

Music Week

25.09.17 musicweek.com

Inside the business of music. Established 1959 | £5.50





MICHAEL
JACKSON
SCREAM

13 OF MICHAEL JACKSON'S ALL-TIME MOST
ELECTRIFYING AND DANCEABLE TRACKS

INCLUDES GHOSTS, TORTURE, THRILLER AND DIRTY DIANA ON ONE ALBUM

PLUS

BLOOD ON THE DANCE FLOOR X DANGEROUS
(THE WHITE PANDA MASH-UP)

ALBUM RELEASED 29 SEPTEMBER

GLOW IN THE DARK VINYL ALSO AVAILABLE ON THE 27 OCTOBER



Music Week

Inside the business of music. Established 1959



1
+
2
=

50

YEARS OF BBC RADIO

Ben Cooper, Lewis Carnie, Clara Amfo & Jo Whiley celebrate the music stations that changed the industry forever

PLUS: THE BIZ ON WHY RADIO STILL RULES



£5.50
25.09.17
musicweek.com

THE NEW ALBUM FROM TWO TIME GRAMMY® AWARD + BILLBOARD MUSIC AWARDS WINNER



matt redman

GLORY SONG

Distributed By  INTEGRITYMUSIC for  sixstepsrecords



mattredman.com
weareworship.com

Welcome to the music week...

A redesign for life



"Like Doctor Who, you've got to regenerate."

Not my words Lynn, but the words of Ben Cooper elsewhere in this issue. He was talking about how BBC Radio 1 has survived for 50 years, but he could also have been talking about *Music Week* or any other media brand with a long history.

Music Week's history is longer than most, extending as it does - as you'll see later in the issue - all the way back to the birth of Radio 1 and 2 and beyond to 1959, when we were born as *Record Retailer*. We're also honoured to be the only weekly music business magazine still documenting this amazing industry.

But we're still standing because we haven't been standing still. By now, hopefully, you might have noticed something different about us this week (and I'm not just talking about my mugshot being on page 3 rather than page 2). Over the last 18 months, we've enjoyed huge success with the revamp of our online and newsletter coverage and now it's the magazine's turn to be precision-tooled for 2017 and beyond.

All magazines do this from time to time, of course, but this iteration of the world's greatest music business publication is (re)designed to help show the brilliant individuals and companies that make up the 21st century international music industry in the very best light.

So it's not just about better use of photography and a more user-friendly design, or even about welcoming top execs and artists to our new-look front cover, but also about giving the music industry the space and breadth of coverage it deserves.

So here's to more adventures in time, space and the music business. And, as always, we'd love to know what you think...

Mark Sutherland, Editor
msutherland@nbmedia.com

MusicWeek
25.09.17

frontline

04 The Big Story

Rocket Music expands

06 News

10 The Playlist

11 On The Radar

Meet London MC Yungen

12 Sync Story

14 Hotshots

features



16 Cover story
BBC Radio 1 and 2
turn 50

26 Clara Amfo

Radio 1's bright new star

28 Jo Whiley

A life on the airwaves

30 Radio 1 and 2 memories

The biz reminisces

36 Paloma Faith

A pop icon returns

regulars



34 Hitmakers
Wayne Hector

39 Charts

55 Archive

56 The Aftershow

Sas Metcalfe

"Spare those whiskey dreams"

MusicWeek

Editorial: 0207 226 7246

Advertising: 0207 354 6000

Subscriptions: 0207 354 6004

Any queries with your subscription please contact the number above

Email musicweek@abacusemedia.com

UK £249; **Europe** €349;

Rest of World Airmail \$398; **Digital all** £179.

Refunds on cancelled subscriptions will only be provided at the publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

ISSN - 0265 1548

EDITOR Mark Sutherland
msutherland@nbmedia.com

DEPUTY EDITOR George Garner
ggarner@nbmedia.com

NEWS EDITOR Andre Paine
apaine@nbmedia.com

SENIOR STAFF WRITER James Hanley
jhanley@nbmedia.com

SENIOR STAFF WRITER Ben Homewood
bhomewood@nbmedia.com

US EDITOR Emmanuel Legrand
elegrand@nbmedia.com

DESIGNER Marc Miller
miller@nbmedia.com

GROUP COMMERCIAL MANAGER
Ryan O'Donnell rodonnell@nbmedia.com

SALES EXECUTIVE
Alice Dempsey adempsey@nbmedia.com

HEAD OF OPERATIONS Stuart Moody
smoody@nbmedia.com

EVENTS DIRECTOR Caroline Hicks
chicks@nbmedia.com

DIGITAL DIRECTOR Diane Oliver
doliver@nbmedia.com

BUSINESS DEVELOPMENT MANAGER
Hussein Shirwa hshirwa@nbmedia.com

HEAD OF MARKETING Helen Longhurst
hlonghurst@nbmedia.com

HR DIRECTOR Lianne Davey
ldavey@nbmedia.com

CHARTS & DATA Isabelle Nesmon
inesmon@nbmedia.com

HEAD OF PRODUCTION Alistair Taylor
ataylor@nbmedia.com

HEAD OF DESIGN Jat Garcha
jgarcha@nbmedia.com

CHART CONSULTANT
Alan Jones

MANAGING DIRECTOR
Mark Burton mburton@nbmedia.com



NewBay is a member of the Periodical Publishers' Association ISSN - 0265 1548

Music Week is published 50 times a year by NewBay, The Emerson Building, 4-8 Emerson Street London, SE1 9DU, England

© NewBay 2017 All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP23 2YA



[musicweeknews](https://www.facebook.com/musicweeknews)



[@musicweek](https://twitter.com/musicweek)



[musicweekinsta](https://www.instagram.com/musicweekinsta)

Your essential primer for a week in the biz

THE BIG STORY

Human league: Rocket Music 'expands business' with Rag'N'Bone Man managers

CEO says co-founder Elton John's talent-spotting of "exciting artists" led to joint venture with Black Fox duo

BY ANDRE PAINE

Rocket Music is building up its operations after reaching a joint venture agreement with Black Fox Management, who developed the year's biggest breakthrough artist Rag'N'Bone Man.

The deal means that Sir Elton John's music and management company represents both the best-selling debut artist of 2017 and the overall best-selling artist, Ed Sheeran, who's managed by Stuart Camp.

"We are expanding all parts of the business," Rocket Music CEO Julian Wright told *Music Week*. "We have managers and consultants in Japan and the US as part of our worldwide team. We are open to discussing ways to work with other managers or management companies."

He added that the "long-term development of our artists' careers" remains central to the company's plans.

"We will expand our management roster by looking for artists that we feel will fulfill their creative and commercial potential with Rocket Music," said Wright.

Rocket Music is also developing its own label, which upstreamed Jake Isaac to Virgin EMI this year.

"Rocket Records will very much be part of our future, a boutique and bespoke approach to those artists," said Wright. "For some artists, it might be the right home for them on a longer basis, sometimes it will be used as a stepping stone to signing to bigger deals."

There are also potential synergies within the Rocket group, which includes theatre, sport and films.

"There are discussions with our artists, there will be things happening in the future," said Wright.

Black Fox Management was co-founded in 2013 by former Chrysalis and B-Unique A&R executive Polly Comber and Josh Smith, who was partner at leading music and entertainment law firm Lee & Thompson.

"We share the same vision for our artists," said Wright. "Creativity and authenticity is primarily what they're about, so we have a similar outlook."

"This is a great opportunity for us to partner with a more established international company," Smith told *Music Week*. "A big part of it for us is expanding our reach and we've already seen that - Elton has already been involved with us, reaching out to people on our behalf."

"He's connected with people all around the world. In the UK music industry, Polly and I know a lot of people but this is beyond that and he will really help us. It's having the ability to connect with people that we wouldn't have been able to before."

As well as co-founding the company, Sir Elton also brings emerging acts to the attention of the management team.

"I talk to Elton regularly about exciting artists that



Ready to launch:
Black Fox founders Polly Comber and Josh Smith, Rocket Music CEO Julian Wright, (right) Rag'N'Bone Man

are coming through, and he mentioned Rag'N'Bone Man very early on, which obviously helped lead to the discussions with Josh and Polly," said Wright. He described the connection between Sir Elton and Rory Graham, who records as Rag'N'Bone Man, as a "definite meeting of artists' minds".

"He found Rory himself - he went and bought *Wolves*, the first EP," added Comber. "He'd been tweeting and played Rory on Beats 1 long before Radio 1 or Radio 2 were [playing him], so he's been a big, big supporter from the beginning."

Released in February, Rag'N'Bone Man's debut album *Human* (Best Laid Plans/Columbia) peaked at No. 1 and has sold 754,924 copies, according to Official Charts Company data. The title track has moved 1.27 million copies. Rocket said global album sales now total 2m.

Smith said the album will benefit from further promotion in Q4. "In Europe there will be a really big push," he said. "We've got a lot of TV appearances scheduled between now and the end of December."

He added: "It's been a long journey for Rory. Ultimately, he's one of those artists that, when you put him in front of people, he just connects with them instantaneously. So the live plot for him was a big part of things; just getting the opportunity for people to see him live or on TV, that's where it reacted."

Black Fox Management will retain its identity as part of Rocket, with Smith describing it as a "boutique" operation.

Its roster includes Bucks Music songwriter Brann, UMPG-signed Ghostwriter (John Newman, Jess Glynne) and the band Balcony. Former clients include Bastille.

"It is a fairly young management company but we have a lot of experience," said Comber, who previously signed acts including Stereophonics, Athlete and Morcheeba in her label roles. She said the partnership will "provide new opportunities to develop and break the next wave of exciting talent".

Rocket's management roster includes Elton John, The Strypes, 2Cellos, Chris Difford and Anne-Marie, whose single *Ciao Adios* (Major Tom's/Asylum) has sold 618,798, according to the OCC. Her debut album is due in early 2018.

"Anne-Marie is doing incredibly well, it's proper artist development working with the label," said Wright.

The company also manages Grace Barker, who signed to Polydor last month. Liv Dawson (Method Records) is also working towards a debut album release.

As well as a cameo in movie sequel *Kingsman: The Golden Circle*, Elton John has a run of Las Vegas dates.

"We want to continue looking after our artists first and foremost," added Wright.



FOR THE RECORD



THE BIG SIGNING

The Prodigy will release their first album in three years worldwide through BMG in early 2018. Issued via the band's Take Me To The Hospital label, the as-yet-untitled record will be preceded by a single later this year. The deal extends the company's relationship with Liam Howlett, whose song catalogue is represented by BMG. The previous two albums by The Prodigy were released via Cooking Vinyl.

THE BIG AWARD



Depeche Mode's long-time manager Jonathan Kessler is to receive the Peter Grant Award, sponsored by PPL, at the Music Managers Forum (MMF) and Featured Artist Coalition's (FAC) sixth annual Artist & Manager Awards. Kessler became the band's first and only manager in 1994. The ceremony takes place at Printworks London on November 14.

THE BIG NUMBER

4.4BN

According to a report by UK Music, the entire industry - including recorded music, live, publishing and revenue for musicians, singers and composers - grew by 6% in 2016 to contribute £4.4 billion to the economy. Exports totalled £2.5 billion last year.

LABELS

Capitol gains: Charrington to build on 'international success'

Universal Music UK label's new co-president is "extremely ambitious" for Sam Smith's sophomore record

BY ANDRE PAINE

Jo Charrington has told *Music Week* she's aiming for continued "international success" for Capitol Records UK, following her promotion to co-president alongside Nick Raphael.

Since Capitol launched as a UK frontline label in 2013 with Raphael at the helm, it has scored a huge global seller with Sam Smith's debut *In The Lonely Hour*, which has worldwide sales of 12 million.

"When we started we had an incredible infrastructure but no international artists or catalogue to rely on, so it was like starting a new business," Charrington told *Music Week*. "Our ambition for joining Universal was very simple – to have international success with our artists."

Smith's follow-up is one of the most anticipated releases of Q4 for retail, following the stellar performance of lead single *Too Good At Goodbyes* (see below).

The label also has high expectations for One Direction's Liam Payne, following strong global sales for "hugely successful" debut solo single *Strip That Down* (Feat. Quavo). Charrington added that the track is "still growing in America", following 17 weeks on the Billboard Hot 100. In the UK, it has sold 717,206 copies, according to the OCC.

Capitol UK is also working on 5 Seconds Of Summer's third album. "They continue to be one of the biggest bands in the world after playing 103 sold-out arenas in 2016 and selling over five million records," she said.

Charrington, who was previously EVP of A&R, is credited with signing or providing A&R development on 24 platinum or multi-platinum albums.

"Jo has established herself as one of the outstanding music executives in the world," said Universal Music UK chairman & CEO David Joseph. "She has built her reputation in A&R but anyone who works with her knows her expertise extends to every aspect of her artists' careers. Her achievements at Capitol, where she and Nick are an incredible team, have been genuinely world-beating."

Raphael, who described the promotion as "thoroughly deserved", first worked with Charrington at London Records. The pair were reunited at Epic and they both made the move to Universal Music six years ago.

"Nick and I are really proud of the roster we've built at Capitol," she said. "Our ambition is to continue to work with a small number of great artists so we can give them the focus and attention required to help them achieve global success."



"We can't wait for the world to hear Sam Smith's music..."

Jo Charrington
Capitol Records

CV

Jo Charrington

1992 - marketing assistant, London Records, followed by roles at Virgin Records and BMG

1996 - Management role with John Reid

2001 - Joins Epic, promoted to VP A&R

2010 - Jointly wins the first of two Music Week A&R Awards with Epic's Nick Raphael

2011 - SVP at London Records, Universal UK

2013 - EVP of A&R, Capitol Records UK

2015 Businesswoman Of The Year at the Music Week Women In Music Awards

2017 - Co-president Capitol Records UK



Hail to the joint chief: Jo Charrington

Smith set for 'incredible' second album

Too Good At Goodbyes continues to top UK singles chart...

Sam Smith is on track for a big sophomore album campaign after scoring a second week at No.1 on the UK singles chart with *Too Good At Goodbyes*. The track has now sold 136,585 copies, according to Official Charts Company data.

Too Good At Goodbyes arrived at No. 5 on the Billboard Hot 100 – Smith's highest debut on the US chart. The song has also hit No.1 on Spotify's global chart - ahead of Taylor Swift's *Look What You Made Me Do* - with 30.7 million streams.

The video for *Too Good At Goodbyes* was unveiled last week and racked up 8.2 million views on YouTube in its first three days.

"Sam is an incredible artist who we're very proud to have signed to Capitol," Jo Charrington told *Music Week*. "We can't wait for the world to hear his music and are extremely ambitious for his album."



Not lonely: Sam Smith celebrates his No.1

Although a release date and title for Smith's second album are yet to be confirmed by the label, it is expected to drop in November 2017.

TWEETS OF THE WEEK

The past seven days in 140 characters



@_samuelwilliams Being haunted by a terrifying dream from last night in which I was kidnapped by someone I work with and taken to a swamp. (Sam Williams, Domino) Tuesday, September 19



@lhrlls What is it with these middle aged women using scooters on the pavement in rush hour? Is it some new cure for the menopause? (Leah Ellis, Warp) Friday, September 15



@Connie_Me No one knows me like the peanut butter, on my bedroom floor. Ain't no hangover like a Mercury hangover (Connie Meade, AMF Records) Friday, September 15



@Pursehouse Just used @dicefm for the first time and it's what EVERY TICKET PURCHASING EXPERIENCE SHOULD BE LIKE. Amazing. (Simon Pursehouse, Sentric Music) Wednesday, September 20



@officialmoz Spent the day in bed... (Morrissey) Monday, September 18



@michelle_amaría ppl talk about "crazy" britney '07 all the time but can we take a moment to talk about how happy she seems in '17 (Michelle Kambasha, Secretly Group) Friday, September 15



@Roisin_OConnor RICK ASTLEY JUST JOINED THE FOO FIGHTERS AT THE O2 ARENA (Roisin O'Connor, The Independent) Tuesday, September 19



@MichaelCragg I've just watched Björk's new video with Björk, so I guess that's it. Retirement. (Michael Cragg, journalist) Friday, September 15



@hannahrosewens Riot Fest is my favourite festival in the world because now I've seen black pigs on leashes mosh to At The Drive In (Hannah Rose Ewens, Noisey) Sunday, September 17



@emilyrocks Home from the show at 2am, off to the airport for the next gig at 5:30am. Some would call me an obsessive gig goer (Emily Scoggins, O2 Arena) Wednesday, September 20

#1 TWEET



@joeparry It's ok to finish off a pitch with "P.S. it's been six month since you replied to an email from me in case you were wondering" isn't it (Joe Parry, Inside/Out PR) Monday, September 18

RISING STAR

The biz's brightest new talents tell their stories



Joss Meek: "Ambition has to be endless"

JOSS MEEK

Head of digital press, Wired PR
@JOSS_ISM

How did you break into the music industry?

I've always wanted to work in music. I used to say that if I didn't succeed by the time I was 24, I would train to be a midwife. I was very focused and constantly put myself forward for anything even remotely related, agreeing to work for free. I started out working three jobs, and I also built experience as a journalist for Hypetrak, Who's Jack Magazine, and a blog called We Are SME. I used this to secure a six-month PR internship before joining Rachel Campbell at Wired, which she had founded that spring [2013].

What's your proudest achievement so far?

Watching the company grow has been incredibly humbling and rewarding. We love our roster and are proud of all of our artists for their growth and achievements. When an artist charts in the Top 10 it's a great feeling.

What do you enjoy most about your job?

I don't feel like I'm ever truly at work. I'm incredibly lucky to be able to work in an industry that I dreamed of working in. One of the biggest thrills is watching an artist you love, performing live, to a crowd who are also loving every moment. There's something about the

energy of a singing, dancing, crowd that really makes me happy.

What's your biggest challenge?

Asking the press if they see what you see. If you're lucky enough to work with artists you truly love and believe in, you spend all your time pitching to the most influential publications and tastemakers. You have an element of someone's career in your hands, and that's a huge challenge - a good one though!

What advice would you give to those looking to break into the biz?

You need to love music. It's almost a lifestyle rather than a job. Gain experience, and find ways to make money outside of that at first. There's a degree of earning your stripes, and learning to understand the industry. This industry doesn't have to be exclusive to those who can live at home or have help with their day-to-day living. I didn't, so I worked three jobs. I really wanted to succeed, and I like to think that helped a lot. Be honest with those who give you experience, and believe in your worth and abilities.

What's your greatest ambition?

Ambition has to be endless in the world of music, as it's one that constantly changes. I would really love one of my clients to win the Mercury Prize.

JOSS' RECOMMENDED TRACK: Miguel - Skywalker

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

PUBLISHING

Time to reflect: UMPG publishing deal to give Mirrorball 'global reach'

Harry Styles' writing duo Mitch Rowland and Ryan Nasci can "reinvent" more artists, says co-president

BY ANDRE PAINE

Mirrorball Publishing's roster is set to combine forces with UMPG's global team of writers following success with the Harry Styles solo album, *Music Week* can reveal.

Co-president Stefan Skarbek said the administration partnership with Universal Music Publishing Group means Mirrorball's songwriting stable can "focus on creating the music with a powerhouse behind us".

Skarbek, a British songwriter who worked with Amy Winehouse, co-founded Mirrorball with producer Tony Maserati in 2013. Based out of a North Hollywood studio, the company has acted as an incubator to upstream artists and writers but the new deal will provide a global structure for the publishing side of the business.

"The whole point of the deal was to get worldwide administration, creative support and infrastructure," said Skarbek. "They have a fantastic A&R team. I knew Jody [Gerson, UMPG chairman and CEO] when I was signed to Sony/ATV so it was a natural fit. We are just super excited, the quality of what we're doing is hitting new highs."

Mirrorball was heavily involved with one of the year's biggest albums, Harry Styles' self-titled debut for Columbia. The publisher's writers Mitch Rowland and Ryan Nasci have co-write credits on the bulk of the record.

"They are amazing musicians and great writers, but they were not as interested in pop song writing," said Skarbek. "When Harry Styles came along and wanted to do something different they fitted perfectly into it. It's a great break for us."



Men in the Mirrorball (L-R): Co-presidents Stefan Skarbek and Tony Maserati



"Harry Styles wanted to do something different"

Stefan Skarbek
Mirrorball

He added: "I think they are going to become the go-to writers for people wanting to reinvent themselves."

Rowland has joined Styles' band for his tour, while Nasci has teamed up with songwriter and producer Jeff Bhasker. "I'm super happy for him," said Skarbek. "He's in the room with some of the top artists in the world, so there's plenty more to come."

Co-president Tony Maserati said that joining forces with Universal Music Publishing Group was vital in providing co-writing opportunities for Mirrorball's roster, including Jon Castelli (Sia, Macklemore), Tim Fagan (Jason Mraz) and emerging songwriter Micah Jasper.

"They have got a giant company and a global reach and those are things that we really needed for further development of

our writers," he said. "We need a larger palette of collaborators to work with. In general, collaboration in music making is the best way to get the best song."

While aggressive independents are shaking up publishing, Mirrorball ultimately opted for the major.

"It was a choice we had to consider, there was BMG, there was Kobalt, who could have been good partners," said Skarbek. "[Universal] have just got a really good creative team and they fit with our writers as well."

The deal was signed with guidance from Robin Godfrey-Cass, who took on a consultancy role with UMPG in the summer. His LA-based company Forefront also manages Skarbek for both songwriting and producing.



VILLAINS

Peak Chart Position: No.1
Label: Matador Records (Natalie Judge/Josh Turner/Noam Klar)
Publisher: Kobalt Music

TAKE A BOW

TEAM QUEENS OF THE STONE AGE

Agent: Steve Strange/Josh Javor (X-ray Touring)
Manager: John Silva/Kristen Welsh (SAM)
Marketing: Stewart Green/Jo Morris (Beggars)
Digital: Jo Coleman (Beggars)
National Press: Richard Dawes/James Windle (DawBell)
Online Press: Holly Appleton (DawBell)
Regional Press: DawBell
National Radio: Rob Cannell/Sarah McCarthy (Beggars)
TV: Craig McNeil (Beggars)
International: Martha Hinnigan (Beggars)
Distribution: PIAS
Streaming: Shaun Delaney/Gerald Youna (Beggars)



Golden age: Queens Of The Stone Age

OUR
NEW APP
PUTS ALL YOUR
ROYALTY
INFORMATION AT YOUR
FINGERTIPS.

As the world's number one music publisher, we've developed a cutting-edge royalty portal called **SCORE**. And with the **SCORE** app, you can easily access your current balance and a breakdown of earnings wherever you are. It couldn't be simpler or more transparent.

Download the Sony/ATV app at Google Play and the App Store.

Know the SCORE.

Find out more at: score.sonyatv.com



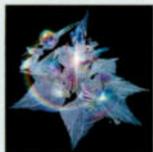
**SIMPLE
DETAILED
TRANSPARENT**

THE PLAYLIST



BJÖRK

The Gate (One Little Indian)



Of course Björk was going to make a dramatic, wonderful comeback. Seemingly crafted from pop magic dust, *The Gate* is crystalline, a tantalising taste of album nine.

Contact: Anna Meacham
anna.meacham@purplepr.com

MORRISSEY

Spent The Day In Bed (Etienne Records/BMG)

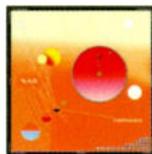


Moz's comeback sounds zany, but his lyrics are as sobering as ever: 'The news contrives to frighten you/To make you feel small and alone'.

Contact: Jack Delaney
jack.delaney@outside-org.co.uk

NAO

Nostalgia (Little Tokyo Recordings)



Nao goes from strength to strength, breathing yet more fresh air into UK pop music. Your coolest friends might dance to this at their wedding.

Contact: Ash Collins
ash.collins@sonymusic.com

SHAME

Concrete (Dead Oceans)



Shame's new video starts off in a pub, and you might need a drink after watching it. More messy rock'n'roll from the South London upstarts.

Contact: Michelle Kambasha
michelle@secretlygroup.com

KING KRULE

Dum Surfer (XL Recordings/True Panther)



Archy Marshall sounds wasted on this dirty, brassy latest taste of new LP *The Ooz*. This was huge at last week's tiny London gig, too.

Contact: Keong Woo
keong.woo@goodmachinepr.com

YAK

All I Need Is Some Sunshine In My Life (Yala!)



The second release on ex-Maccabee Felix White's Yala! label is a dark, twisted sign that Yak are just fine without the sun, thank you very much.

Contact: Morad Khokar
info@yalarecords.com

CATHERINE McGRATH

Talk Of This Town (Warner Bros)



A song strong enough to make the Irish country singer the talk of several towns. Catch her on tour in November and December.

Contact: William Luff
william.luff@wiffulpublicity.co.uk

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

GIG OF THE WEEK



29.09 ASTROID BOYS

Kamio, London, 8pm

Straight outta Cardiff's CF10 area code, Astroid Boys and their ear-razoring sound land somewhere between hip-hop and hardcore. Coming on the day they release debut album, *Broke*, via Music For Nations, this show promises unadulterated carnage.

TASTEMAKERS *The industry's favourite new sounds*

Huw Stephens DJ, BBC Radio 1

LOWER SLAUGHTER - TEETH



Brighton rocks: Huw Stephens

Lower Slaughter are a Brighton band, and Matt Baty from Box Records emailed me a link to the album a couple of months ago. It grabbed me straight away, it's ferocious, riff-heavy, angry punk, and the singer, Sinead Young, has a really visceral tone to her voice. It reminds me of when I first heard Rolo Tomassi, it has that energy about it. Sometimes you just need something like that.

I knew it would sound good on the show, and you just know they're going to be good live. Reading and Leeds, Download next year... they'll be all over it. It's a real jolt of an album, it really wakes you up.

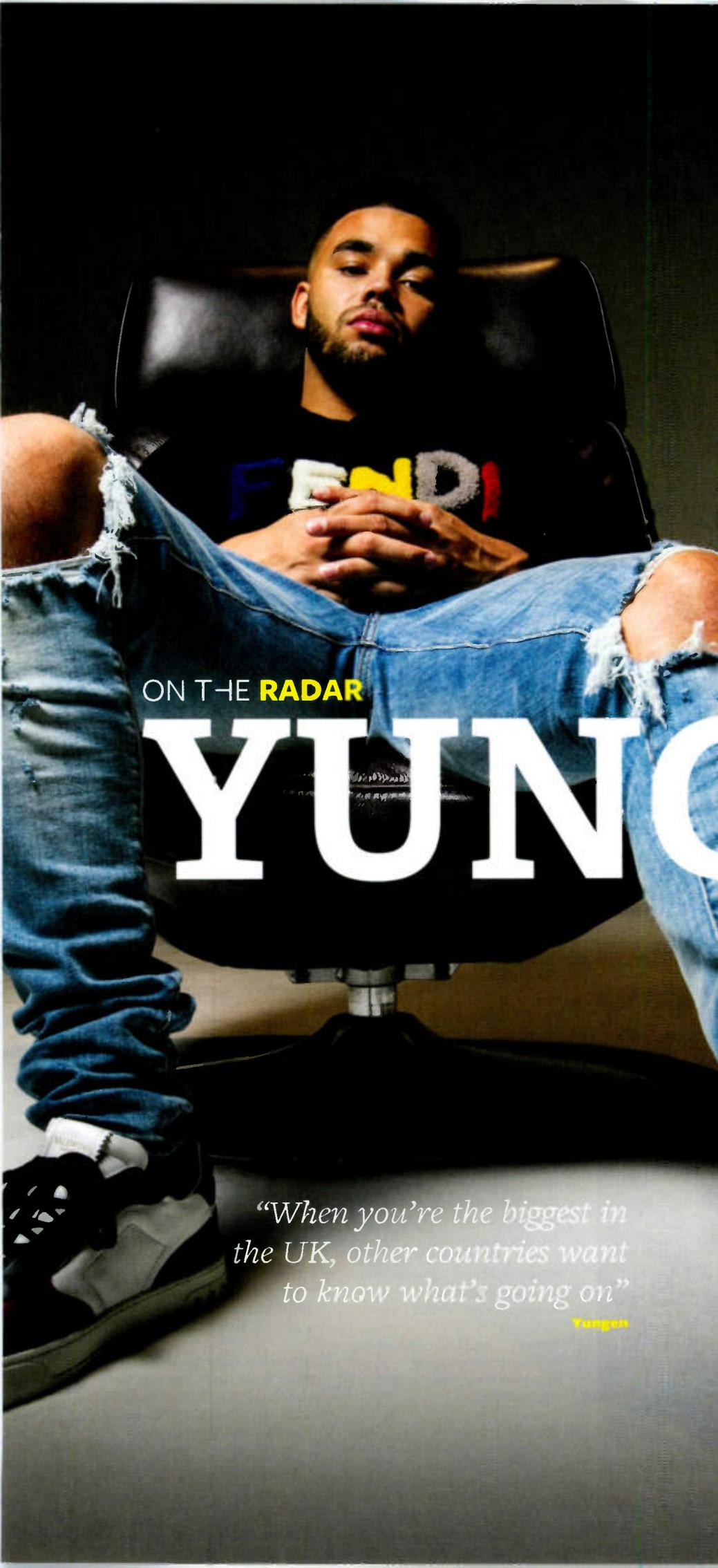
They're a proper independent group, and

Matt at the label used to work at Amazing Radio. He knows what it's like for a DIY punk band.

This scene is in a good place at the moment, Frank Carter's recent success with *The Rattlesnakes* after all those years playing with *Gallows* is really inspiring.

The underground punk scene doesn't always get mainstream attention, but the BBC is a platform for it. I love playing independent artists on my show. Everyone's got my email pretty much! I get sent lots of great music.

BBC introducing in the south has been playing *Lower Slaughter*, and they're also playing my regular night at *The Social* in London on November 14!



ON THE **RADAR**

YUNGEN

“When you’re the biggest in the UK, other countries want to know what’s going on”

Yungen

ESSENTIAL INFO

RELEASES Bestie (out now) **LABEL** RCA **MANAGEMENT** Disturbing London **NEXT GIG** SWX, Bristol, October 13

This South London rapper wants to be the best there is...

My main plan is to be the biggest rapper in the UK.” En route across London to a BBC appointment, Yungen drops this statement like it’s an eminently achievable ambition. At 25, he seems to have it all mapped out. And once he’s cracked the UK, he’s coming for the world.

“When you’re the biggest in the UK, other countries always want to know what’s going on,” he says. “Having the up-and-coming guys on radio has helped, and UK music right now is in a very, very powerful place.”

So too, is Yungen. Real name CJ Brooks, he signed to RCA in November 2015 as a bubbling underground talent, shortly after being nominated for Best Newcomer at the MOBO Awards. Every release since 2011’s F64 freestyle video for SBTV has shown promise, but the biggest weapon in his arsenal is Bestie. Featuring vocals from fellow future-star Yxng Bane, it’s a bona fide summer smash with 208,209 sales to its name, according to the Official Charts Company. It’s currently at No.17 in the UK singles chart

and has racked up more than 13 million Spotify plays and almost 10m views on YouTube.

“I didn’t think about it being a hit, I was just in a vibe,” Yungen says. “I knew I had a banger in our world, our scene, but I never thought it would do what it’s done.”

He puts its appeal down to two simple facts: “It’s a catchy song and a good vibe.” It soundtracked the summer, a breezy illustration of Yungen’s articulate, inclusive style.

“The main thing is music,” he says, returning to his masterplan. “You’ve got to have hits to be able to go literally anywhere and for people to know your songs. Also, being an inspiration to the youth is important.”

Yungen’s totemic figure growing up was Giggs, and he describes the rapper’s impact as “everything, if he didn’t open doors, we might not be rapping now.”

Like Giggs, Yungen grew up on a South London estate, and he’s grateful for how it moulded him. “It has helped me, it teaches you how to grow in a community, how to share, how to create a family outside your family,” he explains, noting that connections made back then resulted in hooking up with Disturbing London.

With his close-knit team, Yungen is plotting. “I pay attention to everything, Spotify, Apple Music, iTunes... You have to as an artist, to know where you’re lacking, where you’re doing well, that’s very important. Streaming has allowed artists to last longer and be heard more,” he says.

His assault continues with his biggest-ever UK tour in November, but what comes after that? “Touring the world, selling millions of records, continuous hit singles and a massive album that people remember for years to come... stuff like that.” Watch him fly.

BEN HOMEWOOD

SYNC STORY



Watch out: Apple's new ad for its Series 3 Watch

LABRINTH/APPLE

BY BEN HOMEWOOD

Labrinth could be one step closer to household name status in America, after he was revealed as the artist behind the soundtrack to Apple's new ad for its Series 3 Apple Watch.

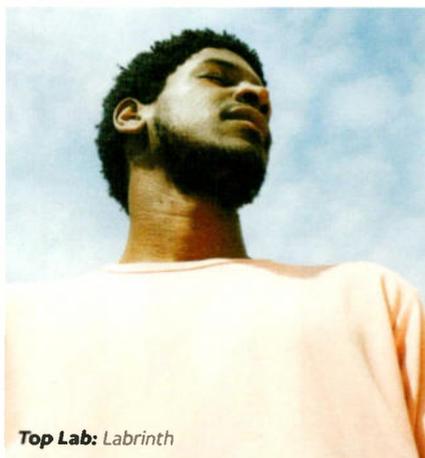
The usual clamour to discover who was behind the song resulted in a dead end, with Shazam unable to recognise the music. But no more: after launching on what is surely one of the biggest platforms possible, Misbehaving is now available everywhere.

Tyler Brown, MD, Syco Music says it was "the perfect way" to reintroduce Labrinth, whose last official single was the gold-selling *Jealous* from 2014.

"He is a truly unique artist who continues to push the barriers of what's

"This is the beginning of an exciting time for Labrinth, with more music to come"

Tyler Brown, Syco



Top Lab: Labrinth

achievable in the studio. And Apple – as innovators themselves – were an ideal partner and platform," says Brown. "This is the beginning of an exciting time for Lab, with more new music to come."

Karen Lambertson, EVP, music licensing and brand partnerships, Sony Music, adds that Misbehaving "screamed Apple" from the moment she heard it. "We worked for months pulling this together and I couldn't be happier with the result," she says. "The spot is one of those rare moments – the perfect song to match brilliant visuals. I have to credit Labrinth, who made a ground-breaking recording, and our partners at Apple who get it right time after time."

It seems Labrinth's time is now.

ESSENTIAL INFO Spot: Apple Watch Series 3 + Apple Music - Roll - Apple Title: Misbehaving **Composer:** McKenzie **Artist:** Labrinth **Master:** Sony Music **Publisher:** Stellar Songs/Sony/ATV **Production:** Apple **Director:** Sam Brown **Air Date:** 12/09/17

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK? Email Ben Homewood at bhomewood@nbmedia.com for details.

MAKING WAVES



Super troopers: Superorganism

THIS WEEK'S HOTTEST BRAND NEW ACT SUPERORGANISM

KEY TRACK: Something For Your M.I.N.D.

LABEL: Domino

TWITTER: @SPROGNISM

MANAGEMENT: Verdigris Management

WHO? Mysterious eight-piece pop collective, recently joined Arctic Monkeys et al on Domino's roster.

WHAT? Dippy, brainy, swampy... Superorganism twist their head-scrambling pop songs in myriad directions.

WHERE? Drawn from the UK, Japan, Australia and New Zealand, they share a studio/warehouse in East London.

WHAT MAKES THEM SO MYSTERIOUS, THEN?

When *Something For Your M.I.N.D.* dropped, it hit Spotify's New Music Friday playlist and caught the attention of Frank Ocean, who played it on his Beats 1 show. The group's identities were top secret, and people attributed the project to Damon Albarn and Tame Impala's Kevin Parker, among others. Guess again, suckers.

BUT NOW THEY'RE SIGNED, WILL THEY PLAY THE GAME?

To an extent, yes. They've released a video, recently made their live debut at Reeperbahn festival and will hit the UK next month. They're managed by the team behind Hot Chip and Jungle.

CONGRATULATIONS RADIO 1 AND RADIO 2 ON YOUR 50TH ANNIVERSARY

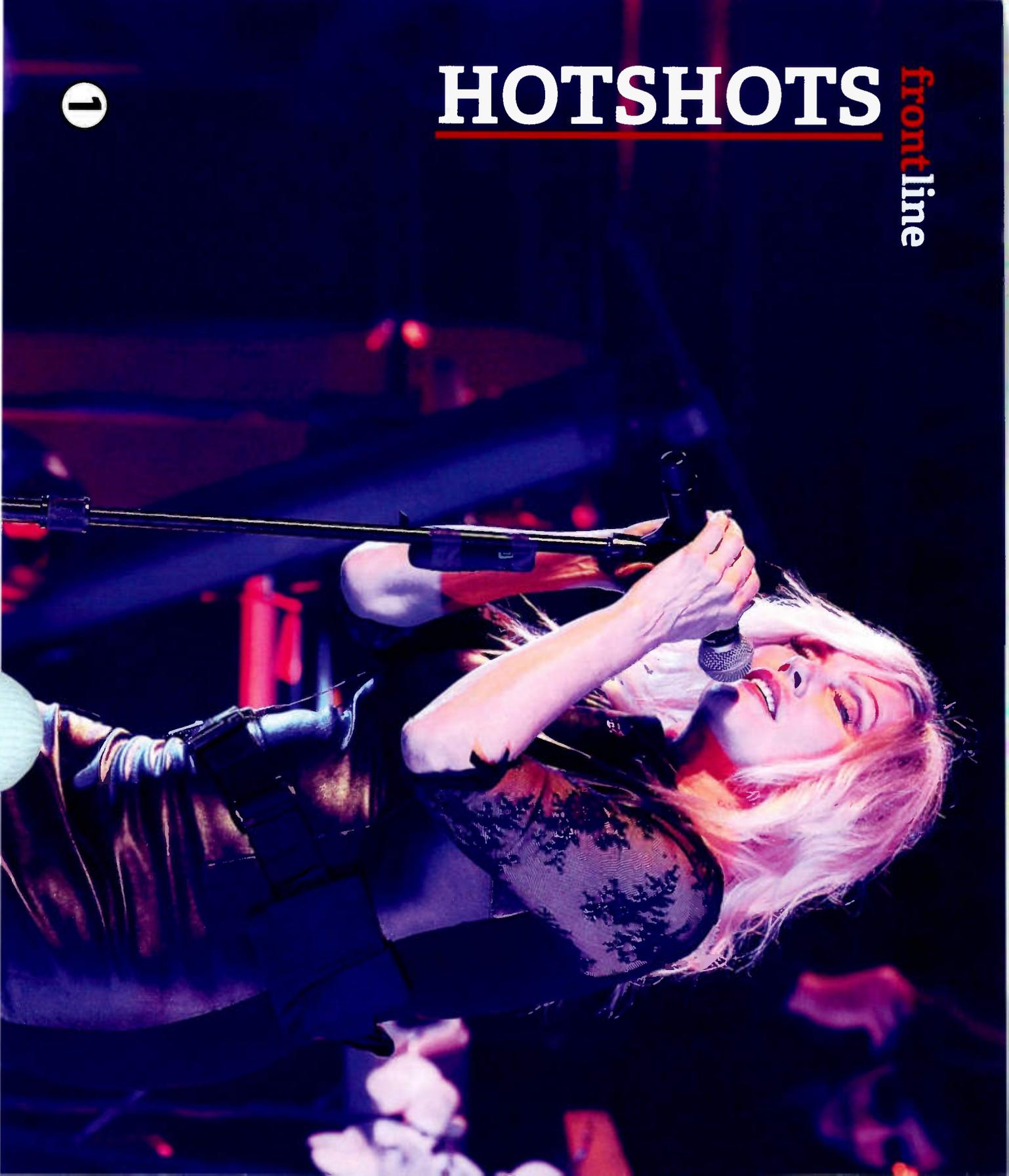
With love and respect,
from Elton, Rocket Music, and Black Fox Management

ROCKET
MUSIC

**BLACK
FOX** 
MANAGEMENT

ELTON JOHN - ED SHEERAN - CHRIS DIFFORD - 2CELLOS - ANNE-MARIE
THE STRYPES - JAKE ISAAC - WHILK & MISKY - ROSIE LOWE - LIV DAWSON
RAG'N'BONE MAN - GHOSTWRITER - BNANN - BALCONY

HOTSHOTS



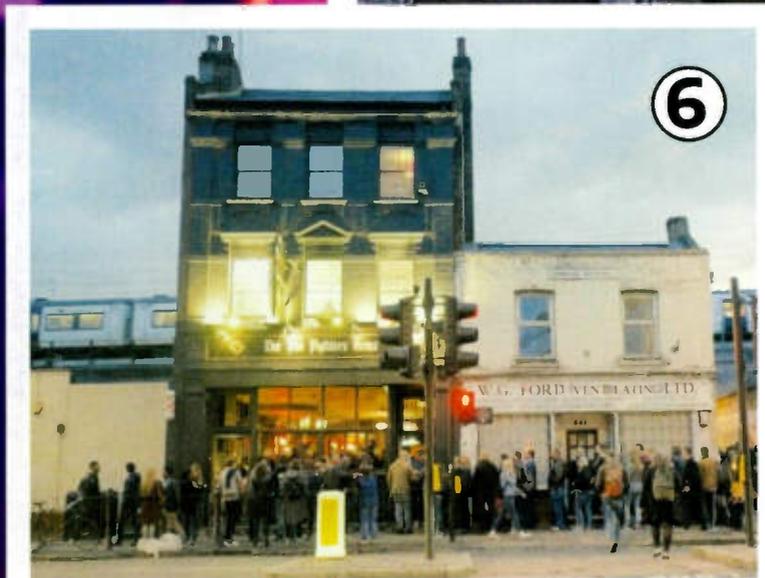
1



2



3



1. Blondie ambition Some 40 years after their first UK performance, Blondie recently played a triumphant, intimate gig at Round Chapel, Hackney as part of the Prime Live Events series from Amazon Tickets. **2. He's a superStarr** Ringo Starr dropped into London Belgravia for two days of promotion for his new album, Give More Love. Gathered together with team UMC here are (L-R): Hannah Chadwick (marketing manager), Johnny Chandler (A&R director), Lee Jensen (director of marketing), Ringo Starr, Richard Hinkley (managing director) and John Chadwick (commercial director). **3. Mercury rising** Another year, another star-studded Hyundai Mercury Prize ceremony. Among those attending the bash held at Eventim Apollo, Hammersmith, were special guest presenter Idris Elba and The xx. (Photo: JM Enternational). **4. Party in the UTA** UTA's annual summer party took place this year on a boat on the Thames, pictured among the London staff here are David Zedeck, Neil Warnock and Geoff Meall. **5. Seal of approval** Seal was on hand at the launch party for his new album, Standards, at The Bloomsbury Ballroom. Snapped having a lovely time here are (L-R): Ted Cockle (Virgin EMI, president), Seal and Rebecca Allen (Decca Records, president). (Photo: Carsten Windhorst). **6. Inn your honour** Ahead of their O2 Arena gig, Foo Fighters opened their own pop-up pub which served special FF alcohol, sold exclusive merchandise and played their albums, including new release Concrete And Gold. (Photo: Neron Turner-Power). **7. Solid gold** PPL and Spandau Ballet united at the premiere of the group's Through The Barricades documentary at the Soho Hotel. Pictured hanging out are (L-R): Gary Kemp (Spandau Ballet), Michael Stack (Performer Relations Manager, PPL) and Steve Norman (Spandau Ballet).

SEND YOUR PICS TO: George Garner ggarner@nbmedia.com

The Fab FM four: (Left-right) Clara Amfo, Ben Cooper, Lewis Carnie and Jo Whiley



COVER STORY

The Old **1** - **2**

Radio 1 and Radio 2 have been on air for 50 years this week. To celebrate, their bosses – Radio 1 controller Ben Cooper and head of Radio 2 Lewis Carnie – plus star presenters Clara Amfo and Jo Whiley sat down for an exclusive joint interview to explain why the music biz needs them both more than ever...



— BY MARK SUTHERLAND • PHOTOS: PAUL HARRIES —

BBC Radio 1 and BBC Radio 2 have borne witness to some pretty momentous occasions over the five decades they've been on the air. Since the two stations launched on September 30, 1967 – the former with a remit to play the “swinging” pop music of the day to the nation’s youth, the latter to keep their parents happy with a more middle-of-the-road offering – they’ve played host to Prime Ministers and royalty of both the

pop and actual variety. There’s been more than a fair share of both controversy – Radio 1 “banning” Frankie Goes To Hollywood, the Radio 2 Sachsgate farrago – and celebration.

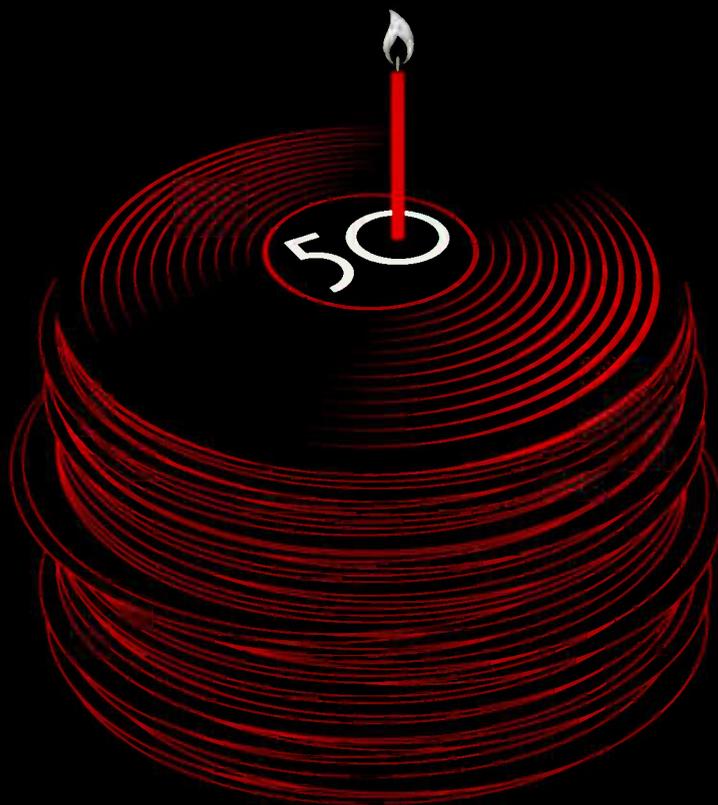
Together, the two stations have shaped both the British music business and the nation’s entire cultural landscape (prior to the launch, the BBC would only broadcast 17 minutes of pop music a week). Between them, they’ve given a helping hand to almost every British musician of note, not to mention a wealth of presenting talent, from John Peel, Jo Whiley, Clara Amfo and Steve Lamacq to

“Without Radio 1 & 2, the music industry would be very narrow. We break new music. Commercial radio doesn’t.”

LEWIS CARNIE,
BBC RADIO 2

CONGRATULATIONS
RADIO 1 & RADIO 2
ON YOUR

50
YEARS



FROM ALL
YOUR FRIENDS AT



SONY MUSIC



Sofa sounds: Ben Cooper (left) and Lewis Carnie

Chris Evans, Fearne Cotton, Noel Edmonds and Graham Norton. But only very, very rarely have the two stations done things together. Until now, that is.

There's a wealth of special programming planned by both stations, including a joint Nick Grimshaw/Tony Blackburn anniversary broadcast. But to celebrate their joint 50th birthday – not to mention the, ahem, equally momentous occasion of *Music Week's* redesign – the stations' two top dogs, Ben Cooper (controller, Radio 1, 1Xtra and the Asian Network) and Lewis Carnie (head of Radio 2) are here for a unique joint interview.

As they convene in New Broadcasting House alongside two star presenters (Clara Amfo repping Radio 1, Jo Whiley here for Radio 2), it's clear this sort of thing doesn't happen very often. The pair often sit in the same meetings, Carnie observes in his dry Scottish brogue, but rarely get the chance to just talk, while none of the assembled can remember the stations' controllers ever doing a joint interview before.

In the old days of "Fab FM" and "Radio Quiet", when tales of turf wars between the two stations were legion, this might have been down to competition. But nowadays, they rub along perfectly nicely with each other, as illustrated when Whiley arrives and is unsure whether to hug her old boss (Cooper) or her new one (Carnie) first. Amfo, meanwhile, arrives in a whirlwind of half-eaten rice cakes and seems to hug everybody at once. With the government now insisting on clear blue water between the two station's remits – Radio 1 pushing ever younger, Radio 2 required to target older listeners – there's now a clear pathway for both presenters and artists to progress between the two stations. Therefore, when Chris Moyles was replaced by Grimshaw on the Radio 1 Breakfast Show, Radio 2 proved the main beneficiary; adding one million listeners for Chris Evans ("Commercial radio missed that opportunity," notes Carnie).

The two top men also seem to embody their stations. Cooper – who's been in the top job since 2011 after rising through the Radio 1 ranks from his starting point as a producer – may be a self-confessed radio "anorak" but nevertheless talks the talk and walks the walk as

"There are very few jobs like running a BBC radio station. One minute you're meeting Jay-Z, the next you're at Kensington Palace with Prince William"

BEN COOPER, BBC RADIO 1

a tech-savvy conduit for the nation's youth. Carnie – the boss for less than a year, but with 15 years of loyal Radio 2 service – is more old-school, with his pinstripe suit, jocular asides and focus on on-air programming. Together, they control most of the British listening public – not to mention the fortunes of pretty much the entire music business.

Time then, to settle down in the BBC equivalent of Camp David (the ominously titled Pluggers Room 1) and grill Cooper and Carnie on streaming, working together and what will happen to the music industry if, perish the thought, they're not here for another 50 years...

In the old days, the perception was that Radio 1 and Radio 2 were bitter rivals. Is that no longer the case?

Lewis Carnie: "It's good to have healthy competition, but I don't think we're rivals really."

Ben Cooper: "The stations are very distinct in their attitude and who their audiences are, but things are working in much more of a strategic way now than they ever have before. We have seen Radio 1 providing new talent for Radio 2, in terms of Chris Evans on Breakfast or Steve Wright or Simon Mayo, and that is a natural synergy that works well in terms of an audience growing older, a presenter growing older, and the portfolio of the BBC working together to the benefit of the licence fee payer. That's definitely a healthy relationship."

LC: "If Radio 1 has spent a lot of time and money developing talent, why would the BBC want to lose them? It's very useful for us that, when they've served their time at Radio 1, they will probably come to us."

You still play some of the same artists. So, what are the differences between the stations?

LC: "We are very clear what we are: 35+, mainstream entertainment. We're BBC 1, we're ITV 1. We're not attempting in any way to be cool."

Ben, you are attempting to be cool, presumably?

BC: "I don't think there's anything worse than someone

Nine times Radio 1 & Radio 2 changed the music biz

trying to be cool! But our remit of bringing you the best new British music gives you that culture around you. And we've been doing that for 50 years. Time and time again, we have broken British music. Whether that be punk, the New Romantics, Britpop, dance culture or grime. That's Radio 1's job. And it's working in partnership with the music industry that has given us this really rich musical culture across the UK's history."

Not many media brands survive 50 years. How have Radio 1 and 2 done it?

BC: "Like Doctor Who, you've got to regenerate. So we saw a big regeneration in Matthew Bannister's time [1993-1998]. To a lesser extent, I had to do that with my controllership at the very beginning. I was asked to get younger, asked pretty much, 'We'd like you to lose the older end of your audience', which was giving us a lot of reach and hours. There were times when I had to get rid of nine, 10 presenters from the schedule to say, 'We are still relevant and still the voice of young UK'. That is the job of Radio 1, to continually reinvent itself."

LC: "Whereas we evolve more. We have to keep changing as much as we can. The issue for us is, our younger listeners want something new and fresh, so obviously we have to have something for them but, at the same time, we don't want to disinherit or lose our older audience, and we've got a huge number of older listeners. So it's a delicate balance, changing the network. It really is slowly, slowly, catchy monkey. It's very easy to disenfranchise older listeners by going too young, or changing too quickly. Any change we make is really well thought about."

It's quite a responsibility to be in charge of these networks, isn't it?

BC: "I was bought my first radio when I was eight years old, and I've listened to Radio 1 all my life. So I've actually got that mixture of [being] humbled and also incredibly proud to be controller at the time when Radio 1 celebrates its 50th anniversary. That for me is a dream come true. There are very few jobs like looking after a BBC radio station. One minute you are going down to Maida Vale [studio] to meet Jay-Z to say thank you for doing a Live Lounge session. The next you are at Kensington Palace asking Will, 'Would the Duke and Duchess be involved in the Teen Awards?' The variety and the weird places you find yourself in with these jobs, it's quite incredible."

LC: "It's quite extraordinary. You get to meet all your heroes for a start. There are such a range of genres and programmes, you actually come into contact with just about everybody. One day you can start off with the Duchess Of Cornwall and end up with a Spice Girl. It's a fantastic thing to help people on their journey to where they want to go and be the things they can be. And not just musicians, but radio presenters as well. To find people that you can really mould into something."

BC: "I remember producing Jo Whiley at Radio 1, and we did Eminem's first ever interview. He was really nervous, and you then see him become a global superstar. But it's also funny as well to see those other bands, like those opening paragraphs in Kill Your Friends, where you go, 'I remember booking that band that was going to be huge and actually their promo jacket probably lasted longer than their career did'. It's a weird and wonderful thing to be around the music industry."



Deal or no deal?: Noel Edmonds in Radio 1's heyday

1. CODIFYING THE GENERATION GAP

Prior to the launch of Radio 1 and Radio 2, pretty much all pop music fell on one side or the other of the generation gap. But the launch of two stations, one for fab gear teens and one for oldsters, made it official, at least until Radio 2 woke up to comparative hipness at some point in the Noughties. But even now, occasional rows about Madonna etc being "too old" for Radio 1 break out.

2. EXPANDING POP'S LIFESPAN

Pre-'67, pop music was seen as something you grew out of when you got a job, got married and settled down. Radio 2, for all its easy-listening origins, ultimately proved that didn't have to be the case, providing a safe haven for the middle-aged and older to continue to listen to "happening" "sounds", just without all the distractions that come with youth.

3. GIVING NICHE GENRES AN OUTLET

Whether it's jazz, country, grime or Patagonian nose flute music, you can bet someone on the nation's two premier stations will have championed it at some point. From John Peel's relentless pursuit of the new to the specialist Radio 1 dance shows of today, to Radio 2 essentially building the UK country scene from scratch, there's barely a specialist genre on the planet that doesn't owe most of its exposure to a DJ on 1 or 2.

4. INVENTING THE PLAYLIST

"We play what we like," ran an early promo for BBC 6 Music, "And nothing else". It wasn't true, of course, because, by then, Radio 1 in particular had established the playlist as the core of every station's musical output. Listeners may sometimes profess to hate it but, for the biz, the knowledge that a record would receive heavy rotation for a guaranteed period of time was manna from heaven. And lord knows what name streaming services would have come up with if left to their own devices...

5. STARTING THE CULT OF THE DJ...

Prior to Fab FM/Radio Quiet invading the airwaves, DJs were continuity announcers. The national pop stations, however, unleashed the big beasts of radio to mark out their territory by sheer force of personality. Sometimes - as with Peel - this was a very good thing. At other times... Well, let's just say, 'Not so much'.

6. ...AND THEN DESTROYING IT

Eighties Radio 1 was seemingly mayhem: full of big hair and even bigger egos. But, in the '90s, controller Matthew Bannister replaced legends of the airwaves with younger, hipper names. Radio 1 has resembled Logan's Run ever since. But at least, nowadays, old-timers have a shot at a show on Radio 2.

7. MAKING THE CHARTS MATTER

Top Of The Pops was already on-air when Radios 1 and 2 launched. But it was the former's reinvention of Pick Of The Pops as the Official Top 40 that really cemented the Sunday countdown in the hearts and minds of successive generations. Now it's on Friday, it's not quite the same. But we'll always have that time Bruno Brookes played the unedited version of Rage Against The Machine's Killing In The Name.

8. TAKING ALT-ROCK MAINSTREAM

Radio 1 in the evenings had long championed indie. The Evening Session, invented in 1990, took things one step closer to the mainstream. But it was Britpop - arriving fortuitously during the Blood On The Carpet Bannister years - that really smashed the glass ceiling, as Radio 1 made stars of Blur, Oasis et al.

9. EXTENDING THE FAMILY

You know you can now get peanut butter KitKats? Well, the BBC applied the same principle to digital stations. 1Xtra emerged from Radio 1 and sent UK urban music mainstream, while 6 Music spun off from 2 and gave a home to people who might be older but still want raucous lo-fi. Result.

BBC
RADIO

1/2

THANK YOU FOR HALF A CENTURY
OF PASSION AND INFLUENCE



BBC
RADIO



BBC
RADIO



**Breaking artists and building careers
for the last 50 years**

Thank you from Polydor and all our artists





Did you grow up listening to the radio stations you now control?

LC: "I grew up listening to his station actually! I was a huge Johnnie Walker fan – I listened to all of Radio 1 at that time, but Johnnie was a real hero of mine. At that time I didn't listen to Radio 2. My parents did, so I heard bits of it, Diddy David Hamilton and all the rest. But, at that time, it wouldn't have been a Radio 2 that attracted me to be honest. But as you get older and your tastes broaden, I did start listening. And here I am still listening to it – 24 hours of most days!"

BC: "In a kind of synergy, I'll reference Radio 2's Breakfast Show. Because one of my abiding memories of growing up, listening to Radio 1, was listening to Chris Evans' Breakfast Show, tuning in every morning because you didn't know what was going to happen."

I'm not sure the controller knew either...

BC: "The controller certainly didn't know whether he was going to be in on Friday!"

LC: "That's changed by the way!"

BC: "I very clearly remember, Chris playing all of Champagne Supernova by Oasis and just that excitement of going, 'Wow, this is amazing'. I then had to go out and buy (What's The Story) Morning Glory and get tickets to Knebworth. That for me was just a really exciting time, Radio 1 was part of my life and part of that connection to a world of music that I hadn't discovered. That's my hope today, that there's someone listening to Grimmy playing Stormzy and wanting to buy Stormzy's album and go out and see him at a festival or a

"The death of radio has been greatly exaggerated. Like any industry, it has peaks and troughs"

BEN COOPER, BBC RADIO 1

gig. If we can keep reinventing that for a new generation, then my job's well done."

Ben, you've changed your presenter line-up a lot. Lewis, you haven't – and have received criticism for the lack of diversity amongst your presenters. Is that a concern for you?

LC: "That's something we're looking at all the time. But what a lot of people *don't* look at is the number of female presenters we have on the network. Yes, we don't have anyone in the mainstream daytime outside of Vanessa [Feltz, early breakfast] and Jo Whiley [8pm], but across the weekend and all our depts, wherever possible, we have lots of female presenters. We try and utilise female talent wherever we can, but we have to be practical and respect that the audience actually likes what we're doing. We get great figures, so change is only going to come when it's appropriate and in the right place."

Radio 1 and 2 were there at the start of the UK music industry. Where would that industry be if you didn't exist?

LC: "It'd be a lot poorer! Radio 1's history is totally in developing new music and new talent and now Radio 2, at a different level, we also break talent. Artists have got to have a platform to be heard and we provide that and expose music to millions of people every week. I don't know how people would find music actually."

Well, nowadays, they'd just stream it, surely?

BC: "Let's not forget, listening to a streaming service



is replacing your record collection. We never recorded or collected data from the number of times I played a record after I bought it from the shop. So we're into new territory here, saying, 'Look at how many streams this record has got'. But you've got to have a healthy paranoia in this job. It means there are a few sleepless nights, but if you're only minutes away from falling off a cliff, that normally keeps you fit."

Is streaming less of a concern for you, Lewis?

LC: "No, we're very aware of it and we've got to watch where the market's going. It's extraordinary that we're in a very good position in terms of our audience figures at a time when there's never been more competition for entertainment. But people still, ultimately, want the companionship and humour and expertise of a presenter. It's all very well having endless playlists but, actually, you really want something else on top of that, something that makes you feel part of something."

BC: "Radio gives you much more than a playlist based on an algorithm. It gives you energy and passion. It gives you that village pub moment where you have to gather round because something exciting is going to happen."

Is the golden age of radio over though?

LC: "Well, the audience figures for us and also for commercial radio wouldn't indicate that that's the case."

BC: "The death of radio has been greatly exaggerated. Look at the music industry, everyone was saying it was dead. But we've just seen record figures. It's like any industry; it will have its peaks and troughs. Some, like Kodak, go to the wall because they didn't recognise or keep in touch with their audience and the demands of the marketplace as much as they should have done. And that's the thing that I'm really proud of at Radio 1, that we keep so in touch with our audience. That will mean we continue to provide them with what they want."

"Radio 2 is 35+, mainstream entertainment. We're BBC1, ITV1. We're not attempting in any way to be cool"

**LEWIS CARNIE,
BBC RADIO 2**

Not so long ago, Radio 1 and Radio 2 seemed to be under threat from the government and the music industry launched a campaign to protect them. Are you safe now?

BC: "I think that [threat] will always remain. Commercial radio want to have their cake and eat it at the moment. They are looking to continually deregulate their side of the industry, yet at the same time lobby to regulate the BBC more and more. And that doesn't feel right or fair. Yes, we will be distinctive in the marketplace, but you don't need to try to wrap us up in so many different restrictions. We want to work with the music industry and live music industry, and look to – not a local UK radio market – but to compete with big global tech companies. We're never going to compete with them financially, but if we can compete with them creatively, that's for the greater good of the industry."

LC: "The commercial sector, when they look at us, they don't see distinction. But you don't have to look very far, we've got a two-hour news and current affairs programme in the middle of the day, never mind all the documentaries and everything else we do. We are so distinctive. The last thing in the world they want is surely for us to be sold off, that would be the worst possible news they could have. If we became commercial, they'd not be in the position they're in at the moment, it's fair to say."

So, will you still be here in another 50 years?

BC: "Yes. As long as we're distinct in the marketplace, work in partnership with others, like the music industry, and as long as we're useful to the audience."

LC: "I agree. Without us the industry would become very narrow. We break new music on Radio 1 and Radio 2 and, unless commercial have a real rethink, they don't. Without us I don't know how that would work."



WARNER MUSIC
UK

CONGRATULATIONS BBC RADIO **1** & **2**
ON 50 YEARS OF BRILLIANT BRITISH MUSIC.





*“I love those
opinion-changing
Live Lounge
performances, and
that happens with
loads of artists.”*

Clara Amfo, Radio 1

Kiss & tell

Rising star Clara Amfo guides *Music Week* through her journey from Kiss FM intern to Radio 1, reveals her broadcasting heroes and explains why the Live Lounge is vital for the biz...

BY ANDRE PAINE

When *Music Week* catches up with Clara Amfo, it's the day after the Hyundai Mercury Prize ceremony and she admits to a late night following her judging stint. Despite only getting a couple of hours' sleep before that morning's Radio 1 show, she's still buzzing from the Mercury win for Sampha ("It's such a beautiful record") and the post-awards party. And Amfo is just as passionate about her day job...

What are your earliest memories of Radio 1?

"My first memories are definitely of Sara Cox. To this day, she's one of my favourite presenters. She just has a very warm vibe about her. She does that thing that all presenters strive for, which is to talk to your listener like they are your mate. I just remember listening to her and laughing out loud. Sara's adventures with [basset hound] Snoop are legendary."

Who are your Radio 1 favourites from over the years?

"I loved Sara Cox, I liked Trevor [Nelson] – he will sell different tunes to me that I haven't heard before. As corny as it may seem, I have a huge amount of love and respect for Annie [Mac], Grimmy [Nick Grimshaw] and Gemma Cairney. You listen to them and you think, 'This is quite intimate, this is quite casual'. Certainly that's what I love from radio. Obviously you are talking to millions of people, but I always try to talk to just one person."

Was it always a dream to work at Radio 1?

"Yeah, I'm the fifth out of six children from a second generation British-Ghanaian family. I grew up in a noisy household so being able to make myself heard is a skill I've had from birth. My brothers were into different types of music, so I listened to everything from garage to rock music, hip-hop and grime. I would go on long drives with my dad and he would listen to pirate stations when we'd be driving to south London to the African food market. One of my older brothers was involved in pirate radio, particularly around the birth of UK garage. So I always had a respect and love for radio."

How did you get into it?

"I started working on radio at Kiss FM as a marketing intern. It was one of the most fun experiences of my career. I got to go backstage at Lovebox, it was really exciting."

How did you make it on air?

"By talking too much and being really persistent. I loved my job – I'd got upgraded to station coordinator. I was always arguing with [programme director] Andy Roberts about the playlist. He let me

cover a show at Christmas. He saw that I was really serious. Then he let me do the pre-breakfast show. I would do my office job and stay after work and pre-record that show."

So how did you end up at Radio 1?

"I made a demo for 1Xtra one day after work at Kiss when all the people had gone home - I sneaked into a studio to do it. In June 2013, I left Kiss to do the Weekend Breakfast show on 1Xtra. I did that for about 18 months. During that time I got the Chart Show, and then in February [2015] I got offered the Radio 1 [mid-morning] slot - they asked me to step up and the rest is history."

Did you imagine you'd be on daytime Radio 1?

"Absolutely not. When they offered me the job, I was the most shocked out of everyone. To be honest, I cried, because it was a big moment and it was quite overwhelming."

Do you think the Live Lounge is important for artists?

"Yeah, I had Stormzy on and he said, 'Clara, every time I come into the Live Lounge I get so nervous - you know you've only got one shot and you've got to smash it'. I had quite a lot of messages from people saying, 'What Stormzy does isn't usually my thing but hats off to him'. I love those opinion-changing performances - and that happens with loads of artists."

With the rise of streaming, can Radio 1 remain relevant?

"I believe so. With all the different ways you can listen to music now, people are spoilt for choice. But people do keep coming back because I think there's something to be said for a feature that somebody may enjoy in someone's radio show, or knowing that at this time every day I'm going to hear this person's voice."

Are you tempted to work on digital music platforms like Apple's Beats 1?

"I'm not going anywhere any time soon, trust me. At this point in time, I don't see myself leaving Radio 1. This month in particular – with it being Live Lounge Month – I'm enjoying my show more than I ever have."

Do you think that Radio 1 will still be going strong in another 50 years' time?

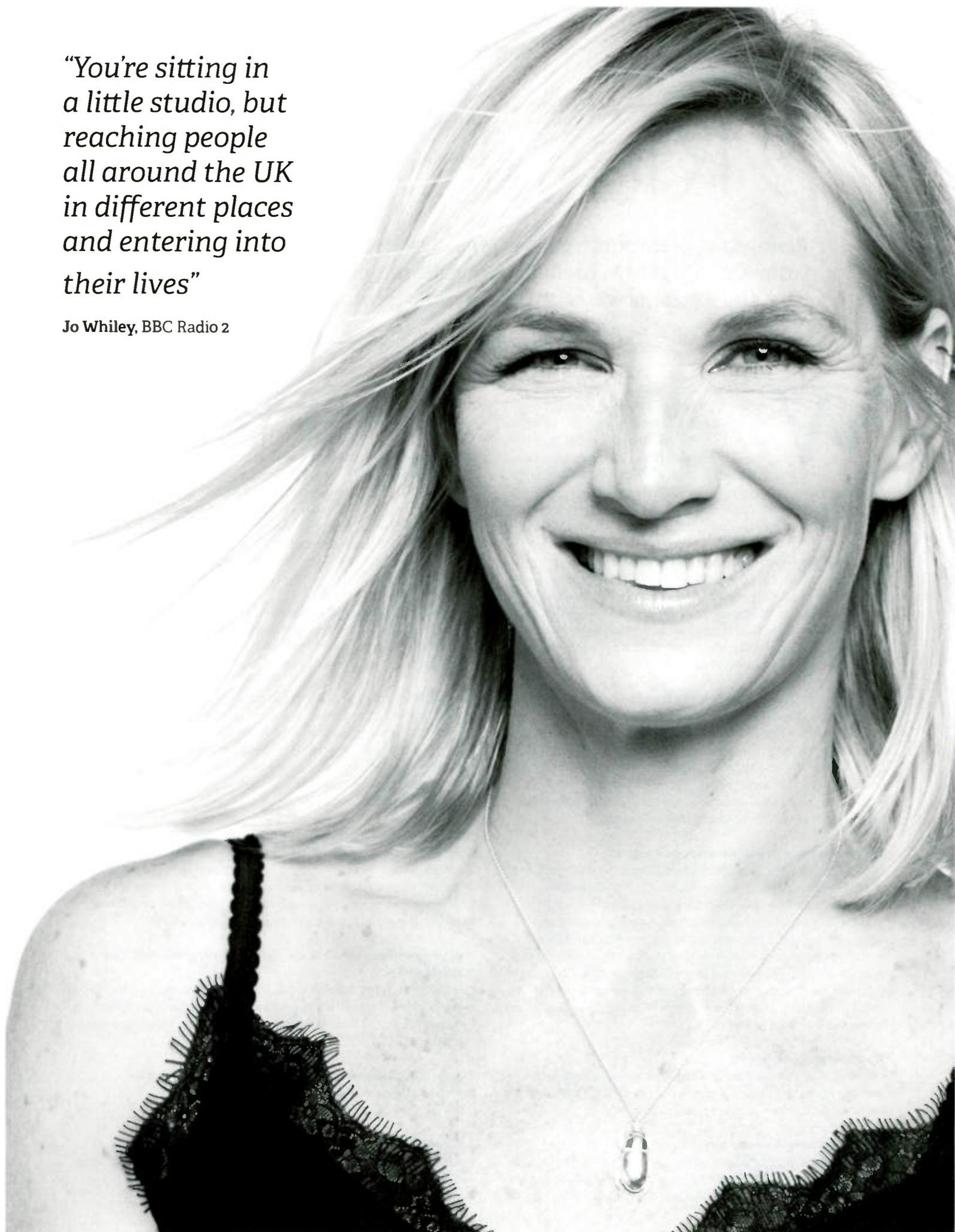
"Absolutely, I think we can go for another 100, why not?"

And will you be on air in 2067?

"Look at Annie Nightingale, that woman is living proof of ambition and of longevity. She can rave anyone under the table. I will happily follow in her footsteps."

*“You’re sitting in
a little studio, but
reaching people
all around the UK
in different places
and entering into
their lives”*

Jo Whiley, BBC Radio 2



Pic: BBC/Bryan Adams

It's been a Whiley

BBC Radio has been a part of Jo Whiley's life for as long as she can remember. Much-loved as a presenter, first on Radio 1 and now on Radio 2, the DJ talks *Music Week* through a glittering career...

BY BEN HOMEWOOD

It may sound surprising now, but the teenage Jo Whiley didn't even consider pursuing a career in radio. "I didn't even know it was a job," she says, smiling at the memory of her undergraduate self, listening to Annie Nightingale's Request Show on Sunday nights. "I really liked her taste and the way she spoke to the audience, you felt like you were part of her gang."

Before long, Whiley would cultivate a gang of her own, arriving at BBC Radio 1 in the spring of 1993 after stints at BBC Radio Sussex, British Satellite Broadcasting and Channel 4, where she booked acts including Nirvana and Rage Against The Machine for *The Word*.

And that heady decade is where we begin, as Whiley guides us through her radio days...

When did working at Radio 1 first become a possibility?

"I didn't know what I was going to do and had a crisis after university. One of my lecturers suggested BBC Radio Sussex, and I went there and it felt like coming home. I thought, 'This is what I want to do for the rest of my life'. But Radio 1 didn't come along until [head of music, BBC Radio 2, 6 Music] Jeff Smith, who used to produce Mark Goodier's Evening Session, approached me while I was working at *The Word*. I didn't think going there would be an option!"

Do you remember walking in for the first time?

"I can remember walking into reception and then up the corridors and seeing DJs that I had been listening to all my life, Simon Bates, Dave Lee Travis, Johnnie Walker, Fluff Freeman... I felt so overwhelmed, they just felt so famous. I kept pinching myself, and I felt like an imposter. I was in the studio once trying out and I put these headphones on and they were Dave Lee Travis'. They smelt of DLT, so I used to come home at night smelling of DLT!"

How did it feel to be given your own show?

"Being a big part of the BBC and being on the radio, it feels like you're part of a really special family and I'm always really aware of that privilege. You're sitting in a little studio, but reaching people all around the UK in different places and entering into their lives. It's a really friendly place. Being at Radio 2 now, I'm working with a lot of people who used to be at Radio 1, so it feels like a family. It feels like I've been working with these people all my life."

How has the transition been from Radio 1 to Radio 2?

"It just wasn't a done thing at the time [2009]. Bob Shennan [director, BBC Radio and Music] phoned me and it was a huge decision, but at the same time it was just the obvious thing to do. It was such a gift and I was so lucky that it happened. Things have changed, attitudes and times have changed, but it was a natural step. And now it's the thing that happens, if it works for both the networks. I'm still talking to the same audience, and a lot of the people I used to listen to at Radio 1 have graduated onto Radio 2 as well."

What are the biggest changes you've noticed in your time at the BBC?

"Radio 1 and Radio 2 have adapted with the times and have a vital role in the music industry. We've had to get up to speed very quickly to be able to compete with streaming. The stations are still changing, with Radio 1 having younger DJs, the way they do their shows and the music that they play. Radio 2 is evolving as well. I think we're very mindful, all the people who work at those stations are big music fans and they all have that passion. We're all anoraks at heart. Everyone who works in radio is a complete geek and will do everything they can to make it relevant and exciting and creative and to still have a place in people's lives. We're just proper geeks really!"

Radio won:
Jo Whiley began her BBC Radio career in 1993



THE SPIRIT OF RADIO

What better way to celebrate the 50th anniversaries of Radio 1 and Radio 2 than to take a warm, fuzzy trip down memory lane? Here, top names in the biz share with *Music Week* some of their favourite memories, moments, shows and, of course, presenters...

JOHN PEEL



Natalie Judge, General manager, Matador

"My first introduction to Matador was actually via Radio 1 and John Peel. I'd stay up late listening and recording shows on a cassette player, and then find out which record labels released the songs. I remember hearing Sleep The Clock Around by Belle & Sebastian and endlessly playing the Mogwai and Interpol Peel sessions."



Saul Galpern, Founder, Nude Records

"I'd spend every single night of my youth pretty much in my bedroom with the door closed, listening to John Peel and taping every single punk band. I've still got them all, Siouxsie And The Banshees and The Slits, all these bands. I'm grateful to Radio 1, they really did change my life in a way."



Jane Third, Global chief creative officer, PIAS

"Growing up in the Highlands of Scotland, Radio 1's only competition was Moray Firth Radio, so we were

a captive audience. That was our connection to the outside world. I used to tape the John Peel show a lot, I still remember my tape running out halfway through the first ever play of Björk and David Arnold's Play Dead and listening to the first minute-and-a-half over and over again."



Sas Metcalfe, President, global creative, Kobalt

"I grew up in North Wales and I remember listening to Steve Lamacq and John Peel to hear the new music shows. It was one of the greatest things that the UK had back then; listening to music that you'd never be able to hear anywhere else. I was a very big Radio 1 fan in my student days, because that was where you heard new music."



Jarvis Cocker

"I was a kid, I was 17 when we did the Peel Session, the drummer [Wayne Furniss] was 14. We nearly died because we weren't old enough to drive, so we had to get somebody with a van and this guy nearly crashed on the way back from it. So it was almost the first and last Peel session. It's funny because I was in that studio in Maida Vale with the rehearsals for the Scott Walker Prom. It was a weird feeling - it was 36 years ago that we did that session."

Rebecca Allen, President, Decca

"I can tell you now, the artists we've broken over the years would not have broken without Radio 2, whether it was Madeleine Peyroux, The Shires, Gregory Porter, Jamie Cullum... What I love about Radio 2, and I feel so passionately about this, is they're not about data, not about what's happening at that moment. I think Jeff Smith [head of music] is exceptional because it's just about the quality of the music. What he's done for genres that would never get a look in... I could talk forever about Radio 2. The importance of them in the music industry is second to none. They make the music industry colourful, I love them."

Tom March,

Co-president, Polydor
"My first thought is thank God for the BBC and thank God for Radio 1 because without them we would be fucked. In a nutshell, for me, through the

years, every artist I have worked with wouldn't be where they are today without Radio 1 and that remains the case. They take a chance on artists, they break artists."

Jane Dyball, CEO, MPA

"When I was a kid, I used to have two immovable weekly commitments to the BBC. One was obviously Top Of The Pops on a Thursday night and the other was the chart run-down on Radio 1. When discussing anti-piracy activities now I have to remember my pirate past when I put a microphone in front of the radio to record the charts, pressing pause-record when the DJ came on. I still have some of those tapes. It's why I became obsessed with joining the music business."

Bruce McKenzie Sales director, Townsend Music

"Coming from Manchester, for me the Radio 1 and 2 coverage of the recent One Love concert was something I'll never forget."

Pictures: BBC/Andy Sheppard/Jude Edgington/Ray Burmiston



ANNIE MAC



Rhys Hughes, BBC head of live music & events, popular music

"I remember when Annie Mac started, I brought her in as a broadcast assistant on the Evening Session in 2002. I'm quite proud of Annie's rise. What a remarkable story. She badgered me, 'Put me in the studio, let me do a demo'. I heard that lilting Dublin accent and just thought it was fantastic. She's now one of the world's biggest DJs. I was the executive producer in specialist at the time, and I definitely saw something [in her]. I'm not going to take the credit for the next 15 years, that was all Annie's hard work."



DJ Semtex, Director of artist development, Sony

"Tim Westwood is a pioneer whose tireless dedication to hip-hop culture has transcended borders, changed the game, and amplified the art-form. Tim joining Radio 1 was a necessary lifeline for all hip-hop fans across the UK."



Wayne Hector, Songwriter

"I used to listen to Westwood all the time. I would have

been fairly young, but it impacted me – the best thing about it was all the exclusives he would get. He was the guy you'd go to to get all the newest stuff."



Damaris Rex-Taylor, General manager, Disturbing London

"The show that inspired me most when I was growing up was Tim Westwood. His show was genuinely exciting, bringing US talent over whilst giving exposure to new British music, he really helped shape UK music culture."



TIM WESTWOOD

The Eminem (radio) show: Tim Westwood and Eminem



TERRY WOGAN



Ward Thomas
"We've been listening to Radio 2 our whole lives, and especially remember listening to

Terry Wogan's show in the morning on our way to school. So having our very first radio session experience on his show is one of our fondest memories of Radio 2. Being very nervous at the time, Terry walked out of the studio and introduced himself while offering some delicious chocolate rolls, immediately making us feel more welcome and at home. After that session, we carried on going back, and from that day onwards he had a massive impact on our careers and remains a huge influence on who we are."

David Austin, Songwriter/George Michael's manager

"Radio 1, to me, will always be about Sunday night, the chart show. I tuned in every Sunday as a kid and I used to record it as well; once I got a cassette recorder that could actually do that, it was fantastic. I used to listen to it with George, actually. And then, once we were in the business, we'd always tune in as well. You'd know what the midweek was and you'd have a fair idea of whether you were going to listen or not. You might get a call from the president of the label and then you'd tune in. It's not quite the same on Fridays, but then I'm sad they got rid of Top Of The Pops as well..."

Moe Bah, Founder, K2 Management
A recent memory is when Dua Lipa covered Did You See by J Hus, and also Calvin Harris' Rollin ft. Future & Khalid in the Live Lounge. She absolutely killed it in her own style!"

Zena White, MD, Partisan/Knitting Factory
"I used to record the Radio 1

chart show every Sunday using a double deck tape recorder to cut the best songs onto a mixtape for my pals, like I think every kid of my generation and three above must have done. In my GCSE study leave I vividly remember listening to Radio 1 all day every day, religiously... Romeo by Basement Jaxx and Missy Elliot's Get Ur Freak On must have been on the playlist because I think I learned their lyrics better than my maths equations."

Robert Ashcroft, Chief executive, PRS For Music

"What a brilliant institution BBC Radio is, that we are able to celebrate five decades of its existence. Radio 1 and Radio 2, and now Radio 6 Music, which PRS For Music fought to save alongside UK Music in 2010, have made an incalculable impact on UK culture. I would like to congratulate all of BBC Radio and thank them for giving air to our members' music of all tastes and genres for the past 50 years."

Geoff Taylor, Chief executive, BPI
"I used to go to boarding school



JO WHILEY & STEVE LAMACQ



Louis Bloom, Head of A&R, Island

"I've always loved the specialist shows. Lamacq and Jo Whiley was something I would religiously listen to every single night. And to then have records played on that show – and brought through that show – was an incredible experience and so rewarding. I want mainstream success, but I want it to come through an authentic place and that's what the BBC allows and encourages, and it's unique because of that."

Radioheads:

(above) Jo Whiley and Steve Lamacq, (right) Dermot O'Leary, (below) Nick Grimshaw and Tony Blackburn

DERMOT O'LEARY



David Dollimore, President, RCA UK

"I've grown up to Radio 1. I listen to Radio 2. I was just a junior A&R but when Pete Tong played Stardust on his radio show from Radio 1 live in Miami, that was a moment for me. Working with London Grammar when they did their first Live Lounge, or when they were interviewed by Dermot on Radio 2; for artists that you work with closely, that first play is always special because it's part of a journey. It's the same with hearing Paloma now getting played on the Breakfast Show on Radio 2. I still get that buzz from it."



in London. My parents used to come up and take me out to tea on a Sunday afternoon, and so we'd listen to the Radio 1 Chart Show in the car. I was eight or nine, so that's closer to 50 years ago than I'd like to admit. It's what got me into music."

Sammy Andrews,

Founder, Deviate Digital

"Happy Anniversary! Your playlist support for the last Prodigy album without doubt helped us achieve their No.1 record and a shout out to your DJs especially Dan Carter who tirelessly continues to fly the flag for rock and metal in the UK. Also, congratulations to BBC Radio at large for successfully making it though over 20 interviews with me... without me using the word 'fuck' once!"

Paloma Faith

"My favourite memory was BBC Radio 2 in Hyde Park [2014] when a couple got prosecuted for doing a sexual act in the middle of my performance. It went to court and made the papers!"

Stephen Taverner,

Founder, East City Management

"I used to be a radio pluggger at Rough Trade. Back then, I knew dear old John Peel would play my music. And I remember this guy on regional radio as well who always used to play the records I would send to him. He was one of the few people out there that would play them. He rang me up one day and said, 'I've got a job at Radio 1'. And I'm like, 'What? Really?' And he said, 'Yep, we're starting a new show, it's going

to be called the Evening Session and Mark Goodier is going to present and we're going to play all your music'. I couldn't believe it. It was Jeff Smith [now head of music, BBC Radio 2, 6 Music] and he stayed true to his word, I kept sending him our music and he kept playing it!"

Peter Leatham, Chief executive, PPL

"Congratulations to both Radio 1 and Radio 2 on the extraordinary milestone of 50 years. Both stations are national institutions and are synonymous with so many key events in people's lives. Personally, I recall many happy memories as a student in the 1980s gearing up for a night out by listening to Pete Tong on a Friday evening and then consequently winding

down with Janice Long on Sunday evenings."

Paul Rodgers, Head of BBC Radio 6 Music

"For Radio 1, it was hearing The Fez, which is a song from The Royal Scam by Steely Dan, on a Sunday morning. It just absolutely... I had never heard anything like it. That was in '76, or something like that. I think it was Noel Edmonds playing it, it was just incredible. For Radio 2, I really loved Bob Dylan's Theme Time Radio Hour. They were brilliant, legendary programmes."

Lara Baker, Marketing & events director, AIM

"As a kid, I never missed a Sunday afternoon chart show on Radio 1. In fact, embarrassingly, I was probably a teenager before I

realised that Whole Lotta Love was a Led Zeppelin track and not just the Official Chart theme tune (I know, I know). Years later, when I started working at AIM, we held our first event with Radio 1 and 2 at the BBC headquarters and it was a real thrill visiting the station that had soundtracked my youth. We have done a lot of great work with the stations since then, and in particular share a mission with BBC Introducing to champion emerging independent talent. Happy anniversary to Radio 1 and 2 and we look forward to continuing to work together in the future."

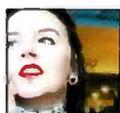
Korda Marshall, BMG EVP, new recordings

"In my 32 years in A&R, they've been immensely supportive and immensely frustrating. They're supportive when they play the music and frustrating when they don't. They were immensely important with Ash, they were immensely important with Muse. I remember Radio 1 saying, 'Over my dead body will we ever play James Blunt', and then 16 weeks later it was the most played record on Radio 1. I love the fact that they are prepared to admit they make mistakes, and they are so passionate about music and so supportive of the record industry, and playing new artists and helping us break new talent."



NICK GRIMSHAW

Julie Weir, Head, Music For Nations



"I was with a band that will remain unmentioned with Grimmy when he was doing his evening show... He saw me through the window and asked who I was through the sound proof glass while I was sitting in the green room... The band explained and he said, 'Hello' on air and waved. My involuntary response was sticking two fingers up. This is about eight years ago and I am still scarred as it's not normal behavior for me remotely, and I was mortified as I love Grimmy! Maybe this can be an apology in print! (And honestly I am utterly gobsmacked at myself here!)"



CONGRATULATIONS

FROM

BBC
RADIO



BBC
RADIO



BMG

AND ALL OUR ARTISTS

From 1967

GROOVY

to 2017

GROOVIN'

Congratulations BBC

Radio 1 & Radio 2

for being a continuous force in
the music industry in the UK
and around the World



From all your friends at

PREMIERMUZIK
INTERNATIONAL CORP.

www.premiermuzik.com
info@premiermuzik.com
Tel. + 1 514 327 7669

Amr

allrightmusic

www.allrightmusic.com
contact@allrightmusic.com
Tel. + 33 5 59 47 90 80

HITMAKERS

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

THIS WEEK: **Wayne Hector**, Spotify's Secret Genius ambassador and elite songwriter for the likes of Britney Spears, One Direction, JLS, and Westlife talks about writing **Nicki Minaj's** blockbuster hit **Starships**...

BY: GEORGE GARNER

There's a million things that can go wrong between a hit song and a hit record. That has so much to do with timing: by the time you've finished a song and put it out, is that sound something people are still listening to? It might be gone. The dance scene was big at the time of the Eurocentric vibe and sound of *Starships*. Nicki had done *Super Bass* [2010] which was slightly poppier [for her] and she had a big success with that, so she was open to another pop record. *Starships* was a pop-rap record.

We had gone in to do a general writing session, not for anybody in particular, Carl [Falk] had been playing the guitar riff and I started singing, 'Starships were meant to duuuuh, duuuuh' – it was almost the first thing I sang. I had the word *Starship* in my head because we'd been asked to do a song for *Cobra Starship*, but once we started it you kind of know whether or not it's right for the artist you were thinking of in the first place. Then Rami [Yacoub], who is a genius at melody construction went, 'What about this note here' in that very Swedish way where they're kind of brilliant at thinking about an overall melodic structure.

At the time I put my own rap on it which, of course, was no way near as good as Nicki's final rap. My lifetime claim to fame is that she actually tried my rap – which I was completely made up about! It didn't stay on there, but she tried it. The 'twinkle twinkle little star' bit came about just because I was being silly on the mic.

The same goes with the 'we're higher' part – I did that because I

didn't have the line, I just shouted that out and everyone said, 'That's it!' I was saying to them, 'You can't put that in the song!' They said, 'Nope, that's it, that's going on the record!' We sent it to [producer] RedOne and he played it to Nicki immediately. She loved it.

The loud bit wasn't on the song when we finished it on the day, Carl put that in probably two days afterwards. I hadn't even heard that part when they sent it to RedOne – I listened back to the finished song a week later – it was out within a month, it might not even have been that long.

I don't know if any of us really know why things are hits. When we're in the writing process we say, 'We think this could be a hit' but you don't really know what it is, at that moment, that makes it a hit. I think a big part of why *Starships* was a hit is that it's just a fun song.

Nicki's rap is incredibly infectious, her whole style is fun. It's the wordplay: that flow, that visual concept Nicki brings when she says 'Let's go to the beach, each, let's go get away' – it's something most rappers would never do. In the same way that Eminem raps in a slightly psychotic way that nobody had ever done before – it's distinct.

The artist makes the difference to a hit. In my mind, and since I was very young, I understood one thing: that all the superstars in the world – pretty much all of them, whether they've got big voices or light – the one thing that connects them is tone of voice. There's not a superstar in the world that you don't know within the first five or 10 seconds of hearing them – it's that uniqueness of voice.

"My lifetime claim to fame is that Nicki Minaj actually tried my rap! It didn't stay on there, but she tried it..."

**WAYNE HECTOR
ON STARSHIPS**

Shipping songs to stars: Wayne Hector



STARSHIPS NICKI MINAJ



Writer's Notes



Publishers

Harajuku Barbie Music, Money Mack Music/Songs Of Universal, Songs Of RedOne/Sony ATV Songs, 2101 Songs/Sony ATV, 2101 Songs/Warner/Chappell.

Writers

Nicki Minaj, Nadir Khayat, Carl Falk, Rami Yacoub, and Wayne Hector

Release Date

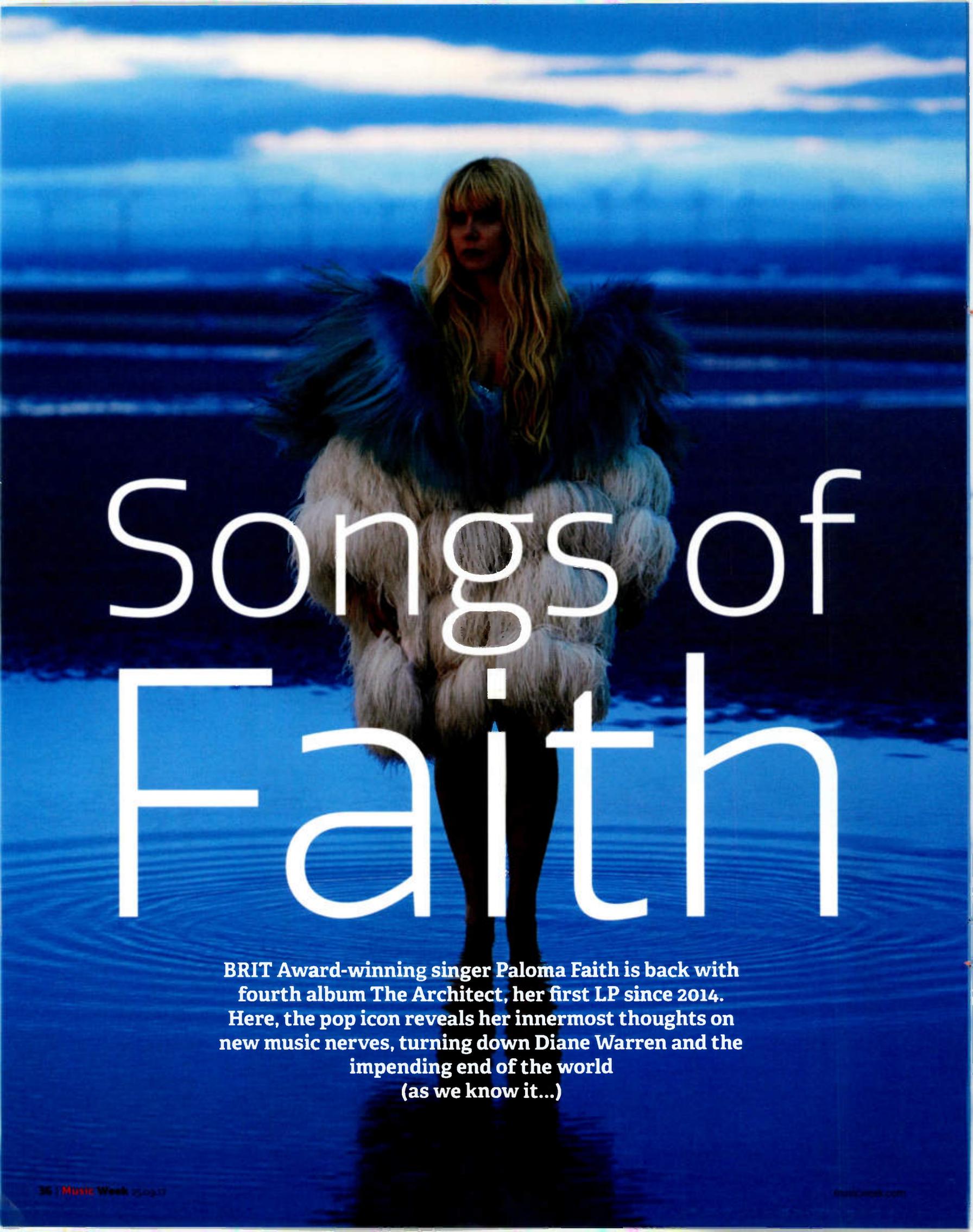
14.02.2012

Record label

Young Money/Cash Money/Universal

Total UK sales (OCC)

1,189,484

A full-page photograph of Paloma Faith standing on a beach at sunset. She is wearing a voluminous, light-colored feathered costume that covers her torso and arms. Her long, wavy blonde hair is visible. The background shows the ocean with waves and a sky with soft, orange and yellow clouds. The overall mood is serene and ethereal.

Songs of Faith

BRIT Award-winning singer Paloma Faith is back with fourth album *The Architect*, her first LP since 2014. Here, the pop icon reveals her innermost thoughts on new music nerves, turning down Diane Warren and the impending end of the world (as we know it...)

You gotta have Faith:
Paloma Faith

Photo: Alice Hawkins

Interview

"I always get really nervous about bringing out new music because it's like judgement day every time"

Paloma Faith

— BY JAMES HANLEY —

If ever a story summed up the single-mindedness of Paloma Faith, it's the one involving legendary American songwriter Diane Warren - tunesmith behind Aerosmith's *I Don't Want To Miss A Thing*, LeAnn Rimes' *How Do I Live?* and Toni Braxton's *Un-Break My Heart*, among countless other pop classics. Warren invited Faith to record one of her songs; a dream come true for most vocalists. Yet such was the singer's commitment to her creative vision, she declined the gift-wrapped hit.

"Diane was like, 'Do you not even want to hear the song?' And I said, 'Not really. I just don't want it - because it's not written by me,'" recalls Faith, who meets *Music Week* in a Notting Hill restaurant. "I think she was a bit put out by my response. Obviously, she's done a million times better than me in her career and is probably used to people saying, 'Diane's written a song, I'm just going to sing it,' regardless of what it sounds like.

"But she insisted and when I heard it, I was like, 'I hate you!' She said, 'It's really good, isn't it?' And I replied, 'Yeah.'"

It proved a wise about-turn. The song - the towering ballad, *Only Love Can Hurt Like This* - was widely acclaimed and became Faith's biggest hit to date, peaking at No.6 on the UK singles chart while racking up 776,754 sales and 55 million Spotify streams.

The Hackney-born star's three studio LPs have enjoyed remarkably consistent sales. Her last album, 2014's *A Perfect Contradiction*, is her best seller, with UK sales of 767,633, according to the Official Charts Company, and spent 29 weeks in the Top 10. Her 2009 debut, *Do You Want The Truth Or Something Beautiful?*, is on 743,118, with 2012's *Fall To Grace* in close pursuit on 714,118.

But that was then and this is now and - after three years away - with fourth album *The Architect* set to drop via RCA on November 17, Faith is under no illusions about the nature of the beast.

"I always get really nervous about bringing out new music because it's like judgement day every time," she confides. "You feel like this could be the falling flat on your face moment.

"Just before I release a new record, my mum always calls me to say, 'What could plan B be?' For the first two albums, it was to do a PGCE and train as a teacher. Then for the third album, she said, 'Now you've got a house, you could just have a lodger. Rent out a room in your house and live off the rent.'

"This time, I don't know what [plan B] would be. It would be a bit weird to have to switch careers now. You can never guarantee though - it's a scarily fickle industry."

Such grounded relatability, allied to that indefinable "it" factor, has made Faith a household name.

"In terms of star quality, she completely blew me away," notes her manager, Lateral's Jamie Binns, of their first meeting more than a decade ago.

"I just remember being completely captivated by her. I was immediately in love with her energy, enthusiasm and transparency; she was extremely straight to the point and full of life. This was really early days and we didn't know which career might work - but I was absolutely convinced from day one that she was going to be successful."

"Paloma's a real role model, not afraid to be who she is," asserts RCA UK president David Dollimore. "She's completely unique and is an inspiration for other female artists. She's bold and fearless in what she talks about and her album can tell you that.

"Creatively, she's always in control and that's important for any artist. Paloma has a clear vision of what she wants to do musically, what her audience wants from her and

what her videos and artwork should be. We're just here to support that and ultimately guide her and elevate that."

Faith has remained in the public eye despite her sabbatical from recording, winning the 2015 BRIT Award for Best British Female Solo Artist ("It meant a lot"), taking a coaching slot on *The Voice* ("Perfect for me at that moment") and giving birth to her first child.

Comeback single *Crybaby*, incidentally, is *not* Faith's response to becoming a parent, but a comment on how men deal with their emotions. "I was writing it when I was pregnant and I was thinking about the fact that there hasn't been much social commentary in music for a long time," she explains. "But because I was bringing a person into the world, I had that mindset and was thinking, 'What do I want to teach this person and what do I want to talk about?'"

She continues: "Kindness, empathy and understanding are the paramount qualities that I would hope my child has and I was looking back on albums that taught that. I was drawn towards Marvin Gaye's *What's Going On*, which he wrote about the Vietnam War. A lot of people believe it was just about lovemaking, but it wasn't. It was about teaching kindness in a time when it didn't feel like there was much kindness going on.

"I feel very worried about a lot of things: I'm worried about the world leaders, I'm worried about the isolation that's generated by the internet... But *Crybaby* is light and asks the question: 'If men felt it was socially acceptable to be more in touch with their feelings, would there be as many problems in the world?' I personally believe there would be fewer, because men are trained to suppress their feelings and that probably influences a lot of very powerful people's decisions."

The upbeat, radio-friendly *Crybaby* has thus far stalled at No.61 on the UK chart, having been streamed 639,391 times en route to combined sales of 13,853, but Faith's team are optimistic regarding her long-term prospects.

"The support we've had across streaming services has been fantastic," says Dollimore. "Paloma has stood the test of time and proved herself to be one of the strongest female British solo artists. That's what we're going to strive to do again."

Binns elaborates: "It's been a conversation that we've been having over the past six months to a year because, really, you just can't tell. I'd like to think it comes down to the music at the end of the day, and we've already seen with the reaction to *Crybaby* that she is going to cover a unique space.

"We seem to be in a good spot on iTunes but we're in an equally good spot on Spotify. I don't think anyone could've known where we were going to be a week or so after releasing the single, but we're in a really good place. We had a million followers on Spotify when we started and now we're at 1.6m or something, so we're growing quite steadily. I'm extremely happy with where we are and to know that streaming world seems to be embracing Paloma."

Faith is still getting her head around the changing landscape. "Everyone keeps telling me you put a single out and work on it afterwards, whereas before I'd do six weeks of hard work and then release a single," she points out. "That's scary for me. I'm relearning how it all works."

A second single is on the way before *The Architect* is unleashed upon the public in November.

"The strategy of doing two singles into the album is quite simply that she's been out of the market for a long time and we need to get the fanbase engaged again," says Dollimore. "When you're out of the market for a long time, you need to create a lot of noise."

Faith's quirky, vivacious personality has made her a firm



Picture perfect:
Paloma Faith

"Our target is to have the biggest album we've ever had"
JAMIE BINNS,
Lateral

favourite on the chat show circuit, ensuring the campaign holds another ace up its sleeve.

"Throughout my career, my trajectory has always been that as soon as I appear on TV, I climb up the charts quite significantly," she says. "If I get to chat and perform, that works for me the most. But I'm scared that motherhood has made me boring and I've got nothing to say anymore!"

The Architect boasts an illustrious cast of writers and producers, with collaborators including Sia, John Legend, Starsmith, Tobias Jesso Jr. and Eg White, and even actor Samuel L. Jackson and journalist Owen Jones.

"It's a real A-list cast of artists and producers across this album. We've been spoilt for choice," beams Dollimore. "That was very organic in that people came to her. She spoke to certain people she knows within the industry - writers and producers - and had that direct dialogue."

"I then came in and started understanding what her ambitions were for this album. She's a very ambitious woman and she wants to come back with a bang. If you look at the stats, it's quite phenomenal that the three albums she's put out so far have all reached double platinum."

The new LP's title is based on a track Faith penned with frequent collaborator Ed Harcourt.

"It's a heartbreak song, from the world, singing to humanity about how she gave us everything, but it was never enough and we destroyed it," she says. "The Ice Age happened and obliterated the dinosaurs and I feel like [the earth] is going to obliterate us and there'll be something else."

In the live space, Faith is repped by CAA's Mike Greek and embarks on an arena tour next March.

"In all honesty, [touring] is the only reason I do this job," she admits. "I'm not a studio artist. I enjoyed making this record a lot more than previous ones because it fitted around my new life as a mum, but I really just write albums to play them live."

Binns, meanwhile, is confident Faith is yet to hit her peak in terms of popularity and tips her for even greater success.

"I think Paloma's going to have an extremely unique career and, who knows, she might be the only one to get to album seven or eight and still be growing in her followers," he ponders. "We've got a lot of territories still to cover and she's still got the energy and the ambition to do that - that's her mission and it's the same with us. Our target is to have the biggest album we've ever had."



Music Week CHARTS



Golden boys: Foo Fighters' Concrete And Gold lands at No.1

40/42 - Singles & Albums

41/43 - Analysis

44/45 - Market Shares

46 - Streaming

47 - Indies/Comps/Record Store

48/49 - UK Airplay & EU Airplay

50 - Spotify

51 - Vevo

52/53 - Club/Key Releases



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.

The long goodbye: Sam Smith makes it two weeks at No.1

■ BY ALAN JONES

Four of five previous **Sam Smith** singles to reach No.1 spent a single week at the summit but his sixth, *Too Good At Goodbyes*, secures its second week at the summit, albeit on sales that are off 24.80% week-on-week at 46,415, including 27,792 from sales-equivalent streams.

Rappers **Post Malone** and **21 Savage** have had three and two Top 75 entries respectively in the last year, but pooling their resources for *Rockstar* - which credits Post Malone feat. 21 Savage - they sail into the Top 10, securing by far the week's biggest debut, landing at No.5 (28,333 sales). It made a great start on streaming, where it ranked No.3 for the week, but lags a little on paid-for sales, where it ranks 22nd. It is the first single from Malone's upcoming second album, *Beerbongs And Bentleys*.

Another duo who have formed a successful alliance is **Avicii** & **Rita Ora**. They are somewhat more seasoned chart campaigners than the above, and their single *Lonely Together* brings Avicii his ninth Top 10 hit and Ora her 10th as it climbs for the fifth week in a row, 21-10 (22,990 sales).

Camila Cabello's *Havana* (feat. **Young Thug**) berthed in the Top 10 last week and continues to grow, jumping 10-7 (27,271 sales).

Its sales on the rise again, **Dua Lipa's** *New Rules* - which previously spent a fortnight at No.1 - secures its fourth straight week at No.2 (41,486 sales), while **Pink's** *What About Us* climbs 4-3 (31,893 sales), returning to its peak.

The rest of the Top 10: *Look What You Made Me Do* (3-4, 30,119 sales) by **Taylor Swift**, *Reggaeton Lento* (7-6, 27,835 sales) by **CNCO & Little Mix**, *Friends* (6-8, 24,696 sales) by **Justin Bieber & BloodPop** and *Dusk Till Dawn* (5-9, 24,117 sales) by **Zayn** feat. **Sia**.

There are Top 10 exits for *More Than Friends* (8-11, 22,937 sales) by **James Hype** feat. **Kelli-Leigh** and *...Ready For It* (9-21, 15,761 sales) by **Taylor Swift**.

Zayn became the first **One Direction** member to secure three Top 10 singles away from the group only last week - and the band's solitary Irish member **Niall Horan** is in pursuit of his third with *Too Much To Ask*, which debuts at No.24 (14,604 sales). Horan reached No.9 with first solo single *This Town*, and No.7 with follow-up *Slow Hands*. All three tracks are on his first solo album, *Flicker*, which drops next month.

Craig David sealed his return to prominence with 2016 album *Following My Intuition* reaching No.1 while spawning five chart singles. His next album, *The Time Is Now*, isn't out until next year, but the first single, *Heartline*, debuts at No.35 (10,216 sales) this week becoming his 27th hit since his 1999 debut.

As **Foo Fighters'** ninth album, *Concrete And Gold*,



No.1

Sam Smith - *Too Good At Goodbyes* (Capitol)

This week's sales: 46,415 | Downloads: 18,623 | Streams: 27,792 |

Total sales to date: 136,585 |



Sam's town:
Sam Smith's comeback single has increased anticipation for a big Q4 for Capitol

debuts at the top of the album chart, it surrenders its second Top 75 entry in the form of *The Sky Is A Neighborhood* (No.63, 6,025 sales), three months after *Run* also reached No.63. It brings their overall tally of chart singles to 27. *Run* itself is also back in contention, re-entering at No.76 (4,804 sales).

Chris Brown draws ever closer to his 16th Top 10 single, with *Questions* on the rise for the fourth straight week, advancing 13-12 (21,046 sales). The track is the first hit from his upcoming new double album, *Heartbreak On A Full Moon*. Also advancing to new peaks this week are: *Bestie* (17-13, 20,114 sales) by **Yungen** feat. **Yxng Bane**, *Hurtin' Me* (28-20, 16,200 sales) by **Stefflon Don & French Montana**, *Silence* (34-29, 11,837 sales) by **Marshmello** feat. **Khalid**, *Jocelyn Flores* (42-39, 9,021 sales) by **Xxxtentacion**.

Also: *Bodak Yellow* (52-48, 7,534 sales) by **Cardi B**, *Rihanna* (50-49, 7,387 sales) by **Yxng Bane**, *Finders Keepers* (64-52, 7,120 sales) by **Mabel** feat. **Kojo Funds**, *Cola* (58-53, 6,823 sales) by **CamelPhat & Elderbrook**, *On My Mind* (73-54, 6,691 sales) by **Jorja Smith & Preditah** and *Young Dumb & Broke* (61-60, 6,323 sales) by **Khalid**.

Overall singles sales are up 6.12% week-on-week at 13,563,875, 31.98% above same week 2016 sales of 10,276,880. Streams accounted for 12,445,951 sales, a record 91.76% of the total. Paid-for sales are down 4.04% week-on-week at 1,117,924 - their lowest level since week 32, 2006 (chart dated August 19, 2006), when 1,012,965 singles were sold - and are 29.24% below same week 2016 sales of 1,579,992. They are below same-week, previous-year sales for the 216th week in a row.

THE OFFICIAL UK ALBUMS CHART

TOP 75



bpi PLATINUM GOLD SILVER AWARDS
 ★ Platinum (600,000)
 ● Gold (400,000)
 ○ Silver (200,000)

TW	LW	WKS	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	STATUS
1	New		Foo Fighters Concrete And Gold Columbia 88985456012 (Sony DADC UK) (Kurstin/Foo Fighters)	HIGHEST NEW ENTRY
2	New		Gary Numan Savage: Songs From A Broken World BMG 538307442 (ADA Cinram) (Fentura)	
3	3	29	Ed Sheeran + Asylum 0190295859039 (Cinram) ★7 (Mac/Sheeran/Fenton/Hicks/B Blanco/McDaid/Kilbeatz/Labrinth)	
4	5	3	The Script Freedom Child Columbia 88985403222 (Sony DADC UK) (Sheeran/O'Donoghue/Umbo/Gores/Farrington/Farrar/Messenger/Abweh/Kpner/Gadi)	
5	4	33	Rag 'N' Bone Man Human Best Laid Plans/Columbia 88985398542 (Sony DADC UK) ★2 (Two Inch Punch/Carter/Williams/Crew/Braque/Fitzmaurice)	
6	New		Prophets Of Rage Prophets Of Rage Caroline FAN167 (Caroline/Sony DADC UK) (O'Brien)	
7	Re-entry		Sampha Process Young Turks YTCD158 (PIAS Cinram) (Sampha/McDonald)	
8	10	16	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Cinram) (Kozmeniuk/Aviden/Big Taste/Migue/J Reynolds/Digital Farm Animals/Pricipato/Levine/Weld/Grades/Kirkpatrick/Farrington)	
9	1	2	The National Sleep Well Beast 4AD 4AD0020CD (PIAS Cinram) (A Casimir/B Casimir/Berninger)	
10	13	42	Various Moana Disney/UMC 8734913 (Sony DADC UK) (Opetaia Foa'i/Mancina/Page/Espino/Miranda/Metzger/Feider/Banga Jr)	SALES INCREASE
11	15	44	Little Mix Glory Days Syco 88985367812 (Sony DADC UK) ★2 (Electric/MNEK/Kuyal/Puyc/Carisson/Freeda/Omelio/Rod/James/JMIKE/Rabson/Baxter/Madgley/Walsh/K)	SALES INCREASE
12	9	4	Queens Of The Stone Age Villains Matador OLE11252 (PIAS Cinram) (Rinson/Ramirez)	
13	19	170	Ed Sheeran X Asylum 2564628590 (Cinram) ★10 (Williams/Casting/Loen/Bianco/Haynie/Bashier/McDaid)	SALES INCREASE
14	New		BTS Love Yourself 'Her' Big Hit 8804775083280 (The Orchard) (BTS/Int)	
15	14	476	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★6 (Eminem/Di Tella/Resto/The 45 King & Louie/DJ Head/Mel Man/Elizondo/Doc)	
16	New		Gun Favourite Pleasures Caroline GUNFPD1 (Caroline/Sony DADC UK) (Blair)	
17	18	27	Drake More Life Cash Money/Republic 0602557579406 (Sony DADC UK) (Baldwin/Ritter/Murphy/Biaz/Cubatz/Riquies/Shebb/Nineteen85/STWO/Duvert/T-Minus/Franco/Gutierrez/Blaz/Dwight/G Ry)	
18	29	404	Foo Fighters Greatest Hits Columbia 88697369212 (Sony DADC UK) ★3 (Jones/Norton/Hesspen/Kalkiniec/Vig)	SALES INCREASE
19	17	55	Elvis Presley The 50 Greatest Hits Sony Music CG 88985474022 (Sony DADC UK) ★2 (Huggins/Smiles/Newman/Scharf/Chet Atkins/Darvis/Howe/Momand/Various)	
20	21	19	J Hus Common Sense Black Butter 88985338822 (Sony DADC UK) (JAC/The Computers/Oyadare/O/Shee/Bangz/T/Show/N Prove)	SALES INCREASE
21	20	164	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★7 (FT Smith/Tass/Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/McDaid/Z Lowe/Naughty Boy/Kom/Lawrence)	
22	2	2	Nothing But Thieves Broken Machine RCA 88985437032 (Sony DADC UK) (Crabb/Crabb)	
23	New		Yusuf Cat Stevens The Laughing Apple Decca 5770808 (Sony DADC UK) (Samwell/Smith/Yusuf)	
24	24	15	London Grammar Truth Is A Beautiful Thing MoS MADARTZ (Sony DADC UK) (Epworth/Mylor/London Grammar/Hopkin/Kurstin/Bagter/Ajilwe)	
25	26	337	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★2 (Lynch/Coyne/Morris/Stuart/Saroy/Gallagher)	
26	30	30	Stormzy Gang Signs & Prayer Merky MRKY001CD (ADA Cinram) (FT Smith/Stormzy/Mura Masa/Swiba Beater/E Y/Sr Spyr/Sons Of Spin/Kurly Kille/Wizzo/Walk/RTC)	SALES INCREASE
27	22	4	Xxxtentacion 17 Bad Vibes Forever 0888915443767 (Empire) (Xxxtentacion/Ponsa/Pena Average/Mira/Taylor/Luningham/T Jessi Jr/Itz)	
28	23	15	Glen Campbell Adios UMC 5764976 (Sony DADC UK) (Campbell/C Jackson/B Platter/D Lamber/D Loy/Plumb/Raymond/Willing)	
29	12	3	LCD Soundsystem American Dream Columbia/DFA 88985456102 (Sony DADC UK) (Murphy)	
30	11	32	Jack Savoretti Sleep No More BMG 538243642 (Absolute/Sony DADC UK) (Blair/Ragh/Bentbrook/Robson/Blackwood)	
31	34	14	Royal Blood How Did We Get So Dark? Warner Bros 0190295831172 (Cinram) (Thomas/Royce/Blood/Gearty/Smith)	SALES INCREASE
32	45	1031	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★11 (Matty/Various)	SALES INCREASE
33	53	41	Post Malone Stoney Republic/Island 5731701 (Sony DADC UK) (Rik/1st/Kudo/Cashio/Dukes/Vinylz/DJ Mustard/Twice As Nice/Post Malone/Harrigold/Bell/Handsome/Miley)	HIGHEST CLIMBER
34	42	507	Fleetwood Mac The Very Best Of WSM 8122736352 (Cinram) ★6 (Fleetwood Mac/B Kingham/Olsen/Dashut/Callat/Ladanyi/Scheiner/Various)	SALES INCREASE
35	35	489	Fleetwood Mac Rumours Rhino 812279678 (Cinram) ★11 (Fleetwood Mac/Duffin/Callat)	SALES INCREASE
36	33	23	Kendrick Lamar Damn Interscope 0602557608717 (Sony DADC UK) (Kendrick Lamar/Tiffn/Mike WILL Made It/Sounwave/DJ Dahi/Blake/Riera/Tae Beast/T Martin/Lax y/Badbaanotgood/Walton)	
37	41	238	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Biggs/Austin/Storch/Armstrong/Freeda/Manni/Machoppsy/Chad/Luke/Martin/Kasz Money/Pink/Danjai)	SALES INCREASE
38	38	49	Various Trolls OST RCA/Vita 40 88985341622 (Sony DADC UK) (Timbaland/Martin/Shellback/Holler/The Outfit/Rodgers/Ilyia/Timbaland/Earth Wind & Fire)	SALES INCREASE

TW	LW	WKS	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	STATUS
39	32	1122	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★17 (Andersson/Lavalius)	
40	31	20	Kasabian For Crying Out Loud Columbia 88985418012 (Sony DADC UK) (Pizzoni/Carter)	
41	47	302	Ed Sheeran + Asylum 5249864652 (Cinram) ★7 (Gosling/Hugh/Sheeran/No D)	SALES INCREASE
42	New		Madonna Rebel Heart Tour Eagle EDGCD671 (Sony DADC UK) (Pia)	
43	44	13	Imagine Dragons Evolve Interscope 5768086 (Sony DADC UK) (Mattman/Robinson/Libbe/Hill/Randolph/Ken Da Kidd/DaZuki/Randall)	SALES INCREASE
44	43	19	Harry Styles Harry Styles Columbia 88985436772 (Sony DADC UK) (Bashier/Saltman/Johansson/Hill/Hurpost)	SALES INCREASE
45	56	306	Whitney Houston The Ultimate Collection Arista 88697177012 (Sony DADC UK) ★5 (Houston/Kalish/Mason/Parsons M Walden/Beritez/Babyface/Reid/Mnor/Foster/Lipson/Soulshock & Karlin)	SALES INCREASE
46	63	142	Ariana Grande My Everything Republic/Island 3793951 (Sony DADC UK) (TBHits Brown/Max Martin/Shellback/Wolf Cousins/Falk/Rami/Turnart/Teador/B Blanco/Zancanela/Zedd/Waner)	SALES INCREASE
47	39	648	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★14 (Heaviside/Gallagher)	
48	6	2	Neil Young Hitchhiker Reprise 0093624911388 (Cinram) (Blair)	
49	49	521	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Vincent)	
50	48	43	The Weeknd Starboy Republic/XO/Island 5727592 (Sony DADC UK) (The Weeknd/M/Gray/Cikou/B Bilton/Maria/M Martin/Payam/B Blanco/Cashmere Cat/Jake One/Smish/Labrinth/Rais)	
51	40	319	Linkin Park Hybrid Theory Warner Brothers 9362477552 (Cinram) ★5 (Gimone)	
52	27	4	The War On Drugs A Deeper Understanding Atlantic 0075678660634 (Cinram) (Gimone)	
53	52	135	Taylor Swift 1989 EMI 4701883 (Sony DADC UK) ★3 (Swift/Taylor/Zamir/Anella/Mat Martin/Shellback/Payam/Antonoff/Mattman & Robb/Kurstin/Chapman/Heip)	
54	71	805	Queen Greatest Hits Virgin 2761039 (Sony DADC UK) ★20 (Baker/Queen/Mack)	SALES INCREASE
55	57	610	Guns N' Roses Greatest Hits Geffen 9862108 (Sony DADC UK) ★6 (Various)	
56	New		Arcane Roots Melancholia Hymns Easy Life ELIFE005CD (The Orchard/Proper) (Caulter)	
57	64	27	Zara Larsson So Good Black Butter/Epic/TEN 88985328942 (Sony DADC UK) (Mac/MNEK/Freeda/Hugh/Spencer/The Monkeys & Strangers/German/Puirt/Danny Boy/Styles/Kidjo/Mack)	SALES INCREASE
58	New		Galantis The Ariary Atlantic/Big Beat 0075678660481 (Cinram) (Galantis/Silberstein/Zenback/Lad/AF/Hee/Ni/Curr/bee/Poo Bear/Throtte/Wilkinson/Fitzgerald/Pearson/Martin/Hook N Sing/Koma)	
59	66	97	Justin Bieber Purpose Def Jam 4757641 (Sony DADC UK) ★3 (Datto/Broad/Sherwin/Md/Bieber/B Blanco/Sclafani/Luffman/Hussain/Aviden/Caudius/Big Taste/Boyd)	SALES INCREASE
60	74	109	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Cinram) ★3 (Mac/Knox/Brown/Kurstin/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibbon/Robson/Scott)	SALES INCREASE
61	50	9	Lana Del Rey Lust For Life Polydor 5778372 (Sony DADC UK) (Lana Del Rey/Howes/Haynie/B Blanco/Menchie/Reed/Max Martin/Mighty Mike/Larcombe/Balida/J Sweet/Delgado)	
62	68	52	Shawn Mendes Illuminate EMI 5707784 (Sony DADC UK) (Gosling/Gee/Rom/Rhodes/Poullain)	SALES INCREASE
63	7	2	Sparks Hippopotamus BMG 538279612 (PIAS Cinram) (Mack)	
64	51	4	Lil Uzi Vert Liv Is Rage 2 Atlantic 0075679887948 (Cinram) (Lil Uzi Vert/Williams/Cannon/LeDuff/Rawlike/Beatz/Prell/Cubatz/DJ Plugg/Bobby Krivac/WondaGurl/FrancisGoth/Heul)	
65	69	215	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Cronin)	SALES INCREASE
66	Re-entry		Amy Winehouse Back To Black Island 1713041 (Sony DADC UK) ★12 (Rinson/Saahm/Int) (Rinson/Saahm/Int)	
67	58	8	Arcade Fire Everything Now Columbia 88985447852 (Sony DADC UK) (Arcade Fire/Mackay/Bangalter/Barrow/Drav/Helle)	
68	67	39	John Denver The Ultimate Collection Sony 88697939312 (Sony DADC UK) (O'Keefe/Butler)	SALES INCREASE
69	59	335	Bon Jovi Greatest Hits Mercury 2752881 (Sony DADC UK) ★3 (Farmer/Bon Jovi/Eaton/Sambora/Shanks/Rock/Collins/Benson)	
70	Re-entry		Beyoncé Lemonade Columbia/Parkwood Ent 88985336822 (Sony DADC UK) ★ (Carter/Beyoncé/Diplo/Koenig/White/Dave/Mic XL/Jordan/H-T Boy/Danny Boy/Styles/Ben Bilton/Bost/Delicata/Dean/V Berry)	
71	New		Wayward Sons Ghosts Of Yet To Come Frontiers FRCD810 (Caroline/Sony DADC UK) (IC Adda/Oepfent)	
72	Re-entry		Bugzy Malone King Of The North III Gotten 0190296962943 (ADA Cinram) (Honorable C/Nike/Dill/Toddie/T/S X/Smith/KS/Harm)	
73	70	73	Drake Views Cash Money/Republic 0602547943491 (Sony DADC UK) ★ (Manoesh/Sheb/Balada/Morgan/DJ Dahi/Riera/K West/Aviden/C/Nmyz/OZ/Ullman/Nineteen85/Beat Bully)	SALES INCREASE
74	Re-entry		The xx I See You Young Turks YTCD161 (PIAS Cinram) (Lambert/McDonald)	
75	73	70	Ariana Grande Dangerous Woman Republic/Island 4787109 (Sony DADC UK) (The xx/Mix/Martin/Carisson/Twice As Nice/Ilyia/M Frank/Lumpkins/Sayles/Tepper/Foster/Payam/Svensson)	SALES INCREASE

© Official Charts Company 2017 Chart based on Official Top 200 listing

The Official UK Singles & Albums Charts are compiled by the Official Charts Company, based on a sample of more than 15,000 physical and digital outlets. They count actual sales and audio streams from last Friday to Thursday, based on sales of downloads, CDs, vinyl and other physical formats and audio streams weighted using SEA-2 methodology.

Silver lining: Concrete And Gold gives Foo Fighters fourth No.1

BY ALAN JONES

Foo Fighters' ninth album, *Concrete And Gold* delivers their fourth No.1, debuting atop the chart on sales of 61,254 copies (including 4,282 from streams).

Their profile already raised by their incendiary performance at Glastonbury in June, the US rockers returned to these shores for a sell-out O2 gig and a spot on the Later...With Jools Holland 25 gig at The Royal Albert Hall in the week, helping *Concrete And Gold* to rack up the highest weekly sale of any artist album for 22 weeks. Its sales were marginally higher than the rest of the Top 10 combined, the first album to be able to make such a claim since Ed Sheeran's ÷ on its second week at No.1 some 27 weeks ago.

And yet... *Concrete And Gold's* first week sales were lower than any regular Foo Fighters album in the 21st century, surpassing only the 18,724 copies their eponymous first album sold on debut at No.3 in 1995, the 18,946 copies that 1997 follow-up *The Colour And The Shape* sold to achieve the same position in 1997 and the 23,704 copies that attended the No.10 debut of *There Is Nothing Left To Lose* in 1999.

One By One (91,471 sales, No.1, 2002), In Your Honour (159,179 sales, No.2, 2005), Echoes Silence Patience & Grace (135,685 sales, No.1, 2007), Wasting Light (114,557 sales, No.1, 2011) and Sonic Highways (88,637 sales, No.2, 2014) all had bigger launches. So did 2009's *Greatest Hits*, which secured a No.4 berth on sales of 68,851 copies and is their biggest seller with 1,114,409 of their 6,224,784 UK sales to its credit.

Thirty-nine years after his pioneering role in the new wave explosion fronting Tubeway Army, Gary Numan is still churning out albums - and his 21st and latest studio release, the concept album *Savage* (Songs From A Broken World) makes a stunningly high debut opening at No.2 (13,445 sales) to become the seventh Top 10 album (including one as Tubeway Army) for the 59-year-old, who was last this high in 1980, when *Telekon* became his third and last No.1.

Prophets Of Rage are a rock/rap supergroup whose members are drawn from Public Enemy, Cypress Hill and Rage Against The Machine. Their eponymous first album debuts at No.6 (5,677 sales).

Defeating shortlisted albums by Ed Sheeran, The xx, Alt-J and Stormzy to become the 26th winner of the Mercury Prize, Sampha's debut full length album, *Process*, surges 152-7 (4,815 sales), returning to the Top 10 some 32 weeks after it debuted and peaked at No.7 on sales of 6,140 copies.

The National's *Sleep Well Beast* dips 1-9 (3,944 sales).

The rest of this week's Top 10: ÷ (3-3, 11,423 sales) by Ed Sheeran, Freedom Child (5-4, 6,861 sales) by The Script, Human (4-5, 6,629 sales) by Rag'n'Bone Man,



No.1

Foo Fighters - *Concrete And Gold* (Columbia)

This week's sales: 61,277 | Physical: 41,202 | Downloads: 15,794 | Streams: 4,282 | Total sales to date: 61,277



Golden greats:
The Fools' ninth LP, Concrete And Gold

Dua Lipa (10-8, 4,007 sales) and the Moana soundtrack (13-10, 3,735 sales). South Korean septet BTS made their UK chart debut last October, when *Wings* debuted and peaked at No.62, on sales of 1,544 copies. Follow-up *Love Yourself: Her* brings them their first Top 20 entry, debuting at No.14 (3,373 sales).

Scots hard rock band Gun are back in the Top 20 for the first time since 1994, with latest release, *Favourite Pleasures*, opening at No.16 (3,206 sales). Their sixth chart album in all since their 1989 debut, it far surpasses their 2015 release, *Frantic*, which debuted and peaked at No.50 (2,067 sales).

Fifty years after his first charted album as Cat Stevens and three years after his last chart album *Tell 'Em I'm Gone*, which bore both that name and his Islamic name Yusuf, the 69-year-old singer/songwriter born Steven Georgiou returns to the chart with the similarly double ID set, *The Laughing Apple* (No.23, 2,679 sales). Including compilations, it delivers his 17th chart album.

No.1 on the compilation chart for the ninth week in a row, *Now That's What I Call Music! 97* sold a further 13,073 copies last week, raising its cumulative tally to 509,516.

Overall album sales are up 6.45% week-on-week at 1,547,724, 6.80% above same week 2016 sales of 1,449,186. Streaming accounted for 769,539 sales - a record 49.72% of the total. Sales of paid-for albums are up 3.02% week-on-week at 778,185, 14.62% below same week 2016 sales of 911,472. The total of paid-for sales is the lowest since Millward Brown started compiling market data for OCC in 1994 and less than the 800,307 copies that Adele's 25 alone sold on the week of its debut in November 2015.

Music Week Market Shares

THIS WEEK'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL				ARTIST ALBUMS NO. 1 SONY MUSIC				ALL ALBUMS NO. 1 SONY MUSIC			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	UNIVERSAL MUSIC	40.50%		1	SONY MUSIC	45.40%		1	SONY MUSIC	43.31%	
2	SONY MUSIC	31.57%		2	UNIVERSAL MUSIC	23.17%		2	UNIVERSAL MUSIC	24.93%	
3	WARNER MUSIC	20.36%		3	WARNER MUSIC	14.45%		3	WARNER MUSIC	11.89%	
4	BENDO	1.04%		4	BMG	6.69%		4	SONY MUSIC/UNIVERSAL MUSIC	6.71%	
5	UNIVERSAL MUSIC/WARNER MUSIC	0.89%		5	XL BEGGARS	5.26%		5	BMG	5.46%	
OTHERS			5.64%	OTHERS			5.03%	OTHERS			7.70%

TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI				ARTIST ALBUMS NO. 1 COLUMBIA				ALL ALBUMS NO. 1 COLUMBIA			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	VIRGIN EMI	17.10%		1	COLUMBIA LABEL GROUP	33.09%		1	COLUMBIA LABEL GROUP	29.09%	
2	RCA LABEL GROUP	12.31%		2	ATLANTIC RECORDS UK	8.90%		2	UMC	7.42%	
3	ATLANTIC RECORDS UK	11.94%		3	BMG	6.69%		3	ATLANTIC UK	6.93%	
4	POLYDOR	11.02%		4	ISLAND	6.05%		4	SONY CG/VIRGIN EMI	6.71%	
5	SYCO MUSIC	8.63%		5	POLYDOR	4.86%		5	SONY MUSIC CG	6.57%	
6	WARNER BROS	7.40%		6	RCA LABEL GROUP	4.22%		6	BMG	5.46%	
7	BLACK BUTTER	5.65%		7	CAROLINE	3.98%		7	ISLAND	3.91%	
8	CAPITOL	5.39%		8	WARNER BROS	3.85%		8	POLYDOR	3.83%	
9	ISLAND	4.76%		9	SONY MUSIC CG	3.20%		9	WARNER BROS	3.44%	
10	COLUMBIA	4.05%		10	VIRGIN EMI	3.00%		10	RCA LABEL GROUP	3.28%	
11	POLYDOR/VIRGIN EMI	2.24%		11	YOUNG TURKS	2.41%		11	CAROLINE	3.07%	
12	BENDO	1.04%		12	UMC	2.38%		12	UMOD	2.98%	
13	PARLOPHONE	1.02%		13	BLACK BUTTER	1.76%		13	YOUNG TURKS	1.66%	
14	INSANITY	0.93%		14	BIG BROTHER	1.72%		14	BLACK BUTTER	1.58%	
15	PARLOPHONE/VIRGIN EMI	0.89%		15	RHINO (WARNERS)	1.70%		15	BIG BROTHER	1.54%	
OTHERS			5.64%	OTHERS			12.18%	OTHERS			12.54%

THIS WEEK'S TOTAL MARKET BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA				SINGLES SALES NO. 1 RCA				ARTIST ALBUM SALES NO. 1 COLUMBIA			
TW	COMPANY	SHARE		TW	COMPANY	SHARE		TW	COMPANY	SHARE	
1	RCA LABEL GROUP	11.3%		1	RCA LABEL GROUP	13.6%		1	COLUMBIA LABEL GROUP	15.5%	
2	VIRGIN EMI	11%		2	VIRGIN EMI	12.3%		2	VIRGIN EMI	7.1%	
3	POLYDOR	9.1%		3	POLYDOR	8.4%		3	SONY MUSIC CG	5.3%	
4	ISLAND	8.6%		4	ISLAND	6.8%		4	POLYDOR	5.1%	
5	ATLANTIC RECORDS UK	7.7%		5	ATLANTIC RECORDS UK	6.2%		5	RHINO (WARNERS)	4.5%	
6	COLUMBIA LABEL GROUP	6.2%		6	WARNER BROS	6.1%		6	UMC	4.3%	
7	WARNER BROS	4.9%		7	COLUMBIA LABEL GROUP	5.7%		7	BMG	3.9%	
8	PARLOPHONE	2.7%		8	SYCO MUSIC	3.3%		8	RCA LABEL GROUP	3.8%	
9	SYCO MUSIC	2.2%		9	CAPITOL	2.9%		9	WARNER BROS	3.7%	
10	UMC	1.5%		10	PARLOPHONE	2.8%		10	ATLANTIC RECORDS UK	3.4%	
11	CAPITOL	1.4%		11	UMC	1.7%		11	ISLAND	3.3%	
12	BLACK BUTTER	1.3%		12	RHINO (WARNERS)	1.5%		12	DECCA	3.2%	
13	RHINO (WARNERS)	1.2%		13	SONY MUSIC CG	1.2%		13	CAROLINE	2.8%	
14	DECCA	0.9%		14	DECCA	1.1%		14	PARLOPHONE	1.8%	
15	SONY MUSIC CG	0.9%		15	BLACK BUTTER	0.9%		15	YOUNG TURKS RECORDINGS	0.8%	
OTHERS			29.1%	OTHERS			25.5%	OTHERS			31.5%

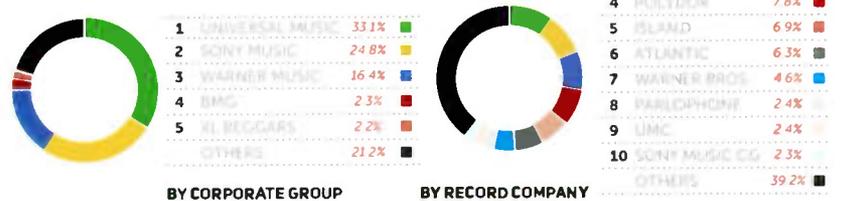
BY CORPORATE GROUP

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	35.2%		1	UNIVERSAL MUSIC	35.3%		1	UNIVERSAL MUSIC	28.4%	
2	SONY MUSIC	23.9%		2	SONY MUSIC	26.5%		2	SONY MUSIC	26.4%	
3	WARNER MUSIC	17.2%		3	WARNER MUSIC	17.1%		3	WARNER MUSIC	14.5%	
4	XL BEGGARS	1.9%		4	BMG	1.4%		4	BMG	5.1%	
5	BMG	1.1%		5	XL BEGGARS	1.3%		5	XL BEGGARS	2.9%	
OTHERS			20.7%	OTHERS			18.4%	OTHERS			22.7%

AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



MARKET STATS - THIS WEEK

DATE	SINGLES			ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	1,117,924	1,244,595,069	13,563,875	440,967	158,714	769,539	1,309,220	178,503	778,185	769,539	1,547,724
LAST WEEK	1,164,905	1,161,637,662	12,781,372	421,043	148,187	698,582	1,287,812	186,135	750,364	698,582	1,451,946
% CHANGE	-4.0%	+7.1%	+6.1%	+4.7%	+7.1%	+10.2%	+8.0%	-4.1%	+3.0%	+10.2%	+6.4%

Your essential guide to the market shares for this week and 2017 so far. Compiled from Official Charts Company data.



YEAR-TO-DATE TOTAL MARKET

BY CORPORATE GROUP

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	31.8%
2	UMC	22.9%
3	UMOD	10.8%
4	VIRGIN EMI	8.7%
5	RHINO (WARNERS)	4.6%
6	UNION SQUARE MUSIC	3.1%
7	NOT NOW MUSIC	1.8%
8	NEW STATE	1.6%
9	DEMON MUSIC	0.9%
10	ISLAND	0.9%
11	COLUMBIA LABEL GROUP	0.9%
12	DECCA	0.8%
13	RCA LABEL GROUP	0.8%
14	POLYDOR	0.7%
15	BIG3	0.6%
	OTHERS	9.1%

ALL ALBUM SALES NO. 1 COLUMBIA

TW	COMPANY	SHARE
1	COLUMBIA LABEL GROUP	12.1%
2	SONY MUSIC CG	11.4%
3	UMC	8.6%
4	VIRGIN EMI	7.5%
5	RHINO (WARNERS)	4.5%
6	POLYDOR	4.1%
7	RCA LABEL GROUP	3.1%
8	BMG	3.1%
9	WARNER BROS	2.9%
10	UMOD	2.9%
11	ISLAND	2.8%
12	ATLANTIC RECORDS UK	2.7%
13	DECCA	2.6%
14	CAROLINE	2.1%
15	PARLOPHONE	1.5%
	OTHERS	28.1%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.4%
2	SONY MUSIC	23%
3	WARNER MUSIC	18.9%
4	XL BEGGARS	1.9%
5	BMG	1%
	OTHERS	19.8%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.2%
2	SONY MUSIC	25.8%
3	WARNER MUSIC	20.7%
4	BMG	1.2%
5	XL BEGGARS	1.2%
	OTHERS	16.9%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.5%
2	SONY MUSIC	24.1%
3	WARNER MUSIC	18.9%
4	BMG	1.8%
5	XL BEGGARS	1.8%
	OTHERS	19.0%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	33.6%
2	SONY MUSIC	22.4%
3	WARNER MUSIC	20.2%
4	XL BEGGARS	2.0%
5	BMG	1.7%
	OTHERS	20.1%

BY RECORD COMPANY

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA LABEL GROUP	10.8%
2	VIRGIN EMI	10.4%
3	ATLANTIC RECORDS UK	9.4%
4	ISLAND	9.4%
5	POLYDOR	9.3%
6	COLUMBIA LABEL GROUP	6%
7	WARNER BROS	4.6%
8	PARLOPHONE	3.1%
9	SYCO MUSIC	2%
10	UMC	1.6%
11	BLACK BUTTER	1.4%
12	RHINO (WARNERS)	1.2%
13	CAPITOL	1%
14	XL RECORDINGS	1%
15	SONY MUSIC CG	0.9%
	OTHERS	27.9%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA LABEL GROUP	11.9%
2	ATLANTIC RECORDS UK	10.2%
3	VIRGIN EMI	9.9%
4	POLYDOR	9.6%
5	ISLAND	7.8%
6	COLUMBIA LABEL GROUP	6.9%
7	WARNER BROS	4.7%
8	PARLOPHONE	3.7%
9	SYCO MUSIC	3.1%
10	UMC	1.9%
11	RHINO (WARNERS)	1.5%
12	BLACK BUTTER	1.4%
13	CAPITOL	1.3%
14	SONY MUSIC CG	1%
15	DECCA	1%
	OTHERS	24.1%

AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	9.6%
2	ATLANTIC RECORDS UK	8.6%
3	RCA LABEL GROUP	7.7%
4	POLYDOR	7.6%
5	ISLAND	6.6%
6	SONY MUSIC CG	6.3%
7	COLUMBIA LABEL GROUP	6.1%
8	UMC	4.0%
9	WARNER BROS	3.8%
10	RHINO (WARNERS)	3.1%
11	PARLOPHONE	2.7%
12	DECCA	2.0%
13	UMOD	1.8%
14	SYCO MUSIC	1.7%
15	XL RECORDINGS	0.9%
	OTHERS	27.6%

AES (ARTIST ALBUMS) NO. 1 ATLANTIC

TW	COMPANY	SHARE
1	ATLANTIC RECORDS UK	9.5%
2	VIRGIN EMI	9.3%
3	RCA LABEL GROUP	8.5%
4	POLYDOR	8.3%
5	ISLAND	7.2%
6	COLUMBIA LABEL GROUP	6.7%
7	WARNER BROS	4.2%
8	UMC	3.0%
9	PARLOPHONE	3.0%
10	SONY MUSIC CG	2.8%
11	RHINO (WARNERS)	2.7%
12	DECCA	2.1%
13	SYCO MUSIC	1.9%
14	XL RECORDINGS	1.0%
15	BLACK BUTTER	1.0%
	OTHERS	

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	45.3%
2	SONY MUSIC	33.7%
3	WARNER MUSIC	8.9%
4	BMG	1.5%
5	NOT NOW MUSIC	1.8%
	OTHERS	9.8%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.3%
2	SONY MUSIC	28.1%
3	WARNER MUSIC	12.5%
4	BMG	4.7%
5	XL BEGGARS	2.3%
	OTHERS	20.2%

ALBUMS



FORMAT SPLITS

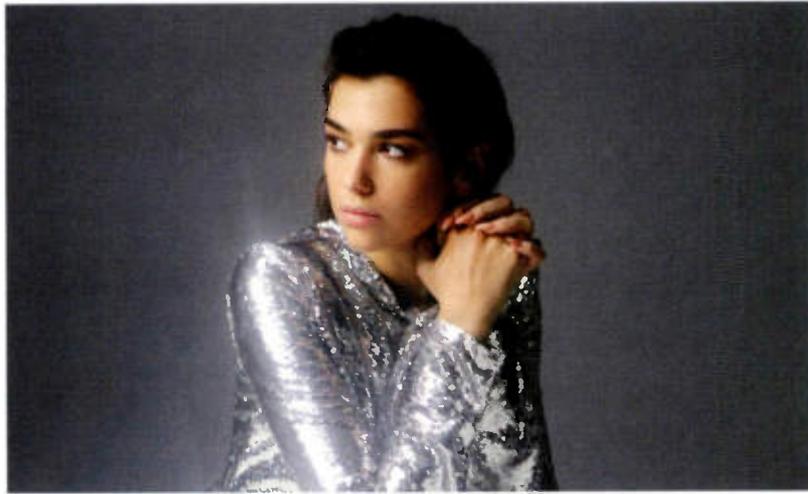


SINGLES

MARKET STATS - YEAR-TO-DATE

DATE	SINGLES			ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	52,877,551	43,655,039,175	489,372,945	21,018,008	725,242	27,224,123	55,399,573	9,199,621	37,475,073	27,224,123	64,699,196
LAST YEAR	71,059,202	29,243,525,105	362,494,455	21,335,872	3,349,955	19,142,156	50,047,983	11,345,548	42,271,375	19,142,156	61,413,531
% CHANGE	-24.6%	+49.3%	+35.0%	-1.5%	-79.3%	42.2%	+10.8%	-18.9%	-11.3%	+42.2%	+5.4%

OFFICIAL UK STREAMING TOP 50

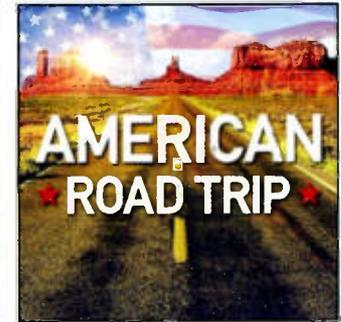
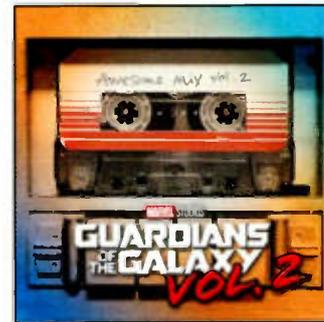


TW	LW	ARTIST	TRACK	LABEL
1	1	Dua Lipa	New Rules	Warner Bros
2	2	Sam Smith	Too Good At Goodbyes	Capitol
3	NEW	Post Malone Ft 21 Savage	Rockstar	Republic/Island
4	3	Taylor Swift	Look What You Made Me Do	Virgin EMI
5	4	French Montana Ft Swae Lee	Unforgettable	Black Butter
6	5	Camila Cabello Ft Young Thug	Havana	Epic/Sony
7	6	Justin Bieber & BloodPop	Friends	Def Jam/Republic/Republic
8	7	Luis Fonsi Ft Daddy Yankee & Justin	Despacito (Remix)	Def Jam/BBMG/Republic
9	8	Zayn Ft Sia	Quits	RCA
10	9	Chris Brown	Questions	RCA
11	10	CNCO & Little Mix	Raggaeton Lento (Remix)	Sony
12	11	Pink	What About Us	RCA
13	12	Calvin Harris Ft Pharrell Williams, Katy	Feels	Columbia
14	13	Ed Sheeran	Shape Of You	Asylum
15	14	Yungen Ft Yxng Bane	Beside	RCA
16	15	Demi Lovato	Sorry Not Sorry	Hollywood
17	16	J Balvin & Willy William	Mi Gente	UMG
18	17	DJ Khaled Ft Rihanna & Bryson Tiller	Wild Thoughts	Black Butter/Def Jam
19	18	Logic Ft Alessia Cara & Khalid	1-800-275-8255	Def Jam
20	19	James Hype Ft Kelli-Leigh	More Than Friends	One More Gram/Sony Music
21	20	Louis Tomlinson Ft Bebe Rexha &	Back To You	Sony
22	21	Rita Ora	Your Song	Atlantic
23	22	Avicii Ft Rita Ora	Lamely Together	Atlantic
24	23	Rudimental Ft James Arthur	Sun Comes Up	Asylum
25	24	Jonas Blue Ft William Singe	Name	Republic
26	25	Maroon 5 Ft SZA	What Lovers Do	Interscope
27	26	Sigala Ft Ella Eyre	Came Here For Love	Mot
28	27	Taylor Swift	Ready For It	Virgin EMI
29	28	Liam Payne Ft Quavo	Strip That Down	Capitol
30	29	Jax Jones Ft Demi Lovato & Stefflon	Intoxica	Republic
31	30	Lil Uzi Vert	KO Tour LMS	Atlantic
32	31	Macklemore Ft Skylar Grey	Glorious	Republic
33	32	The Script	Rain	Columbia
34	33	Stefflon Don & French Montana	Hurtin' Me	Republic
35	34	Little Mix Ft Stormzy	Power	Sony
36	35	Marshmello Ft Khalid	Silence	Mot
37	36	Shawn Mendes	There's Nothing Holdin' Me Back	Virgin EMI
38	37	Maggie Lindemann	Wetly Carl	Sony Ent./Parlophone
39	38	Charlie Puth	Attention	Atlantic
40	39	Alma	Craving Flight	Virgin EMI
41	40	J Hus	Did You See	Black Butter
42	41	Katy Perry Ft Nicki Minaj	Swish Swish	Virgin
43	42	Clean Bandit Ft Zara Larsson	Symphony	Atlantic
44	43	Niall Horan	Too Much To Ask	Capitol
45	44	David Guetta Ft Justin Bieber	2U	Def Jam/Parlophone
46	45	Post Malone	Congratulations	Republic/Island
47	46	Jason Derulo	If I'm Lucky	Warner Bros
48	47	XxxTentacion	Judas	Bad Vibes Forever
49	48	DJ Khaled Ft Justin Bieber, Quavo,	I'm The One	Black Butter/Def Jam
50	49	Axwell ^ Ingrosso	More Than You Know	Virgin EMI

OFFICIAL RECORD STORE TOP 20



TW	LW	ARTIST / TRACK / LABEL (DISTRIBUTION)
1	NEW	Foo Fighters Concrete & Gold Columbia
2	NEW	Gun Favourite Pleasures Caroline
3	1	The National Sleep Well Beast 4AD
4	5	LCD Soundsystem American Dream Columbia/DFA
5	NEW	Myrkur Mareidit Relapse
6	NEW	Gary Numan Savage: Songs From A Broken World BMG
7	7	Queens Of The Stone... Villains Malador
8	NEW	Beyoncé Lemonade Columbia/Parkwood Ent.
9	NEW	Prophets Of Rage Prophets Of Rage Caroline
10	10	The War On Drugs A Deeper Understanding Atlantic
11	4	Neil Young Hitchhiker Reprise
12	8	Mogwai Every Country's Sun Rock Action
13	NEW	Ariel Pink Dedicated to Bobby Jameson Mexican Summer
14	1	Sparks Hippopotamus BMG
15	9	Always Antisocialites Transgressive
16	15	Mount Kimbie Love What Survives Warp
17	NEW	Angus & Julia Stone Snow Pias
18	NEW	Yusuf Cat Stevens The Laughing Apple Decca
19	16	Bicep Bicep Ninja Tune
20	26	Micah P Hinson Presents The Holy Strangers Full Time Hobby



COMPILATION CHART TOP 10

TW	LW	ALBUM / LABEL (DISTRIBUTION)
1	1	Now That's What I Call Music 97 Sony Music CG/Virgin EMI (Sony DADC UK)
2	NEW	Euphoria Classics Ministry of Sound
3	2	Guardians Of The Galaxy - Awesome Mix 2 Walt Disney (Sony DADC UK)
4	3	American Road Trip UMOD (Sony DADC UK)
5	5	Guardians Of The Galaxy - Awesome Mix 1 Hollywood
6	7	Now... Summer Party 17 Sony Music CG/Virgin EMI (Sony DADC UK)
7	8	Now... Driving Rock Sony Music CG/Virgin EMI (Sony DADC UK)
8	6	Now That's What I Call Old Skool (Sony Music CG/Virgin EMI (Sony DADC UK)
9	4	Soul Grooves UMOD (Sony DADC UK)
10	9	Ultimate R&B Anthems... Walt Disney (Sony DADC UK)

INDIE SINGLES TOP 30



TW LW ARTIST / TRACK / LABEL (DISTRIBUTION)

- 1 **Macklemore Ft Skylar Grey** *Glorious* / Bendo (ADA Cinram)
- 2 **Xxxtentacion** *Jocelyn Flores* / *Bad Vibes Forever* (Empire)
- 3 **Hardy Caprio Ft One Acen** *Unsigned / A2i* (Ditto)
- 4 **Yxng Bane** *Rihanna* / *Disturbing London* (Ditto)
- 5 **Jorja Smith & Preditah** *On My Mind* / F.A.M.M. (The Orchard)
- 6 **Major Lazer Ft ...** *Know No Better / Because/Mad Decent* (ADA Cinram)
- 7 **CamelPhat & Elderbrook** *Cola* / *Defected* (ADA Cinram)
- 8 **Lauv** *I Like Me Better* / Lauv (Kobalt/AWAL)
- 9 **Stormzy** *Big For Your Boots* / *Merky* (ADA Cinram)
- 10 **Xxxtentacion Ft Trippie Redd** *F**K Love* / *Bad Vibes Forever* (Empire)
- 11 **Xxxtentacion** *Everybody Dies In Their Nightmares* / *Bad Vibes Forever* (Empire)
- 12 **BTS** *DNA* / *Bighit* (The Orchard)
- 13 **Bugzy Malone Ft Tom Grennan** *Memory Lane / Ill Gotten* (ADA Cinram)
- 14 **Sampha** *(No One Knows Me) Like The Piano* / *Young Turks* (PIAS Cinram)
- 15 **Macklemore & Ryan Lewis feat. Ray Dalton** *Can't Hold Us* / *Macklemore* (ADA Cinram)
- 16 **Two Door Cinema Club** *What You Know* / *Kitsune* (PIAS Cinram)
- 17 **Stormzy** *Shut Up* / *Merky* (ADA Cinram)
- 18 **Major Lazer Ft MØ & DJ Snake** *Lean On / Because/Mad Decent* (ADA Cinram)
- 19 **Hardy Caprio** *Super Soaker / A2i* (Ditto)
- 20 **Arctic Monkeys** *Fluorescent Adolescent* / *Domino* (PIAS)
- 21 **White Stripes** *Seven Nation Army* / *XL Recordings*
- 22 **Dave & J Hus** *Samantha* / *Tropics*
- 23 **Giggs Ft Donaeo** *Look Doh* / *SN1*
- 24 **Passenger** *Let Her Go* / *Netwerk*
- 25 **Xxxtentacion** *Look At Me / Bad Vibes Forever* (Empire)
- 26 **Arctic Monkeys** *Do I Wanna Know* / *Domino* (PIAS)
- 27 **Stormzy Ft Kehlani** *Cigarettes And Cush* / *Merky* (ADA Cinram)
- 28 **Adele** *Hello* / *XL Recordings*
- 29 **John Gibbons** *PYT (Pretty Young Thing)* / *Good Soldier*
- 30 **Migos** *Bad And Boujee* / *Quality Control Music*

INDIE SINGLE BREAKERS TOP 20

TW LW ARTIST / TRACK / LABEL (CORPORATE GROUP)

- 1 **Hardy Caprio Ft One Acen** *Unsigned / A2i* (A2i)
- 2 **Yxng Bane** *Rihanna* / *Disturbing London* (Disturbing London)
- 3 **CamelPhat & Elderbrook** *Cola* / *Defected* (Defected)
- 4 **Lauv** *I Like Me Better* / Lauv (Kobalt Music Group)
- 5 **Xxxtentacion Ft Trippie Redd** *F**K Love* / *Bad Vibes Forever* (Bad Vibes Forever)
- 6 **Hardy Caprio** *Super Soaker / A2i* (A2i)
- 7 **Dave & J Hus** *Samantha* / *Tropics* (Tropics)
- 8 **John Gibbons** *P Y T (Pretty Young Thing)* / *Good Soldier* (Good Soldier)
- 9 **Yxng Bane Ft Kojo Funds** *Fine Wine / All About The Melody* (All About The Melody)
- 10 **NSG Ft Geko Yo Darlin** / *NSG* (NSG)
- 11 **Lord Huron** *The Night We Met / Play It Again Sam* (PIAS Recordings)
- 12 **Jaykae** *Toothache* / *Jaykae* (Jaykae)
- 13 **Mr Eazi & Major Lazer** *Leg Over* / *Mad Decent* (Mad Decent)
- 14 **Kamaliya** *Wild Child* / *TanArm* (TanArm)
- 15 **Jake Paul Ft Team 10** *It's Everyday Bro* / *Team 10* (Team 10)
- 16 **Kojo Funds Ft Abra Cadabra** *Dun Talkin* / *F&Y Limited* (F&Y Limited)
- 17 **Dave** *Tequila* / *Dave* (Dave)
- 18 **Young T & Bugsey** *4X4* / *Drilla* (Drilla)
- 19 **Blackbear** *Do Re Mi* / *Beartrap* (Beartrap)
- 20 **AJ Tracey** *Blacked Out* / *AJ Tracey* (AJ Tracey)

INDIE ALBUMS TOP 30

Gary Numan



TW LW ARTIST / TRACK / LABEL (DISTRIBUTION)

- 1 **Gary Numan** *Savage: Songs From A Broken World* / *BMG* (ADA Cinram)
- 2 **Sampha** *Process* / *Young Turks* (PIAS Cinram)
- 3 **The National** *Sleep Well Beast* / *4AD* (PIAS Cinram)
- 4 **Queens Of The Stone Age** *Villains* / *Matador* (PIAS Cinram)
- 5 **BTS** *Love Yourself: 'Her'* / *Bighit* (The Orchard)
- 6 **Jack Savoretti** *Sleep No More* / *BMG* (Absolute/Sony DADC UK)
- 7 **Sparks** *Hippopotamus* / *BMG* (PIAS Cinram)
- 8 **Arcane Roots** *Melancholia Hymns / Easy Life* (The Orchard/Proper)
- 9 **Myrkur** *Mareridt / Relapse* (ADA Cinram)
- 10 **The Waterboys** *Out Of All This Blue* / *BMG* (ADA Cinram)
- 11 **OMD** *The Punishment Of Luxury / 100%* (ROM/Sony DADC UK)
- 12 **Ricky Ross** *Short Stories - Vol 1* / *earMUSIC* (Absolute/Sony DADC UK)
- 13 **The xx** *I See You* / *Young Turks* (PIAS Cinram)
- 14 **Gizmodrome** *Gizmodrome* / *earMUSIC* (Absolute/Sony DADC UK)
- 15 **Angus & Julia Stone** *Snow* / *PIAS* (PIAS Cinram)
- 16 **Shane Filan** *Love Always* / *Ocean Wave* (Absolute/Sony DADC UK)
- 17 **Michael McDonald** *Wide Open* / *BMG* (ADA Cinram)
- 18 **Mogwai** *Every Country's Sun* / *Rock Action* (PIAS Cinram)
- 19 **Donna Summer** *The Ultimate Collection / Driven By The Music* (Sony DADC UK)
- 20 **Lifesigns** *Cardington / Lifesigns* (Lifesigns)
- 21 **Bicep** *Bicep / Ninja Tune* (PIAS Cinram)
- 22 **Stormzy** *Gang Signs & Prayer* / *Merky* (ADA Cinram)
- 23 **Alt-J** *Relaxer / Infectious* (PIAS Cinram)
- 24 **Nickelback** *Feed The Machine* / *BMG* (ADA Cinram)
- 25 **Motörhead** *Under Cover / Motorhead* (ADA Cinram)
- 26 **Ariel Pink** *Dedicated to Bobby Jameson / Mexican Summer* (The Orchard/Proper)
- 27 **Radiohead** *OK Computer OKNotOK 1997 - 2017* / *XL* (PIAS Cinram)
- 28 **Alvvays** *Antisocialites / Transgressive* (PIAS Cinram)
- 29 **Texas** *Jump On Board* / *BMG* (ADA Cinram)
- 30 **Steps** *Tears On The Dancefloor* / *Steps* (Absolute/Sony DADC UK)

INDIE ALBUM BREAKERS TOP 20

TW LW ARTIST / TRACK / LABEL (CORPORATE GROUP)

- 1 **Arcane Roots** *Melancholia Hymns / Easy Life* (Easy Life)
- 2 **Myrkur** *Mareridt / Relapse* (Relapse)
- 3 **Gizmodrome** *Gizmodrome* / *earMUSIC* (Edel)
- 4 **Lifesigns** *Cardington / Lifesigns* (Lifesigns)
- 5 **Ariel Pink** *Dedicated to Bobby Jameson / Mexican Summer* (Kerado)
- 6 **Walter Trout** *We're All In This Together / Provogue/Mascot* (Mascot Label Group)
- 7 **Trio Da Kali & Kronos Quartet** *Ladilikan / World Circuit* (World Circuit)
- 8 **Dinosaur** *Together, As One / Edition* (Edition)
- 9 **Fink** *Resurgam / R COUPD* (Ninja Tune)
- 10 **Ensiferum** *Two Paths / Metal Blade* (Metal Blade)
- 11 **Nothing More** *The Stories We Tell Ourselves / Better Noise* (Eleven Seven MG)
- 12 **Bark Psychosis** *Hex / Fire* (Fire)
- 13 **Mount Kimbie** *Love What Survives / Warp* (Warp)
- 14 **Wayward Sons** *Ghosts Of Yet To Come / Frontiers* (Universal Music)
- 15 **Belphegor** *Totenritual / Nuclear Blast* (Nuclear Blast)
- 16 **Bruce Cockburn** *Bone On Bone / True North* (True North)
- 17 **Witt Lowry** *I Could Not Plan This / Witt Lowry* (Witt Lowry)
- 18 **Sløtface** *Try Not To Freak Out / Propeller* (Propeller Recordings)
- 19 **Willie Watson** *Folksinger - Vol 2 / Acony* (Acony)
- 20 **Seaway** *Vacation / Pure Noise* (Pure Noise)

INDIE SINGLES & ALBUMS

UK AIRPLAY

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



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

UK RADIO AIRPLAY TOP 50



Pink

POS	LW	SALE POS	ARTIST / TRACK / LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	3	Pink What About Us RCA	SME	6284	+2%	212	86.2	+2%
2	2	1	Sam Smith Too Good At Goodbyes Capitol	UMG	4864	+49%	238	81.8	+6%
3	4	6	CNCO & Little Mix Reggaeton Lento (Remix) Syco	SME	3158	+2%	181	62.7	+1%
4	5	2	Dua Lipa New Rules Warner Bros	WMG	4299	+1%	179	58.5	-2%
5	17	62	Paloma Faith Crybaby RCA	SME	3920	+36%	206	54.9	+58%
6	3	19	The Script Rain Columbia	SME	5938	+3%	202	54.7	-18%
7	6	32	Rudimental Ft James Arthur Sun Comes Up Asylum	WMG	5592	+2%	198	53.6	+2%
8	10	11	James Hype ... More Than Friends One More Tune/Warner Bros	WMG	3043	+25%	153	49.6	+13%
9	7	18	Rita Ora Your Song Atlantic	WMG	5344	+0%	201	49.2	-3%
10	11	28	Enrique Iglesias Ft Sean Paul... Suberne La Radio (remix) RCA	SME	4543	+1%	185	40.4	-5%
11	9	27	Calvin Harris Ft Pharrell Williams... Feels Columbia	SME	4605	-13%	221	39.7	-9%
12	13	43	Jonas Blue Ft William Singe Mama Positiva	UMG	3621	-7%	173	39.6	-2%
13	12	8	Justin Bieber & BloodPop Friends Def Jam/Polydor/Republic	UMG	3177	+16%	168	39.1	-4%
14	8	4	Taylor Swift Look What You Made Me Do EMI	UMG	3181	-2%	184	36.7	-21%
15	15	44	Sigala Ft Ella Eyre Came Here For Love MoS	SME	3498	-9%	184	35.8	+0%
16	14	51	Shawn Mendes There's Nothing Holdin' Me Back Virgin EMI	UMG	3359	-13%	193	33	-8%
17	16	22	Katy Perry Ft Nicki Minaj Swish Swish Virgin EMI	SME	1790	+1%	132	32	-10%
18	NEW		George Michael Ft Nile Rodgers Fantasy Sony Music CG	SME	894	+45%	116	32	+145%
19	26	66	Niall Horan Slow Hands Capitol	UMG	2664	+10%	166	31.2	+20%
20	NEW	35	Craig David Heartline Speakerbox	SME	1785	-	109	29.5	-
21	20	59	Charlie Puth Attention Atlantic	WMG	3162	-7%	188	27.5	-10%
22	25	13	Yungen Ft Yxng Bane Bestie RCA	SME	858	+2%	29	27.1	+2%
23	28	46	Jax Jones Ft Demi Lovato & Stefflon Don Instruction Polydor	UMG	1983	+2%	143	27.1	+12%
24	NEW	20	Stefflon Don & French Montana Hurtin' Me Polydor	UMG	970	+120%	135	25.3	+91%
25	35	21	Taylor Swift Ready For It? Virgin EMI	UMG	1110	-3%	118	24.7	+13%
26	34	34	Ed Sheeran Shape Of You Asylum	WMG	2028	+4%	202	24	+10%
27	38	45	Little Mix Ft Stormzy Power Syco	SME	1756	-2%	152	24	+19%
28	18	16	Louis Tomlinson Ft Bebe Rexha... Back To You Syco	SME	2558	-2%	172	23.1	-33%
29	19	36	DJ Khaled... Wild Thoughts Black Butter/We The Best	SME	1689	-11%	159	22.7	-26%
30	36	30	Paul Heaton & Jacqui Abbott She Got The Garden Virgin EMI	UMG	90	+32%	17	22.6	+4%
31	32	50	Liam Payne Ft Quavo Strip That Down Capitol	UMG	2056	+3%	163	22.2	+1%
32	29		Shania Twain Swingin' With My Eyes Closed Virgin EMI	UMG	91	+8%	15	21.7	-3%
33	24		Liam Gallagher For What It's Worth Warner Bros	WMG	488	+9%	42	21.4	-20%
34	NEW	9	Zayn Ft Sia Dusk Till Dawn RCA	SME	1617	+127%	147	21.2	+53%
35	21		U2 You're The Best Thing About Me Island	UMG	522	+96%	55	20.9	-30%
36	33	26	French Montana Ft Swae Lee Unforgettable Black Butter	SME	1284	-4%	131	20.8	-5%
37	NEW		Jack Savoretti Whiskey Tango BMG	IND.	503	+15%	46	20.6	+8%
38	44	63	Foo Fighters The Sky Is A Neighborhood Columbia	SME	240	+18%	21	19	+9%
39	37		Van Morrison Transformation Caroline Int	UMG	107	-2%	20	19	-7%
40	39	61	Clean Bandit Ft Zara Larsson Symphony Atlantic	WMG	2387	-11%	216	18	-9%
41	RE		Ed Sheeran Galway Girl Asylum	WMG	1452	+0%	191	17.5	+18%
42	45		Ed Sheeran Castle On The Hill Asylum	WMG	1678	-2%	206	17.5	+1%
43	31		Ariana Grande One Last Time Republic/Island	UMG	2239	-13%	193	17.5	-21%
44	NEW	7	Camila Cabello Ft Young Thug Havana Epic/Syco	SME	887	+45%	61	17.5	+134%
45	27	57	Maggie Lindemann Pretty Girl 300 Ent /Parlophone	WMG	1552	-42%	103	17.4	-32%
46	NEW		Harry Styles Two Ghosts Columbia	SME	454	+61%	57	17.4	+15%
47	46	38	J Hus Spirit Black Butter	SME	311	+3%	29	17.2	+1%
48	40	23	Luis Fonsi... Despacito (Remix) Def Jam/RBMG/Republic/UMLE	UMG	2141	-16%	197	16.4	-15%
49	22		JP Cooper She's On My Mind Island	UMG	988	-16%	93	16.4	-43%
50	48	68	David Guetta Ft Justin Bieber 2U Def Jam/Parlophone	WMG/UMG	1367	+2%	88	16	-2%

UK TV AIRPLAY TOP 30

POS	LW	ARTIST / TRACK / LABEL	OWNER/PLAYS /TREND/STNS
1	3	Dua Lipa New Rules / Warner Bros	WMG 696 +4% 14
2	1	Taylor Swift Look What You Made Me Do / EMI	UMG 688 -8% 13
3	6	Pink What About Us / RCA	SME 651 +7% 15
4	4	DJ Khaled Wild Thoughts / Black Butter/We The Best	SME 637 +3% 16
5	7	Rudimental Ft James Arthur Sun Comes Up / Asylum	WMG 590 -1% 15
6	2	Calvin Harris Ft Pharrell William... Feels / Columbia	SME 589 -14% 17
7	5	Justin Bieber & BloodPop Friends / Def Jam/Polydor/Republic	UMG 585 -4% 14
8	8	J Balvin & Willy William Mi Gente / UMLE	UMG 556 -2% 15
9	17	Yungen Ft Yxng Bane Bestie / RCA	SME 527 +27% 15
10	10	The Script Rain / Columbia	SME 513 +3% 13
11	12	Rita Ora Your Song / Atlantic	WMG 493 -
12	9	Luis Fonsi... Despacito (Remix) / Def Jam/RBMG/Republic/UMLE	UMG 456 -13% 15
13	15	Louis Tomlinson Ft Bebe Rexha... Back To You / Syco	SME 455 +3% 13
14	19	Demi Lovato Sorry Not Sorry / Hollywood	UMG 451 +11% 12
15	14	French Montana Ft Swae Lee Unforgettable / Black Butter	SME 437 -7% 15
16	31	Stefflon Don & French Montana Hurtin' Me / Polydor	UMG 431 +45% 15
17	11	Sigala Ft Ella Eyre Came Here For Love / MoS	SME 413 -17% 14
18	13	Katy Perry Ft Nicki Minaj Swish Swish / Virgin EMI	UMG 410 -14% 14
19	21	Chris Brown Questions / RCA	SME 405 +4% 15
20	16	Jax Jones Ft Demi Lovato & Stefflon Don Instruction / Polydor	UMG 404 -4% 16
21	50	James Hype... More Than Friends / One More Tune/Warner Bros	WMG 402 +168% 13
22	20	Little Mix Ft Stormzy Power / Syco	SME 401 -
23	22	Jonas Blue Ft William Singe Mama / Positiva	UMG 391 +0% 14
24	18	Liam Payne Ft Quavo Strip That Down / Capitol	UMG 385 -7% 13
25	38	Jason Derulo If I'm Lucky / Warner Bros	WMG 372 +80% 14
26	36	Zayn Ft Sia Dusk Till Dawn / RCA	SME 358 -52% 8
27	29	J Hus Spirit / Black Butter	SME 347 +15% 15
28	28	Fifth Harmony He Like That / Syco	SME 345 +8% 12
29	24	Enrique Iglesias Ft Sean Paul... Suberne La Radio (remix) / RCA	SME 332 -11% 13
30	23	Maggie Lindemann Pretty Girl / 300 Ent /Parlophone	WMG 324 -15% 14

AIRPLAY ANALYSIS

BY ALAN JONES

Pink has the biggest radio airplay hit of her career with What About Us, which spends its fourth week atop the chart, surpassing her previous personal best set by Get This Party Started in 2002, when it reigned for three weeks before being dethroned by Kylie Minogue's In Your Eyes.

What About Us increased plays by 2.26% from 6,145 to 6,284, and audience by 1.53% from 84.91m to 86.21m in the week, with support at the BBC's Radio 1 and Radio 2 remaining unchanged, with 24 plays on the former and 14 on the latter providing a joint 37.80% of its audience. It had a top tally of 71 plays at Capital London, Capital Manchester and Capital North East.

After debuting last week at No.2, Sam Smith's Too Good At Goodbyes sees a dramatic increase in plays but a comparatively small

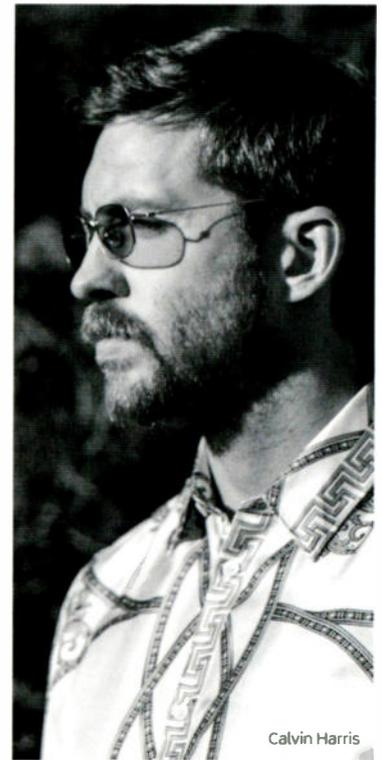
increase in audience, and remains as runner-up. Plays surged 49.39% from 3,256 to 4,864, while its audience improved 6.22% from 3,256 to 4,864. It surpassed Pink on the BBC's big two, with Radio 1 airing it 25 times and Radio 2 16 times, with a joint audience share of 47.68%.

There are new peaks within the Top 10 for CNCO & Little Mix's Reggaeton Lento (4-3) and James Hype's More Than Friends (feat. Kelli-Leigh, 10-8) while Paloma Faith's Crybaby continues its rapid rise by leaping 17-5. Its plays climbed 36.40% from 2,874 to 3,920, while its audience jumped 57.75%, largely due to an increase from three to 16 plays at Radio 2, although it remains conspicuously absent from the airwaves at Radio 1. It is Faith's fifth Top 10 entry, and equals her previous peak, as set in 2014 by Only Love Can Hurt Like This.

EU AIRPLAY

EU RADIO AIRPLAY TOP 50

POS	LAST	WEEKS	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	13	Calvin Harris feat. ... Feels	Sony	SME	24,537	5%	1,354	702.53m	-2%
2	2	6	Pink What About Us	RCA	SME	23,612	+8%	1,269	666.81m	+13%
3	3	20	Charlie Puth Attention	Warner Music	WMG	20,897	-7%	1,303	519.50m	10%
4	7	9	Axwell A Ingrosso More Than You Know	Virgin EMI	UMG	14,526	0%	826	459.66m	+7%
5	8	15	Imagine Dragons Thunder	Polydor	UMG	13,676	+8%	904	448.54m	+5%
6	4	16	Robin Schulz feat. J.. OK	Warner Music	WMG	14,342	-6%	894	444.44m	-8%
7	5	16	Jonas Blue feat. Wil.. Mama	Virgin EMI	UMG	16,424	3%	974	442.55m	6%
8	14	5	Justin Bieber & Bloo.. Friends	Republic/Def ..	UMG	16,589	+11%	991	402.65m	+19%
9	6	25	Ed Sheeran Galway Girl	Atlantic	WMG	13,711	10%	1,242	395.36m	8%
10	9	21	Shawn Mendes There's Nothing Hold..	Virgin EMI	UMG	16,257	7%	1,114	368.73m	-11%
11	13	30	Chainsmokers, The & .. Something Just Like ..	RCA	SME	12,661	6%	1,239	347.47m	1%
12	12	14	Rita Ora Your Song	Atlantic	WMG	14,880	5%	980	344.78m	-4%
13	10	15	David Guetta feat. J.. 2U	Parlophone/Vi..	WMG	11,855	5%	849	331.97m	9%
14	11	13	DJ Khaled feat. Riha.. Wild Thoughts	Black Butter	SME	14,653	-7%	1,011	328.30m	-9%
15	19	6	Avicii feat. Sandro ... Without You	Virgin EMI	UMG	11,896	+9%	823	323.72m	+10%
16	15	31	Rag'N'Bone Man Skin	Columbia	SME	8,128	-9%	870	309.31m	-6%
17	17	8	J Balvin & Willy Wil.. Mi Gente	Universal Music	UMG	12,230	+0%	680	309.17m	+1%
18	16	26	Enrique Iglesias fea.. Súberme La Radio	Sony Music Spain	SME	14,125	-4%	1,047	282.37m	-11%
19	18	20	Alice Merton No Roots	Sony Music	SME	6,360	6%	455	267.19m	-9%
20	32	2	Sam Smith Too Good At Goodbyes	Capitol Records	UMG	10,567	+72%	859	261.77m	+31%
21	21	7	Script, The Rain	Columbia	SME	13,897	+4%	869	260.89m	-5%
22	20	24	Harry Styles Sign Of The Times	Columbia	SME	8,551	0%	897	255.46m	-9%
23	28	4	Dua Lipa New Rules	Warner Bros.	WMG	14,097	+9%	870	254.89m	+17%
24	33	4	Portugal. The Man Feel It Still	Atlantic	WMG	7,445	+13%	685	254.84m	+29%
25	24	7	Martin Solveig feat... All Stars	Virgin EMI	UMG	6,891	+6%	511	249.72m	5%
26	22	37	Ed Sheeran Shape Of You	Atlantic	WMG	11,158	6%	1,444	242.90m	-11%
27	23	32	Ofenbach Be Mine	Warner Music	WMG	8,088	-7%	728	242.78m	-9%
28	25	30	Luis Fonsi & Daddy Y.. Despacito	Universal Music	UMG	14,079	-9%	1,399	224.50m	-12%
29	56	1	Maroon 5 feat. SZA What Lovers Do	Universal Music	UMG	8,389	+58%	714	223.07m	+85%
30	29	8	Rudimental feat. Jam.. Sun Comes Up	Warner Music	WMG	12,023	+5%	686	222.09m	+7%
31	26	10	French Montana feat... Unforgettable	Sony Music	SME	9,285	+2%	636	219.89m	12%
32	36	26	Julia Michaels Issues	Republic	UMG	5,225	-1%	589	211.63m	+8%
33	40	2	U2 You're The Best Thin..	Island	UMG	7,032	+39%	768	209.94m	+14%
34	27	16	Felix Jaehn feat. Hi.. Hot2Touch	Virgin	UMG	4,918	-15%	439	205.39m	-10%
35	37	4	Taylor Swift Look What You Made M..	Virgin EMI	UMG	11,844	+11%	921	202.73m	+5%
36	30	22	Welshly Arms Legendary	Vertigo Berlin	UMG	4,839	-7%	338	192.96m	-6%
37	34	30	Kygo & Selena Gomez It Ain't Me	Sony Music	SME	7,257	13%	846	179.67m	9%
38	49	2	Ofenbach vs. Nick Wa.. Katchi	Warner Music	WMG	5,825	+31%	485	176.39m	+25%
39	38	13	Mark Forster Sowieso	SMD/Columbia ..	SME	4,571	-1%	220	175.38m	-7%
40	35	19	Alle Farben & Janieck Little Hollywood	B1 Recordings	SME	5,136	-12%	397	174.38m	-11%
41	39	26	Clean Bandit feat. Z.. Symphony	Warner Music	WMG	9,713	10%	1,044	171.43m	9%
42	31	32	Katy Perry feat. Ski.. Chained To The Rhythm	Virgin EMI	UMG	7,620	-13%	1,137	168.70m	-16%
43	42	9	Coldplay & Big Sean Miracles (Someone Sp..	Parlophone Mu..	WMG	8,126	8%	685	164.83m	+2%
44	43	37	Ed Sheeran Castle On The Hill	Atlantic	WMG	4,571	0%	732	154.99m	+0%
45	108	1	ZAYN feat. Sia Dusk Till Dawn	RCA	SME	5,971	+128%	595	150.89m	+116%
46	41	11	Bruno Mars Versace On The Floor	Atlantic	WMG	7,711	-3%	673	149.27m	-9%
47	46	6	Jax Jones feat. Demi.. Instruction	Sony Music	SME	7,741	+1%	631	147.20m	-2%
48	44	18	Miley Cyrus Malibu	RCA	SME	6,475	12%	720	145.58m	-4%
49	45	34	Kaleo Way Down We Go	Atlantic	WMG	3,369	-10%	441	138.49m	-8%
50	48	10	Major Lazer feat. Tr.. Know No Better	Mad Decent	Ind.	4,200	7%	419	136.74m	5%



Calvin Harris



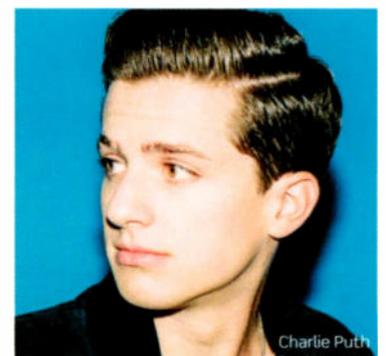
Pink



Imagine Dragons



Axwell A Ingrosso



Charlie Puth

STREAMING - SPOTIFY



GLOBAL

POS	ARTIST/ SINGLE
1	Post Malone Rockstar
2	Sam Smith Too Good At Goodbyes
3	Willy William, J Balvin Mi Gente
4	Taylor Swift Look What You Made Me Do
5	Dua Lipa New Rules
6	Logic 1 800 273 8255
7	Zayn, Sia Dusk Till Dawn Radio Edit
8	Camila Cabello Havana
9	Justin Bieber, BloodPop Friends
10	Marshmello, Khalid Silence
11	French Montana Unforgettable
12	Calvin Harris Feels
13	Demi Lovato Sorry Not Sorry
14	Maroon 5 What Lovers Do (feat. SZA)
15	Xxxtentacion Jocelyn Flores
16	Ed Sheeran Shape Of You
17	Charlie Puth Attention
18	Khalid Young Dumb & Broke
19	Lil Uzi Vert XO Tour Lif3
20	Imagine Dragons Thunder

EUROPE

POS	ARTIST/ SINGLE
1	Dua Lipa New Rules
2	Sam Smith Too Good At Goodbyes
3	Willy William, J Balvin Mi Gente
4	Zayn, Sia Dusk Till Dawn Radio Edit
5	Justin Bieber, BloodPop Friends
6	Taylor Swift Look What You Made Me Do
7	Post Malone Rockstar
8	Axwell / Ingresso More Than You Know
9	Camila Cabello Havana
10	French Montana Unforgettable
11	Marshmello, Khalid Silence
12	Calvin Harris Feels
13	Avicii Without You (feat. Sandro Cavazza)
14	Logic 1 800 273 8255
15	Macklemore Glorious (feat. Skylar Grey)
16	Jonas Blue Mama
17	Pink What About Us
18	DJ Khaled Wild Thoughts
19	Maroon 5 What Lovers Do (feat. SZA)
20	Imagine Dragons Thunder

UNITED KINGDOM

POS	ARTIST/ SINGLE
1	Dua Lipa New Rules
2	Sam Smith Too Good At Goodbyes
3	Post Malone Rockstar
4	Taylor Swift Look What You Made Me Do
5	Camila Cabello Havana
6	French Montana Unforgettable
7	Justin Bieber, BloodPop Friends
8	Willy William, J Balvin Mi Gente
9	Zayn, Sia Dusk Till Dawn Radio Edit
10	Demi Lovato Sorry Not Sorry
11	Calvin Harris Feels
12	Yungen Besti
13	Chris Brown Quest ons
14	Logic 1 800 273 8255
15	James Hype More Than Friends
16	Pink What About Us
17	CNCO, Little Mix Reggaeton Lento (Remix)
18	Louis Tomlinson Back To You (feat. Bebe Rexha)
19	DJ Khaled Wild Thoughts
20	Avicii Lonely Together (feat. Rita Ora)

FRANCE

POS	ARTIST/ SINGLE
1	Niska Reseaux
2	Ninho De L'autre Cote (feat. Nekfeu)
3	Ninho Mamacita
4	Ninho Caramelo
5	Ninho Rose
6	Ninho Elle M'a Eu
7	Ninho Chino
8	French Montana Unforgettable
9	Lacrim Judy Moncada
10	Ninho Laisse Pas Trainer Tcn Fils
11	Hornet La Frappe Je Pense A Toi
12	Ninho Comme Prevu
13	Ninho Love (feat. Gradur)
14	Siboy Mobali
15	Damso Macarena
16	Willy William, J Balvin Mi Gente
17	Sadek Madre Mia (feat. Ninho)
18	Macklemore Glorious (feat. Skylar Grey)
19	Ninho HLM Ou Palace
20	Calvin Harris Feels

GERMANY

POS	ARTIST/ SINGLE
1	Kay One Senorita
2	Axwell / Ingresso More Than You Know
3	Willy William, J Balvin Mi Gente
4	Dua Lipa New Rules
5	RAF Camora Primo
6	Taylor Swift Look What You Made Me Do
7	French Montana Unforgettable
8	Lauv I Like Me Better
9	Camila Cabello Havana
10	Marshmello, Khalid Silence
11	RIN Monica Bellucci
12	Justin Bieber, BloodPop Friends
13	Macklemore Glorious (feat. Skylar Grey)
14	Veysel Kiener Cabron
15	Imagine Dragons Thunder
16	Gestört aber Geil Wohn Willst Du
17	Zayn, Sia Dusk Till Dawn Radio Edit
18	Miami Yacine Bon Voyage
19	Pink What About Us
20	Jonas Blue Mama



POST MALONE



DUA LIPA



SAM SMITH



KAY ONE

NETHERLANDS

POS	ARTIST/ SINGLE
1	Dua Lipa New Rules
2	Willy William, J Balvin Mi Gente Original Mix
3	Sam Smith Too Good At Goodbyes
4	Equalz Op De Weg
5	SFB Lovely Body
6	Justin Bieber, BloodPop Friends
7	Lil' Kleine Krantenwijk
8	Zayn, Sia Dusk Till Dawn Radio Edit
9	Dopebwoy Cartier
10	Lil' Kleine Lotery

NORWAY

POS	ARTIST/ SINGLE
1	Astrid S Think Before I Talk
2	Marshmello, Khalid Silence
3	Post Malone Rockstar
4	Zayn, Sia Dusk Till Dawn Radio Edit
5	Sam Smith Too Good At Goodbyes
6	Avicii Without You (feat. Sandro Cavazza)
7	Dua Lipa New Rules
8	Justin Bieber, BloodPop Friends
9	Logic 1 800 273 8255
10	Alan Walker The Spectre

SPAIN

POS	ARTIST/ SINGLE
1	Becky G Mayores
2	Willy William, J Balvin Mi Gente
3	Danny Ocean Me Rehuso
4	Manuel Turizo Una Lady Como Tu
5	Yandel, Bad Bunny, Nacho Bailame Remix
6	Maluma Felices Los 4
7	Demarco Flamenco La Isla Del Amor (feat. Maki)
8	Jowell & Randy, J Balvin Bonita
9	Ozuna Se Preparo
10	Farruko, Abraham Mateo, Christian... Loco Enamorado

SWEDEN

POS	ARTIST/ SINGLE
1	Sam Smith Too Good At Goodbyes
2	Avicii Without You (feat. Sandro Cavazza)
3	Zayn, Sia Dusk Till Dawn Radio Edit
4	Post Malone Rockstar
5	Kaliffa Helt Serios
6	Marshmello, Khalid Silence
7	Logic 1 800 273 8255
8	Dua Lipa New Rules
9	Justin Bieber, BloodPop Friends
10	Avicii Lonely Together (feat. Rita Ora)

UNITED STATES

POS	ARTIST/ SINGLE
1	Post Malone Rockstar
2	Logic 1 800 273 8255
3	Cardi B Bodak Yellow
4	21 Savage Bank Account
5	Sam Smith Too Good At Goodbyes
6	Lil Uzi Vert XO Tour Lif3
7	Taylor Swift Look What You Made Me Do
8	Xxxtentacion Jocelyn Flores
9	Khalid Young Dumb & Broke
10	French Montana Unforgettable

NEW ARTISTS – UK

POS	ARTIST/ SINGLE
1	Stefflon Don ft. French Montana Hurting Me
2	Mabel ft. Kojo Funds Finders Keepers
3	Jax Jones ft. Demi Lovato, Stefflon Don Instruction
4	Yxng Bane Rihanna
5	Lotto Boyzz ft. JayKae Birmingham (Anthem)
6	Jorja Smith x Preditah On My Mind
7	Becky G ft. Bad Bunny Mayores
8	JP Cooper She's On My Mind (Lyric)
9	Snakehips & Anne-Marie ft. Joey Bada\$\$ Either Way
10	Pia Mia ft. Jeremih I'm A Fan
11	Madison Beer Dead
12	lamdbb Shade
13	Tom Grennan Found What I've Been Looking For
14	Grace VanderWaal Moonlight
15	Sigrid Plot Twist
16	JayKae ft. Murkage Dave Every Country
17	Aj x Deno Coming For You
18	Mabel ft. Kojo Funds, Burna Boy, Don-E Finders Keepers (Remix / Audio)
19	Ayo & Teo Better Off Alone (Audio)
20	Julie Michaels Worst In Me (Stripped) (Vevo LIFT)

WORLDWIDE

POS	ARTIST/ SINGLE
1	Luis Fonsi ft. Daddy Yankee Despacito
2	Taylor Swift Look What You Made Me Do
3	J Balvin & Willy William Mi Gente
4	Farruko ft. Bad Bunny, Rvssian Krippy Kush
5	Yandel ft. Wisin Como Antes
6	Nacho ft. Yandel, Bad Bunny Bailame (Remix)
7	Becky G ft. Bad Bunny Mayores
8	Katy Perry ft. Nicki Minaj Swish Swish
9	Maluma Felices Los 4
10	Wisin ft. Ozuna Escapate Conmigo
11	Zayn ft. Sia Dusk Till Dawn
12	Shakira ft. Maluma Chantaje
13	Karol G, Bad Bunny Ahora Me Llama
14	DJ Khaled ft. Rihanna, Bryson Tiller Wild Thoughts
15	Carlos Vives ft. Sebastián Yatra Roberta Un Beso
16	Chris Jeday ft. J. Balvin, Ozuna, Arcángel Ahora Dice
17	French Montana ft. Swae Lee Unforgettable
18	DJ Khaled ft. Justin Bieber, Quavo... I'm The One
19	J. Balvin, Jowell & Randy Bonita
20	Jonas Blue ft. William Singe Mama

UNITED KINGDOM

POS	ARTIST/ SINGLE
1	Taylor Swift Look What You Made Me Do
2	Katy Perry ft. Nicki Minaj Swish Swish
3	French Montana ft. Swae Lee Unforgettable
4	Luis Fonsi ft. Daddy Yankee Despacito
5	Sam Smith Too Good At Goodbyes (Audio)
6	DJ Khaled ft. Rihanna, Bryson Tiller Wild Thoughts
7	Zayn ft. Sia Dusk Till Dawn
8	Demi Lovato Sorry Not Sorry
9	J Balvin & Willy William Mi Gente
10	Pink What About Us
11	Jonas Blue Mama
12	Louis Tomlinson Back To You
13	Calvin Harris Feels
14	Yungen Bestie
15	Stefflon Don Hurting Me
16	DJ Khaled I'm The One
17	Chris Brown Questions
18	Little Mix Power
19	Liam Payne Strip That Down
20	Logic 1 800 273 8255

UNITED STATES

POS	ARTIST/ SINGLE
1	Taylor Swift Look What You Made Me Do
2	Logic ft. Alessia Cara, Khalid 1 800 273 8255
3	Yo Gotti ft. Nicki Minaj Rake It Up
4	Luis Fonsi ft. Daddy Yankee Despacito
5	French Montana ft. Swae Lee Unforgettable
6	J Balvin & Willy William Mi Gente
7	DJ Khaled ft. Rihanna, Bryson Tiller Wild Thoughts
8	Post Malone ft. Quavo Congratulations
9	DJ Khaled I'm The One
10	Katy Perry ft. Nicki Minaj Swish Swish
11	Khalid You're Dumb & Broke
12	SZA The Weekend (Audio)
13	Sam Smith Too Good At Goodbyes
14	Luke Combs When It Rains it Pours
15	Kendrick Lamar Humble
16	Demi Lovato Sorry Not Sorry
17	Ayo & Teo Rolex
18	Khalid Location
19	Kane Brown What If's
20	Brett Young In Case You Didn't Know



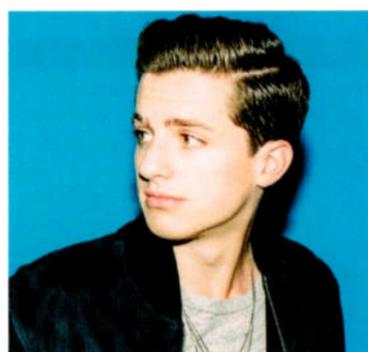
STEFFLON DON



LUIS FONSI



DJ KHALED



CHARLIE PUTH

FRANCE

POS	ARTIST/ SINGLE
1	Becky G ft. Bad Bunny Mayores
2	Nacho ft. Yandel, Bad Bunny Bailame (Remix)
3	J Balvin & Willy William Mi Gente
4	Farruko ft. Bad Bunny, Rvssian Krippy Kush
5	Luis Fonsi ft. Daddy Yankee Despacito
6	Karol G, Bad Bunny Ahora Me Llama
7	Yandel ft. Wisin Como Antes
8	Maluma Felices Los 4
9	Abraham Mateo ft. Farruko... Loco Enamorado
10	Carlos Vives, Sebastián Yatra Roberta Un Beso

GERMANY

POS	ARTIST/ SINGLE
1	Taylor Swift Look What You Made Me Do
2	Luis Fonsi ft. Daddy Yankee Despacito
3	Axwell /& Ingrosso More Than You Know
4	J Balvin & Willy William Mi Gente
5	Jonas Blue ft. William Singe Mama
6	Katy Perry ft. Nicki Minaj Swish Swish
7	Imagine Dragons Thunder
8	French Montana ft. Swae Lee Unforgettable
9	DJ Khaled ft. Rihanna... Wild Thoughts
10	Shakira ft. Maluma Chantaje

AUSTRALIA

POS	ARTIST/ SINGLE
1	Taylor Swift Look What You Made Me Do
2	Katy Perry ft. Nicki Minaj Swish Swish
3	Logic ft. Alessia Cara, Khalid 1 800 273 8255
4	Luis Fonsi ft. Daddy Yankee Despacito
5	Zayn ft. Sia Dusk Till Dawn
6	French Montana ft. Swae Lee Unforgettable
7	Sam Smith Too Good At Goodbyes
8	DJ Khaled ft. Rihanna... Wild Thoughts
9	Demi Lovato Sorry Not Sorry
10	DJ Khaled ft. Justin Bieber... I'm The One

SPAIN

POS	ARTIST/ SINGLE
1	Becky G ft. Bad Bunny Mayores
2	Nacho ft. Yandel, Bad Bunny Bailame (Remix)
3	J Balvin & Willy William Mi Gente
4	Farruko ft. Bad Bunny, Rvssian Krippy Kush
5	Luis Fonsi ft. Daddy Yankee Despacito
6	Karol G, Bad Bunny Ahora Me Llama
7	Yandel ft. Wisin Como Antes
8	Maluma Felices Los 4
9	Abraham Mateo ft. Farruko... Loco Enamorado
10	Carlos Vives, Sebastián Yatra Roberta Un Beso

NETHERLANDS

POS	ARTIST/ SINGLE
1	Taylor Swift Look What You Made Me Do
2	J Balvin & Willy William Mi Gente
3	Luis Fonsi ft. Daddy Yankee Despacito
4	Jonas Blue ft. William Singe Mama
5	Equalz ft. Adje & Cho Op De Weg
6	Katy Perry ft. Nicki Minaj Swish Swish
7	French Montana ft. Swae Lee Unforgettable
8	Axwell /& Ingrosso More Than You Know
9	DJ Khaled ft. Rihanna... Wild Thoughts
10	Calvin Harris ft. Pharrell Williams... Feels

CLUB CHARTS

UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST / TRACK / LABEL
1	4	4	Offaiah Ft. Shenseea Run This Town / Positiva
2	11	3	Blinkie Halfway / Edendale Road
3	15	5	Tough Love Ft. A*M*M*E Closer To Love / Get Twisted
4	24	2	Wez Touch You There / Island
5	21	4	Sunbathing Spiders Untrue / Sunbathing Spiders
6	13	7	Kid Crème & Jolyon Petch Ft. Sian Evans Boy In The Picture / Illegal Beats
7	2	7	Jacob Plant Ft. Maxine About You / Skint
8	16	4	Kungs Ft. Olly Murs & Coely More Mess / 3 Beat
9	28	2	Endor Give Me More / Endor
10	NEW	1	Sariah Fire / Reigning Hearts
11	18	3	Avicii Ft. Sandro Cavazza Without You / Positiva
12	23	3	Haim Little Of Your Love / Polydor
13	3	5	ItaloBrothers Summer Air / All Around The World
14	26	2	Dimitri Vegas & Like Mike Vs. David Guetta Complicated / Ministry Of Sound
15	19	3	Justin Bieber & BloodPop Friends / Def Jam/Polydor/Republic
16	22	3	Mike Mago & Tom Ferry Ft. ILY Remedy / BMKLTSCH
17	27	4	Feder Back For More / Atlantic
18	25	4	Eddy Lucas Waiting For You / White Label
19	9	5	Lost Frequencies & Netsky Here With You / All Around The World
20	NEW	1	Foor Ft. Effie 3 Words / Yosh
21	30	2	Freejak & Safety First Ft. BB Diamond Closer Than Close / New State
22	33	4	Alex Adair Casual / Island
23	20	4	Inaya Day & Ultra Nate Over Me / Ny O Dae
24	NEW	1	Mabel Ft. Kojo Funds, Burna Boy & Don-E Finders Keepers / Polydor
25	7	9	Martin Solveig Ft. Alma All Stars / Positiva
26	31	2	Zac Samuel Ft. KylaPlay It Cool / Polydor
27	29	3	Hardwell & Austin Mahone Creatures Of The Night / UMG Int
28	NEW	1	Naations Alive / First Access Ent
29	1	5	Tom Zanetti Ft. Karen Harding More And More / Pitched Up
30	10	7	Denney & Mekon Ft. Roxanne Shante What's Going On? / Parlophone

COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST / TRACK / LABEL
1	9	4	Charli XCX Boys / Atlantic
2	13	4	Velvet & Therese Don't Stop / Vixon
3	6	4	Justin Bieber & BloodPop Friends / Def Jam/Polydor/Republic
4	22	2	JP Cooper She's On My Mind / Island
5	18	2	Blinkie Halfway / Edendale Road
6	12	4	ItaloBrothers Summer Air / All Around The World
7	24	2	Franky i Cried For You / Go/Freaktone
8	20	3	Wez Touch You There / Island
9	14	3	Kungs Ft. Olly Murs & Coely More Mess / 3 Beat EMI
10	15	5	Denney & Mekon Ft. Roxanne Shante What's Going On? / Parlophone
11	4	5	Pink What About Us / RCA
12	16	2	Haim Little Of Your Love / Polydor
13	21	3	Ivy Layne Ft. Popcaan One You Love / Cape Republic
14	29	2	Vanotek Ft. Eleni Tell Me Who / Global
15	25	4	Roach Killa Go Down Low / Wizard
16	NEW	1	Avicii Ft. Sandro Cavazza Without You / Positiva
17	NEW	1	Dimitri Vegas & Like Mike Vs. David Guetta Complicated / Ministry Of Sound
18	NEW	1	Foor Ft. Effie 3 Words / Yosh
19	NEW	1	Not3s Aladdin / Relentless
20	NEW	1	Deborah Cox Let The World Be Ours Tonight / Radikal
21	27	2	Freejak & Safety First Ft. BB Diamond Closer Than Close / New State
22	NEW	1	Alex Adair Casual / Island
23	NEW	1	T2 Ft. Gia Piece Of Me / All Around The World
24	30	2	Kevin Lyttle Slow Motion / Ultra
25	28	2	Jonas Blue & EDX/Jonas Blue & Mark Villa Electronic Nature (EP) / UMOD
26	NEW	1	CNCO & Little Mix Reggaeton Lento / Syco
27	NEW	1	Manchester Rain Manchester Rain / Subdust
28	NEW	1	Ryker Sear Don't Know Me / White Label
29	1	4	Ella Eyre Ft. Ty Dolla Sign Ego / Virgin EMI
30	NEW	1	Peter NgqibsBroken / White Label

URBAN TOP 30

TW	LW	WKS	ARTIST / TRACK / LABEL
1	2	5	Foor Ft. Effie 3 Words / Yosh
2	4	5	Ella Eyre Ft. Ty Dolla Sign Ego / Virgin EMI
3	5	3	Chris Brown Questions / RCA
4	1	7	Mark Morrison & SeeB Return Of The Mack / All Around The World
5	7	3	Mabel Ft. Kojo Funds, Burna Boy & Don-E Finders Keepers / Polydor
6	10	11	Nabiha Ft. Lady Leshurr Drunk / Make It Rain
7	9	3	A-Trak Ft. Quavo & Lil Yachty Believe / Fool's Gold
8	14	3	Melisa Whiskey Bilin / Melisa Whiskey/9Th Wonder
9	6	7	High Contrast Ft. Boy Matthews The Beat Don't Feel The Same / 3 Beat
10	17	2	Crazy Cousinz Ft. Lily McKenzie, Yxng Bane & Mr. Eazi No Way / 2TE
11	3	7	T2 Ft. Gia Piece Of Me / All Around The World
12	20	4	SeeJay100 Don't Do It / White Label
13	NEW	1	Zayn Ft. Sia Dusk Till Dawn / RCA
14	18	3	July Mood / Shoestring
15	8	8	Roach Killa Go Down Low / Wizard
16	29	2	Dot Bound 2 See / Real VibeZ Only Inc
17	11	8	Kevin Lyttle Slow Motion / Ultra
18	16	6	Bcanic x Natel Ft. Kim Nain Sweat / Webzta Inc
19	22	2	Miguel Ft. Travis Scott Sky Walker / RCA
20	19	5	Amine Ft. Offset Wedding Crashers / Virgin EMI
21	NEW	1	DJDS Ft. Khalid & Empress Of Why Don't You Come On / Loma Vista
22	12	9	Blackmagic & Fetty Wap Wonder / Ministry Of Sound
23	13	8	Jay-Z Ft. Damian Marley Bam / Roc Nation
24	24	2	7even2wice Ft. Mr. Midas Notification / 7even2wice
25	23	2	Stefflon Don Ft. French Montana Hurtin Me / Polydor
26	26	11	Fuse ODG Window Seat / 2TE
27	21	6	Blessed My Yute/Venom / Island
28	NEW	1	Kyla Ft. Popcaan You Ain't Mine / EMI
29	27	13	Stylo G Ft. Chip Yu Zimme / 3 Beat
30	NEW	1	Justin Bieber & BloodPop Friends / Def Jam/Polydor/Republic

URBAN TOP 30

TW	ARTIST / TRACK
1	MK 17
2	Tiefs Ft. Chaka Khan & Popcaan Say A Prayer
3	Wide Awake Ft. Wiley Down Up
4	GotSome Kama Yeah
5	Foor Three Words
6	Garreth Maher Every Little Step
7	Nookie vs Jamie Jones Ft. Katy B Sound Of Music
8	PBH & Jack Shizzle Ft. Sash Sings Deep Inside
9	Ill Blu Tribalist
10	Kolsch Ft. Aurora In Bottles
11	Shadow Child Ooh Tune
12	David Zowie The Real Don
13	The Magician & TCTS Ft. Sam Sure Slow Motion
14	Swan & Cotis Low Key
15	CamelPhat Monsters EP
16	Denney Back To Basics
17	Chris Lake & Chris Lorenzo Nothing Better
18	Hazers Changes
19	Fred V & Grafix San Francisco
20	Waze & Odyssey Something For Your Mind

Charli XCX hits No.1 with Boys

ANALYSIS

■ BY ALAN JONES

Offaiah had one of last year's biggest club anthems, and a No.1 on the Upfront club chart with Trouble. After a solid return with Run, which reached No.11 in May, he's back on form with Run This Town, a floorfiller with a piano-driven melody and a distinctive flute hook, which jumps 4-1 this week.

Offaiah is purportedly Argentinian, but so publicity-shy that an 'interview' with him conducted by Mistajam on BBC Radio 1 earlier this year was voiced by a small child.

One thing we do know about Run This Town is that the vocals on the track are provided by Jamaican dancehall singer Shenseea, for whom the track is the first Upfront club chart entry.

Boys is the second single from Charli XCX's upcoming third album - and her third No.1 on the Commercial Pop club chart. Surging 9-1 this week, the track was serviced in its original mix and even more club-friendly mixes from Coldabank, Nevada



and Droeloe. Charli XCX first topped the chart in 2013, when she was featured on Icona Pop's smash I Like It, and returned to the summit in 2015, with Rita Ora collaboration, Doing It.

Debuting inside the Top 20 of both the Upfront and Commercial Pop club charts this week, Foor's 3 Words ascends 2-1 on the Urban club chart to secure the UK Garage collective its first No.1. Their previous highest-charting track was I'm Sorry, which reached No.9 in 2015. 3 Words features vocals from Effie, for whom it is the first Urban chart entry, although she reached No.14 on the Commercial Pop club chart with Lonely in 2010.

© Music Week. Compiled by DJ Jerebbick and data collected from the following stores, online sites and distributors: BMR Records, CD.POP, Know How, Phonica, Pure Groove, Trax, Londoni, Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Calapur (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Kahua (Middleborough), Bassdownson (Belfast), Beatport, Juno, Unique & Dynamic.

KEY RELEASES

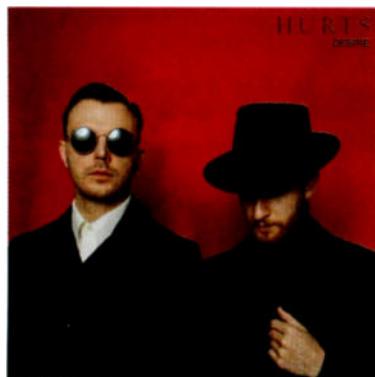
Your guide to the essential albums and singles heading your way...



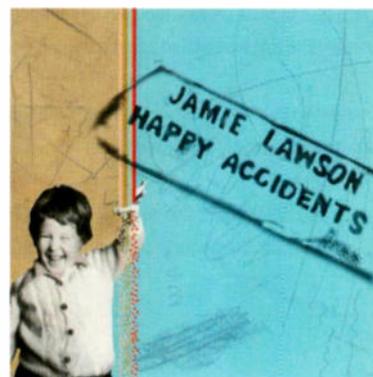
► GIRLI Hot Mess/Mister 29.09



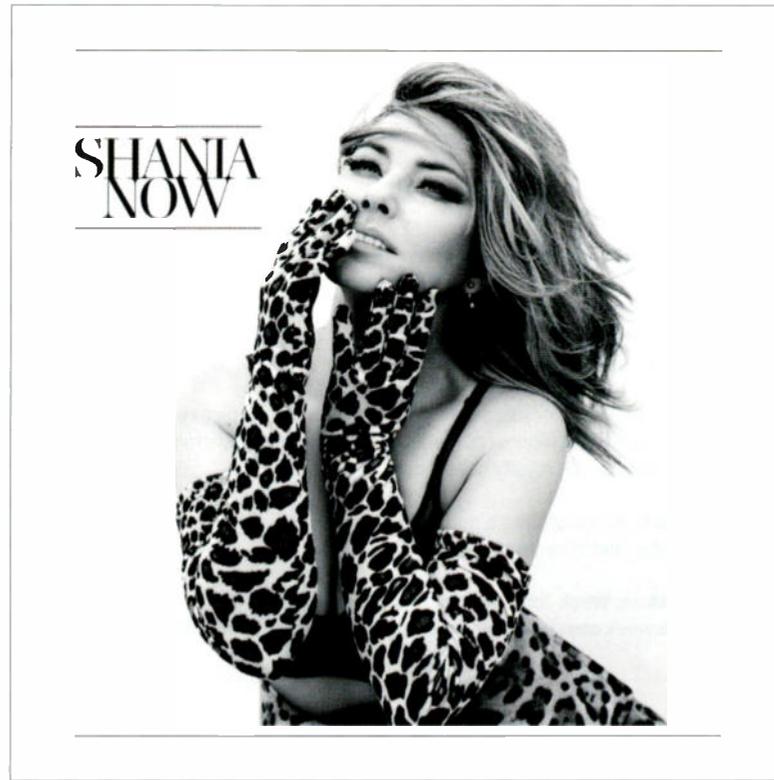
► MARK LANEGAN BAND Still Life With Roses 29.09



► HURTS Desire 29.09



► JAMIE LAWSON Happy Accidents 29.09



► SHANIA TWAIN Now 29.09

SEPTEMBER 29

SINGLES

- Big Boi Ft Trozé Chocolate (Epic)
- Girli Hot Mess/Mister - EP (Virgin EMI)
- Isaac Gracie The Death Of You And I - EP (Virgin EMI)
- Kelela Take Me Apart (Warp)
- Mark Lanegan Band Still Life With Roses - EP (Heavenly)
- Mono Club Memory Critical (LGM)
- Ruth Royall 4U (Ditto)
- Shania Twain Swingin' With My Eyes Closed (Virgin EMI)
- The Killers Run For Cover (Virgin EMI)

ALBUMS

- Alistair McGowan The Piano Album (Sony Classical)
- Barns Courtney The Attractions Of Youth (Virgin EMI)
- Benjamin Clementine I Tell A Fly (Virgin EMI)
- David Crosby Sky Trails (BMG)
- David Gilmour Live At Pompeii (Columbia)
- Ella Fitzgerald Someone To Watch Over Me (Verve)
- Gamma Ray Alive '95 / Land Of The Free (EarMUSIC via Absolute)
- Hurts Desire (Columbia)
- Jamie Lawson Happy Accidents (Gingerbread Man)
- Jarrod Dickinson Ready The Horses (Decca)
- Jeff Lynne's ELO Out Of The Blue (Sony)
- Loadstar I Need The Night (RAM via Absolute)
- Marry Waterson & David A. Jaycock Death Had Quicker Wings Than Love (One Little Indian/Columbia)

- Matt Redman Glory Song (Integrity via Absolute)
- Michael Jackson Scream (MJJ/Sony EMI)
- Miley Cyrus Younger Now (RCA)
- Pearl Jam Let's Play Two - Live (Virgin EMI)
- Ronnie Montrose, Ricky Phillips & Eric Singer 10 x 10 (Rhino)
- Shania Twain Now (Virgin EMI)
- The Belle Game Fear / Nothing (Arts & Crafts/Caroline)
- The Hoosiers Trick To Life (10th Anniversary Edition) (Crab Fair via Absolute)
- The Drums Abysmal Thoughts (Arts & Crafts)
- The Strypes Spitting Image (Virgin EMI)
- Yolanda Brown Love Politics War (Black Grape via Absolute)

OCTOBER 6

SINGLES

- Alex Adair Casual (Island)
- Axel Jansson How It Feels To Lose (All Out)
- Benjamin Clementine Jupiter (Virgin EMI)
- Beth Ditto We Could Run (Virgin EMI)
- Deathlist Weaks - EP (XRAY)
- Depeche Mode Cover Me (Columbia)

ALBUMS

- Alice Glass Without Love (Virgin EMI)
- Cults Offering (Underlynn)
- Erasure Just A Little Love (Mute)
- Frida Sundemo Flashbacks and Futures (Cosmos)
- Jason Manford A Different Stage (Decca)
- Joe Brown Just Joe (Joe Brown via Absolute)

- JP Cooper Raised Under Grey Skies (Island)
- Kele Okereke Fatherland (BMG)
- Kelela Take Me Apart (Warp)
- Liam Gallagher As You Were (Warner Bros)
- LP Forever For Now - Deluxe (Rhino)
- Marilyn Manson Heaven Upside Down (Loma Vista/Caroline)
- PP Arnold The Turning Tide (Kundalini via Absolute)
- Rationale Rationale (Warner Bros)

OCTOBER 13

SINGLES

- Barns Courtney Kicks (Virgin EMI)
- Beck Up All Night (Virgin EMI)
- Future Incredible (RCA)
- Miguel Ft Travis Scott Sky Walker (RCA)
- Offaiah Ft Shenseea Run This Town (Virgin EMI)
- Tired Lion Fresh (Island)
- RedFaces Wise Up (RCA)
- Sundara Karma Explore (RCA)
- The Strypes Behind Closed Doors (Virgin EMI)

ALBUMS

- Beck Colors (Capitol)
- Courtney Barnett & Kurt Vile Lotta Sea Lice (Marathon/Matador/Milk/Mom & Pop)
- Dolly Parton I Believe In You (RCA Nashville)
- Kill The Ideal Kill The Ideal - EP (out 17th Oct.) (K!! The Ideal)
- King Krule The Ooz (XL)
- Montrose Montrose (Deluxe) / Paper Money (Deluxe) (Rhino)

- Nerina Pallot Stay Lucky (Idaho)
- Pink Beautiful Trauma (RCA)
- Robert Plant Carry Fire (Nonesuch)
- Russell Dickerson Yours (Triple Tigers/Sony)

OCTOBER 20

SINGLES

- David Zowie The Real Don (Virgin EMI)
- Ecce Vandal Broke Days, Party Nights (Island)
- George Maple Hero (Virgin EMI)
- Saint WKND & Max Survive (RCA)
- Metallica Now That We're Dead (Virgin EMI)
- MØ Nights With You (Chess Club/RCA Victor)
- RedFaces Wise Up (RCA)
- Sundara Karma Explore (RCA)
- The Strypes Behind Closed Doors (Virgin EMI)

ALBUMS

- Brand New Science Fiction (Procrastinate Music Traitors)
- George Michael Listen Without Prejudice/MTV Unplugged (Sony Music C&G/Sony)
- Lucinda Williams This Sweet Old World (Highway 20/Thirty Tigers)
- Margo Price All American Made (Third Man)

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

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

7 50 Music Producer/Supervisor

Ambitious Music Producer/Supervisor wanted for major Audio Post Production Company to develop and spearhead the music division of the company.

The candidate should have established contacts, and in-depth knowledge of the advertising, TV, film and record industries.

They will have a proven track record in commissioning music to picture, sync rights, music publishing and recording, licensing music from publishers/record companies and dealing with royalty collections.

The right candidate will be offered a good salary and equity in the music company. The position will be held in central London.

Please see the Music Week Job Board for more information:
<http://www.musicweek.com/jobs/read/music-producer-supervisor/01655>



Kobalt Music Group - Client Assistant

Joining a rapidly growing Neighbouring Rights team in London, reporting to the Client Manager, the Client Assistant will be a key contact for clients and deal with any issues or queries relating to their catalogue. As your main responsibility is to communicate with artists and managers, you need to be a genuine people person, someone who thrives in finding solutions to complicated issues, can think on your feet as well as manage expectations. This is an office-based, administrative role that also requires someone highly analytical, detail-oriented and numerate.

If you feel like the fast-paced, dynamic environment of our rapidly growing company is for you - share your story! Apply today and tell us why you are the next addition to our successful team!

Please see the Music Week Job Board for more information:
<http://www.musicweek.com/jobs/read/client-assistant/01659>



Kobalt Music Group – Director, Client Services

Joining a growing Neighbouring Rights team in London, reporting to the MD of KNR, the Director of Client Relations will manage the Client Relations team and ensure a smooth running of the department.

The role will establish new processes, improve existing ones where required as well as engaging with our client base to ensure we are constantly improving upon and delivering the service that our clients expect of us.

This is an office-based role requiring a driven individual with an ability to see the 'big picture' as well as an outstanding ability to take initiatives and drive things forward.

Please see the Music Week Job Board for more information:
<http://www.musicweek.com/jobs/read/director-client-services/01621>



Radar Radio - Music Division Executive

Radar Radio is a fast-growing London based independent radio station. As part of its expansion, Radar have set up a music division, 'Locked In Music' and a publishing company 'Praise Music'

We are currently looking to employ a music executive to run both divisions. This role will need the successful candidate to have a degree of knowledge both in the record and publishing side of music. This will need to include an element of A & R, project management, live and legal understanding for a varied roster of clients. You will need to deliver and co-ordinate all elements of development with the new talent, through to the release and driving of any campaign.

Please see the Music Week Job Board for more information:
<http://www.musicweek.com/jobs/read/music-division-executive/01617>

studiocdn

mediadisc
MULTIMEDIA

NUMBER 1 SUPPLIER TO THE
INDUSTRY FOR CDR DUPLICATION
AND WATERMARKING

- > MANUFACTURED RUNS
- > CARD WALLETS
- > ISRC CODES EMBEDDED
- > ONLINE WATERMARKING DELIVERY SERVICE
- > COPY-PROTECTION
- > DVDR DUPLICATION

QUICK/RELIABLE TURNAROUND

www.mediodisc.co.uk
0207 385 2299

Logos: BAA, ipi, 11-1, 16

handle recruitment

We're deeply invested in the brands we work with. We know each client, its market and its culture inside out, and understand the capabilities and qualities of the people who'll shine.

We connect our clients with exceptional people who will power their brand, and we connect brilliant candidates with roles they'll love.

+44 (0)207 569 9999
www.handle.co.uk

THAT WAS THE Music Week THAT WAS

This week 50 years ago....

THIS WEEK
● OCTOBER LP SUPPLEMENT
● PULL-OUT DISTRIBUTORS CATALOGUE

MUSIC INDUSTRY NEWS

RECORD RETAILER

U.S. DECCA SETS JANUARY LAUNCH

MINIT LABEL BOWS WITH COLOURED DISC

MINIT, the American subsidiary label of Liberty will be launched in this country on October 13 when the company releases an album from Hapshash and the Coloured Coat titled 'Hapshash and the Coloured Coat Featuring The Human Host and the Heavy Metal Kids' (MLS/MLL 40001).

U.S. DECCA will launch its own independent record company in Britain on January 1. A British producer has been signed by the company and senior American executives are visiting London to finalise the organisation of the new record company.

American Decca group product is released by the entirely separate British Decca company here on the Brunswick and Coral labels under a licensing deal which expires at the end of the year.

The new company will issue material by all current Brunswick and Coral artists but is not expected to use the Brunswick label name as this is owned by British Decca here.

Huobert J. Stone, international manager of U.S. Decca, has been in London for negotiations about the new company and discussions with U.S. Decca's British representative Mike Sloman.

U.S. Decca is a division of the giant Music Corporation of America, which also owns Leeds Music here and operates from 139 Piccadilly in London.

MCA vice-president Bertie Adams is due in London shortly to complete certain negotiations over the new company. British Decca is expected to win the contract to press and distribute product for U.S. Decca.

Mike Leander has been signed to produce for U.S. Decca from January. Publicist Chris Hutchins, who runs a publishing company in association with Leeds Music, has also been approached and his Rolids company is likely to produce material for the new company.

Coral has a three year production deal with agent Tito Burns and U.S. Decca has also signed Clement Freud to record an LP.

U.S. Decca's big selling artists here have included Buddy Holly, Brenda Lee and Jackie Wilson. It has a strong country catalogue and has also released the original soundtrack album from the film musical 'Thoroughly Modern Millie' starring Julie Andrews which will be screened in London next month.

The new company will be the first of at least three U.S. record manufacturers to go independent here in 1968. It will increase still further the expanding American stake in the British disc market, which several transatlantic companies including CBS, MGM, Liberty, Disney and Pickwick, are already competing.



DARCY GLOVER EXITS PHILIPS

PHILIPS marketing manager Darcy Glover is leaving the company at the end of this week. He is the second marketing chief with a major manufacturer to quit this month — following Don Johnston's departure from Polydor.

A statement circulated to Philips staff last week said that Glover was leaving the company for "personal reasons" at the end of the month. He is planning to return to his native New Zealand.

No successor to Glover is being appointed. Sales manager Geoff Harrington and other top executives will report direct to Philips managing director Leslie Gould.

The departure of both Philips and Polydor's marketing chiefs does not herald closer marketing ties between the two companies.

TOP DECCA

Back in 1967, *Music Week* was still *Record Retailer* and Decca was an upstart US label trying its luck over here, rather than the classical/jazz/country/everything powerhouse we know today. Although, with signings ranging from Buddy Holly to the Thoroughly Modern Millie soundtrack, its eclectic nature was already in place. With United Artists also arriving, the American invasion started right there, right then...

POLYDOR BLIMEY

Fifty years ago, Philips was still a big noise in music. But perhaps the most intriguing aspect of this tale of departing marketing managers is the mention of Polydor achieving "greater market penetration than ever before". The label went on to be a regular market share champ in the '90s.

EP SWITCH

THE EP 'What Now My Love' by Herb Alpert and the Tijuana Brass, originally released on Pye International NEP 4078, has been transferred to Alpert's A&M label. Its new number is A&M 878.

(NO) ONE LOVE

BBC Radio 1 and Radio 2 might be our cover stars in 2017 but, 50 years ago, the launch of the two stations didn't even warrant a mention on the front page. Radio 1 at least got a shout out inside, where the editorial column demanded the new station shouldn't conform to "dusty conventions". Radio 2 didn't even get that. How far they've come...

BARBIROLLI PROMOTION

promote EMI's 'Madam Butterfly' opera recording. Sir John Barbirolli, the conductor here in 1968. It will increase still further the expanding American stake in the British disc market, which several transatlantic companies including CBS, MGM, Liberty, Disney and Pickwick, are already competing.

tickets are available for the Lesser Promenade Concerts.

ONUS

pull-out sections of distributors (with the album releases).

album releases.

** see back page*

comment

NEW RADIO 1 MUST SWING

SATURDAY sees the start of Radio 1, the BBC's belated switch into a modern format of pop music programming.

The new service should be a welcome newcomer to record promotion media provided the men running it give their heads and are allowed to operate the station to cater for public demand instead of conforming to the dusty conventions that have cobwebbed so much of the corporation's past output.

It is a reflection on such a government and the BBC that it is only now that the country is being given its first Whitehall-sanctioned music station, trailing years behind public taste and the broadcasting policies of other nations, while the British music industry has been leading the world for the last four years.

Now that the BBC has caught up with modern pop music presentation, following the private lead, the industry must hope that the new station will play its role fully as radio is likely to remain the primary exposure medium for discs.

Radio 1 will of course be followed by all those who are entitled to royalties through the industry's non-payment of performance fees for their broadcasts.

But employing a host of former pirate disc jockeys and operating under the umbrella of a government-backed monopoly (Caroline permitting) will not be enough. The new station must swing if it is to be effective.

of the RR about the country are using extra copies of the RR as promotion material for their customers. Many bulk orders have already been received for the October album supplement and dealers are advised to let us know their requirements as soon as possible.

On October 13 U.S. Decca is expected to win the contract to press and distribute product for U.S. Decca.

On October 13 U.S. Decca is expected to win the contract to press and distribute product for U.S. Decca.

Also inside... Ads announced Scott Walker's first solo LP and promised "something new in pop" from Nirvana (no, not that one)... A feature trumpeted a "folk boom" as artists such as Johnny McEvoy and Johnny Kelly topped the "once unheard of" figure of 25,000 copies sold... Producer Mike Hurst was profiled... A news story highlighted the growing problem of record shop break-ins... Bob Dylan's return after his motorbike crash was heralded in the Tin Pan Alley column... The Beatles topped the albums chart with Sgt. Pepper's Lonely Hearts Club Band...

THE **AFTER** SHOW

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

THIS WEEK: **SAS METCALFE** President, global creative, **Kobalt Music** ■ INTERVIEW: MARK SUTHERLAND

Sas Metcalfe's career began in London in recorded music, then took her to publishing with EMI and Warner/Chappell, before she became employee No.001 at Kobalt in 2001. Now the company's top creative exec and based in Los Angeles, she talks us through the lessons she's learned...

Three things that make a great songwriter are...
Perseverance, hard work and talent. Very few people have all those qualities. It's quite difficult to find an all-rounder. And people have to stay current. There's no point signing a great producer from the past, a lot of the time that won't wash. You can't put them in rooms today because their sound is dated. So you get older songwriters to team up with younger track people.

People say recorded music is more exciting than publishing but...
That was always a myth. I always enjoyed publishing more because it's the writer's home. It was always considered quite backroom but it is where the initial work is done. After each album cycle, the writers come back and start again... It's always felt to me like their real home.

The best chance I ever took was...
Joining Kobalt. In the early days, everyone thought I was mad. We were doing admin deals and [people thought] if you had an admin deal you had no connection, then what are you signing? But it does mean you have to do a great job; you can't sign something and just forget about it. You have to stay close, because they're not signing their lives away. So the system and the energy of the creativity and everything has to be great because there are plenty of people that would, and still do, try and take things away from you. You constantly have to be great.

The difference between the US and UK music businesses is...
You can't have a drink at lunchtime [in America]! I wait for Brits to come before I have a glass of wine at lunchtime. Actually, every week I probably see three or four Brits; lawyers, managers, writers, artists – it's a constant flow through LA. I probably see more Brits here than if I was sitting in [Kobalt UK HQ] Valentine Place. I feel like I'm in the UK music business whilst



“I always enjoyed publishing more than records because it's the writer's home...”

I'm sitting in LA, but it's an added bonus to have a global view. And you can have a very good global view from here...

The biggest change I've seen during my time in the biz is...

The consumption of music. People who weren't in the music business used to buy two or three CDs a year, whereas you think of people buying music now, and the accessibility of music all the time – it has changed a lot! I worked at CBS when Paul Young and Adam And The Ants first hit and people literally would have two or three pieces of music, and that was their music. Whereas now, you press a button and there's anything you like, so it's very important that you subscribe to quality and not just allow watered down music. Finding the real thing has become much harder, because there's so much noise.

**GET
IN!**

**An irresistible autumn
offer for Music Week
Directory 2018**



Book...

**an Enhanced Logo Package in the 2018
Music Week Directory and receive a site wide
MPU advert on the Music Week website
for one month (worth £1,200)
absolutely free of charge.**

**This offer allows you to reach over 100,000 industry professionals both in
print and online and get your services in to the heart of the music industry.**

To take up this exciting package please contact Jacob Holmes today.
jacob.holmes@fellowsmedia.com

**LIVEUK
SUMMIT**
ABOVE AND BEYOND

Thursday 12 October 2017

Radisson Blu Portman Hotel | London

An action-packed, one-day event of networking, conference panels, presentations and discussions tackling key industry issues and new developments

First speakers announced



Stuart Galbraith
Kilimanjaro Live



Andrew Zweck
Sensible Events



Lucy Dickins
ITB



Ed Bicknell
Legend



Nigel Adams
MP



Sharon Hodgson
MP



Matt Bates
Primary Talent
International



Steve Forster
YMS Live



Mark Meharry
Music Glue



Rupert Dell
The Gig Cartel



Ben Sebborn
Skiddle



Adam Webb
FanFair Alliance



Paul Reed
AIF



Adam Goodyer
LiveStyled

Conference sessions include:

Fields of Dreams
(festival sector)

The Next Stage
(venue development)

NXT session in association with Music Glue

The Discovery Panel
(artiste development)

FanFair Alliance presents
What Price Ethics?
(battling the touts)

The Social Network
(digital developments)

Tech Talk
(new tech demonstrations)

Masters of the Universe
(tales from far-away places)

The Winning Ticket
(primary ticketing)

Music Manager's Forum presents
Crossing Streams
(streaming, digital & live)

NXT session in association with Music Glue
Stairways to Heaven
(grassroots activity)

The Live Story:
David Stopps interviews
Ed Bicknell

Music Manager's Forum presents
Money For Nothing?
(funding & grants)

The Risk Factor
(promoting)

REGISTER NOW at £135 + VAT

www.liveuksummit.com

+44 (0)20 7224 2442

info@liveuksummit.com

Media Partners

MusicWeek

**RECORD
of the DAY**

Sponsors

integro

TRUCKING8Y

G4S

halo
Conferences & Events

skiddle

**PRS
for MUSIC**

Suppliers

YSLV

musicglue

**neoearth
LIGHTS**

Industry Supporters

FLAWE
LONG LIVE EARS

AIF

bpi
PROMOTING
BRITISH
MUSIC

Musicians'
Union
MMU

MPF

aim
ASSOCIATION OF
INDEPENDENT MUSIC

CELEBRITY ACCESS