

# Music Week



"WE'RE NOT A BAND ANYMORE, WE'RE A CULTURE"

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THROUGH THE MUSIC BUSINESS

+ **ROCK ISSUE** 2019

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# TAKE

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Friday 12th, Saturday 13th, Monday 15th & Tuesday 16th April  
**SHEFFIELD FLYDSA ARENA**

Thursday 18th, Friday 19th & Saturday 20th April  
**GLASGOW THE SSE HYDRO**

Monday 22nd, Tuesday 23rd, Thursday 25th,  
Friday 26th & Saturday 27th April  
**MANCHESTER ARENA**

Monday 29th & Tuesday 30th April  
**DUBLIN 3 ARENA**

Thursday 2nd, Friday 3rd, Saturday 4th, Sunday 5th,  
Tuesday 7th, Wednesday 8th, Thursday 9th & Friday 10th May  
**LONDON THE O2**

Sunday 12th, Monday 13th, Tuesday 14th  
Thursday 16th, Friday 17th, Saturday 18th & Sunday 19th May  
**BIRMINGHAM ARENA**

Thursday 23rd May  
**MILTON KEYNES STADIUM MK**

Saturday 25th & Sunday 26th May  
**SOUTHAMPTON ST MARY'S STADIUM**

Tuesday 28th May  
**BRISTOL ASHTON GATE STADIUM**

Thursday 30th May  
**NORWICH CITY CARROW ROAD STADIUM**

Saturday 1st June  
**MIDDLESBROUGH RIVERSIDE STADIUM**

Tuesday 4th June  
**HUDDERSFIELD JOHN SMITH'S STADIUM**

Thursday 6th June  
**LIVERPOOL ANFIELD STADIUM**

Saturday 8th June  
**CARDIFF PRINCIPALITY STADIUM**

**642,000 TICKETS • 29 ARENAS • 9 STADIUMS**

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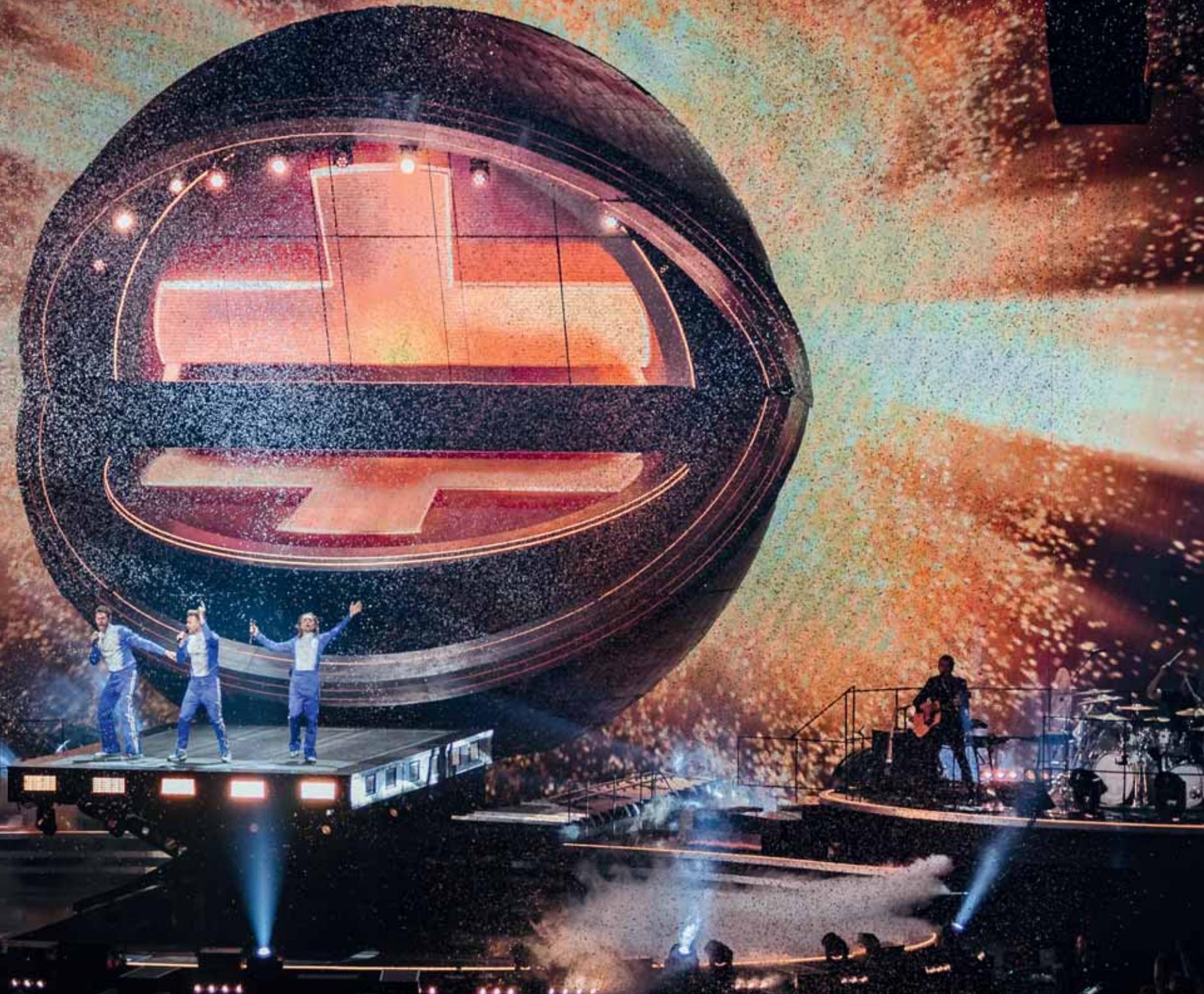
**TAKE THAT ON TOUR IN THE UK & IRELAND 2006 - 2019**

**5,323,521 TICKETS**  
**65 STADIUMS**  
**153 ARENAS**

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**THE O2,**  
**LONDON**

**RECORD 12 SHOWS**  
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**LONDON (new stadium)**

# THAT



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(including 12 shows in 1995)

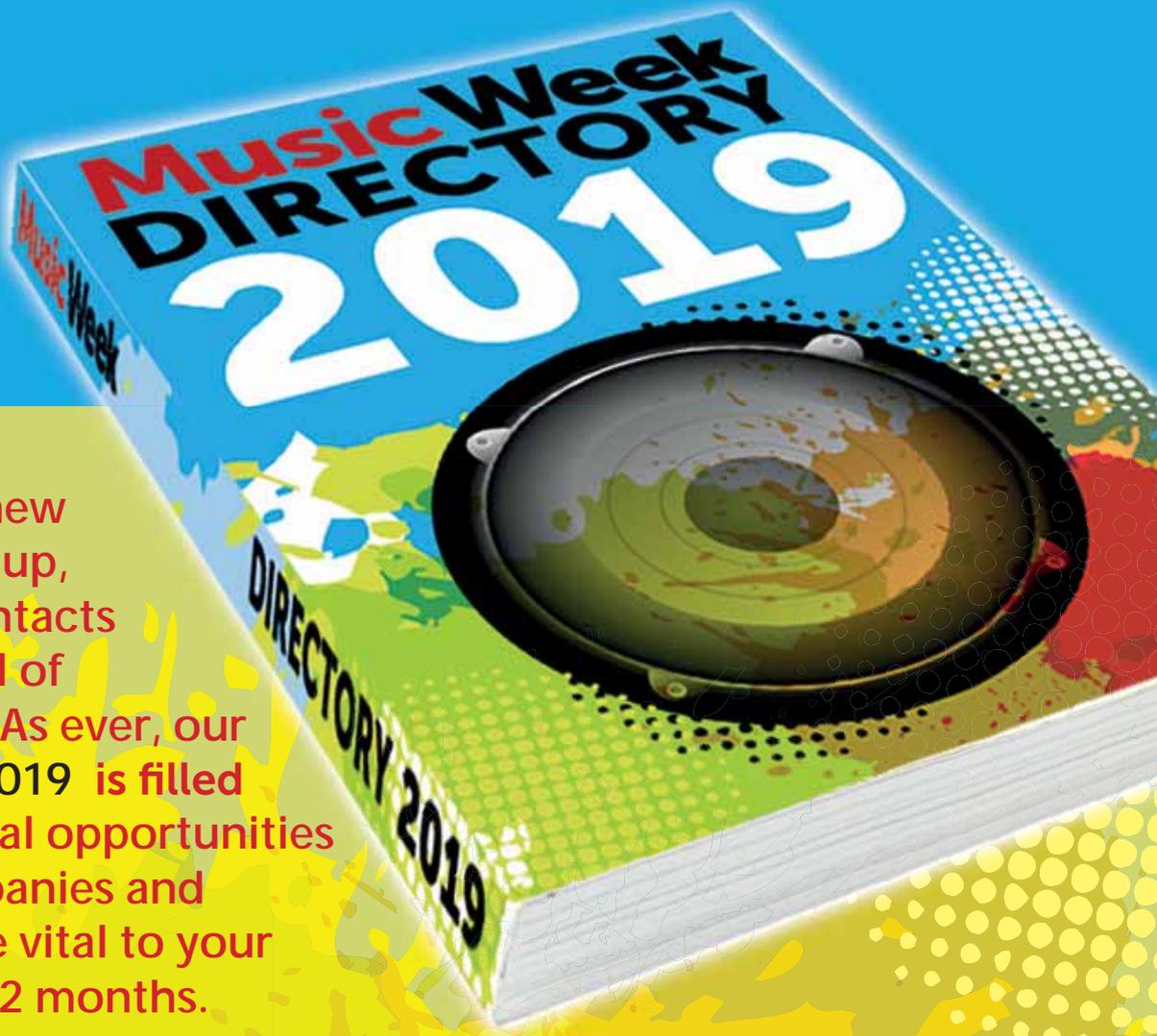
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# Welcome to the music week...

## There's no app for this



A lot of things about the lavish UK iTunes launch in 2004 seem odd, with the benefit of 2019 hindsight.

Steve Jobs' confident declaration that "Users don't want to rent their favourite songs, they want to buy them" looks incongruous now that the streaming age is seeing the once all-conquering iTunes, if not quite killed off, then at least gently eased towards retirement.

But the thing many of us who were there remember about the launch most is, even though Alicia Keys was present, most of the excitement and buzz was around the technology, and the technicians.

Napster and iTunes changed the narrative around music. Instead of each decade's musical change and renewal being driven by fresh artists and movements, it became focused on new delivery mechanisms. The '70s got punk rock, the noughties got Spotify.

Out here at MIDEM, from where I'm writing this week's column, technology remains at the heart of most music discussions, as it should. But it seems like, slowly but surely, the key focus is shifting back to where it should be: the music itself.

There may, of course, be another disruptive technological great leap forward around the corner. But for now, streaming seems to have established dominance in a way that downloads never quite did. Indeed, in a way, it's the new CD: a format that benefits catalogue discovery or rediscovery as much as new hits.

The CD era saw the music business hit new commercial peaks. But it was also a time when the business invested in artists, knowing establishing a quality catalogue would pay dividends in the long term.

The rise of unconventional artists such as Billie Eilish suggests those days could be coming back. And the buzz about new music, whether it be from Taylor Swift or Liam Gallagher, Slipknot or Skepta, is centred on the quality of the song, not how we access it.

That should mark a significant change in the relationship between DSPs and the music business. After all, the services don't own those songs, they're merely renting them. As licensing deals come up for renewal, it might be a good time to remind them of that.

**Mark Sutherland, Editor**  
mark.sutherland@futurenet.com

MusicWeek  
10.06.19

ROCKISSUE  
2019

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"I wander out where you can't see"

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## Is rock on a roll? Big breakthroughs see heavy bands build up streaming steam

Playlists and canny marketing key to out-performing market say top execs, as rock fans finally embrace the format

— BY MARK SUTHERLAND —

**T**he tide could finally be turning for rock music on streaming services, new *Music Week* research can reveal.

In previous years, our survey of the performance of songs the Official Charts Company classify as heavy rock or metal has made for sobering reading for execs in the genre. But this year, streams for the year-to-date are not only up 39.3% (outpacing last year's 29.8% rise), but are also out-performing the total market rise. Total streams rose by marginally less, 38.8%, whereas last year rock lagged the overall market by more than six percentage points (29.75% versus 36%).

"It's really encouraging," Raw Power Management CEO Craig Jennings told *Music Week*. "We're winning over new generations of fans and people are getting into the habit of streaming. It took a minute but it feels very positive."

Less positively, the Top 100 rock songs of the year are still dominated by heritage acts. Queen, who became one of the most streamed acts on the planet after the box office success of biopic *Bohemian Rhapsody*, took the Top 5 slots. *Bohemian Rhapsody* itself was the most streamed track with 27,167,168 audio streams so far this year, according to the Official Charts Company. Other classics from Guns N' Roses, Goo Goo Dolls, Bon Jovi and Red Hot Chili Peppers, plus another Queen song, make up the Top 10.

But elsewhere there were further signs of encouragement for the sector. While no current releases made the Top 40 in 2017 or 2018, this year's chart features four songs from Raw Power clients Bring Me The Horizon's 2019 album, *Amo* (RCA), the highest being *Medicine* at No.11 (7,606,186 audio streams).

"Generally at Raw Power we try and buck the trend in all areas," said Jennings. "We made a progressive, brave record and we continue to make brave decisions in how we do things. We're finding ourselves now crossing that divide. The key for us has always been to maintain the fanbase that we have, which is very important to us, but try and move things on. These streaming numbers show that we're succeeding."

Horizon have 10 songs in the Top 100, where they are joined by Rammstein's 2019 single *Deutschland* (Spinefarm) at No.84. According to the label, *Deutschland* and follow-up single *Radio* have racked up over 120m global streams between them to date, something Malte Schröder, MD at Berlin-based digital agency Ease, puts down to a complete overhaul of the band's digital set-up, including new Instagram, YouTube and Facebook channels.

"The trick was making sure fans were in the right place and heard about the new music," said Schröder. "We did this by preparing the digital community over the past few years. When we sat down to plan the release, we had over 22 separate channels at our fingertips to stage a powerful digital impact."

Elsewhere, there were encouraging signs that the genre can reach new fans, even with classic bands. Carefully targeted digital marketing by Eleven Seven for Mötley Crüe's catalogue after the success of Netflix biopic *The Dirt*, saw global streams soar 415% year-on-year on Spotify and 744% on Apple Music.

But, significantly, the audience demographic also became notably younger, with Eleven Seven founder Allen Kovac claiming the majority of the band's listeners on Spotify are now under 45, where 70% were over-45 pre-*The Dirt*. Kickstart My Heart is the No.70 rock song of the year in the UK, with 2,344,088 audio streams.

"You have to look at an algorithmic plan as opposed to a radio-single-album plan," Kovac told *Music Week*. "I met with [band members] Tommy Lee and Nikki Sixx and showed them how insignificant their streaming was compared to Five Finger Death Punch or Papa Roach. Today, they're right in the ballpark with those acts. They're moved from a sedentary older audience to a more active streaming audience because the band were telling the story of the songs that were in the movie."

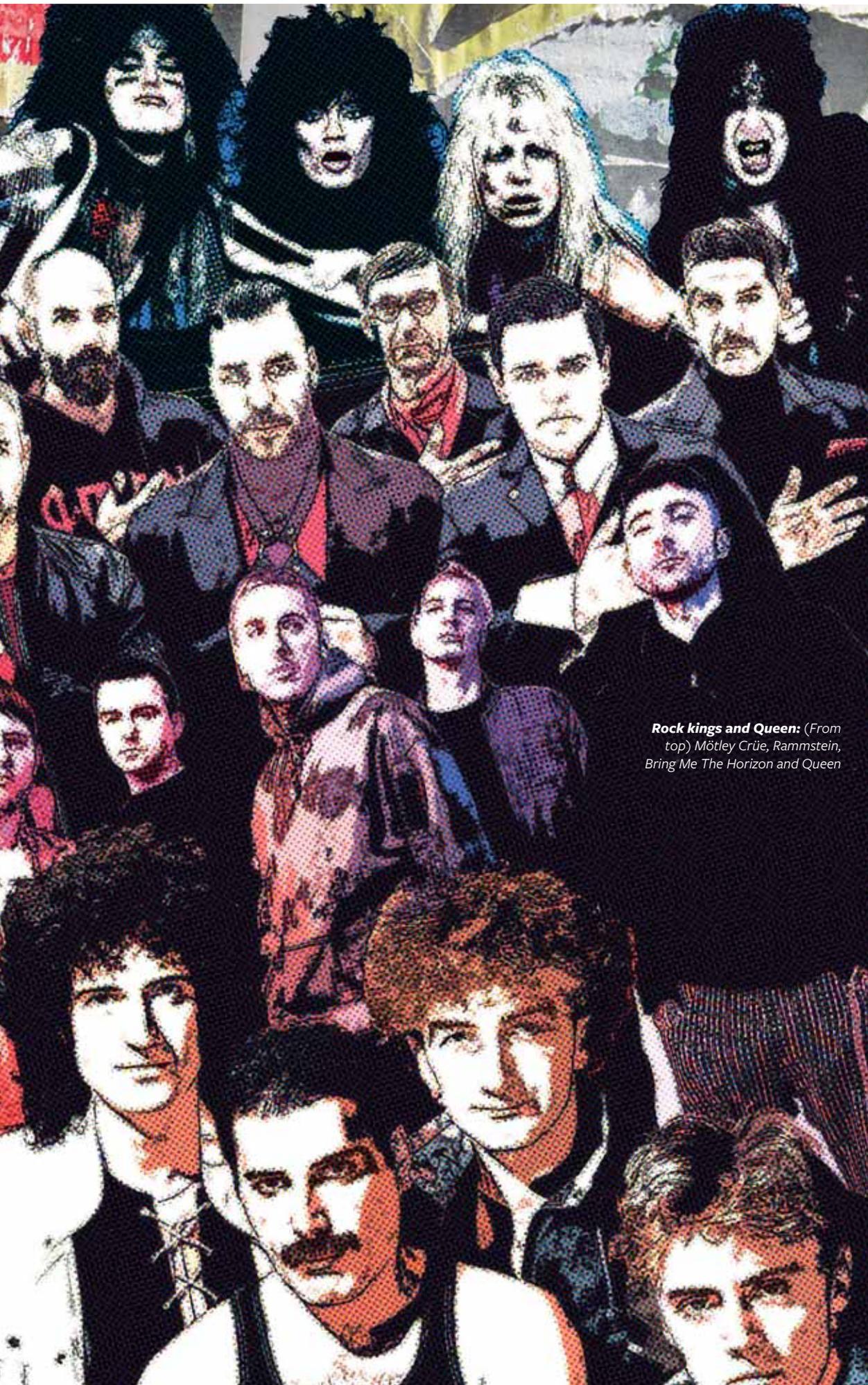
Not every band can have a biopic to help, of course. But Kovac insists the importance of popular streaming playlists, where rock bands rarely feature, has been over-stated.

"That's the cherry on the top and would help things move faster but, if people are sharing a song on their personal playlists, it becomes the soundtrack to their lives," he said. "Whereas curated playlists change all the time."

"In a streaming market that is predominantly focused on pop, hip-hop and grime, the playing field is a challenge for hard rock and metal bands," said Spinefarm UK head of marketing Darren Toms. "Artists have to be very focused and creative when pitching songs to DSPs."

Bring Me The Horizon's *Mantra* was a rare Spotify Hot Hits UK-featured track from a heavier band and Jennings maintained such playlists were still key to acts looking to follow Bring Me in crossing over.

"The fan portals are really important but it's also important to be on the bigger playlists and make a difference," he said. "I've always got my punk rock hat on, but I don't like looking in from the outside. Being subversive on the inside is the best way to do it. In terms of getting on those playlists, we have no barriers to where we want to go."



*Rock kings and Queen: (From top) Mötley Crüe, Rammstein, Bring Me The Horizon and Queen*

# FOR THE RECORD



## THE BIG CHANGE

Apple is replacing iTunes with three entertainment apps, including a standalone version of Apple Music. The company confirmed the move at its Worldwide Developers Conference in San Jose, California. Catalina replaces iTunes with three all-new apps for music, TV and podcasts to simplify the user experience. However, the iTunes Music Store will remain open.

## THE BIG RESPONSE



Trade bodies including UK Music, AIM, Music Managers Forum, Featured Artists Coalition and the BPI have united in a bid to support UK artists and businesses impacted by the collapse of PledgeMusic. Hosted by the Musicians' Union, an impact assessment survey is available to complete online. The deadline is 12 noon on June 25.

## THE BIG SHOW



Pet Shop Boys will headline the 50,000-capacity BBC Radio 2 Live in Hyde Park concert on September 15. This year's line-up also includes Westlife, Status Quo, Clean Bandit, Bananarama, Emeli Sandé, Kelsea Ballerini and Simply Red.

LABELS

# Virgin territory: New label GM targets ‘flagship global artist’

Former marketing exec Michael Rivalland says Virgin can “achieve excellence in different lanes”, as he steps up to senior role

BY ANDRE PAINE

Newly-promoted Virgin Records GM Michael Rivalland has said that he wants to “expand on the culture” at the label.

*Music Week* can reveal that Rivalland has been upped from marketing director to head up the label operation within Virgin EMI.

“To be able to excel and achieve excellence in different lanes is what we want to do,” said Rivalland. “It’s about being able to be diverse and expand on the culture that we’ve created.”

“That is the key, at Virgin we are a very broad label and having someone that understands a guitar, a drum machine and the sound of the British urban scene is quite a major thing to do,” Virgin EMI president Ted Cockle told *Music Week*.

“He is a versatile character, we’re delighted that we’re able to find further progress for him within the company and he’s balancing the requirements that role demands.”

Rivalland has worked with acts ranging from Chase & Status and Sub Focus to Black Sabbath, Paul Simon and Mark Knopfler.

As well as handling Positiva releases, Virgin is the UK affiliate for 10K Projects (Trippie Redd, 6ix9ine), QC (Migos, Lil Baby) and posthumous releases from Xxxtentacion.

Rivalland has also overseen a growing UK urban roster, including Russ, Tion Wayne, Krept + Konan, Hardy Caprio and MoStack.

He noted the label’s “big moment” with Bastille’s new album *Doom Days* this week (June 14). Now the newly-promoted GM is targeting a global breakthrough artist.

“What we really need to do is a massive UK break that goes internationally,” he told *Music Week*. “Virgin is having a lot of success in the albums and singles chart, but we still want more, and we especially want the flagship Sam Smith-type artist that goes everywhere.”

“Our very existence is based on that so we are constantly trying to develop that artist – it has to remain the goal,” added Cockle.

Rivalland said that Hrvy is already making a global impact. The UK pop artist has 4,691,9856 monthly listeners on Spotify, where the single *Personal* has racked up 100,545,133 streams.

Last month Virgin EMI had 10 singles in the Top 20 in a single week, as well as scoring the fastest-selling debut album of the year with Lewis Capaldi. Cockle said that Rivalland has a crucial role in maintaining its market share leadership across singles streams (11%), AES All Albums (10.7%) and Artist Albums (10.7%).

“The science of working that British urban market is something that he’s refined the detail on superbly,” said Cockle.



“We have a good contingent of the cream of the crop from the British urban lane”

**Ted Cockle**  
Virgin EMI



Urban legend: Michael Rivalland

## MoStacking up: Rapper lands star guests for debut LP

Label building urban roster with “cream of the crop” from UK scene, says Ted Cockle

Michael Rivalland has described the current chart success of UK rapper MoStack as the result of “constant momentum”.

*Shine Girl* feat. Stormzy debuted at No.15 on Friday (June 7) on OCC sales of 24,842. MoStack’s debut LP *Stacko* was released on the same day.

“It feels exciting considering he’s just sold out Brixton Academy and has another on sale,” said Rivalland.

“He’s got Stormzy on his latest single, he’s got the who’s who of the biggest names from the scene on his album – J Hus, Stormzy, Fredo and Dave.”

The debut album follows chart success as a featured artist on singles with Not3s, Dave and Steel Banglez.

MoStack’s own highest-selling single to date is last year’s *What I Wanna* (335,431 sales – OCC).

“It’s about constant momentum,” said Rivalland. “With all these guys, they have got a very strong vision.”



Shine on: MoStack

Hardy Caprio is currently enjoying his biggest hit with *Guten Tag*, which peaked at No.18 last month. It has sales of 104,672.

“Similarly with Hardy Caprio, we built that and we’ve been working it for two years now and he’s a million singles down the line,” said Rivalland. “He’s also about to put on a Brixton [gig] – we feel quite proud.”

“We definitely have a good

contingent of the cream of the crop from that British urban lane at the moment,” said Cockle.

“We’ve just signed SL, which was one of the hottest deals going,” added Rivalland. “So we’re obviously capitalising on our momentum there.”

He also hailed Positiva’s success with Jonas Blue.

“Positiva feels in a healthy place, it feels resourced and fresh,” said Rivalland. “We want to build on that, as we do our urban repertoire.”

# TWEETS OF THE WEEK

The past seven days in 280 characters

 **@Popjustice** What makes me laugh about this week's releases is that you know a couple of the artists were like, "hm, last week of May, seems like a quiet time to release new music" (**Peter Robinson, Popjustice**) **Friday, May 31**

 **@christopheslade** imagine writing Rhythm Nation only to be performing 30 years later at a festival while people are still queueing to buy their lunch from a cheese toastie stall (**Chris Slade, Cousin**) **Wednesday May 29**

 **@gemtriesharder** Just saw Kevin Rowland in Leon (**Gemma Samways, London In Stereo**) **Tuesday, June 4**

 **@janeabernethy** Thinking of turning my Twitter into a Jai Paul fan page. I know I'll lose most of you, dear followers, but you have to make sacrifices for what you love (**Jane Abernethy, Omnian Music Group**) **Tuesday, June 4**

 **@tiffanycalver** I swear the more money you make the more money you have to spend (**Tiffany Calver, BBC Radio 1/1Xtra**) **Sunday, June 2**

 **@stephenackroyd** Lost four hours work. Redid it in 30 mins. Proved 7/8ths of print design is scrolling up and down a PDF then moving something 0.1mm to the left. The glamour. (**Stephen Ackroyd, Dork/Upset**) **Tuesday, June 4**

 **@jetfury** Primavera seems like it's succeeded where others have failed. Walking around, it didn't feel like "white man's" festival The most mixed crowd I've seen in a cool & safe environment. (**Geoff Barrow, Portishead**) **Friday, May 31**

 **@thrrhythmmthd** we're writing a country trap song but we're gonna release it in about a year when all the Old Town Road hype has well and truly died and we miss the boat (**The Rhythm Method, artist**) **Monday, June 3**

 **@spicegirls** WELL THAT WAS FUN!! Coventry, you lot absolutely smashed it both nights. We're having the best time on tour, thank you everyone for coming out and singing and dancing with us (**Spice Girls, artist**) **Wednesday, June 5**

 **@laimsw** Just remembered that I had to Google the alphabet yesterday because I couldn't remember where Q came. Jesus Christ (**Lais Martins Waring, LD Communications**) **Wednesday, June 5**

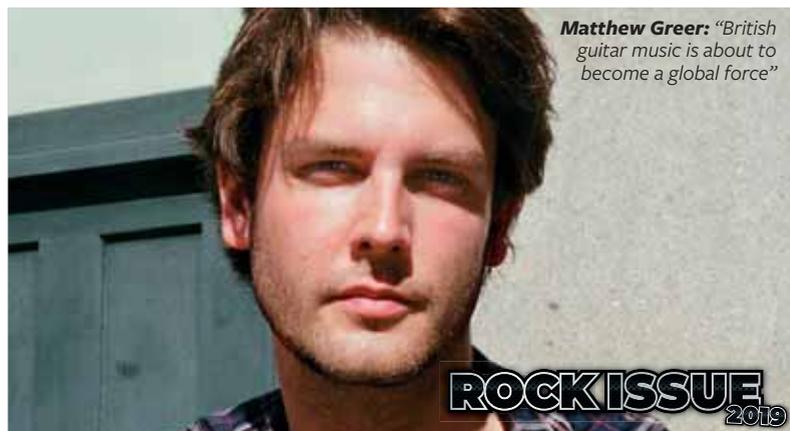
## #1 TWEET



**@SophieEB**  
Hello @Skeptak! Of course I've heard the track - I approved the sample and I LOVE what you've done with Murder... So good. Let's do it live sometime (**Sophie Ellis-Bextor, artist**) **Monday, June 3**

# RISING STAR

The biz's brightest new talents tell their stories



**Matthew Greer:** "British guitar music is about to become a global force"

## Matthew Greer

Artist manager, ATC Management

@matthewwgreer

In association with



### How did you break into the music industry?

While at university, I tried my hand at promoting shows in Camden and before that learned about club and gig promotion during [noughties] indie's halcyon days when Frog at Mean Fiddler and Nambucca were cornerstones of London's music scene. There are lessons learned during those days that I still refer to, as well as lots of fond but hazy memories. After university, I started scouting and interning at ATC Management, working on campaigns for Nick Cave & The Bad Seeds and more. In 2015 I started working with Frank Carter, Half Moon Run and Metric and am involved with all three acts today.

### What's your proudest achievement so far?

Having Top 20, Top 10 and Top 5 albums back to back with Frank Carter & The Rattlesnakes, while preserving their independence. Selling out O2 Academy Brixton and getting the band on the road with the Foo Fighters all summer are definite bucket-list moments too. There is lots more to come next year.

### What does it take to succeed in music?

Management can be turbulent, with massive highs and crushing lows. Maintaining a deep passion for music and the mindset that you never know

what is around the corner is what drives me. The same applies in all other sectors - the music always comes first and opportunities appear often out of nowhere, changing a campaign or even a career overnight.

### What does the future hold for rock?

The future looks bright with bands like Idles and Shame rewriting the rulebook and setting a new standard for the genre; writing powerful songs with depth but backed up with some of the most intense live shows people have seen in years. British guitar music suddenly feels like it's about to turn a corner and become a global force. I am proud to be a small part of that with the Rattlesnakes. Across the pond, acts like Hozier, Scrxlrd and Ghostmane are also breathing life into the genre.

### How would you change the biz?

The recorded music industry has spent years trying to move from an opaque set of business models to an ecosystem where artists have options and get treated fairly. It feels like progress has been made. In the live arena, more work is needed. FanFair Alliance has done a brilliant job of tackling industrial scale secondary ticketing whilst many stood by, watched and profited. However, there are still way too many mouths in the trough between artist and fan, and the live industry needs to come to the party and reform!

**MATTHEW'S RECOMMENDED TRACK:** Kid Kapichi - Glitterati

**ARE YOU A RISING STAR?** Under 30? Making a name for yourself? Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) to appear here...

LABELS

# Treasure Island: Label presidents talk teaming up to create transatlantic hits

Louis Bloom and Strat winner Darcus Beese on streaming's "level playing field" for UK and US acts

BY ANDRE PAINE

**Island Records** US president Darcus Beese has told *Music Week* of his "responsibility" to support British talent in America.

The recipient of The Strat at last month's Music Week Awards spent almost three decades at Island in the UK, where he signed artists including Amy Winehouse, Sugababes, Dizzee Rascal, Keane and US chart-topper Taio Cruz.

"Your ambition for all your artists is for them to be global," said Beese. "Now that I'm in the States, it should be part of my responsibility to make sure UK acts get a look in."

A year on from his move to Island president in the US, the two companies are strengthening their ties.

While Republic remains the British label's American affiliate, the Island companies are working on transatlantic campaigns from UK-signed acts (Sigrid, Keane, Sean Paul) and US artists such as Emotional Oranges.

"At the risk of sounding like a British prime minister or a US president, Island has always enjoyed a special relationship with our US labels, traditionally with Monte [Lipman, CEO] and Avery [Lipman, president/COO] at Republic and more recently with Island US too," Louis Bloom, Island UK president, told *Music Week*.

"Obviously since Darcus has taken over, that relationship has become even stronger and feels even more symbiotic. While we know each other so well, we also have a lot to learn from one another."

Beese said he still has "DNA" on recent signings to Island in the UK.

"We're partnering with them in the US, so



"Since Darcus has taken over, the relationship has become even stronger"

**Louis Bloom**  
Island



**Strat pack:** (L-R) Darcus Beese and Dizzee Rascal, who presented The Strat at the Music Week Awards

PHOTO: Paul Harries

Sigrid and Sean Paul and a handful of other acts are just as important to me whether I'm running the UK or the US," he said.

While the US operation contrasts with the music culture of the British business, Beese said his approach had not changed.

"You've just got to know how to be independent-minded in a corporate set-up," he told *Music Week*.

With US revenues now overwhelmingly digital (74.2% according to the IFPI, Beese suggested that streaming was an opportunity for UK artists in the No.1 music market.

"It levels the playing field," he said. "Everything is an algorithm now, right? But you've just got to make global records."

Island's UK and US companies have a close collaboration on Scarlxrd. The British

rapper, who combines trap with metal, has 1,003,968 monthly Spotify listeners.

"Scarlxrd has definitely got US potential," manager Craig Jennings, CEO of Raw Power Management, told *Music Week*. "He's streaming exceptionally well, starting to appear in lots of great urban playlists."

"He was initially a UK signing but Darcus has been influential in his deal. Darcus won The Strat, he's a legendary figure, so we can only benefit from having him on our side."

Bloom added: "With Sigrid, Scarlxrd, and Emotional Oranges and more established artists like Keane and Sean Paul, we can prove that together, with our unique understanding of how we as labels work and how our major markets operate, we can deliver truly global success stories. It feels genuinely exciting."



**Nothing Great About Britain**  
**Peak Chart Position:** No.9  
**Label:** Method Records

## TAKE A BOW

### TEAM Slowthai

**Management:** Lewis Levi  
(ToyiToyi)

**Marketing:** Adam Royal/Jordan Gregory (Method Records)

**Digital Marketing:** Claire Higgins (CYOA)

**National Press:** Annabel Crowhurst/Beth Drake (Toast Press)

**Regional Press:** James Wallace (Pomona)

**National Radio:** Becky Richardson (Ghost)

**Regional Radio:** Alan Smith  
(Tuned In Media)

**TV:** Amy Collins (Your Army)

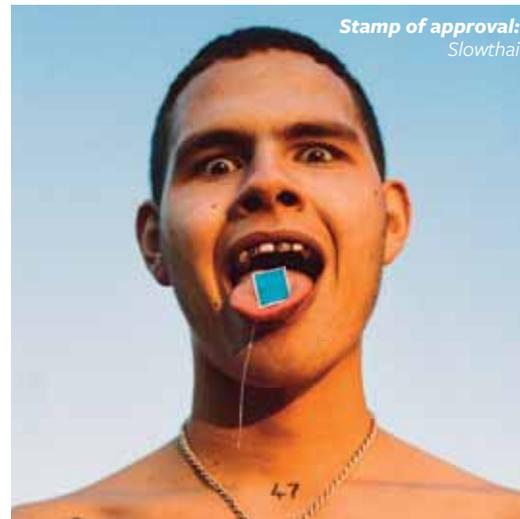
**International:** Orla Gorman/Nickie Owen (UMG)

**Publisher:** Kenny McGoff/Alison Donald (Kobalt)

**A&R:** Sam Evitt (Method Records)

**Agent:** Tom Schroeder/Lucy Putman (Coda)

**Executive producer:** Kwes Darko



Stamp of approval: Slowthai



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# THE PLAYLIST



## LIAM GALLAGHER

Shockwave (Warner Bros)



Presumably, Liam Gallagher intends to 'ave it this summer, and this cocksure, glam-flavoured new single is a suitably brash statement of intent. New album *Why Me? Why Not* is coming soon.

**Contact Andy Prevezer**  
andy@andyprevezerpr.com

## BON IVER

Hey, Ma (Jagjaguwar)



Justin Vernon made a splash with 2016's *22 A Million*, and this is one of two tracks that signal his reemergence. It's a pleasant wash of synth, sax and vocals.

**Contact Nathan Beazer**  
nathan@dogdaypress.com

## ROSALÍA

Aute Cuture (Columbia)



Having dominated global charts already this year, the flamenco star looks set to do it again with some sharp vocals and hypnotic, augmented brass.

**Contact Abisola Oke**  
abisola.oke@sonymusic.com

## KATY PERRY

Never Really Over (Virgin EMI)



Katy Perry is back with big drops, staccato verses and a big dose of cloud-bursting pop. It ain't over by any stretch.

**Contact Janet Choudhury**  
janet.choudhury@umusic.com

## ALFIE TEMPLEMAN

Sunday Morning Cereal (Chess Club)



Video game synths and crunchy clicks drive this sun-blessed debut from the precocious Bedfordshire songwriter. The titular EP is out on June 21.

**Contact Dan Carson**  
dan@they-do.com

## SKEPTA (FEAT. J HUS)

What Do You Mean? (Boy Better Know)



Low key strings and smooth flows combine on this new album cut, which boasts some imperious verses from a suitably stoic Hus.

**Contact Jon Wilkinson**  
jon@technique-pr.com

## GIRL BAND

Shoulderblades (Rough Trade)



Nearly four years after their debut, the Dublin crew return with epic noise, beastly riffs and no little shouting. This is beautifully unsettling listening.

**Contact Jamie Woolgar**  
jamiewoolgar@roughtraderecords.com

## GIG OF THE WEEK

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



## BOB BILLIE MARTEN

Islington Assembly Hall, London 7pm

**Chess Club's**, Yorkshire singer-songwriter checks back into London to flesh out her recently released LP *Feeding Seahorses By Hand*. Moments of tender beauty, and a pinch of politically-charged anger, beckon.

## ROCKISSUE 2019

## TASTEMAKERS

Hear **THE PLAYLIST** at [spotify.com/user/musicweek](https://spotify.com/user/musicweek)

*The industry's favourite new sounds*

## Siân Llewellyn Editor, Classic Rock

### THE STRUTS – YOUNG & DANGEROUS



For those about to rock Siân Llewellyn

**You want** killer songs that earworm you to within an inch of your life? You want a frontman who commands a crowd like a cross between The Boss and Freddie Mercury? You want a young British band that if given the stars' right alignment could, no should, be rock's Next Big Thing? (And I'm talking *The Darkness* in 2003/04-style Next Big Thing.) Yes? Then you really want to be listening to The Struts.

With two albums under their belts – 2014's *Everybody Wants* and last year's *Young & Dangerous*, the Derby quartet have been going from strength to strength. The US appears

to be catching on, while their hometown crowd are a little slower on the uptake. But they're making inroads – their last UK jaunt saw them fill O2 Shepherd's Bush Empire. With a sound that's equal parts vintage Queen, classic Sweet and shiny modern pop with savvy modern nous, The Struts are as impressive live as they are in the studio.

With songs to die for – absolute bangers such as *Primadonna* *Like Me* and *Dirty Sexy Money* really ought to be soundtracking our summer – I'm fully sold on them being branded 'an overnight success' by the mainstream when album number three surfaces.

ESSENTIAL INFO

**RELEASES** Tunnel Vision (out now) **LABEL** Music For Nations **MANAGEMENT** Chris Nenadich, Ignition **NEXT GIG** Download Festival, June 16

*‘Maximalist’ rockers augmented with anarchic electronic noise...*

From playing on the pavement outside a record label’s conference (Elvis Costello), via issuing OS Map references (British Sea Power), to cross-dressing (Marina Diamandis), artists have gone to novel lengths to woo record labels. Few – that we know of – have successfully kidnapped A&R folk, yet this was Black Futures’ successful ploy.

Having lured their victims to a London pub, would-be suitors were blindfolded, bundled into a van and driven to a secret location to watch the electro-rock duo live.

“It sounds quite scandalous, doesn’t it?” laughs one half of the largely anonymous band who goes by Space (his bandmate, naturally, is known as Vibes).

“It was all done in a friendly way with some light blindfolds. We have our very kind lawyer to thank for inviting everyone down, which showed quite a lot of faith because he hadn’t seen the show,” Space adds.

“We were just trying to create the perfect environment. Doing a showcase to 30 industry people wasn’t going to translate. We wanted to create an immersive experience. We’d orchestrated events so as to pluck people out of their ordinary existences, then dropped them in an alien environment where nothing was as it seemed – then they got blasted by a full on rock show. It seemed to make a big impact.”

It worked so well that Black Futures’ regular gigs have been similarly immersive, boasting venues dressed as quarantine zones and figures in hazmat suits dancing in the crowd. It’s won them not only a hardcore fanbase who style themselves The Black Futures Existential Expedition Club, but the affections of Sony’s Music For Nations, who were suitably wooed by their blindfolding.

ON THE RADAR

# BLACK FUTURES

“The whole team seem to intrinsically get what we were trying to achieve. It was the perfect fit because of their track record for breaking things that are out of the ordinary,” explains Space, adding label and band truly inked their deal. “There was a ritual performed when we signed involving mezcal and tattoos...”

Needles of a different, record-playing kind will be utilised this summer when Black Futures release their self-produced debut album *Never Not Nothing* on August 30.

“The modus operandi was to go big, it’s a maximalist record,” declares Space of the 11 track album’s mix of full-blooded rock and electronics that includes guest vocals from Primal Scream’s Bobby Gillespie. “We wanted a vital energy at the shows and on record that meant you either have to get involved or run for the hills!”

With Download and Glastonbury festival slots coming up fast, Black Futures are in fact bringing the tribes together, so much so that abduction is no longer on the duo’s agenda.

“Kidnapping was day one, now it’s more of a joyous rebellion,” muses Space. “It’s all choice from here on in.”

PAUL STOKES



*“We wanted an energy that means you either get involved or run for the hills”*

Space, Black Futures

**Black to the future:**  
Black Futures (L-R):  
Space and Vibes

PHOTO: Rob Blackham



Supermarket sweep: Ocado's ad and (below) Misty's Big Adventure

SYNC STORY

# OCADO/MISTY'S BIG ADVENTURE

BY BEN HOMEWOOD

It's probably a safe bet that Misty's Big Adventure and Noddy Holder weren't thinking about online supermarket shopping when they recorded Fashion Parade in 2006.

Well, 13 years later, the song soundtracks Ocado's new Made For Modern Living campaign. The colourful



*"They have an amazing cache of alternative pop tracks"*

**Adam Soffe**  
Bucks Music Group

animated spot bears a message promoting convenience.

The brief, according to Connie Edwards, music supervisor at Major Tom, was "to help [convey] technology and convenience".

"We needed to find a track that had that right balance of feeling a bit 'tech' but still being warm and human at the same time," she adds. "Fashion Parade has the perfect balance of all those things and that means it works well."

Adam Soffe, creative & bespoke licensing executive, Bucks Music Group is "delighted" to have landed the band, who formed 25 years ago and release a greatest hits compilation this year, on the Ocado spot.

"They have an amazing cache of modern alternative pop tracks, he says. "We were briefed to find music that could represent things working like clockwork and we knew this track would fit perfectly and really elevate the great animation."

The results are top of the shops, you might say.

**Brand:** Ocado **Spot:** Made For Modern Living **Title:** Fashion Parade **Composer:** Gareth Jones **Artist:** Misty's Big Adventure **Master:** SL Records **Publisher:** Bucks Music Group Ltd **Music Supervisor:** Connie Edwards (Major Tom) **Ad Agency:** Now **Creative Directors:** Sarah Levitt & Laura Muse **Film Company:** Blink Ink **Director:** Michael Marczewski **Air Date:** 20/05/19

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK? Email Ben Homewood at [ben.homewood@futurenet.com](mailto:ben.homewood@futurenet.com) for details.

ROCKISSUE 2019

MAKING WAVES



You must be kidding: Kid Kapichi

## THIS WEEK'S HOTTEST BRAND NEW ACT

### Kid Kapichi

**KEY TRACK:** Glitterati  
**LABEL:** Kid Kapichi  
**MANAGEMENT:** IE Music  
**TWITTER:** @KidKapichi

**WHO:** A new Hastings quartet who take pride in ensuring the spirit of their hometown oozes from their scuffed up modern pop-rock.

**WHAT:** Fans of Slaves and Idles will find bounty here. Drummer George Macdonald kicks up a cacophony as singers Jack Wilson and Ben Beetham tell escapist tales inspired by the ups and downs of life by the seaside.

**WHERE:** Hastings, Kent. They've been regulars at local venue The Tubman for

years, now they're taking on the world.

**WHAT ELSE DO I NEED TO KNOW?** Recent singles 2019 and Glitterati are two of five tracks on the band's Sugar Tax EP, which they will self-release on July 19. They've already won support from BBC Radio 1 and Kerrang! Radio.

**WHAT'S THE EP LIKE?** Unsuitable for those with a fragile disposition! Once you get past the sonic barrage, look out for lyrics inspired by the "unique people of Hastings".

**ANYTHING ELSE I SHOULD KNOW?** Yes, now you mention it. Frank Carter is a fan, and he's a man who knows a thing or two about upstart rock bands.

# #



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# Music Week JOBS

Contact: Alice Dempsey | [alice.dempsey@futurenet.com](mailto:alice.dempsey@futurenet.com)



1



**1. BT-yes!** Global superstars BTS rocked a sold-out crowd of 60,000 at London's Wembley Stadium for over two hours, as part of their extended Love Yourself: Speak Yourself stadium world tour. (Photo: Big Hit Entertainment.)

2



**2. Special delivery** The city of Los Angeles recently announced that, from 2019, May 29 would be officially named 'The Specials Day', in honour of two-tone pioneers The Specials. The celebration began with an official commemorative certificate presentation at City Hall. Founding members Terry Hall and Horace Panter were present to accept the honour from councilwoman Monica Rodriguez. (Photo: Josh Cheuse)

**3. Eazy money** Sony/ATV recently celebrated extending its worldwide deal with G-Eazy. Pictured here are (L-R): Dan Shulman (G-Eazy's lawyer), Matthew Bauerschmidt (G-Eazy's co-manager), Rich Christina (Sony/ATV SVP, head of east coast A&R), Jamil Davis (G-Eazy's co-manager), G-Eazy, Andrew Tavel (G-Eazy's lawyer), Danny Strick (Sony/ATV co-president, US) and Jon Platt (Sony/ATV chairman and CEO). (Photo: Sony/ATV)

**4. Greaze lightning** Spotify hosted an exclusive party for Skepta's top listeners to hear his new album, *Ignorance Is Bliss*, ahead of release. (Photo: Jordan Curtis Hughes)

**5. A Glasto half full** Lauren Laverne's outside broadcast from Worthy Farm looked ahead to Glastonbury 2019. Pictured here (L-R) are: James Stirling (head of BBC Music & BBC Music Introducing), Lauren Laverne (BBC Radio 6 Music's Breakfast Show host) and Glastonbury Festival's Emily Eavis. (Photo: BBC)



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

# KNOT YOU

For 20 years, **Slipknot** have weathered cynicism and tragedy to not only conquer the metal world, but also crack the mainstream. Ahead of their **Download Festival** headline set and sixth album, **We Are Not Your Kind**, *Music Week* speaks to **Corey Taylor**, Shawn ‘Clown’ Crahan and **5B Management’s Cory Brennan** to tell a success story like no other...

— BY GEORGE GARNER —

PHOTOS: PAUL HARRIES

**I**t’s the mantra we’ve been looking for,” Slipknot frontman Corey Taylor tells *Music Week*, explaining the meaning behind the title of their highly-anticipated new album, *We Are Not Your Kind*. Think of it as a line being drawn in the sand.

“There are two different kinds of people in this world,” he continues. “There’s the people who love Slipknot and the people who absolutely fucking hate us. Which is fine. I wouldn’t have it any other fucking way...”

The funny thing is, in 2019, the numbers populating the “fucking hate” camp of yore seem much diminished. Exhibit A: the ecstatic response last month to Slipknot’s explosive new single *Unsung*, its unnerving video, and their ferocious Jimmy Kimmel performance. As far as live comebacks go, it wasn’t so much an initial toe in the water as it was total immersion.

“You never know until they take the stage, especially when it’s the first show back after a long break and making a record over a period of years,” says 5B Management’s Cory Brennan who, save for a stint as general manager at Sanctuary Records, has worked with the band for 20 years. “You don’t know what to expect — whether that’s with the band personally, the masks, the uniforms or the production and lighting working. They’re really tight musicians so they rehearsed for a week and then all of a sudden they get up there and do it.

“I was definitely thinking it could be the best thing ever or a trainwreck, but it was the best thing ever,” he says. “Whenever a band goes away you get, not nervous, but you think about where the audience is going, and is another band moving up into their shoes. With Slipknot, fortunately, that’s never



*“Slipknot have never been on a mission to be the biggest metal band, we’ve been on a mission to be the biggest band”*

**CORY BRENNAN**  
5B MANAGEMENT

# OUR KIND



been the case. The fans are always there waiting.”

Welcome, then, to the, er, storm before the even bigger storm. To date Unsainted has posted their highest numbers ever. It received over 7.7 million streams in one week on Spotify alone, and hit the Top 15 on US Active Rock Radio after seven days. Its video meanwhile – directed by the band’s creative mastermind and

percussionist Shawn ‘Clown’ Crahan – notched up 17m views in its first 12 days and trended No.1 on YouTube across all categories, not just music.

It all bodes very well for We Are Not

Your Kind’s arrival on August 9 via long-term label Roadrunner Records. The band are not-so-quietly confident about it. “People are going to fucking shit themselves,” boasts Taylor. “They are not ready.” His words are echoed by Clown, a man hardwired for grandiose claims, yet who always sincerely delivers them with self-awareness, intelligence and wit.

“It is, from beginning to end, a masterpiece,” Clown says. “I’ve never been involved in anything like this artistically. I can’t wait to read all the shit people are going to say from the get go and then check back in six months when they finally figure it out.”

“There’s no band that’s 20 years into their career making music this powerful,” adds Brennan. “They’re as relevant now as they were when they came out.”

And 2019 is an apt time to look at their journey. Not only is a new album approaching, it also marks 20 years since the release of their incendiary self-titled debut and 10 since their legendary performance at Download Festival, which marked their permanent graduation to headliner status. Naturally, they return to top the bill this weekend [see panel, p23].

“Slipknot have now put themselves in that same

bracket as AC/DC, Iron Maiden, Metallica, Rammstein and Black Sabbath,” says Andy Copping, Live Nation’s president of UK touring and Download Festival promoter.

It should be noted, they have continued their ascent in the face of tragedy, no more so than the shock death of founding member and bassist Paul Gray in 2010. “It was bad,” reflects Brennan. “Paul was the connective tissue that kept all the strong personalities together. We lost a friend, a co-founder, a musical genius, but also that connective tissue.”

Elsewhere, there has also been the 2013 departure of founding member and wonder drummer Joey Jordison and, in 2019, percussionist Chris Fehn leaving the group amid an ongoing legal dispute. His position is currently occupied by an unknown masked member.

“We’re not talking about it right now,” Taylor tells *Music Week*. “We want the shows to speak for themselves and for the fans to make their own minds up without media speculation.”

There has been more turmoil than this recently. Corey Taylor recently underwent double knee surgery; when *Music Week* catches up with him in Las Vegas he’s en route to physiotherapy.

“Let’s just say there’s nothing that [painkiller] Motrin 800 can’t fucking help when it comes down to trying to get through,” he laughs, offering how he coped during the Jimmy Kimmel performance.

Sadly, there has also been more unfathomable loss. Just days after their triumphant return on Kimmel, Clown shared that his 22-year-old daughter, Gabrielle, had passed away. Understandably, *Music Week* finds him in reflective mood as he ponders the new album.

“You know, in this current situation I’m in at the moment, I’ve learned about myself and my art and about the people I’m around,” he observes. “I’ve been forced to really take a good look at all of this.” What soon becomes clear is just how close Slipknot are.

“There’s no-one quicker to be by your side when shit hits the fan than this band,” says Corey Taylor. “That’s something people don’t hear about. Everyone loves to talk bullshit, but what they don’t realise is we’ve really gone above and beyond to stick together.”

We pick up the story just over 20 years ago...

**F**ive words popped into Cory Brennan’s head when he first experienced the audiovisual assault of Slipknot. The words were: “What the hell is *this*?”

The year is 1998 and Brennan is 29 years old, a fresh recruit at Roadrunner Records having recently arrived from Beggars Banquet. One day, RR’s head of A&R, Monte Conner, insisted he watch a VHS of a band he wanted to sign, who were about to come in for a meeting. Brennan still recalls the footage vividly.



**To have and have Knot:** (L-R) Corey Taylor, Cory Brennan and Shawn ‘Clown’ Crahan shot for *Music Week* and (inset) the cover for *We Are Not Your Kind*



“There were more people onstage at that point than in the audience, they were wearing matching uniforms, hitting each other, and sounded like no-one had ever sounded before,” he fondly remembers. “I’d never seen anything like it, I was trying to figure out what I was watching. Was it a performance? A military exercise? It was genius. It was pure genius.”

Soon Brennan found himself in a meeting with Clown, Paul Gray and Joey Jordison. They left quite an impact on him.

“First thing Clown did was extend his hand to shake mine and said, ‘How does it feel to meet your first platinum artist?’” laughs Brennan. “At that point, Roadrunner had never had a platinum artist, and here comes this guy with a John Deere tractor hat from Iowa telling the record company guys how it was going to be. I was certainly taken aback. We had a meeting for an hour and a half, and Clown went on about how they were going to be the biggest band in the world.”

*Music Week* asks Clown about this platinum prophecy.

“Listen man, I mean what I say and I always have,” he explains. “The difference between that guy that walked through the door and this guy now? That guy would fight you for the right to be able to say and do what he believed. This guy is established and I’m just going to do what I want because I can. I’m an only child so I usually get whatever I want, but the trick is, my friend, I never ask for anything I shouldn’t have. That’s the real molecular makeup of the Clown.”

His ensuing self-appraisal – “I’m going to be cocky and arrogant, but also I’m going to be confident of the work and moral ethic around the cockiness and arrogance” – speaks to the unwavering belief that has guided the band.

Indeed, the dynamics of the Slipknot/5B Management relationship is fascinating: nine individual group members with unbending artistic

**Knotting comes close:** Slipknot (L-R) Alessandro Venturella, mystery new member, Mick Thomson, Jim Root, Corey Taylor, Shawn ‘Clown’ Crahan, Jay Weinberg, Craig Jones and Sid Wilson

*“Steve Aoki’s a massive fan... Our impact goes beyond rock, it goes beyond metal. It’s everywhere”*

**COREY TAYLOR**  
SLIPKNOT

vision allied with the creative and business minds at the ever-expanding 5B operation, with offices now in Los Angeles, New York and Birmingham. Brennan, in particular, praises Bob Johnsen, president of 5B Artists + Media (a 10-year company veteran who’s also worked with Slipknot since 1998) and Justin Arcangel, president of 5B artist management. Contrary to any ‘too many cooks’ theories, there’s a grand unity of vision at the heart of Slipknot. It has ever been thus.

“Meeting them really had an impact on my life,” says Brennan. “From that day on, every waking hour was about Slipknot – just purely focused on getting everyone who was saying no to say yes. I personally went out and got the first-ever video for Roadrunner Records on MTV, for Slipknot’s *Wait And Bleed*. It wasn’t easy. The gates were closed. Radio stations weren’t going to play them, and press were very nervous at first, but I knew no matter what I wanted to make this band as big as possible and help all these fans that needed hope.”

It’s worth repeating that, especially, in the early days, Slipknot were not an easy sell. Extreme metal. Boilersuits. Masks. Grisly themes. Live shows in which onstage fights and vomiting were the status quo. Yet their chart impact in the UK alone speaks for itself: their 1999 debut has sold 376,003 copies to date according to Official Charts Company data, while 2001’s *Iowa* entered at No.1 and has sold 313,088. It’s a legacy that has endured. In 2014, their last record *.5: The Gray Chapter* entered at No.2 and has hit 120,556 sales.

Despite such commercial success from the off, last year Corey Taylor told *Music Week* that Slipknot’s masks were often used to denigrate their achievements. Indeed, Brennan says they all still operate with an underdog state of mind.

“Everyone wants to say no to Slipknot,” he explains. “Every TV booker, every gatekeeper wants to say no because they’re scared, they

don't get the masks and uniforms and some of the mythology scares them. Every day that I come into the office I know it's going to be a fight with somebody because my view of what Slipknot is and the world's view of what Slipknot is isn't always in line. I have to push, every day is kicking doors through and getting people to believe."

His hard work hasn't gone unnoticed.

"You can't buy that kind of belief," says Corey Taylor. "Even when sometimes we might not be making the right decision, he backs us – he helps us course correct, and he's not afraid to state the way he feels about shit."

"With us it's all about honesty and transparency," says Brennan of why their partnership has lasted for 20 years. "I'm honest about what news I know they want to hear and the news I know they don't want to hear. Slipknot are from Des Moines, Iowa: they don't trust anybody from LA or New York or the big cities as it is, so for me the most important thing is to be honest with them. That sometimes causes awkward conversations, long conversations, screaming, yelling, breaking phones or whatever it is that's happened over the years. That's always been the way for me to do it."

At one point, Brennan recalls the time Slipknot played a TV show in Belgium. The band soon found themselves on the same bill as Kelly Rowland at a venue that looked like a disco.

"We definitely had some words when they got offstage about it," grins Brennan. "But then a week later when they saw the performance they were blown away and were getting calls from people that had never called before. All of a sudden we had a gold record in that area and they played a bigger show next time. They will listen and they will take risks... but it better work."

If anything becomes apparent in their company, it's that the relationship goes much deeper than business. Eight years ago, Cory Brennan had a stroke that left him temporarily paralysed in his right hand side, from the top to the bottom – though, fortunately, his brain never stopped functioning.

"This story is just how amazing he is as a person," says Corey Taylor. "I saw the man afterwards and the one thing he was worried about was us. I was like, 'You fucker! We're going to be OK, we're worried about you!' Honestly it's one of the reasons why we are so dedicated to him. He worked through all of that and still came back and was so dedicated to us as a band, friends and family. We never forgot that, man. There's nothing I wouldn't do for him."

Brennan – long recovered and happily listing hobbies including surfing and snowboarding – says the feeling is mutual.

"With the stroke, I was worried I wouldn't be able to take care of them the way I needed to," he recalls. "But within the first two hours of me having it, Slipknot gave me the peace and strength to focus on rehabilitation. Going through something like that, a lot of people in this business wouldn't have stood by my side – a lot of artists would say, 'I can't have somebody not focusing on my career for X amount of days – we gotta get somebody else.' Slipknot stood by my side through thick and thin. That means a lot. That's pure respect and love."

"This man, this man..." pauses Clown, mulling over Brennan. "I'll tell you, he's the only man I know who could fly into Des Moines to do a meeting, be in it for 30 seconds, get so mad at what I'm saying, throw his phone against a wall, leave, get on a plane, not talk to me for a week, but then when we talk again we're right back at it. Cory Brennan and Bob Johnsen, there's nobody out there in the world that knows how to take my grief, my anger, my yelling – and my love and passion for my art and this band. After 20 years, we are in the best place. They can read my mind, they know if something's due today, they tell me it's due two weeks ago. There's a brotherly love and mutual respect unlike anything I've ever had business-wise. Our business left and right brain is doing what we need it to do. I feel like the tornado has a house now [laughs]."

But the Slipknot tornado doesn't just have its own house. It also has its very own festival...

*"Slipknot have now put themselves in the same bracket as AC/DC, Iron Maiden, Metallica, Rammstein and Black Sabbath..."*

**ANDY COPPING**  
LIVE NATION

It goes without saying that, at this point, Slipknot is a brand. Even a cursory Google search will reveal it to be one in the truest sense of the word: alongside a thriving merchandise empire, there have also been a host of related bands (Corey Taylor's Stone Sour have also become a major commercial and live success), plus books, art gallery openings and much more. There are, in fact, so many tributaries to their brand, Taylor, Clown and Brennan habitually use an altogether different word to describe the phenomenon that is Slipknot.

"We're not a band anymore," explains Clown. "We're a culture."

The best evidence of this can be seen in their expansion into the live sector. In 2012, the band launched their own music festival, Knotfest. "We bring our souls to every end of it, from the bathroom to the lights," says Clown of the event.

"Knotfest started out of necessity and opportunity, chiefly a need in North America," explains Brennan. "There was Rock On The Range, but there weren't any other heavy music destinations out there. They were all being hipster. There was nothing for rock bands in many parts of the US. We went into areas where there was no competition, where no-one was thinking about the fans there, and we did it. The first one was in Omaha, Nebraska, the second one was in Wisconsin – they were back to back and it was amazing."

"I've never worked so hard in my life trying to get all the Is dotted and Ts crossed," he continues. "You're thinking about talent, marketing, promotion, fan safety, and making it look like a different experience with the décor. The money was not there the first year by any means – we didn't have to write a cheque, but we didn't deposit a cheque either – but you could tell it was working. We had great bands on the bills and the fans that came had a great experience."

Knotfest has since gone on to become a runaway success. So far, Slipknot have done 11 Knotfests in places as far flung as Tokyo, Mexico City and Bogota. There are three on the books for 2019 and there are 30 associated Knotfest Roadshows this year, too, the European arena dates of which sold out eight months in advance. Brennan is notably delighted when he lists just some of the acts it has attracted, including Judas Priest, Deftones, Korn, Danzig, Marilyn Manson and The Offspring. Moreover, he notes that Knotfest's success is no longer reliant on Slipknot.

"In 2017 and 2018 we got to prove the model could work without Slipknot," he explains. "A Perfect Circle headlined one, Slayer headlined one, then Avenged Sevenfold headlined one. It proves people care about what we can offer as a brand."

**Unholy trinity:** Taylor, Brennan and Clown



As to where it stands now in their wider business empire...

"It's massive," concurs Brennan. "It's one of the most important things to Slipknot right now. They've created a community that can travel from country to country and resonate with 50,000-100,000 fans each time and it's not like anything else. It's made the brand of Slipknot that much bigger. We're selling hundreds of thousands of tickets; in total it's got to be over a million now. We have promoters approaching us in many parts of the world, and we're approaching them. We're definitely focused on expansion for 2019 and 2020."

Brennan outlines that Slipknot are currently talking to promoters about Knotfest Moscow, South Africa, Santiago, São Paulo and more. Their international expansion into South America was boosted by the formation of Cobra Agency Latin America – a strategic alliance between Cobra Agency, Mexico's Basic Music, and 5B Artists + Media that will exclusively represent Slipknot's Knotfest festival in Latin America. Then there's Knotfest Europe.

"The first one is in Clisson, France, the day before Hellfest starts," says Brennan. "You buy a separate ticket to Knotfest and a separate ticket to Hellfest. We're at 40,000 tickets, and it'll sell out. Now we're getting approached about doing Knotfest in Germany, Switzerland, and throughout Europe."

From the band's point of view, it has been an incredible experience. But there is a perfectionist streak in Clown.

"We've worked really hard to make Knotfest something," says Clown. "We learn as we go. One day it's going to be a brand – which it is now, but it's still developing – like McDonald's with their fries."

Clown proceeds to explain that there's only two things you can say about McDonald's fries.

"You can say they're cold and they're not as good, or they're hot and they're the fucking best," he explains. "Right now you're still getting a little cold and hot because we're getting the brand perfect, if there is any such thing. We're always getting into the details. As you can imagine, details cost money, money takes time, but we love investing our own money into the experience. One day we'll have a conversation again and you can ask me how close I am to the fries being completely hot all the time. But I'm honoured and blessed that people even want to be a part of it. Again, I'm not in a band anymore, I'm just a representative of a culture."

**S**lipknot may have emerged at the turn of the millennium as nu-metal put charts everywhere in a stranglehold, but they have been remarkably adept at keeping pace with the changing music landscape ever since.

"Slipknot has always been 'all in', so failure really isn't in our cards," explains Clown of their governing logic. "Let's not be scared of statistics, of digital, streams and the new world that none of us are really used to."

They have certainly been practising what they preach. Before *Unsainted* arrived, their latest chapter was

heralded with the surprise release of the single *All Out Life* last year.

"We came up with a really aggressive, nifty pre-campaign about a year ago," begins Brennan. "That campaign put an unannounced single out on its own on Halloween, and for a rock band – not an urban artist – to do that is a big thing. It was very risky, we didn't tell anyone and put a very aggressive song out there."

They have been similarly aggressive in music's new frontier. Last time the group released a record, 2014's *5: The Gray Chapter*, streaming had not come of age. They are embracing it with open arms, but at the same time not taking any easy options – like, say, recording covers to convert new listeners.

"C'mon, you gotta give me a break," sighs Clown of the trend. "You can't write your own fucking songs? You want to make someone else's genius song horrible?"

Streaming metadata is, at least to Clown, not the focus.

"If I put my brain on album sales I would lose sight of what's



*“Our business left and right brain is doing what we need it to. I feel the tornado has a house now”*

**CLOWN  
SLIPKNOT**



**Safety Knot guaranteed:** Slipknot performing at California's Shoreline Amphitheater in 2012

most important to me, which is creating art and performing it,” he offers. “Now, people are like, ‘Well, this many streams make up one sale.’ I’m like, ‘Have fun, you guys sit around and play stock market all you want.’ I know that the State Fair Grounds are sold out and I’m going to have a corn dog...”

Yet streaming is also proving to be a highly fertile area: the group have over six million followers on Spotify alone.

“Streaming has made a big difference,” says Brennan. “Removal of the gatekeepers has opened incredible doors for Slipknot, it’s given people the chance to discover them. We have a big social media team, so when it comes to Spotify, Apple, YouTube or any connection we can have with the fans, we treat that very seriously. We’ve always embraced streaming from day one. We look at it as a blessing not a curse.”

With *Unsainted*, the band scored five playlist inclusions on Spotify (including New Music Friday), three at Amazon (including Brand New Music), and seven at Apple (including Best Of The Week).

“The reveal of the new masks, the video for *Unsainted* and everything around the launch has had amazing fan engagement,” salutes Danny Corr, senior marketing manager at Roadrunner Records UK. “They’ve come out of the blocks stronger than ever.”

As to whether Slipknot can exist on playlists outside of the usual suspects? Well, the band are bullish about that...

“Absolutely,” says Brennan. “It’s like when they headline Rock In Rio, Katy Perry’s on the day before, Rihanna’s the day after. That’s where you want to be. Slipknot’s never been on a mission to be the biggest metal band, we’ve been on a mission to be the biggest band.”

“Our goals are ambitious every time,” he says of *We Are Not Your Kind*. “For me, the goal is a No.1 record, UK and US. I think the last one debuted No.1 in 15 countries.”

With that said, however, there is a sense in which their success is, ultimately, bigger than their own.

“It’s great to carry the flag,” concludes Corey Taylor of *Unsainted*’s runaway success. “Just months ago, all these people were saying, ‘Rock is dead’ or, ‘Metal is dead’. It’s like, ‘Oh really? Check *this* out.’ There’s nothing more that I love in life than stuffing words back down shitty throats. To me, that’s not just a win for us, it’s a win for all the bands who are still working and trying to figure out how to fucking make it.”

When you factor all of this in, you have to wonder if Slipknot feel they get the respect they deserve in 2019?

“It’s funny, if you had asked me a handful of years ago, I would have probably said no, we don’t feel we fit in,” says Taylor. “In the last couple of years, more and more people from all walks of life – from hip-hop, pop and metal artists to race car drivers – have come out of the woodwork as fans. Steve Aoki is a fucking massive fan! I’m like, ‘Really?’ I started reading about Soundcloud rappers and we’re one of their biggest influences, I’m like, ‘Whaaaaat?’ Our impact goes beyond rock, it goes beyond metal. It’s everywhere. It’s made me stop and realise just what we created, culturally, and really made me proud that we had crossed so many boundaries.”

“It’s interesting seeing people that weren’t fans before now telling the world,” concurs Brennan. “You go online and see the singer of The 1975 at Coachella wearing a Slipknot hoodie, or Rihanna saying Slipknot’s her favourite band.”

*Music Week* puts this question of respect to Clown.

“Well, I’d agree that more people are feeling like they have the courage to admit to some of the greatest pop culture art that’s out,” Clown concludes. “I’m here to tell you there’s no-one cooler than Slipknot. We’re the real deal. We play our own instruments, we don’t play to tape, we don’t get loads of cash to push buttons. I laugh in the face of pop culture because we are the epitome of what it is, but we don’t get that respect. I hate pretentious people who want to deny the fact that we are pop culture. Look at us: masks, the stage, everything we’ve done... If we aren’t pop culture, what really is?”

Not for the first time in our interview, he has a point.

# DOWNLOAD RELOADED

The **Slipknot** camp look back at **Download 2009**, the festival that changed their career forever...



**Keep it on the Download:** Slipknot headlining Download Festival 2015

PHOTO: Gobinder Jhithra

**Slipknot return to** play *Download* this weekend (June 15) for a set that marks the 10th anniversary of their first major headline appearance.

“*Download*’s a special one,” says manager Cory Brennan. “Slipknot’s been a juggernaut in the UK since its very first record, so the band get asked about *Download* from media all across the world. It’s a legendary place and Slipknot have done some of their biggest shows of their career there – not just in terms of attendance, but because the show was so powerful and cathartic. *Download* has the power to do that. Andy Copping is important to them. He was a champion since day one, and the first promoter in Europe to give Slipknot a headline slot at a mainstream rock festival.”

It does, indeed, seem strange now to contemplate that the band had never headlined a major event prior to 2009...

“If you think back to the first time I took a punt with them as a headliner, everybody was saying, ‘You’re mad, they’re not ready, they’re not big enough!’,” reflects Live Nation’s Copping. “But they absolutely grabbed the opportunity by the scruff of the neck and put on a phenomenal performance. They filmed it, put it out on DVD – which was the biggest-selling music DVD of that year – and that really underlined and gave them the status that they were now a festival headliner. They’ve been back a couple of years since then, and they do phenomenal business. They’re just about to come out with a great record and what we’ve heard and seen so far is amazing. New masks, new stage sets, people are in for a real treat.”

Indeed, *Download 2019* will officially kick-start the *We Are Not Your Kind* live campaign in the UK. The band are, understandably, excited about the prospect.

“*Download* has always been like home to me,” says Corey Taylor. “Whether it’s with Slipknot or Stone Sour or me showing up in some fucking wellies playing an acoustic guitar in a tent somewhere, it’s always felt like home. So every time I get to play there, it feels like home. Coming back 10 years after headlining the first time, ostensibly coming back bigger than ever, it feels like homecoming. We can’t wait.”

# SCHOOL OFF ROCK

The UK's pre-eminent rock and metal festival, **Download** was one of the undisputed highlights of last year's calendar. Here, its backroom team, led by promoters **Andy Copping** and **Melvin Benn**, explain why this institution is here for the long haul...

—BY JAMES HANLEY —

**A**s thrilling as it undoubtedly was to see 100,000 rock obsessives cram into Donington Park last summer to worship at the altar of Guns N'Roses, the occasion left Download organisers with a seemingly impossible task: how on earth could they follow that? "You always say to yourself, 'How are we going to match previous years?'" promoter Andy Copping tells *Music Week*. "The beauty is that the sales this year are on par with last year, so I'm very, very happy. The vibe on the festival has been hugely positive from when we made the first announcement."

Indeed, counting down the days to the beloved festival's return this weekend, the signs are that the 2018 triumph was no one-off.

"After the success of last year and the fact that so many people had such a good time, the goodwill that we've got is super strong," says Copping. "We seem to have got ourselves into a spot where we're [established] on the rock calendar. We've had good years and we've had not so good years, but there is a hardcore collection of fans that come to Download regardless, which is great. We certainly don't take it for granted and we really appreciate that loyalty."

"It's hard to believe we are neck and neck with last year's sales," admits Copping's Live Nation stablemate, Festival Republic MD Melvin Benn. "What Andy and his team have done is put an incredibly solid line-up together. We had a great year in 2018 and we're neck and neck this year, probably within less than 50 [tickets]."

Headlined by Def Leppard, Slipknot and Tool, the 2019 bill also includes the likes of Slash ft Myles Kennedy & The Conspirators, Die Antwoord, Smashing Pumpkins, Whitesnake, Trivium, Lamb Of God and Slayer.

"We thought last year with Guns N'Roses – and the line-up that we had – that it couldn't get better," says Benn. "But this year has absolutely matched it, almost literally ticket for ticket, and it's fantastic."

"The line-up is a wonderfully pure, core Download, all the way through from the Avalanche stage to the Zippo Stage to the main stage. But also, there's no question it's a community and people want to be there for that sense of community. The festival is a joy and the fans are a joy. Of course, the bands are great and the fans adore them, but the actual event itself is a joy and we love producing it."

Launching in 2003, Download's legendary reputation belies its relatively short lifespan. Conceived as a successor to Donington Park's Monsters Of Rock extravaganza (held annually between 1980 and 1996), its first 16 editions have welcomed titans such as Metallica, AC/DC, Muse, Iron Maiden, Rage Against The Machine and Aerosmith. It is difficult to remember a time without it...



PHOTOS: Sarah Koury



*"Sales this year are on par with last year, so I'm very, very happy"*

**ANDY COPPING**  
LIVE NATION



**Top Guns:** Guns N' Roses in their element at Download 2018. (Inset) Axl Rose & Slash

"There's an enormous amount of heritage because of Monsters Of Rock," suggests Copping. "Download was borne out of the memory of Monsters Of Rock. Donington was always something that fans held dear to their hearts as a festival site, so that gave us an edge. But in terms of the fans, it's the same – they're music lovers, they're into bands, they want to discover new bands and they want to meet people of a like-minded mentality."

Download ushered in a new era in 2018 with the appointment of three new bookers: Sean Ryman, Kamran Haq and Stephanie Van Spronsen.

"I wanted to put a group of us together," explains Copping. "I get it – I'm the spearhead and the face of Download – but I need a strong team around me. It is a real collective, we talk about what bands we should be going after and it's booked almost by committee. It's good to have some fresh ears and knowledge around me."

"I spend most of my time going to shows," says Haq, who was a local promoter in Manchester before joining the team. "The past seven or eight months I've been to America, Nepal, Australia, Japan, all over the place, scouring for new bands. I'm always looking for stuff that would go well at Download. The festival has become an institution, so everybody wants to play it."

"It was like a whole fresh start for everyone," adds Van Spronsen. "It was definitely a team effort in putting everything together, which is great. There are now four of us out there listening to new bands, talking to people in the industry and seeing what's coming through. We definitely all have our own special areas [of expertise], which helps us book a more diverse, creative line-up. You're definitely going to see a change from previous years. Download fans are changing too, so it's nice to offer them some diversity for their ticket."

Speaking of diversity, Van Spronsen is eager to work towards a more representative bill, but stresses that achieving a 50/50 gender balance is easier said than done.

"I'm always quite conscious of it, being the only woman on the booking team, and we obviously want to showcase everybody, no matter what gender. But it's really not that simple," she advises. "People are talking about doing a 50/50 split of male and female [acts] and it's just not possible because of the amount of bands with women in them. But we try and showcase the best out there that have female representation."

"We've got a really good selection this year. I made a Girls Rock At Download playlist on Spotify the other day. I was adding tracks from Delain to The Interrupters and Yours Truly to Hot Milk and was like, 'Wow'. We've got a plethora of female representation at Download."

The quest to create new headline acts is another recurrent theme. Slipknot and Def Leppard are both repeat headliners, while Tool previously topped the bill in 2006, but Copping is confident that particular well is not running dry.

"I look at bands that haven't headlined the festival that definitely could and some have been around a while and some haven't," he says. "Green Day – never headlined; Blink-182 – never headlined; Foo Fighters – never headlined; Alter Bridge, Disturbed and Deftones. Five Finger Death Punch have the potential. These have all just come straight off my tongue and then you've got the younger element: Fall Out Boy, Paramore, Panic! At The Disco, Bring Me The Horizon, A Day To Remember, who are all snapping at the heels."

"We always discuss about breeding the new headliners," adds Van Spronsen. "We're trying to support artists not just with Download, but with the company to make sure that we can help these artists coming through to become headliners of the next five to 10 years. That's definitely a challenge but it's something that is in the back of everyone's minds."



PHOTO: James Bridle

**Thunder road:** Around 100,000 fans attended last year's festival

In an additional attraction, since 2016, the festival has showcased WWE's NXT brand in a purpose-built wrestling ring on the site. This year, for the first time, matches will be recorded for broadcast on the WWE Network. "[Promoter] Dave Bradley was the driving force behind WWE becoming involved with Download and he passed the torch to me when he left," says Van Spronsen. "The rock/wrestling crossover [among the fanbase] is huge so it works so well."

In recent years, the Download brand has expanded overseas to France, Spain, Japan and Australia, and Copping is open to exploring new territories.

"We're always looking at expanding even further, but we'll do it at the right time and in the right place, there's no great hurry," he says. "But I always want to keep Download UK as the daddy of those festivals. That will always be the shining jewel in the crown of what rock festivals are, what Download is and we always hope to maintain that."

Though Glastonbury's line-up has a rockier feel than usual due to acts including Bring Me The Horizon and Babymetal, Copping does not see its return hurting Download's bottom line.

"I don't think it's negative or positive," he says. "I know Glastonbury is always in people's minds and it's maybe the only festival that they go to. But what I believe it has done in the past is to get people in the frame of mind to go to a weekend music festival elsewhere at other times of the year."

Copping adds that competition comes in all shapes and sizes, including more boutique festivals such as Bloodstock, Steelhouse Festival and Ramblin' Man Fair.

"These are all rock festivals that are taking people's money, so they're the competition," he says.

On occasion, that has even extended to other festivals under the Live Nation umbrella such as Isle Of Wight and Reading & Leeds. "If a festival like Isle Of Wight has the Foo Fighters then that's going to be competition for us, because a Foo Fighters fan is also what I would perceive a Download fan to be," he says. "But we communicate with one another as to what acts we want to be targeting. We help each other come up with ideas, and that helps."

Ending on a positive note, Copping concludes: "The main challenge is to maintain a strong foothold in the rock marketplace. I don't take anything for granted. You've got to communicate on a regular basis, be flexible and be able to move with the times, and that's a challenge we grab with both hands year-in, year-out."

"Are we bulletproof? No, but we have a hardcore fanbase that we do everything we can to take care of and look after – and that will always be the backbone of the festival."



*"Download fans are changing, so it's nice to offer them some diversity for their ticket"*

**STEPHANIE VAN SPRONSEN**  
LIVE NATION

## Mind over matter: Melvin Benn on Download's mindfulness initiative

"We have got that openness in a way we didn't used to," says Festival Republic MD



PHOTO: Jen O'Neill

**Lightening the 'load:**  
Melvin Benn

**Festival Republic boss** Melvin Benn has spoken to *Music Week* about Download Festival's mindfulness programme, which it is implementing in 2019 for the first time.

Running from June 13-16, the Mind The Dog initiative will include morning meditation, a healing sound bath in the afternoon and an evening class bringing a calming focus to elevate fans' "state of consciousness".

"We are living in a slightly more open society and more people are happy and willing to speak about their anxiety, their depression and their worries in life than they previously were," explains Benn. "We have got that openness in a way that we didn't used to have and it's made everybody sit up and realise just what an impact it's having on people's lives."

The event will also see the return of on-site DO.OM Yoga (yoga to doom metal music), and the Camp Loner (a campsite dedicated to welcoming individuals attending the festival solo).

One in six people in England report experiencing mental health issues including anxiety and depression, and the recent losses of artists including Keith Flint, Chester Bennington, Chris Cornell and Scott Hutchison has increased calls to open up the conversation.

"We introduced a couple of mindfulness sessions a week into my office for my staff and that has gone down so well," says Benn. "The staff have been really positive about it so I felt, 'Why shouldn't I try and have a look at this for Download?'"

Download was awarded Gold Level status by Attitude Is Everything for its accessibility improvements, while Live Nation is introducing a new sustainability policy later this year.

"I've been measuring my carbon footprint since 2009 on all of my festivals, but not many others have," adds Benn. "We've been looking at trying to develop a sustainability policy for throughout the winter and it's more difficult when you are Live Nation than when you are a single festival. For something like Live Nation there are thousands of stakeholders involved and so we spent the winter putting together what I think is a compelling sustainability charter, covering everything from carbon to waste to plastic to greenhouse gas emissions."

"It's been a really important few months and I'm delighted that what's come out of it is a global policy that clearly impacts Download Festival but also Live Nation as a whole."



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# LESSONS LEARNED

Chris Shiflett is known as the fret-blazing lead guitarist in one of the biggest rock bands on the planet. But between playing stadiums with **Foo Fighters**, he's been working on his solo career, exploring his love of Nashville. *Music Week* meets a rockstar on a mission...

— BY GEORGE GARNER —

**T**his is amazing for me," says Foo Fighters guitarist extraordinaire Chris Shiflett, gesturing at his immediate surroundings. As he says this, it should be noted, he is not eye-balling the bright lights of Wembley Stadium, or any of the other numerous super-sized venues around the world he is well-accustomed to playing with the Foos. Rather, he is sat in the dim backstage area of London's intimate Omeara where, in less than two hours, he'll be playing a sold-out headline show. Small? Maybe. But it's clear what it means to him.

"It's amazing," he reiterates. "As a solo performer, I don't have a fucking draw. People don't understand, they see you in a big band and think that anything you do you're going to be headlining The O2 or something. It just really doesn't work that way. In my experience, I've spent many years going out and playing to 30 people in a bar in the middle of nowhere. It's great to come over and actually have people to come to the shows now."

Today, he's experiencing the highs of being a solo act (he's on his biggest and most successful UK headline run to date!) and the lows (his band's equipment is fucked and they've resorted to using rented gear!). Nothing, however, is going to dampen his mood on the run-up to releasing his new solo record *Hard Lessons*, out June 21 via Thirty Tigers.

For an artist who so often comes as part and parcel of a 12-legged rock colossus, the record offers a real insight into who he is as a person. Many of its songs were conceived while Shiflett was in hotel rooms around the world on tour with the Foos, and they capture him digging deep into his autobiography. Take the record's stand-out song *Fool's Gold*, for one, which includes the arresting lines, *'I guess my dad was a good man, well at least he tried/Never took shit from anybody, all he owned was his pride/Joined the US Navy to run away from home, gave the world the middle finger and then he died alone'*.

"It's pretty true," says Shiflett. "My dad died when he wasn't very

***"As a solo performer, I've spent many years playing in a bar in the middle of nowhere... It's great to have people coming to my shows now"***

**CHRIS SHIFLETT**

old. It was a few years ago now and it's something I feel will always pop up in my lyrics because it's something I think about a lot. It's always there."

Elsewhere, he offers a conciliatory hug to those suffering in Donald Trump's America on lead single This Ol' World.

"What I was mostly trying to say in that song is that, in the couple of years since the 2016 election cycle, not only is there the lunacy of the fact that Donald Trump is our president, but there's all the horrible shit that he's actually doing being obscured," he says. "Nonsense like Russia-gate, which is the opposition's unprovable conspiracy, it's a waste of energy when you should be pointing out the actual real life effects of what his policies actually are and what that means for our society. It's a waste of time. Just oppose him on policy, you don't have to invent crazy nonsense to show the world what this guy is doing, what he stands for."

It's not just a record that sheds light on who Shiflett is, it's also one that challenges perceptions of what he is capable of: namely, showcasing his love of Nashville and Americana.

"You never really know how the world views you," he offers. "A lot of people scratch their heads and say, 'Why do you even like country music?' But the music I make is a weird hybrid of a bunch of stuff I like, it's not one thing or the other."

As with Shiflett's 2017 solo outing, *West Coast Town*, shepherding proceedings on the production side is highly-venerated Nashville producer Dave Cobb (Sturgill Simpson, Chris Stapleton, Brandi Carlile, Zac Brown Band). That connection speaks to one of the key things that has made Shiflett's career so interesting from a behind the scenes perspective. Much has been made of late about an artist like George Ezra's move into the world of podcasts and the dividends that has paid in terms of engagement. Well, in that regard, Shiflett has been ahead of the curve.

In early 2013, he started his podcast *Walking The Floor* in which he often, but not exclusively, interviews country music artists. Among the podcast's alumni are Merle Haggard, Dwight Yokam and Brothers Osborne. It opened up a host of Nashville connections that have assisted his solo

career: including the time a chat with Dave Cobb led to their blooming creative relationship. The podcast/solo relationship extends even further beyond that, another key song on *Hard Lessons* is a duet with country artist Elizabeth Cook.

"I interviewed her and thought she was cool," Shiflett explains of how it came about. "I always wanted to do a classic honky tonk duet, so at the end of the interview I was like, 'Want to sing a song together?'"

And so *The One You Go Home To* – another standout on the record – was born.

Talking of life behind the scenes, Shiflett

has given his solo career an overhaul in other regards: moving from Side One Dummy, who released *West Coast Town*, to *Thirty Tigers*. Until very recently, Shiflett had a rather, shall we say, easy-going approach to his solo career.

"I never worked with a manager or anything," he shrugs. "I just managed my solo stuff myself. I wanted to do things a little bit different on this album, I knew I needed some help so the first thing I did was go out and talk to a bunch of different managers and find the guy I'm working with now, Jeremy Fischetti. I put it in his hands, we talked about what labels we should go after. We talked to a bunch and *Thirty Tigers* seemed to make the most sense."

As to why Shiflett decided to go for the independent and not a major route? "I don't have the option of putting out a solo record on a major," he says.

As a member of one of the biggest rock bands of all time, you would assume he could have at least knocked on their doors...

"Yeah, but I'm realistic about it," he continues. "That world is for successful veteran artists or very young up and coming artists, pop and all that stuff. Middle-aged guys playing guitar music is not what they're looking for [laughs]. That would be a gigantic waste of effort to hand my demo tape to a bunch of major labels, but working with *Thirty Tigers* has been great so far."

For his new label's part, they have a plan in place to make sure that Shiflett's solo music travels far and wide.

"This is the first time we started working on Chris Shiflett's solo career," says Sara Silver, head of European operations for *Thirty Tigers*. "The company is well placed to understand the Bakersfield root to his style of rocky Americana. Jason Isbell And The 400 Unit are as rocky, so he sits well on the roster. The remit of *Thirty Tigers* is about taking the artist's view and working with their creative freedom and narrative. Working with great PRs like MBC in the UK also protects the stature of a solo project connected to a major group. We also hired Alex Alexandrou at Nobul Promotion to handle radio promotion, introducing Chris's music to mainstream UK radio. He arranged in market promotion during the tour and got plays for the first single with all the relevant and genre specific stations. We also have a high strike rate via the US for playlists where Chris's music can connect and grow over time."

As to the wider plans of who they are trying to target – *Foo Fighters* or country fans – the plan is, unsurprisingly, both.

"Getting the word out via the *Foo Fighters*-friendly outlets is part of an obvious route as the band is so loved and people are interested," says Silver. "You can't assume that people know names of other band members in outlets so that is also part of the work. We also targeted other music fans and, in particular, the Americana and country community so that the message about the style of music is well communicated. Solo projects require consistent, repeat development and we already have an autumn tour booking on the back of the first sold-out run. That will allow the focus on building the fanbase around touring and increasing stats and profile building in UK, as well as similar activities both sides of the Atlantic and in Europe. This is his second album and I suspect there will be more in the future."

As to that future, well, he might not be headlining Wembley Stadium by himself just yet, but for Shiflett, each and every solo show is worth it.

"Honestly, every night we play I feel I'm learning so much still," he concludes. "The learning never ends. And I hope it never does."

**Shifting gears:** Chris Shiflett

PHOTO: Jody Domingue

# HITMAKERS

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

**THIS WEEK:** Sum 41's 2001 banger **In Too Deep** may be the ultimate enduring pop-punk anthem. But frontman **Deryck Whibley** initially spent years trying to give it away. Here, he talks us through the smash hit that almost never was...

■ INTERVIEW: MARK SUTHERLAND

I actually wrote In Too Deep back in 1998. I was at my parents' place, in the basement, and I was waiting for Dave Brownsound [aka Dave Baksh, Sum 41 guitarist] to come pick me up.

He was notoriously late all the time and he still is! He was late that day and I was getting really angry that we were running behind for something. We didn't have cellphones back then, so I couldn't get hold of him and was just waiting and waiting. I finally picked up a guitar and instantly started playing the little riff that I sing over. The words "In too deep" came right away and the song was written, really quickly, while I was waiting for Dave.

The only parts I didn't have were the solo section and the bridge. So we had this song for a while that was just verse chorus, verse chorus and that was it. We didn't think much of it, it wasn't quite what we were doing at the time, we were thinking we were more of a punk rock band and that was a little bit light.

I ended up giving that song away at first to another artist. They recorded it but it didn't turn into anything. Then my manager at the time was in a band, he took the song and tried to record it for his band, they were trying to make a hit out of it. But his band hated it, it didn't sound good for them.

So all of a sudden it was back in my hands. I thought, 'Sum 41's never going to do this song'. But cut to us making our record [2001 full-length debut *All Killer No Filler*] and everybody who heard the song loved it. So we said, 'We'll record it and see how it goes'.

It ended up being the second single from the album and then everything just [took off] really fast. It was a lot of

fun, but it seemed like there was never a second off in those early days, we were always working. We were loving what we did but there were no days off, whether it was a press day, a video shoot day, a show day or whatever, we were always doing something.

The diving competition video was as much fun as it looked though. It was right in the middle of summer in Los Angeles and we just had a great time. It was like shooting a movie for two days, it was just so big and so expensive. It's not like that now!

The funny thing about that song is, we didn't play it live for a long time. We recorded two versions and the one that everyone knows is not the version that we liked. And then one day it dawned on us, "Why don't we just play it the way we originally recorded it?" It has a heavier intro, it starts off as a rock song then goes to the verse instead of just starting with the vocals and that little guitar riff. But it is what it is.

I really didn't know that it would be that enduring. Worldwide success was not part of my thinking in those days, I was thinking of getting played on a local Toronto radio station!

We thought it was pretty catchy and there was something special about it, which is why I was trying to give it away. We thought it could be a hit for somebody else, it just didn't sound like it was going to be a Sum 41 song.

If Dave hadn't been late that day, it could have been completely different, or if those other artists ended up having a hit with it. There were a lot of things happening that, if they just went another way, that song wouldn't exist for us.

When you look at that kind of story, you start to believe in fate. Maybe it was destined for us.

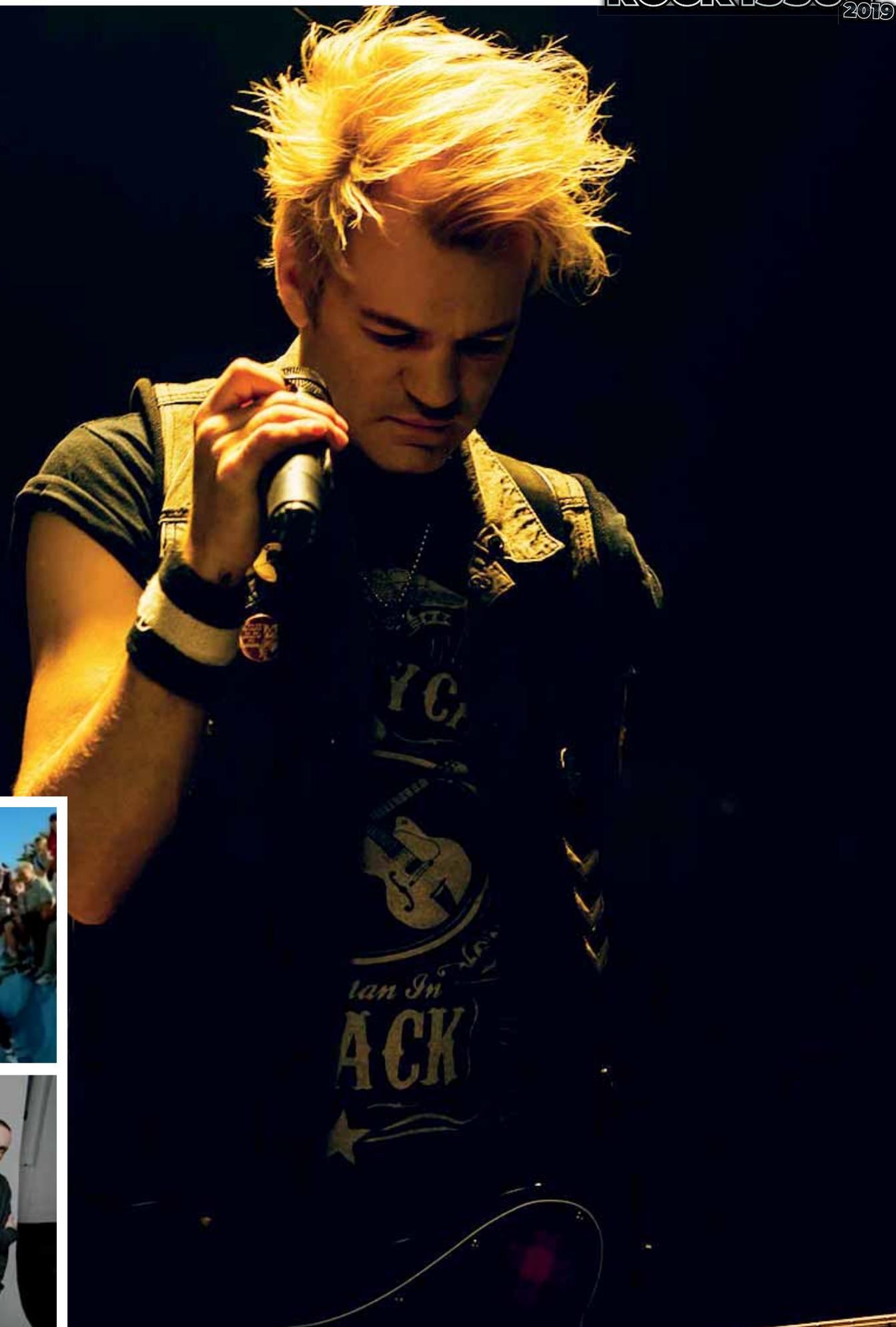
*"We didn't think much of the song. We were thinking we were a punk rock band, so this was a little light"*

**DERYCK WHIBLEY  
ON IN TOO DEEP**

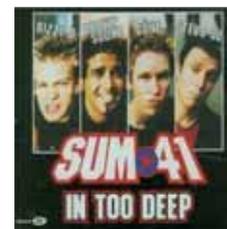
*Digging Deep:*  
Deryck Whibley, (inset, top) in the iconic *In Too Deep* video and (bottom) Sum 41 today, getting ready to release new album *Order In Decline* on July 19



# SUM 41 IN TOO DEEP



## Writer's Notes



### Publishers

EMI April Music Canada/  
Rectum Renovator Music

### Writers

Sum 41

### Release Date

04.09.01

### Record label

Mercury

### Total UK Sales (OCC)

607,895

“Not only is the guitar far from dead, the industry’s been growing organically since 2014... The big drivers are streaming and live music”

**ANDY MOONEY**  
FENDER

ROCK ISSUE  
2019

# DEFENDER OF THE FAITH

Its name may be inextricably linked with rock music’s storied history but, in 2019, **Fender** is more focused than ever on driving guitar music into the future with a host of new artist and consumer initiatives. Here, **CEO Andy Mooney** tells *Music Week* why they’re working hard to help the music industry grow...

— BY GEORGE GARNER —



**T**his is probably going to be hard to believe, but here goes anyway. In its rich and influential history, the iconic guitar brand Fender has never had a CEO that, well, actually plays the instrument. At least that was true up until the arrival of Andy Mooney in 2015.

“I’m actually the first CEO of the company that’s ever played guitar,” he says, as he begins to tell *Music Week* – with endearing passion – about his life-long love affair with rock.

While he previously had enormous success as chief marketing officer of Nike and as the former chairman of Disney Consumer Products, the guitar has never been far away from Mooney’s mind. Growing up, he was an apostle of Deep Purple’s Ritchie Blackmore. “He was classically trained but was a rock prodigy and a showman to boot,” says Mooney. “He had everything I wanted to be as a guitarist.”

Personally, Mooney owns 60 guitars – most of them, he notes being Fender, including a ’52 Tele and ’54 Stratocaster – before he joined the company. Or, put another way...

“I can out-geek the geekiest of anybody in our company,” he grins. “My fundamental belief formed in the 20 years I spent at Nike is that great brands are the cumulative effect of great product.”

And Mooney has very much been putting his money where his mouth is of late. This year the company launched a new annual global artist marketing programme christened Fender Next, providing global performance opportunities and Fender products to artists such as Tom Misch (UK), Ashley McBryde (USA), Fidler (USA), Japanese Breakfast (USA), Phoebe Bridgers (USA), Sam Fender (UK) and others. All will benefit from promotion on the brand’s 16 million followers across platforms, entailing social media activity, mini-documentaries, takeovers and PR/communications support, as well as the opportunity to be featured in Fender marketing launches and ads.

But Fender has not only been dabbling into artists’ lives, it’s extremely focused on assisting the next generation of artists coming through via Fender Play – a comprehensive, online video tutorial platform geared around making sure that people who first pick up the instrument don’t abandon it.

In a day and age where ‘rock is dead!’ and, recently, ‘rock is back!’ vie for headline space, *Music Week* thought it would be good to sit down and speak to someone with experience on the frontline of where future talent is being developed.

Here, in a wide-ranging chat, Mooney talks about the presence of guitar music in the charts, streaming, and what the music industry needs to do ensure it keeps on growing...

#### **Let’s start off with Fender Play. What was the inspiration behind that initiative?**

“When I joined the company going on four years ago, we conducted what was probably the most comprehensive piece of consumer research that had ever been done in the industry. We really wanted to understand who was buying our guitars and what they were doing with them. One of the big ‘a-ha’ moments that came out of that study was that 25% of new guitars we sold every year were bought by first time players, half of those were women, which was also a big ‘a-ha’, but 90% of those first time players abandoned the instrument in the first year. First time players spent four times as much on lessons as they did on gear, but the 10% that got through tended to commit to the instrument for life. They had a lifetime value of as much as \$10,000, because they were buying five to seven guitars over their lifetime, and multiple amps and accessories. And the trend with them learning, as was the case with most aspects of learning now, is that people were migrating towards online over in-person lessons, so we thought there was a viable opportunity for online lessons. The big ancillary benefit was that, if we reduced the abandonment rate by only 10%, we could

double the size of the hardware part of our industry. On the Play side, we expect to broach 100,000 Fender Play users.”

#### **Was that in line with your predictions or did it exceed them?**

“It’s pretty much in line. One thing we found that really surprised us is that, simply by marketing Fender Play, we brought a lot of new players into the industry who otherwise wouldn’t have thought about playing guitar. We generated growth at the front end. One thing we found out is that it’s a highly seasonal business, it’s a lot like gym membership – the biggest online learning day of the year is December 25, and there’s a real intensity of people wanting to sign up for subscriptions through to the end of January. It tails off through the spring and picks up again around ‘back to school’ and then peaks again on Dec 25. We’ve gone through two cycles of learning and we expect to be in this business for the next 100 years, so we’re really pleased so far.”

#### **What is the risk, then, if Fender – and other guitar companies for that matter – doesn’t confront this abandonment problem head on?**

“The good news about the industry, despite the occasional misinformation that you see in the media, is that not only is the guitar far from dead, the industry has been growing organically since 2014. The two big drivers for that are growing consumption of recorded music, because we’re fast-approaching 200 million people who are paying for a monthly streaming service, and the interest in live music is at an all-time high, particularly in the festival season. What we’re doing with Fender Play we see as just adding another layer of growth on top of the organic growth, plus we’re spending a lot more on marketing to encourage people to go buy the new products we’re developing and that’s working, too.”

*“Kids these days aren’t looking for the chords to Stairway To Heaven, they’re looking for chords from songs by Chance The Rapper”*

**ANDY MOONEY**  
FENDER

#### **Is there the opportunity for an artist component to Fender Play – for example, are you actively seeking them to be a part of the online tutorial process?**

“We’d love to bring artists into the learning process at some point in time. It’s interesting, some of them are very comfortable with that notion, others aren’t. It depends on the artist. We talked to a few about even developing tabs for some of their most iconic songs and they would tell you they wouldn’t know how to do it. We have another digital product in the works called Fender Songs. What that does is produce chords for any songs it hears on a streaming service within five seconds.”

#### **So like a Shazam for guitar?**

“Exactly. We’re aiming towards Q3/Q4 of this year, we’re in the final stages of negotiation with the labels and publishers to bring the product to market. What’s interesting when we’re doing the beta test on this is that kids these days are not looking to find the chords for Stairway To Heaven or Smoke On The Water, they’re often looking for chords from songs by Chance The Rapper or songs that don’t even have guitar as the root...”

#### **That flies in the face of people who argue that the commercial success of hip-hop and other genres is really harming guitar music. It sounds more like they are actually providing some helpful inroads...**

“Most people who talk about that have never actually seen a major hip-hop artist in concert because there is a band onstage [*laughs*]. I read an interesting article where they said the secret weapon of this year’s roster of hip-hop stars is the acoustic guitar. It ebbs and flows. I’m stealing from the article here, but Kanye West famously put in the studio when he was recording one of his albums, ‘No acoustic guitars allowed’, because he wanted the album to be entirely digitally-created. That’s highly unusual. Most hip-hop artists who are writing use an instrument – acoustic guitar, electric guitar, piano – just like any other songwriter as the basis for the development of the melody and lyrics.”

**Wall of fame:**  
Fender CEO  
Andy Mooney

At the same time, we're a long way from the time rock ruled the charts commercially. Is there a sense in which, as Fender CEO, you're worried that its presence in the charts has been somewhat diminished?

"Again, consider 200 million people paying for streaming music. Last time I looked, 50% of the Top 10 streamed songs or albums were guitar-based music. The big growth in streaming is actually coming from back catalogue. The younger consumers signed up for streaming services a decade ago, but people who have created the growth in streaming music recently are my age listening to back catalogue music that is predominantly guitar-based. There will be millions of people who will go to festivals this year – that's predominantly guitar-based music. If anything, EDM is waning a bit on the festival scene..."

**The term 'rock is dead' is parroted about a lot. What do you make of it?**  
"[Laughs] I always like going back to data. The data would absolutely refute that – the guitar sales have been growing steadily in the high single digit realm for five straight years."

**So who are the current guitar heroes inspiring people to pick up instruments at the moment?**

"It's interesting because a lot of the articles that get written about the death of the electric guitar are bemoaning the death of the guitar hero. The guitar hero essentially died in 1970..."

**Why do you say that specifically? Wasn't Kurt Cobain a guitar hero, too?**

"Let's maybe define a guitar hero. I grew up in an era of Ritchie Blackmore, Jimmy Page, Hendrix – they were all virtuoso instrumentalists. They were very important to creating interest and growth in the guitar at that time, and nearly impossible to emulate. Then around came punk, and basically if you had a pulse and could play three chords and were enthusiastic, you could go onstage and have a blast. The emergence of punk caused people to pick up the guitar and think of it as an instrument that was both a performance instrument and compositional instrument, but less so a virtuoso soloist instrument."

**That's good right? Everyone can be a guitar hero...**

"Exactly right. Punk begat grunge, so if you look at someone like Kurt – an unbelievably great songwriter and performer, but very simple in the way he played guitar. You can look at The Edge in U2, unbelievably great songwriter, using his guitar in ways that I've never seen before, but he doesn't have his foot on the front monitor with the wind blowing through his hair. He's using it in a way that is a natural evolution of what came out of punk."

**So, if the concept of the guitar hero/virtuoso expired in the '70s, where does that leave us in the present?**

"People's taste in music is unbelievably diverse these days, so no single individual is as important as perhaps the likes of Hendrix or Jimmy Page were in their day. Now, people still have an emotional connection to their favourite artist on stage, but each of them generally has a more narrow audience than those kind of mega bands of the past. I look at the diversity of the usage of guitar by genre, or by gender or by geography and it's all good. The other thing I would say too is that in the most recent research we've done, there's only a single digit percentage of people who pick up a guitar for the first time that have any aspiration to be on the stage and only a small percentage of that percentage that actually have any aspirations to be professional. The vast majority of people who are picking up guitar these days are doing it to learn a new skill, relax or play with friends. It's less about the one foot on the monitor, Spinal Tap paradigms..."

**With the Fender Next initiative, artists get free gear, promotion and much more, what do Fender get out of it?**

"The artists we've selected are representative of how



**Over the Mooney:** Fender CEO Andy Mooney

we see guitar being used today: multi-genre, multi-gender, multi-geography. Being connected to this roster of – emerging artists is perhaps the wrong word – but this next generation of artists, just gives us insight and a dialogue between this generation of players. It's going to help us shape the next generation of guitars."

**How were the Fender Next artists selected?**

"Our artist relations group has relationships with 1,600 artists, so it's really a function of the dialogue that goes back and forth between the artist and our team to create this grouping of people we really believe in to really represent this really diverse – in every sense of the word – use of guitar these days."

**How long has all this Fender Next and Fender Play activity been in the offing?**

"When I joined the company, the board was very interested in leveraging the Fender brand into the digital space but they weren't sure what to do, and neither was I. So really, the move into online education – and I would describe Fender Songs as actually an educational product in its own right, too – that came out of that research. We had fairly low expectations about growth in the core business, but the core business has grown in high single digits since 2015 and in fact grew in double digits last year. We've seen healthy growth in the core business, we're spending a lot more on marketing than we did back in 2015, so we're driving consumers into a retailer dealer network because we're making them aware of the products that we're creating. We've got about 10 million followers on our social network now so when we launch a new product, people know about it. I used to describe, as a consumer outside of the industry, new products that were introduced being like trees falling in the forest – nobody knew about them other than the clerks in the store. In 2015 we were spending 4% of revenues on marketing and spending it all to the trade, in 2019 we'll spend \$50 million – 8% of the revenues – almost solely in social media direct to consumer. That's had a profound effect on industry growth and share growth and now we understand the consumer a whole lot better so that when we launch products, they become aware of it."

**Finally, what do you need from the wider music industry?**

"It's incumbent upon anyone who leads the industry, no matter what segment of the industry they're in, to generate growth. What we're doing in terms of product innovation, marketing, education – the data is proving that we're really driving growth and the retail partners are very happy that we're doing that. Our view is, as we're the market leader, we'll get the lion's share of the growth that comes from that, we'll benefit most. We want to support artists at every stage, from them picking up the guitar for the first time, which is Fender Play, to breaking into the scene which is Fender Next, to ultimately playing Madison Square Garden or Wembley. We want to support them at every stage, literally and figuratively..."

*"We want to support artists at every stage, from picking up their first guitar to playing Wembley"*

**ANDY MOONEY**  
FENDER

**Next appeal:** Fender Next artist Tom Misch



# Music Week

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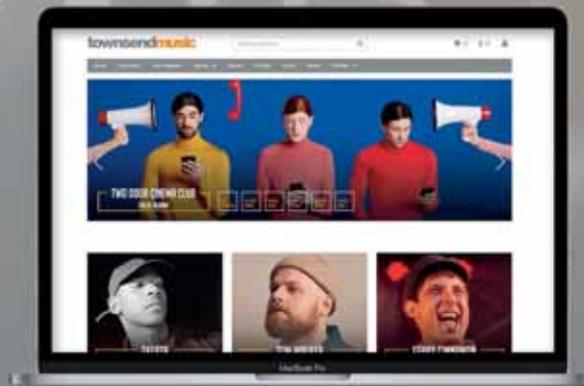
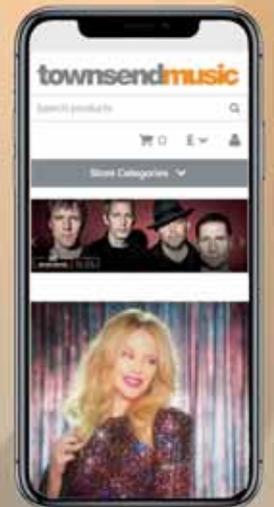
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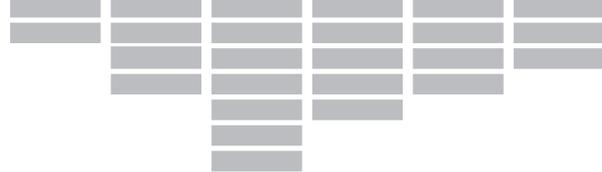


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# Music Week CHARTS



**Care enough, mate:** Ed Sheeran and Justin Bieber stay on top with I Don't Care

38/40 - Singles & Albums

39/41 - Analysis

42/43 - Market Shares

44 - Streaming/Comps/Record Store

45 - Indies

46/47 - UK & EU Airplay

48/49 - Apple/Spotify

50 - Vevo

51 - Club



# THE OFFICIAL UK SINGLES CHART **TOP 75**

**Official Charts Company**

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	1	4	Ed Sheeran & Justin Bieber   Don't Care Asylum/Def Jam GBAHS1900673 (Arvato) ● (Max Martin/Fred/Shellback/Promised Land/Universal/Sony ATVBMG/Kobalt/MM, Sheeran/Bieber/Pooh Bear/Max Martin/Gibson/Schuster)
2	2	11	Lil Nas X Old Town Road Lil Nas X USMM1901941 (Sony DADC UK) ★ (YoungKio/Universal/Kobalt/CC (Reznor/Ross/Hill/Roukema))
3	3	23	Lewis Capaldi Someone You Loved EMI DEUM71806776 (Sony DADC UK) ★ 2 (TMS/Sony ATVBMG (Capaldi/Roman/Kohn/Kelcher/Barnes))
4	4	6	Stormzy Vossi Bop Merky/Atlantic GBAHS1900645 (Arvato) ● (Andoh/EMI/Warner Chappell/Delightful/Universal/CC (Omari/Anderson/Andoh-Munar/Forbes))
5	5	10	Billie Eilish Bad Guy Interscope USUM71900764 (Sony DADC UK) ● (F.O'Connell/Universal/Kobalt (F.O'Connell/Billie Eilish))
6	6	12	Meduza Ft Goodboys Piece Of Your Heart Polydor DEUM71807719 (Sony DADC UK) ● (Miale/Giani/de Gregorio/Universal/TrueLove/Dipi (Miale/Giani/Gregorio/Grimmett/Manning/Cross))
7	7	5	Lewis Capaldi Hold Me While You Wait EMI DEUM71900680 (Sony DADC UK) ● (Capaldi/TMS/Atkinson/Holloway/BMG/Universal/Reservoir/Reverb (Capaldi/Hartman/JN Commons))
8	8	8	Avicii Ft Aloe Blacc SOS Positiva SE5R71900201 (Sony DADC UK) ● (Bergling/Nedler/Fogelmark/Sony ATVBMG/BMG (Bergling/Fogelmark/Nedler/Buruss/Cottle/Briggs))
9	9	2	Ed Sheeran Ft Chance the Rapper & PnB Rock Cross Me Asylum GB1301900546 (Arvato) (Fred/Sony ATVBMG/Warner Chappell/Promised Land/Universal/Chance The Rapper (Gibson/Allen/Bennett/Sheeran))
10	10	5	Shawn Mendes If I Can't Have You EMI USUM71907349 (Sony DADC UK) (Mendes/Gaiger/Harris/Ojivolta/Mercereau/Warner Chappell/CC (Mendes/Harris/Gaiger/Mercereau))
11	11	10	Jax Jones, Martin Solveig & Madison Beer All Day And Night Polydor GBUM71900522 (Sony DADC UK) ● (Jax Jones/M.Solveig/M.Ralph/Kobalt/Sony ATVBMG/Warner Chappell (Lam/Picandetti/Hill/Steinfeld/Purcell/Bennett/Ralph))
12	12	13	Dave Ft Burna Boy Location Dave Neighbourhood GBUM71900578 (Sony DADC UK) ● (A&E/Warner Chappell/Universal/Kobalt (Omregio/Ogulu/Avotowe-Mensah))
13	New		Katy Perry Never Really Over Virgin USUM71901873 (Sony DADC UK) ▲ (Zedd/Dreamlab/Universal/Warner Chappell/CC (Zaslavski/Sandvik/James/Barletta/Warner/Gill/Perry/Haywood/Buzz))
14	New		Skepta Ft J Hus What Do You Mean? Black Butter/Boy Better Know QM6MZ1960810 (The Orchard) (Skepta/OJ/Warner Chappell/CC (OJ/J Hus/Skepta))
15	New		MoStack Ft Stormzy Shine Girl Virgin GBUM71902012 (Sony DADC UK) (Lemow/TSB/LLBLU/BMG/Warner Chappell/Universal/MinistryOfSound (Owuol/Malundama/Oladigbolu/Montell/Ellington/Grant/Kus))
16	Re-Entry		Lewis Capaldi Bruises. EMI GBKPL1778698 (Sony DADC UK) ● (Earp/BMG/Concord (Capaldi/Earp))
17	13	6	Taylor Swift Ft Brendon Urie Mel IEMI USUG11901267 (Sony DADC UK) ● (Swift/Little/Sony ATVBMG (Swift/Little/Urie))
18	47	4	Skepta & Nafe Smallz Greaze Mode Boy Better Know QM6MZ1960807 (The Orchard) + (Skepta/Warner Chappell/Sony ATVBMG/Domino (Adenuga/Nafe Smallz))
19	15	11	Russ Splash & Tion Wayne Keisha & Becky Virgin GBUM71900985 (Sony DADC UK) ● (Golcha/Downtown/CC (Russ splash/Tion Wayne/Golcha))
20	16	13	Marshmello Ft Chvrches Here With Me Joytime/Positiva USUG11900610 (Sony DADC UK) ● (Marshmello/Mac/Universal/Rokstone/Kobalt/Marshmello/Universal (Mac/Marshmello/Mayberry/Doherty/Cook))
21	21	8	Ellie Goulding Sixteen Polydor GBUM71901344 (Sony DADC UK) (Mike Wise/FRED/Kirkpatrick/Global/Warner Chappell/Promised Land/Sony ATVBMG (Goulding/Keen/Gibson/Keams))
22	18	2	Young Thug Ft J Cole & Travis Scott The London Atlantic USAT21903320 (Arvato) (T-Minus/Kobalt/Reservoir/Warner Chappell/Universal/DreamWillan (J.Williams/T.Williams/J.Cole/Webster/Edmonds))
23	19	11	Jonas Blue Ft Theresa Rex What I Like About You Positiva GBUM71900909 (Sony DADC UK) (Jonas Blue/Universal/Warner Chappell/CC (Robbi/Bjornskov/Dissing))
24	39	2	Sigala & Becky Hill Wish You Well Ministry Of Sound GBCE1900019 (Sony DADC UK) (Sigala/Jarvis/Kobalt/Sony ATVBMG/Phrasedifferently/Ultra (Sigala/Hill/Cottone/Vaughan/Kruger/Jarvis/Hesley))
25	35	4	James Arthur Falling Like The Stars Columbia DEC691900342 (Sony DADC UK) ● (Beitzke/Spence/Sony ATVBMG/Downtown (Hojer/J.J.Grey/J.Arthur))
26	17	2	NSG OT Bop NSG QM6MZ1994246 (The Orchard) (4Play/J.Watson/D.Mensah/Sony ATVBMG (Brew/Arrowsaye/Mujib/W.Mensah/D. Mensah/Ojo/J.Watson))
27	23	5	Hardy Caprio & Digdat Guten Tag Virgin GBUM71902321 (Sony DADC UK) (JT/CallMeTheKidd/BMG/Reservoir/Reverb/CC (Caprio/DigDat/CallMeTheKidd/JT))
28	22	17	Khalid Talk Right Hand USRC11900004 (Sony DADC UK) ● (Disclosure/Sony ATVBMG/Universal/Right Hand MG/All The Noise (Robinson/H.Lawrence/G.Lawrence))
29	26	7	Kygo & Rita Ora Carry On Columbia USRC11900838 (Sony DADC UK) ● (Kygo/AFShes/N/Universal/Warner Chappell/BMG/CC (Salmani/Conell/Dahl/Cumbees/Dunn/Kidron/Rita Ora))
30	31	2	Jess Glynne & Jax Jones One Touch Atlantic GBAHS1900729 (Arvato) (Ralph/Jax Jones/Sony ATVBMG/Universal/BMG/Kobalt/Black Butter (Ralph/Bennett/Alau/Glynne))
31	New		Miley Cyrus Mother's Daughter RCA USRC11901529 (Sony DADC UK) (Wyatt/Sony ATVBMG/Universal/Kobalt/KMR (Cyrus/Wyatt/Mettinen))
32	68	4	Skepta Bullet From A Gun Boy Better Know QM6MZ1960806 (The Orchard) ▲ (Skepta/Ragz/Warner Chappell/Sony ATVBMG/Domino (Adenuga/Ragz))
33	28	11	Steel Banglez Ft AJ Tracey & MoStack Fashion Week Gifted/Warner Bros GBAHT1900290 (Arvato) ● (Steel Banglez/The Elements/Warner Chappell/BMG/CC (Steel Banglez/MoStack/AJ Tracey/K.Wolfsohn/P.Bogumil Goller))
34	29	2	5 Seconds Of Summer Easier Polydor USUG11901520 (Sony DADC UK) (Watt/Bell/Puth/Sony ATVBMG/Reservoir/Downtown/Kobalt (5 Seconds Of Summer/Wolman/Tamposi/Bell/Tedder/Path))
35	25	13	Ava Max So Am I Atlantic USAT21900569 (Arvato) ● (Cirka/The/Kobalt/TEN (The/Smith/Spreckley/Crombacher/Walter/Koci/Path))
36	30	8	Mark Ronson Ft Lykke Li Late Night Feelings Columbia GBARL1900428 (Sony DADC UK) (Ronson/The Picard Brothers/CONOTE/Jr Blendars/Concord/Sony ATVBMG/Lykke Li/NyanKingmusic (Ronson/Juber/Lykke Li/Kozmenuk))
37	24	3	Tyler, The Creator Earquake Columbia USQX91901111 (Sony DADC UK) (Tyler, The Creator/Sony ATVBMG/a boy is a gun/Cash Carti (Okonma/J.Carter))
38	33	5	Dominic Fike 3 Nights Columbia USQX91802455 (Sony DADC UK) (K.Carbo/CC (K.Carbo/D.Fike))

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
39	27	21	Calvin Harris & Rag'N Bone Man Giant Columbia GB1101801908 (Sony DADC UK) ★ (Calvin Harris/Hartman/Miller/Bucks/Reservoir/Sony ATVBMG/Warner Chappell (Wies/Graham/Hartman/Miller))
40	34	5	Martin Garrix Ft Macklemore & Patrick Stump Summer Days Columbia NLM5S1900528 (Sony DADC UK) (M.Garrix/Universal/Warner Chappell/Kobalt/Piano/Bengal Yucky (Garrixsen/Lee/Daniels/Tulfin/Haggerty))
41	New		Mark Ronson Ft Camila Cabello Find U Again Columbia GBARL1900429 (Sony DADC UK) (Ronson/Parker/Concord/Sony ATVBMG/Milamoon/Sparko Phone (Ronson/Parker/Cabello/Juber))
42	20	14	Jonas Brothers Sucker Republic USUG11900515 (Sony DADC UK) ● (Dukes/Bell/Sony ATVBMG/Downtown/Universal/CC (N.Jonas/R.Tedder/J.Jonas/L.Bell/Feeney))
43	48	14	AJ Tracey Ladbroke Grove AJ Tracey UKQNW1800013 (ADA Arvato) ▲ (Conducta/Kobalt/tbc (AJ Tracey/tbc))
44	New		Cardi B Press Attila USAT21903334 (Arvato) (Key/Wane/Slade Da Monsta/Sony ATVBMG (Lewdin/Almanzar/tbc))
45	36	21	Tom Walker Just You And I Relentless GBARL1601833 (Sony DADC UK) ★ (Ralph/Universal (Walker))
46	38	4	Da Beatfreakz Ft Swarmz, Deno & Dappy Motorola Columbia GBARL1900476 (Sony DADC UK) (Da Beatfreakz/DBF/Downtown/CC (O.Ebele/U.Ebele/Contostavos/Edwards/Adebiyi/Scott/Minson/Kessaly/Moore/Simmons/Khatri/Animeshaun))
47	41	4	David Guetta Ft Raye Stay (Don't Go Away) Parlophone GB2BK1900029 (Arvato) (Falk/Guetta/Reznik/Warner Chappell/Marquis/Cut/JackBack/CC (Lykken/Guetta/Poole/Falk/Reznik/Keen))
48	32	7	Digga D No Diet CGM GB2GX1900156 (Caroline/Sony DADC UK) (Ghost/CC (Digga D))
49	44	20	Mabel Don't Call Me Up Polydor GBUM71808052 (Sony DADC UK) ★ (Mac/Universal/Rokstone/BMG (Mac/Purcell/McVey))
50	45	33	Ava Max Sweet But Psycho Atlantic USAT21802011 (Arvato) ★ 2 (Cirka/Kobalt (Koci/Love/Haukeland/Walter/Lobban-Bear))
51	49	16	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty BMG GB5KW1900082 (ADA Arvato) ● (T.M.Bell/Bucks/BMG/Black Butter/STEMRA/Sony ATVBMG/Ribes/CC (Cowie/Bargmann/Bell/Allen/S.Paul/Elba))
52	46	63	George Ezra Shotgun Columbia GBARL1701372 (Sony DADC UK) ★ 3 (Blackwood/Sony ATVBMG (Ezra/Pott/Gibson))
53	52	6	Lizzo Truth Hurts Atlantic USAT21703896 (Arvato) (Reed/Cheung/Sony ATVBMG/Songs From The Boardwalk (J.Saint John/Frederic/Jefferson/Cheung))
54	40	7	Lil Dicky Earth BMG/Commission QMRSZ1900492 (ADA Arvato) (B.Bianco/Cashmere Cat/Lutman/Shellon/Yen/Hertz/Kobalt/Prescription/Universal/Cuts Of Reach (Burd/Levin/Holberg/Coleman/Chammas))
55	57	8	BTS & Halsey Boy With Luv Astralwerks/Big Hit Ent. QM6MZ191908 (The Orchard) ▲ (Pdogg/Yoshimoto/Sony ATVBMG (Halsey/Pdogg/RW/Fortana/Schulz/hitman bang/Suga/Wesband/J-hope))
56	New		The Chainsmokers & Bebe Rexha Call You Mine Parlophone/RCA USQX91901266 (Sony DADC UK) (The Chainsmokers/Watt/Kobalt/Warner Chappell/Sony ATVBMG/Rokstone/Universal/Reservoir/CC (Mac/Tamposi/Wolman/Whitfield/Taggart/Pall/Arm))
57	New		Cheryl Let You 3Beat GBSXS1900053 (Sony DADC UK) (Spence/Concord/Sony ATVBMG/Universal/IM/Downtown/Imagem (Cole/Shave/Asztasio/Pebworth/Casio/Roberts/Hunter))
58	54	6	Not3s Wanting Columbia GB1101900307 (Sony DADC UK) (Scribz/Riley/Sony ATVBMG/HOTEP (Not3s))
59	55	36	Lady Gaga & Bradley Cooper Shallow Interscope USUM71813192 (Sony DADC UK) ★ (Lady Gaga/Rice/Sony ATVBMG/Universal/Downtown/Concord (Germanotta/Ronson/Rossomando/Wyatt))
60	53	33	Post Malone Ft Swae Lee Sunflower Republic USUM71803661 (Sony DADC UK) ★ (Bell/Lang/Sony ATVBMG/Universal/Warner Chappell (Post/Malone/Walsh/Brown/Lang/Rosen))
61	43	10	Zara Larsson Don't Worry Bout Me Black Butter/Epic/TEN USMM1901360 (Sony DADC UK) (The Struts/Warner Chappell/Kobalt/MW/CC (Larsson/Yacobov/Soderberg/Nilsson/Jerstrom/Sodahl/Phillips))
62	61	3	Polo G Ft Lil Tjay Pop Out Columbia USQX91900309 (Sony DADC UK) ▲ (JD On The Track/Keynote/CC (Bartlett/Meritt))
63	50	3	Halsey Nightmare Capitol USUM71907487 (Sony DADC UK) (B.Bianco/Cashmere Cat/Happy Perez/Universal (Frangipane/Levin/Pereira/Holberg))
64	New		Tiësto, Jonas Blue & Rita Ora Ritual Positiva CYA11900146 (Sony DADC UK) (Tiësto/Jonas Blue/Stonebank/BMG/Kobalt/Universal (Hector/FT Smith/Verwest/Stonebank/Robin/Barker))
65	67	3	OneRepublic Rescue Me Interscope USUM71907507 (Sony DADC UK) ▲ (Kutlz/Tedder/Spy/Downtown (Kutlz/Tedder))
66	New		One Aven Ft Yungen Miss Diva Atlantic GB1301900565 (Arvato) (White/Sony ATVBMG (Brooks/Dabiri/tbc))
67	51	5	Logic Ft Eminem Homicide Def Jam Interscope USUM71908268 (Sony DADC UK) (Logic/Francis/Warner Chappell/Kobalt/Universal/QueChevere/CC (RB Hill/Resto/Mathers/Uribe/Balder/D.Stephens/Schoegje))
68	56	18	Billie Eilish Bury A Friend Interscope USUM71900770 (Sony DADC UK) ● (F.O'Connell/Universal/Kobalt (F.O'Connell/Billie Eilish))
69	Re-Entry		MoStack Wild Virgin GBUM71901522 (Sony DADC UK) (ADP/Sony ATVBMG/Jobete (Daley/Richie/Pate))
70	58	24	Post Malone Wow Republic USUM71822626 (Sony DADC UK) ★ (Dukes/Bell/Sony ATVBMG/Universal (Post/Walsh/Bell/Feeney))
71	60	47	Panic! At The Disco High Hopes DCD2/Fueled By Ramen USAT21801174 (Arvato) ★ (Sinclair/Sony ATVBMG/Warner Chappell/BMG/CC (Urie/Jeberg/Hollander/Juber/Pritchard/Parx/Sinclair/Young/Lobban-Bear))
72	New		Jim Radford The Shores Of Normandy fifty6 UK6KW1900044 (AWAL) (tbc/CC (Radford))
73	New		Naomi Scott Speechless (Full) Walt Disney USWD11993077 (Sony DADC UK) (Merken/Sullivan/Leib/Universal/Sony ATVBMG (Passk/Paul/Merken))
74	62	21	Sam Smith & Normani Dancing With A Stranger Capitol GBUM71807386 (Sony DADC UK) ★ (Sargate/Jimmy Napes/Sony ATVBMG/Sall Isaac/Downtown (Smith/Erksen/Hermansen/Napier/Hamilton))
75	66	2	DJ Khaled Ft SZA Just Us Black Butter/We The Best USMM1903537 (Sony DADC UK) (DJ Khaled/Mollings/BMG/Give Thanks/CC (Khaled/Rowe/Andrews/Coney/Benjamin/Patton/Sheats))

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.

# Careful now: Sheeran & Bieber extend reign in static singles Top 10

BY ALAN JONES

In an historically logjammed Top 10, **Ed Sheeran & Justin Bieber** just don't care, because for the fourth week in a row their collaboration *I Don't Care* is No.1.

Leading the way on paid-for sales (10,067), audio streaming (7,189,126) and video streaming (1,778,417), it racked up consumption of a further 78,206 units last week, with **Lil Nas X's** *Old Town Road* in second place for the sixth week in a row, and seventh time in total on consumption of 73,073 units.

Everything else in the Top 10 is also frozen for the first time in chart history, and everything suffers a decline in consumption. The rest of that static top tier: *Someone You Loved* (3-3, 60,042 sales) by **Lewis Capaldi**, *Vossi Bop* (4-4, 52,651 sales) by **Stormzy**, *Bad Guy* (5-5, 48,030 sales) by **Billie Eilish**, *Piece Of Your Heart* (6-6, 40,700 sales) by **Meduza** feat. *Goodboys*, *Hold Me While You Wait* (7-7, 40,236 sales) by **Lewis Capaldi**, *SOS* (8-8, 35,621 sales) by **Avicii** feat. *Aloe Blacc*, *Cross Me* (9-9, 33,060 sales) by **Ed Sheeran** feat. *Chance The Rapper & PnB Rock* and *If I Can't Have You* (10-10, 29,395 sales) by **Shawn Mendes**. **Jax Jones & Martin Solveig's** *All Day And Night* (feat. *Madison Beer*) and **Dave's** *Location* (feat. *Burna Boy*), are also unmoved at No.11 (28,178 sales) and No.12 (28,047 sales), respectively. The closest we have come to a frozen Top 10 hitherto was in the chart dated June 27, 2016, when the Top 8 and the No.10 were all static while *Sigala's* *Give Me Your Love* vaulted 91-9.

The highest of 12 new entries is *Never Really Over* (No.13, 26,881 sales), **Katy Perry's** 19th Top 20 hit.

**Skepta** has his second No.2 album in a row with *Ignorance Is Bliss*, streaming of which helps generate big jumps for previously released cuts from the set, namely *Greaze Mode* by **Skepta & Nafe Smallz**, (47-18, 22,963 sales) and *Bullet From A Gun* (68-32, 15,378 sales), which surpass the No.22 and No.42 peaks they achieved respectively on debut three weeks ago. **Skepta's** full allotment of three hits as primary artist is completed by *What Do You Mean?* (feat. *J Hus*), which jumps over its album-mates, debuting at No.14 (25,034 sales).

London rapper **MoStack's** debut regular album *Stacko* dropped on Friday and was preceded by **Stormzy** collaboration *Shine Girl*, which debuts at No.15 (24,842 sales).

As **Miley Cyrus' EP** *She Is Coming* debuts at No.18 on the album chart, one of its six tracks, *Mother's Daughter*, dents the singles list. Debuting at No.31 (15,657 sales) it is her 20th hit.

No.3 on the first sales flash of the week, *Let You* lost ground rapidly and ended up debuting at No.57 (8,930 sales) for the mononymously-credited **Cheryl**. It is the 36th Top 75 entry for the singer – including 23 with *Girls Aloud* – and her follow-up to *Love Made Me Do It*, which reached No.19 last November.

No.3 on paid-for sales in the wake of the commemoration



No.1

**Ed Sheeran & Justin Bieber** - *I Don't Care* (Asylum/Def Jam)

This week's sales: 78,206 | Downloads: 10,067 |

Streams: 68,139 | Total sales to date: 383,779 |



**Sheer madness:**

The entire singles Top 10 is frozen for the first time in chart history

of the 75th anniversary of D-Day, *The Shores Of Normandy* debuts at No.72 (7,299 sales) for World War II veteran **Jim Radford** who, at 90, becomes the oldest recording artist to have a hit single.

Also new to the chart: *Find U Again* (No.41, 13,004 sales), **Mark Ronson's** 18th hit (feat. *Camila Cabello*); *Press* (No.44, 12,368 sales), the 15th hit for **Cardi B**; *Call You Mine* (No.56, 8,980 sales), the 14th hit for **The Chainsmokers** and the ninth for **Bebe Rexha**; *Ritual* (No.64, 7,980 sales), Dutch DJ **Tiesto** his 19th hit, **Rita Ora's** 23rd and **Jonas Blue's** 10th; *Miss Diva* (No.66, 7,876 sales), **One Acen's** third hit and **Yungen's** fifth; and *Speechless* (82-73, 7,282 sales), the introductory hit for British actress **Naomi Scott**.

With *Grace* – the third of **Lewis Capaldi's** eligible tracks as primary artist last week – losing ground while *Bruises* improves, they swap status: *Grace* is now 'starred out' (23,234 sales) while *Bruises* is a re-entry at No.16 (24,430 sales), surpassing the No.49 peak it scaled in May.

There are also new peaks for: *Falling Like Stars* (35-25, 18,065 sales) by **James Arthur**, *Wish You Well* (39-24, 18,486 sales) by **Sigala & Becky Hill**, *One Touch* (31-30, 17,091 sales) by **Jess Glynne & Jax Jones**, *Ladbroke Grove* (48-43, 12,441 sales) by **AJ Tracey** and *Rescue Me* (67-65, 7,884 sales) by **OneRepublic**.

Overall singles sales are down 0.97% week-on-week at 18,133,368, 8.75% above same week 2018 sales of 16,674,034. Paid-for sales are down 5.44% week-on-week at 723,545, and are 26.23% below same week 2018 sales of 980,813.

# THE OFFICIAL UK ALBUMS CHART **TOP 75**

**Official Charts Company**

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

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

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	1	3	Lewis Capaldi Divinely Uninspired To A Hellish Extent EMI 7747307 (Sony DADC UK) ● (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
2	<b>New</b>		Skept@ Ignorance Is Bliss <b>Boy Better Know</b> BBSK015CD (The Orchard/Proper) ▲
3	<b>New</b>		Richard Hawley Further BMG 4050538478624 (ADA Arvato) (Elliot/Sheridan)
4	2	10	Billie Eilish When We All Fall Asleep, Where Do We Go? Interscope 7742762 (Sony DADC UK) ● (F.O'Connell)
5	<b>New</b>		Susan Boyle Ten Syco 19075889832 (Sony DADC UK) (Mac/Anderson/Masterson/Stannard/Hoves/Watts/Allichson)
6	3	77	Motion Picture Cast Recording The Greatest Showman OST Atlantic 0075678659270 (Arvato) ★6 (Wells/Paul/Lacamoire/Sinclair/Lewis/Trapanese/Reed/Gubman)
7	6	82	Elton John Diamonds Mercury/UMC 6700657 (Sony DADC UK) ★ (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Belotte/Bacharach/C Bayer Sager/Narada/Penny/Colins/Rimes/Pnau)
8	5	2	Elton John & the Motion Picture Cast Recording Rocketman EMI CDV3231 (Sony DADC UK) (G.Martin/G.Kurstin)
9	7	33	Queen Bohemian Rhapsody - OST Virgin 7708426 (Sony DADC UK) ★ (Queen/May/Taylor/Fredriksson/Macrae/Shirley-Smith/Baker/Mack/Stone/Bowie/Richards)
10	8	6	Pink Hurts 2B Human RCA 19075907192 (Sony DADC UK) ● (Pink/Odegar/D Reynolds/Shebick/Maw/Warrior/Thomas/Woorman/The Struts/Robson/Wabbel/Gooding/Cash/Cash/Tedder/Kurstin/Gomes/Oliver/billymann)
11	10	63	George Ezra Staying At Tamara's Columbia 88985471342 (Sony DADC UK) ★3 (Blackwood)
12	<b>New</b>		Chase & Status Rtrn II Jungle Virgin EMI CDV3233 (Sony DADC UK) (Chase & Status)
13	11	118	Ed Sheeran ÷ Asylum 0190295859039 (Arvato) ★11 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
14	15	14	Tom Walker What A Time To Be Alive Relentless 19075801772 (Sony DADC UK) ● (M.Spencer/S.Mac/J.J.Abbiss/T.Walker/J.Quarby)
15	14	34	Jess Glynne Always In Between Atlantic 0190295595906 (Arvato) ★ (Mac/Knox/Brown/Gad/Bell/Starsmith/Electric/Ralph/Bunetta/Coffer/Langeback/Fred/ Lowe/Rudimental/Ryan/Too Many Zooz/KDA)
16	24	65	Spice Girls Greatest Hits Virgin SPICECD1 (Sony DADC UK) ★ (Absolute/Bradfield/Daniels/Jenkins/H.Mason Jr./Rowe/Stannard)
17	<b>New</b>		Rory Gallagher Blues UMC 5386809 (Sony DADC UK) (R.Gallagher/P.Brown/E.Edwards/I.Green)
18	<b>New</b>		Miley Cyrus She Is Coming RCA 0886447759738 (Sony DADC UK) (Wyatt/Cunningham/Sheff/RZA/King Henry/Mike Will Made-It/PLUSS/Ronson/B.J.Burton)
19	19	29	Fleetwood Mac 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ● (Fleetwood Mac/Dashut/Callita)
20	22	35	Lady Gaga, Bradley Cooper... A Star Is Born OST Interscope 6777553 (Sony DADC UK) ★ (Cooper/Nelson/Lady Gaga/Newman/Rice/Cobb/Nolan/Monson/Blair)
21	17	57	Billie Eilish Don't Smile At Me Interscope 5791948 (Sony DADC UK) ● (O'Connell)
22	16	17	Ariana Grande Thank U, Next Republic/Island 7737803 (Sony DADC UK) ● (Pop/Wansell/Happy Perez/Brown/Anderson/Martin/Iya/Baptiste/Nova Waw/Foster)
23	12	3	DJ Khaled Father Of Asahd Black Butter/We The Best 19075843972 (Sony DADC UK) (DJ Khaled/Major Seven/Tay Keith/NOVA/Wav/LV/Mollings/Ben Billions/Rashed Smith/F.Dukes/T.Walton/Azzouz/Streetrunner/.)
24	20	105	Dua Lipa Dua Lipa Warner Bros 0190295938482 (Arvato) ★ (Kozmenik/Avident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principalo/Levine/Wells/Grades/Kirpatrick/Flannigan/Rahko/.)
25	31	8	BTS Map Of The Soul: Persona Big Hit Ent. BHK1057 (The Orchard/Proper) ▲ (Arcades/Fred/Pdogg/Bad Milk/McCoan)
26	13	3	Tyler The Creator Igor Columbia 0886447710180 (Sony DADC UK) (Tyler The Creator)
27	26	377	Queen The Platinum Collection Virgin 2772417 (Sony DADC UK) ★7 (Baker/Queen/Mack/May)
28	28	28	Take That Odyssey Polydor/Sony Music CG 6788485 (Sony DADC UK) ★ (Barlow/Happ/Ptice/Shanks/Wright/Kurstin/Giffin/Levine/Brothers in Rhythm/Norton/Sigma/Lewis/Edwards/Porter/Red Triangle/.)
29	29	13	Dave PsychoDrama Dave Neighbourhood 7749028 (Sony DADC UK) ● (K.Evans/Nana Rogues/FT Smith/Jae/S/Omoregie/TSB/169/1MInd)
30	34	49	Drake Scorpion Cash Money/Republic 0602567879121 (Sony DADC UK) ★ (No I.D./Shebib/T.Keith/Cadastre/Nonstop Da Hitman/Party/NextDoor/The 25th Hour/Cardo/Young Exclusive/.)
31	35	58	Post Malone Beerbongs & Bentleys Republic/Island 6749111 (Sony DADC UK) ★ (Malone/Cashio/Bluesport/Bell/Dukes/Walton/Storch/Ave/Youngblood/Bright/Bijan/Party/NextDoor/Tank God/Watt/Swish/.)
32	32	9	Khalid Free Spirit Right Hand 19075919372 (Sony DADC UK) (Dig/Riley/K.McKenzie/AI Shux/D.Mike/Stargate/C.Hansome/Kosik/Disclosure/Murda Beatz/Doc McKinney/Hill/Dahl/.)
33	4	2	Morrissey California Son BMG 4050538481129 (ADA Arvato) (Chiccarelli)
34	30	12	Jack Savoretti Singing To Strangers BMG 4050538452839 (ADA Arvato) ● (Cam Blackwood)
35	33	6	Catfish & The Bottlemen The Balance Island 7732668 (Sony DADC UK) (Jackknife Lee/Catfish And The Bottlemen)
36	43	578	Fleetwood Mac Rumours Rhino 8122796778 (Arvato) ★13 (Fleetwood Mac/Dashut/Callita)
37	41	565	Eminem Curtain Call - The Hits Interscope 9887893 (Sony DADC UK) ★7 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
38	<b>New</b>		Yonaka Don't Wait 'Til Tomorrow Asylum 0190295469368 (Arvato) (Yonaka/Mcdonald/Hissink/Carbone/Dalgety/French/Grech-Marguerat)

TW	LW	WKS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
39	39	1211	ABBA Gold - Greatest Hits Polydor 2752259 (Sony DADC UK) ★18 (Andersson/Ulvaeus)
40	40	426	Oasis Time Flies - 1994-2009 Big Brother RKIDCD66 (PIAS Sony DADC UK) ★3 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
41	48	134	David Bowie Legacy Parlophone 0190295919900 (Arvato) ★ (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
42	45	259	Ed Sheeran X Asylum 2564628590 (Arvato) ★11 (Williams/Gosling/Ruben/Blanco/Haynie/Bhasker/McDaid)
43	50	1120	Bob Marley & The Wailers Legend Tuff Gong 5489042 (Sony DADC UK) ★12 (Marley/Various)
44	47	31	Jax Jones Snacks Polydor 0602577162411 (Sony DADC UK) (Jax Jones/Ralph)
45	23	3	Rammstein Rammstein Spinefarm 7749397 (Sony DADC UK) (Olsen Involitini/Rammstein)
46	49	27	Clean Bandit What Is Love? Atlantic 0190295552589 (Arvato) ● (Patterson/Ralph/Chatto/Fred/Mac/Ilya/Lotus IV/Bunetta/Invisible Men/Salt Wives)
47	46	47	Motion Picture Cast Recording Mamma Mia! Here We Go Again Polydor 6768570 (Sony DADC UK) ★ (Anderson)
48	42	28	Rita Ora Phoenix Atlantic 0190295551575 (Arvato) ● (Mac/Alessio/Watt/Sr Nolan/Fred/EasyFun/Jack & Coke/Avici/Cashmere Cat/B.Blanco/Bell/Slushii/Payami/Karlsson/Rudimental/.)
49	54	198	Jess Glynne I Cry When I Laugh Atlantic 0825646153183 (Arvato) ★3 (Mac/Knox Brown/Starsmith/Patterson/TMS/Naughty Boy/Clean Bandit/Bless Beats/Gibson/Robson-Scott)
50	<b>Re-Entry</b>		Doves Lost Souls Heavenly HVNLP26CD (Sony DADC UK) ★ (Doves)
51	36	5	Vampire Weekend Father Of The Bride Columbia 19075947362 (Sony DADC UK) (Rechtshaid/Koenig/Batmangli/Macklovitch/DJ Dahl/BloodPop/Ross/Lacy)
52	38	3	Digga D Double Tap Diaries CGM 0044003211858 (Caroline/Sony DADC UK) (M1onthebeat/Ghosty/Nyge/NewERA Beats/Wizcal Beats/Bkay/Walkz)
53	56	737	Oasis (What's The Story) Morning Glory? Big Brother RKIDCD007 (PIAS Sony DADC UK) ★15 (Morris/Gallagher)
54	51	58	Anne-Marie Speak Your Mind Asylum 0190295664503 (Arvato) ● (Mac/Invisible Men/White/TMS/Nicita/Geiger/Ball/Decliveo/Loco/Lennox/Monson/Lostboy/Manson/FT Smith/Meredith)
55	55	64	Xxxtentacion ? Bad Vibes Forever 0842812106736 (Sony DADC UK) ● (Xxxtentacion/Cunningham/Dell Soda/Soukiasyan/P.Soul/TM88/Tre pounds/Wages/Den Beats/Smash David/ Z3N)
56	<b>Re-Entry</b>		Doves The Last Broadcast Heavenly HVNLP35CD (Sony DADC UK) ★ (Doves/Heyes/Osborne)
57	59	62	Beyoncé Lemonade Columbia/Parkwood Ent. 88985336822 (Sony DADC UK) ★ (Garrett/Beyoncé/Diplo/Koenig/White/Dixie/Melo-X/Gordon/Hill-Boy/Danny/BoyStyles/Ben Billions/Boots/Delicata/Dean/.)
58	61	36	Sigala Brighter Days MoS 88985497362 (Sony DADC UK) ● (Sigala/Jarj/Manovski/White N3rd/Klingande/Jar/Barnes/Fielder/Frank/Cuttather/Healey/Ashworth/Clarke/Dahl/Newman/.)
59	57	27	The 1975 A Brief Inquiry Into Online Relationships Dirty Hit/Polydor 7700441 (Sony DADC UK) ● (Daniel/Healy)
60	<b>Re-Entry</b>		Mumford & Sons Delta Gentlemen Of The Road/Island 7707101 (Sony DADC UK) ● (Epoworth)
61	<b>New</b>		Denzel Curry Zuu Loma Vista LVR697 (Caroline/Sony DADC UK) (FNZ/Keanu Beats/Heat/M De Grand/Keith/Rahj/Harris/Ronny J)
62	66	610	Michael Jackson Number Ones Epic 5138002 (Sony DADC UK) ★8 (Jones/Jackson/Various)
63	65	300	Arctic Monkeys AM Domino WIGCD317 (PIAS Cinram) ★3 (Ford/Orton)
64	64	17	AJ Tracey AJ Tracey AJ Tracey 0190296916632 (ADA Arvato) (Cadenza/Maaly/Raw/Nyge/Steel Banglez/Hazard/Sushi Ceej/Kazza/Rex Kudo/Charlie Handsome/IMind/Walls Lane/.)
65	71	253	Sam Smith In The Lonely Hour Capitol 3769173 (Sony DADC UK) ★8 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z Lowe/Naughty Boy/Korn/Lawrence)
66	37	3	The National I Am Easy To Find 4AD 4AD0154CD (PIAS Cinram) (Mike Mills/The National/A.Dessner/B.Dessner/M.Berninger/C.Kiser)
67	69	327	Pink Greatest Hits - So Far!!! LaFace 88697807232 (Sony DADC UK) ★3 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machoposcho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)
68	62	74	Elton John Goodbye Yellow Brick Road UMC/Virgin 3758589 (Sony DADC UK) ★ (Dudgeon)
69	58	30	Oily Murs You Know I Know RCA 19075894932 (Sony DADC UK) ● (Mac/TMS/Robson/Riley/Zara/Digital Farm Animals/ The Six/Hibell/Cuttather/PHD/Babalola/Lewis/Wallevik/.)
70	63	34	Mabel Ivy To Roses Polydor 0602567066361 (Sony DADC UK) ● (GA/JD Reid/Weathers/O'Donnell/Jax Jones/Ralph/Crocker/Pott/Pool/Bless Beats/Kito/Compass/Tre Jean-Marie)
71	<b>Re-Entry</b>		BTS Love Yourself - Answer Bighit 0192562871591 (The Orchard) ● (Pdogg/DJ Swivel/His noise/Slow Rabbit/Tishler/Crash Cove/Suga/C.J. Perry/Aoki/DOCSIM/Jungkook/Adora/Taggart/Khan)
72	60	8	M Huncho Utopia Island 7757292 (Sony DADC UK) (J.Youngs/Earl On The Beat/Quincy/Epiph/Cor Mill/Rawbone/Young Chencs/G8freq/San Adreaz/Xtraneous)
73	<b>New</b>		Pip Blom Boat Heavenly HVNLP168CD (PIAS Cinram) (McCracken)
74	67	47	Gerry Cinnamon Erratic Cinematic Little Runaway 0609311349374 (AWAL/Proper) ● (Gerry Cinnamon/C.Marshall/D.Green)
75	72	7	Showaddywaddy Gold Crimson CRIMCD628 (Sony DADC UK) (Hurst/Showaddywaddy/Wainman)

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

## 'Di major: It's a third week at the summit for Lewis Capaldi

■ BY ALAN JONES

**L**ewis Capaldi extends his reign at the top of the the album chart to three weeks, despite consumption of *Divinely Uninspired To A Hellish Extent* falling a further 25.90% week-on-week to 29,429 units (including 16,325 from sales-equivalent streams).

It is only the second debut album of the 2010s to spend its first three weeks at No.1, following Welsh fraternal classical duo Richard & Adam, whose first album, *The Impossible Dream*, spent four straight weeks at No.1 after the pair's Britain's Got Talent victory in 2013.

One of Britain's most successful grime MCs, **Skepta** scores his second straight No.2 album, with fifth LP *Ignorance Is Bliss* emulating immediate predecessor *Konnichiwa*, which was his first Top 10 album three years and three weeks ago. Sales-equivalent streams supplied 79.81% of *Ignorance Is Bliss*' first week sales and propelled two of its tracks to new chart peaks and another to a debut in collateral singles chart activity – but at 15,248 units, it opened 56.51% below *Konnichiwa*'s opening frame of 35,059 sales. *Konnichiwa*'s sales were heavily slanted towards paid-for digital, with sales-equivalent streams accounting for 24.26% of its total.

Fifty-two-year-old indie singer/songwriter **Richard Hawley**, from Sheffield, matches his highest-ever chart placing with eighth solo studio set *Further* debuting at No.3 (10,172 sales), as did his sixth studio album, *Standing At The Sky's Edge* on sales of 16,070 copies in 2012. Also opening atop the vinyl album chart (2,485 sales) and cassette album chart (220 sales), *Further* is his fourth Top 10 album and sixth Top 75 solo set.

Its title denoting her first decade in the public eye, new **Susan Boyle** set *Ten* becomes the sixth of her eight albums to make The Top 10, debuting at No.5 (8,801 sales). The singer from West Lothian famously soared to prominence following her performance of *I Dreamed A Dream* on Britain's Got Talent in March 2009. That track went on to be the title cut of her first album and is one of the 17 recordings on *Ten*, of which four are new. Boyle's first three albums all reached No.1, and her overall UK album sales prior to the release of *Ten* stood at 3,361,383, with *I Dreamed A Dream*, which spent four weeks at No.1, contributing 1,942,874 sales.

The rest of the Top 10: *When We Fall Asleep, Where Do We Go?* (2-4, 9,953 sales) by **Billie Eilish**, *The Greatest Showman* (3-6, 8,168 sales), *Diamonds* (6-7, 7,487 sales) by **Elton John**, *Rocketman* soundtrack (5-8, 5,957 sales), *Bohemian Rhapsody* (7-9, 5,875 sales) by Queen and *Hurts 2B Human* (8-10, 5,229 sales) by **Pink**.

Their first album *That Means A Lot* debuted and peaked at No.49 in 2008, but jungle/drum & bass duo **Chase & Status** subsequently racked up a trio of consecutive Top 10 albums,



No.1

### Lewis Capaldi - *Divinely Uninspired To A Hellish Extent*

This week's sales: 29,429 | Physical: 9,598 | Downloads: 3,506 | Streams: 16,325 | Total sales to date: 158,692 |



#### Go to hell:

Lewis Capaldi passes 150,000 sales for his debut album

namely back-to-back No.2 releases *No More Idols* (2011) and *Brand New Machine* (2013) and 2017 No.7 album *Tribe*. They fall short with *Rtrn II Jungle*, debuting at No.12 (4,509 sales).

Scheduled for release later this year, *She Is Miley Cyrus* will be the eponymous heroine's seventh studio album. It is expected to comprise the contents of three EPs, the first of which, *She Is Coming*, debuts at No.18 (3,560 sales).

Also new to the chart: *Blues* (No.17, 3,797 sales), the 13th chart album for late Irish guitarist/singer **Rory Gallagher** consisting almost entirely of previously unreleased recordings made between 1971 and 1994 (the year before his death); *Don't Wait 'Til Tomorrow* (No.38, 2,234 sales), the first album by much-vaunted Brighton rock quartet **Yonaka**; *Zuu* (No.61, 1,452 sales), the second chart album for Florida rapper **Denzel Curry**; and *Boat* (No.73, 1,450 sales), the introductory album by Dutch indie quartet **Pip Blom**. As their *Spice World* tour continues, the **Spice Girls**' *Greatest Hits* jumps 24-16 (4,032 sales), achieving its highest chart position since it slipped 12-13 on its way down from its No.2 debut/peak in 2007.

After seven weeks at No.1 on the compilation chart, *Now That's What I Call Music!* 102 is relegated to No.2 (9,141 sales), being replaced by *Now 100 Hits: Forgotten 80s*, which opens atop the list on sales of 13,713 copies.

Overall album sales are up 0.37% week-on-week at 1,712,793, 0.52% below same week 2018 sales of 1,721,721. Sales-equivalent streams accounted for 1,155,985 sales, 67.49% of the total. Sales of paid-for albums are up 2.30% week-on-week at 556,808, 25.85% below same week 2018 sales of 750,910.

# Music Week Market Shares

Artist Singles share for the week measures share of the Top 75 best performing tracks of the week, across sales and audio streams.  
 Artist Albums share for the week measures share of the Top 75 Official Albums Chart.  
 AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

## THIS WEEK'S CHART SHARE

### TOP 75 CHART BY CORPORATE GROUP

SINGLES NO. 1 UNIVERSAL			ARTIST ALBUMS NO. 1 UNIVERSAL			ALL ALBUMS NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	47.72%	1	UNIVERSAL MUSIC	47.43%	1	UNIVERSAL MUSIC	42.83%
2	SONY MUSIC	25.04%	2	SONY MUSIC	19.01%	2	SONY MUSIC	17.35%
3	WARNER MUSIC	14.70%	3	WARNER MUSIC	15.43%	3	SONY/UNIVERSAL	14.11%
4	UNIVERSAL/WARNER	5.01%	4	BOY BETTER KNOW	5.93%	4	WARNER MUSIC	13.64%
5	BOY BETTER KNOW	4.83%	5	BMG	5.74%	5	BOY BETTER KNOW	5.24%
	OTHERS	2.69%		OTHERS	6.46%		OTHERS	6.82%

### TOP 75 CHART BY RECORD COMPANY

SINGLES NO. 1 VIRGIN EMI			ARTIST ALBUMS NO. 1 VIRGIN EMI			ALL ALBUMS NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	27.38%	1	VIRGIN EMI	25.95%	1	VIRGIN EMI	22.44%
2	POLYDOR	14.28%	2	ATLANTIC	11.06%	2	ATLANTIC	9.78%
3	COLUMBIA	12.67%	3	POLYDOR	11.04%	3	POLYDOR	9.26%
4	ATLANTIC	12.33%	4	ISLAND	6.10%	4	SONY CG/VIRGIN EMI	7.86%
5	RCA	9.59%	5	BOY BETTER KNOW	5.93%	5	SONY CG/UMC	5.34%
6	ATLANTIC/VIRGIN EMI	5.01%	6	RCA	5.80%	6	BOY BETTER KNOW	5.24%
7	BOY BETTER KNOW	3.23%	7	BMG	5.74%	7	BMG	5.08%
8	RELENTLESS	2.78%	8	COLUMBIA	4.65%	8	ISLAND	4.89%
9	ISLAND	2.69%	9	SYCO MUSIC	3.42%	9	COLUMBIA	4.11%
10	DAVE	1.80%	10	RHINO (WARNERS)	3.08%	10	RCA	4.10%
11	BLACK BUTTER/BBK	1.60%	11	BIGHIT	1.76%	11	UMC	3.24%
12	PARLOPHONE	1.42%	12	RELENTLESS	1.69%	12	SYCO MUSIC	3.03%
13	BMG	1.19%	13	BIG BROTHER	1.53%	13	RHINO (WARNERS)	2.73%
14	WARNER RECORDS	0.95%	14	UMC	1.48%	14	SONY MUSIC CG	2.08%
15	CAPITOL	0.86%	15	BLACK BUTTER	1.33%	15	RELENTLESS	1.50%
	OTHERS	2.22%		OTHERS	9.44%		OTHERS	9.31%

## THIS WEEK'S TOTAL MARKET SHARE

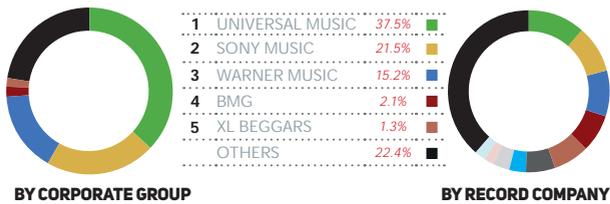
### BY CORPORATE GROUP

SINGLES STREAMS NO. 1 UNIVERSAL			SINGLES SALES NO. 1 UNIVERSAL			ARTIST ALBUM SALES NO. 1 UNIVERSAL		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.6%	1	UNIVERSAL MUSIC	37.3%	1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	21.4%	2	SONY MUSIC	21.7%	2	SONY MUSIC	16.4%
3	WARNER MUSIC	16.4%	3	WARNER MUSIC	16.1%	3	WARNER MUSIC	13.6%
4	XL BEGGARS	1.3%	4	BMG	2.0%	4	BMG	6.0%
5	BMG	1.3%	5	FRTYFVE	1.0%	5	XL BEGGARS	1.7%
	OTHERS	22.0%		OTHERS	21.9%		OTHERS	27.4%

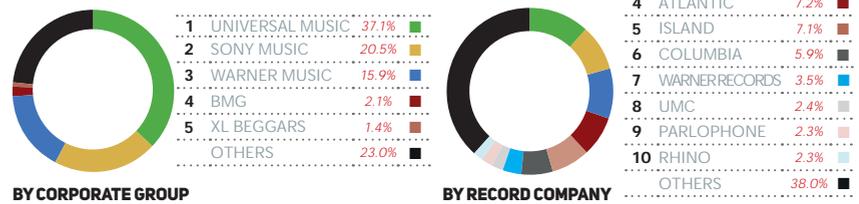
### BY RECORD COMPANY

SINGLES STREAMS NO. 1 VIRGIN EMI			SINGLES SALES NO. 1 VIRGIN EMI			ARTIST ALBUM SALES NO. 1 VIRGIN EMI		
TW	COMPANY	SHARE	TW	COMPANY	SHARE	TW	COMPANY	SHARE
1	VIRGIN EMI	12.7%	1	VIRGIN EMI	14.7%	1	VIRGIN EMI	14.4%
2	RCA	10.4%	2	RCA	11.3%	2	POLYDOR	6.1%
3	POLYDOR	9.7%	3	POLYDOR	9.4%	3	RHINO (WARNERS)	5.1%
4	ISLAND	8.0%	4	ATLANTIC	7.4%	4	UMC	5.0%
5	ATLANTIC	8.0%	5	COLUMBIA	6.2%	5	BMG	5.0%
6	COLUMBIA	6.3%	6	ISLAND	5.7%	6	SONY MUSIC CG	4.6%
7	WARNER RECORDS	3.7%	7	WARNER RECORDS	3.6%	7	COLUMBIA	4.1%
8	PARLOPHONE	2.4%	8	PARLOPHONE	2.7%	8	RCA	3.6%
9	UMC	1.8%	9	UMC	2.3%	9	ATLANTIC	3.6%
10	RHINO (WARNERS)	1.7%	10	RHINO (WARNERS)	1.9%	10	ISLAND	3.3%
11	SONY MUSIC CG	1.4%	11	SONY MUSIC CG	1.6%	11	DECCA	2.6%
12	SYCO MUSIC	1.1%	12	CAPITOL	1.1%	12	SYCO MUSIC	2.5%
13	CAPITOL	1.0%	13	BMG	1.1%	13	WARNER RECORDS	2.4%
14	DECCA	1.0%	14	DECCA	1.0%	14	PARLOPHONE	1.7%
15	CAROLINE	0.9%	15	FRTYFVE	1.0%	15	DEMON MUSIC	1.6%
	OTHERS	29.9%		OTHERS	28.8%		OTHERS	34.2%

### AES (ALL ALBUMS) TOTAL MARKET - THIS WEEK



### AES (ARTIST ALBUMS) TOTAL MARKET - THIS WEEK



### MARKET STATISTICS - THIS WEEK

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS WEEK	723,545	1,901,822,783	238,341,464	18,133,368	326,172	96,294	1,155,985	1,578,451	134,342	556,808	1,155,985	1,712,793
LAST WEEK	765,156	1,923,563,281	259,694,353	18,311,512	336,644	100,604	1,162,263	1,599,511	107,024	544,271	1,162,263	1,706,534
% CHANGE	-5.4%	-11%	-8.2%	-1.0%	-3.1%	-4.3%	-0.5%	-1.3%	25.5%	2.3%	-0.5%	0.4%

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



## YEAR-TO-DATE TOTAL MARKET SHARE

### BY CORPORATE GROUP

#### COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	43.8%
2	SONY MUSIC	38.2%
3	WARNER MUSIC	3.6%
4	BMG	2.1%
5	DEMON MUSIC	2.0%
	OTHERS	10.3%

#### ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.1%
2	SONY MUSIC	21.6%
3	WARNER MUSIC	11.2%
4	BMG	5.1%
5	DEMON MUSIC	1.7%
	OTHERS	23.4%

#### SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.7%
2	SONY MUSIC	21.5%
3	WARNER MUSIC	16.8%
4	XL BEGGARS	1.3%
5	BMG	1.2%
	OTHERS	21.5%

#### SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	36.8%
2	SONY MUSIC	22.1%
3	WARNER MUSIC	16.9%
4	BMG	2.1%
5	XL BEGGARS	1.1%
	OTHERS	21.0%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.2%
2	SONY MUSIC	21.4%
3	WARNER MUSIC	16.3%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	21.8%

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

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	37.0%
2	SONY MUSIC	20.7%
3	WARNER MUSIC	16.8%
4	BMG	2.0%
5	XL BEGGARS	1.3%
	OTHERS	22.3%

#### COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	36.8%
2	UMC	20.0%
3	VIRGIN EMI	12.7%
4	UMOD	9.2%
5	RHINO (WARNERS)	2.1%
6	DEMON MUSIC	2.0%
7	UNION SQUARE	1.8%
8	NEW STATE	1.6%
9	ATLANTIC	0.9%
10	RCA	0.7%
11	CHERRY RED	0.6%
12	ISLAND	0.6%
13	POLYDOR	0.5%
14	BIG 3	0.5%
15	INVOLVED	0.5%
	OTHERS	9.4%

#### ALL ALBUM SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	14.0%
2	SONY MUSIC CG	12.4%
3	UMC	8.6%
4	POLYDOR	4.8%
5	RHINO (WARNERS)	4.4%
6	BMG	3.8%
7	COLUMBIA	3.2%
8	ATLANTIC	2.9%
9	RCA	2.9%
10	UMOD	2.7%
11	ISLAND	2.7%
12	DECCA	2.1%
13	SYCO MUSIC	1.9%
14	WARNER RECORDS	1.9%
15	DEMON MUSIC	1.7%
	OTHERS	30.0%

### BY RECORD COMPANY

#### SINGLES STREAMS NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.0%
2	RCA	10.5%
3	POLYDOR	10.2%
4	ISLAND	9.5%
5	ATLANTIC	8.3%
6	COLUMBIA	6.1%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.5%
9	RHINO (WARNERS)	1.7%
10	UMC	1.5%
11	SONY MUSIC CG	1.3%
12	SYCO MUSIC	1.2%
13	CAPITOL	1.2%
14	DECCA	1.0%
15	CAROLINE	0.8%
	OTHERS	29.4%

#### SINGLES SALES NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	11.8%
2	RCA	10.8%
3	POLYDOR	10.1%
4	ATLANTIC	8.0%
5	ISLAND	7.5%
6	COLUMBIA	6.8%
7	WARNER RECORDS	3.6%
8	PARLOPHONE	2.8%
9	RHINO (WARNERS)	2.0%
10	UMC	1.8%
11	CAPITOL	1.7%
12	SONY MUSIC CG	1.5%
13	DECCA	1.3%
14	BMG	1.2%
15	SYCO MUSIC	1.0%
	OTHERS	28.1%

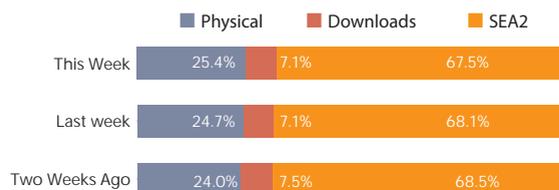
#### AES (ALL ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.8%
2	POLYDOR	9.2%
3	RCA	8.9%
4	ISLAND	8.1%
5	ATLANTIC	7.4%
6	COLUMBIA	5.6%
7	SONY MUSIC CG	3.7%
8	WARNER RECORDS	3.4%
9	UMC	2.9%
10	RHINO (WARNERS)	2.6%
11	PARLOPHONE	2.3%
12	DECCA	1.6%
13	BMG	1.2%
14	UMOD	1.1%
15	CAPITOL	1.0%
	OTHERS	30.2%

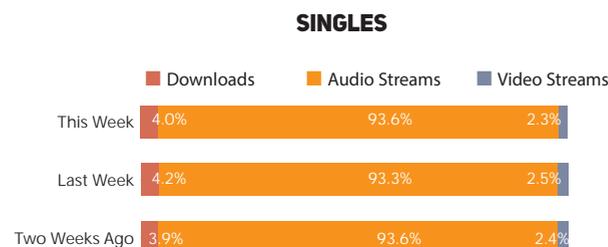
#### AES (ARTIST ALBUMS) NO. 1 VIRGIN EMI

TW	COMPANY	SHARE
1	VIRGIN EMI	10.8%
2	POLYDOR	9.7%
3	RCA	9.3%
4	ISLAND	8.5%
5	ATLANTIC	7.6%
6	COLUMBIA	5.8%
7	WARNER RECORDS	3.6%
8	RHINO (WARNERS)	2.6%
9	PARLOPHONE	2.4%
10	UMC	2.2%
11	SONY MUSIC CG	2.2%
12	DECCA	1.6%
13	BMG	1.2%
14	CAPITOL	1.1%
15	SYCO MUSIC	1.0%
	OTHERS	30.4%

### ALBUMS



### FORMAT SPLITS



## MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	SALES	SALES	SEA2	TOTAL
THIS YEAR	17,502,566	42,730,558,700	5,691,889,195	409,661,099	8,813,578	2,347,444	26,015,842	37,176,864	2,834,147	13,995,169	26,015,842	40,011,011
LAST YEAR	23,964,326	34,912,570,624	0	373,090,032	10,451,931	3,283,969	21,696,262	35,432,162	4,452,197	18,188,097	21,696,262	39,884,359
% CHANGE	-27.0%	22.4%	N/A	9.8%	-15.7%	-28.5%	19.9%	4.9%	-36.3%	-23.1%	19.9%	0.3%

# OFFICIAL UK STREAMING TOP 50



TW	LW	ARTIST	TITLE	LABEL
1	1	Lil Nas X	Old Town Road	Lil Nas X
2	2	Ed Sheeran & Justin Bieber	I Don't Care	Asylum/Def Jam
3	3	Lewis Capaldi	Someone You Loved	EMI
4	4	Stormzy	Vossi Bop	Merky/Atlantic
5	5	Billie Eilish	Bad Guy	Interscope
6	6	Meduza Ft Goodboys	Piece Of Your Heart	Polydor
7	7	Lewis Capaldi	Hold Me While You Wait	EMI
8	8	Avicii Ft Aloe Blacc	SOS	Postiva
9	9	Dave Ft Burna Boy	Location	Dave Neighbourhood
10	10	Ed Sheeran Ft Chance The Rapper & PnB Rock	Cross Me	Asylum
11	11	Shawn Mendes	If I Can't Have You	EMI
12	NEW	MoStack Ft Stormzy	Shine Girl	Virgin
13	NEW	Skepta Ft J Hus	What Do You Mean?	Black Butter/Boy Better Know
14	12	Jax Jones, Martin Solveig & Madison Beer	All Day And Night	Polydor
15	16	Lewis Capaldi	Bruises	EMI
16	13	Russ Splash & Tion Wayne	Keisha & Becky	Virgin
17	14	Lewis Capaldi	Grace	EMI
18	RE	Skepta & Nafe Smallz	Greaze Mode	Boy Better Know
19	18	Calvin Harris & Rag N Bone Man	Giant	Columbia
20	NEW	Katy Perry	Never Really Over	Virgin
21	17	Taylor Swift Ft Brendon Urie	Me!	EMI
22	20	Tom Walker	Just You And I	Relentless
23	19	Marshmello Ft Chvrches	Here With Me	Joytime/Postiva
24	23	Mabel	Don't Call Me Up	Polydor
25	24	Jonas Brothers	Sucker	Republic
26	25	Ava Max	Sweet But Psycho	Atlantic
27	21	Young Thug Ft J Cole & Travis Scott	The London	Atlantic
28	22	Jonas Blue Ft Theresa Rex	What I Like About You	Postiva
29	26	Hardy Caprio & Digdat	Guten Tag	Virgin
30	15	NSG	OT Bop	NSG
31	30	George Ezra	Shotgun	Columbia
32	29	Post Malone Ft Swae Lee	Sunflower	Republic
33	27	Khalid	Talk	Right Hand
34	39	Kygo & Rita Ora	Carry On	Columbia
35	31	Wiley, Stefflon Don & Sean Paul Ft Idris Elba	Boasty	BMG
36	34	Ellie Goulding	Sixteen	Polydor
37	NEW	Jess Glynne & Jax Jones	One Touch	Atlantic
38	33	Post Malone	Wow	Republic
39	NEW	Skepta	Bullet From A Gun	Boy Better Know
40	28	Lewis Capaldi	One	EMI
41	35	Steel Banglez Ft AJ Tracey & MoStack	Fashion Week	Gifted/Warner Bros
42	32	Tyler The Creator	Earfquake	Columbia
43	NEW	Miley Cyrus	Mother's Daughter	RCA
44	NEW	Sigala & Becky Hill	Wish You Well	Ministry Of Sound
45	38	Billie Eilish	Bury A Friend	Interscope
46	NEW	James Arthur	Falling Like The Stars	Columbia
47	48	Lady Gaga & Bradley Cooper	Shallow	Interscope
48	46	Martin Garrix Ft Macklemore & Patrick Stump	Summer Days	Columbia
49	49	Dominic Fike	3 Nights	Columbia
50	37	Ava Max	So Am I	Atlantic

## OFFICIAL RECORD STORE TOP 20

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



TW	LW	ARTIST	TITLE	LABEL
1	NEW	Richard Hawley	Further	BMG
2	NEW	Pip Blom	Boat	Heavenly
3	NEW	Psychedelic Porn Crumpets	And Now For The Whatchamacallit	Marathon Artists
4	NEW	Doves	Lost Souls	Heavenly
5	NEW	Rory Gallagher	Blues	UMC
6	NEW	Lee "Scratch" Perry	Rainford	On-U Sound
7	NEW	Skepta	Ignorance Is Bliss	Boy Better Know
8	9	The National	I Am Easy To Find	4AD
9	NEW	Doves	The Last Broadcast	Heavenly
10	NEW	Sacred Paws	Run Around The Sun	Rock Action
11	7	Amyl And The Sniffers	Amyl And The Sniffers	Rough Trade
12	4	Cate Le Bon	Reward	Mexican Summer
13	3	David Bowie	Diamond Dogs	Parlophone
14	6	Flying Lotus	Flamagra	Warp
15	NEW	Yonaka	Don't Wait Til Tomorrow	Asylum
16	5	Morrissey	California Son	BMG
17	14	Lewis Capaldi	Divinely Uninspired To A Hellish Extent	EMI
18	NEW	Doves	Some Cities	Heavenly
19	20	Fontaines DC	Dogrel	Partisan
20	15	Vampire Weekend	Father Of The Bride	Columbia

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## COMPILATION CHART TOP 20

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



TW	LW	TITLE	LABEL	(DISTRIBUTION)
1	NEW	Now 100 Hits - Forgotten 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
2	1	Now That's What I Call Music! 102	Sony Music CG/Virgin EMI	(Sony DADC UK)
3	NEW	Anthems - Electronic 90s	Ministry Of Sound	(Sony DADC UK)
4	NEW	The Best Country Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
5	2	100 Percent Clubland Classix	UMOD	(Sony DADC UK)
6	NEW	The Driving Album	Sony Music CG/Spectrum	(Sony DADC UK)
7	3	Aladdin - OST	Walt Disney	(Sony DADC UK)
8	NEW	The Best Soul Album In The World Ever	Sony Music CG/Spectrum	(Sony DADC UK)
9	NEW	The Best Movie Hits Album In The World	Sony Music CG/Spectrum	(Sony DADC UK)
10	4	The Hits Album - The Car Album	Spectrum/Sony Music CG	(Sony DADC UK)
11	NEW	Ultimate 80s - The Classics	The Ultimate Collection USM	(ADA Arvato)
12	6	The Hits Album - The 70s Pop Album	Spectrum/Sony Music CG	(Sony DADC UK)
13	7	The Hits Album - The 80s Album	Spectrum/Sony Music CG	(Sony DADC UK)
14	NEW	Ultimate 60s - The Classics	The Ultimate Collection USM	(ADA Arvato)
15	15	Now 100 Hits - 80s	Sony Music CG/Virgin EMI	(Sony DADC UK)
16	5	Dave Pearce Trance Anthems 2	New State (The Orchard/Proper)	
17	8	Sing Your Heart Out 2019	Sony Music CG/UMOD	(Sony DADC UK)
18	9	Dreamboats & Petticoats - The Golden Years	UMOD	(Sony DADC UK)
19	11	Now 100 Hits - Power Ballads	Sony Music CG/Virgin EMI	(Sony DADC UK)
20	NEW	Ultimate Rock - The Classics	The Ultimate Collection USM	(ADA Arvato)

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INDIE SINGLES TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Skepta Ft J Hus What Do You Mean? / Black Butter/Boy Better Know (The Orchard)
2	4	Skepta & Nafe Smallz Greaze Mode / Boy Better Know (The Orchard)
3	1	Wiley, Stefflon Don & Sean Paul Ft Idris Elba Boasty / BMG (ADA Arvato)
4	9	Skepta Bullet From A Gun / Boy Better Know (The Orchard)
5	5	AJ Tracey Ladbroke Grove / AJ Tracey (ADA Arvato)
6	NEW	Skepta Ft Key Redrum / Boy Better Know (The Orchard)
7	NEW	Skepta Ft Cheb Rabi & B Live Love Me Not / Boy Better Know (The Orchard)
8	NEW	Skepta Same Old Story / Boy Better Know (The Orchard)
9	NEW	Skepta Going Through It / Boy Better Know (The Orchard)
10	2	Lil Dicky Earth / BMG/Comission (ADA Arvato)
11	NEW	Skepta No Sleep / Boy Better Know (The Orchard)
12	6	Lauv & Troye Sivan I'm So Tired... / Lauv (Kobalt/AWAL)
13	7	Freya Ridings Lost Without You / Good Soldier (Kobalt/AWAL)
14	NEW	Skepta Ft Lay-Z & Wizkid Glow In The Dark / Boy Better Know (The Orchard)
15	NEW	Skepta Ft Boy Better Know Gangsta / Boy Better Know (The Orchard)
16	8	Tyga Ft Offset Taste / Last Kings (Empire)
17	NEW	Skepta Ft Lancey Foux Animal Instinct / Boy Better Know (The Orchard)
18	NEW	Jim Radford The Shores Of Normandy / frtyfve (AWAL)
19	3	Joyner Lucas Ft Logic Isis / Joyner Lucas (The Orchard)
20	NEW	Skepta You Wish / Boy Better Know (The Orchard)
21	10	Cadet x Deno Driz Advice / Underrated Legends (ADA Arvato)
22	14	Fisher You Little Beauty / Good Company (ADA Arvato)
23	11	Bugzy Malone M.E.N. II / Illi Gotten (ADA Arvato)
24	NEW	Skepta Pure Water / Boy Better Know (The Orchard)
25	15	AJ Tracey & Not3s Butterflies / AJ Tracey (ADA Arvato)
26	12	YNW Melly Murder On My Mind / 300 Ent. (Arvato)
27	13	Blueface Thotiana / Entertainment One (Entertainment One)
28	16	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (ADA Arvato)
29	17	Arctic Monkeys Do I Wanna Know? / Domino (PIAS UK)
30	18	Adele Someone Like You / XL (PIAS Cinram)

INDIE SINGLE BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	5	Jim Radford The Shores Of Normandy / frtyfve (frtyfve)
2	1	Joyner Lucas Ft Logic Isis / Joyner Lucas (Joyner Lucas)
3	2	Fisher You Little Beauty / Good Company (Good Company)
4	3	JayKae & Aitch Ft Bowzer Boss On The Way Home / Doing Bits (Doing Bits)
5	6	Lil Tecca Ransom / Galactic (Galactic)
6	4	Fisher Losing It / Good Company (Good Company)
7	RE	Jamie Webster Allez Allez Allez / Boss Night (Boss Night)
8	7	Petit Biscuit Sunset Lover / Petit Biscuit (Petit Biscuit)
9	11	OFB Ambush / OFB (OFB)
10	12	Ard Adz Habibti / Ard Adz (Ard Adz)
11	15	Weiss Feel My Needs / Toolroom (Toolroom)
12	14	Rex Orange ... Loving Is Easy / Rex Orange County (Kobalt Music Group)
13	13	Leftwing & Kody I Feel It / Toolroom (Toolroom)
14	RE	Afro B Drogba (Joanna) / Moves (Kobalt Music Group)
15	16	Xxxtentacion Ft Trippie Redd Fuck Love / Bad Vibes Forever (Bad Vibes Forever)
16	10	Sonny Fodera Ft Sinead Harnett Into You / Solotoko (Solotoko)
17	18	Lord Huron The Night We Met / Play It Again Sam (PIAS Recordings)
18	9	Madison Beer Dear Society / First Access Ent. (Kobalt Music Group)
19	17	Dave & J Hus Samantha / Tropics (Tropics)
20	RE	Edward Sharpe & Magnetic Zeros Home / Rough Trade (XL Beggars)

INDIE ALBUMS TOP 30



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

TW	LW	ARTIST/TITLE/LABEL (DISTRIBUTION)
1	NEW	Richard Hawley Further / BMG (ADA Arvato)
2	NEW	Skepta Ignorance Is Bliss / Boy Better Know (The Orchard/Proper)
3	1	Morrissey California Son / BMG (ADA Arvato)
4	6	BTS Map Of The Soul: Persona / Big Hit Ent. (The Orchard/Proper)
5	3	Jack Savoretti Singing To Strangers / BMG (ADA Arvato)
6	9	Showaddywaddy Gold / Crimson (Sony DADC UK)
7	NEW	Pip Blom Boat / Heavenly (PIAS Cinram)
8	NEW	Kenny Wayne Shepherd Band The Traveler / Provogue (ADA Arvato)
9	5	Kiki Dee Gold / Crimson (Sony DADC UK)
10	NEW	Darkthron Old Star / Peaceville (Proper)
11	8	The National I Am Easy To Find / 4AD (PIAS Cinram)
12	14	Dido Still On My Mind / BMG (ADA Arvato)
13	NEW	Gloryhammer Legends From Beyond The ... / Napalm (The Orchard/Proper)
14	13	Brotherhood Of Man Gold / Crimson (Sony DADC UK)
15	NEW	Jai Paul Leak 04-13 (Bait Ones) / XL (PIAS Cinram)
16	NEW	Lee "Scratch" Perry Rainford / On-U Sound (PIAS Cinram)
17	NEW	Psychedelic Porn Crumpets And Now For The ... / Marathon Artists (AWAL/Proper)
18	NEW	Death Angel Humanicide / Nuclear Blast (ADA Arvato)
19	2	The Waterboys Where The Action Is / Cooking Vinyl (The Orchard/Proper)
20	NEW	Frank Iero And The Future Violents Barriers / UNFD (The Orchard/Proper)
21	20	Gerry Cinnamon Erratic Cinematic / Little Runaway (AWAL/Proper)
22	27	Frank Carter & The ... End Of Suffering / International Death Cult (AWAL/Proper)
23	30	Fontaines D.C. Dogrel / Partisan (PIAS Cinram)
24	NEW	Pink Floyd Transmission 1967 - 1968 / Audio Vaults (Shellshock/Proper)
25	4	Flying Lotus Flamagra / Warp (PIAS Cinram)
26	NEW	Be-Bop Deluxe Futurama / Cherry Red/Esoteric (Plastic Head)
27	NEW	Stanton Warriors Rise / New State (The Orchard/Proper)
28	12	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade (PIAS Cinram)
29	NEW	Royal Republic Club Majesty / Nuclear Blast (ADA Arvato)
30	NEW	Sacred Paws Run Around The Sun / Rock Action (PIAS Cinram)

INDIE ALBUM BREAKERS TOP 20

TW	LW	ARTIST/TITLE/LABEL (CORPORATE GROUP)
1	NEW	Pip Blom Boat / Heavenly (PIAS)
2	NEW	Kenny Wayne Shepherd Band The Traveler / Provogue (Mascot Label Group)
3	NEW	Darkthron Old Star / Peaceville (Snapper Music)
4	NEW	Gloryhammer Legends From Beyond ... / Napalm (Napalm)
5	NEW	Jai Paul Leak 04-13 (Bait Ones) / XL (XL Beggars)
6	NEW	Lee "Scratch" Perry Rainford / On-U Sound (On-U Sound)
7	RE	Psychedelic Porn... And Now For The... / Marathon Artists (Marathon Artists)
8	NEW	Death Angel Humanicide / Nuclear Blast (Nuclear Blast)
9	NEW	Frank Iero And The Future Violents Barriers / UNFD (UNFD)
10	NEW	Stanton Warriors Rise / New State (New State)
11	4	Amyl And The Sniffers Amyl And The Sniffers / Rough Trade (XL Beggars)
12	NEW	Royal Republic Club Majesty / Nuclear Blast (Nuclear Blast)
13	NEW	Sacred Paws Run Around The Sun / Rock Action (Rock Action)
14	1	Stray Cats 40 / Mascot (Mascot Label Group)
15	3	Cate Le Bon Reward / Mexican Summer (Kemado)
16	NEW	James Walsh Tiger On The Bridge / Solo (Solo)
17	NEW	Bear McCreary Godzilla - King Of The ... / WaterTower (WaterTower)
18	NEW	Gabbie Hanna 2waymirror / Gabbie Hanna (Gabbie Hanna)
19	9	Lauren Daigle Look Up Child / Centricity/12 Tone (12 Tone Music)
20	17	JJ Cale Stay Around / Because (Because Music)

INDIE SINGLES & ALBUMS

# UK AIRPLAY

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



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

## UK RADIO AIRPLAY TOP 50



ED SHEERAN

TW	LW	SALEPOS	ARTIST/TITLE/LABEL	CORP/GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	1	Ed Sheeran & Justin Bieber   Don't Care / Asylum/Def Jam	WMG/UMG*	6,066	+8%	251	80.43	+8%
2	1	17	Taylor Swift Ft Brendon Urie   Me! / EMI	UMG	6,806	+2%	227	80.31	-2%
3	5	10	Shawn Mendes   If I Can't Have You / EMI	UMG	4,054	+4%	185	67.01	+36%
4	3	3	Lewis Capaldi   Someone You Loved / EMI	UMG	6,366	+3%	251	59.48	+3%
5	4	45	Tom Walker   Just You And I / Relentless	SME	6,100	-2%	230	48.19	-7%
6	6	8	Avicii Ft Aloe Blacc   SOS / Positiva	UMG	4,382	+2%	185	47.68	-2%
7	8	30	Jess Glynne & Jax Jones   One Touch / Atlantic	WMG	2,402	+50%	179	46.73	+5%
8	NEW	13	Katy Perry   Never Really Over / Virgin	UMG	2,432	-	139	42.58	-
9	7	11	Jax Jones, Martin Solveig & ...   All Day And Night / Polydor	UMG	4,495	+5%	160	41.88	-11%
10	9	74	Sam Smith & Normani   Dancing With A Stranger / Capitol	UMG	5,100	0%	222	40.16	-7%
11	28	7	Lewis Capaldi   Hold Me While You Wait / EMI	UMG	3,006	+61%	153	40.01	+62%
12	14	2	Lil Nas X   Old Town Road / Lil Nas X	SME	2,403	-5%	145	38.76	+4%
13	11	21	Ellie Goulding   Sixteen / Polydor	UMG	3,753	-1%	203	38.22	-8%
14	24	47	David Guetta Ft Raye   Stay (Don't Go Away) / Parlophone	WMG	2,117	-6%	148	36.02	+21%
15	16		Pink   Walk Me Home / RCA	SME	4,822	-3%	196	33.76	+0%
16	13	42	Jonas Brothers   Sucker / Republic	UMG	4,449	-2%	192	33.49	-11%
17	10	39	Calvin Harris & Rag'N'Bone Man   Giant / Columbia	SME	4,557	-9%	229	33.47	-20%
18	15	49	Mabel   Don't Call Me Up / Polydor	UMG	3,884	-4%	190	32.84	-6%
19	18	20	Marshmello Ft Chvrches   Here With Me / Joytime/Positiva	UMG	4,687	+8%	214	32.33	-3%
20	20		Noel Gallagher's High Flying Birds   Black Star Dancing / Sour Mash / IND	390	+7%	46	30.01	-7%	
21	30		Bastille   Joy / Virgin	UMG	339	+42%	40	29.36	+22%
22	23	6	Meduza Ft Goodboys   Piece Of Your Heart / Polydor	UMG	2,860	-4%	140	28.94	-3%
23	17	35	Ava Max   So Am I / Atlantic	WMG	4,178	-11%	217	28.17	-16%
24	37	9	Ed Sheeran Ft Chance The Rapper...   Cross Me / Asylum	WMG	1,787	+49%	116	28.17	+35%
25	12		Mark Ronson Ft...   Nothing Breaks Like A Heart / Columbia	SME	3,337	-17%	211	28.12	-32%
26	26	4	Stormzy   Vossi Bop / Merky/Atlantic	WMG	1,333	-4%	105	27.58	+5%
27	27		Anne-Marie   2002 / Asylum	WMG	2,481	0%	202	27.32	+6%
28	32	23	Jonas Blue Ft Theresa Rex   What I Like About You / Positiva	UMG	2,995	-1%	141	26.77	+20%
29	21		Jess Glynne   Thursday / Atlantic	WMG	3,116	-7%	208	26.5	-16%
30	NEW		Emeli Sandé   Extraordinary Being / Virgin EMI	UMG	190	+265%	32	26.32	+9,403%
31	22		Will Young   My Love / Cooking Vinyl	IND.	138	+182%	14	25.92	-16%
32	31	29	Kygo & Rita Ora   Carry On / Columbia	SME	1,132	+41%	162	25.51	+8%
33	NEW	25	James Arthur   Falling Like The Stars / Columbia	SME	1,123	+2%	120	24.11	+66%
34	47	24	Sigala & Becky Hill   Wish You Well / Ministry Of Sound	SME	1,877	+36%	113	23.09	+35%
35	29		Vampire Weekend   This Life / Columbia	SME	612	-3%	73	22.69	-7%
36	34	71	Panic! At The Disco   High Hopes / DCD2/Fueled By Ramen	WMG	2,477	-2%	144	21.94	+3%
37	36		Pink A Million   Dreams / Atlantic	WMG	2,127	+3%	175	21.81	+4%
38	RE		Keith Urban Ft. Kassia Ashton   Drop Top / Caroline Int.	UMG	229	+23%	25	21.5	+54%
39	NEW	31	Miley Cyrus   Mother's Daughter / RCA	SME	475	-	78	21.32	-
40	50	34	5 Seconds Of Summer   Easier / Polydor	UMG	1,089	+23%	80	21.27	+31%
41	45		Foals   In Degrees / Warner Bros	WMG	135	+14%	15	21.26	+17%
42	NEW		Sigrid   Mine Right Now / Island	UMG	504	+38%	70	20.69	+91%
43	38		Sam Fender   Hypersonic Missiles / Polydor	UMG	255	+4%	27	20.59	-1%
44	42		Elton John & ...   (I'm Gonna) Love Me Again / Virgin EMI	UMG	460	+45%	59	20.49	+10%
45	19	5	Billie Eilish   Bad Guy / Interscope	UMG	1,898	-8%	134	19.92	-38%
46	33		Sigrid   Don't Feel Like Crying / Island	UMG	1,894	-29%	150	17.05	-23%
47	41		Freya Ridings   Lost Without You / Good Soldier	IND.	2,164	-6%	155	16.9	-10%
48	NEW	18	Skeptá & Nafe Smallz   Greaze Mode / Boy Better Know	IND.	96	+20%	8	16.9	+117%
49	RE	52	George Ezra   Shotgun / Columbia	SME	1,143	-3%	185	16.69	+27%
50	49	28	Khalid   Talk / Right Hand	SME	1,714	-5%	132	15.98	-3%

## UK TV AIRPLAY TOP 50



STORMZY

TW	LW	ARTIST/TITLE/LABEL	CORP/GROUP/PLAYS	TREND/STNS
1	2	Stormzy   Vossi Bop / Merky/Atlantic	WMG	586 +26% 13
2	1	Ed Sheeran & Justin...   Don't Care / Asylum/Def Jam	WMG/UMG*	527 +7% 11
3	3	Meduza Ft Goodboys   Piece Of Your Heart / Polydor	UMG	465 +2% 12
4	5	Marshmello Ft Chvrches   Here With Me / Joytime/Positiva	UMG	418 +5% 12
5	9	Khalid   Talk / Right Hand	SME	417 +27% 14
6	15	Lil Nas X   Old Town Road / Lil Nas X	SME	404 +36% 11
7	4	Lewis Capaldi   Someone You Loved / EMI	UMG	401 -2% 12
8	6	Calvin Harris & Rag'N'Bone Man   Giant / Columbia	SME	400 +7% 12
9	20	Jonas Blue Ft Theresa Rex   What I Like About You / Positiva	UMG	380 +40% 11
10	14	Mabel   Don't Call Me Up / Polydor	UMG	376 +26% 14
11	7	Jonas Brothers   Sucker / Republic	UMG	374 +2% 11
12	16	Steel Banglez Ft AJ...   Fashion Week / Gifted/Warner Bros	WMG	368 +26% 13
13	8	Ellie Goulding   Sixteen / Polydor	UMG	363 +10% 12
14	11	Avicii Ft Aloe Blacc   SOS / Positiva	UMG	318 +4% 8
15	10	Ava Max   So Am I / Atlantic	WMG	302 -7% 11
16	18	Jax Jones, Martin Solveig & ...   All Day And Night / Polydor	UMG	298 +4% 9
17	19	Taylor Swift Ft Brendon Urie   Me! / EMI	UMG	273 -2% 8
18	17	Wiley, Stefflon Don & Sean Paul Ft Idris Elba   Boasty / Bmg	IND.	269 -7% 12
19	22	Shawn Mendes   If I Can't Have You / EMI	UMG	268 +4% 7
20	13	Ariana Grande   Break Up With Your... / Republic/Island	UMG	260 -13% 12
21	21	Sam Smith & Normani   Dancing With A Stranger / Capitol	UMG	257 -4% 10
22	12	Billie Eilish   Bad Guy / Interscope	UMG	253 -16% 9
23	47	Jay1   Your Mrs / Grm	WMG	207 +78% 8
24	28	Daddy Yankee & Katy...   Con Calma (Remix) / Virgin	UMG	204 +7% 7
25	45	Zara Larsson   Don't Worry Bout Me / Black Butter/Epic/Ten	SME	203 +72% 6
26	36	Hardy Caprio & Digidat   Guten Tag / Virgin	UMG	189 +23% 10
27	33	Malone Ft Swae Lee   Sunflower / Republic	UMG	184 +16% 10
28	35	Ariana Grande   7 Rings / Republic/Island	UMG	179 +16% 11
29	31	Mark Ronson Ft Lykke Li   Late Night Feelings / Columbia	SME	172 +2% 8
30	37	Ava Max   Sweet But Psycho / Atlantic	WMG	171 +16% 12
31	32	Kygo & Rita Ora   Carry On / Columbia	SME	167 +4% 8
32	26	Tom Walker   Just You And I / Relentless	SME	162 -22% 9
33	23	Lauv & Troye Sivan   I'm So Tired... / Lauv	IND.	156 -36% 10
34	50	Loud Luxury Ft Brando Body / AATW	IND.	151 +40% 13
35	24	Sza, The Weeknd & ...   Power Is Power / Rca/Republic/XO	SME	150 -31% 8
36	NEW	DJ Khaled Ft Chris...   Jealous / Black Butter/We The Best	SME	146 +78% 8
37	34	Nsg Ft Tion Wayne   Options / NSG	SME	145 -8% 11
38	NEW	5 Seconds Of Summer   Easier / Polydor	UMG	144 - 8
39	NEW	Juice Wrld   Fast / Interscope	UMG	143 +68% 4
40	30	Pink   Walk Me Home / RCA	SME	137 -19% 7
41	27	Sigrid   Don't Feel Like Crying / Island	UMG	135 -33% 12
42	NEW	David Guetta Ft Raye   Stay (Don't Go Away) / Parlophone	WMG	131 +368% 8
43	39	Halsey   Without Me / Capitol	UMG	129 -4% 8
44	NEW	NSG   OT Bop / NSG	SME	128 +121% 5
45	RE	Cardi B, Bad Bunny & J Balvin   Like It / Atlantic	WMG	126 +103% 12
46	NEW	Ed Sheeran Ft Chance...   Cross Me / Asylum	WMG	123 +1,438% 9
47	NEW	Martin Garrix Ft ...   Summer Days / Columbia	SME	123 - 9
48	40	Not3s   Wanting / Columbia	SME	122 -6% 7
49	25	Calvin Harris & Sam Smith   Promises / Columbia	SME	117 -46% 12
50	NEW	James Arthur   Falling Like The Stars / Columbia	SME	116 +867% 7



# EU AIRPLAY

## EU RADIO AIRPLAY TOP 50

TW	LW	WEEKS	ARTIST/TITLE	CORP GROUP	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	4	Ed Sheeran & Justin .. I Don't Care	Atlantic/Def Jam	WMG/L 27,012	+11%	1,382	733.42m	+13%
2	2	13	Daddy Yankee feat. Snow Con Calma	El Cartel	UMG 19,076	-1%	923	639.88m	+1%
3	3	14	Lewis Capaldi Someone You Loved	Virgin EMI	UMG 20,988	+2%	1,064	572.59m	+5%
4	4	12	Ava Max So Am I	Atlantic	WMG 19,177	-2%	1,097	547.83m	+0%
5	5	8	Avicii feat. Aloe Blacc SOS	Universal Music	UMG 23,008	+1%	1,210	545.58m	+0%
6	6	12	Jonas Brothers Sucker	Universal Music	UMG 18,696	+1%	1,032	476.72m	-1%
7	7	16	Mabel Don't Call Me Up	Polydor	UMG 20,726	-2%	1,159	466.16m	-2%
8	9	6	Taylor Swift feat. B.. ME!	Virgin EMI	UMG 19,786	+2%	1,094	449.60m	+1%
9	8	15	Pink Walk Me Home	RCA	SME 16,417	-3%	998	427.01m	-9%
10	10	21	Calvin Harris & Rag'.. Giant	Columbia	SME 19,064	-10%	1,248	394.21m	-9%
11	11	19	Imagine Dragons Bad Liar	Polydor	UMG 10,982	-8%	727	387.38m	-7%
12	18	5	Shawn Mendes If I Can't Have You	Virgin EMI	UMG 14,636	+9%	974	363.05m	+21%
13	15	15	Pedro Capó X Farruko Calma	Sony Music	SME 10,750	+1%	658	332.04m	+5%
14	14	24	Dermot Kennedy Power Over Me	Island	UMG 7,895	-5%	594	330.12m	-7%
15	12	27	Mark Ronson feat. Mi.. Nothing Breaks Like ..	Sony Music	SME 14,688	-9%	1,207	325.32m	-14%
16	13	21	Sam Smith & Normani Dancing With A Stranger	Capitol Records	UMG 16,590	-4%	1,135	318.01m	-12%
17	17	9	Alec Benjamin feat. ... Let Me Down Slowly	Warner Music	WMG 8,458	+3%	532	317.27m	+5%
18	16	29	Ava Max Sweet But Psycho	Atlantic	WMG 13,257	-4%	1,189	293.04m	-4%
19	20	8	Billie Eilish bad guy	Universal Music	UMG 11,849	+2%	841	261.00m	+5%
20	21	6	Lil Nas X Old Town Road	Columbia	SME 11,146	+4%	792	255.95m	+4%
21	26	6	Meduza feat. Goodboys Piece Of Your Heart	Polydor	UMG 11,142	+9%	747	233.91m	+20%
22	23	7	Jax Jones & Martin S.. All Day And Night	Polydor	UMG 10,864	+7%	730	220.57m	+4%
23	22	27	Robin Schulz feat. E.. Speechless	Warner Music	WMG 6,904	-5%	621	217.20m	-4%
24	19	16	Lady Gaga Always Remember Us T..	Polydor	UMG 5,749	-5%	468	214.96m	-14%
25	24	11	Matt Simons Open Up	Pias	Ind. 5,572	-1%	342	207.86m	+6%
26	25	35	Panic! At The Disco High Hopes	Atlantic	WMG 9,092	-5%	939	192.14m	-2%
27	33	6	Lauren Daigle You Say	Centricity Music	Ind. 3,827	+8%	304	178.95m	+18%
28	27	16	Tom Walker Just You And I	Relentless	SME 12,648	-3%	845	176.26m	-9%
29	-	1	Katy Perry Never Really Over	Universal Music	UMG 6,140	-	688	170.71m	-
30	28	14	Lizzo Juice	Atlantic	WMG 6,237	-4%	590	169.94m	-3%
31	31	3	David Guetta feat. RAYE Stay (Don't Go Away)	Parlophone	WMG 9,398	+3%	760	166.12m	+2%
32	29	13	Lauv & Troye Sivan I'm So Tired	Kobalt	Ind. 6,566	-11%	545	149.02m	-11%
33	34	33	Lukas Graham Love Someone	Copenhagen Reco	UMG 4,051	-6%	513	148.08m	-2%
34	32	33	Lady Gaga & Bradley .. Shallow	Polydor	UMG 7,150	-16%	1,016	146.66m	-8%
35	40	9	Michael Schulte Back To The Start	Edel	Ind. 2,468	+13%	161	141.92m	+2%
36	42	8	Nico Santos Unforgettable	Universal	UMG 4,154	+1%	225	141.50m	+6%
37	38	19	George Ezra Hold My Girl	Columbia	SME 3,863	-9%	503	140.81m	+1%
38	35	5	Angèle Balance Ton Quoi	Angèle VL	UMG 3,509	+3%	164	139.17m	-1%
39	41	48	George Ezra Shotgun	Columbia	SME 4,740	-2%	886	135.61m	+0%
40	43	50	Maroon 5 feat. Cardi B Girls Like You	Polydor	UMG 5,520	-1%	939	128.85m	+1%
41	30	6	Madonna + Maluma Medellin	Polydor	UMG 6,559	-1%	585	128.64m	-23%
42	37	42	Calvin Harris & Sam .. Promises	Sony Music	SME 7,180	-3%	1,078	128.44m	-8%
43	52	1	Alok & Felix Jaehn f.. All The Lies	Virgin EMI	UMG 3,877	+1%	247	126.72m	+16%
44	39	37	Dean Lewis Be Alright	Universal	UMG 4,867	-4%	655	126.26m	-9%
45	44	9	Marshmello feat. CHV.. Here With Me	Virgin EMI	UMG 10,365	+4%	725	125.96m	+2%
46	36	31	Ellie Goulding x Dip.. Close To Me	Polydor	UMG 4,902	-9%	655	124.13m	-12%
47	48	25	Alle Farben & ILIRA Fading	B1 Recordings	SME 4,277	+0%	393	123.23m	+6%
48	59	1	Wincent Weiss Kaum Erwarten	Vertigo Berlin	UMG 2,095	+21%	156	123.06m	+24%
49	51	1	Alvaro Soler La Libertad	AIRFORCE1 RECO	UMG 4,857	+5%	489	120.86m	+10%
50	47	14	Galantis feat. OneRe.. Bones	Warner Music	WMG/L 5,723	-6%	510	119.83m	0%



ED SHEERAN



PINK



GEORGE EZRA



LADY GAGA



TOM WALKER



# STREAMING

## UK SONGS

TW	ARTIST/TITLE
1	Ed Sheeran & Justin Bieber I Don't Care
2	Stormzy Vossi Bop
3	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
4	Lewis Capaldi Hold Me While You Wait
5	Skepta What Do You Mean? (feat. J Hus)
6	Mostack Shine Girl (feat. Stormzy)
7	Meduza Piece Of Your Heart...
8	Billie Eilish Bad Guy
9	Ed Sheeran Cross Me (feat. Chance The Rapper...)
10	Dave Location (feat. Burna Boy)
11	Katy Perry Never Really Over
12	Skepta & Nafe Smallz Greaze Mode
13	Lewis Capaldi Someone You Loved
14	Jax Jones, Martin Solveig... All Day And Night
15	Young Thug The London (feat. J Cole & Travis...)
16	NSG OT Bop
17	Sigala & Becky Hill Wish You Well
18	Shawn Mendes If I Can't Have You
19	James Arthur Falling Like The Stars
20	Avicii SOS (feat. Aloe Blacc)

## UK ALBUMS

TW	ARTIST/TITLE
1	Skepta Ignorance Is Bliss
2	Lewis Capaldi Divinely Uninspired To A Hellish...
3	Various Artists Aladdin (Original Motion Picture...)
4	Billie Eilish When We All Fall Asleep...
5	DJ Khaled Father Of Asahd
6	Elton John & Taron Egerton Rocketman (Music From The...)
7	Miley Cyrus She Is Coming
8	Tyler The Creator Igor
9	Various Artists The Greatest Showman...
10	Mostack Stacko
11	Chase & Status Rtrn II Jungle
12	Einstein Baby Lullaby Academy Baby Lullaby: Relaxing Piano...
13	Dave Psychodrama
14	Beyoncé Homecoming: The Live Album
15	Digga D Double Tap Diaries
16	Denzel Curry Zuu
17	M Huncho Utopia
18	Khalid Free Spirit
19	P Money Money Over Everyone 3
20	Pink Hurts 2B Human

## US SONGS

TW	ARTIST/TITLE
1	Young Thug The London (feat. J Cole...)
2	Lil Nas X Old Town Road (feat. Billy Ray...)
3	Cardi B Press
4	Dababy Suge
5	Tyler The Creator Earfquake
6	DJ Khaled Wish Wish (feat. Cardi B & 21...)
7	Lizzo Truth Hurts
8	Polo G Pop Out (feat. Lil Tjay)
9	Khalid Talk
10	Billie Eilish Bad Guy
11	Ed Sheeran & Justin Bieber I Don't Care
12	Bad Bunny & Jhay Cortez Callaita
13	Lil Uzi Vert Sanguine Paradise
14	DJ Khaled You Stay (feat. Meek Mill...)
15	Katy Perry Never Really Over
16	Miley Cyrus Mother's Daughter
17	City Girls Act Up
18	Post Malone & Swae Lee Sunflower
19	YG Go Loko (feat. Tyga & Jon Z)
20	Megan Thee Stallion Cash Shit (feat. Dababy)

## US ALBUMS

TW	ARTIST/TITLE
1	Moneybagg Yo 43Va Heartless
2	DJ Khaled Father Of Asahd
3	Kevin Gates Only The Generals Gon ...
4	Tyler The Creator Igor
5	Thomas Rhett Center Point Road
6	Dababy Baby On Baby
7	Miley Cyrus She Is Coming
8	Money Man Paranoia
9	YG 4Real 4Real
10	Calboy Wildboy
11	Billie Eilish When We All Fall Asleep...
12	Megan Thee Stallion Fever
13	Nocap The Backend Child
14	Denzel Curry Zuu
15	Various Artists Aladdin (Original Motion Picture...)
16	Nipsey Hussle Victory Lap
17	Khalid Free Spirit
18	Young Thug The London (feat. J Cole...)
19	Quando Rondo From The Neighborhood To The...
20	Beyoncé Homecoming: The Live Album

## UK PLAYLISTS

TW	TITLE/CURATOR
1	Top 100: UK Apple Music
2	Today's Hits Apple Music
3	Top 100: Global Apple Music
4	Feeling Happy Apple Music
5	Songs Of The Summer Apple Music
6	Urban Throwback Apple Music
7	Acoustic Hits Apple Music
8	The A-List: Hip-Hop Apple Music
9	Friday Feeling Apple Music
10	DanceXL Apple Music
11	Pop Throwback Apple Music
12	Feeling Good Apple Music
13	Pure Throwback Apple Music
14	Wake Me Up! Apple Music
15	UK Rap Apple Music
16	Guardians Of The Galaxy... Disney Hits
17	Dance Nation Ministry Of Sound
18	Pure Workout Apple Music
19	Summer Vibes Apple Music
20	Now UK Top 40 Chart Now



SKEPTA



ROCKETMAN



DAVE



CARDI B



ALADDIN



# DOWNLOADS

## UK SONGS

TW	ARTIST/TITLE
1	I Don't Care Ed Sheeran & Justin Bieber
2	Old Town Road (feat. Billy Ray Cyrus) Lil Nas X
3	Never Really Over Katy Perry
4	Someone You Loved Lewis Capaldi
5	Bad Guy Billie Eilish
6	Wish You Well Sigala & Becky Hill
7	Falling like the Stars James Arthur
8	Let You Cheryl
9	Cross Me (feat. Chance The Rapper & PNB Rock) Ed Sheeran
10	One Touch Jess Glynne & Jax Jones

## UK ALBUMS

TW	ARTIST/TITLE
1	Divinely Uninspired To A Hellish Extent Lewis Capaldi
2	Ignorance Is Bliss Skepta
3	Anthems: Electronic 90s Various Artists
4	Rtrn II Jungle Chase & Status
5	She Is Coming Miley Cyrus
6	Now That's What I Call Music! 102 Various Artists
7	Greatest Hits Spice Girls
8	Diamonds Elton John
9	Rocketman (Music From The Motion Picture) Elton John & Taron Egerton
10	Further Richard Hawley

## US SONGS

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road (feat. Billy Ray Cyrus)
2	John Rich Shut Up About Politics (feat. The Five)
3	Katy Perry Never Really Over
4	Ed Sheeran & Justin Bieber I Don't Care
5	Cardi B Press
6	Billie Eilish Bad Guy
7	Blake Shelton God's Country
8	Jonas Brothers Sucker
9	The Chainsmokers & Bebe Rexha Call You Mine
10	Morgan Wallen Whiskey Glasses

## US ALBUMS

TW	ARTIST/TITLE
1	Thomas Rhett Center Point Road
2	Miley Cyrus She Is Coming
3	Elton John Diamonds
4	Various Artists Aladdin (Original Motion Picture...)
5	Billie Eilish When We All Fall Asleep, Where Do We Go?
6	Gabbie Hanna 2Waymirror
7	Kirk Franklin Long Live Love
8	Kevin Gates Only The Generals Gon Understand - EP
9	Elton John & Taron Egerton Rocketman (Music From The Motion...)
10	Lizzo Cuz I Love You



# STREAMING

## GLOBAL

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road - Remix
4	Sech Otro Trago
5	Lil Nas X Old Town Road
6	Shawn Mendes If I Can't Have You
7	Katy Perry Never Really Over
8	Lunay Soltera - Remix
9	Young Thug The London (feat. J Cole & Travis...)
10	Daddy Yankee Con Calma
11	Post Malone Sunflower - Spider-Man: Into...
12	Lewis Capaldi Someone You Loved
13	Avicii SOS
14	Tyler The Creator Earfquake
15	Jonas Brothers Sucker
16	Ed Sheeran Cross Me (Feat. Chance The...)
17	Ariana Grande 7 Rings
18	Miley Cyrus Mother's Daughter
19	Martin Garrix Summer Days (feat. Macklemore...)
20	Khalid Talk

## EUROPE

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Billie Eilish Bad Guy
3	Lil Nas X Old Town Road - Remix
4	Lewis Capaldi Someone You Loved
5	Avicii SOS
6	Lil Nas X Old Town Road
7	Daddy Yankee Con Calma
8	Meduza Piece Of Your Heart
9	Shawn Mendes If I Can't Have You
10	Mabel Don't Call Me Up
11	Martin Garrix Summer Days...
12	Jonas Brothers Sucker
13	Ed Sheeran Cross Me (feat. Chance The...)
14	Mahmood Soldi
15	Luciano La Haine
16	Lady Gaga Shallow
17	Ava Max Sweet But Psycho
18	Katy Perry Never Really Over
19	Samra Wieder Lila
20	Young Thug The London (feat. J Cole &...)

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Stormzy Vossi Bop
3	Lewis Capaldi Someone You Loved
4	Billie Eilish Bad Guy
5	Lil Nas X Old Town Road - Remix
6	Meduza Piece Of Your Heart
7	Roton Netherwood Electric Man (Interlude)
8	Lewis Capaldi Hold Me While You Wait
9	Robert Loopermaster Hookah (Intro)
10	Nellee Santos Airport (Interlude)
11	Avicii SOS
12	Shawn Mendes If I Can't Have You
13	Ed Sheeran Cross Me (feat. Chance The...)
14	Lewis Capaldi Bruises
15	Jax Jones All Day And Night - Jax Jones...
16	Skeptá What Do You Mean?
17	Dave Location (feat. Burna Boy)
18	Lil Nas X Old Town Road
19	Skeptá Greaze Mode
20	Lewis Capaldi Grace

## FRANCE

TW	ARTIST/TITLE
1	Niska Médicament
2	VegeDreAm Elle Est Bonne Sa Mère
3	Lil Nas X Old Town Road - Remix
4	Ninho Maman Ne Le Sait Pas (feat. Niska)
5	PNL Au DD
6	Angéle Balance Ton Quoi
7	Zola Papers (feat. Ninho)
8	Koba LaD RR 9.1
9	Booba Arc-en-ciel
10	Ed Sheeran I Don't Care (with Justin Bieber)
11	Daddy Yankee Con Calma
12	Aya Nakamura Pookie
13	Lil Nas X Old Town Road
14	Ninho Goutte D'eau
15	Ninho La Vie Qu'on Mène
16	100 Blaze Binks (feat. Koba Lad)
17	Ninho Putana
18	Billie Eilish Bad Guy
19	Alec Benjamin Let Me Down Slowly
20	Pedro Capó Calma - Remix

## GERMANY

TW	ARTIST/TITLE
1	Luciano La Haine
2	Samra Wieder Lila
3	Mero Malediven
4	Juju Vermissen (feat. Henning May)
5	Ed Sheeran I Don't Care (with Justin Bieber)
6	RIN Vintage
7	Samra Marlboro Rot
8	Lil Nas X Old Town Road - Remix
9	Billie Eilish Bad Guy
10	Shindy Nautilus
11	Kontra K Letzte Träne
12	Dardan A Milly
13	Olexesh Barrio
14	Bausa Mary
15	Dardan Coco Mama
16	Avicii SOS
17	Shirin David Flegst Du Mit
18	Lil Nas X Old Town Road
19	Kontra K Blei (feat. Veysel)
20	Meduza Piece Of Your Heart



ED SHEERAN



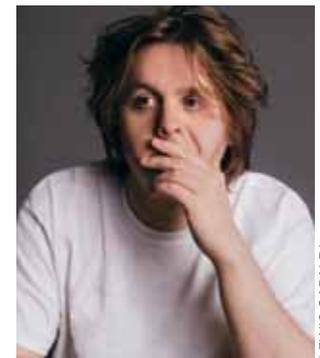
STORMZY



KATY PERRY



SHAWN MENDES



LEWIS CAPALDI

## NETHERLANDS

TW	ARTIST/TITLE
1	Duncan Laurence Arcade
2	Marco Borsato Hoe Het Danst
3	Ed Sheeran I Don't Care (with Justin Bieber)
4	Kris Kross Amsterdam Moment
5	Lil Nas X Old Town Road - Remix
6	Snelle Plankgas
7	Avicii SOS
8	Lil Kleine Rook
9	Mabel Don't Call Me Up
10	Frenna Give Dem

## NORWAY

TW	ARTIST/TITLE
1	Tix Jeg Vil Ikke Leve
2	Ed Sheeran I Don't Care (with Justin Bieber)
3	Billie Eilish Bad Guy
4	Lil Nas X Old Town Road - Remix
5	Avicii SOS
6	Soppgirobygget Domen 2019
7	Astrid S The First One
8	Keino Spirit In The Sky
9	Lady Gaga Shallow
10	Kygo Not OK

## SPAIN

TW	ARTIST/TITLE
1	Lunay Soltera - Remix
2	Sech Otro Trago
3	Rosalía Aute Cuture
4	Rosalía Con Altura
5	Aitana Con La Miel En Los Labios
6	Paulo Londra Tal Vez
7	Myke Towers La Playa
8	Bad Bunny Callaita
9	Don Patricio Contando Lunares (feat. Cruz Cafuné)
10	DJ Luian Verte Ir

## SWEDEN

TW	ARTIST/TITLE
1	Ed Sheeran I Don't Care (with Justin Bieber)
2	Avicii SOS
3	Hov1 Hornstullsstrand
4	Molly Sandén Det Basta Kanske Inte Hänt Än
5	Avicii Tough Love
6	Billie Eilish Bad Guy
7	Veronica Maggio Tillfalligheter
8	Lil Nas X Old Town Road - Remix
9	Molly Sandén Va Det Dä?
10	Molly Sandén Rosa Himmel (Från Störst Av Allt)

## UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X Old Town Road - Remix
2	Billie Eilish Bad Guy
3	Young Thug The London (feat. J Cole & Travis...)
4	Tyler The Creator Earfquake
5	Dababy Suge
6	Lizzo Truth Hurts
7	Ed Sheeran I Don't Care (with Justin Bieber)
8	Post Malone Sunflower - Spider-Man: Into...
9	Polo G Pop Out feat. Lil Tjay
10	Katy Perry Never Really Over

# STREAMING - MUSIC VIDEO

## WORLDWIDE

TW	ARTIST/TITLE
1	Rosalía ft. J Balvin ft. El Guincho Con Altura
2	Pedro Capó ft. Farruko Calma (Remix)
3	Katy Perry Never Really Over
4	Lil Nas X ft. Billy Ray Cyrus Old Town Road
5	Billie Eilish Bad Guy
6	Maluma 11PM
7	Maluma HP
8	Sam Smith ft. Normani Dancing With A Stranger
9	Anuel AA Por Ley
10	Maroon 5 ft. Cardi B Girls Like You
11	Anuel AA ft Karol G Secreto
12	Luis Fonsi ft. Daddy Yankee Despacito
13	Post Malone ft. Swae Lee Sunflower
14	Zayn, Zhavia Ward A Whole New World (From Aladdin/Official...)
15	Jhay Cortez, J Balvin, Bad Bunny No Me Conoce (Remix)
16	Karol G Ocean (Video Oficial)
17	DJ Snake ft. Selena Gomez, Ozuna & Cardi B Taki Taki
18	Karol G, Anuel AA Dices Que Te Vas
19	Mau Y Ricky ft. Manuel Turizo, Camilo Desconocidos
20	Gabriel Diniz Jenifer

## UNITED KINGDOM

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Lil Nas X ft. Billy Ray Cyrus Old Town Road
3	Katy Perry Never Really Over
4	Sam Smith ft. Normani Dancing With A Stranger
5	Wiley ft. Sean Paul, Stefflon Don & Idris Elba Boasty
6	Lewis Capaldi Someone You Loved
7	Post Malone ft. Swae Lee Sunflower
8	Mostack ft. Stormzy Shine Girl
9	George Ezra Shotgun
10	Calvin Harris ft. Rag N' Bone Man Giant
11	Maroon 5 ft. Cardi B Girls Like You
12	Taylor Swift ft. Brendon Urie... Mel
13	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
14	Slowthai Inglorious
15	Khalid Talk
16	Mabel Don't Call Me Up
17	Shawn Mendes If I Can't Have You
18	Tom Walker Just You And I
19	Tyga ft. Offset Taste
20	Avicii ft. Aloe Blacc SOS (Fan Memories Video)

## UNITED STATES

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Yo Gotti ft. Lil Baby Put A Date On It
3	Post Malone ft. Swae Lee Sunflower
4	Billie Eilish Bad Guy
5	Offset ft. Cardi B Clout
6	City Girls Act Up
7	Khalid Talk
8	Katy Perry Never Really Over
9	Pedro Capó ft. Farruko Calma (Remix - Official Video)
10	DJ Khaled ft. Cardi B, 21 Savage Wish Wish
11	Sam Smith ft. Normani Dancing With A Stranger
12	Tyga ft. Offset Taste
13	Lil Baby, Gunna Close Friends
14	DJ Khaled ft. Nipsey Hussle, John Legend Higher
15	London On Da Track Ft. City Girls & Juvenile Throw Fits
16	Calboy Envy Me
17	Maroon 5 ft. Cardi B Girls Like You
18	Los Angeles Azules Nunca Es Suficiente
19	YG ft. Tyga, Jon Z Go Loko
20	NF The Search

## NEW ARTISTS - UK

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Slowthai Inglorious
4	Naomi Scott Speechless (From Aladdin/Official Video)
5	London On Da Track Ft. City Girls &... Throw Fits
6	Meduza ft. Goodboys Piece Of Your Heart (Visualizer)
7	Europa (Jax Jones & Martin Solveig)... All Day And Night
8	Lil Tjay Ft. Jay Critch Ruthless
9	Dermot Kennedy Lost
10	Gryffin Hurt People
11	Benny Blanco I Can't Get Enough
12	Koffee Rapture
13	Four Of Diamonds Walk Away
14	Sigrid Don't Feel Like Crying
15	Lewis Capaldi Someone You Loved   Vevo Lift
16	Tom Zanetti Wicked And Bad
17	Madison Beer Dear Society
18	Dr Dolor Bushman
19	Yungblud Parents
20	Becky G, Maluma La Respuesta



ROSALÍA



TOM WALKER



POST MALONE



BILLIE EILISH

## FRANCE

TW	ARTIST/TITLE
1	M Pokora Les Planètes
2	Angelina Maman Me Dit
3	Souf Ça C'est Fait
4	Pedro Capó ft. Farruko Calma (Remix - Official Video)
5	Kendji Girac Tiago
6	Bramsito ft. Booba Sale Mood
7	Eva ft. Lartiste On Fleek
8	Lynda ft. Dadju Adieu (Clip Officiel)
9	Alkpote ft. Katerine Amour
10	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)

## GERMANY

TW	ARTIST/TITLE
1	Billie Eilish Bad Guy
2	Sarah Connor Vincent
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Kerstin Ott Regenbogenfarben
5	Fero47 Puerto Rico (Prod. By Lucy...)
6	Lea, Cyril Immer Wenn Wir...
7	Michelle Nicht Verdient (Offizielles...)
8	Luis Fonsi ft. Daddy Yankee Despacito
9	The BossHoss Little Help
10	Mabel Don't Call Me Up

## AUSTRALIA

TW	ARTIST/TITLE
1	Lil Nas X ft. Billy Ray Cyrus Old Town Road
2	Billie Eilish Bad Guy
3	Sam Smith ft. Normani Dancing With A Stranger
4	Post Malone ft. Swae Lee Sunflower
5	Maroon 5 ft. Cardi B Girls Like You
6	Khalid Talk
7	Taylor Swift ft. Brendon Urie... Mel
8	Shawn Mendes If I Can't Have You
9	Khalid Better
10	Katy Perry Never Really Over

## SPAIN

TW	ARTIST/TITLE
1	Rosalía Ft. J Balvin Con Altura
2	Rosalía Aute Cuture
3	Pedro Capó ft. Farruko Calma (Remix - Official Video)
4	Jhay Cortez, J. Balvin, Bad Bunny No Me Conoce (Remix)
5	Maluma 11PM
6	Aitana Con La Miel En Los Labios
7	Karol G Ocean (Video Oficial)
8	Aitana Nada Sale Mal
9	Maluma HP
10	Anuel AA Por Ley

## NETHERLANDS

TW	ARTIST/TITLE
1	Marco Borsato, Armin ... Hoe Het Danst
2	Suzan & Freek Als Het Avond Is
3	Lil Nas X ft. Billy Ray Cyrus Old Town Road
4	Mabel Don't Call Me Up
5	Billie Eilish Bad Guy
6	Avicii ft. Aloe Blacc SOS (Fan Memories Video)
7	Shawn Mendes If I Can't Have You
8	Lady Gaga ft. Bradley Cooper Shallow (A Star Is Born)
9	Pink Walk Me Home
10	Sam Smith ft. Normani Dancing With A Stranger

# CLUB CHARTS

## UPFRONT CLUB TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	11	4	Wilkinson Ft Karen Harding All For You / Virgin
2	9	4	Leftwing: Kody I Feel It / Toolroom
3	NEW	1	Billie Eilish Bury A Friend / Interscope
4	15	4	Oliver Heldens Ft Devin &... Summer Lover / Ministry Of Sound
5	3	4	Gold 88 Ft Kate Aster Hold Me Tight (Making Love) / Paper
6	13	4	Tepr Ft Penguin Prison Hellum / Warner Music France
7	16	5	Zara Larsson Don't Worry Bout Me / Black Butter/Epic/Ten
8	17	2	Gorgon City & Kaskade Ft Romeo Go Slow / Virgin
9	14	3	Dawn Penn No No No (You Still Don't Love Me) / Big Mix Up
10	27	3	Sam Berson Konichiwa / One Twenty Eight
11	12	8	Paul Woolford Ft Karen Harding You Already Know / Positiva
12	26	3	EDX & Amba Shepherd Off The Grid / Spinnin' Deep
13	2	5	Phil Fuldner Take Me / Armada/Subjekt
14	29	2	Syn Cole & Dakota Lights Go Down / Positiva
15	18	3	Dido Take You Home / BMG
16	38	2	Fisher You Little Beauty / Good Company/Catch & Release
17	25	2	Wh0 Ft Byron Stingily Happy People / Positiva
18	NEW	1	MK Body 2 Body / Columbia
19	24	2	Kalm Ft River Learning How To Love / The Other Songs
20	22	2	Pickle Body Work / SPRS
21	21	4	Icarus Brotherhood / Parlophone
22	30	2	Tom Hall Lifeline / Perfect Havoc
23	NEW	1	Ryan Blyth Ft Robin S Luv 4 Luv / Champion
24	4	6	Mike Mago Wake Up / Bmkltsch
25	20	4	Generik Tony / White Label
26	31	2	Glowie Cruel / Columbia
27	1	3	Mark Ronson Ft Lykke Li Late Night Feelings / Columbia
28	35	2	Le Youth Selfish / Sign Of The Times
29	NEW	1	Raflo & Rikette Be Free / Fruitstar
30	NEW	1	Alphalove Down By The River / Thrive

## COMMERCIAL POP TOP 30

TW	LW	WKS	ARTIST/TITLE/LABEL
1	NEW	1	Billie Eilish Bury A Friend / Interscope
2	3	4	Ina Wroldsen x Dynoro Obsessed / Ministry Of Sound
3	15	2	Banx & Ranx Ft Olivia Holt & Ziezie Speaker / Parlophone
4	14	3	Lil Nas X, Billy Ray Cyrus & Diplo Old Town Road / Lil Nas X
5	12	3	Oliver Heldens Ft Devin... Summer Lover / Ministry Of Sound
6	19	2	StoneTribе Blood Brother / Freaktone
7	11	3	Wilkinson Ft Karen Harding All For You / Virgin
8	8	4	BTS Ft Halsey Boy With Luv / Astralwerks/BigHit
9	16	3	Jamie Hannah Sound Of My Youth / MD Ben-Addiction
10	21	2	Laura Comfort Now I Know (EP): Now I Know... / Right
11	22	2	Syn Cole & Dakota Lights Go Down / Positiva
12	24	3	Alyx Ft Dom Youdan Everybody's Gotta Learn Sometime / Hi-Tea
13	18	3	Freya Ridings You Mean The World To Me / Good Soldier
14	13	3	Myah Sky Attention / Good Soldier
15	23	2	Tlove Ft Lilo Married To The Beat / Glagla
16	NEW	1	Kygo & Rita Ora Carry On / Columbia
17	NEW	1	James Hype & Craig... No Drama / One More Tune/Warner Bros.
18	2	5	Madonna + Maluma Medellin / Interscope
19	NEW	1	MK Body 2 Body / Columbia
20	26	2	Mousse T Ft Cleah Melodie / Peppermint Jam
21	NEW	1	Ed Sheeran & Justin Bieber I Don't Care / Asylum/Def Jam
22	29	2	Kalm Ft River Learning How To Love / The Other Songs
23	1	4	Eilie Goulding Sixteen / Polydor
24	NEW	1	Robert Williamson System Of Survival / Dauman
25	30	2	Tom Hall Lifeline / Perfect Havoc
26	NEW	1	Avicii Ft Agnes, Vargas & Lagola Tough Love / Positiva
27	NEW	1	The Kemist Ft Nyanda Body Can't Lie / 21 Ent./Republic
28	NEW	1	Kerry Goodhind Smoke & Mirrors / The Famous Company
29	NEW	1	Ofenbach Rock It / Warner Music France
30	NEW	1	Mark McCabe & Siights Don't Let Me Go / 3 Beat

## URBAN TOP 20

TW	LW	WKS	ARTIST/TITLE/LABEL
1	2	7	Geko x French Montana x Ay Em New Money / 3 Beat
2	1	6	Stormzy Vossi Bop / Merky/Atlantic
3	5	5	Ryemz x Stefflon Don Don Walk / Virgin
4	9	7	YK Osiris Worth It / Def Jam
5	6	7	Lil Nas X Old Town Road / Lil Nas X
6	15	3	Lily Allen Ft Popcaan What Are You Waiting For? / Parlophone
7	8	10	Sean Paul & J Balvin Contra La Pared / Island
8	16	3	Mostack Wild / Virgin
9	18	2	CLiQ Ft Kida Kudz, Caltlin... Dance On The Table / Columbia
10	19	2	Style G x The Fanatix Touch Down / 3 Beat
11	4	8	The Kemist Ft Nyanda Body Can't Lie / 21 Ent./Republic
12	12	4	Offset & Cardi B Clout / Capitol
13	11	4	Dolapo Ft Br3nya & Alicai Harley Skin / Virgin
14	3	6	Tlove Ft Lilo Married To The Beat / Glagla
15	17	3	Kojo Rigault Fahrenheit / Kojosound
16	NEW	1	Hardy Caprio x Digdat Guten Tag / Virgin
17	NEW	1	RK Born To Be Great / Virgin
18	RE	9	Jay Sean Ft Gucci Mane & Asian Doll With You / Republic
19	7	8	S Wavy Ft Ghetts & Ryan De La Cruz Player / Virgin
20	10	5	Nav Ft The Weeknd Price On My Head / XO/Republic



## COOL CUTS TOP 20

TW	ARTIST/TITLE
1	Fisher You Little Beauty
2	Toddla T Ft Alicai Harley Instruction
3	Disciples No Ties
4	Camelphat Ft Jake Bugg Be Someone
5	Ferreck Dawn You Are The One
6	Chase & Status Ft Kabaka Pyramid Murder Music
7	Tough Love Ft Marshall Jefferson Get Girls
8	Adelphi Music Factory Feel Right Now (Power!)
9	Tibasko Body Wrap
10	DJ Licious Naked
11	Marie Davidson Work It
12	Weiss Let Me Love You
13	Syn Cole & Dakota Lights Go Down
14	Culture Shock Sequence EP
15	Special Request Fahrenheit 451
16	Luke Fono Our Odyssey
17	DJ Tennis Gordon
18	Oliver Heldens & Lenno This Groove
19	Robytek, Shield Ft Katia Ricciarelli Habanera
20	Kölsch AC1609

## Billie Eilish snares first club No.1 ANALYSIS

BY ALAN JONES

**B**illie Eilish has had eight Top 75 hits and a No.1 album on the OCC chart but has previously not featured on the club charts. That changes this week – and how.

Top 10 on the OCC chart in February, with consumption of more than 400,000 units to date, Bury A Friend was belatedly given a compelling club mix by David Guetta x DJs From Mars, and is an instant smash, debuting at No.3 on the Upfront club chart and No.1 on the Commercial Pop club chart.

Wilkinson scores his fourth Upfront club No.1 and featured vocalist Karen Harding her fifth, as All For You ascends 10 notches to pole position.

It is the second time that 30-year-old London DJ, producer and mixer Wilkinson and 27-year-old Harding, from County Durham, have joined forces to top the chart, previously doing so in 2016 for Sweet Lies, which went on to a modest No.144 peak on the OCC chart but sold 143,000 copies.

Wilkinson also topped the chart with Sub Focus collaboration Take It Up in 2018 and Half Light (feat.



Tom Cane) in 2014. Harding's other No.1s – all as featured vocalist – came from Blonde's Feel Good (2015), Tough Love's Like I Can (2016) and Tom Zanetti's More And More (2017).

Manchester's Geko is carving himself a niche with his blend of afrobeat and UK rap earning him his third Urban club chart No.1 in less than a year. Previously at the apex with NSG collaboration 6.30 last July, and Not3s collaboration/tribute Will Smith last December, he returns to the summit with New Money. Reaching the top of the chart after seven straight weeks of sustained growth, the track also features US-based rapper French Montana and London rapper, Ay Em.



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# THAT WAS THE Music Week THAT WAS

This week 40 years ago...



**TOP STORY**

**BLAME CANADA?**

Record manufacturers from the UK and America were facing serious opposition back in the summer of '79 as cheaper, Canadian records were found to be "flooding" the market. One Montreal company invited British one-stop, wholesale and retail operators to a hotel in Manchester, offering product at cut-rate prices. "The English market is over-priced," moaned one retailer. Still, at least they had room service...

**VOTE FOR CHANGE**

After enquiries were made in the wake of a special *Music Week* report, the BPI clarified plans to increase management council membership and amend the voting procedure. The letter stressed that the two extra seats would be filled by member companies not classed as majors. Stories don't get much sexier...

**WADDY-A GONNA DO?**

Five years after Showaddywaddy had their first hit with Arista, the Leicester group re-signed with the label, but it was no ordinary deal. UK MD Charles Levison was targeting global "superstar status" – and waddy-s of cash, no doubt – while plans were laid for international touring and specific licences in EU territories. Show me the money!

WORDS: Nick O'Leary

**Also inside...** BBC television announced plans to revive '60s pop show **Juke Box Jury** with Noel Edmonds as host... **Status Quo** fans rejoiced as the band's first official biography was published... **Elton John** performed in Tel-Aviv and Jerusalem, while he took tomato ketchup and English mustard on his rider to Russia... **RCA** upped their prices by an average of 10% as they fell in line with the other majors... New Bristol label **Fried Egg Records** sent *Music Week* a record with said breakfast item attached, thankfully it was fake... **Abba's** Voulez-Vous topped the album charts while **Blondie's** Sunday Girl was the No.1 single...

# THE AFTER SHOW

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

**THIS WEEK:** **SKIN**, singer, **Skunk Anansie**

■ INTERVIEW: PAUL STOKES

**Skunk Anansie** celebrate 25 years as one of the UK's biggest global rock bands in 2019. As the band gear up for another summer on the road, iconic singer and **Music Week Women In Music** Inspirational Artist winner **Skin** talks **Pavarotti**, **The X Factor** and why friendship is vital for longevity in music...

#### The most surprising thing about rock music 25 years into my career is...

"I still feel like I'm really the only black female rock singer at my level. There are lots of others coming up, but I thought when I started that, in 20 years' time, there would be lots of people like me in rock bands. It's surprising to still feel that there aren't enough of us. If you consider the number of bands, it's really quite pathetic. One of the other surprises is, I thought that the whole sexist, over-the-top, girls-in-bikinis-with-big-tits-and-big-arses videos would have died a death a long time ago. But it never seems to get old, another generation rediscovers it and it's done all over again. Only people like Kendrick Lamar are pushing it forward, the rest are still making songs about shagging and arses and partying."

#### Singing with Pavarotti taught me a lot because...

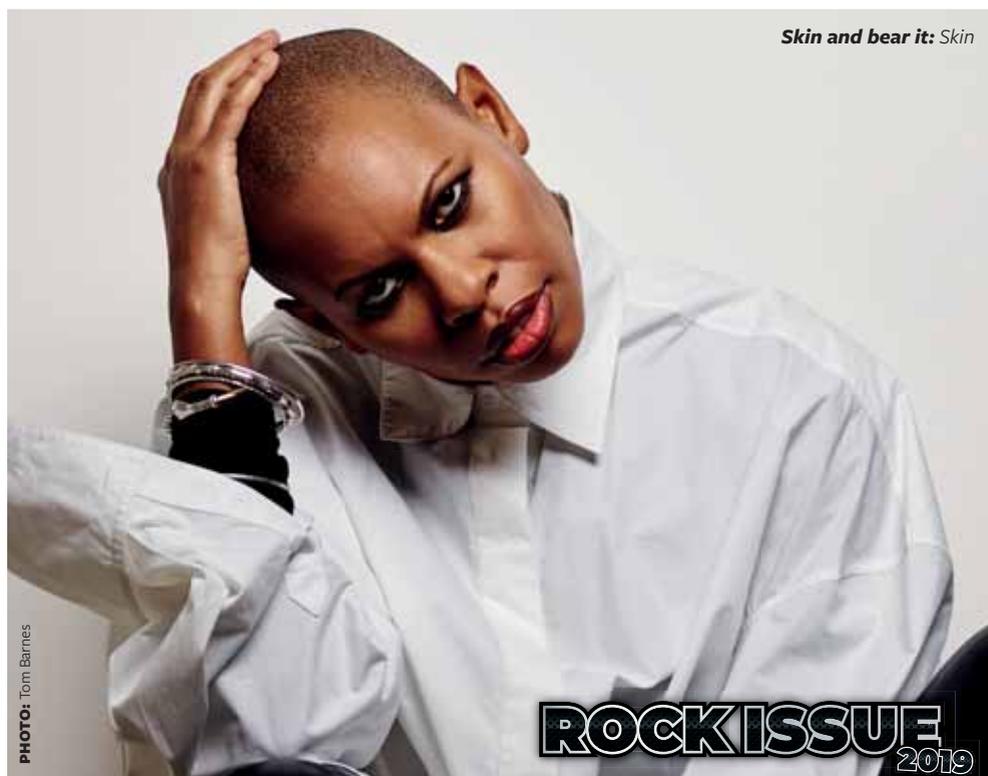
"I went to Italy a week early to have singing lessons with him at his house. We had pasta, went shopping and just hung out. He was genuinely a nice guy and it was lovely to sing with him and get a few tips. He just said, 'relax your face, you don't have to look like you're in pain when you're singing,' and that's really true. If you screw up your face it's harder, if you relax your face everything flows better."

#### Being a judge on The X Factor in Italy was really hard work because...

"It's one thing learning a language, and another being cheeky, charming and arguing in another language! Those reality things are all about the drama and, for some reason, the drama surrounded me, so I got away with it. I was in a position where I'd just ended a relationship and I needed something to take me away and not think about that stuff. Learning Italian certainly clears the brain, you have no space for anything else when you've got to learn Italian for a TV show!"

#### The reason why Skunk Anansie have lasted such a long time is...

"We've always been mates. We started out hanging out in



Skin and bear it: Skin

*"I went to Pavarotti's house, we had pasta and hung out. He was a genuinely nice guy"*

King's Cross together before we were even a band. Even when we stopped for eight years, we still hung out with each other. If you actually like the people you're spending time with, then you can get over anything. If you think they're morally good people and they're not creepy or too vain – although you do need a bit of vanity in a band, admittedly! – and they're not too arrogant, it works. If you're just tolerating someone, it can't continue. When we're together we revert to being kids again, we tell really bad jokes and play pranks on each other."

#### Rock isn't dead...

"I think people are a bit fucking dramatic to be quite honest. Nothing ever really dies, what music genre is completely dead? Very few. Rock just isn't the big shiny, stamping-on-everything-else genre that it used to be. Other genres have taken over and that's the way it's always been. At one point classical music was the biggest thing, then rock'n'roll and other things came in. Rock's been there for a long time, and it's always going to have a big audience, because it's about playing instruments and there's a feel that you can't get from gear and computers – and I say that as someone who makes my own techno music! When you have that live feel you can connect with the soul of people."



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