Raisen))
32	40	13	Y2K & Bbnōs Lalala Columbia USSM11904230 (Cinram) (Y2K/CC (Gumuchian/Starace)) ↑
33	34	8	Lauv & Anne-Marie Fuck, I'm Lonely Lauv GBKPL1959035 (AWAL) (Lauv/Kobalt/Prescription/Warner Chappell (Leff/Matošic/Pollack))
34	33	19	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam GBAHS1900673 (Arvalo) ★ (Mac/Martin/Fred/Shellback/Promised Land/Universal/Sony ATV/BMG/Kobalt/MMM... (Sheeran/Bieber/Pooh Bear/Max Martin/Gibson/Schuster))
35	35	3	Aitch Ft Ziezie Buss Down Since 93 GB1101901175 (Cinram) (Mojam/Digital Farm Animals/Sony ATV/CC (Armstrong/Omer/Murray/Ebamba-Ndabala/Gale))
36	38	27	Lil Nas X Old Town Road Lil Nas X USSM11901941 (Cinram) ★ 2 (YoungKio/Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema))
37	New		Tiësto & Mabel God Is A Dancer Polydor CYA11900301 (Sony DADC UK) (Tiësto/J.Willkinson/Kobalt/Universal (Verweil/Wilkinson/Wolet/Skies)) ↑
38	39	3	Camila Cabello Liar Epic/Syco USSM11905818 (Cinram) (Wall/The Monsters & Strangers/Bell/Kobalt/Sony ATV/Reservoir/Universal/CC (Cabello/Wolman/Tamposi/Balton/S.Johnson/J.K.Johnson/Rchie/Bogoy/Johns/Buggen/))

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	49	29	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ★ (JAE3/Warner Chappell/Universal/Kobalt (Omregie/Ogulu/Avotowe-Mensah)) ↑
40	31	3	Stormzy Sounds Of The Skeng Atlantic/Merky GBAHS1901152 (Arvalo) (Sir Spyro/Warner Chappell/Sony ATV (Omar/Joseph))
41	44	12	Mist Ft Fredo So High Since 93/Warner GBHT1900624 (Arvalo) ● (FRED/Predlah/Sony ATV/Universal/Promised Land/CC (Sylvester/Baley/Gibson/Chisanga))
42	42	6	Taylor Swift Lover EMI USUG11901473 (Sony DADC UK) (Swift/Antonoff/Sony ATV (Swift))
43	46	21	Lewis Capaldi Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ★ (Capaldi/TMS/Altkinson/Holloway/BMG/Universal/Reservoir/Reverb (Capaldi/Hartman/JN Commons))
44	New		Jay1 4am In Coventry Parlophone GBAYE1901179 (Arvalo) (Coolie/Payday/Sentic (Juam))
45	43	6	Sam Fender Will We Talk? Polydor GBUM71901021 (Sony DADC UK) (Costey/Bronte/Fender/Kobalt (Fender))
46	41	26	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ★ (F.O.Connell/Universal/Kobalt (F.O'Connell/Billie Eilish))
47	47	6	Miley Cyrus Slide Away RCA USRC11902256 (Cinram) (Wyatt/Mike WILL Made-It/Sony ATV/Universal/Kobalt... (Cyrus/Wyatt/Miettinen/Michael L. Williams II))
48	New		The Script The Last Time Columbia GBARL1901043 (Cinram) (O'Donoghue/Sheehan/Bary/Tsang/Kobalt/Madmusic/Lets Get Brunch/CC (O'Donoghue/Sheehan/Abrahart/Bary))
49	51	2	Drake Behind Barz Warner USWB11902213 (Arvalo) (Richie Beats/Sony ATV/Sandra Gale (Graham))
50	Re-Entry		Liam Gallagher One Of Us Warner GBHT1900587 (Arvalo) (Wyatt/Warner Chappell/Kobalt/Rough Trade... (Gallagher/Wyatt/D.Duell/McMahon))
51	50	18	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCCEN1900019 (Cinram) ● (Sigala/Jarji/Kobalt/Sony ATV/Universal/PhrasesDifferently/Ultra... (Sigala/Hill/Cotone/Vaughan/Kruger/Jarji/Ashley))
52	48	9	Sam Fender Hypersonic Missiles Polydor GBUM71900673 (Sony DADC UK) (B.Bronte/Kobalt (Fender))
53	54	9	Mahalia Ft Burna Boy Simmer Asylum GBAHS1900857 (Arvalo) (Joseph/Chrislan/BMG/Kobalt/Universal/Greensleaves/Tummy Touch/CC (Burkmar/W.Hector/A.Harding/Ogulu/Joseph/J.Harding/Chrislan/Kojey Radical))
54	57	22	Stormzy Vossi Bop Merky/Atlantic GBAHS1900645 (Arvalo) ★ (Andoh/EMI/Warner Chappell/Delightful/Universal/CC (Omar/Anderson/Andoh/Munar/Forbes))
55	55	21	Becky Hill & Weiss I Could Get Used To This Polydor GBUM71900997 (Sony DADC UK) (Weiss/Ralph/Dinsdale/Sony ATV/Warner Chappell/Kobalt (Hill/Kintish/Emerike/Ashley/Ralph))
56	60	8	Solarido & Eli Brown XTC Ministry Of Sound USUS11900336 (Cinram) (Foster/Harris/Sony ATV/CC (Foster/Harris))
57	52	2	Halsey Graveyard Capitol USUM71917563 (Sony DADC UK) (Bellion/Bell/Ojvolta/The Monsters & Strangerz/Sony ATV/Kobalt/Universal/CC (Allen/Bellion/Bell/Frangipane/JK Johnson/S.Johnson/Oj Williams))
58	New		Riton & Oliver Heldens Ft Vula Turn Me On Ministry Of Sound GBCCEN1900052 (Cinram) (Riton/Heldens/Universal/Kobalt/BMG/Six Strings/SW/Musical Moments (Clarke/Harris/Tyson/Felder/Smithson/Heldens/Contahuller))
59	21	16	Mabel Mad Love Polydor GBUM71902039 (Sony DADC UK) ● (Mac'Rokstone/Universal/BMG (Mac'Mc Vey/Purcell))
60	29	15	Freda Ridings Castles Good Soldier UKBE21800706 (AWAL) ● (Nigro/Crew/Priddy/Rothman/Kobalt (Ridings/Nigro))
61	New		Liam Gallagher Now That I've Found You Warner GBHT1900589 (Arvalo) (Aldred/Warner Chappell/Kobalt (L.Gallagher/S.Aldred))
62	61	16	Chris Brown Ft Drake No Guidance Cash Money/Republic/RCA USRC11901584 (Cinram) ● (Winyz/J.Louis/Shebib/Walton (Brown/Sony ATV/Sandra Gale/Universal/Kobalt/CC (Brown/Graham/Hernandez/Shebib/Lewis/Walton/Charles/Bryant/Lebrun))
63	Re-Entry		Liam Gallagher Once Warner GBHT1900588 (Arvalo) (Wyatt/Warner Chappell/Kobalt (Gallagher/Wyatt))
64	53	2	Fredo Freddy Warner USWB11902209 (Arvalo) (M.Taylor/Universal (M.W.Bailey))
65	65	28	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK) ★ (Miale/Giani/de Gregorio/Universal/TrueLove/Dipul (Miale/Giani/Gregorio/Gimmeth/Manning/Cross))
66	New		Maroon 5 Memories Interscope USUM71913350 (Sony DADC UK) (Levine/The Monsters & Strangers/Universal/Kobalt/Prescription/BMG/Warner Chappell/Blue Mountain/Levine/Polack/Hindin/Balton/S.Johnson/J.Johnson/Ford)
67	72	4	Lil Tecca Love Me Republic SE6A91812468 (Sony DADC UK) (Dyslink Beats/Unpublished (Soundexchange) (Tyler-Justin Anthony Sharpe/Tomislav Raticec)) ↑
68	66	79	George Ezra Shotgun Columbia GBARL1701372 (Cinram) ★ 3 (Blackwood/Sony ATV/BMG (Ezra/Pott/Gibson))
69	36	17	Tiësto, Jonas Blue & Rita Ora Ritual Positiva CYA11900146 (Sony DADC UK) ● (Tiësto/Jonas Blue/Stonebank/BMG/Kobalt/Universal (Hector/FT Smith/Verweil/Stonebank/Robin/Barker))
70	Re-Entry		Yves V Ft Afrojack & Icona Pop We Got That Cool Spinin' NLZ541900844 (Arvalo) (Afrojack/OH:YVES/Yves V/Universal/Kobalt/BMG Talpa/MusicalStars/CC (OH:YVES/Segerstad/Waters/Geertsom/Jäger/van de Wal/Abrahamsson/Conway))
71	New		Khalid Ft A Boogie Wit Da Hoodie Right Back Right Hand USRV81900829 (Cinram) (Sergate/Sartiz/Handsome/Kosik/Universal/Concord/Resonance/Refamation/Warner Chappell/CC (Eiksen/Hamerson/Vojtesak/Riley/Kosik/Johns/Robinson))
72	59	3	Sam Fender The Borders Polydor GBUM71901016 (Sony DADC UK) (Bronte/Kobalt (Fender))
73	68	4	Raye Love Me Again Polydor GBUM71903526 (Sony DADC UK) (F.Bell/Universal/Warner Chappell (Bennett/Keen))
74	69	52	Lady Gaga & Bradley Cooper Shallow Interscope USUM71811932 (Sony DADC UK) ★ 2 (Lady Gaga/Rice/Sony ATV/Universal/Downtown/Concord (Germanotta/Ronson/Rossonando/Wyatt))
75	71	27	Russ Splash & Tion Wayne Keisha & Becky Yin GBUM71900985 (Sony DADC UK) ● (Gotcha/Downtown/CC (Russ Splash/Tion Wayne/Gotcha))

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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.

High five: Ed Sheeran & Stormzy hold on at the chart summit

BY ALAN JONES

Ed Sheeran is No.1 for the fifth week in a row with *Take Me Back To London* (feat. Stormzy), although the track's consumption falls for the fourth straight week, to 53,251 units (including 49,583 from sales-equivalent streams). Becoming the 34th track by Sheeran to achieve consumption in excess of half a million units at 522,858, it also gives him his 38th week at No.1, equaling the 2010s record set by his sometime collaborator Justin Bieber.

Kosovan **DJ Regard's** debut hit *Ride It* explodes 11-5 (38,645 sales), while *Dance Monkey* also hurtles into the Top 10, jumping 14-7 (34,714 sales) for **Tones And I**, who is No.1 for the eighth week in a row in her native Australia. That's just one week behind the longest ever run at No.1 for a track by a local act, Justice Crew's *Que Sera*, which spent nine weeks in pole position in 2014. There are returns to peaks for *Taste (Make It Shake)* (3-2, 39,146 sales) by **Aitch** and *Ladbroke Grove* (5-4, 38,912 sales) by **AJ Tracey**.

The rest of the Top 10: *Higher Love* (4-3, 39,059 sales) by **Kygo & Whitney Houston**, *Sorry* (6-6, 34,793 sales) by **Joel Corry**, *3 Nights* (7-8, 34,264 sales) by **Dominic Fike**, *Circles* (8-9, 33,273 sales) by **Post Malone** and *Strike A Pose* (10-10, 31,832 sales) by **Young T & Bugsey** feat. **Aitch**.

Departing the Top 10: *Ran\$om* (9-11, 31,611 sales) by **Lil Tecca** and, after just one week, *Don't Call Me Angel* (2-12, 27,245 sales) by **Ariana Grande, Miley Cyrus & Lana Del Rey**.

Dutch DJ **Tiesto** gets a late wedding present (he married in Utah on September 21), scoring the week's top debut with his **Mabel** collaboration *God Is A Dancer* (No.37, 13,170 sales). It is Tiesto's 23rd hit (including three as half of Gouryella) and Mabel's eighth. It has been newly tagged-on to Mabel's album *High Expectations*, which jumps 27-15 (3,843 sales). **The Script** score their 14th Top 75 entry with *The Last Time*, the first single from their yet to be named sixth album. Debuting at No.48 on consumption of 10,392 sales, it fails to become their 11th Top 40 entry but tops the paid-for sales list, attracting 4,263 purchases.

While **Liam Gallagher's** second solo album, *Why Me? Why Not*, debuts atop the album chart, two songs from the set re-enter the singles chart, while another makes its debut. The new hit - Gallagher's 42nd, including Oasis and Beady Eye hits - is *Now That I've Found You* (No.61, 8,302 sales). *One Of Us* - No.56 in August - has a new peak at No.50 (9,748 sales), while *Once* (No.49 in August) is back at No.63 (7,783 sales).

Also new to the Top 75: *4AM In Coventry* (No.44, 11,072 sales), the third chart entry for said city's rapper **Jay1**; *Turn Me On* (99-58, 8,688 sales), the second hit for UK DJ **Riton**, the fourth for Dutch DJ **Oliver Heldens**, and the first for US-born, UK vocalist **Vula** (Malinga); *Memories* (No.66, 7,285 sales), the 25th hit for **Maroon 5**; and *Right Back* (96-71, 6,742 sales), the



No.1

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

This week's sales: 53,251 | Downloads: 3,938 |
Streams: 49,583 | Total sales to date: 522,858 |



Like a pro-ject:

Take Me Back To London is Ed Sheeran's 34th track to achieve over half a million units

21st hit for **Khalid**, and the third for featured rapper **A Boogie Wit Da Hoodie**. In the teens for the fifth week while climbing to a new peak, *Be Honest* moves 18-16 (23,643 sales) for **Jorja Smith** feat. **Burna Boy**.

First released in 2016, **Lizzo's** *Good As Hell* is attracting massive airplay, resulting in a 39-10 jump on the radio airplay chart and 95-34 on the TV airplay chart which, in turn, helps to fuel its 58-23 leap (18,583 sales) on the singles chart, surpassing its previous peak of No.55. **Lizzo's** 2017 single *Truth Hurts*, which didn't breach the chart until May 2019, slips 30-31 (15,483 sales) on its 22nd consecutive week in the Top 75. *Truth Hurts'* career consumption tally is 291,276 units, while *Good As Hell's* is 222,352. **Lizzo's** *Cuz I Love You* album - home to *Truth Hurts* but not *Good As Hell* - reaches its second highest chart position, rallying 55-41 (1,928 sales).

There are also new peaks for: *Outnumbered* (20-17, 23,276 sales) by **Dermot Kennedy**, *Professor X* (24-19, 21,218 sales) by **Dave**, *Panini* (23-21, 20,552 sales) by **Lil Nas X**, *Wiley Flow* (37-22, 19,534 sales) by **Stormzy**, *Lalala* (40-32, 14,314 sales) by **Y2K & Bbnos**, *Behind Bars* (51-49, 10,219 sales) by **Drake** and *Love Me* (72-67, 7,271 sales) by **Lil Tecca**.

Overall singles sales are down 1.73% week-on-week at 18,728,788, 22.00% above same week 2018 sales of 15,351,889. Paid-for sales are down 0.91% week-on-week at 587,940 - their lowest level for 759 weeks - and are 29.97% below same week 2018 sales of 827,782. They are below same week, previous year sales for the 321st 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		Liam Gallagher Why Me? Why Not Warner 0190295408374 (Arvato) ●
2	New		Keane Cause And Effect Island 7791603 (Sony DADC UK)
3	2	3	Post Malone Hollywood's Bleeding Republic 806713 (Sony DADC UK) ●
4	3	11	Ed Sheeran No.6 Collaborations Project Asylum 0190295427887 (Arvato)★
5	1	2	Sam Fender Hypersonic Missiles Polydor 7742875 (Sony DADC UK)
6	New		Blink-182 Nine Columbia 19075963222 (Cinram)
7	4	19	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK)★
8	5	5	Taylor Swift Lover EMI 7792868 (Sony DADC UK) ●
9	17	49	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK)★
10	11	26	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ●
11	13	93	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6
12	37	29	Dave Psychodrama Dave Neighbourhood 7749028 (Sony DADC UK) ●
13	23	45	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ●
14	10	4	Lana Del Rey Norman Fucking Rockwell! Polydor 810482 (Sony DADC UK)
15	27	8	Mabel High Expectations Polydor 7779872 (Sony DADC UK)
16	19	134	Ed Sheeran - Asylum 0190295859039 (Arvato) ★11
17	38	594	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13
18	12	3	Aitch Aitch 2.0 Since 93 19075991582 (Cinram)
19	16	3	Melanie Martinez K-12 Atlantic 0075678651663 (Arvato)
20	18	47	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) ●
21	20	79	George Ezra Staying At Tamar's Columbia 88985471342 (Cinram) ★3
22	22	98	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK)★
23	28	121	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato)★
24	25	4	Lil Tecca We Love You Tecca Republic 0602508243387 (Sony DADC UK)
25	62	393	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK)★7
26	24	33	Ariana Grande Thank U, Next Republic/Island 7773803 (Sony DADC UK) ●
27	32	581	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK)★7
28	30	74	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK)★
29	33	73	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ●
30	36	442	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Cinram) ★3
31	34	50	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato)★
32	6	2	Emeli Sandé Real Life EMI CDV3232 (Sony DADC UK)
33	29	3	Belinda Carlisle Gold Crimson CRIMCD639 (Sony DADC UK)
34	31	5	Headie One Music X Road Relentless 0886447805855 (Cinram)
35	35	51	Lady Gaga, Bradley Cooper And The Motion... A Star Is Born OST Interscope 6777553 (Sony DADC UK)★
36	New		Brittany Howard Jaime Columbia 19075956932 (Cinram)
37	43	1136	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK)★12
38	40	602	The Beatles 1 Apple Corps 0830702 (Sony DADC UK)★11

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	39	1227	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK)★18
40	41	275	Ed Sheeran X Asylum 2564628590 (Arvato)★11
41	55	22	Lizzo Cuz I Love You Atlantic 0075679853585 (Arvato)
42	42	65	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK)★
43	47	25	Khalid Free Spirit Right Hand 19075919372 (Cinram) ●
44	56	14	Mark Ronson Late Night Feelings Columbia 19075938922 (Cinram)
45	54	753	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Cinram)★15
46	48	397	Whitney Houston The Ultimate Collection Arista 88697177012 (Cinram)★5
47	45	239	The Killers Direct Hits Vertigo 3755766 (Sony DADC UK)★2
48	26	3	Status Quo Backbone earMUSIC 214296EMU (Absolute/Sony DADC UK)
49	44	60	Travis Scott Astroworld Epic 0886447227169 (Cinram) ●
50	7	2	Pixies Beneath The Eyrle Infamous 4050538513943 (ADA Arvato)
51	57	27	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ●
52	50	63	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ●
53	46	607	Oasis Definitely Maybe Big Brother RKIDCD006 (PIAS Cinram)★7
54	60	30	Tom Walker What A Time To Be Alive Relentless 19075801772 (Cinram) ●
55	65	316	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram)★4
56	59	150	David Bowie Legacy Parlophone 0190295919900 (Arvato)★
57	New		Reverend & The Makers Best Of Cooking Vinyl COOKCD729 (The Orchard/Proper)
58	Re-Entry		Little Mix LM5 Syco 19075860752 (Sony DADC UK) ●
59	New		Tove Lo Sunshine Kitty Polydor 806499 (Sony DADC UK)
60	51	4	Kano Hoodies All Summer Parlophone 0190295474386 (Arvato)
61	70	97	Green Day Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ●
62	61	269	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK)★8
63	68	626	Michael Jackson Number Ones Epic 5138002 (Cinram)★9
64	53	10	Freya Ridings Freya Ridings Good Soldier GSR070CD (AWAL/Proper)
65	52	190	George Michael Twenty Five Aegean 88697009002 (Cinram)★3
66	72	22	Pink Hurts 2B Human RCA 19075907192 (Cinram) ●
67	67	146	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK)★
68	9	2	Korn The Nothing Roadrunner 0016861740924 (Arvato)
69	64	509	Foo Fighters Greatest Hits Columbia 88697369212 (Cinram)★4
70	58	43	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ●
71	74	80	Xxxxxtentacion? Bad Vibes Forever 084282106736 (Sony DADC UK) ●
72	Re-Entry		The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ●
73	69	9	Burna Boy African Giant Atlantic 0075679849304 (Arvato)
74	14	2	Charli XCX Charli Asylum 0190295409586 (Arvato)
75	75	529	Arctic Monkeys Whatever People Say I Am, That's What I'm Not Domino WIGCD162 (PIAS Cinram)★6

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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.

Why not indeed? Liam Gallagher flies in at No.1 with his second solo LP

■ BY ALAN JONES

With three acts who topped the chart on debut last time out releasing new albums last week, it is no surprise that leadership of the chart changes hands for the seventh week in a row.

Denying Keane their fifth straight No.1 and Blink-182 their second, **Liam Gallagher** takes pole position with his second solo LP, *Why Me? Why Not* sailing to the top on consumption of 68,327 units, including 6,216 from sales-equivalent streams.

The Mancunian, who turned 47 the day after *Why Me? Why Not* was released, has now had 10 No.1 albums, the first eight as frontman of Oasis between 1994-2010, and the ninth for his debut solo album, *As You Were*, which moved 102,660 units as it debuted at the summit in October 2017. When Oasis split, his brother Noel went solo, but Liam reconvened with Gem Archer, Andy Bell and Chris Sharrock as Beady Eye. They reached No.3 with *Different Gear Still Speeding* on sales of 66,817 in 2011, and No.2 with *BE* on sales of 34,552 in 2013, before disbanding in 2014.

Why Me? Why Not's first week consumption includes a contribution of 17,075 from its vinyl editions – the second highest weekly total for any album in the 21st century. It surpasses Gallagher's own record of 16,164 copies set by *As You Were*, but falling short of the remarkable 24,478 copies that Arctic Monkeys' *Tranquility Base Hotel & Casino* sold the week it debuted in May 2018.

Keane's first four studio albums – *Hopes And Fears* (2004), *Under The Iron Sea* (2006), *Perfect Symmetry* (2008) and *Strangeland* (2012) – all debuted atop the chart but the band's return after a seven-year recording hiatus sees new studio album *Cause And Effect* opening at No.2 with 23,739 sales. *Hopes And Fears* is by far the most successful of Keane's studio albums, with consumption to date of 2,871,217 copies.

Blink-182 reached No.1 for the first time in their career with last album, *California*, selling 23,529 copies to take the title in July 2016. Follow-up *Nine* – their eighth studio album – falls far short of that on debut, with sales of 11,278 units earning it a No.6 debut. It is their fifth Top 10 album.

Queen have announced a 2020 'Rhapsody' arena tour fronted by Adam Lambert. It boosts the *Bohemian Rhapsody* soundtrack (17-9, 5,217 sales) and *The Platinum Collection* (62-25, 2,557 sales).

After debuting at No.1 last week, **Sam Fender**'s *Hypersonic Missiles* dips to No.5 (11,610 sales).

The rest of the Top 10: Hollywood's *Bleeding* (2-3, 16,482 sales) by **Post Malone**, No.6 *Collaborations Project* (3-4, 13,052 sales) by **Ed Sheeran**, *Divinely Uninspired To A Hellish Extent* (4-7, 8,820 sales) by **Lewis Capaldi**, *Lover* (5-8, 7,084 sales) by **Taylor Swift** and *When We All Fall Asleep, Where*



No.1

Liam Gallagher - *Why Me? Why Not* (Warner Records)

This week's sales: 68,327 | Physical: 53,911 | Downloads: 8,021 | Streams: 6,216 | Total sales to date: 68,327



Not bad:

Liam Gallagher sold more than 17,000 vinyl copies of his new album

Do We Go? (11-10, 4,727 sales) by **Billie Eilish**.

Alabama Shakes' Brittany Howard fronted Top 10 albums *Boys & Girls* (No.3, 2012) and *Sound And Color* (No.6, 2015), and now makes her solo debut with *Jaime* (No.36, 2,158 sales).

Also new to the Top 75: *Best Of* (No.57, 1,591 sales), a compilation by Yorkshire band **Reverend And The Makers**, whose six studio albums have all made the Top 20; and *Sunshine Kitty* (No.59, 1,576 sales), the third chart entry for Swedish singer/songwriter **Tove Lo**.

The 28th winner of the Mercury Prize, London rapper **Dave**'s *Pyschodrama* jumped 47-37 in the previous frame, although it had precious little time to capitalise on its win. In the first full week since, it jumps to No.12 with consumption growing 98.51% week-on-week to 4,258 units. The album, which debuted at No.1 on sales of 26,390 copies in March, thus reaches a 24-week high and raises its total sales to 135,756.

BBC Four re-screened 2018 documentary **Fleetwood Mac: A Musical History** last week triggering revivals for the band's 50 Years: *Don't Stop* (23-13, 4,179 sales) and *Rumours*, which occupies its highest chart position for exactly five years, moving 38-17 (3,607 sales).

Now That's What I Call Music! 103 is No.1 compilation for the 10th week in a row (5,015 sales).

Total album sales are up 0.71% week-on-week at 1,716,779, 6.17% above same week 2018 sales of 1,617,024. Sales-equivalent streams accounted for 1,190,980 sales – 69.37% of the total. Sales of paid-for albums are up 7.59% week-on-week at 525,799, 20.39% below same week 2018 sales of 660,451.

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	35.19%	1	UNIVERSAL MUSIC	42.75%	1	UNIVERSAL MUSIC	40.75%
2	SONY MUSIC	25.92%	2	WARNER MUSIC	38.57%	2	WARNER MUSIC	36.69%
3	WARNER MUSIC	22.08%	3	SONY MUSIC	14.31%	3	SONY MUSIC	13.94%
4	SONY/UNIVERSAL	4.74%	4	BMG	1.07%	4	SONY/UNIVERSAL	4.35%
5	AJ TRACEY	2.61%	5	KOBALT MUSIC	1.02%	5	BMG	1.04%
OTHERS		9.46%	OTHERS		2.29%	OTHERS		3.22%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 ATLANTIC			ARTIST ALBUMS NO. 1 WARNER			ALL ALBUMS NO. 1 WARNER		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	ATLANTIC	15.36%	1	WARNER RECORDS	23.27%	1	WARNER RECORDS	22.68%
2	ISLAND	12.64%	2	ISLAND	17.09%	2	ISLAND	16.66%
3	RCA	12.05%	3	POLYDOR	12.79%	3	POLYDOR	12.02%
4	COLUMBIA	9.27%	4	ATLANTIC	11.30%	4	ATLANTIC	10.13%
5	VIRGIN EMI	8.36%	5	VIRGIN EMI	10.34%	5	VIRGIN EMI	9.62%
6	POLYDOR	7.81%	6	COLUMBIA	7.06%	6	COLUMBIA	6.88%
7	WARNER RECORDS	3.65%	7	RCA	3.16%	7	SONY CG/VIRGIN EMI	3.30%
8	PARLOPHONE	3.07%	8	RHINO (WARNERS)	3.01%	8	RCA	3.08%
9	AJ TRACEY	2.61%	9	BIG BROTHER	1.82%	9	RHINO (WARNERS)	2.93%
10	SYCO/VIRGIN EMI	2.58%	10	DAVENEIGHBOURHOOD	1.37%	10	BIG BROTHER	1.78%
11	RELENTLESS	2.47%	11	RELENTLESS	1.21%	11	DAVENEIGHBOURHOOD	1.33%
12	ATLANTIC3/COLUMBIA2	2.23%	12	BMG	1.07%	12	RELENTLESS	1.18%
13	ISLAND/RCA	2.16%	13	SONY MUSIC CG	1.05%	13	SONY CG/UMC	1.05%
14	BLACK BUTTER	2.14%	14	DEMON MUSIC	0.72%	14	BMG	1.04%
15	ISLAND/POLYDOR/RCA	1.83%	15	UMC	0.66%	15	SONY MUSIC CG	1.03%
OTHERS		11.78%	OTHERS		4.07%	OTHERS		5.31%

THIS WEEK'S TOTAL MARKET SHARE

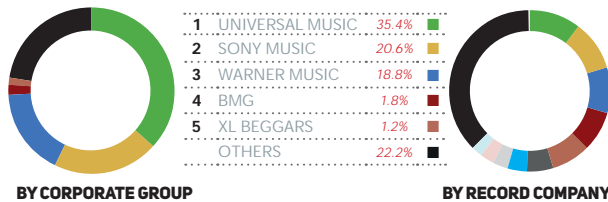
BY CORPORATE GROUP

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	36.1%	1	UNIVERSAL MUSIC	33.4%	1	UNIVERSAL MUSIC	31.5%
2	SONY MUSIC	21.7%	2	SONY MUSIC	22.7%	2	WARNER MUSIC	26.4%
3	WARNER MUSIC	17.9%	3	WARNER MUSIC	18.5%	3	SONY MUSIC	12.6%
4	BMG	1.2%	4	BMG	2.1%	4	BMG	3.4%
5	XL BEGGARS	1.2%	5	KOBALT MUSIC	1.0%	5	DEMON MUSIC	2.0%
OTHERS		22.0%	OTHERS		22.2%	OTHERS		24.1%

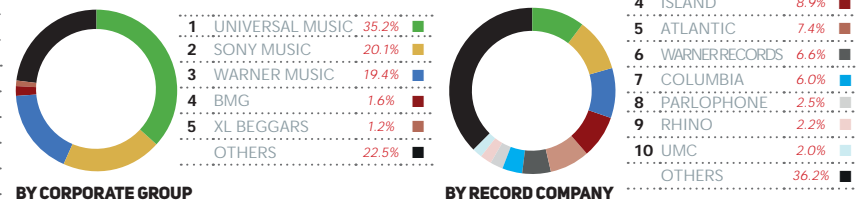
BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 WARNER		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.7%	1	RCA	12.0%	1	WARNER RECORDS	16.3%
2	VIRGIN EMI	10.5%	2	VIRGIN EMI	10.3%	2	ISLAND	8.2%
3	POLYDOR	9.6%	3	POLYDOR	8.5%	3	VIRGIN EMI	7.8%
4	ISLAND	9.1%	4	ISLAND	7.5%	4	POLYDOR	6.5%
5	ATLANTIC	8.3%	5	ATLANTIC	7.2%	5	COLUMBIA	5.4%
6	COLUMBIA	6.2%	6	COLUMBIA	6.4%	6	RHINO (WARNERS)	4.5%
7	WARNER RECORDS	4.5%	7	WARNER RECORDS	4.8%	7	SONY MUSIC CG	3.9%
8	PARLOPHONE	2.7%	8	PARLOPHONE	3.5%	8	UMC	3.5%
9	RHINO (WARNERS)	1.7%	9	RHINO (WARNERS)	2.4%	9	ATLANTIC	3.0%
10	UMC	1.6%	10	UMC	2.0%	10	DECCA	2.6%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.7%	11	BMG	2.3%
12	CAPITOL	1.2%	12	CAPITOL	1.5%	12	RCA	2.2%
13	SYCO MUSIC	1.1%	13	DECCA	1.2%	13	DEMON MUSIC	2.0%
14	DECCA	1.0%	14	BMG	1.1%	14	PARLOPHONE	1.5%
15	CAROLINE	0.9%	15	SYCO MUSIC	1.0%	15	NUCLEAR BLAST	0.9%
OTHERS		29.5%	OTHERS		28.9%	OTHERS		29.6%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	587,940	1,989,282,962	241,182,481	18,728,788	349,094	88,652	1,190,980	1,628,726	88,053	525,799	1,190,980	1,716,779
LAST WEEK	593,347	2,020,532,632	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
% CHANGE	-0.9%	-1.5%	0.9%	-1.7%	11.5%	3.3%	-2.1%	0.8%	-1.8%	7.6%	-2.1%	0.7%

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



YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	41.7%
2	SONY MUSIC	33.8%
3	BMG	7.9%
4	WARNER MUSIC	3.4%
5	DEMON MUSIC	1.3%
	OTHERS	11.8%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	33.2%
2	WARNER MUSIC	22.6%
3	SONY MUSIC	16.1%
4	BMG	4.2%
5	DEMON MUSIC	1.8%
	OTHERS	22.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.3%
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	37.0%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.2%
	OTHERS	21.9%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.7%
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	32.4%
2	UMC	17.4%
3	VIRGIN EMI	11.8%
4	UMOD	8.8%
5	BMG	5.7%
6	UNION SQUARE	2.0%
7	RHINO (WARNERS)	1.9%
8	ISLAND	1.8%
9	DEMON MUSIC	1.3%
10	NEW STATE	1.0%
11	DECCA	0.9%
12	POLYDOR	0.8%
13	RCA	0.8%
14	DEFECTED	0.7%
15	GLITTERBOX	0.6%
	OTHERS	12.2%

ALL ALBUM SALES NO. 1 WARNER

TW	COMPANY	SHARE
1	WARNER RECORDS	13.6%
2	SONY MUSIC CG	8.7%
3	VIRGIN EMI	8.4%
4	ISLAND	7.1%
5	UMC	5.8%
6	POLYDOR	5.6%
7	COLUMBIA	4.6%
8	RHINO (WARNERS)	4.0%
9	BMG	2.8%
10	ATLANTIC	2.6%
11	DECCA	2.3%
12	RCA	2.0%
13	DEMON MUSIC	1.8%
14	UMOD	1.8%
15	PARLOPHONE	1.4%
	OTHERS	27.6%

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.3%
2	RCA	10.6%
3	POLYDOR	10.0%
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	CAPITOL	1.2%
13	SYCO MUSIC	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	11.9%
2	RCA	11.2%
3	POLYDOR	9.7%
4	ATLANTIC	7.8%
5	ISLAND	7.2%
6	COLUMBIA	6.6%
7	WARNER RECORDS	3.8%
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%

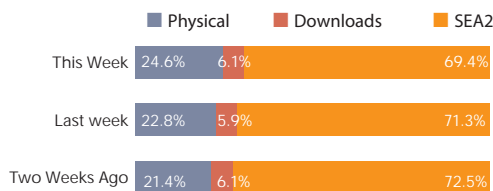
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
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%

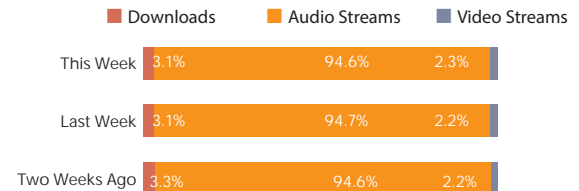
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.2%
5	ATLANTIC	7.7%
6	COLUMBIA	5.9%
7	WARNER RECORDS	3.7%
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	28,283,373	74,210,102,933	9,612,142,822	709,207,282	14,063,845	3,817,364	44,920,145	62,801,354	4,831,151	22,712,360	44,920,145	67,632,505
LAST YEAR	38,652,489	59,852,583,785	2,766,646,161	620,787,299	16,773,494	5,274,612	36,898,541	58,946,647	7,677,222	29,725,329	36,898,541	66,623,870
% CHANGE	-26.8%	24.0%	N/A	14.2%	-16.2%	-27.6%	21.7%	6.5%	-37.1%	-23.6%	21.7%	1.5%

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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	4	AJ Tracey	Ladbroke Grove	AJ Tracey
4	6	Lil Tecca	Ran\$om	Republic
5	5	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
6	9	Lewis Capaldi	Someone You Loved	EMI
7	7	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
8	8	Dominic Fike	3 Nights	Columbia
9	18	Regard	Ride It	Ministry Of Sound
10	10	Joel Corry	Sorry	Asylum/Perfect Havoc
11	11	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
12	21	Tones & I	Dance Monkey	Parlophone
13	13	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
14	12	Post Malone	Circles	Republic
15	26	Dave Ft Burna Boy	Location	Dave Neighbourhood
16	14	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
17	16	Headie One	Both	Relentless
18	15	Sam Smith	How Do You Sleep?	Capitol
19	3	Ariana Grande, Miley Cyrus & Lana Del Rey	Don't Call Me Angel (Charlie's Angels)	Polydor/RCA/Republic
20	19	Lil Nas X	Old Town Road	Lil Nas X
21	24	Sam Feldt Ft Rani	Post Malone Spinnin'	
22	25	Jorja Smith Ft Burna Boy	Be Honest	FAMM
23	22	Mist Ft Fredo	So High	Since 93/Warner
24	20	Post Malone Ft Young Thug	Goodbyes	Republic
25	27	Lil Nas X	Panini	Lil Nas X
26	29	Dermot Kennedy	Outnumbered	Island
27	33	Dave	Professor X	Warner
28	23	Billie Eilish	Bad Guy	Interscope
29	28	Lewis Capaldi	Hold Me While You Wait	EMI
30	42	Stormzy	Wiley Flow	Atlantic/Merky
31	35	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
32	38	Stormzy	Vossi Bop	Merky/Atlantic
33	36	Post Malone Ft Swae Lee	Sunflower	Republic
34	30	Mabel	Mad Love	Polydor
35	17	D-Block Europe Ft Lil Baby	Nookie	D-Block Europe
36	RE	Lizzo	Good As Hell	Atlantic
37	39	Jax Jones & Bebe Rexha	Harder	Polydor
38	32	Post Malone	Saint-Tropez	Republic
39	40	Chris Brown Ft Drake	No Guidance	Cash Money/Republic/RCA
40	37	Ariana Grande & Social House	Boyfriend	Republic
41	31	Post Malone Ft Ozzy Osbourne & Travis Scott	Take What You Want	Epic/Republic
42	RE	Y2K & Bbno\$	Lalala	Columbia
43	43	Normani	Motivation	Keep Cool
44	41	Lizzo	Truth Hurts	Atlantic
45	49	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
46	34	Post Malone	Hollywood's Bleeding	Republic
47	44	Lauv & Anne-Marie	Fuck, I'm Lonely	Lauv
48	NEW	Camila Cabello	Liar	Epic/Syco
49	46	Aitch Ft Ziezie	Buss Down	Since 93
50	48	Freya Ridings	Castles	Good Soldier

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	Keane	Cause And Effect	Island
2	NEW	Liam Gallagher	Why Me? Why Not.	Warner
3	NEW	Life	A Picture Of Good Health	Afghan Moon
4	NEW	Thurston Moore	Spirit Counsel	Daydream Library
5	NEW	Reverend & The Makers	Best Of	Cooking Vinyl
6	2	Sam Fender	Hypersonic Missiles	Polydor
7	NEW	Brittany Howard	Jaime	Columbia
8	NEW	Massive Attack	Mezzanine Remix Tapes 98	UMC/Virgin
9	NEW	Blink-182	Nine	Columbia
10	1	Metronomy	Metronomy Forever	Because
11	3	Pixies	Beneath The Eyrle	Infectious
12	NEW	Richard Hawley	Coles Corner	Setanta
13	5	Gruff Rhys	Pang!	Rough Trade
14	8	Lana Del Rey	Norman Fucking Rockwell!	Polydor
15	NEW	Lizzo	Cuz I Love You	Atlantic
16	9	Bat For Lashes	Lost Girls	Bat For Lashes
17	NEW	Nils Frahm	Encores 3	Erased Tapes
18	NEW	Joe Armon-Jones	Turn To Clear View	Brownswood
19	NEW	Hiss Golden Messenger	Terms Of Surrender	Merge
20	NEW	Sir Was	Holding On To A Dream	Memphis Industries

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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	Now 100 Hits Movies	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	4	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	2	The Best Electronic Album In The World	Spectrum/Sony Music CG	(Sony DADC UK)
5	3	Pop Explosion	Spectrum/Sony Music CG	(Sony DADC UK)
6	5	The Best Dance Album In The World Ever	Spectrum/Sony Music CG	(Sony DADC UK)
7	7	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
8	8	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
9	9	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	6	The Best 80s Groove Album In The World	Spectrum/Sony Music CG	(Sony DADC UK)
11	10	Motown Greatest Hits	Island/UMC	(Sony DADC UK)
12	12	100 Percent Clubland	Classix UMOD	(Sony DADC UK)
13	11	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
14	15	The Hits Album - The R&B Album	Sony Music CG/Spectrum	(Sony DADC UK)
15	13	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM (ADA Arvato)	
16	14	The Hits Album - The Soft Rock Album	Sony Music CG/Spectrum	(Sony DADC UK)
17	NEW	Melvo Baptiste - Glitterbox - Hotter Than Fire	Glitterbox (ROM/Sony DADC UK)	
18	18	70s Forever	UMOD	(Sony DADC UK)
19	16	Music To Watch Girls By	Sony Music CG/Spectrum	(Sony DADC UK)
20	RE	Now 100 Hits - 80s	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 Ladbrooke Grove / AJ Tracey (ADA Arvato)
2	2	Jorja Smith Ft Burna Boy Be Honest / FAMM (The Orchard)
3	3	Freya Ridings Castles / Good Soldier (AWAL)
4	4	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
5	5	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
6	6	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
7	7	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
8	8	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
9	10	Tyga Ft Offset Taste / Last Kings (Empire)
10	16	Adele Someone Like You / XL (PIAS Cinram)
11	11	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
12	9	Professor Green Ft Alice Chater Got It All / Gang Green (The Orchard)
13	13	Gerry Cinnamon Canter / Little Runaway (AWAL)
14	12	The Plug Ft D-Block Europe & Offset Rich / The Plug (ADA Arvato)
15	14	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
16	17	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
17	21	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
18	18	Gerry Cinnamon Belter / Little Runaway (Kobalt/AWAL)
19	NEW	Roberto Surace Joys / Defected (ADA Arvato)
20	19	Bugzy Malone Ft Aitch Kilos / B Somebody (ADA Arvato)
21	26	The White Stripes Seven Nation Army / XL (PIAS)
22	22	Passenger Let Her Go / Nettwerk (ADA Arvato)
23	23	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
24	24	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
25	25	CamelPhat & Elderbrook Cola / Defected (ADA Arvato)
26	RE	Dave Ft MoStack No Words / Dave (Ditto)
27	27	Blanco Brown The Git Up / Broken Bow (ADA Arvato)
28	30	Two Door Cinema Club What You Know / Kitsune (PIAS Cinram)
29	NEW	Lauv Feelings / Lauv (AWAL)
30	RE	Adele Make You Feel My Love / XL (PIAS)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	1	The Plug Ft D-Block Europe & Offset Rich / The Plug (The Plug)
2	9	Roberto Surace Joys / Defected (Defected)
3	3	Blanco Brown The Git Up / Broken Bow (BMG)
4	4	Nafe Smalzz Bad To The Bone / Ozone (Ozone Music)
5	5	Leftwing & Kody I Feel It / Toolroom (Toolroom)
6	7	Fisher Losing It / Good Company (Good Company)
7	19	SL Tropical / SL (SL)
8	6	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
9	8	Fisher You Little Beauty / Good Company (Good Company)
10	10	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
11	2	Amy Wadge Faith's Song / Cold Coffee (Cold Coffee Music)
12	11	Jorja Smith & Preditah On My Mind / FAMM (FAMM)
13	17	Dave & J Hus Samantha / Tropics (Tropics)
14	15	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
15	13	OFB Ambush / OFB (OFB)
16	16	NLE Choppa Shotta Flow / No Love Ent (No Love Ent)
17	14	Jaykae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
18	NEW	Twice Feel Special / JYP Ent. (JYP Ent.)
19	RE	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
20	NEW	Gang Starr Ft J Cole Family And Loyalty / Gang Starr Ent (Gang Starr Ent)

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	5	Belinda Carlisle Gold / Crimson (Sony DADC UK)
2	4	Status Quo Backbone / earMUSIC (Absolute/Sony DADC UK)
3	NEW	Reverend & The Makers Best Of / Cooking Vinyl (The Orchard/Proper)
4	1	Pixies Beneath The Eyrie / Infectious (ADA Arvato)
5	10	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
6	NEW	Zac Brown Band The Owl / BMG (ADA Arvato)
7	NEW	Billy Bragg Best Of Billy Bragg At The BBC / Cooking Vinyl (The Orchard/Proper)
8	11	Hank Marvin Gold / Crimson (Sony DADC UK)
9	12	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
10	NEW	Michael Schenker Revelation / Nuclear Blast (ADA Arvato)
11	NEW	Samantha Fish Kill Or Be Kind / Rounder (Proper)
12	NEW	Jackie Wilson Gold / Crimson (Sony DADC UK)
13	NEW	Ralph McTell Hill Of Beans / Leola (Proper)
14	NEW	As I Lay Dying Shaped By Fire / Nuclear Blast (ADA Arvato)
15	NEW	Goldfrapp Black Cherry / Mute (ADA Arvato)
16	3	The Hu The Gereg / Eleven Seven (The Orchard/Proper)
17	RE	Motörhead The Best Of / Sanctuary Midline (ADA Arvato)
18	NEW	Kyle Dixon & Michael Stein Stranger Things 3 - OST / Invada (PIAS Cinram)
19	RE	Idles Joy As An Act Of Resistance / Partisan (PIAS Cinram)
20	2	Metronomy Metronomy Forever / Because (Caroline/Sony DADC UK)
21	16	Bat For Lashes Lost Girls / Bat For Lashes (AWAL/Proper)
22	NEW	M83 DSVII / Naive (Believe/Proper)
23	NEW	The Blinders Live At The Ritz / Blood (Blood)
24	25	Will Young Lexicon / Cooking Vinyl (The Orchard/Proper)
25	NEW	Cult Of Luna A Dawn To Fear / Metal Blade (The Orchard/Proper)
26	NEW	Allan Clarke Resurgence / BMG (Absolute/Sony DADC UK)
27	24	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
28	NEW	Hiss Golden Messenger Terms Of Surrender / Merge (Cargo/Cinram)
29	20	Joe Longthorne The Collection / Crimson (Sony DADC UK)
30	RE	Fontaines DC Dogrel / Partisan (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Samantha Fish Kill Or Be Kind / Rounder (Rounder)
2	NEW	As I Lay Dying Shaped By Fire / Nuclear Blast (Nuclear Blast)
3	NEW	Kyle Dixon & Michael Stein Stranger Things 3 - OST / Invada (Invada)
4	NEW	The Blinders Live At The Ritz / Blood (Blood)
5	NEW	Cult Of Luna A Dawn To Fear / Metal Blade (Metal Blade)
6	NEW	Allan Clarke Resurgence / BMG (BMG)
7	NEW	Hiss Golden Messenger Terms Of Surrender / Merge (Merge)
8	14	Black Midi Schlagenheim / Rough Trade (XL Beggars)
9	NEW	Exhorder Mourn The Southern Skies / Nuclear Blast (Nuclear Blast)
10	NEW	Life A Picture Of Good Health / Afghan Moon (Afghan Moon)
11	1	Kris Barras Band Light It Up / Provogue (Mascot Label Group)
12	NEW	Joe Armon-Jones Turn To Clear View / Brownswood (Brownswood Recordings)
13	NEW	Thurston Moore Spirit Counsel / Daydream Library (Daydream Library)
14	NEW	Efterklang Altid Sammen / 4AD (XL Beggars)
15	NEW	Danny Bryant Means Of Escape / Jazzhaus (Jazzhaus)
16	16	Little Simz Grey Area / Age 101 (Kobalt Music Group)
17	NEW	Kobra & The Lotus Evolution / Napalm (Napalm)
18	NEW	Sinead Harnett Lessons In Love / Bad (Bad Music)
19	NEW	Twice Feel Special / JYP Ent (JYP Ent)
20	NEW	Bruce Cockburn Crowning Ignites / True North (True North)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	3	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	7,924	0%	238	74.45	+8%
2	1	20	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*	6,868	-7%	233	57.93	-20%
3	11	9	Post Malone Circles Republic	UMG	2,591	+30%	145	57.41	+49%
4	4	12	Ariana Grande... Don't Call Me Angel... Polydor/RCA/Republic	UMG	1,630	+108%	148	47.44	+1%
5	5	13	Sam Smith How Do You Sleep? Capitol	UMG	5,560	-3%	206	45.9	-2%
6	7	34	Ed Sheeran & Justin Bieber I Don't Care Asylum/Def Jam	WMG/UMG*	5,309	-4%	249	42.13	-8%
7	3	6	Joel Corry Sorry Asylum/Perfect Havoc	WMG	4,444	0%	175	41.49	-16%
8	8	43	Lewis Capaldi Hold Me While You Wait EMI	UMG	5,098	-6%	214	41.34	-3%
9	9	1	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	2,307	+2%	117	40.95	+0%
10	39	23	Lizzo Good As Hell Atlantic	WMG	1,734	+16%	148	40.59	+92%
11	10	60	Freya Ridings Castles Good Soldier	IND.	5,378	-1%	205	39.54	+2%
12	21	30	Normani Motivation Keep Cool	SME	2,645	+3%	174	37.7	+31%
13	15	24	Lewis Capaldi Someone You Loved EMI	UMG	3,729	0%	236	37.59	+11%
14	17	17	Dermot Kennedy Outnumbered Island	UMG	2,146	+24%	178	37.4	+13%
15	19	5	Regard Ride It Ministry Of Sound	SME	2,853	+24%	132	35.67	+9%
16	13	8	Dominic Fike 3 Nights Columbia	SME	4,553	+1%	178	33.93	-7%
17	14	4	AJ Tracey Ladbroke Grove AJ Tracey	IND.	2,333	+8%	108	33.59	-5%
18	6	26	Jax Jones & Bebe Rexha Harder Polydor	UMG	4,021	-3%	182	31.91	-30%
19	16	10	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,941	-3%	66	31.65	-6%
20	NEW		Pet Shop Boys Ft Years & Years Dreamland X2	IND.	645	+60%	86	29.81	+418%
21	20	51	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	3,938	-1%	176	29.3	+0%
22	32		Jack Savoretti Greatest Mistake BMG	IND.	667	+8%	73	28.99	+22%
23	NEW		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	1,938	+281%	119	28.97	+193%
24	25	16	Jorja Smith Ft Burna Boy Be Honest FAIMM	SME	1,126	+12%	121	28.5	+7%
25	43	50	Liam Gallagher One Of Us Warner	WMG	600	+9%	72	26.63	+29%
26	12	25	Ed Sheeran Ft Khalid Beautiful People Asylum/Columbia	WMG/SME*	3,518	-23%	210	26.03	-29%
27	30	33	Lauv & Anne-Marie Fuck, I'm Lonely Lauv	IND/WMG*	1,470	-21%	91	25.15	+1%
28	35	70	Yves V Ft Afrojack & Icona Pop We Got That Cool Spinnin'	WMG	1,564	-10%	94	24.09	+7%
29	31	15	Sam Feldt Ft Rani Post Malone Spinnin'	UMG	3,010	+3%	142	23.56	-2%
30	41		Craig David Do You Miss Me Much Insanity	SME	601	-7%	58	23.54	+13%
31	50	58	Riton & Oliver Heldens Ft Vula Turn Me On Ministry Of Sound	SME	1,412	+24%	116	22.96	+40%
32	29	11	Lil Tecca Ransom Republic	UMG	473	-5%	30	22.91	-8%
33	27	45	Sam Fender Will We Talk? Polydor	UMG	545	+11%	67	22.36	-13%
34	NEW	14	Headie One Both Relentless	SME	433	+7%	41	21.67	+41%
35	18	69	Tiësto, Jonas Blue & Rita Ora Ritual Positiva	UMG/WMG*	3,201	-7%	171	21.39	-35%
36	23	29	Ariana Grande & Social House Boyfriend Polydor/Republic	UMG	2,419	-20%	137	21.31	-20%
37	28		Ingrid Andress Lady Like Parlophone	WMG	152	+322%	41	20.93	-17%
38	24	2	Aitch Taste (Make It Shake) Since 93	SME	876	-2%	96	20.79	-22%
39	45		Emeli Sandé You Are Not Alone Virgin EMI	UMG	94	+38%	15	20.71	+8%
40	NEW	48	The Script The Last Time Columbia	SME	1,650	-	137	19.77	-
41	NEW	57	Halsey Graveyard Capitol	UMG	1,054	+103%	67	19.73	+47%
42	42		Calvin Harris & Rag'n'Bone Man Giant Columbia	SME	2,635	0%	224	19.18	-7%
43	NEW	47	Miley Cyrus Slide Away RCA	SME	464	-15%	148	18.87	+21%
44	NEW	38	Camila Cabello Liar Epic/Syco	SME	570	+107%	88	18.74	+70%
45	34	59	Mabel Mad Love Polydor	UMG	3,129	-11%	155	18.62	-18%
46	NEW	37	Tiësto & Mabel God Is A Dancer Polydor	UMG	1,239	-	91	18.16	-
47	26		Keane Love Too Much Island	UMG	635	-2%	76	18.14	-31%
48	49		Pink Walk Me Home RCA	SME	2,140	-1%	188	17.92	+9%
49	48	42	Taylor Swift Lower EMI	UMG	481	+17%	123	17.6	+5%
50	RE		Jax Jones, Martin Solveig & Madison Beer All Day And Night Polydor	UMG	1,546	-8%	111	17.55	+9%

UK TV AIRPLAY TOP 50



TW	LW	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND	STNS
1	1	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	484	-2%	12
2	8	Ed Sheeran Ft Stormzy Take Me Back To London / Asylum	WMG	477	+20%	14
3	2	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	471	+8%	13
4	4	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	442	+4%	15
5	3	Shawn Mendes & Camila Cabello Señorita / EMI/Syco	UMG/SME*	405	-5%	12
6	7	Aitch Taste (Make It Shake) / Since 93	SME	396	-3%	13
7	6	Normani Motivation / Keep Cool	SME	391	-4%	12
8	10	Jorja Smith Ft Burna Boy Be Honest / FAIMM	SME	377	-3%	13
9	9	Sam Smith How Do You Sleep? / Capitol	UMG	375	-5%	11
10	5	Ariana Grande & Social House Boyfriend / Polydor/Republic	UMG	374	+10%	12
11	11	Dominic Fike 3 Nights / Columbia	SME	354	+2%	11
12	15	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	354	+12%	12
13	31	Post Malone Circles / Republic	UMG	337	+71%	13
14	12	Ed Sheeran Ft Khalid Beautiful People / Asylum/Columbia	WMG/SME*	333	-4%	12
15	22	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	311	+26%	11
16	13	Mabel Mad Love / Polydor	UMG	300	-13%	13
17	20	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv	IND/WMG*	296	+17%	10
18	17	Mist Ft Fredo So High / Since 93/Warner	WMG	289	-7%	13
19	14	Post Malone Ft Young Thug Goodbyes / Republic	UMG	287	-16%	13
20	16	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam	WMG/UMG*	285	+9%	12
21	19	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	259	+1%	10
22	24	Lewis Capaldi Someone You Loved / EMI	UMG	252	+6%	11
23	33	Billie Eilish All The Good Girls Go To Hell / Interscope	UMG	239	+31%	8
24	26	Dave Ft Burna Boy Location / Dave Neighbourhood	IND	238	+4%	11
25	NEW	Ariana Grande... Don't Call Me Angel / Polydor/RCA/Republic	UMG	232	+3,214%	8
26	29	Jax Jones & Bebe Rexha Harder / Polydor	UMG	221	+8%	12
27	25	Freya Ridings Castles / Good Soldier	IND.	218	-5%	11
28	30	Tiësto, Jonas Blue & Rita Ora Ritual / Positiva	UMG/WMG*	217	+10%	11
29	21	Taylor Swift You Need To Calm Down / EMI	UMG	211	-16%	10
30	39	Ava Max Torn / Atlantic	WMG	201	+37%	7
31	18	Taylor Swift Lover / EMI	UMG	192	-31%	12
32	32	Stormzy Sounds Of The Skeng / Atlantic/Merky	WMG	189	+2%	9
33	28	Lil Nas X Old Town Road / Lil Nas X	SME	187	-9%	11
34	NEW	Lizzo Good As Hell / Atlantic	WMG	180	+253%	9
35	27	Katy Perry Never Really Over / Virgin	UMG	170	-19%	9
36	NEW	Camila Cabello Shameless / Epic/Syco	SME	166	+100%	8
37	RE	Lil Nas X Panini / Lil Nas X	SME	165	+120%	10
38	36	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	156	-5%	11
39	37	Calvin Harris & Rag'n'Bone Man Giant / Columbia	SME	155	-	10
40	38	Khalid Talk / Right Hand	SME	152	-1%	10
41	40	Mabel Don't Call Me Up / Polydor	UMG	151	+3%	12
42	34	Jonas Brothers Only Human / Republic	UMG	146	-19%	5
43	44	Katy Perry Small Talk / Virgin	UMG	140	-7%	9
44	35	Khalid Ft A Boogie Wit Da Hoodie Right Back / Right Hand	SME	139	-19%	5
45	42	Sam Fender Will We Talk? / Polydor	UMG	137	-	7
46	41	Stormzy Crown / Merky/Atlantic	WMG	130	-6%	7
47	43	Headie One Both / Relentless	SME	129	-2%	9
48	NEW	Yves V Ft Afrojack & Icona Pop We Got That Cool / Spinnin'	WMG	129	+79%	7
49	47	Dermot Kennedy Outnumbered / Island	UMG	125	-14%	9
50	NEW	Camila Cabello Liar / Epic/Syco	SME	118	+594%	7

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP	GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	13	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	33,489	-3%	1,575	827.81m	-7%
2	2	20	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	21,522	-3%	1,440	563.26m	-6%
3	3	12	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/S	21,383	-7%	1,231	560.31m	-3%
4	4	11	Kygo x Whitney Houston Higher Love	Columbia	SME	24,441	+1%	1,203	497.71m	+2%
5	5	30	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	15,207	-1%	1,186	401.43m	-1%
6	6	15	Avicii Heaven	PRMD	UMG	12,923	-1%	861	397.83m	+3%
7	10	4	Tones And I Dance Monkey	Warner Music	WMG	13,833	+22%	942	367.19m	+15%
8	9	11	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,866	+1%	570	346.49m	+5%
9	7	22	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	15,459	-8%	951	342.95m	-9%
10	8	12	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	10,888	-3%	627	317.43m	-8%
11	13	7	Jonas Brothers Only Human	Polydor	UMG	8,075	+9%	635	287.14m	+9%
12	21	3	Post Malone Circles	Universal Music	UMG	10,873	+24%	854	279.09m	+39%
13	11	12	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,081	-3%	407	278.56m	-3%
14	12	32	Mabel Don't Call Me Up	Polydor	UMG	10,207	-5%	969	257.94m	-3%
15	16	22	Lil Nas X Old Town Road	Columbia	SME	9,157	-1%	826	256.14m	+3%
16	15	29	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	8,440	-8%	748	247.08m	-1%
17	18	8	Sam Smith How Do You Sleep?	Capitol Records	UMG	14,882	-1%	875	246.04m	+2%
18	14	25	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	5,884	-6%	505	236.58m	-9%
19	17	31	Pedro Capó X Farruko Calma	Sony Music	SME	9,456	-7%	717	229.88m	-6%
20	19	13	Imagine Dragons Birds	Interscope	UMG	6,594	-4%	516	225.75m	+6%
21	20	28	Ava Max So Am I	Atlantic	WMG	7,620	-5%	875	205.43m	-2%
22	26	4	Ava Max Torn	Atlantic	WMG	10,138	+6%	771	203.56m	+9%
23	24	40	Dermot Kennedy Power Over Me	Island	UMG	4,073	-1%	470	193.46m	+0%
24	30	7	Freya Ridings Castles	Universal Music	UMG	10,667	+2%	640	191.16m	+7%
25	22	28	Jonas Brothers Sucker	Universal Music	UMG	8,947	-5%	846	187.71m	-6%
26	23	31	Pink Walk Me Home	RCA	SME	6,326	-4%	779	186.35m	-7%
27	28	7	Tom Gregory Small Steps	Kontor Records	Ind.	4,897	+1%	261	173.37m	-5%
28	29	16	Robin Schulz feat. J.. All This Love	Warner Music	WMG	5,928	+0%	379	169.25m	-6%
29	27	15	OneRepublic Rescue Me	Polydor	UMG	7,031	-4%	571	167.91m	-9%
30	44	2	Dermot Kennedy Outnumbered	Island	UMG	6,313	+17%	497	166.41m	+21%
31	25	45	Ava Max Sweet But Psycho	Atlantic	WMG	6,760	-8%	1,039	165.39m	-12%
32	31	24	Billie Eilish bad guy	Universal Music	UMG	8,155	-8%	878	158.28m	-7%
33	36	35	Imagine Dragons Bad Liar	Polydor	UMG	3,733	-4%	516	157.09m	+3%
34	32	24	Avicii feat. Aloe Blacc SOS	Universal Music	UMG	9,318	-6%	885	154.19m	-8%
35	33	17	Alvaro Soler La Libertad	AIRFORCE1 REC	UMG	6,377	-8%	539	151.64m	-7%
36	42	4	Lena & Nico Santos Better	Polydor	UMG	4,450	+9%	239	151.33m	+4%
37	39	51	Panic! At The Disco High Hopes	Atlantic	WMG	5,273	-7%	845	147.61m	0%
38	41	10	Dominic Fike 3 Nights	Columbia	SME	8,858	+3%	593	141.55m	-3%
39	40	4	Lewis Capaldi Hold Me While You Wait	Virgin EMI	UMG	8,877	-2%	559	141.16m	-4%
40	34	5	Jax Jones & Bebe Rexha Harder	Polydor	UMG	8,231	-4%	592	137.62m	-14%
41	35	10	Post Malone feat. Yo.. Goodbyes	Island	UMG	6,402	-5%	400	137.38m	-13%
42	37	10	Stefanie Heinzmann Shadows	BMG Rights Mana	Ind.	2,994	-5%	197	137.26m	-8%
43	48	9	Adel Tawil feat. Peachy Tu M'Appelles	BMG Rights Mana	Ind.	2,787	-4%	198	130.00m	+2%
44	78	1	Camila Cabello Liar	Syco	SME	6,199	+37%	710	129.68m	+42%
45	57	1	VIZE feat. Laniia Stars	Kontor Records	Ind.	3,595	+2%	183	127.96m	+13%
46	51	1	Tim Bendzko Hoch	SMD/Jive German	SME	2,234	+5%	184	126.60m	+4%
47	82	1	Sia Unstoppable	RCA	SME	2,013	+50%	121	125.79m	+45%
48	49	5	Felix Jaehn feat. Ca.. Love On Myself	Polydor	UMG	3,950	-3%	283	124.62m	-1%
49	56	1	Angèle Flou	Angèle VL	UMG	2,625	+9%	149	122.22m	+8%
50	43	43	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	5,827	-5%	1,011	122.08m	-12%



UK SONGS

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

UK ALBUMS

TW	ARTIST/TITLE
1	Post Malone Hollywood's Bleeding
2	Ed Sheeran No.6 Collaborations Project
3	Various Artists Top Boy (A Selection Of Music...)
4	Liam Gallagher Why Me? Why Not (Deluxe Edition)
5	Taylor Swift Lover
6	Lewis Capaldi Divinely Uninspired To A Hellish Extent
7	Sam Fender Hypersonic Missiles
8	Dave Psychodrama
9	Headie One Music x Road
10	Aitch Aitch2O
11	Billie Eilish When We All Fall Asleep, Where Do...
12	AJ Tracey AJ Tracey
13	Various Artists The Greatest Showman
14	Ed Sheeran ÷ (Deluxe)
15	Drake Scorpion
16	Burna Boy African Giant
17	Dominic Fike Don't Forget About Me, Demos - EP
18	Blink-182 Nine
19	Ariana Grande Thank U, Next
20	Lana Del Rey Norman Fucking Rockwell!

US SONGS

TW	ARTIST/TITLE
1	DaBaby Intro
2	Young Thug Hot (feat. Gunna)
3	Chris Brown No Guidance (feat. Drake)
4	Post Malone Enemies (feat. DaBaby)
5	Post Malone Circles
6	Quality Control, Lil Baby & DaBaby Baby
7	YNW Melly 223's (feat. 9lokknine)
8	Post Malone Goodbyes (feat. Young Thug)
9	Post Malone Take What You Want (feat...)
10	Post Malone Hollywood's Bleeding
11	Post Malone On The Road (feat. Meek Mill &...)
12	Lizzo Truth Hurts
13	Summer Walker Playing Games
14	Post Malone Die For Me (feat. Future & Halsey)
15	Nle Choppa Camelot
16	Young Thug Bad Bad Bad (feat. Lil Baby)
17	Lil Tecca Ransom
18	Post Malone & Swae Lee Sunflower
19	Post Malone Saint-Tropez
20	Mustard Ballin' (feat. Roddy Ricch)

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	Chris Brown Indigo
6	Travis Scott Astroworld
7	DaBaby Baby On Baby
8	Drake Scorpion
9	Quality Control Quality Control: Control The...
10	Billie Eilish When We All Fall Asleep...?
11	Lizzo Cuz I Love You
12	Polo G Die A Legend
13	Post Malone Beerbongs & Bentleys
14	Mustard Perfect Ten
15	A Boogie Wit Da Hoodie Hoodie Szn
16	Dreamville & J Cole Revenge Of The Dreamers III
17	Ed Sheeran No.6 Collaborations Project
18	Lil Durk Love Songs 4 The Streets 2
19	Melanie Martinez K-12
20	Drake Care Package

UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	The A-List: Pop Apple Music
4	Feeling Happy Apple Music
5	Agenda Apple Music
6	Friday Feeling Apple Music
7	DanceXL Apple Music
8	Pure Throwback Apple Music
9	Urban Throwback Apple Music
10	Acoustic Hits Apple Music
11	80s Hits Essentials Apple Music
12	90s Hits Essentials Apple Music
13	Pure Party Apple Music
14	Mellow Days Apple Music
15	Feeling Good Apple Music
16	UK Rap Apple Music
17	Pure Motivation Apple Music
18	Pop Throwback Apple Music
19	Top Boy: The Complete Playlist Topsify
20	Dance Nation Ministry Of Sound



AJ TRACEY



LEWIS CAPALDI



LANA DEL REY



DRAKE



SAM FENDER

UK SONGS

TW	ARTIST/TITLE
1	Regard Ride It
2	The Script The Last Time
3	Kygo & Whitney Houston Higher Love
4	Ed Sheeran Take Me Back To London (feat. Stormzy)
5	Tones And I Dance Monkey
6	Shawn Mendes & Camila Cabello Señorita
7	Riton & Oliver Heldens Turn Me On (feat. Vula)
8	Post Malone Circles
9	Joel Corry Sorry
10	Lizzo Good As Hell

UK ALBUMS

TW	ARTIST/TITLE
1	Liam Gallagher Why Me? Why Not
2	Keane Cause and Effect
3	Blink-182 Nine
4	Sam Fender Hypersonic Missiles
5	Queen Greatest Hits
6	Fleetwood Mac Rumours
7	Various Artists Now That's What I Call Music! 103
8	Melvo Baptiste Glitterbox – Hotter Than Fire
9	Lewis Capaldi Divinely Uninspired To A Hellish Extent
10	Various Artists Now That's What I Call Summer Party 2019

US SONGS

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Lizzo Truth Hurts
3	Lewis Capaldi Someone You Loved
4	Shawn Mendes & Camila Cabello Señorita
5	Post Malone Circles
6	Blanco Brown The Git Up
7	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
8	Lizzo Good As Hell
9	Lady Antebellum Ocean
10	Marshmello & Kane Brown One Thing Right

US ALBUMS

TW	ARTIST/TITLE
1	Zac Brown Band The Owl
2	Blink-182 Nine
3	Upchurch Parachute
4	As I Lay Dying Shaped By Fire
5	Post Malone Hollywood's Bleeding
6	Tool Fear Inoculum
7	Brittany Howard Jaime
8	Taylor Swift Lover
9	Tove Lo Sunshine Kitty
10	Lizzo Cuz I Love You



STREAMING

GLOBAL

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

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Shawn Mendes & Camila Cabello Señorita
3	Capital Bra, Lea, Samra 110
4	Post Malone Circles
5	Lewis Capaldi Someone You Loved
6	Ed Sheeran, Khalid Beautiful People
7	Lil Tecca Ransom
8	Y2K, Bbno\$ Lalala
9	Animus, Bushido Ronin
10	DJ Snake, J Balvin, Tyga Loco Contigo
11	Apache 207 200 km/h
12	Ariana Grande, Lana Del Rey... Don't Call Me Angel (Charlie's...)
13	Post Malone, Young Thug Goodbyes
14	Apache 207 Roller
15	Ed Sheeran, Justin Bieber I Don't Care
16	Billie Eilish Bad Guy
17	Goodboys, Meduza Piece Of Your Heart
18	Anuel AA, Daddy Yankee... China
19	Sam Smith How Do You Sleep?
20	Luciano, Summer Cem Summer Cem (feat. Luciano)

UNITED KINGDOM

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

FRANCE

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

GERMANY

TW	ARTIST/TITLE
1	Capital Bra, Lea, Samra 110
2	Animus, Bushido Ronin
3	Apache 207 200 km/h
4	Apache 207 Roller
5	Luciano, Summer Cem Summer Cem
6	Tones And I Dance Monkey
7	Raf Camora Adriana
8	Loredana, Mero Kein Plan
9	Loredana Genick
10	Shirin David, Xavier Naidoo Nur Mit Dir
11	Capital Bra, Samra Huracan
12	Mero Meine Hand
13	Fero47 Schau Mich An
14	Loredana, Mozzik Eiskalt
15	Shawn Mendes & Camila Cabello Señorita
16	Nimo, Olexesh Augen Husky
17	Rin Up In Smoke
18	Alli Neumann, KitschKrieg... Zeit Steht
19	Capital Bra, Samra Tilidin
20	Dardan, Xiara Genausou



ED SHEERAN



BILLIE EILISH



KYGO



CAMILA CABELLO



TRAVIS SCOTT

NETHERLANDS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Snelle Reünie
3	Shawn Mendes & Camila Cabello Señorita
4	Frenna, Philly Moré Only You
5	DJ Snake, J Balvin, Tyga Loco Contigo
6	Josylvio, Mula B, Yung Felix Waarom Zoeken Naar Liefde
7	Armin Van Buuren, Davina... Hoe Het Danst
8	Post Malone, Young Thug Goodbyes
9	Afro Bros, Daddy Yankee... Instagram
10	Guetta, Dimitri Vegas... DomDoen

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	Lewis Capaldi Someone You Loved
7	Lil Tecca Ransom
8	Arif Hvem Er Hun
9	Dutty Dior, Isah Hallo
10	Sam Smith How Do You Sleep?

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	Anuel AA, Manuel Turizo Te Quemaste
7	Beret Me Vas A Ver
8	Danny Romero, Lérica De Tranquilote
9	Anuel AA, Darell, Nicky Jam... Otro Trago - Remix
10	Camilo, Pedro Capó Tutu

SWEDEN

TW	ARTIST/TITLE
1	Dree Low Pippi
2	Tones And I Dance Monkey
3	DnoteOnDaBeat, Greekzoo HotSpot
4	Victor Leksell, Estraden Bra För Dig
5	Aden, Aden x Asme, Asme Starta Vägen
6	Einár Nu Vi Skinner
7	Dree Low, Einár Dag Hammarskjöld
8	Einár, Greekzoo Nr 1
9	Lewis Capaldi Someone You Loved
10	Shawn Mendes & Camila Cabello Señorita

UNITED STATES

TW	ARTIST/TITLE
1	Post Malone Circles
2	Lil Tecca Ransom
3	Post Malone Saint-Tropez
4	Post Malone, Young Thug Goodbyes
5	Post Malone, Ozzy Osbourne... Take What You Want
6	Lizzo Truth Hurts
7	DaBaby, Post Malone Enemies
8	Post Malone, Swae Lee Sunflower - Spider-Man...
9	Lil Nas X Panini
10	9lokknine, Ynw Melly 223's

WORLDWIDE

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

UNITED KINGDOM

TW	ARTIST/TITLE
1	Lil Nas X Panini
2	Shawn Mendes And Camila Cabello Señorita
3	Ariana Grande, Miley Cyrus, Lana Del Rey Don't Call Me Angel (Charlie's Angels)
4	Dominic Fike 3 Nights
5	Sam Smith How Do You Sleep?
6	Kygo, Whitney Houston Higher Love
7	Billie Eilish Bad Guy
8	Khalid ft. A Boogie Wit Da Hoodie Right Back
9	Ariana Grande, Social House Boyfriend
10	George Ezra Shotgun
11	Y2K, Bbno\$ Lalala
12	Post Malone ft. Swae Lee Sunflower
13	Lewis Capaldi Someone You Loved
14	Lady Gaga, Bradley Cooper Shallow (A Star Is Born)
15	Post Malone Circles
16	Lil Nas X ft. Billy Ray Cyrus Old Town Road
17	Tyga ft. Offset Tyga
18	OneRepublic Wanted
19	Koffee Toast
20	M Huncho Tranquility

UNITED STATES

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

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X Panini
2	Y2K, Bbno\$ Lalala
3	Lewis Capaldi Someone You Loved
4	Sarah Jeffery Queen of Mean (From Descendants 3)
5	Jax Jones, Bebe Rexha Harder
6	Lil Tjay F.N (Official Video)
7	Dermot Kennedy Outnumbered
8	Lil Nas X ft. Billy Ray Cyrus Old Town Road (Week 17 Version)
9	Deno Change (feat. DigDat)
10	Normani Motivation
11	Freya Ridings Castles
12	Inhaler Ice Cream Sundae
13	Mabel OK (Anxiety Anthem)
14	Sofia Carson, Dove Cameron, China... One Kiss (From Descendants 3)
15	Amelia Monét Bumper
16	Lil Tjay Leaked
17	Sam Fender The Borders Vevo Lift
18	Tyla Yaweh Who Shot Johnny?
19	AJ Mitchell Slow Dance
20	Duke Dumont The Power ft. Zak Abel



SHAKIRA



SAM SMITH



POST MALONE



FREYA RIDINGS

FRANCE

TW	ARTIST/TITLE
1	Chilly San Pellegrino
2	VegeDream ft. Ninho Elle Est Bonne Sa Mère
3	DJ Snake, J. Balvin, Tyga Loco Contigo
4	Black M Mon Beau-Frère
5	Dosseh ft. Maes L'odeur Du Charbon
6	M. Pokora Tombé
7	Y2K, Bbno\$ Lalala
8	M. Pokora Les Planètes
9	Shawn Mendes And Camila... Señorita
10	Bramsito Sale Mood

GERMANY

TW	ARTIST/TITLE
1	Fero47 Schau Mich An
2	Shawn Mendes And Camila... Señorita
3	Ariana Grande, Miley Cyrus, Lana... Don't Call Me Angel (Charlie's...)
4	Billie Eilish Bad Guy
5	Mark Forster 194 Länder
6	Sarah Connor Vincent
7	Lea, Cyril Immer Wenn Wir...
8	DJ Snake, J. Balvin, Tyga Loco Contigo
9	Kerstin Ott, Helene Fischer Regenbogenfarben
10	Lil Nas X Panini

AUSTRALIA

TW	ARTIST/TITLE
1	Lil Nas X Panini
2	Ariana Grande, Miley Cyrus... Don't Call Me Angel (Charlie's...)
3	Shawn Mendes And Camila Cabello Señorita
4	Post Malone ft. Swae Lee Sunflower
5	Post Malone Circles
6	Billie Eilish Bad Guy
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road
8	Khalid ft. A Boogie Wit Da Hoodie Right Back
9	Ariana Grande, Social House Boyfriend
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 No Me Conoce (Remix)
5	Bunny Calma (Remix - Official Video)
6	Pedro Capó ft. Farruko No Te Debi Besar
7	C. Tangana ft. Paloma Mami... A Escondidas ft. Morad
8	Reis B La Latina
9	Becky G, Myke Towers Dólar
10	David Bisbal ft. Juan Magán Bésame

NETHERLANDS

TW	ARTIST/TITLE
1	Shawn Mendes And Camila Cabello Señorita
2	Suzan & Freek Blauwe Dag
3	Ariana Grande, Miley Cyrus... Don't Call Me Angel (Charlie's...)
4	Marco Borsato, Armin van Buuren... Hoe Het Danst (Official Video)
5	Lil Nas X Panini
6	DJ Snake, J. Balvin, Tyga Loco Contigo
7	Suzan & Freek Als Het Avond Is
8	Billie Eilish Bad Guy
9	Tiësto, Rita Ora Ritual
10	Y2K, Bbno\$ Lalala

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	11	7	Roberto Surace Joys / Defected
2	9	3	David Guetta & Morten Ft Aloe Blacc Never Be Alone / Parlophone
3	14	4	Brother Brown Under The Water / FFRR
4	20	2	Mant Ft Hayla Lonely Days / Toolroom
5	27	2	Jamie Hannah & Boy George House Of Truth / BGP
6	28	3	Majestic Ft Patti Low Not Over Yet / 3 Beat
7	23	3	Nicola Zucchi Shuffle / Ego Italy
8	18	2	Gorgon City + MK There For You / Virgin
9	26	3	Loud Luxury & Bryce Vine I'm Not Alright / Xploded
10	24	3	Raflo & Laura Vane Keep Me Up / Fruitstar
11	21	2	Disciples x Eyelar All Mine / Parlophone
12	1	5	Regard Ride It / Ministry Of Sound
13	13	4	Xander Things You Do (Wonderful) / Good Company
14	17	4	J090 Dreamer / Universal
15	29	2	Cashio Dancing With Me / Toolroom
16	NEW	1	Gotsome Pump It Up / Armada Deep
17	NEW	1	Hayden James & Naations Nowhere To Go / Future Classic
18	NEW	1	Skream Song For Olivia / Ministry Of Sound
19	40	2	Alex Ross Close Enough / Perfect Havoc
20	NEW	1	I Am Senti Ft Micki Ronnae Phase Me / AST
21	NEW	1	Freejak Empire (NYC) / Champion
22	2	5	Hot Since 82 Ft Alex Mills Therapy / Knee Deep In Sound
23	19	5	Joel Corry Sorry / Asylum/Perfect Havoc
24	25	4	Hrrtz & Light Army Miracle / Get Together
25	3	7	Boston Bun Don't Wanna Dance / Island
26	NEW	1	Au/Ra Dance In The Dark / RCA
27	22	6	Solardo & Eli Brown XTC / Ministry Of Sound
28	31	2	25Boyz Ft Silky Sunday Friend / Pump It Suzi
29	37	2	Ascended Masters Colombian Coffee / AM
30	NEW	1	Keelle Walker Not You / 2220

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	5	Jeremiah Asiamah Ft J Kaz Pon Your Toes / Ground Up
2	2	5	Ella Eyre, Banx & Ranx And Kiana Lede Mama / Island
3	5	6	Altch Taste (Make It Shake) / Since '93
4	1	7	Lil Tecca Ran\$om / Republic
5	14	2	Robin M Ft Dantae The Kid Choosy / Parlophone
6	9	4	Majid Jordan Ft Khalid Caught Up / Columbia/Parlophone
7	4	5	Aya Nakamura Ft Lil Pump Pookie / Parlophone
8	6	3	Xnilo Ft Etta Bond Your Way / Front Page
9	7	5	Juls & Mr Eazi... Colour (Sampler): Cake/Like Tu Danz/Maayaa / EMI/Lost Ones
10	11	2	Angelique Kidjo La Vida Es Un Carnaval / Decca
11	10	3	Netsky & Aloe Blacc Snitch / Republic
12	16	3	Romzy Ft Big Zeeks & IQ Position / Parlophone
13	8	6	Laughta Ghost / Warner
14	NEW	1	K More Ft Big Zeeks Turn Up / 12 One
15	19	2	Rema Dumebi / Jonzing World/Mavin
16	18	2	JayO The Legend Ft Hood... Spend The Night/Body Talk / Breakout
17	12	6	Mabel Bad Behaviour / Polydor
18	20	2	Renni Rucci Elevators/Fuck Em Up Sis / Caroline
19	NEW	1	Trippie Redd ! / Ten Thousand Projects
20	NEW	1	MoStack Shannon / Virgin



JEREMIAH ASIAMAH

COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Endor Pump It Up
2	Dvvr Hey Now
3	Skream Song For Olivia
4	House Gospel Choir & Adelphi Music Factory Salvation
5	Detlef Music Please
6	Ferreck Dawn, Leo Moreno & Alex Mills Selfish Games
7	Riton x Oliver Heldens Ft Vula Turn Me On
8	Karen Harding & Who I Don't Need Love
9	Basement Jaxx Yodel Song
10	Next Habit U Got Me
11	Darius Syrossian Come On Come On
12	Alvarask Sad
13	Marco Lys You'll Be Mine
14	Friend Within Set You Free
15	TCTS Lazerbeams
16	Low Steppa Ft Amy Douglas Burn Me Up (The System)
17	Return Of The Jaded Acid Baby
18	Dimension If You Want To
19	Roger That Work
20	Ryan Blyth Let The Beat Hit 'Em

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	12	3	Avicii Heaven / Positiva
2	7	4	Sam Smith How Do You Sleep? / Capitol
3	11	3	Mahalla Ft Burna Boy Simmer / Asylum
4	15	2	Ava Max Torn / Atlantic
5	16	5	Polytonics With Seal Killer / Capitol
6	14	3	Charli XCX Ft Christine & The Queens Gone / Asylum
7	18	3	Teddy Cream Summer Jam / Hushie/Xploded
8	20	2	Majestic Ft Troublesome Shutdown / 3 Beat
9	2	6	Freya Ridings Castles / Good Soldier
10	NEW	1	Omar Kamal Show Me The Light / Estuana
11	24	2	Disciples x Eyelar All Mine / Parlophone
12	30	2	Shimmer Breaking / Freaktone
13	22	2	Crazy Cousinz & Alex Mills Amnesia / 2TE/Warner
14	NEW	1	Gorgon City + MK There For You / Virgin
15	NEW	1	AM Sniper Yea Yea Yea / 3Fifty7
16	NEW	1	Raye & Jess Glynne Love Me Again / Polydor
17	NEW	1	Jonas Blue & Hrvy Younger / Positiva
18	5	4	Regard Ride It / Ministry Of Sound
19	27	2	Susie Vanner Walk On The Wild Side / Autonomy
20	NEW	1	Hayden James & Naations Nowhere To Go / Future Classic
21	1	4	Craig David Do You Miss Me Much / Speakerbox/Insanity
22	29	2	Hard Time Ft Rachael Roberts Wanting You / BNDR
23	NEW	1	Jax Jones & Tove Lo Jacques / Polydor
24	NEW	1	Alex Ross Close Enough / Perfect Havoc
25	28	2	Tritonal Ft Rachel Platten Little Bit Of Love / Enhanced
26	NEW	1	Pink Ft Khalid Hurts 2B Human / RCA
27	3	4	Katy Perry Small Talk / Virgin
28	NEW	1	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
29	13	5	Joel Corry Sorry / Asylum/Perfect Havoc
30	4	5	J090 Dreamer / Universal

Avicii scores second posthumous No.1 ANALYSIS

BY ALAN JONES

Runners-up on the Upfront club chart in their own right, **David Guetta & Morten** also made a major contribution to the success of Heaven, the latest posthumous smash from Sweden's **Avicii**. Their 'Tribute Mix' is coupled with Avicii's own mix of Heaven, which soars 12-1 on the Commercial Pop club chart this week. Featuring an uncredited lead vocal from Chris Martin, it is Avicii's second posthumous No.1 following SOS in May, and his 12th No.1 in all.

The hit of the summer in Ibiza, where it was the most Shazamed track for three weeks in a row, 28-year-old Italian DJ **Roberto Surace's** first ever Upfront club chart entry, Joys, catapults 11-1 this week, leapfrogging the chart's most successful artist ever - David Guetta, whose Never Be Alone collaboration with Morten & Aloe Blacc sprints 9-2.

A gritty house track in its original form, built around The SOS Band's 86 smash The Finest, Joys' coronation comes after it was serviced in more



disco-tinged mixes by Purple Disco Machine.

It is extremely rare for a track not to have received a No.1 chart placing from a single DJ on our Urban club chart panel but to top our composite chart. Yet that's exactly what Pon Your Toes does this week, achieving critical mass and chart-topping status simply because it accumulated more chart points as a result of being more ubiquitous and more highly-placed on DJ returns than any of its rivals. The track is the introductory single from **Jeremiah Asiamah**, a fast-rising South Londoner who DJs on BBC Radio 1Xtra as well as in clubs. Pon Your Toes is a dancehall/afro/house-inflected collaboration with UK dancehall star J Kaz.

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KEY RELEASES

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



► **THE DARKNESS** *Easter Is Cancelled* 04.10



► **DEUX FURIEUSES** *My War Is Your War* 18.10.



► **FOALS** *Everything Not Saved Will Be Lost Part 2* 18.10.



► **ALTER BRIDGE** *Walk The Sky* 18.10.



► **MIKA** *My Name Is Michael Holbrook* 04.10

OCTOBER 4

SINGLES

- James Arthur *Breathe* (Sony)
- Jay Pryor & Steve James *Finding Our Way* (Virgin EMI)
- Maisie Peters *It's Your Bed Babe, It's Your Funeral* - EP (Atlantic)
- Pink Ft Khalid *Hurts 2B Human* (RCA)
- Purple Disco Machine *Emotion* (Virgin EMI)
- Vinnie Caruana *Aging Frontman* - EP (Big Scary Monsters)
- Zuzu *Get Off* (Virgin EMI)

ALBUMS

- Angel Olsen *All Mirrors* (Jagjaguwar)
- City And Colour *A Pill For Loneliness* (Still)
- DIIV *Deceiver* (Captured Tracks)
- Micah Erenberg *Love Is Gonna Find You* (Sleepless)
- Mika *My Name Is Michael Holbrook* (Republic)
- Nine Below Zero *Avalanche* (Zed via Absolute)
- OMD *Souvenir: The Singles Collection 1979 - 2019* (Virgin EMI)
- Swim Deep *Emerald Classics* (Cooking Vinyl)
- The Darkness *Easter Is Cancelled* (Cooking Vinyl)
- The Menzingers *Hello Exile* (Epitaph)
- The Tangent *The Slow Rush Of Forgotten Machinery* (InsideOut/Sony)
- Wilco *Ode To Joy* (dBpm)
- Wildwood Kin *Wildwood Kin* (Sony)

OCTOBER 11

SINGLES

- Deno *Eye To Eye* EP (Sony)
- Jords *Swing* (Virgin EMI)

ALBUMS

- Babymetal *Metal Galaxy* (EarMusic via Absolute)
- Elbow *Giants Of All Sizes* (Polydor)
- Grade 2 *Graveyard Island* (Hellcat)
- Pizzagirl *First Timer* (Heist or Hit)
- Richard Dawson *2020* (Domino)
- Steve Miller Band *Welcome To The Vault* (UMC/Ume)
- The Lilac Time *Return To Us* (BMG via Absolute)

OCTOBER 18

SINGLES

- Collard *Merciless* (Virgin EMI)
- Fletcher *All Love* (Virgin EMI)
- Parx *Finally* (RCA)
- **Sir ft. Kendrick Lamar** *Hair Down* (RCA)
- The Kemist & DJ BrainDead Ft Nyanda *Mayhem* (Virgin EMI)

ALBUMS

- Alter Bridge *Walk The Sky* (Napalm)
- Ariel View *Until My Lungs Are Cleared* (Epitaph)
- Battles *Juice B Crypts* (Warp)
- Deux Furies *My War Is Your War* (Xtra Mile)
- Various *Garage Classical* (Sony/Since 93)

- Foals *Everything Not Saved Will Be Lost Part 2* (Warner)
- James Arthur *You* (Columbia)
- Jimmy Eat World *Surviving* (RCA)
- Mark Lanegan Band *Somebody's Knocking* (Heavenly)
- Patrick Watson *Wave* (Secret City)
- **Sufjan Stevens And Timo Andres** *The Decalogue* (Asthmatic Kitty)
- **The Rifles** *Great Escape* - Reissue (Cooking Vinyl)

OCTOBER 25

ALBUMS

- James Blunt *Once Upon A Mind* (Sanctuary)
- Lea Michele *Christmas In The City* (Sony)
- Motörhead *The 1979 Box Set: 'Overkill'/'Bomber'* - Deluxe 40th Ann. Edition (BMG)
- Neil Young & Crazy Horse *Colorado* (Reprise/Warner)
- Rex Orange County *Pony* (Columbia)
- Steve Hackett *Genesis Revisited Band & Orchestra: Live At The Royal Festival Hall* (Inside Out)
- Sunn O))) *Pyroclasts* (Southern Lord)
- The Kinks *Arthur Or The Decline And Fall Of The British Empire* (BMG)

NOVEMBER 1

SINGLES

- Au/Ra *Stay Happy* (RCA)
- **Cate Le Bon and Bradford Cox** *Myths 004* - EP (Mexican Summer)

ALBUMS

- Anavae *45 (A Wolf At Your Door/Silva Screen)*
- **Hootie & The Blowfish** *Imperfect Circle* (Capitol/UMG)
- Michael Kiwanuka *Kiwanuka* (Polydor)
- Miranda Lambert *Wildcard* (Sony)
- Vetiver *Up On High* (Loose/Candid World)

NOVEMBER 8

SINGLES

- Lewis Capaldi *Bruises* - EP (Virgin EMI)

ALBUMS

- Gene Clark *No Other* - Reissue (4AD)
- Simply Red *Blue Eyed Soul* (BMG)
- Sparks *Past Tense: The Best Of Sparks* (BMG)
- The Flower Kings *Waiting For Miracles* (Sony/Inside Out)

NOVEMBER 15

ALBUMS

- Billy Bragg *Best Of Billy Bragg At The BBC 1983 - 2019* (Vinyl only) (Cooking Vinyl)
- Fall Out Boy *Believers Never Die - Greatest Hits Vol.2* (Virgin EMI)

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

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



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THAT WAS THE Music Week THAT WAS

This week 50 years ago...



TOP STORY

WE CAN WORK IT OUT

The Beatles' publisher, Northern Songs, was locked in a power struggle, with ATV looking to take over as John Lennon and Paul McCartney launched a legal bid to access the company accounts. Eventually, however, ATV won out. McCartney would be frustrated again 26 years later when Michael Jackson bought ATV, while the company is now, as Sony/ATV, the world's largest music publisher.

WESTERN STARS

Think country coming to the UK started with C2C? Think again. Back in 1969, Record Retailer – as *Music Week* was known back then – reported that RCA and Capitol's top Nashville stars were coming to Britain to boost the genre's standing. That's despite some viewing country as an "unsaleable commodity"...

OH ME OH EMI

The Beatles had just released their Abbey Road album and EMI, the Fab Four's recorded music home, was heading for a hefty £17 million profit, up sharply on the previous year's £11.3m. Capitol – the US group in which EMI had a 71% stake – was the star music performer, with profits surging from £584,000 to £2.63m.

WORDS: Gabriel Summers

Also inside... Polydor planned to boost the frequency of releases from **James Brown**, with a new Brown single coming to market every month... A year after its launch, **BBC Radio 1** "club membership" stood at 160,000... **Warner Brothers** signed **Cliff Richard** for the American market... A row was brewing over **Jane Birkin & Serge Gainsbourg's** saucy *Je T'Aime... Moi Non Plus* hit, with one retailer warning record companies that "Filth doesn't pay"... **Credence Clearwater Revival's** *Bad Moon Rising* was the No.1 single while **Blind Faith's** self-titled album reigned supreme on the Albums Chart...

THE **AFTER** SHOW

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

THIS WEEK:

Vanessa Reed, CEO/president, **New Music USA**

■ INTERVIEW: MARK SUTHERLAND

The former CEO of PRS Foundation is now living the dream in NYC as boss of **New Music USA**. Inducted into the Music Week Women In Music Roll Of Honour in 2018 and a key diversity champion, Reed looks back at some of the lessons the UK biz taught her...

The biggest change I've seen in the music industry is...

"A positive one: the sudden increased awareness of how our industry doesn't reflect society and the audiences we're reaching. All the appointments you see in major companies are really encouraging. We were a bit behind the film sector, they started talking about this before the music industry did. It's good that the music biz is now following in their footsteps."

But it's not ironic that I was replaced as PRSF CEO by a man [Joe Frankland] because...

"In fact, since the beginning of PRS Foundation in 2000, they've had four CEOs and it happens to be 50/50 men and women. So we're still ahead of the game, and I'm very pleased about Joe's appointment. The board has always been very diverse, not just in terms of gender but ethnicity and [representing] different parts of the UK. That's really important."

The biggest risk with diversity projects is...

"That it's just the topic of the moment, then we get so obsessed with a 'no deal' Brexit that everyone starts not being able to keep all of the important things we need to do in focus. Older women have come up to me and said, 'It's so good to see something finally creating really tangible change'. But they also come with a warning that they felt the same at the end of the '70s. So it's about everyone who really cares about this cause making it the new normal and sticking with that."

The best advice I ever received was...

"From one of the PRS Foundation trustees, Michael Noonan. I'd never been a CEO before, and I was feeling stressed because I was trying to ensure I had the capacity to do everything I wanted to do. He said to me, 'Time is the most flexible resource you can ever have. It's all about how you use it'. That sounds simplistic in a 'Yeah-do-you-want-me-to-not-sleep' way but, when I thought about it, it felt really liberating. Because he was really saying, 'Don't get stressed, we have all the time in the world and actually, how I structure my life in relation to that particular period



Reed between the lines: Vanessa Reed

PHOTO: Ruth Kilpatrick

"Older women tell me it's great to see really tangible change. But they also say they felt the same at the end of the '70s..."

might be different to how I structure my time now'. I felt like a weight was lifted off my shoulders."

I don't know if I'll ever come back to the UK biz...

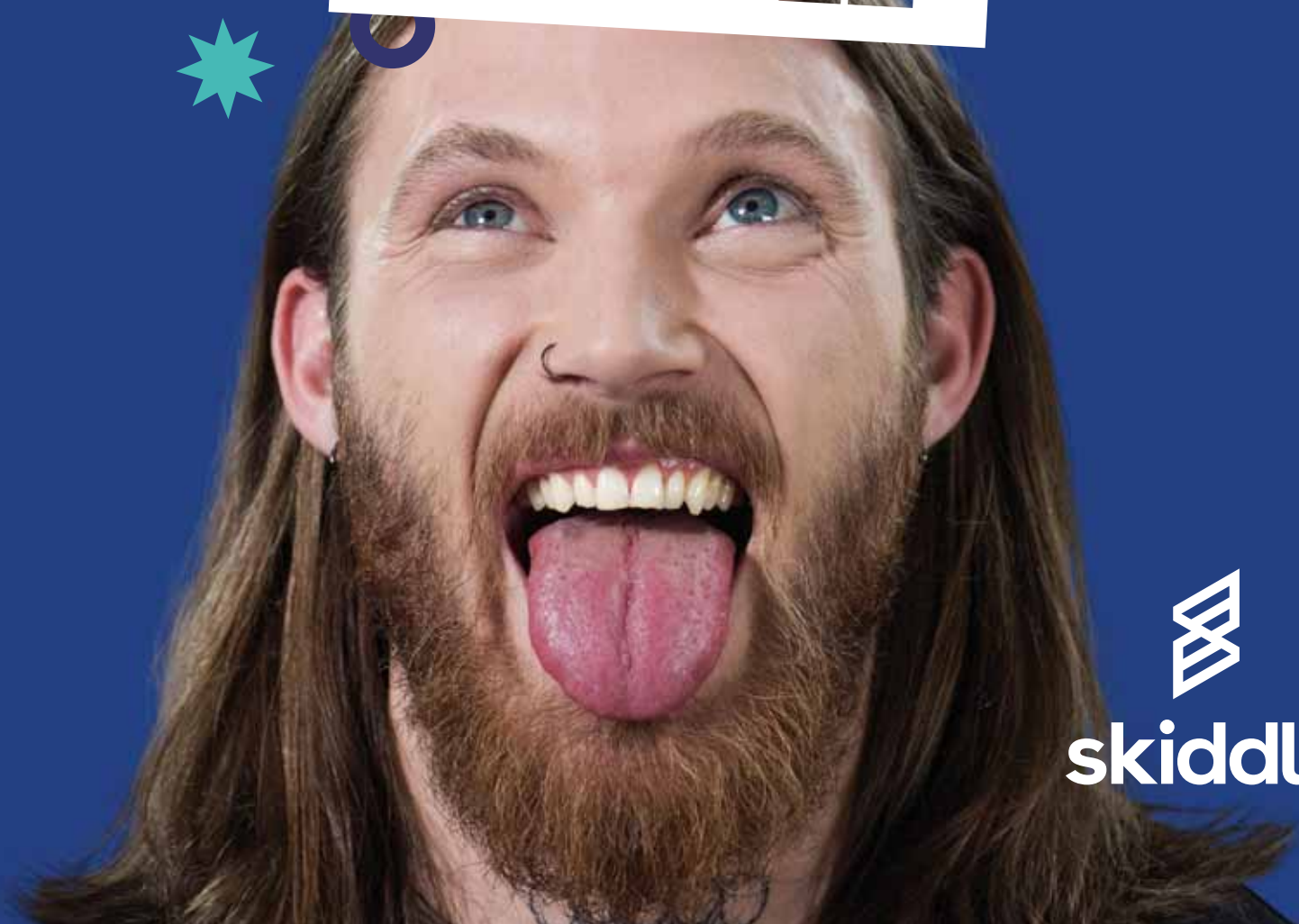
"I've got a completely open mind. We will just have to see what happens. I'm obviously very fond of the music scene in the UK so I shall definitely find ways to connect with it, one way or another. And it's a shame to be leaving when PRS appoints its first-ever female CEO in its 105-year history. I'm really looking forward to seeing how Andrea C Martin runs the business. I just hope the board who make decisions about the Foundation's funding continue to treasure it as one of PRS' most important assets. Next year is PRSF's 20th anniversary, so I hope that I'll be seeing the Foundation is going to continue for the next 20. And hopefully I'll be able to fit the party into my highly-charged New York schedule!"

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