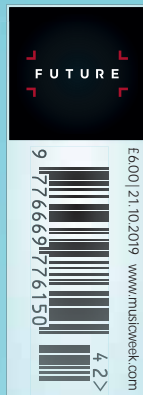


Music Week

Inside the business of music. Established 1959



*“The
music
industry
will*

*eat
itself”*

*“The
music
industry
will*

*eat
itself”*

NOEL GALLAGHER

**TAKES THE BIZ TO TASK ON SONGWRITING,
REUNIONS & 'THE DEATH OF EVERYTHING'**

BMI PRESIDENT'S AWARD 2019 CONGRATULATIONS NOEL!

FROM EVERYONE AT SONY/ATV MUSIC PUBLISHING



Sony/ATV
MUSIC PUBLISHING

Welcome to the music week...

Kind of a big deal



Lord knows there's been plenty of grist for the music industry rumour mill this week, but – even in a week that occasionally has felt like living in a real life Kill Your Friends – it's notable how much chatter nowadays is devoted to the '90s-style deals that are creeping back into the business.

It's impossible to attend a gig without someone whispering about how much a label or publisher has paid for the latest hot signing, usually accompanied by much muttering of the phrase “over the odds”.

In many ways, the return of the mega-deal is a good thing, a sign not only that the once-beleaguered industry now has cash to spend, but also that it's willing to invest it in top talent.

As in the '90s, the potential prize is huge. But, despite the avalanche of data intended to remove the risk from signing and releasing music, the chances of actually breaking an artist seem little higher than in the days when Gay Dad and Heavy Stereo were acting like guitar-toting money pits.

It's no coincidence that, as well as the high-stakes gamble on fresh talent, we're also seeing majors quietly invest in more established talent. The parallel rash of majors signing mid-rank rock bands seems to make little sense until you realise that anyone with a solid fanbase and a decent catalogue is actually a nailed-on long-term bet to make money on streaming.

In his supremely entertaining interview in this week's issue, Noel Gallagher claims the industry has shifted from one where artists dictate to labels to the other way round. If that seems counter-intuitive in a world where no one has to sign a deal to put their music out, the restricted idea of what can work in 2019 – be it a song's length or musical style – gives it some credence.

It's worth remembering that when Oasis came out, there was little consensus that they would become the biggest act of their generation. That they did is down to Gallagher's genius, of course, but also because the people behind him backed his vision to the hilt.

We can only hope the A&Rs doing the current crop of mega-deals are every bit as committed. Otherwise the rumour mill is going to have an awful lot more to talk about...

Mark Sutherland, Editor
mark.sutherland@futurenet.com

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21.10.19

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MusicWeek

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“Insight, foresight, more sight”

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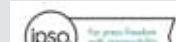
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THE BIG STORY

End of the road? Live sector braced for final countdown to Brexit

Ahead of the UK's scheduled October 31 departure from the EU, the industry weighs up 'alarming' potential impact of no-deal outcome

— BY ANDRE PAINE —

The music industry has warned about the impact of crashing out of the European Union later this month.

As *Music Week* went to press, a Brexit deal was still in the balance. MPs were set for a rare "Super Saturday" sitting and a crunch vote on the new withdrawal agreement negotiated by Boris Johnson's government and the EU last week.

"We're a £4.5 billion industry, we export a lot of content, both live and recorded," said UK Music deputy CEO Tom Kiehl. "When MPs are making these very important decisions about the future of the country, we would want them to have in their mind the pure value that music brings to the economy and the UK culturally."

A Brexit deal would bring a transition arrangement that would ensure stability for business. Kiehl said the industry was now facing a few "very crucial weeks" ahead of the scheduled departure date of October 31.

A no-deal exit or a further delay are both still possible outcomes, because of the challenging parliamentary arithmetic and the race against time to ratify any agreement in the UK and the EU.

"What we need most now is clarity," said Kiehl. "It is the uncertainty which is really causing the problem, because we can't properly and adequately prepare without having the knowledge of exactly the direction of travel – whether there's going to be an extension, a new deal or whether we're going to crash out with no deal."

UK Music, the Musicians' Union, BPI and other trade bodies have been updating members based on government advice ahead of the official Halloween departure date. A high-profile advertising campaign has been launched to prepare business for a no-deal scenario.

The Department of Digital, Culture, Media & Sport (DCMS) guidance covers the carnet system for transporting equipment, artists touring in Europe, VAT rules, data protection, copyright and IP.

Musicians' Union assistant general secretary Phil Kear said: "It is clear from the advice that the ability of British musicians to tour in the EU will be seriously hampered in the event of a no-deal Brexit."

The live sector is looking at the impact on the movement of people and equipment, as well as currency fluctuations.

"The reintroduction of carnets at all levels of touring seems inevitable under no deal and there are the knock-on effects of wider economic uncertainty potentially affecting UK festival sales," said Paul Reed, CEO, Association of

Independent Festivals. "It has already affected UK-based promoters operating festivals in other parts of Europe, with significant amounts spent on contingency planning around the original Brexit deadline earlier this year to ensure delivery.

"It is also alarming that UK artists travelling to Europe will have to pre-pay import duty and VAT on all merchandise they bring on tour with them in the event of a no deal."

Solo Agency MD John Giddings told *Music Week*: "One of my artists called me up and said, 'I'm not confirming that show until I find out what's happening with Brexit'. If you're big time, you'll swallow up the costs. But if you're up-and-coming or mid-range, it's going to cost you more money."

"Our biggest fear is that it's going to be the smaller groups and organisations that are going to find it most difficult to navigate what happens next," added Kiehl. "The cliff edge does present a very worrying situation. We don't want a situation where touring Europe is going to be very difficult and people won't know whether they've got the right carnet system."

In its strategic report last month, Live Nation UK operating company LN-Gaiety Holdings warned that a hard Brexit could result in "new regulatory costs and challenges and greater volatility in the pound sterling and the euro."

Jackie Wilgar, SVP, head of marketing, international, UK/Europe/APAC/emerging markets, Live Nation, is confident in the promoter's ability to navigate any Brexit scenario.

"I wake up every day and ask what's going on with this, we've definitely got questions about it," she said. "I hope it will never be something that hinders our ability to make sure fans and artists connect wherever they are in the world."

While the live sector is particularly exposed from a no-deal Brexit, the recorded music business faces issues ranging from staffing to the supply of music from Europe. Warner Music secured a UK warehouse to protect its Q4 physical sales.

"We've done a lot of work trying to help our members prepare for the possibility of a no-deal Brexit," said BPI chief executive Geoff Taylor. "Labels are pretty well prepared in terms of their physical supply chain. If there are delays at the ports, then there could be some impact. Longer term, I would be more concerned by the potential impact on consumer confidence and the economy as a whole."

Industry veteran Harvey Goldsmith is a lone voice who's consistently said that the Brexit impact has been overstated.

"I don't believe this is going to cause as much harm as people are saying it will," he said. "Outside Europe, we still have carnets, so now we'll have carnets in Europe – what difference does it make? It's a lot of hot air. I think we should get on with it, get the job done, get out and move on."



Brexit music: (From top) Harvey Goldsmith, Tom Kieh, Jackie Wilgar and Geoff Taylor

FOR THE RECORD



THE BIG EXIT

Ben Cook (*pictured*) has stepped down from his role as president of Atlantic Records. Cook admitted his “offensive” mistake in dressing up as a member of Run DMC at a birthday party seven years ago. Parlophone’s co-president Mark Mitchell will take on the leadership of the label on an interim basis. “I unreservedly apologise to anyone who has been hurt,” said Cook.

THE BIG ROLE



Aaron Bogucki has been promoted to VP, marketing at AWAL. Based in London, he will focus on creative campaigns and audience development strategy for AWAL artists in the UK. “Our roster is full of incredible artists who are impacting and shaping culture globally on their own terms, and we’re proud to help them deliver on their artistic vision,” he said.

THE BIG AWARDS



Centrip will be the event partner for the Music Week Women In Music Awards at The Brewery in London on November 8. Jane Turner, chief strategy and marketing officer, said: “We are delighted to be part of this year’s Women In Music Awards to celebrate key female figures in the business.”

TALENT

Smokin': Cigarettes After Sex set for 'global push' on LP two

Partisan Records targets "constant upward trajectory" around the world for the Texan YouTube sensations as second album drops

BY BEN HOMEWOOD

Cigarettes After Sex are set to take on the world with their second LP, *Partisan GM*, international Jeff Bell has told *Music Week*.

Cry is released this week and Bell says the data, streaming and live-driven campaign is already yielding results for a band that first broke through in 2017, after early track *Nothing's Gonna Hurt You Baby* (96,821,219 YouTube views) went viral.

"Everything to do with Cigarettes After Sex is about the global footprint and this time round we've doubled down on the emerging markets, Latin America, Asia and India specifically," he said.

The band's monthly listener count on Spotify stands at 3,446,906, up from around two million when the campaign began six weeks ago.

"We're hoping to get that up to four million by the time it comes out," said Bell. "Their Top 20 markets on Spotify now include Mexico, Brazil, Turkey, India, Indonesia, the Philippines, Argentina and Chile, so some of the strategy has obviously worked."

Partisan laid the groundwork for the expansion with extensive international touring this summer.

"We joined them on the road in these markets to meet DSPs, not just Spotify and Apple, but local platforms too," said Bell.

Partisan is working with DSPs Melon in Korea and Joox in Southeast Asia, among others, and has partnered with Chinese promotions company Split.

"Split promote the band in China, now we've brought them in to handle marketing and promo with locally-managed accounts in local languages to mirror the band's socials in major markets," Bell said.

The group's self-titled debut album peaked at No.27 in 2017 and has 33,194 sales (OCC). The campaign for *Cry* launched with an Annie Mac premiere for *Heavenly* on BBC Radio 1. It has 5,777,378 Spotify streams so far.

Sync helped drive the last album and is expected to grow further (see box) while global outdoor marketing – including "canvassing buses with the album artwork" – will intensify as Christmas approaches.

Bell noted that "subtlety" is a cornerstone of the campaign, with listeners encouraged to "discover the band themselves".

"There's never been a music video for this band, which is kind of crazy considering they essentially broke on YouTube," said Bell. "We would love to kick things off with a Top 20 record in the UK, it's about managing the UK amidst the global story."

"We've doubled down on the emerging markets this time round"

Jeff Bell
Partisan Records



Up in smoke: Cigarettes After Sex

PHOTO: Ebru Yildiz

Screen shot: Partisan eyeing 'big things' in sync for CAS

Debut album success will lead to worldwide opportunities, says label's sync exec

Partisan Records is targeting placements on high fashion adverts and the opening credits of hit TV shows for Cigarettes After Sex.

Catie Ginsburg, head of sync & brand at the indie, has told *Music Week* that the "lyrically happy love songs" on second album *Cry* will open up new opportunities for the band, who scored syncs including *Killing Eve*, *Big Little Lies* and *The Handmaid's Tale* with their self-titled 2017 debut.

"We have huge goals for this campaign, their debut has set us up very nicely to do big things," said Ginsburg. "Their dreamy, narco-pop would be perfect for a high fashion or perfume advertisement. Prada, Dior, Chanel, if you're reading this... Get in touch! Another dream scenario would be an opening credits of a hit TV show."

Ginsburg noted that the label expects to land key new opportunities internationally, too. "We know where are

our fans are in the sync world and are pursuing new opportunities on a worldwide level," she said.

"One thing that makes this band so exciting to work with is the fact that they have a fanbase that spans the world. This translates into sync requests from secondary and tertiary territories such as Romania, South Korea and Brazil, places we don't usually see requests from."

The campaign will focus on *Cry* tracks *Heavenly* (5,777,378 Spotify plays), *Falling In Love* (1,264,287) and *Don't Let Me Go*, which is yet to be released.

"They do well at sync because the music encapsulates the feeling of falling in and out of love," Ginsburg said.


The label is expecting results from the campaign as it rolls out. "When we have a big sync, we can see an instant uptick in page views, streams and Shazams, which adds revenue and increases the fanbase," said Ginsburg.



Killing It: CAS have enjoyed sync success on Killing Eve


TWEETS OF THE WEEK


The past seven days in 280 characters

 **@moodie**
Is there anything worse than putting together guestlists (**James Moodie, The Orchard**) **Tuesday, October 15**


 **@MichaelCragg**
Lights Up by Harry Styles is at number 103 in El Salvador (**Michael Cragg, journalist**) **Friday, October 11**

 **@shancarragher** An office drama today: the 'ideas ball' has been stolen, if found please return to @rashton89 as a matter of urgency (**Shannon Carragher, Caroline International**) **Monday, October 14**

 **@livycoare**
I work for Caroline, it is not my name (**Livy Coare, Caroline International**) **Tuesday, October 15**

 **@louisarainbird**
Never again booking a flight so early that other people are still on a night out. (**Louisa Rainbird, Music Sales**) **Sunday, October 13**

 **@vickbain** 14% of writers signed to publishers are female, 20% of artists signed to labels. This is the gender gap in the UK music industry (**Vick Bain, Counting Music**) **Tuesday, October 15**

 **@pixelottie** Kids today claim they've got problems, but they've never known the pain of being dumped over MSN messenger and spending 4 hours crying in their bedroom listening to Your Call by Secondhand Serenade on their iPod Nano. (**Lottie Cook, Festival Republic**) **Tuesday, October 15**

 **@christopheslade** on a google hangout at M&S (**Chris Slade, Cousin**) **Monday, October 14**

 **@JohnGiddings01** It was bound to happen - our first artist delaying their tour plan on the basis there is no plan for #brexit (**John Giddings, Solo Music Agency**) **Tuesday, October 15**

 **@katbrightlights**
I was awake at 4am worrying about carnets. Cheers, Brexit (**Kat Kennedy, Big Life Management**) **Tuesday, October 15**

#1 TWEET



@casandrastrauss
I need a drink (**Cassandra Strauss, BPI**) **Tuesday, October 15**

RISING STAR

The biz's brightest new talents tell their stories



Marissa Rodney: "Manners and respect cost nothing"

Marissa Rodney

A&R, Syco

@m.jcq (Instagram)



How important is an early start for a music career?

"Time is precious - as days go by you're wasting time that you could be working in music. It takes a while to understand how music works and how it's set out. Connections are key - you always need to think about expanding your network and allow time for meetings. You never know what one will lead to. No one gets a job instantly in music - you need to work for it and when you finally get that 'yes' it's definitely worth it."

What's been the hardest part of your journey so far?

"Most definitely securing an intern role in Sony Music's A&R team. In addition to this, learning and understanding the process of delivering a record, there are so many different key stages. Your first role or internship in music is always hard too, I actually had my first internship at *Music Week* while I was at university, it was great experience, but definitely difficult as there's lots to learn. Music is so tumultuous, and every single day is different - one day you will be feeling like you're the greatest A&R in the world, and the next something will happen that alters your mindset. Artists nowadays aren't just about the music, they are a brand. There's been a huge shift in recent years in ensuring your skills stretch across all departments and that the label works collectively as one."

Which aspect of your job do you love the most?

"I love my job! I absolutely love music and being able to listen to it every single day. I'm so lucky to be paid for something I've always aspired to do. I love finding new talent and nurturing it. I've recognised this as one of my key skills and have started managing an emerging artist. It's important to take young talent to the next level. You have to understand their aspirations as an artist and with that knowledge you can ensure they are surrounded by the team that's going to bring the most out in them."

How would you change the music industry?

"I'd have more females in A&R and in senior positions. However, I do feel like this is changing slightly and that this is an opportunity for young women to be at the forefront of music. It's really powerful. Additionally, I believe it's time for the gender pay gap to be eliminated - no one should be paid more or less because of their gender, it should be determined by the skills of the person in that position."

What's your No.1 pet peeve?

"Rude people that have no respect and small-minded people. I always ensure that I have time for every single person I meet, manners and respect cost nothing."

MARISSA'S RECOMMENDED TRACK: Summer Walker (feat. Usher) - Come Thru

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

PUBLISHING

Stream test: New exec team at Music Sales target playlists after ‘huge year of change’

Family-owned publisher is building roster and buying film score rights, says newly-promoted sync director

BY ANDRE PAINE

Music Sales Group director of UK sync, Louisa Rainbird, has revealed the publisher’s revamped operation and its ambitions for streaming.

Rainbird has been promoted from her previous role as head of creative, film and TV at Music Sales, which specialises in media and classical composers. Its roster includes streaming sensation Ludovico Einaudi, Hildur Gudnadottir, Dustin O’Halloran, Bryce Dessner of The National and Philip Glass (ex-US).

“I want to continue with our key strengths, which are working closely with our composers and putting them at the forefront in terms of finding new opportunities and promoting their work,” Rainbird told *Music Week*.

Following the sale of its sheet music business to Hal Leonard, the family-owned company is now looking at its roster and playlisting opportunities at DSPs.

“It’s been a huge year of change, but it was good for us because it made us think about the department structure and how to be better serving composers and clients,” said Rainbird.

“Now we are fully focused on the rights management portion of the business, there’s a lot of signing activity.”

Recent signings include composers Matt Emery, Carlos Cipa and Bankey Ojo.

Warner Chappell creative and licensing exec Tim Hayes has joined as new business manager.

“Playlisting is obviously the hot topic,” said Rainbird. “We’ve definitely seen the power of that with our catalogue, but in a way that hasn’t necessarily been activated by us. So it’s about how we can engage with the playlists.”

The Peaceful Piano playlist on Spotify has boosted catalogue titles such as the Neil Cowley Trio’s composition *Grace*, which has

“We have definitely seen the power of playlisting with our catalogue”

Louisa Rainbird
Music Sales Group



High flyers: Louisa Rainbird and (inset) Ludovico Einaudi

been streamed 17,269,517 times.

Emily Richardson has joined from Nettwerk as head of creative, film & trailers, while Emma Pugh has been promoted to sync coordinator.

New and upcoming placements for Music Sales’ catalogue and composers include BBC One’s *Dublin Murders*, Sky’s *Temple*, Michael Winterbottom’s film *Greed*, a Dior online campaign and a commercial for the Royal British Legion (see p9).

The publisher is also moving further into master recordings for film scores. Its LA-based Node Records label is headed up by co-president Tracy McKnight, who was music supervisor on *The Hunger Games*.

“We’re building that area of our business,” said Rainbird. “It’s partly a reaction to the fact that a lot of times we lose rights as a publisher

for composers to producers or broadcasters.”

Node Records released the Emmy-winning *Free Solo* score. However, Music Sales lost out on scores by its composer Hildur Gudnadottir for *The Joker* and TV drama *Chernobyl*.

“It is probably one of the biggest challenges we face because a lot of companies see it as an additional income stream,” said Rainbird. “And they want the protection of knowing that if they own it they don’t have to worry about getting additional permissions.”

Ludovico Einaudi recently extended his deal with Chester Music, part of Music Sales Group. He has 3,648,295 monthly listeners on Spotify.

“He’s the most streamed classical artist of all time and continues to do well because he writes a great build,” said Rainbird. “That’s what we love in advertising and trailers.”



TAKE A BOW

TEAM Kano

Management: Richard Thomas (Endless Entertainment)/Tanyel Vahdettin (Eleven Management)

A&R: Richard Thomas/Kano

Marketing: James Embiricos/Jack Melhuish (Parlophone)

National Press: Keong Woo (Good Machine/RMP)

Regional Press: James Heward (Pomona)

National Radio: Joe Dodson (All Ears)

Regional Radio: Aaron Labbate (Plug & Play Promotions)

TV & Podcasts: Tom Dark (Parlophone)

Digital Marketing: Thomas Jones (Parlophone)

International: Olivia Spring (Warner Music)

Agent: Andy Duggan (Primary Talent)

Publisher: Roberto Neri (Downtown Music Publishing)



Job done: Kano

Hoodies All Summer
Peak Chart Position: No.8
Label: Parlophone



By Royal appointment: The Royal British Legion's ad and (below) Dustin O'Halloran

SYNC STORY

**THE ROYAL BRITISH LEGION/
DUSTIN O'HALLORAN**

■ BY BEN HOMEWOOD

The Royal British Legion has debuted a new campaign to raise awareness of its support for current and former members of the armed forces. They Still Go is designed to illustrate the role played by services personnel and is narrated by actor Mark Strong (Kick-Ass, both Kingsman films). Piano and strings back Strong's words, with



"The music helped narrate the spot with beauty and emotion"
Arnold Hattingh Theodore

the music taken from Dustin O'Halloran's composition An Ending, A Beginning, which featured on this year's Other Lights album.

Music Sales publishes O'Halloran, whose score for Lion (made in collaboration with Volker Bertelmann) was nominated at the BAFTAs and the Oscars in 2017.

Sync creative consultant Max Beattie reflects happily on the project. "Arnold Hattingh [music supervisor] made a passionate case for using one of Dustin O'Halloran's top copyrights; we're so glad we got it through in the end for such a worthy charity," he said.

Hattingh says the film represents "more great work" from ad agency Leagas Delaney. "Dustin's music is incredible and helped narrate the spot with subtle beauty and emotion," he said. "Max at Music Sales did a great job."

With Remembrance Day approaching, the campaign delivers a timely message.

Spot: The Royal British Legion They Still Go **Title:** An Ending, A Beginning **Artist/Master:** Dustin O'Halloran **Publisher:** Music Sales **Music Supervisor:** Arnold Hattingh (Theodore) **Ad Agency:** Leagas Delaney **Media Agency:** VCCP Media **Film Company:** Another Film Company **Creative Director:** Tim Delaney **Post Production:** Big Buoy **Air Date:** 16/09/19

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

MAKING WAVES



Magic FM: Conjurer

THIS WEEK'S HOTTEST BRAND NEW ACT

Conjurer

KEY TRACK: Choke
LABEL: Holy Roar Records
MANAGEMENT: Brady Deeprise
TWITTER: @ConjurerUK

WHO: Meet metal foursome Conjurer. Singing guitarists Dan Nightingale and Brady Deeprise provide two-tone vocal texture, thunderously backed by bassist Conor Marshall and drummer Jan Krause.

WHAT: The band describe their sound as 'riff music'. Their resistance to specifics is a reaction to their feeling of separation from any kind of UK metal scene, which is where their hometown comes in...

WHERE: Conjurer are from Rugby in Warwickshire, a place bereft of heavy

music makers where isolation afforded them the freedom to craft their sound.

SOUNDS MAGIC! Yeah, good one... Bad gags aside, Conjurer's rise has been rapid, last year's debut album Mire has established them as one of the most exciting loud bands to come out of the UK in years. Will Haven love them, too.

ANYTHING ELSE I CAN HEAR? Yes. This summer, Conjurer hooked up with Manchester post-rockers Pijn for Curse These Metal Hands, a four-track project named after a Peep Show quote.

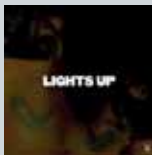
IS THERE A TOUR? A seven-date UK run begins on October 24 in Nottingham. Few tickets remain, so don't delay.

THE PLAYLIST



HARRY STYLES

Lights Up (Columbia)



Harry Styles returns greasy and glistening in the hedonistic video for Lights Up, which, while overtly poppier than anything on his debut, retains its trad-rock charm. Bring on album two...

Contact Lauren Webb
lauren.webb@dawbell.com

JEFF GOLDBLUM (FEAT. GREGORY PORTER)

Make Someone Happy (Decca)



The bass is low and slow, the brass parps and the piano twinkles as Jeff and Greg team up for a modern jazz standard designed to make you smile.

Contact Caroline Crick
Caroline.Crick@umusic.com

KAWALA

Heavy In The Morning (Virgin EMI)



Kawala's guitar pop is light and bright, but melancholy is never far away on this new single. The North Londoners wrap their UK tour this week.

Contact Janet Choudhury
janet.choudhury@umusic.com

POLIÇA

Driving (Memphis Industries)



Driving sets a sparkling tone for Poliça's upcoming fourth LP, which was spurred on by singer Channy Leaneagh's recovery after falling from her roof.

Contact Kate Price
kate@stereosancity.co.uk

KATY J PEARSON

Tonight (Heavenly Recordings)



Heavenly Recordings have unearthed a diamond in Katy J Pearson, a Bristol singer/songwriter whose rolling take on country is teeming with feeling.

Contact Steve Philips
steve@carryonpress.co.uk

SIDHU MOOSE WALA, MIST, STEEL BANGLEZ & STEFFLON DON

47 (Catalyst/Sickmade/Gifted)



Indian star Sidhu Moose Wala leads a union of his Punjabi sound and UK rap, wrapping a joyous hook around slick wordplay from Mist and Stefflon Don.

Contact Karim Khan
karim.khan@lucidonline.co.uk

WRETCH 32 (FEAT. GIGGS)

10/10 (Polydor)



Two of the best in the game team up on 10/10, which goes to show that the UK's new wave has some way to go to match these two.

Contact Stephanie Duncan-Bosu
stephanie.duncan-bosu@umusic.com

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

GIG OF THE WEEK

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



21 ANGELICA GARCIA

The Lexington, London
7pm

Angelica Garcia was raised in California and draws on her Mexican and Salvadoran roots to inform her sound, an impactful mix of pop and cosmic rock. This London show marks the start of a new era for the singer, who's just signed to Spacebomb Records.

TASTEMAKERS The industry's favourite new sounds

Kayleigh Watson, Assistant new music editor, The Line of Best Fit

THE WHA – 40 ODD YEARS



This means Wha Kayleigh Watson

There's often a fine line with a lot of modern guitar music that looks over its shoulder to decade X, Y or Z for more than a little 'inspo'.

In my mid-20s and by no means wizened (though I sometimes feel I'm on my way, with Oasis vs Blur being an 'Historical Music Moment'), I've reached a point where I've really started noticing bands and artists younger than myself who are borrowing without care from their icons of the past.

That's why it's always heartening to encounter a band that, for all that their influences on their sleeves, still manage to imbue things with a sense

of youth and originality. New Yorkers The Lemon Twigs come to mind, and with their new release 40 Odd Years, so do The Wha.

The Kilkenny band's name may be a touch quizzical ('you wha' mate?' etc), but their intent (and love of The Beatles) is anything but.

With lyricism wry enough to raise a smirk, the track, out now on Chess Club, tells the tale of "a grandmother turning lesbian and her lover subsequently murdering her husband" amidst bright rhythms and gleeful riffage. Oh, and they're all aged between 18 and 19. Go grab your moisturiser.

ESSENTIAL INFO

RELEASES *I Can't Even Speak English* (out now)
 LABEL Fighting Ourselves/The Orchard MANAGEMENT
 Prolifica NEXT GIG Hamburg Molotown, October 23

Shedding stereotypes and redefining guitar music...

What with increased competition and the relentless cycle of predictions about the death of guitar music, it's no surprise new bands are having to do more than ever to survive. Few though, have ventured into fashion, which alone makes Peckham-based newcomers Husky Loops stick out – particularly when the catwalk is in their sights.

"I designed my own boiler suit and two-pieces, I'm getting into fashion, which sounds ridiculous but I'm serious, it's not just a hipster thing," declares the trio's frontman Danio Forni, who with drummer Pietro Garrone and bassist Tommaso Medica proudly wears their word-embazoned creations at gigs. "I know the main designer at Gucci, he gives me a hand. It's all based on words and sentences from the album."

Spring/summer 2020 might be stretching it, but going by Husky Loops' creativity and ambition so far, a collection should not be discounted. After a series of EPs and mixtapes, the trio released their kaleidoscopic debut album *I Can't Even Speak English* in September. They're midway through touring it when *Music Week* drops in for a chat.

Some might say they're genre-crossing, but the band's range simply represents the breadth of their musical scope. "I don't really like to see it as a crossover," says Forni, who recently followed in the footsteps of Liam Gallagher, Freya Ridings and Celeste by creating a (very eclectic) Takeover Mix for BBC Sounds. "In modern times, everything is so mixed and I don't like to see it as different genres. That's why us three are in a band together, we don't see boundaries, we see art and music."

With Forni also serving as producer for an array of MCs and rappers including Arkansas wordsmith Kari Faux, their unrestricted artistic vision is inspired in part by the trio swapping "playing in really loud punk bands in front of no one" in their native Bologna for London.

ON THE RADAR

HUSKY LOOPS

While Italian style underscores the band – legendary Rieti-born singer Lucio Battisti is a key influence – the British capital, and its grime sound particularly, has made its mark.

"We're not from here, so we need to experience London to the max," explains Forni. "We need that extra kick every day to really, really feel it. Everything is going on: different music, fashion, food... It's in your face all the time. Experiencing that every day makes us do a lot of varied things."

Shedding the 'guitar band' stereotype is chief among them, hence the collaborations, a new podcast and possible fashion line.

"We don't want to just be identified as a band," suggests the frontman. "In 2019, bands have to work so hard, but when you're not from the country you're living in and you want to do something different you have to work four times harder!"

If that begs the question, 'Why be a band in 2019?' Husky Loops have the answer: the artistic challenge.

"You have to take a risk," grins Forni. "The only thing you can do as an artist is experiment and change. I don't want to just keep doing the same things. It's not going to make me better, which means the songs won't be better. What we do is more for the long run, I hope it's still going to be great in 40 years, that's our vision."

Here's to Husky Loops' autumn/winter collection 2019...

PAUL STOKES



"We don't want to be identified as just a band"

Danio Forni
 Husky Loops

PHOTO: Lily Resta



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HOTSHOTS

A

Music Week **tech summit** / 2019
EMBRACING MUSIC'S **SMART** FUTURE

B

C

D

E

F

G



2



1. Tech that! The biz was out in full force at the second Music Week Tech Summit Together With O2. A host of top execs descended upon London's The O2 to give a wealth of insights about the evolving music industry, from blockchain to smart speakers. Pictured here are (a) Keynote interviewee Zane Lowe, alongside (left) Jon Lee (Lost Art Music), and (right) Nathan Graves (Soundvault) and Carlotta De Ninni (Creative Passport). (b) Paul Firth, (Amazon Music UK) with Mark Sutherland (*Music Week*). (c) Jo Bartlett (Warner) with Geoff Taylor (BPI). (d) Mark Sutherland, Diid Osman (Peex), Jackie Wilgar (Live Nation), James Funnell (AEG Europe), Sam Slee (O2) and Joe Kessler (United Talent Agency) at the Next Generation Fan Engagement In Live Music panel discussion. (e) Ben Homewood (*Music Week*), Paul Firth, Marla Altschuler (Cantine), Timothy Armoo (FanBytes) and Seb Simone (Warner) during the Content, Context And Community panel. (f) Tim Heineke (I Am Pop), Tom Nield (Landmrk), Vanessa Bakewell (Facebook), Kat Ober (Be-Hooked Digital) and Sammy Andrews (Deviate Digital) during the The Evolution Of Music Marketing – Localisation And Personalisation panel. (g) Lara Baker (Songtrust), Karma Bertelsen (Kilimanjaro Live) and Felix Canetty-Clarke (Sony/ATV). (Photos: Paul Harries). **2. Sing when you're Twinning** Twin Atlantic recently announced their signing to Virgin EMI alongside their new album, single and UK tour. Pictured here are (L-R): Rory Dewar, Andy Knox, Alison Lamb, Ted Cockle, Ross McNae, Sam McTrusty, Stefano Anselmetti, Craig Kneale, Stephen Kempner, Colin Schaverien, Luke Smith, Chloe Hesar, Nick Mander, Ian Carew. (Photo: Virgin EMI). **3. The wonder beers** Before Sony-signed country act Old Dominion played Hammersmith Eventim Apollo to a sold-out audience, they pulled some pints at the Distillers Arms. Pictured here are (L-R): Geoff Sprung, Matthew Ramsey, Trevor Rosen, Brad Tursi and Whit Sellers. (Photo: Jonathan Chabala). **4. Universal appeal** Universal Music kicked off their Black History Month celebrations with an evening of live music. Pictured here are Wretch 32, Ray Blk and the team from Universal who worked on the event. (Photo: Carsten Windhorst). **5. Classic line-up** As part of Decca's ongoing 90th anniversary celebrations, the label partnered with Classic FM for a special concert at the Royal Albert Hall. Pictured here are (L-R): Gareth Malone, Colin Thackery, Isata Kanneh-Mason and Benjamin Grosvenor. (Photo: Joe Eley).



HIGH & MIGHTY

Noel Gallagher is British songwriting royalty, and the former Oasis leader is about to add another jewel to his crown as the latest recipient of the **BMI President's Award**. Here, the rock'n'roll legend holds court on his old band, reveals why he isn't signed to a major and ponders the evolving art of hitmaking...

— BY JAMES HANLEY —

COVER PHOTO: MITCH IKEDA

Three years ago, Noel Gallagher returned to the scene of the crime. With the 20th anniversary of Oasis' infamous third LP *Be Here Now* on the horizon, the legendarily sardonic singer-songwriter revisited its lead single, *D'You Know What I Mean?* Unleashed on a mad-for-it world in the summer of '97, the track would mark the beginning of the end of the band's glory days.

Arriving at the height of Oasis-mania, following the gargantuan success of 1995's (*What's The Story*) *Morning Glory* (4,565,844 sales, OCC), the song inevitably shot straight to No.1 in the UK and remains one of the group's best-selling singles, having moved 846,453 units. But its epic length (the album version clocked in at a whopping seven minutes, 42 seconds) and overblown production set the tone for a campaign characterised more by excess than top tunes, and triggered alarm bells behind the scenes.

"I'd been asked to go to the playback meeting," recalls Gallagher, speaking to *Music Week*. "There were people around the table from all over the world and, as they put [the record] on, I noticed at least half a dozen of them start stopwatches – that pissed me off."

He continues: "The first minute is feedback, the drums don't come in for a minute-and-a-half and the singing doesn't come in for three minutes. There were people who were horrified. As it finished, there was another minute of feedback. There was silence and then someone said, 'Will there be an edit?' I just said, 'No.'"

Gallagher trimmed 20 seconds off *D'You Know What I Mean?* for its 2016 remix, and considers the revised cut a significant improvement on the original.

"Well, it wasn't mixed on cocaine," he laughs. "I remember being high as fuck in the studio. I was 30 at the time, it was fucking mad."

That the album was greeted with rave reviews and record first-week sales, before the sobering reality kicked in, is now part of rock'n'roll mythology. Sales stalled at 1,933,564 and Oasis, on the cusp of becoming the biggest band on the entire planet, never quite scaled the same heights again. Regrets? He's had a few...

"Before we started to play it live, I was absolutely convinced it was the greatest thing that had ever been

thought of,” admits Gallagher. “It was only after about four or five gigs that I started thinking, ‘These songs are not moving anybody’ – and the people don’t lie.

“I don’t like that album. I missed the opportunity of doing something fucking great. And I’ve always thought maybe the songs are too long.”

It’s a pertinent point: nine of Be Here Now’s 12 tracks stretch past five minutes, while its third single All Around The World remains the longest No.1 in UK chart history at nine minutes, 38 seconds. Its contrast with recent *Music Week* data, showing the average length of a chart-topping hit in 2019 to be a mere 3:04, could not be more stark.

“Three minutes and four seconds?,” frowns Gallagher. “It’s a fucking joke. I struggle to get mine under four.

“I don’t like the way the industry dictates to the artist now. When I grew up, the artist dictated to the industry. Now, you get people crawling on their hands and knees to get a record deal. They’ll do whatever they’re told and it can be fucking no coincidence to anybody with half a brain cell that the quality of music is shrinking with every cycle.”

Oasis, of course, are now 10 years gone and confined to music history, barring an unlikely reconciliation. Gallagher, repped by longtime managers Marcus Russell and Alec McKinlay of Ignition and agent Ben Winchester of Primary Talent, is already eight years and three chart-topping albums into his solo career. The guitarist’s 2011 debut, Noel Gallagher’s High Flying Birds, has shifted 864,601 copies to date, 2015’s *Chasing Yesterday* 340,742 and 2017’s *Who Built The Moon?* 285,300, all released via his Sour Mash label.

“It’s been good,” he reflects, on the past near decade. “I’ve been through a few line-up changes already, which seems to be the thing that I do over the last 25 years. But I didn’t envisage doing the music I’m doing today when I started.”

Liberated by his work with producer David Holmes, Gallagher stepped out of his comfort zone on *Who Built The Moon?* and has continued to experiment on 2019 EPs *Black Star Dancing* and *This Is The Place*. A new

“I don’t like the way the industry dictates to the artist now. When I grew up, the artist dictated to the industry”

NOEL GALLAGHER

Force of nature:
Noel Gallagher is the architect of eight chart-topping singles and 11 No.1 albums

single, *Wandering Star*, taken from the forthcoming *Blue Moon Rising* EP, will be released in early November, with the full extended play to follow early next year.

“Once I’d got the first record out of my system, which was a more standard Oasis-sounding record, I tried to push it out a little bit and see how far I can take what I do, which is why the EP thing appealed to me,” explains Gallagher. “It’s funny, when *Black Star Dancing* came out everyone was like, ‘Oh, is this the new direction?’ It’s like ‘No, it’s just a song, listen to it for what it is’. And then, with *This Is The Place*, ‘Oh, have you gone acid house?’ ‘No, it’s just a fucking song!’”

In comparison to Oasis’ impressive 13.3 million monthly Spotify listeners (their 2009 greatest hits compilation *Time Flies...* remains a fixture of the UK albums chart for this very reason), Gallagher’s solo material has garnered a more modest 1.5m, in part, due to the 52-year-old Mancunian’s uncompromising approach to the modern business. In the streaming age, where getting to the chorus within 30 seconds is positively encouraged, the *verse* to *Black Star Dancing*’s title track doesn’t commence until past the 50-second mark.

“If I was on a major record label I’d be being shoved in a certain direction,” offers Gallagher. “If I was on a major and I delivered *Black Star Dancing*, I guarantee it wouldn’t be put out as a single. I *guarantee* it.”

One of the finest tunesmiths of his generation, the Britpop great will be honoured with the BMI President’s Award at the BMI London Awards on October 21.

William Booth, EVP, chief operating officer at Gallagher’s publisher Sony/ATV UK, recalls first seeing Oasis with his then colleague Blair McDonald at the Canal Café bar during the 1993 *In The City* conference in Manchester.

“Signing Noel became mission critical for us as the new management team at the then recently revived Sony Music Publishing UK,” notes Booth. “Our instincts about his talents as a songwriter have been proven spectacularly correct as many of his songs have become anthems for a generation and he continues to prolifically write, tour and reach new audiences.

“We are very fortunate to have enjoyed being in business with Noel for all of these years and for everyone at Sony/ATV it is inconceivable that his songs should be anywhere else.”

Music Week meets with Gallagher in the central London office of BMI Awards publicist DawBell. While no subject is off limits, furthering the media obsession with his relationship with estranged brother Liam figures low on the agenda.

“Many of his songs have become anthems for a generation”

WILLIAM BOOTH
SONY/ATV UK

Here, Gallagher puts the music world to rights on streaming, songwriting and the state of today’s industry, and reveals what it would *really* take to reunite Oasis. Make no mistake, this is not a man mellowing in his middle age...

It’s a good few years since you criticised people for being happy to spend a tenner on two cups of coffee, but less willing to pay for music. Has your stance on streaming softened at all?

“Well, it sounds shit for a start. I’ve got the Spotify app on my phone but I’ve actually pressed the button to go on it maybe half a dozen times. I [get so] annoyed with the thing that comes up and says, ‘We think that you might like this’. I’m like, ‘Don’t fucking tell me what I might like!’ This little fucking tiny phone is telling me, ‘We made this playlist for you’ and I’m like, ‘You fucking arrogant little piece of fucking junk’. I don’t like that. I come at music from a different way: I want to find it, discover it, own it and I want it to live in my life forever. We’re all starting to get paid a bit better from [streaming] now, thank God for that, but it’s a hindrance as well because if you’re trying to get anything done, people will just look at how many streams you’ve got and, if it isn’t the magic number, they’ll dismiss it. The music that I’m making now, I even get told by my own record label, ‘It’s hard to pigeonhole this because there’s these playlists’. I’m like, ‘Fuck ’em all’. I don’t care, that’s just the way that my music is now. I’m not going to tailor it for a playlist, fuck that.”

Oasis have more monthly Spotify listeners than bands such as Arctic Monkeys, Foo Fighters and The 1975 – and you’ve been split up 10 years...

“I did hit on something as a songwriter that can never be repeated: the art of the universal truth. My songs are not personal to me, they’re not about me, they’re about *it*. And I think what separates them from the Arctic Monkeys, in particular, is that they are all very inclusive. Some of the Arctic Monkeys [songs] are a bit too cool for school and you’re not quite fucking sure what they’re about. I definitely hit on something in that first explosion of me as a songwriter and I wouldn’t try to over analyse it, other than that all of the lyrics are very inclusive and about our generation.”

Some of your best-loved songs are B-sides, so how do you feel about the death of the B-side?

“Well... the death of everything: 7”s, B-sides, venues, the charts, Top Of The Pops, record shops, you fucking name

Scissor kicks:
Noel Gallagher with his *High Flying Birds*



it. It's a metaphor for life – all the old ways are dying gradually. The album will be next and then eventually the song, then there'll just be fucking pop stars. Then they'll die and there'll just be emojis. Then they'll fucking die and we'll all be speaking Chinese.”

We'll look forward to that. Did the supposed decline of the album influence your decision to release EPs?

“No, I was on tour and I felt Who Built The Moon? had run its course. I was having a meeting one afternoon and it was like, ‘What about putting some stuff out next year?’ And I thought it was a good idea. I just thought, ‘I don't have to make an album so it doesn't have to be an artistic signpost, there doesn't have to be a huge campaign attached to it, let's just do three EPs’. We've come to the point where I'm just like, ‘Who am I making music for now – me or other people?’ I've just been following my instincts and they've come out great. I'm actually thinking of issuing the title track off the next EP with a written apology because it's so far removed from anything I was doing a year ago – far less what I did in Oasis – that it will split what's left of my fanbase [laughs].”

What do you think about the speed of releases now? You see artists like Ariana Grande and Eminem putting out two albums only a few months apart...

“I'm not fucking bothered, they're Americans anyway. But when I went solo I was offered – and continually get offered – pretty good deals from the majors. Every time I do an awards ceremony I get a queue of people saying, ‘Why are you on an indie?’ And you're just like, ‘To be honest, all you can offer me is money and, frankly, I've got more money than you’. I wouldn't want to be in the situation where a little 20-year-old A&R man is telling me what I should sound like, because I'd fucking gouge his eyes out, do you know what I mean? I didn't want to try and do what I'd done in Oasis, what's the point of that? Do it once, make it special, that's it. That's why we'll never get back together. We did it once and it will remain iconic. Let's go and do something else.”

Do you wish you'd gone solo sooner, then?

“It's hard to say. I was first offered a solo deal after Knebworth [1996] and turned it down... No, I think these things happen when they happen. I think it was meant to happen for a reason. I can be a bit of a fatalist when it comes to things like that and I tend to follow my instincts. There were plenty of times when I could have left Oasis, but for some reason, the night that I did, something instinctively said, ‘Now's the right time’.”

Strangely, you've yet to play Glastonbury as a solo artist...

“They've never made me an offer I couldn't refuse! But I do like going. I go most years so to play it would be a ball-ache for me, unless I could do the Thursday night in a soup kitchen somewhere. I've been offered it a couple of times and been like, ‘Nah’. It would've been in the middle of a tour and it just didn't work out. But the festival itself is fucking amazing, I love it and I'll be going next year.”

Congratulations on your BMI Award. Does the fact it's for songwriting make it more meaningful to you?

“Yeah, because it's such a personal thing. Have you ever read Isle Of Noises? This guy [Daniel Rachel] interviewed 30 British songwriters, from me to Ray Davies, about the process of songwriting and what's fascinating about the book is there's no hard and fast rules. Everybody's got a different way of approaching it. So when you get an award for your songwriting, you're asked to define it and I find it difficult because it's such an instinctive thing to me. I've never received a musical lesson in my life, I've just got a fucking talent for getting a tune out of anything and the



Chasing tomorrow:
Gallagher in the studio

PHOTOS: Sharon Latham

enthusiasm to see ideas through, and I really love what I do. But as for the actual *how you do it*, I don't know. They fall out of the sky.”

But what usually comes first – the verse or chorus?

“The one constant is that the words will always come last. I'll have arranged the entire song, then I'll just wait for the words. The first line is usually the hardest and then they get progressively easier. Some songs can take 10 minutes to write; eight years is the longest I've ever spent on a song.”

Which song was that?

“It was off [2005's] Don't Believe The Truth... Let There Be Love. That took eight years to write. This Is The Place [took] four or five years because, ‘That bit didn't work, I'll have to write a new bit for that and then that bit worked’. But I find it difficult to talk about; it's just something that's always been there for me. I'll have to get up and make a speech [at the BMI Awards] and no doubt I'll fucking upset somebody while I do it, because I've got nothing to say [laughs].”

“We're all starting to get paid a bit better from streaming now, thank God”

NOEL GALLAGHER

Have there been periods in your career where the songs just wouldn't come?

“I've had it once where there was nothing happening, no matter what. And I remember [Paul] Weller saying, ‘Just don't chase it’ and that was good advice. If you're chasing it, you're wasting your energy. I've never had it since I've left Oasis because I work at my own pace, there's nothing coming up on the horizon where it's got to be finished. There was that middle bit of Oasis: Be Here Now, Standing On The Shoulder Of Giants [2000], Heathen Chemistry [2002]... They were the years I was struggling. Looking back on it now, I was waiting for something to happen in the music business – something to come along that I could get behind.”

How overstated was The Beatles' influence on your songwriting?

“Man, mental. It's just because we were huge Beatles fans. I used to get embarrassed when I'd go to America and you'd sit with a journalist who'd say, ‘You're supposed to sound like The Beatles’. And I'm like [shrugs]. I always thought we just sounded like a fucking rock band, do you know what I mean? But when you've got the singer constantly piping on

about John Lennon and naming his kids after him, you're asking for it really."

Do you still see yourself doing this at Macca's age?

"Seventy-seven? I guess I might have to go veggie if I'm going to be doing it at McCartney's age. I can see me still writing and touring but, as opposed to an album every three years, it'd be an album every six. The way I look at it is, if you can do it, you're obliged to do it. There's enough shit in the world – bad, dark, mad shit – that if you're a fucking artist and you're sitting at home and not doing it, you're a disgrace. You've got to get out there, man. You're breaking the monotony of shitness for people."

You've had plenty to say on co-writing, but did you know the average number of writers on the UK's Top 100 hit singles last year was 5.34?

"Are you fucking kidding? Fucking hell. I don't get it. But this is all major record label shit: two guys do the beats, another one does the topline, another does this, that and the other... And in that sense it's the death of art, because there are no artists – there are just writers and performers. There's a clear line now: you're either an artist, or you're an act. I go in the studio and create something from nothing, live and die by its merits and that's it. Anyone else? Fuck those cunts, they're non-existent in my world. I know for a fact that [some] solo artists, whose names are in the credits, haven't done a fucking thing – they're just in there because that's in their contract. But I'm proud to be one of the last of a dying breed. The music business will eat itself eventually.

Five people to write a song? If five people write a song, they should be in a band together. That's why bands are dead."

It is rare for a rock band to crack the Top 40 these days...

"If you're an A&R guy, why are you going to take a punt on five kids from a council estate, who are all on drugs, who might eventually fucking write Cigarettes & Alcohol, when you've got this guy who's just gagging to be in the music business? Some fucking post-Ed Sheeran dude with an acoustic guitar that you can see at any open mic night, singing songs about his dog leaving him, or his bird, or his fucking pigeon having a cough. And it gets a million hits on YouTube because he's wearing odd socks. Are you going to take a risk on this band that might change the world? You've got your numbers to fucking make up mate, you're going to take the easy way out."

So are the days of mavericks like Alan McGee and Tony Wilson running labels a thing of the past?

"Yeah, but to be honest they all took the money. Tony didn't, fair play, but Alan took the money. They all sold out in the end, so you can't complain about it. I'm glad that I came

"I'm proud to be one of the last of a dying breed"

NOEL GALLAGHER

Man on the moon: Gallagher's most recent LP was 2017's Who Built The Moon?



through from a different era. Everything that's cool used to be mainstream – Creation Records, Go! Discs, Factory. Everything that's cool now is completely and utterly fucking minute, run out of a back room somewhere. There's just a different mentality in the music business. It's all geared towards the numbers – the numbers rule, the internet rules; it's like every song now being three minutes and four seconds – the business is dictating what art should be. A friend sent me some demos of this kid. He's a good lad with some good tunes, so I passed him on to a record label and he ended up getting a deal. And I said to him, 'I'm only going to give you one bit of advice mate. When you get into that record label, they'll listen to your songs and they will say this to you: "That's fucking great... It's not a single though. *This* is the guy that's going to write a single for you". You've got to resist that at all costs.'

What's your take on the huge rise in copyright cases since the Blurred Lines ruling?

"I'd never heard the Marvin Gaye song [Got To Give It Up] until the story came out. But then you listen to it and think, 'Where's the bit that they've copied?' And you're just like, 'Man, if they're copyrighting vibes, we are *fucked*. I'm completely fucked'. How do you lose that case? You can't copyright a vibe! I had a producer say to me once that he wanted a credit and I replied, 'What are you getting a credit for?' And he said, 'Well, for the vibe' and I was like, 'The vibe? You're *paid* to bring the vibe you silly cunt!' We never worked together again."

Lastly, we know your stance on an Oasis reunion, but what's your opinion on bands getting back together in general?

"I get it because nostalgia is a disease that's taking over the world, because it's in such a shit fucking place. I'm the same – I will gladly sit in on a Friday night and watch Top Of The Pops forever because there's nothing on the telly apart from some shit on Netflix about zombies, talking dogs and vampires. I'm a bit nostalgic about TV and the '80s because there's nothing decent for me to get my teeth into nowadays. I understand The Stone Roses [reuniting], who never got paid. Other than that, it doesn't appeal to me in any way. I just don't see what on earth you're getting out of it. I mean, if you're skint, do it. Don't lie about it though, just say you're doing it for the fucking money! Money's all right, it's not a dirty thing. I *love* making money – the more I've got of it, the better. I guess it's a personal thing; I don't need the money; I don't need the hassle; I don't want to put the High Flying Birds on hold for two years to go around the world arguing with someone I don't get on with, what's the point in doing that? So it doesn't appeal to me. If I ever lose all my money investing in fucking arms dealing somewhere in Chechnya and I'm skint, trust me, I'll be the first at the press conference. But I won't be lying about it, I'll say I'm doing it for the fucking money."

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HITMAKERS

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THIS WEEK: Electronic legends **Orchestral Manoeuvres In The Dark**, aka **OMD**, are celebrating their 40th anniversary year with a greatest hits set and world tour. Here, the band recite the story of their biggest UK hit, the choral classic **Souvenir**...

■ INTERVIEW: JAMES HANLEY

Paul Humphreys: Souvenir started in the same way most of our songs do – with a mad sonic idea. There was a knock on our studio door and it was Dave Hughes, who used to be in [synthpop combo] Dalek I Love You and was initially our keyboard player. He was doing a soundtrack and got a choir into Amazon Studios in Liverpool. He'd finished early because the choir was really good and he said, 'I'm paying for these people for another half an hour, I know what I'll do: I'll get them all to sing long notes of a complete scale for as long as they can'. When his session was up, he came with these tapes and said, 'Paul, if you can make tape loops of all these voices, I'll let you have a copy to do whatever you want with'. So I took the best-sounding notes and printed them onto tape. I started pushing the faders up to make chords and the best-sounding three chords were the ones for Souvenir. The harmonics of the choir started singing this tune to me, so I rushed over to a synth and played it again – and that's basically the song. It was originally called The Choir Song.

Andy McCluskey: It had this dreamlike quality that you would normally see when the guy and girl got together in a film – the music playing in the background. So we just thought, 'It's this romantic souvenir... Souvenir! That's the title!' It was the second consecutive single written by one of us and not the other. This was Paul's baby – I'd written Enola Gay and he'd struggled to adopt my child! Of course, I struggled to adopt his child and found it a bit too soft for my liking. I tried and tried to fuck it up, basically, by putting a punky bassline on it to give it a bit more grit. It was too ambient for me. Fortunately, they all got rejected and a few months later, when I'd got over it, I went, 'This is just beautiful melancholy'. I'm glad they didn't use any of my bass parts, other than the gentle accompaniment.

PH: There was always this melancholic side to us anyway, even on our [self-titled] first album. We

could never understand the commercial appeal of our songs. We didn't recognise how catchy our tunes were.

AM: We started out almost as a conceptual art project. We didn't want to sound like what we saw as the rock'n'roll clichés of the day. We loved Kraftwerk and Neu! from Dusseldorf, but even the more popular artists we liked were slightly leftfield such as Bowie, Roxy Music, The Velvet Underground and Brian Eno. We were shocked to be offered record contracts, to the point where we built a studio thinking, 'When we get dropped, at least we'll have a studio'. Souvenir was on our third album [Architecture & Morality] and, by that stage, we'd started going, 'We just do what the heck we want and people buy it'. It reinforced the growth of the band into an international act because, prior to that, we were only really selling records in England. Souvenir and Enola Gay were the tracks that took us to the rest of Europe.

PH: It was No.1 in Spain, Portugal and France, and was No.3 in the UK as well. [Souvenir] and Sailing On The Seven Seas are still our two biggest hits in the UK and it was amazing to see this ethereal, beautiful thing I'd created climbing up the charts.

AM: Peter Saville, who designed all our sleeves, persuaded us to let him direct the video – it's his red Karmann Ghia that I'm driving around in. He liked the idea of it being pastoral and sunny, like a foreign movie, and said, 'I'll have Paul singing on the bridge and Andy can drive the car. Andy will pick up Paul and they'll drive off into the sunset'. We're straight, but it was so funny when the last time we were in Spain after the band reformed [in 2006], the record company guy went, 'It's wonderful they're making music together, are they still partners?' [laughs]

PH: We drove off into the sunset together.

AM: We don't care what people think as long as they like the music!

"We didn't recognise how catchy our tunes were"

**PAUL HUMPHREYS
ON SOUVENIR**

*The dark knights:
(L-R) OMD's Paul
Humphreys and
Andy McCluskey*





PHOTO: Alex Lake

OMD SOUVENIR

Writer's Notes



Publisher

BMG

Writers

Paul Humphreys,
Martin Cooper

Release Date

04.08.81

Record label

Dindisc

Total UK sales (OCC)

82,068 (post 1994)

The DawBell Époque: Richard Dawes (left) and Stuart Bell are celebrating 10 years of their PR firm

“On social media you’re talking in a vacuum. The people we represent still see the importance of media”

RICHARD DAWES
DAWBELL

SAVED BY THE DAWBELL

Ten years after **Richard Dawes** and **Stuart Bell** combined their surnames to form **DawBell**, they run the biggest music PR agency in the UK, with clients from **Harry Styles** to **Sir Elton John**. *Music Week* meets them to hear some tales from behind the PR curtain as, for once, they become the story...

— BY MARK SUTHERLAND —

Last summer, Stuart Bell was at a gig when he bumped into one of his fellow PRs. They talked shop for a bit and, when the other publicist asked what else DawBell – the PR agency Bell had co-founded with Richard Dawes back in 2009 – had on at the moment, Bell thought long and hard.

He thought about having DawBell clients Sting, Paul McCartney and James Corden all in town that week. He thought about how his team were helming publicity for the Spice Girls tour, the Pink tour and the Isle Of Wight Festival, as well as countless other projects. And he decided to shrug and say, “Oh, this and that”.

“I just didn’t have the heart to tell them,” he cringes today. “I was almost embarrassed, I didn’t want to sound like a total twat! You know, you get home and Rich texts you because he’s with Elton, Maria [Barham, DawBell associate PR director] is texting and she’s with Pink. You don’t want to stop and think about it, because it’s too big. You just have to keep going basically...”

And keeping going is precisely what DawBell have done. A decade ago, Dawes and Bell quit their high-powered PR jobs – Bell left the Outside Organisation and Dawes exited Polydor – to team up as co-MDs, despite the global financial crisis, a decimated media landscape and the fact that Bell was about to get married and Dawes had just become a father.

“You always think that something like that will make you look for security more, because I had a pension, I worked for a great record label, I loved who I worked with and had all the security,” said Dawes. “But something made me feel it was the time to do something, if I was ever going to do it. It was like I’d been coasting, having a nice life up to that point, and suddenly I needed to go and do something.”

So, having failed to brainstorm a “proper, professional” agency brand name, they went with the portmanteau moniker they’d often joked about, and holed up in tiny offices in Charing Cross. Starved of natural sunlight and space (their client meetings were usually held in the sandwich shop across the road and they had to hire a board room for team get-togethers), they hit the phones. Within days, they had their first clients: Paul McCartney and Take That.

“Luckily, clients we’d worked with before wanted to carry on,” says Bell. “They took huge gambles looking back, despite all our energy and youth, we certainly couldn’t guarantee [anything] to some of those names. But to finish that first week and have Take That and Paul McCartney on our books was amazing...”

By November 2009, their clients were on stage together at Children In Need, as Dawes and Bell watched from the wings.

“We were like, ‘That’s both our clients on stage – isn’t this crazy?’” reminisces Dawes. “Paul was backstage talking to Chris Moyles saying, ‘Do you know Rich Dawes and Stuart Bell – they call themselves DawBell. Brilliant, isn’t it?’ And we were like, ‘This is amazing!’”

Some people might have stopped there. But DawBell’s ambition to be more than the typical

independent music PR agency has brought them not only to their current, rather swisher HQ near St James Park (“Until we moved into this office, three years in, it all felt like a school project,” quips Bell. “A high-functioning one but...”). But it’s also driven them to expand into areas few would have expected.

At the start, this meant just having a website and doing online PR as well as print – both apparently frowned upon by the publicist elite back in 2009 – but has expanded to embracing podcasting, influencers and social media integration.

The agency has grown – they now employ 30 people and have over 70 clients. But they’ve changed the culture too; the staff are 62% female, with 21% working mothers, with free breakfasts, flexible working and a range of measures designed to reduce the risks of burnout, with multiple PRs working across campaigns. The 10th birthday saw the entire team decamp to Somerset for a long weekend of murder mystery events and barbecues.

Dawes and Bell stress that it’s the team – which includes the highly-rated likes of head of music & entertainment Kate Etteridge, head of digital Holly Appleton, head of PR Laura Sinclair, financial director Alaina Austick and associate PR director James Windle – and the clients that have made them what they are. They’re best known for repping superstars – Sir Elton John, Harry Styles, Shawn Mendes – but also work with new artists from L Devine to St Agnes. A quick glance at the nine Music Week Awards PR Campaign nominations they’ve received shows the range of the roster: Take That, Queens Of The Stone Age, Elton John Vs Pnau, Gary Barlow, the BRIT Awards, Lionel

Richie, Craig David, 5 Seconds Of Summer and BTS. The Take That and Craig David campaigns won too, with Bell marveling about “the amount of calls you get when you win a Music Week Award...”

It wasn’t always this way, of course. The pair reminisce about the early days of the agency, when they were surprised to be invited to pitch for the BRIT Awards account by David Joseph and the BPI.

“That was a massive game-changer,” says Bell. “Even getting the call to come in was huge. The pitch was very difficult

because you had the bosses of the labels basically stuck to their Blackberries and we were so nervous. It was like Dragons’ Den.

“We thought we were revolutionary,” laughs Dawes. “Everyone else was doing Powerpoint presentations and we had this fancy presentation software so we were zooming in and out of things.”

“You look back now and it’s awful,” cringes Bell. “We went to the pub afterwards and said, ‘We’ll put that in the bottom drawer and forget about it, great experience but...’. And then we got a call from [BPI events director] Maggie Crowe and my heart stopped. It was like winning the lottery.”

That success saw DawBell staff up and widen its horizons, as well as become adept at dealing with unexpected news situations. The duo recall the 2015 ceremony, when they’d just finished dealing with the fallout from Kanye West’s expletive-riddled performance only to look up at the big screen and see Madonna fall over.

“What can you do with that?” laughs Dawes. “Being at the BRITs has taught us that, when something’s happened, it’s about getting onto it as soon as possible.”

“In terms of awareness, magazine covers are irreplaceable. PR is still the same but the medium is more important”

STUART BELL, DAWBELL



Hang 10: The entire DawBell team celebrate their 10th birthday in Somerset



Key to the Daw: Dawes and Bell (back) with their top team (L-R) James Windle, Kate Etteridge, Alaina Austick, Laura Sinclair, Maria Barham and Holly Appleton

The pair have dealt with their fair share of extreme situations, but none worse than the horrific terrorist attack at an Eagles Of Death Metal show in Paris in 2015.

“Dealing with something like that was completely alien to us and all we were going on was how we’ve always handled our PR,” says Dawes. “Clear communication, not shutting down, trying to say something even though instinctively it might feel like you shouldn’t. It was horrific.”

Such incidents make the day-to-day task of dealing with the tabloids seem like a walk in the park, but Dawes and Bell’s continued affection for all areas of the media stands out. The music press they were set up to deal with may be on its uppers, and even the mainstream newspapers increasingly challenged, but they have no doubt of the continued importance of press, even – or perhaps especially – in the social media age.

“As numbers across the board shrink, it makes the ones that are still around more potent,” says Dawes. “People say, ‘We’ve got x million followers on Facebook or Instagram, why shouldn’t we just put something out on there?’ But if you’ve got GQ or NME or Q or *Music Week* saying, ‘This is great’, you’re cutting through the noise of fan-sharing.”

“The beauty of magazine covers is that presence within newsgagents and supermarkets and being seen,” adds Bell. “In terms of awareness it’s still irreplaceable. PR is still the same because we’ve still got to tell the story and navigate how it’s told, but the medium is more important.”

So, do artists still need PR?

“On social media, you’re talking in a vacuum, that’s the problem,” says Dawes. “The people we represent have millions and millions of followers but they still see the importance of doing media, because they have to get to another audience.”

While DawBell’s roster has grown to represent a huge slice of mainstream British popular culture, from Holly Willoughby to Craig David, their internal criteria for taking on clients has remained the same.

“Our clients are famous for their art,” says Bell. “You get offered reality stars and, on your weaker days, they could be a temptation. You could make more money if you did that. But we’ve always said no, the rule is someone on the team has to really love it. We’ve stuck to that, even in months when the numbers have been really tight. There’s no point doing that

because you start diluting your own brand.”

Ten years on and DawBell has more than exceeded its original expectations, but Dawes and Bell’s approach remains relatively unchanged. Every launch or event is meticulously planned with many a sleepless night caused by the thought that one wrong move “could undo an artist’s entire legacy” (“We never have,” laughs Dawes. “But some of our clients have tried very hard to do that themselves!”). And, despite their differing natures, the pair have never fallen out over the decade...

“There’s rarely deadlock on a situation, where Stu feels strongly one way and I feel the other,” says Dawes. “When it does come down to that, we both acknowledge the situation quite quickly. If someone feels really strongly about it, we’ll always go, ‘Look, I can see you believe, let’s go with that’. There’s never a pistols at dawn scenario.”

“That’s [part of] the success as well,” adds Bell. “Because you can’t just go off and do something on your own. If you’re mad about something or over-excited, the other one can calm you down, so it’s worked really well for us.”

Unusually for PRs, their chosen highlights are less about front covers and media coups, and more about hearing records for the first time, or working with artists they worshipped as teenage music fans. That passion means that, while the media might be at a crossroads and the music business still in the early stages of recovery, the pair see a bright future, both for PR in general and for DawBell itself. Their move into wider entertainment and brand PR is already paying off (“It’s taken us 10 years to get to this in music,” says Bell, “So if it takes 10 years in entertainment and brands, we’re prepared to try that”), while more and more they find themselves working on pan-European campaigns.

“It’s the changes that keep it exciting,” says Bell. “If the passion’s there, you’re OK.”

“We did a feedback survey a few years in,” he adds. “And it came back that they like us, because we’re normal. We wondered if it was an insult, but we’ve learned to take it as a compliment.”

Richard Dawes considers this statement with the forensic scrutiny of the seasoned media professional.

“There’s the headline!” he laughs. “The normal, substandard guys of PR!”

Anything but... You suspect this DawBell will be ringing for plenty more decades to come...

“Winning the BRITs account was a massive game-changer. It was like winning the lottery”

STUART BELL
DAWBELL

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Music Week CHARTS



Setting the bar high: Elbow top the albums chart with Giants Of All Sizes

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36 – Streaming/Comps/Record Store

37 – Indies

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42 – Vevo

43 – Club



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.

Shut up and dance: Tones And I makes it three weeks at the top

BY ALAN JONES

In the most brutal week since its introduction in July 2017, ACR simultaneously ends the Top 10 careers of five tracks – but there’s no change at the very top, where **Tones And I**’s *Dance Monkey* is No.1 again, increasing its consumption for the 13th week in a row, while lengthening its lead over the rest of the field.

In its third week at the summit, the track – the introductory hit for 19-year-old Toni Watson, from Melbourne – achieves consumption of 84,580 units (including 73,278 from sales equivalent streams), a 19.61% increase week-on-week. That’s a 21-week high for consumption of a No.1 single, just a fortnight after said indicator reached a 48-week low.

The highest-ranked of seven new entries to the Top 75 is *Lights Up* (No.3, 36,770 sales), the seventh Top 75 solo hit but only second Top 10 entry for 25-year-old **Harry Styles**, who had 29 Top 75 entries and 15 Top 10 hits as a member of One Direction. Former bandmate Niall Horan’s fourth solo hit, *Nice To Meet Ya*, made a less spectacular debut at No.51 last week, and now moves to No.49 (10,623 sales).

Four already charted hits move into the Top 10: *South Of The Border* (24-7, 27,325 sales) is the 26th Top 10 hit for **Ed Sheeran**, and the fourth for featured guests **Camila Cabello & Cardi B**; *Be Honest* (11-8, 26,260 sales), is the first Top 10 hit for **Jorja Smith** and the second for guest rapper **Burna Boy**; *Bruises* (16-9, 25,284 sales) is the fourth Top 10 hit for **Lewis Capaldi**, more than two and a half years after its initial release, and a fortnight after its previous peak of No.11; and *Post Malone* (13-10, 24,535 sales) is the second Top 10 hit for **Sam Feldt**, and the first for featured guest **Rani**.

Post Malone – the person, not the song – hits a new peak with *Circles* (5-4, 36,085 sales), as does *Outnumbered*, which marches onwards and upwards for the 15th week in a row – a chart record – advancing 8-6 (31,049 sales) for **Dermot Kennedy**. The only song in the Top 10 to fall is *Highest In The Room* (2-5, 35,083 sales) by **Travis Scott**.

The full roll call of tracks banished from the Top 10 by ACR: *Higher Love* (6-23, 17,878 sales) by **Kygo & Whitney Houston**, *Sorry* (7-25, 16,397 sales) by **Joel Corry**, *Ladbroke Grove* (4-26, 16,066 sales) by **AJ Tracey**, *3 Nights* (9-32, 14,430 sales) by **Dominic Fike** and *Strike A Pose* (10-38, 13,514 sales) by **Young T & Bugsey** feat. **Aitch**.

Performed in Hindi and English by an Indo/Caribbean line-up, *47* (No.17, 19,368 sales) is the introductory hit for **Sidhu Moose Wala**, the eighth for **Mist**, the fourth for **Steel Banglez** and the eighth for featured guest **Stefflon Don**.

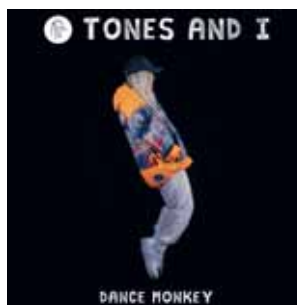
The first screening of **Mark Ronson** documentary *From The Heart* and the release of a video for *Don’t Leave Me Lonely* help the track to become the 19th hit (No.66, 7,859



No.1

Tones And I - Dance Monkey (Parlophone)

This week’s sales: 84,580 | Downloads: 11,302 |
Streams: 73,278 | Total sales to date: 348,936 |



Monkey magic:

Dance Monkey increases its consumption for the 13th week in a row

sales) for **Ronson** and the first for featured vocalist **Yebba**.

Also new to the Top 75: *Lose Control* (No.33, 13,964 sales), the second collaborative hit for **Meduza** and **Goodboys** – who previously teamed on the No.2 hit *Piece Of Your Heart* – and the ninth hit for **Becky Hill** who joins them this time around; *Opp Thot* (No.45, 11,016 sales), the first hit for London rapper **Poundz**, *Sun Queen* (No.64, 8,309 sales), the second hit for **Gerry Cinnamon**; and *FN* (97-69, 7,456 sales), the second hit for rapper **Lil Tjaj**.

Memories takes a big leap for **Maroon 5** after the release of its video, surging 48-19 (19,059 sales) to become their 13th Top 20 hit, while *Outside* is a re-entry at No.42 (11,353 sales) for **D-Block Europe**.

There are also new peaks for: *Buss Down* (20-11, 23,244 sales) by **Aitch** feat. **ZieZie**, **Professor X** (18-12, 21,253 sales) by **Dave**, *God Is A Dancer* (32-15, 19,603 sales) by **Tiesto & Mabel**, *Turn Me On* (29-16, 19,416 sales) by **Riton & Oliver Heldens** feat. **Vula**, *Liar* (27-21, 18,285 sales) by **Camila Cabello**, *Good As Hell* (28-22, 17,968 sales) by **Lizzo**, *Graveyard* (38-36, 13,719 sales) by **Halsey**, *Hot Girl Summer* (58-41, 11,734 sales) by **Blackbear**, *This Is Real* (64-54, 10,142 sales) by **Jax Jones** feat. **Ella Henderson** and *Love Me Again* (60-56, 9,619 sales) by **Raye**.

Overall singles sales are up 1.31% week-on-week at a record 19,199,328, 19.63% above same week 2018 sales of 16,049,396. Paid-for sales are up 1.33% week-on-week at 597,150 – 31.33% below same week 2018 sales of 869,611.

THE OFFICIAL UK ALBUMS CHART 75

TOP 75

Official Charts Company logo and sales milestones: Platinum (300,000), Gold (100,000), Silver (60,000). Includes icons for Sales Increase, Highest Climber, and Highest New Entry.

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

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

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Triple trouble: Elbow debut at top spot for third time in a row

BY ALAN JONES

Leadership of the album chart changes for the ninth straight week, with **Elbow's** eighth studio album, *Giants Of All Sizes* becoming their third in a row to debut at No.1, on first week consumption of 27,257 copies (including 1,554 from sales-equivalent streams). It also debuts atop the vinyl and cassette album charts, with sales of 3,584 and 206, respectively.

The Bury quartet previously topped the chart with *Little Fictions* selling 39,643 copies on debut in February 2017, and *The Take Off And Landing Of Everything* opening at No.1 on sales of 46,211 copies in March 2014. Elbow's fifth studio album, *Build A Rocket Boys!* secured their highest yet first week sale of 78,177 in 2011, when it was No.2 behind Adele's 21. Their fourth album, *The Seldom Seen Kid*, debuted and peaked at No.5 on sales of 28,276 copies in 2008 – beating 2001's *Asleep In The Back* (number 14 debut/peak, 10,656 first week sales), 2003's *Cast Of Thousands* (number seven, 19,024), and 2005's *Leaders Of The Free World* (number 12, 20,560) – and remains by far their biggest seller, with a to-date tally of 1,104,100, more than nine times as many as *Little Fiction's* to-date tally of 121,046 sales. In 2015, Elbow frontman Guy Garvey's only solo album, *Courting The Squall*, debuted and peaked at No.3 on first week sales of 11,748, which have since climbed to 62,821.

Its sales having fallen in each of the previous 12 weeks that followed its debut at No.1, **Ed Sheeran's** No.6 *Collaborations Project* increased consumption 6.33% week-on-week, and climbs 3-2 (13,001 sales). Soundtrack sets *Bohemian Rhapsody* (12-7, 5,778 sales) by **Queen** and **The Greatest Showman** (15-9, 5,350 sales) return to the Top 10. The rest of the Top 10: *Divinely Uninspired To A Hellish Extent* (5-3, 10,779 sales) by **Lewis Capaldi**, *Hollywood's Bleeding* (4-4, 10,568 sales) by **Post Malone**, *PTSD* (6-5, 7,592 sales) by **D-Block Europe**, *Abbey Road* (2-6, 7,174 sales) by **The Beatles**, *Why Me? Why Not* (8-8, 5,504 sales) by **Liam Gallagher** and *Over It* (7-10, 5,197 sales) by **Summer Walker**.

His breakthrough single *Outnumbered* continues to climb but, after debuting at No.1 last week, Irish singer/songwriter **Dermot Kennedy's** *Without Fear* album dives to No.14 (4,537 sales). **Simple Minds' Live In The City Of Angels** (9-82, 1,398 sales) and **The Darkness' Easter Is Cancelled** (10-158, 950 sales) also exit the Top 10. *Bohemian Rhapsody's* return to the Top 10 (see above) coincides with the debut of *Never Boring*, a new compilation of the solo work of **Freddie Mercury**, which is the highest of 11 Top 75 debuts, opening at No.18 (3,642 sales). Meanwhile, a new vinyl version of Queen's 1978 No.2 album *Jazz*, exclusive to HMV, helps it to a No.74 re-entry (1,449 sales) – its first appearance in the Top 75 since March 1981. *Metal Galaxy*, the third album by Japanese metal duo, **Babymetal**, becomes their second Top 20 entry, debuting at No.19 (3,445



No.1

Elbow - *Giants Of All Sizes* (Polydor)

This week's sales: 27,257 | Physical: 22,712 | Downloads: 2,991 | Streams: 1,554 | Total sales to date: 27,257 |



Standing on the shoulders of Giants: Elbow's *Giants Of All Sizes* also topped the vinyl and cassette album charts

sales). It debuts at No.3 in Japan, on sales of 73,096 copies.

Both No.1 albums in their original studio incarnations in 1979, there are new The First Recordings versions of *Replicas* (No.31, 2,442 sales) and *The Pleasure Principle* (No.3, 2,364 sales), which were the second and last album **Gary Numan** cut as Tubeway Army, and the first under his own name, respectively.

Also new to the chart: *True 2 Myself* (No.22, 3,320 sales), the debut album by New York rapper **Lil Tjay**, *Two Hands* (No.34, 2,418 sales), the fourth album for New York indie quartet **Big Thief**, whose last album, *UFOF*, was released only 22 weeks earlier; *Black Anima* (No.45, 2,144 sales), the ninth album and sixth chart entry (all between No.42 and No.48) for Italian goths **Lacuna Coil**; *Fandom* (No.52, 1,817 sales), the third album for Texas rock/pop trio, **Waterparks**; 2020 (No.54, 1,793 sales), the sixth album and first chart entry for Geordie singer/songwriter **Richard Dawson**; *Gold* (No.59, 1,728 sales), the fifth chart album in all for Swedish group **Ace Of Base**, and their first for 20 years, housing all 13 of their hits in a 3 CD, 46 song mid-price set; and *The Truth Ain't What It Used To Be* (No.69, 1,534 sales), the second album by **Wayward Sons**, whose 2017 debut, *Ghosts Of Yet To Come*, reached No.71. **Now That's What I Call Music! 103** is No.1 compilation for the 13th week in a row (4,440 sales).

Overall album sales are up 2.17% week-on-week at 1,755,169, 4.90% above same week 2018 sales of 1,673,258. Sales-equivalent streams accounted for a record 1,235,524 sales, 70.39% of the total. Sales of paid-for albums are up 3.84% week-on-week at 519,645, 22.94% below same week 2018 sales of 674,319.

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	32.90%	1	UNIVERSAL MUSIC	59.71%	1	UNIVERSAL MUSIC	58.78%
2	SONY MUSIC	29.55%	2	WARNER MUSIC	18.99%	2	WARNER MUSIC	17.98%
3	WARNER MUSIC	21.51%	3	SONY MUSIC	12.46%	3	SONY MUSIC	12.17%
4	SONY/UNIVERSAL	3.55%	4	XL BEGGARS	2.85%	4	XL BEGGARS	2.79%
5	UNIVERSAL/WARNER	2.80%	5	DOMINO	1.94%	5	SONY MUSIC/	2.43%
OTHERS		9.69%	OTHERS		4.06%	OTHERS		5.85%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 RCA			ARTIST ALBUMS NO. 1 POLYDOR			ALL ALBUMS NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	15.01%	1	POLYDOR	25.22%	1	POLYDOR	24.63%
2	ATLANTIC	12.66%	2	VIRGIN EMI	14.42%	2	VIRGIN EMI	13.53%
3	POLYDOR	11.74%	3	ATLANTIC	12.81%	3	ATLANTIC	11.95%
4	COLUMBIA	10.04%	4	ISLAND	11.71%	4	ISLAND	11.43%
5	ISLAND	7.94%	5	COLUMBIA	4.55%	5	COLUMBIA	4.44%
6	VIRGIN EMI	7.77%	6	UMC	3.73%	6	UMC	3.64%
7	PARLOPHONE	6.32%	7	WARNER RECORDS	3.13%	7	WARNER RECORDS	3.06%
8	WARNER RECORDS	2.53%	8	RHINO (WARNERS)	3.05%	8	RHINO (WARNERS)	2.98%
9	BLACK BUTTER	2.43%	9	CAROLINE	3.00%	9	CAROLINE	2.93%
10	CAROLINE	2.12%	10	RCA	2.97%	10	RCA	2.90%
11	AJ TRACEY	2.07%	11	DOMINO	1.94%	11	SONY CG/VIRGIN EMI	2.43%
12	RELENTLESS	2.07%	12	BEGGARS BANQUET	1.90%	12	DOMINO	1.89%
13	SYCO/VIRGIN EMI	1.94%	13	BIG BROTHER	1.54%	13	BEGGARS BANQUET	1.85%
14	ATLANTIC3/COLUMBIA2	1.77%	14	EDEL	1.36%	14	BIG BROTHER	1.51%
15	FAMM	1.74%	15	SONY MUSIC CG	1.36%	15	EDEL	1.33%
OTHERS		11.84%	OTHERS		7.32%	OTHERS		9.50%

THIS WEEK'S TOTAL MARKET SHARE

BY CORPORATE GROUP

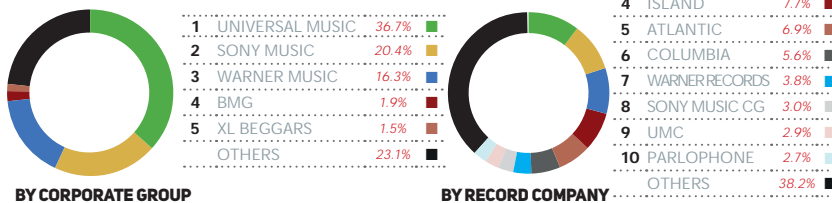
SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.4%	1	UNIVERSAL MUSIC	33.4%	1	UNIVERSAL MUSIC	37.8%
2	SONY MUSIC	21.5%	2	SONY MUSIC	22.6%	2	WARNER MUSIC	13.7%
3	WARNER MUSIC	17.3%	3	WARNER MUSIC	18.4%	3	SONY MUSIC	12.5%
4	XL BEGGARS	1.2%	4	BMG	1.8%	4	BMG	3.5%
5	BMG	1.2%	5	KOBALT MUSIC	1.3%	5	XL BEGGARS	3.3%
OTHERS		22.3%	OTHERS		22.5%	OTHERS		29.2%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA			SINGLES SALES NO. 1 RCA			ARTIST ALBUM SALES NO. 1 POLYDOR		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	RCA	10.8%	1	RCA	11.7%	1	POLYDOR	11.7%
2	VIRGIN EMI	10.4%	2	VIRGIN EMI	10.2%	2	VIRGIN EMI	9.8%
3	POLYDOR	9.9%	3	POLYDOR	9.2%	3	UMC	5.8%
4	ISLAND	8.6%	4	COLUMBIA	7.1%	4	RHINO (WARNERS)	4.8%
5	ATLANTIC	8.0%	5	ATLANTIC	7.0%	5	SONY MUSIC CG	4.7%
6	COLUMBIA	6.1%	6	ISLAND	6.8%	6	ISLAND	4.6%
7	WARNER RECORDS	4.1%	7	PARLOPHONE	4.8%	7	COLUMBIA	3.9%
8	PARLOPHONE	3.0%	8	WARNER RECORDS	3.9%	8	ATLANTIC	3.3%
9	UMC	1.8%	9	RHINO (WARNERS)	2.1%	9	DECCA	3.0%
10	RHINO (WARNERS)	1.7%	10	UMC	2.0%	10	WARNER RECORDS	3.0%
11	SONY MUSIC CG	1.5%	11	SONY MUSIC CG	1.7%	11	BMG	2.4%
12	CAROLINE	1.5%	12	CAPITOL	1.6%	12	RCA	2.3%
13	CAPITOL	1.1%	13	DECCA	1.2%	13	DEMON MUSIC	2.1%
14	SYCO MUSIC	1.1%	14	SYCO MUSIC	1.0%	14	PARLOPHONE	1.6%
15	DECCA	1.1%	15	BMG	0.9%	15	BEGGARS BANQUET	1.3%
OTHERS		29.5%	OTHERS		28.7%	OTHERS		35.7%

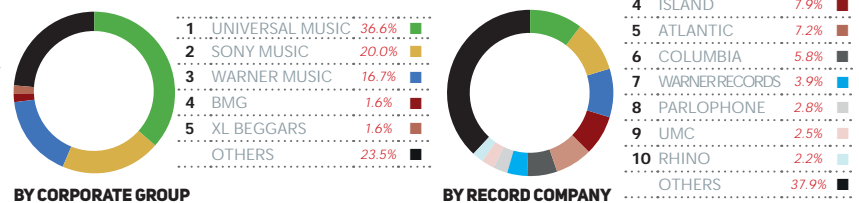
AES (ALL ALBUMS)

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	597,150	2,044,263,663	237,350,557	19,199,328	348,355	81,210	1,235,524	1,665,089	90,080	519,645	1,235,524	1,755,169
LAST WEEK	589,331	2,021,248,499	234,374,913	18,951,585	330,969	82,801	1,217,555	1,631,325	86,640	500,410	1,217,555	1,717,965
% CHANGE	1.3%	1.1%	1.3%	1.3%	5.3%	-1.9%	1.5%	2.1%	4.0%	3.8%	1.5%	2.2%

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	41.1%
2	SONY MUSIC	30.7%
3	BMG	10.6%
4	WARNER MUSIC	4.8%
5	DEMON MUSIC	1.7%
OTHERS		11.2%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	38.3%
2	SONY MUSIC	15.7%
3	WARNER MUSIC	12.1%
4	BMG	4.7%
5	XL BEGGARS	2.8%
OTHERS		26.4%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.3%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	17.0%
4	XL BEGGARS	1.2%
5	BMG	1.2%
OTHERS		21.7%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.9%
2	SONY MUSIC	22.3%
3	WARNER MUSIC	17.1%
4	BMG	2.1%
5	XL BEGGARS	1.0%
OTHERS		21.6%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	21.3%
3	WARNER MUSIC	16.5%
4	BMG	2.0%
5	XL BEGGARS	1.3%
OTHERS		22.0%

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		22.5%

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	29.0%
2	UMC	16.0%
3	UMOD	10.7%
4	VIRGIN EMI	10.0%
5	BMG	5.7%
6	UNION SQUARE	4.6%
7	RHINO (WARNERS)	3.3%
8	ISLAND	2.0%
9	DEMON MUSIC	1.7%
10	POLYDOR	1.2%
11	RCA	1.1%
12	DECCA	0.9%
13	NEW STATE	0.8%
14	NOT NOW MUSIC	0.7%
15	BIG 3	0.5%
OTHERS		11.8%

ALL ALBUM SALES NO. 1 POLYDOR

TW	COMPANY	SHARE
1	POLYDOR	9.9%
2	VIRGIN EMI	9.8%
3	SONY MUSIC CG	8.9%
4	UMC	7.6%
5	RHINO (WARNERS)	4.6%
6	ISLAND	4.1%
7	COLUMBIA	3.3%
8	BMG	2.9%
9	ATLANTIC	2.8%
10	DECCA	2.7%
11	WARNER RECORDS	2.5%
12	UMOD	2.2%
13	RCA L	2.1%
14	DEMON MUSIC	2.0%
15	PARLOPHONE	1.4%
OTHERS		33.2%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.2%
2	RCA	10.6%
3	POLYDOR	10.0%
4	ISLAND	9.1%
5	ATLANTIC	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.9%
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	1.1%
14	DECCA	1.0%
15	CAROLINE	0.9%
OTHERS		29.4%

SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.8%
2	RCA	11.2%
3	POLYDOR	9.7%
4	ATLANTIC	7.7%
5	ISLAND	7.2%
6	COLUMBIA	6.6%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	3.0%
9	RHINO (WARNERS)	2.0%
10	UMC	1.9%
11	SONY MUSIC CG	1.6%
12	CAPITOL	1.6%
13	DECCA	1.2%
14	BMG	1.1%
15	SYCO MUSIC	1.1%
OTHERS		28.5%

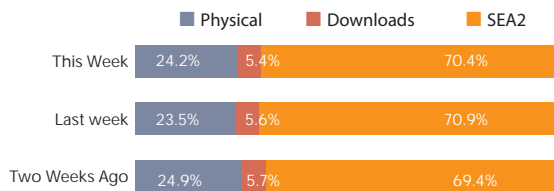
AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.1%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	7.8%
5	ATLANTIC	7.4%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.6%
9	UMC	2.9%
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		30.3%

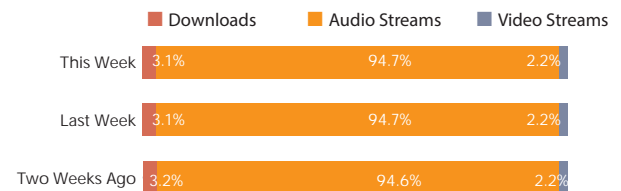
AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	POLYDOR	9.6%
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		30.6%

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	30,073,232	80,297,754,570	10,323,647,026	766,341,683	15,103,006	4,067,623	48,593,804	67,764,433	5,100,274	24,270,903	48,593,804	72,864,707
LAST YEAR	41,208,858	64,751,251,226	3,455,758,899	668,162,637	18,088,415	5,634,331	39,844,019	63,566,765	8,076,958	31,799,704	39,844,019	71,643,723
% CHANGE	-27.0%	24.0%	N/A	14.7%	-16.5%	-27.8%	22.0%	6.6%	-36.9%	-23.7%	22.0%	1.7%

OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Tones & I	Dance Monkey	Parlophone
2	3	Regard	Ride It	Ministry Of Sound
3	4	Ed Sheeran Ft Stormzy	Take Me Back To London	Asylum
4	6	Lewis Capaldi	Someone You Loved	EMI
5	2	Travis Scott	Highest In The Room	Cactus Jack/Epic/Grand Hustle
6	NEW	Harry Styles	Lights Up	Columbia
7	8	Post Malone	Circles	Republic
8	7	Aitch	Taste (Make It Shake)	Since 93
9	5	AJ Tracey	Ladbroke Grove	AJ Tracey
10	10	Joel Corry	Sorry	Asylum/Perfect Havoc
11	9	Kygo & Whitney Houston	Higher Love	Columbia/Kygo
12	14	Dermot Kennedy	Outnumbered	Island
13	12	Dominic Fike	3 Nights	Columbia
14	16	Lil Tecca	Ran\$om	Republic
15	11	Shawn Mendes & Camila Cabello	Señorita	EMI/Syco
16	13	Young T & Bugsey Ft Aitch	Strike A Pose	Black Butter
17	17	Jorja Smith Ft Burna Boy	Be Honest	FAMM
18	15	Ed Sheeran Ft Khalid	Beautiful People	Asylum/Columbia
19	18	Sam Feldt Ft Rani	Post Malone	Spinnin'
20	27	Aitch Ft ZieZie	Buss Down	Since 93
21	24	Lewis Capaldi	Bruises	EMI
22	20	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
23	33	Ed Sheeran Ft Camila Cabello & Cardi B	South Of The Border	Asylum
24	19	Sam Smith	How Do You Sleep?	Capitol
25	22	Dave	Professor X	Warner
26	NEW	Sidhu Moose Wala & Mist Ft Steel Banglez & Stefflon Don	47	Catalyst
27	21	Headie One	Both	Relentless
28	23	Lewis Capaldi	Hold Me While You Wait	EMI
29	26	Lil Nas X	Old Town Road	Lil Nas X
30	25	Lil Nas X	Panini	Lil Nas X
31	30	Billie Eilish	Bad Guy	Interscope
32	28	Dave Ft Burna Boy	Location	Dave Neighbourhood
33	29	Mist Ft Fredo	So High	Since 93/Warner
34	48	Tiësto & Mabel	God Is A Dancer	Polydor
35	31	Ariana Grande, Miley Cyrus & Lana Del Rey	Don't Call Me Angel (Charlie's Angels)	Polydor/RCA/Republic
36	37	Camila Cabello	Liar	Epic/Syco
37	NEW	Riton & Oliver Heldens Ft Vula	Turn Me On	Ministry Of Sound
38	35	Dan & Shay Ft Justin Bieber	10,000 Hours	Def Jam/Warner
39	NEW	Maroon 5	Memories	Interscope
40	36	Normani	Motivation	Keep Cool
41	34	Post Malone Ft Young Thug	Goodbyes	Republic
42	39	Lizzo	Good As Hell	Atlantic
43	38	Stormzy	Vossi Bop	Merky/Atlantic
44	32	Summer Walker	Playing Games	Interscope
45	46	Y2K & Bbno\$	Lalala	Columbia
46	49	D-Block Europe	Outside	D-Block Europe
47	45	Mabel	Mad Love	Polydor
48	42	Lizzo	Truth Hurts	Atlantic
49	44	Lauv & Anne-Marie	Fuck, I'm Lonely	Lauv
50	40	Post Malone Ft Swae Lee	Sunflower	Republic

OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Elbow	Giants Of All Sizes	Polydor
2	NEW	Richard Dawson	2020	Weird World
3	NEW	Allah-Las	LAHS	Mexican Summer
4	NEW	Big Thief	Two Hands	4AD
5	NEW	Kim Gordon	No Home Record	Matador
6	11	Portico Quartet	Memory Streams	Gondwana
7	NEW	The Lilac Time	Return To Us	BMG
8	5	The Beatles	Abbey Road	Apple Corps
9	NEW	808 State	Transmission Suite	808 State
10	3	Angel Olsen	All Mirrors	Jagjaguwar
11	NEW	Bodega	Shiny New Model	What's Your Rupture?
12	NEW	Richard Hawley	True Love's Gutter	Selanta
13	17	Feet	What's Inside Is More Than Just Ham	Clipped
14	NEW	David Bowie	VH1 Storytellers	Parlophone
15	RE	Temples	Hot Motion	ATO
16	NEW	The Wedding Present	George Best	FMS
17	19	Richard Hawley	Lady's Bridge	Selanta
18	4	Wilco	Ode To Joy	dBpm
19	NEW	Gary Numan & Tubeway Army	Replicas - The First Recordings	Beggars Banquet
20	NEW	Starcrawler	Devour You	Rough Trade

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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	Goldie - Drum & Bass Life	UMOD	(Sony DADC UK)
3	2	Now 100 Hits Movies	Sony Music CG/Virgin EMI	(Sony DADC UK)
4	NEW	Throwback Trance	Ministry Of Sound	(Cinram)
5	3	Now That's What I Call A Summer Party 2019	Sony Music CG/Virgin EMI	(Sony DADC UK)
6	4	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
7	5	Halloween Songs	Crimson	(Sony DADC UK)
8	17	Motown Greatest Hits	Island/UMC	(Sony DADC UK)
9	6	Now 100 Hits - Car Songs	Sony Music CG/Virgin EMI	(Sony DADC UK)
10	10	The Complete Halloween Party Album	USM Junior	(Sony DADC UK)
11	8	Pop Explosion	Spectrum/Sony Music CG	(Sony DADC UK)
12	7	The Best Electronic Album In The World Ever	Spectrum/Sony Music CG	(Sony DADC UK)
13	14	The Halloween Party Album	Sony Music CG/Spectrum	(Sony DADC UK)
14	12	Now 100 Hits - Classic Rock	Sony Music CG/Virgin EMI	(Sony DADC UK)
15	9	Driven By 80s Anthems	Driven By USM	(BMG/ADA Arvato)
16	15	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
17	11	The Best Dance Album In The World Ever	Spectrum/Sony Music CG	(Sony DADC UK)
18	13	100 Percent Clubland Classic	UMOD	(Sony DADC UK)
19	RE	Stand By Me - Ultimate Golden Anthems	The Ultimate Collection USM	(ADA Arvato)
20	20	The Hits Album - The Soft Rock Album	Sony Music CG/Spectrum	(Sony DADC UK)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	1	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
2	2	Jorja Smith Ft Burna Boy Be Honest / F&MM (The Orchard)
3	NEW	Sidhu Moose Wala & Mist Ft Steel Banglez &... 47 / Catalyst (ADA Arvato)
4	3	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv (AWAL)
5	4	Freya Ridings Castles / Good Soldier (AWAL)
6	5	NSG Trust Issues / NSG (The Orchard)
7	NEW	Gerry Cinnamon Sun Queen / Little Runaway (AWAL)
8	7	Dave & AJ Tracey Thiago Silva / Tropics (Ditto)
9	6	AJ Tracey Cat Pack / AJ Tracey (ADA Arvato)
10	8	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
11	9	Wiley, Steffon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
12	10	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
13	18	Endor Pump It Up / Defected (ADA Arvato)
14	12	Adele Someone Like You / XL (PIAS Cinram)
15	11	Tyga Ft Offset Taste / Last Kings (Empire)
16	14	Roberto Surace Joys / Defected (ADA Arvato)
17	17	Gerry Cinnamon Canter / Little Runaway (AWAL)
18	15	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
19	16	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
20	22	Gerry Cinnamon Beller / Little Runaway (Kobalt/AWAL)
21	20	The White Stripes Seven Nation Army / XL (PIAS)
22	19	Macklemore & Ryan Lewis Ft Ray Dalton Can't Hold Us / Macklemore (ADA Arvato)
23	23	Passenger Let Her Go / Nettwerk (ADA Arvato)
24	28	Gerry Cinnamon Sometimes / Little Runaway (Kobalt/Proper)
25	26	Arctic Monkeys I Bet You Look Good On The Dancefloor / Domino (PIAS)
26	24	Two Door Cinema Club What You Know / Kitsune (PIAS Cinram)
27	27	Adele Make You Feel My Love / XL (PIAS)
28	13	Wiley Ft Future, Nafe Smaltz & Chip Givenchy Bag / CTA (ADA Arvato)
29	21	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
30	30	Dave Ft MoStack No Words / Dave (Ditto)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	2	Endor Pump It Up / Defected (Defected)
2	1	Roberto Surace Joys / Defected (Defected)
3	4	Nafe Smaltz Bad To The Bone / Ozone (Ozone Music)
4	3	The Plug Ft D Block Europe & Offset Rich / The Plug (The Plug)
5	5	Blanco Brown The Git Up / Broken Bow (BMG)
6	6	SL Tropical / SL (SL)
7	7	Fisher Losing It / Good Company (Good Company)
8	12	Rex Orange County Ft... Loving Is Easy / Rex Orange County (Kobalt Music Group)
9	8	Jorja Smith & Preditah On My Mind / F&mm (F&mm)
10	10	Dave & J Hus Samantha / Tropics (Tropics)
11	9	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
12	11	OFB Ambush / OFB (OFB)
13	15	Bru-C & Simula You & I / Crucast (Crucast)
14	13	Fisher You Little Beauty / Good Company (Good Company)
15	16	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
16	14	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
17	17	NLE Choppa Shotta Flow / No Love Ent. (No Love Ent.)
18	20	Rex Orange County Best Friend / Platoon (Platoon)
19	RE	Daniel Caesar Ft HER Best Part / Golden Child (Golden Child)
20	19	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TIT LE/LABEL (DISTRIBUTION)
1	NEW	Babymetal Metal Galaxy / earMUSIC (Absolute/Sony DADC UK)
2	NEW	Gary Numan &... Replicas - The First Recordings / Beggars Banquet (PIAS Cinram)
3	NEW	Gary Numan The Pleasure Principle - The First ... / Beggars Banquet (PIAS Cinram)
4	NEW	Big Thief Two Hands / 4AD (PIAS Cinram)
5	NEW	Ace Of Base Gold / Crimson (Sony DADC UK)
6	NEW	Richard Dawson 2020 / Weird World (PIAS Cinram)
7	NEW	Wayward Sons The Truth Ain't What It Used... / Frontiers (The Orchard/Proper)
8	1	Simple Minds Live In The City Of Angels / BMG (ADA Arvato)
9	NEW	Kim Gordon No Home Record / Matador (PIAS Cinram)
10	8	Belinda Carlisle Gold / Crimson (Sony DADC UK)
11	NEW	Waterparks Fandom / Hopeless (PIAS Cinram)
12	11	Hank Marvin Gold / Crimson (Sony DADC UK)
13	NEW	The Dead South Sugar & Joy / Six Shooter (The Orchard/Proper)
14	NEW	The Lilac Time Return To Us / BMG (ADA Arvato)
15	2	The Darkness Easter Is Cancelled / Cooking Vinyl (The Orchard/Proper)
16	9	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
17	NEW	Allah-Las LAHS / Mexican Summer (The Orchard/Proper)
18	15	Freya Ridings Freya Ridings / Good Soldier (AWAL/Proper)
19	7	Angel Olsen All Mirrors / Jagjaguwar (PIAS Cinram)
20	NEW	IQ Resistance / Giant Electric Pea (RSK Sony DADC UK)
21	NEW	808 State Transmission Suite / 808 State (iNgrooves/Proper)
22	14	Status Quo Backbone / earMUSIC (Absolute/Sony DADC UK)
23	18	Beth Hart War In My Mind / Provogue (ADA Arvato)
24	NEW	Starcrawler Devour You / Rough Trade (PIAS Cinram)
25	NEW	Bodega Shiny New Model / What's Your Rupture? (PIAS Cinram)
26	NEW	The Specials The Specials / Chrysalis (ADA Arvato)
27	6	Nick Cave & The Bad Seeds Ghosteen / Ghosteen (AWAL)
28	NEW	Richard Hawley Truelove's Gutter / Setanta (PIAS Cinram)
29	NEW	Hillsong Worship Awake / Hillsong (Hillsong Music)
30	21	Motorhead The Best Of / Sanctuary Midline (ADA Arvato)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Richard Dawson 2020 / Weird World (Domino)
2	NEW	Wayward Sons The Truth Ain't What It Used To Be / Frontiers (Frontiers)
3	NEW	Kim Gordon No Home Record / Matador (XL Beggars)
4	NEW	Waterparks Fandom / Hopeless (Hopeless)
5	NEW	The Dead South Sugar & Joy / Six Shooter (Six Shooter)
6	NEW	The Lilac Time Return To Us / BMG (BMG)
7	NEW	Allah-Las LAHS / Mexican Summer (Kemado)
8	NEW	Starcrawler Devour You / Rough Trade (XL Beggars)
9	NEW	Bodega Shiny New Model / What's Your Rupture? (What's Your Rupture?)
10	NEW	The Dukes Of Stratospear Psurroundabout Ride / Ape House (Ape House)
11	NEW	R Plus The Last Summer / Loaded (BMG)
12	8	Portico Quartet Memory Streams / Gondwana (Gondwana)
13	NEW	Stephen Mallinder Um Dada / Dais (Dais)
14	NEW	Simple Creatures Everything Opposite / BMG (BMG)
15	NEW	Keywest Ordinary Superhero / Marshall (Marshall)
16	NEW	The Blackheart Orchestra Mesmeranto / Cherry Red (Cherry Red)
17	9	Show Of Hands Battlefield Dance Floor / Proper (Proper)
18	1	Flying Colors Third Degree / Music Theories (Mascot Label Group)
19	NEW	Lightning Bolt Sonic Citadel / Thrill Jockey (Thrill Jockey)
20	NEW	Heavy Lungs Measure / Bailey (Bailey)

INDIE SINGLES & ALBUMS


UK AIRPLAY

UK RADIO AIRPLAY TOP 50



TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP:GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	23	Kygo & Whitney Houston Higher Love Columbia/Kygo	SME	6,831	-2%	234	61.87	-2%
2	5	22	Lizzo Good As Hell Atlantic	WMG	3,109	+15%	213	53.98	+11%
3	1	4	Post Malone Circles Republic	UMG	3,854	+11%	186	49.25	-24%
4	6	39	Sam Smith How Do You Sleep? Capitol	UMG	6,016	+1%	192	47.27	+2%
5	4	27	Shawn Mendes & Camila Cabello Señorita EMI/Syco	UMG/SME*	5,500	-7%	231	45.57	-14%
6	23	48	The Script The Last Time Columbia	SME	4,395	+34%	204	45.13	+80%
7	7	2	Regard Ride It Ministry Of Sound	SME	3,654	+4%	180	44.46	-2%
8	8	21	Camila Cabello Liar Epic/Syco	SME	1,807	+21%	144	44.07	-2%
9	3	24	Ariana Grande... Don't Call Me... Polydor/RCA/Republic	UMG	2,322	-1%	153	40.57	-31%
10	9	25	Joel Corry Sorry Asylum/Perfect Havoc	WMG	4,363	-1%	171	38.32	-2%
11	12	15	Tiesto & Mabel God Is A Dancer Polydor	UMG	2,634	+4%	130	35.28	+7%
12	NEW	3	Harry Styles Lights Up Columbia	SME	1,161	-	122	33.99	-
13	15	1	Tones And I Dance Monkey Parlophone	WMG	2,889	+30%	145	33.34	+8%
14	13		Freya Ridings Castles Good Soldier	IND.	4,618	-1%	182	32.38	0%
15	14	47	Lewis Capaldi Hold Me While You Wait EMI	UMG	4,332	-1%	226	31.47	-3%
16	11		Ed Sheeran &... I Don't Care Asylum/Def Jam	WMG/UMG*	4,036	-12%	233	30.9	-11%
17	17	16	Riton & Oliver... Turn Me On Ministry Of Sound	SME	2,385	+16%	134	30.17	-1%
18	NEW		Simply Red Sweet Child BMG	IND.	92	+156%	13	30.11	+2,908%
19	32		James Blunt Cold Atlantic	WMG	495	+58%	63	27.98	+21%
20	36	9	Lewis Capaldi Bruises EMI	UMG	1,523	+31%	147	27.34	+29%
21	38	7	Ed Sheeran Ft Camila... South Of The Border Asylum	WMG	2,126	+88%	149	26.86	+37%
22	16		Jax Jones & Bebe Rexha Harder Polydor	UMG	3,284	-7%	137	26.82	-12%
23	26	61	Taylor Swift Lover EMI	UMG	548	-3%	97	26.4	+10%
24	22	10	Sam Feldt Ft Rani Post Malone Spinnin'	WMG	3,281	+1%	144	26.31	+2%
25	18	32	Dominic Fike 3 Nights Columbia	SME	3,598	-5%	178	26.12	-6%
26	19		Liam Payne Ft A Boogie Wit Da Hoodie Stack It Up Capitol	UMG	2,411	+9%	144	26.1	-1%
27	20	8	Jorja Smith Ft Burna Boy Be Honest Famm	SME	1,302	+13%	116	25.29	-4%
28	NEW	20	Dan & Shay... 10,000 Hours Def Jam/Warner	WMG/UMG*	2,272	+68%	179	25.05	+60%
29	NEW		Rick Astley Every One Of Us BMG	IND.	308	+26%	45	24.38	+65%
30	29	26	AJ Tracey Ladbroke Grove AJ Tracey	IND.	1,976	-4%	104	24.22	+3%
31	35		Pink Walk Me Home RCA	SME	2,541	+11%	180	23.48	+10%
32	25	14	Ed Sheeran Ft Stormzy Take Me Back To London Asylum	WMG	1,885	-10%	112	23.16	-5%
33	NEW		Jeff Lynne's ELO From Out Of Nowhere RCA	SME	159	+118%	42	23.13	+43%
34	34	35	Ed Sheeran Ft... Beautiful People Asylum/Columbia	WMG/SME*	2,222	-21%	196	23.13	+4%
35	NEW		Foals The Runner Warner	WMG	154	+7%	17	22.37	+58%
36	10	28	Normani Motivation Keep Cool	SME	2,592	-3%	166	21.91	-42%
37	31	6	Dermot Kennedy Outnumbered Island	UMG	3,007	+13%	181	21.88	-5%
38	24	38	Young T & Bugsey Ft Aitch Strike A Pose Black Butter	SME	1,602	-12%	88	21.82	-12%
39	21		Pet Shop Boys Ft Years & Years Dreamland x2	IND.	711	-2%	82	21.77	-17%
40	27	36	Halsey Graveyard Capitol	UMG	1,151	+5%	85	21.41	-10%
41	NEW	19	Maroon 5 Memories Interscope	UMG	1,988	+61%	109	20.94	+50%
42	NEW	11	Aitch Ft Ziezie Buss Down Since 93	SME	185	+31%	30	18.42	+21%
43	46		Keith Urban Parallel Line Caroline	UMG	268	-	37	18.16	+8%
44	37	75	Sigala & Becky Hill Wish You Well Ministry Of Sound	SME	2,531	-11%	154	17.9	-9%
45	RE		Jonas Blue & Hrvy Younger Virgin EMI	UMG	433	-67%	79	17.38	+59%
46	41	67	Sam Fender Will We Talk? Polydor	UMG	568	+9%	71	17.05	-6%
47	RE	65	Miley Cyrus Slide Away RCA	SME	328	-4%	72	16.73	+4%
48	NEW		Rex Orange County 10/10 Columbia	SME	69	+30%	9	16.7	+57%
49	RE	34	Lauv & Anne-Marie Fuck, I'm Lonely Lauv	IND/WMG*	1,456	+8%	58	16.37	+4%
50	44	72	Mabel Mad Love Polydor	UMG	2,242	-11%	148	16.11	-8%

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



Music Weeks UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK TV AIRPLAY TOP 50

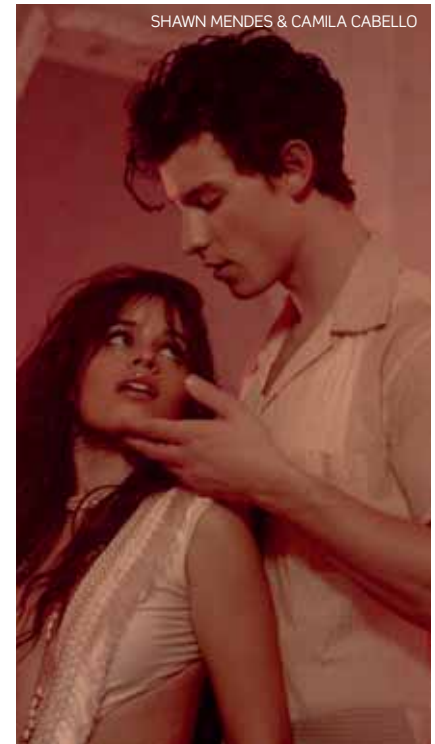


TW	LW	ARTIST/TITLE/LABEL	CORP:GROUP	PLAYS / TREND	STNS
1	1	Ed Sheeran Ft Stormzy Take Me Back To... / Asylum	WMG	449 -3%	10
2	2	AJ Tracey Ladbroke Grove / AJ Tracey	IND.	422 -4%	12
3	3	Kygo & Whitney Houston Higher Love / Columbia/Kygo	SME	412 -5%	11
4	4	Jorja Smith Ft Burna Boy Be Honest / Famm	SME	401 -2%	10
5	7	Joel Corry Sorry / Asylum/Perfect Havoc	WMG	372 +3%	11
6	5	Normani Motivation / Keep Cool	SME	372 -4%	11
7	6	Shawn Mendes & Camila... Señorita / EMI/Syco	UMG/SME*	368 +2%	12
8	18	Tones And I Dance Monkey / Parlophone	WMG	350 +32%	9
9	9	Ariana Grande... Don't Call Me... / Polydor/RCA/Republic	UMG	346 -2%	8
10	10	Post Malone Circles / Republic	UMG	345 -	10
11	8	Dominic Fike 3 Nights / Columbia	SME	330 -8%	9
12	14	Sam Feldt Ft Rani Post Malone / Spinnin'	WMG	325 +6%	9
13	12	Sam Smith How Do You Sleep? / Capitol	UMG	314 -3%	9
14	11	Young T & Bugsey Ft Aitch Strike A Pose / Black Butter	SME	291 -12%	11
15	16	Ed Sheeran Ft... Beautiful People / Asylum/Columbia	WMG/SME*	277 +1%	10
16	17	Lauv & Anne-Marie Fuck, I'm Lonely / Lauv	IND/WMG*	274 +1%	8
17	13	Aitch Taste (Make It Shake) / Since 93	SME	252 -20%	10
18	23	Dermot Kennedy Outnumbered / Island	UMG	244 +16%	8
19	22	Camila Cabello Liar / Epic/Syco	SME	237 +9%	9
20	21	Tiesto & Mabel God Is A Dancer / Polydor	UMG	235 +7%	11
21	19	Lizzo Good As Hell / Atlantic	WMG	218 -14%	8
22	15	Ariana Grande & Social House Boyfriend / Republic	UMG	210 -24%	11
23	20	Jax Jones & Bebe Rexha Harder / Polydor	UMG	210 -7%	13
24	24	Sigala & Becky Hill Wish You Well / Ministry Of Sound	SME	199 -3%	9
25	26	Dave Ft Burna Boy Location / Dave Neighbourhood	IND.	198 -1%	10
26	27	Mabel Mad Love / Polydor	UMG	193 +1%	11
27	NEW	French Montana Ft... Writing... / Bad Boy/Black Butter/Epic	SME	188 +236%	8
28	28	Lewis Capaldi Someone You Loved / EMI	UMG	183 -1%	10
29	31	Lil Nas X Panini / Lil Nas X	SME	182 +3%	9
30	25	Post Malone Ft Young Thug Goodbyes / Republic	UMG	173 -15%	11
31	29	Mist Ft Fredo So High / Since 93/Warner	WMG	170 -7%	11
32	32	Ed Sheeran & Justin... I Don't Care / Asylum/Def Jam	WMG/UMG*	169 +1%	12
33	NEW	Regard Ride It / Ministry Of Sound	SME	168 +171%	8
34	42	Headie One Both / Relentless	SME	167 +16%	7
35	30	Lil Nas X Old Town Road / Lil Nas X	SME	165 -9%	11
36	39	Meduza Ft Goodboys Piece Of Your Heart / Polydor	UMG	163 +8%	10
37	37	Taylor Swift You Need To Calm Down / EMI	UMG	163 +6%	9
38	41	Katy Perry Never Really Over / Virgin	UMG	148 +3%	9
39	NEW	Mark Ronson... Don't Leave Me Lonely / Columbia	SME	146 +83%	7
40	NEW	Niall Horan Nice To Meet Ya / Capitol	UMG	141 +781%	7
41	33	Tiesto, Jonas Blue & Rita Ora Ritual / Positiva	UMG/WMG*	139 -13%	9
42	35	Billie Eilish All The Good Girls Go To Hell / Interscope	UMG	138 -11%	7
43	34	Ava Max Tom / Atlantic	WMG	134 -16%	5
44	47	Mabel Don't Call Me Up / Polydor	UMG	134 -2%	12
45	40	Jonas Blue & Hrvy Younger / Virgin EMI	UMG	132 -13%	7
46	43	Khalid Talk / Right Hand	SME	129 -9%	9
47	36	Liam Payne Ft... Stack It Up / Capitol	UMG	127 -18%	6
48	44	Lewis Capaldi Bruises / EMI	UMG	125 -11%	5
49	NEW	Yungblud Hope For The Underrated Youth / Polydor	UMG	121 +163%	6
50	46	Charlie Puth Mother / Atlantic	WMG	120 -13%	6

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORPGROUP	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	16	Shawn Mendes & Camil.. Señorita	Universal Music	UMG/S	28,249	-6%	1,531	681.63m	-7%
2	4	7	Tones And I Dance Monkey	Warner Music	WMG	23,642	+12%	1,186	578.30m	+7%
3	2	15	Ed Sheeran feat. Khalid Beautiful People	Atlantic	WMG/€	19,768	-6%	1,229	544.90m	-6%
4	3	14	Kygo x Whitney Houston Higher Love	Columbia	SME	24,499	+2%	1,267	541.45m	+0%
5	5	23	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L	16,904	-10%	1,356	405.69m	-13%
6	7	6	Post Malone Circles	Universal Music	UMG	16,964	+10%	1,026	377.20m	+1%
7	6	33	Lewis Capaldi Someone You Loved	Virgin EMI	UMG	13,210	-7%	1,176	365.23m	-6%
8	8	14	Pink feat. Cash Cash Can We Pretend	RCA	SME	8,726	-3%	510	356.44m	-1%
9	10	10	Jonas Brothers Only Human	Polydor	UMG	9,915	+6%	643	336.78m	+5%
10	9	18	Avicii Heaven	PRMD	UMG	11,810	-1%	824	318.90m	-9%
11	12	15	Younotus & Janieck &.. Narcotic	B1 Recordings	SME	8,589	+0%	437	315.80m	+7%
12	16	7	Ava Max Torn	Atlantic	WMG	10,682	+1%	841	253.60m	+10%
13	13	25	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG	13,035	-7%	901	251.50m	-12%
14	14	11	Sam Smith How Do You Sleep?	Capitol Records	UMG	15,185	+1%	889	248.23m	-2%
15	11	15	DJ Snake feat. J Bal.. Loco Contigo	Polydor	UMG	8,473	-11%	558	246.38m	-18%
16	17	4	Camila Cabello Liar	Syco	SME	10,616	+12%	871	240.37m	+10%
17	29	3	Regard Ride It	Ministry of Sound	SME	9,857	+16%	702	229.88m	+35%
18	18	16	Imagine Dragons Birds	Interscope	UMG	6,150	+1%	491	219.84m	+4%
19	15	35	Mabel Don't Call Me Up	Polydor	UMG	8,912	-4%	910	213.38m	-11%
20	20	10	Tom Gregory Small Steps	Kontor Records	Ind.	5,104	+1%	277	206.13m	+3%
21	22	10	Freya Ridings Castles	Universal Music	UMG	10,100	-1%	620	205.24m	+7%
22	19	28	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG	5,132	-1%	475	204.40m	-3%
23	26	7	Lena & Nico Santos Better	Polydor	UMG	4,991	+8%	242	191.70m	+8%
24	36	2	Maroon 5 Memories	Polydor	UMG	8,940	+26%	745	189.61m	+30%
25	21	25	Lil Nas X Old Town Road	Columbia	SME	6,979	-10%	696	180.59m	-9%
26	25	5	Dermot Kennedy Outnumbered	Island	UMG	7,985	+8%	526	180.23m	+2%
27	24	34	Pink Walk Me Home	RCA	SME	6,066	+1%	747	178.05m	0%
28	32	4	Sia Unstoppable	RCA	SME	3,111	+7%	139	175.86m	+8%
29	30	48	Ava Max Sweet But Psycho	Atlantic	WMG	6,346	-1%	1,046	172.80m	+2%
30	28	43	Dermot Kennedy Power Over Me	Island	UMG	3,408	-6%	491	157.47m	-9%
31	27	32	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG	6,502	-7%	680	151.59m	-13%
32	45	2	Lotte & Max Giesinger Auf Das, Was Da Noch..	SMD/Columbia De	SME	2,554	+26%	173	148.95m	+14%
33	37	4	Tim Bendzko Hoch	SMD/Jive German	SME	2,678	+9%	183	148.90m	+2%
34	39	38	Imagine Dragons Bad Liar	Polydor	UMG	3,462	-4%	516	146.52m	+2%
35	23	31	Ava Max So Am I	Atlantic	WMG	5,936	-8%	764	146.15m	-18%
36	41	54	Panic! At The Disco High Hopes	Atlantic	WMG	5,089	+1%	876	143.75m	+3%
37	35	4	VIZE feat. Laniia Stars	Kontor Records	Ind.	3,690	-4%	229	142.75m	-2%
38	33	19	Robin Schulz feat. J.. All This Love	Warner Music	WMG	5,260	-5%	389	140.55m	-10%
39	31	34	Pedro Capó X Farruko Calma	Sony Music	SME	6,219	-17%	644	138.79m	-17%
40	42	18	OneRepublic Rescue Me	Polydor	UMG	5,149	-9%	513	130.79m	-6%
41	34	31	Jonas Brothers Sucker	Universal Music	UMG	6,821	-12%	810	124.03m	-19%
42	47	7	Lewis Capaldi Hold Me While You Wait	Virgin EMI	UMG	8,226	-1%	568	123.32m	-1%
43	48	25	Matt Simons Open Up	Pias	Ind.	2,199	-2%	288	123.20m	+0%
44	58	1	Liam Payne feat. A B.. Stack It Up	Capitol Records	UMG	7,087	+25%	498	123.14m	+11%
45	49	3	Angèle Flou	Angèle VL	UMG	2,845	+5%	158	122.95m	+0%
46	63	1	Maître Gims & Sting Reste	B1 Recordings	SME	2,260	+6%	144	122.03m	+15%
47	44	8	Jax Jones & Bebe Rexha Harder	Polydor	UMG	6,913	-4%	516	121.90m	-10%
48	51	1	Anuel AA feat. Daddy.. China	Real Hasta La Muerte	Ind.	2,955	-2%	294	119.51m	0%
49	38	3	Ariana Grande, Miley.. Don't Call Me Angel ..	Island	UMG	8,662	+1%	652	118.75m	-17%
50	56	44	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME	5,069	-7%	963	117.94m	+3%





STREAMING

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Regard Ride It
3	Travis Scott Highest In The Room
4	Harry Styles Lights Up
5	Post Malone Circles
6	Kygo & Whitney Houston Higher Love
7	AJ Tracey Ladbroke Grove
8	Riton & Oliver Heldens Turn Me On (feat. Vula)
9	Lewis Capaldi Someone You Loved
10	Tiesto & Mabel God Is A Dancer
11	Dermot Kennedy Outnumbered
12	Jorja Smith Be Honest (feat. Burna Boy)
13	Headie One Both
14	Joel Corry Sorry
15	Ed Sheeran South Of The Border (feat. Camila...)
16	Aitch Buss Down (feat. ZieZie)
17	Aitch Taste (Make It Shake)
18	Dave Professor X
19	Sam Feldt Post Malone (feat. Rani)
20	Ed Sheeran Take Me Back To London (feat...)

UK ALBUMS

TW	ARTIST/TITLE
1	D-Block Europe PTSD
2	Summer Walker Over It
3	Post Malone Hollywood's Bleeding
4	Ed Sheeran No.6 Collaborations Project
5	Lewis Capaldi Divinely Uninspired To...)
6	Various Artists Top Boy (A Selection ...)
7	Dermot Kennedy Without Fear
8	Taylor Swift Lover
9	Aitch Aitch2O
10	Lil Tjay True 2 Myself
11	Chris Brown Indigo
12	Various Artists The Greatest Showman
13	Headie One Music x Road
14	Billie Eilish When We All Fall Asleep...
15	Dave Psychodrama
16	Ed Sheeran + (Deluxe)
17	YoungBoy Never Broke Again Al YoungBoy 2
18	AJ Tracey AJ Tracey
19	Sam Fender Hypersonic Missiles
20	Drake Scorpion

US SONGS

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	YoungBoy Never Broke Again Lonely Child
3	Juice Wrld & YoungBoy Never... Bandit
4	YoungBoy Never Broke Again Carter Son
5	YoungBoy Never Broke Again Make No Sense
6	YoungBoy Never Broke Again Hot Now
7	YoungBoy Never Broke Again Self Control
8	YoungBoy Never Broke Again Time I'm On
9	Summer Walker & Bryson Tiller Playing Games
10	YoungBoy Never Broke Again Rich As Hell
11	Harry Styles Lights Up
12	Summer Walker & Usher Come Thru
13	Chris Brown No Guidance (feat. Drake)
14	YoungBoy Never Broke Again Seeming Like It
15	YoungBoy Never Broke Again In Control
16	YoungBoy Never Broke Again Ranada
17	YoungBoy Never Broke Again Rebel's Kick It
18	Dan + Shay & 10,000 Hours
19	Summer Walker I'll Kill You (feat. Jhené Aiko)
20	YoungBoy Never Broke Again Gang Shit

US ALBUMS

TW	ARTIST/TITLE
1	YoungBoy Never Broke Again Al YoungBoy 2
2	Summer Walker Over It
3	DaBaby Kirk
4	Post Malone Hollywood's Bleeding
5	Lil Tjay True 2 Myself
6	Wale Wow... That's Crazy
7	Young Thug So Much Fun
8	Kevin Gates I'm Him
9	Chris Brown Indigo
10	JayDaYoungan Misunderstood
11	Taylor Swift Lover
12	Travis Scott Astroworld
13	Drake Scorpion
14	Billie Eilish When We All Fall Asleep...?
15	Post Malone Beerbongs & Bentleys
16	DaBaby Baby On Baby
17	Lil Tecca We Love You Tecca
18	Quality Control Quality Control: Control The...
19	Mustard Perfect Ten
20	Lizzo Cuz I Love You

UK PLAYLISTS

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



LEWIS CAPALDI



SAM FENDER



MABEL



JUSTIN BIEBER



TAYLOR SWIFT



DOWNLOADS

UK SONGS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Regard Ride It
3	Harry Styles Lights Up
4	Maroon 5 Memories
5	The Script The Last Time
6	Riton & Oliver Heldens Turn Me On (feat. Vula)
7	Post Malone Circles
8	Shawn Mendes & Camila Cabello Señorita
9	Kygo & Whitney Houston Higher Love
10	Mark Ronson Don't Leave Me Lonely (feat. YEBBA)

UK ALBUMS

TW	ARTIST/TITLE
1	Elbow Giants Of All Sizes
2	Mark Ronson Late Night Feelings
3	Various Artists Goldie: Drum & Bass Life
4	Lewis Capaldi Divinely Uninspired To A Hellish Extent
5	Babymetal Metal Galaxy
6	Hillsong Worship Awake
7	Ed Sheeran No.6 Collaborations Project
8	Various Artists Now That's What I Call Music! 103
9	Dermot Kennedy Without Fear
10	Nick Cave & The Bad Seeds Ghastly

US SONGS

TW	ARTIST/TITLE
1	Dan + Shay & Justin Bieber 10,000 Hours
2	Lizzo Truth Hurts
3	Maroon 5 Memories
4	Lewis Capaldi Someone You Loved
5	Post Malone Circles
6	Lizzo Good As Hell
7	Maren Morris & Hozier The Bones
8	Travis Scott Highest In The Room
9	Niall Horan Nice To Meet Ya
10	Shawn Mendes & Camila Cabello Señorita

US ALBUMS

TW	ARTIST/TITLE
1	Brantley Gilbert Fire & Brimstone
2	The Avett Brothers Closer Than Together
3	Summer Walker Over It
4	Taylor Swift Lover
5	Wilco Ode To Joy
6	SuperM SuperM - The 1st Mini Album
7	Zach Williams Rescue Story
8	Post Malone Hollywood's Bleeding
9	Lizzo Cuz I Love You
10	Lauren Daigle Look Up Child



STREAMING

GLOBAL

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Harry Styles Lights Up
4	Post Malone Circles
5	Shawn Mendes & Camila Cabello Señorita
6	Maroon 5 Memories
7	Lewis Capaldi Someone You Loved
8	Dan + Shay, Justin Bieber 10,000 Hours
9	Ed Sheeran, Khalid Beautiful People
10	Y2K, Bbno\$ Lalala
11	Anuel AA, Daddy Yankee... China
12	Sam Smith How Do You Sleep?
13	Blackbear Hot Girl Bummer
14	Billie Eilish Bad Guy
15	Lil Tecca Ransom
16	Post Malone, Young Thug Goodbyes
17	Juice Wrld, YoungBoy Never... Bandit
18	Ed Sheeran, Justin Bieber I Don't Care
19	Post Malone, Swae Lee Sunflower - Spider-Man: Into...
20	Regard Ride It

EUROPE

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Shawn Mendes & Camila Cabello Señorita
4	Post Malone Circles
5	Lewis Capaldi Someone You Loved
6	Harry Styles Lights Up
7	Ed Sheeran, Khalid Beautiful People
8	Regard Ride It
9	Maroon 5 Memories
10	Apache 207 Roller
11	Y2K, Bbno\$ Lalala
12	Lil Tecca Ransom
13	Capital Bra, Lea, Samra 110
14	DJ Snake, J Balvin, Tyga Loco Contigo
15	Sam Smith How Do You Sleep?
16	Billie Eilish Bad Guy
17	Ed Sheeran, Justin Bieber I Don't Care
18	Kygo, Whitney Houston Higher Love
19	Dan + Shay, Justin Bieber 10,000 Hours
20	Anuel AA, Daddy Yankee... China

UNITED KINGDOM

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Regard Ride It
3	Harry Styles Lights Up
4	Travis Scott Highest In The Room
5	Post Malone Circles
6	Aitch Taste (Make It Shake)
7	Joel Corry Sorry
8	Aitch, Young T & Bugsey Strike A Pose
9	Lewis Capaldi Someone You Loved
10	AJ Tracey Ladbroke Grove
11	Dominic Fike 3 Nights
12	Dermot Kennedy Outnumbered
13	Jorja Smith, Burna Boy Be Honest
14	Kygo, Whitney Houston Higher Love
15	Lil Tecca Ransom
16	Rani, Sam Feldt Post Malone Dave Professor X
17	Ed Sheeran, Khalid Beautiful People
18	Ed Sheeran, Khalid Beautiful People
19	Sam Smith How Do You Sleep?
20	Ed Sheeran, Stormzy Take Me Back To London

FRANCE

TW	ARTIST/TITLE
1	Gambi Popopop
2	Gambi Hé Oh
3	Tones And I Dance Monkey
4	Vald Journal Perso Il
5	Sch, Vald Dernier Retrait
6	PIK Un Peu De Haine
7	Moha La Squale Ma Belle
8	Vald Halloween
9	Suikou Blaz AD, Vald Nqntmqmqmb
10	Vald Ce Monde Est Cruel
11	Vald Keskivonfer
12	Vald Ignorant
13	Maes, Vald ASB
14	Vald Poches Pleines
15	Vald Pensionman
16	Angèle Perdus
17	Vald No Friends
18	DTF, NOS Dans La Ville
19	Vald J'pourrai
20	Vald Ma Star

GERMANY

TW	ARTIST/TITLE
1	Apache 207 Roller
2	Capital Bra, Lea, Samra 110
3	Tones And I Dance Monkey
4	Apache 207 200 km/h
5	Apache 207, Sido 2002
6	RAF Camora Putä Madre
7	Bonez MC, The Cratez Honda Civic
8	Capital Bra, Samra Berlin Lebt Wie Nie Zuvor
9	Travis Scott Highest In The Room
10	Capo Im Rhythmus Gefangen
11	Luciano, Summer Cem Summer Cem
12	Kalim, Nimo Lowrider
13	Loredana, Mero Kein Plan
14	Capital Bra, Samra Tilidin
15	Rin Fabergé
16	Ezhe, Ufo361 Wir Sind Kral
17	Capital Bra, Samra Huracan
18	Loredana Genick
19	Loredana, Mozzik Eiskalt
20	Apache 207 Kein Problem



POST MALONE



TONES AND I



LIL TECCA



ED SHEERAN



AJ TRACEY

NETHERLANDS

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Snelle Reünie
3	John Ewbank, Marco Borsato... Lippenstift
4	Post Malone Circles
5	Frenna Bidden In De Jeep
6	Suzan & Freek Blauwe Dag
7	Esko, Josylvio Vroeger
8	Maroon 5 Memories
9	Shawn Mendes & Camila Cabello Señorita
10	Armin Van Buuren, Davina... Hoe Het Danst

NORWAY

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Travis Scott Highest In The Room
3	Lewis Capaldi Someone You Loved
4	Alan Walker, K-391, Mangoo... Play
5	Arif Hvem Er Hun
6	Maroon 5 Memories
7	Shawn Mendes & Camila Cabello Señorita
8	Post Malone Circles
9	Sam Smith How Do You Sleep?
10	Dan + Shay, Justin Bieber 10,000 Hours

SPAIN

TW	ARTIST/TITLE
1	Anuel AA, Daddy Yankee... China
2	Ozuna, Rosalia Yo x Ti, Tu x Mi
3	Anuel AA, Ozuna, Tainy Adicto
4	Duki Goteo
5	Anuel AA, Manuel Turizo Te Quemaste
6	Farruko, Rauw Alejandro Fantasias
7	La Nueva Escuela, Omar Montes La Rubia - Remix 2
8	Ozuna, Sech Si Te Vas
9	Danny Romero, Lérica De Tranquilote
10	Alizzz, C Tangana, Paloma Mami No Te Debi Besar

SWEDEN

TW	ARTIST/TITLE
1	Tones And I Dance Monkey
2	Dree Low Pippi
3	Dizzy, Einar Härlifrån
4	1 Cuz, Greekazo, Yei Gonzalez Forsent
5	DnoteOnDaBeat, Greekazo, Yei... Sprayad
6	DnoteOnDaBeat, Greekazo HotSpot
7	ZE Igen
8	Victor Leksell, Estraden Bra För Dig
9	Travis Scott Highest In The Room
10	Aden, Aden x Asme, Asme Starta Vägen

UNITED STATES

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Harry Styles Lights Up
3	Juice Wrld, YoungBoy Never... Bandit
4	Post Malone Circles
5	Dan + Shay, Justin Bieber 10,000 Hours
6	Lizzo Truth Hurts
7	9lokknine, YNW Melly 223's (feat. 9lokknine)
8	Blackbear Hot Girl Bummer
9	Lil Tecca Ransom
10	Lewis Capaldi Someone You Loved



STREAMING - MUSIC VIDEO

WORLDWIDE

TW	ARTIST/TITLE
1	Maluma, J Balvin Qué Pena
2	Rosalía, J Balvin Con Altura ft. El Guincho
3	Tainy, Anuel AA, Ozuna Adicto
4	Maroon 5 Memories
5	Anuel AA X Cardi B X Fat Joe Yes
6	Shawn Mendes And Camila Cabello Señorita
7	Camilo, Pedro Capó Tutu
8	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
9	Travis Scott Highest In The Room
10	Nejo, Nicky Jam Mi Ex
11	Harry Styles Lights Up
12	French Montana Writing On The Wall ft. Post Malone...
13	Pedro Capó ft. Farruko Calma (Remix)
14	Rosalía, Ozuna Yo x Ti, Tu x Mi
15	Y2K, Bbno\$ Lalala
16	OneRepublic Wanted
17	Lil Nas X Panini
18	Billie Eilish Bad Guy
19	Léo Santana, Anitta Contatinho (Ao Vivo Em São Paulo/2019)
20	Tini, Sebastián Yatra Oye

UNITED KINGDOM

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Harry Styles Lights Up
3	Aitch Buss Down Ft. Ziezie
4	French Montana Writing On The Wall ft. Post Malone...
5	Lil Nas X Panini
6	Shawn Mendes And Camila Cabello Señorita
7	Lewis Capaldi Someone You Loved
8	Post Malone Circles
9	George Ezra Shotgun
10	OneRepublic Wanted
11	Billie Eilish Bad Guy
12	Maroon 5 Memories
13	Sam Smith How Do You Sleep?
14	Krept Morley's Freestyle
15	Post Malone ft. Swae Lee Sunflower
16	Aull'i Cravalho How Far I'll Go
17	Kygo, Whitney Houston Higher Love
18	Tiësto, Mabel God Is A Dancer
19	Niall Horan Nice To Meet Ya
20	Dominic Fike 3 Nights

UNITED STATES

TW	ARTIST/TITLE
1	Travis Scott Highest In The Room
2	Lil Nas X Panini
3	French Montana Writing On The Wall ft. Post Malone...
4	Harry Styles Lights Up
5	Moneybagg Yo, Megan Thee Stallion All Dat
6	Anuel AA X Cardi B X Fat Joe Yes
7	Mustard Ballin' ft. Roddy Ricch
8	Post Malone ft. Swae Lee Sunflower
9	Tainy, Anuel AA, Ozuna Adicto
10	Lil Tjay FN (Official Video)
11	Key Glock Like Key
12	Maluma, J Balvin Qué Pena
13	Chris Brown No Guidance ft. Drake (Official Video)
14	HER Slide ft. YG
15	Khalid ft. A Boogie Wit Da Hoodie Right Back
16	Chris Brown Heat ft. Gunna
17	Post Malone Circles
18	Maroon 5 Memories
19	Quality Control, Lil Baby, & DaBaby Baby
20	Chris Brown No Guidance ft. Drake (Audio)

NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Aitch Buss Down Ft. Ziezie
2	Lil Nas X Panini
3	Lewis Capaldi Someone You Loved
4	Y2K, Bbno\$ Lalala
5	Lil Tjay FN (Official Video)
6	Sarah Jeffery Queen of Mean (From Descendants 3)
7	Lil Nas X ft. Billy Ray Cyrus Old Town Road (Week 17 Version)
8	Jax Jones, Bebe Rexha Harder
9	Normani Motivation
10	Lil Tjay Hold On
11	Lewis Capaldi Hold Me While You Wait (Interlude Session)
12	Deno Change (feat. DigDat)
13	Liam Payne Stack It Up ft. A Boogie Wit Da Hoodie
14	Wuh Oh Pretty Boy
15	Dom Dolla San Francisco
16	Noah Cyrus Lonely
17	Lil Tjay FN (Official Audio)
18	Lewis Capaldi Someone You Loved (Live On Ellen)
19	Au/Ra Stay Happy
20	Lil Tjay Leaked



ROSALÍA



MAROON 5



GEORGE EZRA

FRANCE

TW	ARTIST/TITLE
1	Eva Kitoko ft. Keblack, Naza
2	Chilly San Pellegrino
3	Gradur Rari
4	VegeDream ft. Ninho Elle Est Bonne Sa Mère
5	M Pokora Tombe
6	Black M Mon Beau-Frère
7	DJ Snake, J Balvin, Tyga Loco Contigo
8	M Pokora Les Planètes
9	Les Frangines Donnez-Moi
10	Dosseh ft. Maes L'odeur Du Charbon

GERMANY

TW	ARTIST/TITLE
1	Fero47 Schau Mich An
2	Travis Scott Highest In The Room
3	Mark Forster 194 Länder
4	Shawn Mendes And Camila Cabello Señorita
5	Sarah Connor Vincent
6	Billie Eilish Bad Guy
7	Lea, Cyril Immer Wenn Wir Uns...
8	Harry Styles Lights Up
9	Kerstin Ott, Helene Fischer Regenbogenfarben
10	DJ Snake, J Balvin, Tyga Loco Contigo

AUSTRALIA

TW	ARTIST/TITLE
1	Maroon 5 Memories
2	Travis Scott Highest In The Room
3	Harry Styles Lights Up
4	Shawn Mendes And Camila Cabello Señorita
5	Lil Nas X Panini
6	French Montana Writing On The Wall ft. Post Malone...
7	Post Malone Circles
8	Post Malone ft. Swae Lee Sunflower
9	Billie Eilish Bad Guy
10	OneRepublic Wanted

SPAIN

TW	ARTIST/TITLE
1	Maluma, J Balvin Qué Pena
2	Tainy, Anuel AA, Ozuna Adicto
3	Rosalía, Ozuna Yo x Ti, Tu x Mi
4	Rosalía ft. J Balvin Con Altura
5	Nejo, Nicky Jam Mi Ex
6	Anuel AA X Cardi B X Fat Joe Yes
7	Jhay Cortez, J Balvin, Bad No Me Conoce (Remix)
8	Bunny Calma (Remix - Official Video)
9	Pedro Capó ft. Farruko Tutu
10	Camilo, Pedro Capó Qué Bonito Es Querer

NETHERLANDS

TW	ARTIST/TITLE
1	Suzan & Freek Blauwe Dag
2	Marco Borsato, Armin Van... Hoe Het Danst (Official Video)
3	Shawn Mendes And Camila... Señorita
4	Travis Scott Highest In The Room
5	Suzan & Freek Als Het Avond Is
6	Post Malone Circles
7	Maroon 5 Memories
8	DJ Snake, J Balvin, Tyga Loco Contigo
9	Lil Nas X Panini
10	Harry Styles Lights Up

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	8	5	Disciples x Eyelar All Mine / Parlophone
2	29	4	Endor Pump It Up / Defected
3	12	3	Jay Pryor + Steve James Finding Our Way / Positiva
4	11	4	Everyone You Know She Don't Dance / RCA
5	NEW	1	Chico Rose Ft Afrojack Sad / Spinnin'
6	20	3	Lee Dagger Deep Deep Down / Radikal
7	19	3	Rockefeller Same Man / Spinnin'
8	NEW	1	Mark Ronson Ft Yebba Don't Leave Me Lonely / Columbia
9	18	2	Jonas Blue & Hrvy Younger / Positiva
10	NEW	1	White N3rd Heartache / 3 Beat
11	16	4	Hayden James & Naatons Nowhere To Go / Future Classic
12	27	3	Erudith Drop The Bass / Champion
13	13	3	Kolidescopes Foundations / Humble Angel
14	17	5	Alex Ross Close Enough / Perfect Havoc
15	22	4	Odd Mob All Of Your Heart / Spinnin'
16	30	2	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
17	28	2	Wavy Dot Ft Leonie Tremain U Sure Do / Wavy.Dot
18	24	2	Elderbrook & Rudimental Something About You / Parlophone
19	1	6	Duke Dumont & Zak Abel The Power / EMI
20	31	2	Ádá Porcelain / Strange Love
21	2	3	Just Us & Wolves By Night Questions / Armada Deep
22	35	2	Dillon Francis Go Off (Nuthin' 2 It) / Mad Decent
23	NEW	1	Robin M Ft Dantae The Kid Choosy / Parlophone
24	RE	2	Benny Benassi Ft Lil Yachty Lonely Nights / Ministry Of Sound
25	5	4	GotSome Pump It Up / Armada Deep
26	32	2	Spada Melodya / Ego Italy
27	NEW	1	Jax Jones & Tove Lo Jacques / Polydor
28	25	10	Roberto Surace Joys / Defected
29	NEW	1	Nervo x Firebeatz Ft Karra Illusion / Spinnin'
30	NEW	1	Majestic Ft Troublesome Shutdown / 3 Beat

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	4	Riton x Oliver Heldens Ft Vula Turn Me On / Ministry Of Sound
2	NEW	1	Mark Ronson Ft Yebba Don't Leave Me Lonely / Columbia
3	10	3	Jay Pryor + Steve James Finding Our Way / Positiva
4	8	4	Pink Ft Khalid Hurts 2B Human / RCA
5	22	4	Them Ones Good Vibes Only / New State
6	12	3	Lauv Ft Anne-Marie Fuck I'm Lonely / Lauv
7	16	3	Kriss Kross Amsterdam & Conor... Ooh Girl / Spinnin'
8	15	3	Kimoxavi Ft Karl Kula & Linah... Havana / Uniquetunes/Frontlow
9	17	2	Adam Lambert Superpower / More Is More
10	18	5	Tritonal Ft Rachel Platten Little Bit Of Love / Enhanced
11	2	5	Susie Vanner Walk On The Wild Side / Autonomy
12	NEW	1	Robin M Ft Dantae The Kid Choosy / Parlophone
13	29	2	Henry X & Fuse ODG Far Away / Spinnin'
14	NEW	1	Jax Jones Ft Ella Henderson This Is Real / Polydor
15	23	2	Mari Burelle Let's Hear It For The Boy / Lit Lyfe
16	1	4	Jonas Blue & Hrvy Younger / Positiva
17	NEW	1	Basshunter Home / Powerhouse
18	NEW	1	James Arthur Treehouse / Columbia
19	NEW	1	Tiesto & Mabel God Is A Dancer / Polydor
20	NEW	1	Arlissa Running / Def Jam
21	30	2	Wavy Dot Ft Leonie Tremain U Sure Do / Wavy.Dot
22	NEW	1	Breakfast Club Want It All / Big Bed
23	5	4	Jax Jones & Tove Lo Jacques / Polydor
24	25	2	LZ7 Forever Young / Light
25	NEW	1	Love Harder Ft Amber Van Day Oblivion / Ultra
26	NEW	1	Mistajam Ft Scott Quinn Trust You / Dance NRG
27	24	5	Disciples x Eyelar All Mine / Parlophone
28	7	4	Alex Ross Close Enough / Perfect Havoc
29	26	2	Nina Nesbitt Is It Really Me You're Missing / Cooking Vinyl
30	4	4	Hayden James & Naatons Nowhere To Go / Future Classic

URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	3	6	Xnilo Ft Etta Bond Your Way / Front Page
2	1	5	Robin M Ft Dantae The Kid Choosy / Parlophone
3	6	5	Rema Dumebi / Jonzing World/Mavin
4	4	5	Angelique Kidjo La Vida Es Un Carnaval / Decca
5	8	4	K More Ft Big Zeeks Turn Up / 1 2 One
6	7	6	Netsky & Aloe Blacc Snitch / Republic
7	18	2	Stay Flee Get Lizzy x Popcaan x Fredo x Tory Lanez 2 Cups / Island
8	12	2	Adejosh Reload It / Virgin
9	9	6	Romzy Ft Big Zeeks & IQ Position / Parlophone
10	11	5	JayQ The Legend... Spend The Night/Body Talk / Breakout
11	5	8	Jeremiah Aslamah Ft J Kaz Pon Your Toes / Ground Up
12	2	7	Majid Jordan Ft Khalid Caught Up / Columbia/Parlophone
13	13	2	DaMoe Ft Omo Fuji Turn Down The Lights / Soundshock
14	NEW	1	Francis Groove Ft ND Friends Can't Wait / Glagla
15	NEW	1	Shenie Fogo I'm Gone / Whoishi
16	14	2	Levelle London Unofficial / A4ward
17	NEW	1	Jean-Mikhael Ft Realz Rollin / OTOD
18	10	9	Aitch Taste (Make It Shake) / Since '93
19	19	8	Ella Eyre, Banx & Ranx And Kiana Lede Mama / Island
20	15	8	Aya Nakamura Ft Lil Pump Pookie / Parlophone

Disciples & Eyelar taste club chart glory ANALYSIS

BY ALAN JONES

London production trio **Disciples** rack up their sixth Upfront No.1 with shimmering, summery upbeat vocal house track, **All Mine**, leaping 8-1 this week. Serviced in mixes from Sonny Fodera, Beau and TS7 as well as Disciples, vocals on the track are by Dutch singer **Eyelar** (Mirzazadeh). It is her first credited chart entry, although she was the uncredited vocalist on Sigma's smash **Stay**, which topped the Commercial Pop club chart, and No.4 on the Upfront club chart in 2016.

Disciples previously reached the summit with their infectious and funky deep house tune **They Don't Know**, which topped the chart in January 2015; Calvin Harris collaboration **How Deep Is Your Love**, which reached the summit in August 2015; bass-heavy David Guetta pairing **No Worries**, No.1 in May 2016; **On My Mind** in April 2017; and **48 Hrs** in April 2018.

Climbing into the Top 20 of the OCC chart this week, **Turn Me On** is faring even better on the Commercial Pop club chart, where it advances 3-1,



becoming the second No.1 for veteran Newcastle DJ **Riton**, and his collaborator, Dutch DJ **Oliver Heldens**, and the first for their featured vocalist, US-born, UK-based **Vula** (Malinga).

Crowning six weeks of solid progress, **Your Way** climbs to the top of the Urban club chart for British pairing **Xnilo** and **Etta Bond**.

It is the first No.1 for reggaeton artist **Xnilo** and for R&B singer/songwriter **Bond**. It is **Xnilo's** second Urban club chart entry, following **Que Paso**, which reached No.6 in July.

Bond's only previous appearance on the chart was in 2012, when she reached No.2 fronting **Wretch 32's** **Forgiveness**.

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



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THAT WAS THE Music Week THAT WAS

This week 15 years ago...



TOP STORY

COPY A LOAD OF THIS

Fifteen years ago, the BPI, MMF, AIM and Musicians' Union were burying their differences to present a united front. The reason? They were drawing up a statement calling for the EU's 50-year copyright rule on sound recordings to be reviewed. "We always said there is no earthly reason why performers' rights shouldn't be the same as the authors' rights," said MU boss John Smith. At least copyright is something we can all agree on these days. LOL etc.

HAIL TO THE KING

As the UK Singles Chart approached its historic 1,000th No.1, everyone was speculating as to who would claim the honour. At the time of writing, *Music Week* reported that Ronan Keating and Kylie Minogue were both among the favourites. Who eventually won, you ask? Elvis with One Night. You heard it here, er, last...

3G CHEERS

Sure, vertical videos and live streams may be the norm these days, but 15 years ago this week London rock band Rooster were set to make history by becoming the first act to have a gig broadcast live over a third-generation mobile network. Notably, this novel idea fared much better than the band. They split up in 2007...

Also inside... Universal were dominant with a 28% albums group market share – 6.8 percentage points ahead of its newly-merged rivals Sony/BMG... Napster launched the UK's first pre-paid card for digital music... Coalition Management – home to Embrace, Bloc Party and The Streets, among others – celebrated securing five Top 10 albums in just nine months... Complete Music marked both its 20th anniversary and the fact that it breached annual turnover of £2m for the first time... Eric Prydz's infectious anthem Call On Me ruled the singles chart while Ronan Keating dethroned REM at the top of the album chart...

THE **AFTER** SHOW

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

THIS WEEK: DJ Shadow, artist

■ INTERVIEW: GEORGE GARNER

With his classic 1996 debut record **Entroducing**, DJ Shadow changed the sound of hip-hop forever. Ahead of releasing **Our Pathetic Age** – his first ever double album, which features A-list guests including Nas, De La Soul and Run The Jewels – next month, the legendary producer looks back on a lifetime dedicated to the pursuit of crafting the perfect beat...

I already had 30 minutes of my new album done...

“When someone suggested that it might be cool if I did a double album. I took it as: ‘Somebody’s set a bar, I want to try to meet that’. I like those kind of challenges because it’s something I’ve never done before. Even up until probably May of this year, I still wasn’t sure if I was really going to be able to pull it off because there were three or possibly four songs still hanging in the balance. I wasn’t sure if I was going to get all the vocals delivered. That was a total range of experiences, from super-easy to super-difficult to so difficult it didn’t happen [laughs]...”

It’s always best when I give somebody a track that’s half finished...

“When De La Soul performed on [Our Pathetic Age single] Rocket Fuel, it was literally just the beat, the main drum scratch, the singing sample and nothing else. They did what they did and then it took me, like, six weeks on and off to figure it all out. I kept trying to raise the bar for myself like, ‘OK, scratch solo!’ then I’d live with it for a few days and go, ‘OK, horns!’ I’d put those on and say, ‘OK, more scratching!’ For Drone Warfare, Pharoahe Monch did his part, Nas heard it and was like, ‘Oh, I gotta get on this!’ Then when Pharoahe Monch heard Nas’ verse, he was like, ‘I gotta redo my part!’”

One of the most crucial things as a beatmaker...

“Is knowing when it’s just not good enough. When you’re working on music 10 hours a day over 18 months, you can allow yourself the time to play things back the next morning and go, ‘Nuh-uh’. Having that bullshit detector is so important.”

I always wanted to work with...

“The Beastie Boys, just because they were so huge for me – Hold It Now, Hit It was such a monumental moment. There’s a part of me that always thought, ‘I bet one day I’m going to work with all of them together’ and then obviously when Adam Yauch passed away it was just one of those things, like, ‘Damn, I bet if I had pushed harder...’”



Casting a long shadow: DJ Shadow

PHOTO: Derick Daily

“Having a bullshit detector is so important”

All of the increased litigation surrounding sampling these days...

“Is a bit pathetic, isn’t it? It doesn’t matter what’s right, it doesn’t matter what’s moral, it doesn’t matter what’s anything, it’s just, ‘Is it legal?’ The Blurred Lines case with Robin Thicke and Pharrell is a classic example. To say that you can’t be inspired by or sound too much like [something]... It goes against our human essence. Imagine the inventor of the 12-bar blues’ fifth generation heir... They could just sue the entire planet. It’s patently pathetic that the law is trying to establish that every creative output must pretend as though it is completely new. Obviously, that’s not possible. I have no problem clearing samples when the clearance is equitable based on the use. But if you’re clearing one sample out of 18, and they want 50% and everybody down the line wants 50%, then it’s kind of like, ‘Hang on guys, this isn’t going to work!’ It literally makes the art form illegal and dangerous...”

Music Week DIRECTORY

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