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# MusicWeek



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25.04.14 £5.15



## JACK WHITE LAZARETTO

THE NEW ALBUM - JUNE 9TH

**THEY PUT ME DOWN IN A  
LAZARETTO  
BORN ROTTEN, BORED ROTTEN**

**JACK WHITE III**





**"A&R is about purity and belief. Be evangelical - go on what you feel"**

Music Week Strat winner Rob Stringer on a life in music: Pages 8-30

## Bravo to industry's finest

VIRGIN EMI TAKES RECORD COMPANY PRIZE AS DOMINO, ATLANTIC, SONY AND SJM WIN

### EVENTS

BY TIM INGHAM



Universal's Virgin EMI was crowned the UK's best Record Company at the Music Week Awards last night (April 24) - a gong voted for by hundreds of leading music industry execs.

Other big winners at the ceremony in London included SJM Concerts for Live Promoter, Sony Music for Sales Team, Ministry Of Sound for London Grammar's marketing campaign, Bella Union for Independent Record Company, HMV for Retail Brand and Spotify for Streaming Music Platform.

Sony/ATV won two Publisher Awards, based on Official Charts Company Data, while Kobalt picked up the Independent Publisher prize.

Atlantic Records won two awards - for Promotions Team and PR Campaign for Rudimental. There was also a brace of gongs for teams associated with Arctic Monkeys: the band's management at Wildlife, Ian McAndrew and Geoff Barradale, won the Manager Of The Year prize, while the A&R Award was picked up by Domino. [PIAS] beat off stiff competition to pick up the Artist/Label Services award.

## MusicWeek Awards 2014

In association with Spotify

## THE STRAT AWARD Rob Stringer - Sony Music



**OUTSTANDING CONTRIBUTION TO CHARITY**  
Roger Daltrey - Teenage Cancer Trust



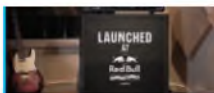
**LIVE MUSIC VENUE**  
The Black Heart, Camden



**LIVE PROMOTER (COMPANY)**  
SJM Concerts



**LIVE AGENT (INDIVIDUAL)**  
Alex Hardee - Coda



**MUSIC & BRAND PARTNERSHIP**  
Launched At Red Bull Studios - Globe



**A&R AWARD**  
Domino



**MANAGER OF THE YEAR**  
Ian McAndrew & Geoff Barradale - Wildlife



**RETAIL BRAND**  
HMV



**INDEPENDENT RETAILER**  
Resident, Brighton



**STREAMING MUSIC PLATFORM**  
Spotify



**RADIO STATION**  
BBC 6Music

**RADIO SHOW**  
John Kennedy - XFM



**PROMOTIONS TEAM**  
Atlantic Records



**SALES TEAM**  
Sony Music



**LABEL/ARTIST SERVICES**  
[PIAS] Artist & Label Services



**PUBLISHER OF THE YEAR - SINGLES**  
Sony/ATV



**INDEPENDENT PUBLISHER**  
Kobalt



**PUBLISHER OF THE YEAR - ALBUMS**  
Sony/ATV



**CATALOGUE MARKETING CAMPAIGN**  
The Trevor Nelson Collection - Sony CMG



**ARTIST MARKETING CAMPAIGN**  
London Grammar - Ministry Of Sound



**PR CAMPAIGN**  
Rudimental - Atlantic Records



**INDEPENDENT RECORD COMPANY**  
Bella Union



**RECORD COMPANY**  
Virgin EMI



## NEWS

## EDITORIAL

## Variety the spice of the past year



IT IS PERHAPS indicative of a year with fewer bright spots than usual that there was no single clear dominant force at the Music Week Awards 2014 this week.

Only Atlantic (PR and promo), Sony/ATV (Publisher - Singles and Albums) and Team Arctic Monkeys (Domino for A&R and Wildlife Entertainment for Manager Of The Year) could claim to have scooped more than one award, with spoils in other categories distributed individually to the likes of Globe, Sony CMG, Bella Union, [PIAS] Artist & Label Services and Sony Music.

Meanwhile, Virgin EMI collected the overall Record Company gong - following a string of strong releases from the likes of Bastille, Naughty Boy, Jake Bugg and Chase & Status last year - without coming out on top in any other category. (Although, having seen the voting, the label's Bastille campaign came close to pipping Ministry Of Sound's winning London Grammar nomination to the top Artist Marketing prize.)

It will be interesting to see if one party in the music rights-holder world can rise up in the remainder of 2014 and reach a clear dominant position. Place your bets.

## Seasons change...

If there was any air of impatience in the room at this year's Music Week Awards, it was doubtlessly because of a sluggish start to 2014 for the UK industry.

Even when considering the now-expected annual erosion in purchasing, artist album sales are down a worrying 15.8% to date, according to Official Charts Company data - and that after Paolo Nutini's *Caustic Love* raced to become the fastest-selling album of the year on Sunday. The singles market doesn't offer much more joy, also down in double-digits (-11.1%) on 2013 so far.

Surely one reason for these cheerless figures is the relative paucity of strong releases that have been issued in the first half of the year until now. Troublingly, the Top 5 list of the best-selling artist albums of 2014 so far doesn't feature a single LP released this year by a British act.

In fact, the sole 2014-released UK entry in the entire Top 10 is George Michael's *Symphonica*. Only Happy chappy Pharrell has released a new album anywhere near the top spot, with his *G I R L* at No.4 on 168,000 sales. And just to compound the concern, in the first four months of this year, no single album - new or old - has sold enough (300,000) to claim platinum status in 2014 alone.

Presumably, with a smart campaign, attention-grabbing singles and a gust of wind in the right direction, Mr. Nutini will get there soon enough. But just three years after XL released an era-defining, 26 million-selling album in the month of January, has the blockbuster end of the industry learnt any lessons about seasonality?

Albums from the likes of Ed Sheeran, Jack White, Lily Allen, Coldplay, Michael Jackson, Pixies and Damon Albarn are, admittedly, still to be released in the first half of the year.

But you get the impression that the majority of the major labels - perhaps put off by an impending World Cup - are once again playing the waiting game for Q3 and Q4. And that consequently, a quiet summer may just offer a prime opportunity for a sudden, surprise release from a megastar.

Tim Ingham, Editor

## Deezer wary of possible YouTube mobile threat

GIANT WILL KEEP ON PUSHING 'FREE', SAYS DAUCHEZ

## DIGITAL

BY TOM PAKINKIS

Deezer CEO Axel Dauchez has defended two new free initiatives from his streaming music platform and warned that the real threat of diminishing music value comes from video giant YouTube.

Earlier this month, Deezer launched a new free service for mobile called Flow, which creates a personalised radio station based on users' music libraries as well as past streams on the Deezer platform. Meanwhile, Deezer's new 'Playlist Radio' takes users' favourite playlists and combines them with recommendations from the company's editors to create a free, ad-supported mobile radio station focused on discovery.

The new features came alongside the signing of a major European music deal between Deezer and Samsung, which offers customers six months free access to Deezer's Premium+ services.

When asked whether the new free offerings pushed against an industry-wide effort to mitigate the public's perception of 'free' music, Dauchez said: "We have 50 million apps installed on mobiles worldwide and a two week trial period - this system is a way to reactivate and re-engage people after the trial period. We expect a significant increase in [paid] conversion.



"If you launch features like [Flow and Playlist Radio] you need to make it known, and at some point you need to call a cat a cat," Dauchez added when asked whether promoting the new services as 'free music' would concern music rights-holders.

"But we never said 'free on-demand music', that's a big difference. I don't think there will be any confusion about the level of service we offer for free after the two-week trial and what you get on the Premium tier."

Dauchez did suggest that there was such a threat, however, from other digital players.

"I think you are pointing out a very big concern and danger for the future, which is YouTube," he said. "YouTube has a free service in its DNA. Companies only have one DNA - some are about

audience and ad revenue like YouTube, some are subscription-minded like the telcos and Deezer, and some are transaction-minded like Amazon. A company cannot do them all, they are centric on one model.

"YouTube is the most responsible for the perception of free music. The fear with YouTube is the level of service it provides on mobile.

"For the moment there are still restraints on mobile so that you can't hear the music without watching the video, but I'm very afraid that they will keep asking for more.

"YouTube is so big that I think they are capable of convincing the labels to accept better, free on-demand usage on mobile and that will be a disaster for the industry."

## New sync head at Cooking Vinyl

Cooking Vinyl Group has appointed Verity Griffiths as its new head of sync.

Griffiths will work across the Cooking Vinyl Records and Publishing roster, maximising sync opportunities in advertising, film, TV and games.

She reports to Paul Kinder, MD of London-based Cooking Vinyl Publishing, and joins after eight years at Ministry Of Sound, including five years in sync licensing.

At Ministry, Griffiths assumed

the role of licensing and international manager in May 2012. She has worked with major brands including Burberry, Google, Adidas, Heineken, Guinness and Disney.

She also recently designed and launched a new Ministry sync website for music supervisors.

Paul Kinder said: "Verity's expertise in all areas of sync licensing is going to be of huge benefit to our artists and writers, and I can't wait to start seeing the results from that."

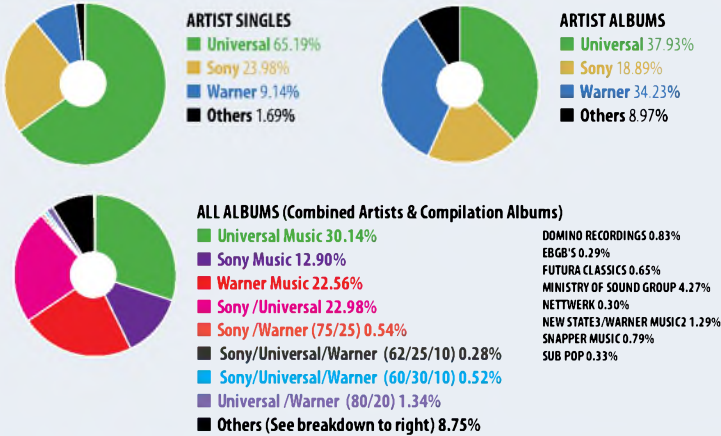
Griffiths noted: "I'm really excited to be joining Cooking Vinyl. The company has such a

diverse roster, and I'm really looking forward to getting my teeth into the wealth of back catalogue and forthcoming releases including Embrace, James and The Prodigy."

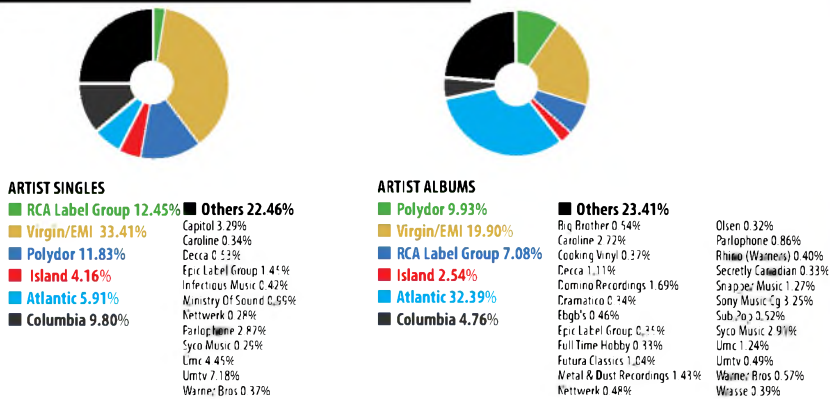


# MARKET SHARES

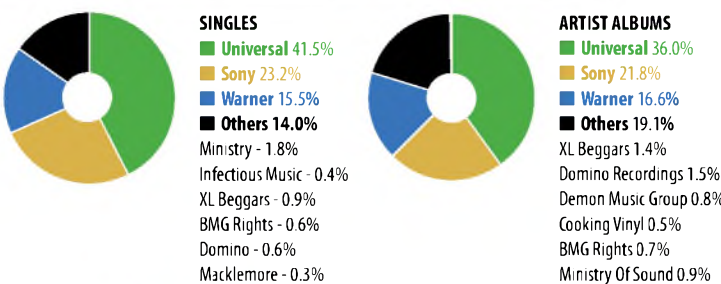
## WEEK 16: TOP 75 SHARE BY CORPORATE GROUP



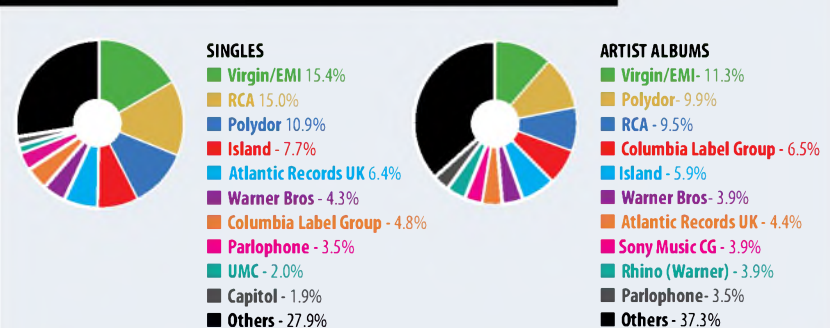
## WEEK 16: TOP 75 SHARE BY RECORD COMPANY



## YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



## YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



## FIRST GOLD-SELLING WEEK ONE OF THE YEAR

# Nutini sets 2014 pace

### TALENT

BY TIM INGHAM

Paolo Nutini's *Caustic Love* has raced out of the blocks to become 2014's fastest-selling album - proof, says his label, that "there's always an appetite for good music".

The LP was co-produced by Dani Castelar and the Atlantic-signed artist, who is published by Warner/Chappell. It sold 109,034 units last week according to the Official Charts Company - comfortably beating The Vamps' debut album, *Meet The Vamps*, into second spot.

*Caustic Love* also comfortably sold more in week one than Nutini's second album, *Sunny Side Up*. That LP shifted 63,000 copies in its first week on sale, when it hit No.1 in May 2009.

The previous fastest-selling album of 2014 was X Factor winner Sam Bailey's *The Power Of Love*, which sold 72,644 copies in its first week.

Max Lousada, CEO, Warner Music UK, told *Music Week*: "Paolo is the most honest and heartfelt artist you could hope to work with. He's come back on his own terms and the reception has been better than ever. 'Caustic Love' has reaffirmed his status as one of the UK's most exciting voices and the phenomenal week one reaction shows that there's always an appetite for great music."

He added: "From the beginning, we've backed Paolo all the way and he's repaid that faith by delivering a really beautiful, stunning record. We couldn't be happier for him - he deserves all the success and accolades coming his way. He's a truly special act and we're proud to be on



this journey with him."

Atlantic CEO Ben Cook told *Music Week*: "These results show incredible growth from an incredible artist and critically, they underline the value of our commitment to developing quality artists over the long-term."

"Paolo's performance is brilliant and his packed live and promo schedule will be a bedrock of the roll-out over the coming months. This latest record has real longevity and our campaign will reflect that, both in the UK and beyond, so this is just the start."

*Sunny Side Up* has sold 1.77 million units in the UK to date. It was the eighth best-selling artist LP in the UK in 2009, with 810,459 sales in the calendar year. It sustained its momentum to become the UK's sixth biggest-selling artist LP of 2010, selling another 769,287 units in the 12 months. It scooped Best International Album at the 2010 Meteor Awards.

Nutini's lead single from *Caustic Love*, *Scream (Funk My Life Up)* was released on January 28 and hit No.12 on the Official UK Singles Chart. It reached No.5 in his native Scotland.

# Vinyl sales surge in UK

Sales of 7-inch and 12-inch vinyl albums rocketed in the UK last week, thanks to Record Store Day taking place on Saturday (April 19).

More than 39,000 12-inch vinyl artist albums were purchased in the week, according to Official Charts Company data, an increase of 1.33% on the previous week, when just 16,976 were sold.

The increase in sales of 7-inch artist albums was even more dramatic. 1,369 units were sold in the week of Record Store Day, a jump of 1801% on the previous week's sales of just 72.

Thirty-four of the Official Top 40 vinyl albums on Sunday were new entries. The list was topped by The Stone Roses' eponymous debut album. Reissued to celebrate the seminal album's 25th anniversary, the LP gave a further boost to

vinyl's overall standing in the week.

The Stone Roses reached No.43 on Sunday's Official UK Albums Chart, with 1,578 vinyl sales accounting for 82.45% of its total purchases in the week. On Tuesday's midweeks, it had climbed to No.11.

Meanwhile, Paul Weller has vowed to never partake in Record Store Day again due to touting of limited releases on eBay. "I am disheartened by the whole thing," he said.



## NEWS

## NEWS IN BRIEF

■ **BELLOWHEAD:** Dubbed 'Britain's most successful traditional folk act', the British 11-piece have signed to Island Records as they celebrate a decade together.

■ **AIM:** UK accounting firm NWN Blue Squared has been appointed by AIM as the official trainer for its start-up loan scheme. NWN will provide pre- and post-loan training to music business owners on issues such as cashflow projections and other documentation AIM will expect to see before they will agree the loan. Business planning is also included as part of the course.

■ **BLURRED LINES:** The Robin Thicke hit as topped the all-time Official Download Chart Top 100, as revealed by the Official Charts Company. Featuring T.I. and Pharrell Williams, the track is only one of two in the chart that has sold more than 1.5 million units - clocking in at 1.54 million since its release in May 2013. The other is Adele's *Someone Like You* which has shifted more than 1.53 million units.

■ **RADIO ACADEMY AWARDS:** Tony Blackburn will collect the lifetime achievement Gold Award at this year's Radio Academy Awards. The ceremony takes place in The Great Room of London's Grosvenor House Hotel on the evening of Monday May, 12. Celebrating his 50th year in broadcasting, Blackburn is now a second time winner of the gong - it's the first time in the 32-year history of the Awards that a broadcaster has received the Gold Award twice. He was first awarded the honour in 1989 to mark his 25th year in radio.

■ **OXEGEN:** Ireland's annual music festival has been cancelled for 2014. A statement from festival organisers MCD said that a combination of "lack of suitable headline acts combined with the financial demands by local agencies make it no longer viable to stage the Festival in its current form".

■ **PRINCE:** The US superstar has taken ownership of the master recordings of his biggest hits after reaching a deal with Warner Bros Records. Financial terms were not disclosed, but the announcement covers every Prince album released from 1978 into the nineties. However, Prince's long-term relationship with Warner Bros will continue through an exclusive global licensing partnership.

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MusicWeek.com

RICHARD RUSSELL: BLUR MAN'S ALBUM IS FULL OF 'BRILLIANT, SAD SONGS'

# Albarn readies 'nuanced soul' LP

## TALENT

■ BY TIM INGHAM

Damon Albarn had more than 100 new songs written before sessions began for his first solo album - and he's ended up with an LP steeped in "woozy British soul".

That's according to XL founder Richard Russell, who produced *Everyday Robots* with Albarn. The duo had previously co-produced Bobby Womack's critically acclaimed 2012 album, *The Bravest Man In The Universe*.

*Everyday Robots*, due for release on Albarn's long-term label Parlophone on Monday (April 28) features collaborations with the likes of Brian Eno and Natasha Khan (aka Bat For Lashes) and has been described by Albarn as "the most personal thing I have ever done".

Russell told *Music Week*: "Not only did Damon have more than 100 songs before we started, he was ready to write more.

"So, firstly, I was there to help choose and develop the material.

"Secondly, I was there for sound. Dusty, textured, atmospheric. Also I found sounds, like the sound of the cassette getting ejected in *Lonely Press Play*. Sonically it's a detailed record. Thirdly there is the rhythmic side,



I didn't want the rhythms to really hit you over the head, but there is a lot of percussion, a lot of suggested rhythm. It's a soul record, a groove-based record, but it's nuanced."

He added: "I had some references for inspiration, in terms of feel. John Martyn was one. Massive Attack was another; woozy British soul music. But the most important references were two previous tracks of Damon's: *Out Of Time* by Blur and *Green Fields* by The Good The Bad & The Queen. Brilliant, sad songs."

Albarn's label, Parlophone, worked with his management - Regine Moylett and Niamh Byrne at RMP - on a long-lead campaign. Albarn debuted the album in its entirety at the BBC 6 Music Festival back in

February and prior to that, at the Sundance Film Festival US in January. "Since then we have had a staggered instant grat campaign on iTunes," explained Byrne. "This has allowed us to focus on the album as whole and build some real momentum globally."

Added Moylett: "The great thing about *Everyday Robots* is that the album's subject matter - nature versus technology - genuinely resonates with a lot of people. Though very personal, it also has a wider meaning. Which I suppose is the sign of great art."

And Miles Leonard, president of Parlophone, told *Music Week*: "Never one to repeat himself, this album shows a more personal direction to Damon's songwriting that works brilliantly with the music he's written. It's an

atmospheric and emotive album that has such a warmth from his infectious melodies. The album will surprise his fans and people that hear it, but that's what you expect from Damon."

He added: "Parlophone and Warner globally feel excited about this release not only because Damon has such a deep history with us, but also because this album has been a sheer joy to set up. The band that Damon has put together around it are on fire and that has been recognised at the shows he has already performed. The festival dates will continue throughout summer which will play a major part of our promotion into the autumn."

When asked how he felt about Albarn's LP coming out on a label that wasn't XL, Russell said: "Everyday Robots was always going to be on Parlophone, and producing it has been a great experience for me, and people seem to like the music. And that's what counts. Damon's fans want a great Damon album. I doubt they care what label he's on.

"What's important is great music. I'm into doing things I love; and I'm not into doing anything else. I work on the basis of that conceit; if I love it, some other people might."

## Claire's Accessories Vamps up its commitment to music

### RETAIL

■ BY RHIAN JONES

High-street retailer Claire's Accessories hopes to become a "permanent player in the music field" after a successful campaign for *The Vamps'* debut album.

Released on April 14 via Virgin EMI, *Meet The Vamps* was sold in over 300 Claire's stores around the UK. Priced at £9.99, CD units sold at the chain were chart eligible. In week one, Claire's shifted 3,878 copies - 12% of the LP's physical sales (32,847), according to Official Charts Company data.

In total, *Meet The Vamps* sold over 47,000 to take the No.2 spot on the UK's Official Albums Chart on Sunday (April 20).

An exclusive *Vamps*



merchandise range is stocked at Claire's, while fans can buy the DVD and CD of the LP together for £15 with a free poster.

The *Vamps* also made an appearance at Claire's flagship Oxford Street store and cut outs of the band and advertising had window presence in all stores.

Karen Booker, buying director

at Claire's Accessories, said: "Claire's are very excited to enter into the field of selling music in our stores and online. The initial sales have been fantastic, so we hope that this will lead us to become a permanent player in the music field. We are confident that we can partner with artists to help them launch their music via the

Claire's platform."

Virgin EMI's commercial director Elliot Taylor said: "We are very proud to have built the biggest music partnership Claire's have ever undertaken with a label," he said. "We're absolutely delighted to break new ground with the sales achieved and equally pleased about creating a new destination on the High Street for music.

"Engaging Claire's in *The Vamps'* launch has been an incredible success story and we have so much more to come."

Despite past deals with One Direction, Union J and Justin Bieber, this was the first time Claire's had stocked a music album. Next up is a global product collaboration with Katy Perry to coincide with her *Prism* tour.

# YOUR INDUSTRY NEEDS YOU



**UK Music last year released an in-depth report into the music industry's contribution to the economy.**

**This year we want the report to include more of your data.**

**If you make your living in the music industry,  
head to**

**<http://www.ukmusic.org/research/economic-surveys-2014/>**

**Survey entrants will be entered into a prize draw to win an iPad.**



# DATA DIGEST

## UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK

ticketmaster®



ticketweb




### TICKETMASTER UK


POS	EVENT	POS	EVENT
1	BRYAN ADAMS	11	BELSONIC
2	SAM SMITH	12	THE SATURDAYS
3	MACHINE HEAD	13	JACK WHITE
4	SHANE FILAN	14	STEVIE WONDER
5	VAN MORRISON	15	MICHAEL BUBLÉ
6	DEMI LOVATO	16	CHRIS REA
7	THE VAMPS	17	MCBUSTED
8	DEACON BLUE	18	KATY PERRY
9	KATE BUSH	19	KYLIE
10	LEE EVANS	20	PAOLO NUTINI


### TICKETWEB UK


POS	EVENT	POS	EVENT
1	FIELD DAY	11	EMBRACE
2	STEVE ANGELLO	12	UB40
3	THE NORTHERN LIGHTS	13	MADLIB
4	B.A.P	14	PROFESSOR GREEN
5	USED & ABUSED	15	WARPAINT
6	SAM SMITH	16	ALKALINE TRIO
7	WITHIN TEMPTATION	17	LONDON GRAMMAR
8	JAMES	18	BRAND NEW
9	MATT CARDLE	19	KORN
10	KODALINE	20	SNOOP DOGG

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST


 @hannah\_dudley Slam Dunk fest line-up must be from 2002? I don't even remember what hit song All American Rejects had on the OC cos IT'S THAT OLD! wtf. (Hannah Dudley, Parlophone/Warner) Wednesday, April 16


 @ItsBennyBlanco Watching this @Pharrell come back makes me and every kid who grew up in the 90s wanna cry with joy! (Benny Blanco) Sunday, April 20


 @eddiepiller knob: man buys @porksmith MATT BERRY ltd ed 7" 45 on record store day for 4.99 and sells it same day for 50 quid. that's not cool.. (Eddie Piller, Acid Jazz Records) Monday, April 21


 @blucu I swear that someone farted non-stop all the way from Chicago to Zurich. #NotMe #TakeYourRancidAssToTheToilet #35thousandFeetOfStank (Derrick L. Carter, DJ) Friday, April 18

**TWEET OF THE WEEK**  
 @TheCSullivan James Blunt dedicated You're Beautiful to me at gig last night. But vanity soon punctured by learning he did the same to reviewer in Dublin. (Caroline Sullivan, The Guardian) Sunday, April 20


 @mikewalshmusic so new Jack White is pretty awesome eh? much prefer the 1st half but he really does rarely do wrong doesn't he #Lazaretto (Mike Walsh, XFM) Monday, April 21

 @Heidi\_Boston So far I've spent my bank holiday listening to @PaoloNutini in bed. #Bliss #Caustic Love #wishyouwereherepaolo (Heidi Boston, Sony Music UK) Friday, April 18

 @beccamcleish Casual xenophobia from an old bag when takin my 'Scottish' money who tells me 'we won't take it when they get independence, ungrateful lot' (Rebecca McLeish, SJM/Sick Chirpse) Sunday, April 20

 @JoeJONeill Is it still true that the more chocolate you eat at Easter the hotter summer will be? (Joe O'Neill, Prestige Management) Monday, April 21

 @lynnemcd82 It's @recordstoreday and I'm off to #Belfast to see @LittleMatador play in-store at SICK Records. Brill. (Lynne McDowell, BPI) Saturday, April 19

 @LewisCorner Every time Fergie trends I get excited that Stacy Ann Ferguson has bestowed us new music. It's a regular disappointment. (Lewis Corner, Digital Spy) Tuesday, April 22



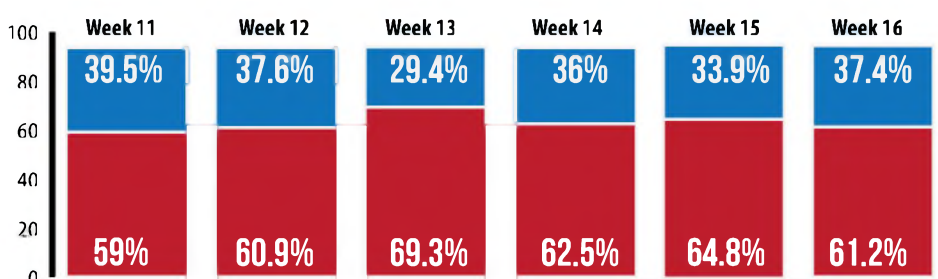
shazam TAGGED



The latest most popular Shazam new release chart:

- 1 ED SHEERAN  
Sing
- 2 SECONDCITY  
IWanna Feel
- 3 CALVIN HARRIS  
Summer
- 4 CHRIS BROWN  
Loyal
- 5 DJ SNAKE & LIL JON  
Turn Down For What
- 6 RITA ORA  
I Will Never Let You Down
- 7 ALICIA KEYS  
It's On Again
- 8 DAVID GUETTA & SHOWTEK  
Bad
- 9 SAM SMITH  
Stay With Me
- 10 CLEAN BANDIT  
Extraordinary

## DIGITAL vs PHYSICAL



WKS 11 - 16  
 The UK market share for all albums in the past five weeks

DIGITAL  
 CD





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## TAKE A BOW TEAM WILKO JOHNSON & ROGER DALTREY



### THE LOWDOWN

Album: *Going Back Home*  
Highest chart position: No.3

**Label:** Chess  
**Publisher:** Solid Senders / BMG  
**General Manager:** Richard Hinkley  
**A&R:** Johnny Chandler  
**Manager:** Robert Rosenberg / Lisa Climie

**Legal/lawyers:** Scott Getley  
**Marketing:** Sue Armstrong  
**National, regional and online press:** Julian Stockton / Outside Org  
**National radio:** Joe Bennett / JBPR  
**TV:** Julian Stockton / Outside Org

## BPI SALES AWARDS: WEEK ENDING APRIL 22



**BPI**

The British Recorded Music Industry

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

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

### ARTIST / TITLE / RECORD TYPE / NEW CERTIFICATION

**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL MUSIC 87 (ALBUM) *Gold*

**JESSIE WARE** DEVOTION (ALBUM) *Gold*

**PALOMA FAITH** A PERFECT CONTRADICTION (ALBUM) *Gold*

**MICHAEL BOLTON** GEMS - THE VERY BEST OF (ALBUM) *Silver*

**SOPHIE ELLIS-BEXTOR** WANDERLUST (ALBUM) *Silver*

**UNION J** UNION J (ALBUM) *Silver*

**VARIOUS ARTISTS** YOUR SONGS 2014 (ALBUM) *Silver*

**PAOLO NUTINI** CAUSTIC LOVE (ALBUM) *Gold*

**KATY PERRY** DARK HORSE (SINGLE) *Gold*

## SALES STATISTICS



**CHART WEEK 16** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,838,792	1,069,494	421,212	1,490,706
<b>PREVIOUS WEEK</b>	2,953,642	937,192	504,190	1,441,382
<b>% CHANGE</b>	-3.9%	+14.1%	-16.5%	+3.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	49,132,792	18,020,950	5,475,425	23,496,375
<b>PREVIOUS YEAR</b>	55,289,014	21,405,683	5,260,002	26,665,685
<b>% CHANGE</b>	-11.1%	-15.8%	+4.1%	-11.9%



### THAT'S A RECORD

**Third Man HQ, Nashville, April 19:** Jack White broke the world record for the fastest ever record release on Record Store Day. That's a lot of records. It took him 3hrs 55m and 21 secs from recording to the first 7" being sold.

## ROB STRINGER PROFILE

RANDOMLY  
ACCESSED  
MEMORIES

This year's Music Week Awards Strat winner, Columbia president Rob Stringer, looks back on an extraordinary career that in recent years has seen him running the most successful label in America, but has its roots in Aylesbury.



## EXECUTIVES

■ BY DAVE ROBERTS

Nature or nurture: the eternal psychological conundrum, and one that can be interestingly applied to Columbia president Rob Stringer in regard to his obsession with music.

He remembers being “ridiculously passionate” about it pretty much forever, so there’s definitely something inherent, something in the soul, if you dare go that deep, but there’s also no doubt that his fervour was fired and fuelled by his environment during those crucial formative years.

Stringer, you see, was lucky enough to be born and raised in... Aylesbury.

(In the movie of this feature, there will now be a smash cut from the glamour of Sony Music’s Manhattan HQ to a slow tracking shot of the Buckinghamshire market town’s sleepy High Street, whilst the soundtrack is disrupted by the sound of a needle being yanked off, say, Happy by Pharrell, and jerkily replaced with a crackly version of something by Vaughn Williams.)

Aylesbury had two key ingredients: a nightclub called Friars and an independent shop called Earth Records. Stringer admits that between them they gave him a “university-level education in music”.

It’s certainly true that the quality of bands that played the venue outstripped what would normally be expected in a town with a population (at the time) of about 30,000.

Stringer fondly recalls: “Every week, from the late ‘60s onwards, big artists would gig there. David Bowie played there a lot, Genesis played there a lot, there was a lot of that early ‘70s prog rock thing, and then when I was 14, 15, The Ramones played there, Talking Heads played there, Blondie played there, The Jam, The Clash, David Bowie played keyboards there when Iggy Pop came...”

“You were supposed to be 16 to get in, but I went from when I was 14, which was 1976, and then I worked there from 79–82, before I went to college... Actually, the first show I tried to see, I didn’t get in, that was The Stranglers and The Vibrators. But then a few weeks later - I probably wore a hooded sweatshirt or something - I got to see Eddie and the Hot Rods.

“And then I just kept going, more or less every week. I saw The Jam four times, I saw The Clash, Tom Petty and the Heartbreakers did their first UK headline show there, supported by The Boomtown Rats, Blondie were supported by XTC, The Ramones were supported by Talking Heads, U2 I saw five times there.

“Being in that environment, in that town, everyone’s elder brother had seen Bowie and Mott the Hoople, and then we got all the punk bands, we were amazingly lucky.

“Once I was 16, I was going to shows in London all the time as well. But at 14, with all these bands on your doorstep, at the very peak of their powers, how can you not be inspired?”

It was the start of Stringer’s voracious and ongoing absorption in not just music, but of related or semi-detached cultural nuggets. (At this point his mind would undoubtedly flicker to the fact that Nuggets is the title of the legendary 1972 garage rock compilation curated by original Patti Smith group guitarist Lenny Kaye. It’s what he does.)

Stringer is big on reference points. He doesn’t just know what single was released and when, he



remembers the picture sleeve. He didn't just see that hand on that tour, he can tell you (probably show you if you give him enough time in his attic) what T-shirts were sold in the foyer – or what classic Pennie Smith pic was used with the *NME* review.

There's no doubt it helps with his job, it helps him connect with artists, and with fans, it helps him put records and ideas in context and it must have proved invaluable during his A&R years... but above all, you know for a fact he'd do it anyway – whether running Columbia Records in New York or fixing cars in Aylesbury.

That particular career option became less likely when Stringer went to Goldsmiths in London to study sociology. After three years he took a sabbatical and became the renowned University's social sec, putting life on hold and bands on stage.

"The next natural step I guess would have been to become a booking agent, but I saw an ad in the London student newspaper which said, 'Wanted: graduate trainees with experience in entertainment'. And that was me, that was my Willy Wonka Golden Ticket. It was like a ray of light coming off the page and shining on me. It's not meant to sound arrogant, but I knew I'd get the job, it felt like the ad was actually for me, so in my mind I was just going along to let them know, I'm here.

"In 1985 I started as a graduate trainee at CBS, but they had no idea what that meant and neither did I. Basically, they took me round every department for a couple of months and then shoved me at marketing where I fell under the wing of a guy called Nick Rowe, who was a great marketing exec and who sort of made me his apprentice."

The real breakthrough came, however, when Tim Bowen arrived in the London office from New York and got him to switch to A&R. "That was so important, and I knew it was key for me, because your route through the process becomes different.

**"I saw an advert in the student newspaper that said, 'Wanted: graduate trainees with some experience in entertainment'. And that was me; that was my Willy Wonka Golden Ticket"**

**ROB STRINGER**

The marketing skills are there, and they're to do with a mixture of creativity and common sense.

"But A&R is schizophrenic, and for me to have a bit of schizophrenia in my make up at that time was good. In marketing you can maybe end up a bit too rigid, especially once you've been doing it a while. A&R is not that, it's lonely, it's subjective and it's far from rigid.

"It's a very difficult job that comes with a lot of pressure. You're very visible, because you're the person that did that, you're the person who shouted about that and championed that, so if that fails, you're the first to get the finger pointed at you.

"I'm glad I went through that and I'm glad that I took that background and that experience into running a label."

His biggest signing during that time was the Manic Street Preachers (*see feature on page 21*), "but I also worked with all the acts already on the label. So I worked with Paul Young, Alison Moyet, Deacon Blue and Bros, which was great training, because making records is a completely different skill set, a whole other side of A&R.

"It's great being a scout and standing at the bar saying, Yeah, they're pretty good, but actually making records is... exhausting. And far from easy. So I had a great crash course with those artists, whilst also being out most nights looking for new acts."

In 1992, Sony Music's then boss, Paul Burger, gave Stringer the job of running the company's slightly smaller label, Epic. "I was 29 at the time

## STRINGER THEORY 1: ON WORKING WITH ARTISTS...



When asked to describe Stringer's qualities, many people cite his ability to work well with artists. Some of them are even artists.

It has been key to his success, from the earliest days signing up-and-coming bands, to building and nurturing a Columbia roster that includes some of the biggest stars in the world.

"The universal truth is that you have to be supportive in all ways. Even when you're telling them why something won't work, you have to be supportive," he says. "I think ultimately you have to protect them, because what they do isn't what I do. What they do, if they're great artists, comes from deep within. It's art. Why would you not be protective of art?"

"I don't want to be their best friend, I just want them to understand that I'm protective, I'm supportive and I care. Even though I have a role which can sometimes feel like its counter-productive to that, I refuse to go along with that; I don't want to be counter-productive.

"Sometimes artists are wrong, but it's their work and it's their life. If I'm wrong, it's not my life. It is for them, and I'm incredibly cogniscent of that. It's not a deep, hippy, spiritual philosophy, I just want our artists to be in an environment where they feel like they're listened to and cared about. I'm certainly not here to be judge and jury, that would be awful.

"It's important to me that they understand I'm not the enemy. I'm aware of the record company clichés, or the record company executive clichés, and I go out of my way to make it clear that that isn't my ethos, and I teach that to people around me.

"If it's a close call, if it's 50/50 or thereabouts, then I always come down on the side of the artist. Why wouldn't you?"

Paul was great because he trusted me. I made mistakes, of course, because we all do, but he trusted me and let me get on with it.

"We [Epic] had a much smaller US roster than Columbia, which is, I think, one of the reasons they moved me there; there was less politics. I mean the US stars were very, very good, and some of them were huge, but there were less of them in total, and that gave me more room to breathe and build a young British roster, because we weren't in great

# ROB STRINGER PROFILE



shape in that respect at the time.”

He's keen to stress, though, that it's a balance, not a battle. “We treated the US artists with the utmost respect, of course we did, we'd signed great bands like Rage Against The Machine and Pearl Jam, Michael Jackson was still incredible and then Celine Dion broke through.

“I love Celine, by the way, I think she's one of the greatest vocalists of all time and I'm still really close with her – I'm not just some indie kid!

“So it was a question of getting the right mix, because a healthy UK roster is good for the company. For me, the best record always wins. If you have a UK record that's B-minus and a US record that's A-plus, you don't go for the B-minus.

“I've said that to many people over the years, and it's especially true in the UK where everything is new, new, new, and the next thing is always the greatest thing ever.

“I have to remind people, Yeah, it's new, and new can be exciting, but listen to the record, it's only quite good. But this, this over here which you're in danger of dismissing, this is really good.

“Ironically, I'm now doing it from the point of view of having American artists and coming over here and saying, I love the fact that you're spending money on that, but this is better. And if you ask 10 objective people, they'll tell you this is better.

“I totally get the British impulse to help the new thing come through, I love that, we all want that, but you don't want to become blinkered by it.”

He took the Manics with him to Epic, which gave an instant boost to the Brit side of the scales, then he worked with Ian Broudie who was producing some Alison Moyet tracks, and together they plotted a new Lightning Seeds album, which became the highly successful Jollification.

“And then we kept going and we had a real cross-section: Finlay Quaye would sell records, B\*Witched would sell records, we built a strong relationship with Sade, who was huge globally,

**ABOVE**  
Epic memories: Stringer took over Epic in the UK when he was just 29. The label released huge-selling records from George Michael and Celine Dion, amongst many others

**“I still think that Sony won nothing from the George Michael episode. Okay, we won the court case, but so what? We lost an amazing artist”**

**ROB STRINGER**

Macy Gray came through from the States – and we managed to get George Michael back.”

Michael had, of course, very publically fallen out with Sony after Listen Without Prejudice.

The healing process began when Stringer's Epic put out the massively successful hits collection, Ladies and Gentlemen: The Best of George Michael. “That was fucking huge – like two million double albums, and that opened the door really.

“Remember, I wasn't part of the hierarchy when George left, and I still think to this day that Sony won nothing in that episode. Okay, we won the court case, but so what? We lost an amazing artist.

“But yeah, the bridges were re-built and I really wanted him back. Thankfully neither of us had anything to say about the past. He just wanted his records to be worked properly, and we did that.”

After the success of Ladies and Gentlemen, Michael signed with Sony for his next original set, Patience, a number one album in 2004. By then Stringer was running Sony Music in the UK – which turned out to be a tough gig at a tough time.

He describes it as “at least five times as big a step up” as when he took over at Epic and candidly admits he initially underestimated the task.

“Running a label was in my comfort zone, so I, perhaps foolishly, thought running a company would be an extension of that, but it was very, very different and very, very difficult.

“I had to take myself away from the day-to-day business of signing and nurturing artists and instead have a wider view, an overall view.

“I didn't handle that as well as I'd have liked, because I didn't expect it and I just didn't think

**HE'S IN LOVE WITH ROCK N ROLL WOAH...**



Of all the bands that Stringer saw during his gig-filled formative years, the one that made the most lasting impact was The Clash.

He first saw them in 1977, and then, a year later, “starting their set with Safe European Home off the second album is still the greatest opening to a show I've ever seen.

“They changed the parameters of everything, they have a ridiculously high quality body of work and ideas, and I think they were the most momentous band of that era.

“Meeting them later in my career was crazy. I worked with them in 1986 when I put together The Story of The Clash, which was their first compilation album. I did that with Joe and he was just a lovely man.

“I was also product manager for Big Audio Dynamite, which of course was Mick's next band.

“Funnily enough, because they put the box set out recently, they did a Town Hall at Sirius in New York and I went along to see them. I met up with Mick and Paul and they're as charismatic as ever.”

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DOING  
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OVER  
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# ROB STRINGER PROFILE



about it enough. I ended up spreading myself too thin and it was much harder than I thought it would be, that's the honest truth. But that's a good thing in a career: why should it always be easy? It won't, that's for certain. And I learned as much in that period as I did in any other."

Pressed on specific regrets, he says, "I should have been more patient and understanding with people."

What he doesn't do is blame bad timing, but there's no doubt his tenure coincided with an easing in the flow of massive records from superstar artists in the US. Celine Dion, Mariah Carey and Michael Jackson weren't selling what they had done in the previous decade – "and as everyone knows, when the US label's cold, you're cold".

He continues: "So all the international spend was cut, because they were putting all the money into trying to reconstruct the American labels."

"I was managing a larger ship and the repertoire from America wasn't there anymore, there was a hole in the ship. Ten years before, Mariah Carey and Celine Dion had sold 350 million records. That's a big hole!

"That was the most difficult... second most difficult time of my career. We were competing with our main rivals on a third of their A&R budgets. That's not sour grapes, it's just how it was.

"And Lucian [Grainge] was at Universal, very aggressive and doing a phenomenal job. So when we merged [with BMG] it was the right thing to do. We'd lost our way and we'd lost our confidence."

**ABOVE**  
Stars in his eyes: [Clockwise from left] Some of Stringer's standout signings at Sony have included The Zutons, MGMT and, of course, Adele – all joining a legacy roster of legendary artists including Bob Dylan (opposite page)

**"It gave me the chance to reinvent myself, and you don't often get given that chance. The only trouble was, I was walking into a firestorm..."**

#### ROB STRINGER ON TAKING OVER AT COLUMBIA US

Sony BMG was created in 2004 – and an already difficult job got a lot harder, a lot bigger and a whole lot more political.

"It was a culture shock. They were two very different corporations. I'm not blaming either side, no one was at fault, but it was like the Slough office and the Swindon office, it was that level of cliché. I was put in charge of restructuring and it was very difficult.

"There was still music I loved in that time, like The Coral and The Zutons, who were great and sold a tonne of records, that was all great fun. So there were glimpses of sunlight, but generally it was a pretty dark time.

"My skillset is to take a group of people and a group of artists and point them in the same direction. In those circumstances, that was tough.

"I don't look on those times too fondly because it also took me away from the music, which is what motivates me on a daily basis, on an hourly basis. Instead I was dealing with economics and politics and personnel on a level that was particularly unusual.

"What was most unusual and, I now realise, most difficult, was that it was a 50/50, and acquisitions don't work when they're 50/50.



"Someone has to buy someone and say, Right, this is how it's going to be. Instead it was like a ceasefire, a perpetual and really tense ceasefire which, ironically, generated a whole load of casualties! It was an uncomfortable partnership that went on for three years [until Sony bought out BMG from Bertelsmann] but I actually don't look back on it as three difficult years, I look back on the music we could have signed and the artists we could have worked with, those are my regrets.

"But, at the time, you're not confident and you're not stable – and stability's the most important thing to artists. They want to work with people for the long term, they don't want their A&R person or their marketing person to change every 12 months."

Stringer's honest assessment comes from the frontline, of course, but as well those "glimmers of sunlight" from The Zutons and The Coral, it's also worth pointing out that amidst the muck and bullets, there were platinum albums from UK artists such as Kasabian, Editors, Leona Lewis, Mark Ronson and The View.

Two years after the merger, with Stringer a bit bruised, a bit wiser and probably more than a bit weary, it was Tim Bowen, again, who suggested a pivotal career change.

"He was number two in New York by then, and he said I should come and run an American label [Columbia].

"I was shocked. It had never occurred to me. I was 42 and I was the chairman of a UK company and I thought that's as far as you go.



"You then get retired out – because in the UK they do that to you much earlier. Plus, I have a brother [Howard, chairman and CEO of Sony Corporation at the time] who was phenomenally successful in the States and, much as we're extremely close, I always said I'd never work in the same town as him, let alone the same office!

"But, I thought about it, and what it did was give me the chance to reinvent myself, and you don't often get given that chance. The only trouble was, I walked into a firestorm."

Whilst the Sony BMG merger had been difficult in the UK, in the US it had been... well, it hadn't really happened. "They were literally still separate companies over there. I mean the deal had been done, but nothing else had happened. People were still on different sides, and there's no training for those circumstances.

"Again, I made fundamental mistakes. I've corrected them since, but they were as big as any I've ever made. It was hard; those first two years, *they* were the hardest of my career."

They were made more difficult by a level of sniping that surprised Stringer. No one's saying the UK industry is a love-in, but for those first couple of years in the States...

"People wanted me buried for the mistakes I made, and because I was an outsider. There's not many Brits succeed in the US music business. It's a tough environment and the knives are as sharp as you think they're going to be.

"There were commentators and blogs saying, 'They've got to get rid of that guy. It got pretty unpleasant at times, and I was so grateful for the support of my wife and family at that time.

"Also, you've got to remember, the stakes are

**"America is a jackpot industry. The money in that infrastructure is way different to the UK. Get something right, it's a much bigger prize"**

ROB STRINGER ON MOVING TO THE STATES

sooo high. In America, it's a jackpot industry. The money in that infrastructure is way different to the UK. If you get something right in America, it's a much bigger prize, but only when you move here and become part of it do you feel that – and I mean that, you do physically feel it.

"So, I was on the frontline in that respect, plus, because of who my brother was... Here [in the UK] it wasn't an issue; I'd put 20 years in, I'd stood on my own two feet, but over there it became an issue. I'd never dealt with the nepotism question before, but after all that time and all that work, suddenly it's there."

Internally or externally? "Both. But fair enough. They don't know me, I guess I've got to prove myself. Okay, fine, I'll do that."

And so he did, he has, and he continues to. It is ironic, given F. Scott Fitzgerald's quote about American lives having no second act, that Stringer's American life has been almost all second act.

It began almost straight away, even amidst the chaos of a troubled merger and the slings and arrows of outraged commentators. "Despite all that, I always knew I had rolled my sleeves up and done good work, planting seeds, musically, which turned out to be very important. I knew I'd done that right and I had a partner there, Steve Barnett [now head of Capitol Records], who understood the vision.

## THE EXEC FILES: ROB STRINGER ON SELECTED MENTORS AND COLLEAGUES FROM THE PAST 29 YEARS



**Simon Cowell, president of Syco, who first worked with Stringer when Sony Music merged with BMG in 2004.**

"My favourite person in the BMG merger was Simon Cowell. I loved him, and to get to work with him was great. People said, Oh you come from this indie, alternative background and he's this mainstream pop guy, but I loved him. He's as maverick as anyone I've met. I think what he does is pop art, it's just mainstream pop art. And what was interesting was that he and his team, who were part of the foundation of the success of BMG, who might have been most resistant, were the most welcoming to me and fun to work with."



**Richard Griffiths, CEO, Modest! Management. Griffiths was number two at Epic in the US when Stringer was head of the UK label and now manages a number of Columbia artists, including One Direction.**

"Richard was a force of nature, and still is, and from that point of view I learnt a lot. He has an A&R background and when he was at Epic in the States they signed Pearl Jam and Rage Against the Machine, which speaks volumes. But he was also patient and encouraging and helpful. During that time I probably made as many mistakes as it was possible to make, but he was always great with me."



**Paul Russell, head of CBS when Stringer joined the company in 1985.**

"Paul interviewed me and gave me my job. He was fantastic, but scary. He was a lawyer, he was brash, he was full on and he could be quite menacing. I was only 23 then, so I was like, Good grief... But he had a marked effect on my career and he liked music, he really did. CBS was incredibly successful under him, with a run of massive UK acts, like Paul Young, George Michael, Sade and Alison Moyet. So it was a successful environment, which rubbed off on everyone. And he was very encouraging of me, scary but encouraging. When I moved into A&R he was encouraging to the point where when I went to see the Manics in the Joiners Arms in Southampton, he was there. He was wearing a suit and a polo neck, but he was there. He was helpful and he took a real interest in people."



**Doug Morris, chairman and CEO, Sony Music.**

"When Doug came in, all the Sony versus BMG nonsense ended. He also looked at what I was doing extremely subjectively and the first thing he said was, 'Why are you running two labels [Epic and Columbia]? Jimmy Iovine doesn't run two labels. Columbia should be the most important label in the business and that's how you should build it. Build it to be the biggest'. Doug has worked with all the greats, he learned from Ahmet Ertegun, so he has all this knowledge and experience, but he also studies the charts and the data in minute detail, and he points out when I've missed something. Doug is my boss, but he absolutely allows me to be expansive and creative."



**Tim Bowen, former president, international, Sony Music.**

"Tim Bowen put me in A&R and he sent me to America, so he has been absolutely pivotal to my career."

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"I also got a lot of support from Rick Rubin and Jay Z [Stringer had hired Rubin as an exec, and one of his first Columbia deals brought Jay Z's Roc Nation to the label]. They pressed home to me what I already knew: that you can get the business side right while also staying true to the art, it is possible. To hear that from people I admired was very helpful at that time.

"One of the first acts we signed was MGMT. I had the ears for that, because it kind of went back to the New York, new wave scene of the '70s. These were bands with complex and interesting reference points, and I got them, I loved them.

"I think that record, Oracular Spectacular, sold three million or something, but I also think it's one of the most influential records of the last 10 years, I think they influenced hundreds of bands. What an extraordinary first record.

"Then a 19-year-old British girl arrived and... wow. Steve and I had heard the record and we knew she was on XL, but we also knew she wanted to be on a major in the US, and, like everyone else we were blown away by her voice and by that record.

"She [Adele (you knew that, right?)] could probably explain it better than me, but she wanted to be on our label because it was the label of Bob Dylan and Barbara Streisand, our heritage worked for us.

"It's interesting because when I got there, the heritage was everything. And I said, Well that's great: Streisand, Dylan, Springsteen are amazing. But the label really works and becomes more interesting when you add new things into the mix.

"I see my role as the curator of a modern art museum – a curator, you don't own it. You have all these masterpieces, but you want to put some brand new art in there, you want to make it multi-dimensional."

Otherwise, of course, an art gallery can quite quickly become a museum.

"It's also great for our established, legendary artists to have new talent coming in, talent like Adele. And for Adele, she came to see us, she saw the pictures of Bob and Bruce and Barbara and said, Yeah, this is good enough for me."

Stringer didn't just have to part with a few signed prints to clinch the deal, though: "We took a gamble, we paid a lot of money for that record [19]."

It turned out to be a very smart move. 19 sold a million – and three years later, 21 was released and has so far sold over 11 million in the US.

And now, with the Music Week Strat Award in his hand and the applause of his peers in his ears, Stringer will explain exactly how he did it: "She's just that good. That's what it comes down to: she's just that damn good.

"When I joined, Beyoncé was the only contemporary pop artist who could sell records globally. There were artists that could sell records in America, or there were the icons like Bob and Bruce, but the only global contemporary artist was Beyoncé. And Adele, of course, was a big Beyoncé fan.

"The first show she did, at Joe's Pub in New York, she was great. We got VH1 on board from that show because, like I say, she was that good.

"With radio, there was no format for her, she didn't fit any format, so on that first album, despite the fact we won Grammys and we got Saturday Night Live, we got no significant radio.



Stringer shares a joke with Jay Z. One of the British exec's first deals at Columbia was to bring the rapper's Roc Nation to the label

## STRINGER THEORY 2: ON THE ESSENTIALS OF A&R...

Rob Stringer has ears. Of course he does, otherwise how would his glasses stay on his face? But he doesn't just have ears, he has ears.

All of which twaddle means, at heart, he's an A&R man. He's a record label president now, of course, and a damn successful one. But he's an A&R man who's worked his way up to be a record label president.

Here he is on the art and evolution of alchemy: "For me it's about purity. You've got to think an artist is the greatest thing ever. I mean, obviously, I can't be like that about everyone, but hopefully I have people who are, across all genres. Sometimes that's served me well and sometimes it hasn't, because sometimes I've missed things because they didn't hit me, and they've gone on to do big things – but nope, they weren't for me and that's how it goes when you do rely on that purity of reaction and enthusiasm.

"But I think generally that sort of evangelical zeal is enough. It gets you somewhere. You're not always going to

be right, and sometimes you're going to be quite terribly wrong, but you go on what you feel. And that to me is at the heart of what I believe in. I work for a company that promotes music, and that's the ethos, I want to be evangelical, and some of the more successful projects I've been involved in have been based entirely around that belief.

"Of course now we have a huge A&R research department as well, and they're fantastic, but what I want is great metrics and great music. That's the ideal scenario. Less so with pure pop and dance, there the metrics are unbelievable and from that point of view, if a dance record is happening, we're probably going to pick it up. But with bands, I still say to my guys, Okay, the metrics are great, this band is worth checking out, but I'm telling you, if I'm there at the Mercury Lounge on a rainy Friday night and we've got all the great stats in the world, but the band are shit, then I'm not interested. But in certain genres, yes, the research is invaluable, I'm absolutely not dismissing or decrying that."

"The first person to blog about her in America was Kanye West. Artists like Kanye and Jay Z, they loved her from the start, because it was pure quality of voice, but she wasn't going to get played on urban radio. Even with the second record, we sold 360,000 in the first week, but no radio – radio came later."

He plays down the idea that a British boss at the head of a US label might have helped a distinctly British artist take the territory by storm, but does think that "it helped because when things got difficult, when she was still young, we were understanding and protective, because we knew where she came from – and I think that has stood us in good stead ever since."

Between 19 and 21 came not, as mathematics would suggest, 20, but, as luck would have it, Glee.

"I was probably still in trouble at that point [2009]," reflects Stringer. "But when you sell 60 million tracks and 14 million albums that no one saw coming, it gives you the platform to be able to tell people to back off a bit. [Glee] was an overnight sensation – I mean almost literally overnight: the show would air on a Tuesday and the next day there'd be six songs in the iTunes Top 10."

Stringer credits his relationship with Simon Cowell for giving him some experience and momentum to take into his meetings with the Glee team. "When I first went to America we had success with Il Divo and Susan Boyle, and I used all the spin and strategy involved with these TV-generated artists when we went to Glee. I said we'd provide the same stealth and experience. I begged

# ROB STRINGER PROFILE



for it. I said, Trust me, we can do this, and I talked a lot about what I'd done through the television platform with Syco. The other labels were a bit baffled by it, but I knew it could work."

And suddenly, Columbia was hot. "That always feels good, but I was old enough by then not to be arrogant about it. I'd been through tough times. Most importantly, it gives you money to invest in new artists, and it gives you confidence.

"So we put an AC/DC record out which sold seven million, and then Beyoncé's [I Am...] Sasha Fierce was a huge, huge, global record. We had a new team, we'd put a lot of new people in, and they were growing up and growing together in this environment of success.

"That creates a feeling of teamwork and of everyone pulling in the same direction. It makes you brave and it gives you the courage to be innovative."

Which is good, because around this point in the narrative, David Bowie's business manager calls and says one of Stringer's ultimate heroes has a finished record he wants to put out – but he doesn't want to tell anyone.

"We go down to the studio and yeah, it's done, it's ready. Now listen, I love the mystique of what went on, so I'm not going to go into detail other than to say only a handful of people knew, and we talked constantly in the build-up to the reveal.

"And it's all connected: because of how Glee worked on that instantaneous level with iTunes, we knew we could partner with them and they could carry this message globally, immediately and with style. You add Bowie's aura and genius to that and it became a significant cultural moment."

**ABOVE**  
**More than Lucky:** One of Stringer's greatest recent successes was the return of Daft Punk on Columbia

**"If you're my age and British, there's no one like Bowie and there never will be again. To work with him was a dream. It was exactly as I hoped it would be"**

ROB STRINGER

Where Are We Now, Bowie's first single for nearly a decade, appeared, without warning, on iTunes, on January 8, 2013. The album, *The Next Day*, was streamed exclusively on Apple's service the day before release a couple of months later and went on to top the UK charts.

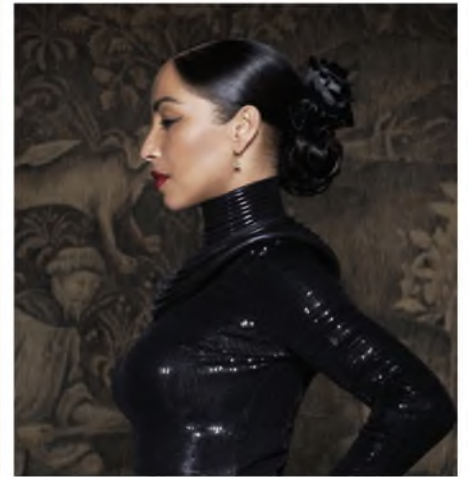
Stringer says: "To work with him was a dream. If you're my age and British, there's no one like Bowie and there never will be again. I respected him before and respect him even more now, because working with him was exactly how I hoped it would be."

Daft Punk's *Random Access Memories* was a record "based on the same principles" as those behind the Bowie record. There was a lot of planning that went into making a big impact and owning a moment in time.

"They liked the idea of Columbia, because they had a major record and they wanted a major label, plus they had a relationship with Ashley [Newton, president of Columbia Records] from his time at Virgin. They loved *Oracular Spectacular* and they'd seen the scale of 21, so it all matched up.

"They actually came in and did a pitch on how they wanted the record marketed. They gave me a book called *Rock n Roll Billboards of the Sunset Strip*, which is full of billboards for The Beatles and

## CELEBRATING A DIAMOND LIFE IN MUSIC



The choice of artists who could have presented Rob Stringer with his Music Week Strat Award is long and illustrious, but in the end the task (and honour) fell to Sade.

In the UK she is best known for her '80s peak, when the almost impossibly beautiful singer fronted the band that bore her name and scored a series of hit singles and albums, most notably *Diamond Life* (4x platinum in the UK and US).

She is still a huge deal in the States, as well as being rightly revered in her homeland as a pioneering artist.

Stringer has, of course, worked with bands and singers who have sold more records and have higher profiles, but there is something about Sade's roots, her unconventional career and her understated but enduring charisma that appeals to this day. Plus, let's face it, she's going to look damn good in the pictures for posterity.

"I used to follow the band around when they were playing clubs in England," says Stringer. "They played Deptford when I was in college, I saw them in Manchester, I saw them all over the place. I was a massive fan.

"And then working with her, as I'm lucky enough to have done and to still do, she has all the characteristics that make an artist special: there's the voice, of course, but there's style, there's mystique, there's taste, and 30 years later, it is still a joy and a treat for me to be part of her career. She doesn't put records out very often, but the last album we put out in America, we sold 500,000 units first week. She is still a massive artist in North America.

"And everything about her, everything she does, contributes the right aura. Everything."

Bowie and Fleetwood Mac and Pink Floyd, and they said they wanted a campaign that showed that quality music [can be rolled out] with a sense of scale. They wanted a campaign with that spirit, and I understood what they meant.

"I also knew I could be evangelical about that record because it is a record of such impeccable taste and quality. So we went around the world, to all the territories and we said, Right, we're going to do this together. This is the plan, this is the toolkit, you're doing this... and fortunately it worked. And it ends with French guys wearing helmets winning Grammys."

# Congratulations Rob on receiving this year's Strat Award



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Like Bowie, like Daft Punk, Beyoncé didn't just want to put a record out. In fact, she wanted to go further: she wanted to launch her fifth, self-titled album, complete with a video for every track, on the same day, unannounced, exclusive to iTunes.

"She didn't want to do things conventionally. She was tired of being judged by the same old gatekeepers and of everyone having an opinion about what she should do, asking her about what and why. It was a much bigger gamble putting a whole album out like that, but she wanted to do it, it was her vision. And thankfully, because of some of the experiences we've had, we had the confidence to go with her, to say, Yeah, let's do it.

"[Laughs] I should say, of course, that what gave me the most confidence was hearing the record. It's a piece of work from an artist who is getting better and better. All credit to her: she produced a body of work that deserved to be backed and deserved to have the impact it did, and I'm glad we could be part of it."

Also part of these golden years have been One Direction, another Syco creation, another UK success story in the States and a band that Stringer "loves working with as much as anyone", adding: "It's been amazing to see them develop and have such phenomenal success in the US.

"And I'm not remotely snobbish, I like working with One Direction as much as the coolest band in

**"It was a big gamble putting a whole album out like that, but she wanted to do it; it was her vision. And we had the confidence to go, Yeah let's do it"**

**ROB STRINGER ON BEYONCÉ'S LATEST ALBUM**

the world. And actually, they are cool. When they do something like *Saturday Night Live*, they're as pop culture-savvy as anyone. And they've made great records, *What Makes You Beautiful* and *Story of My Life* are classic pop singles. My 10-year-old daughter tells me off all the time for singing *Story of My Life* when it comes on the radio."

Most recently there has been the rise and rise of Pharrell. A guest on *Blurred Lines* and *Get Lucky*, he is now, with *Happy* and *GIRL*, becoming the global pop star he always looked like he could be.

"That's joining the dots. Ashley [Newton] and I were always interested in working with him and we weren't really sure whether to hire him as an exec or to tell him to make records!

"Then we heard *Get Lucky*, and we said, We're going to make you a pop star, you're going to have another crack at it. We'll wait and be patient, but you're going to be a global artist, because your time is coming again. It's back to that confidence thing, we just knew this could happen.

**AROVE**  
**More Stringer**  
**hits:** [Clockwise from bottom left] Pharrell Williams, One Direction, *Glee* and *Wet* - the new band that Stringer says is "as good as anything we've signed in the last five years"

"And now it's like we've signed and launched a brand new star, it just happens to be one who's been around for 15 years and involved in brilliant records for 15 years."

Talk of this 'hot streak' prompts Stringer to start explaining his current challenge - which is basically to stop people talking about a 'hot streak'.


"My job now is to build this into a legacy, build this into a label that is unstoppable, a foundation label that has the best of everything, a dynasty. I've been through five hot streaks and five cold streaks. What I want now, whenever the moment comes, is to hand on a legacy that's permanent."

It seems like the perfect place to end. But of course it isn't. Stringer wants to go back to talking about new music - and the band he's just signed, *Wet*. He sent *Music Week* a picture, a link and an evangelical note the week before this interview.

He says: "I love that band, they're as good as anything we've signed in the last five years, and I'll make sure we do everything we can to get their music out there to as many people as possible. I am so excited by them and by the idea of helping them.

"I went to see them on a Sunday night at the Mercury Lounge and it was freezing cold, but I was as happy to be there as I was seeing *The Ramones* at Friars in 1976."

It's a long way from Aylesbury to New York, but the love of the song remains the same.

The image features a dark background with six bright spotlights arranged in two rows of three. The spotlights are directed towards the center, creating a starburst effect. The text is centered within this illuminated area.

Congratulations Rob on your Strat Award. Well deserved. Well done.

Cheers, Roger Davies

## ROB STRINGER MANIC STREET PREACHERS

# THE PREACHERS' MAN

Rob Stringer's bond with the Manic Street Preachers goes way beyond the normal parameters of label executive/artist. He is part of the group's extended family, and it is a relationship that he prizes as highly as anything else he has achieved or experienced in his long career



### TALENT

■ BY DAVE ROBERTS

Because of when he met them (1990), because of what they went on to achieve and because of the things they went through together, the band most closely associated with (and closest to) Rob Stringer are the Manic Street Preachers.

"They were the first band I signed at CBS. My talent scout, Peter Myers, said he thought I'd like them, and that first EP (New Art Riot) was full of reference points that I recognised, so I thought, Okay, this could be interesting, and I went to see them at Moles in Bath – and I loved them.

"Then I followed them to Paris, where they were playing with Flowered Up and St Etienne, because they were on Heavenly at the time, when Motown Junk came out, and when I met them as people I loved them even more. It was something I believed in passionately from the start."

The Manics themselves have stated that they

**"If I had to pick one thing that I've been proudest of over the last 30 years, it would be working with the Manic Street Preachers"**

**ROB STRINGER**

signed for CBS for two reasons: because The Clash had, and because of Rob Stringer.

Famously, they then immediately and provocatively declared their intention to make one double album that would sell 20 million copies, change the face of rock n roll and split up.

Stringer, A&R'ing the album remember, didn't even try and talk them down to a single record: "Because that was the manifesto. And if you were a Clash fan, and if you loved London Calling and Sandinista!, then you understood. The truth is, as they'll tell you now, we barely had enough material for a double – we stretched it a bit.

"I love them, I love them as colleagues and

**ABOVE**  
**Manic Street Preachers:**  
They tested him on Clash B-sides; he passed; the rest is history

partners and friends, but that first album... we look back and laugh about it still. I remember the producer meetings, because they would give them all the manifesto. At one stage we talked to Andy Taylor of Duran Duran. He had the dark glasses and the 80s rock star look, and Richey just launched into the manifesto and Andy Taylor was very clearly like, What the fuck?!

"We ended up using Steve Brown, who, funnily enough, had worked on Wham's first album, but we went with him because we liked the sound of The Cult's She Sells Sanctuary.

"Making that record was exhausting, because they didn't really have enough songs, but we got The Bomb Squad to do a remix of Repeat and we got Traci Lords to sing on Little Baby Nothing, which is a great record, we did a cover of Damn Dog, and we got it together eventually and delivered it on Christmas eve.

"It was very, very stressful, but it was a great record and a beautiful looking record, the artwork,

# ROB STRINGER MANIC STREET PREACHERS

## 'I DON'T THINK WE WOULD BE HERE WITHOUT HIM'

THE MANICS' NICKY WIRE ON THE ROLE THAT ROB STRINGER PLAYED IN THE INCREDIBLE CAREER OF AN ICONIC BAND

When we first met Rob, Motown Junk was just out. We were inherently interested in Columbia because that's where The Clash had gone, and that band was in our DNA – and, as it turned out, in Rob's as well.

In fact, when we first met, at a Heavenly showcase in Paris, all we talked about was The Clash. I think the only time we talked about us was when he told us how much Motown Junk reminded him of the spirit of The Clash – which we loved, whether he meant it or not!

He was so enthusiastic and so knowledgeable, to a level that you couldn't fake. We knew he meant it and we knew he'd grown up loving the same things we loved.

At that Paris gig there was chaos and debauchery everywhere, but as ever, we were sealed in our own little corner, detached, and Rob joined us.

James said, quite earnestly, that we had a vision, we had a plan, and all we wanted was someone who believed in it and would fight for us. And that was Rob, we just knew. There were lots of hugs and the decision was made.

From then on he was fully immersed into the machine and very involved in that first record. He never tried to talk us down to a single album, instead he helped us make it a double album. And when he first heard Motorcycle Emptiness, he knew it was special and knew it was where we were going. It was proper old-school A&R: loads and loads of intense conversations about music and different artists and ideas.

It was like an echo of the classic record label days of the 70s, which we loved. And then when he took us to the Portakabins of Luton Town, it was actually like being in the 70s. It was an amazing time, and to have Rob as part of it was wonderful. When you kinetically click with someone like that it's always going to be special.

It was a different era, we know that now. It was all about



band development. Rob was so supportive of us and so confident in us. It's hard to make choices in a band sometimes, when you're in the middle of everything, and to have someone who you completely trust to make those tough decisions was invaluable for us.

He's instinctive and his instincts are good. He cuts through the numbers and the digital hysteria and bases decisions on what he hears.

He's also incredibly loyal. He is to us, we are to him. We've been to weddings together and funerals together – not just BRIT Awards or what have you, but part of each other's lives.

I remember when we brought him down to hear some rough cuts from The Holy Bible, he heard Archives of Pain and started jumping up and down with excitement. There's a line in it that goes 'Tear the torso with horses and chains', and he was saying 'Horses and chains, I love it' – which is kind of insane for a record company guy.

Similarly, on Lifeblood, which was the last record he was totally involved in, he was crazy about The Love of Richard Nixon and pushed for it to be the lead single which, again, is mental really, but completely endearing.

It would be boring if he was sensible all the time. He's insane and irrational in the same way we are and that's one of the things that binds us together.

The only slightly fractious time, not with Rob, but in terms of where we were going and where the record company wanted us to go, was with Know Your Enemy.

Everything Must Go and This Is My Truth had sold millions and there were phrases like 'The Welsh U2' knocking around, and then we went and made this mental, angry, socialist, horrible record...But Rob always backed us, he funded the trip to Cuba [where the band played live, with Fidel Castro in the audience].

He pushed us hard as well, mind, and we needed that at times. He wanted us to be everything we could be.

I still talk to him every week and we still love nothing more than slagging off other bands. Thank God our conversations aren't taped.

His success in the States is phenomenal and I think we all take a bit of pride in it, actually.

He's completely dedicated, as much now as he always has been. He still goes to gigs, he still makes the artist feel important and puts their vision first.

I don't think we'd be here without him, frankly. His confidence in us inspired us and kept us going. He never tried to change us, he never said, 'Where's the single, boys?'

And, like Rob I'm sure, I remember that night at the BRITs vividly [1997, when the Manics won Best Album and Best British Band]. A year before we'd been in the depths of despair, all of us, and here we were, the lunatics who had taken over the asylum.

the gatefold sleeve. We knew that at the very least it was interesting, and it also had Motorcycle Emptiness, which was a clue as to where they were going and told me that they could be an important band. They couldn't play that song live for a while, certainly not when the record first came out, but it was a pointer to everything that was to come."

And then they split up. Except, of course, mercifully, they didn't. "You know it never really came up! Maybe because it didn't sell 20 million, maybe that was the excuse they needed to carry on.

"The second record (Gold Against the Soul) was difficult, and wasn't great, really. It has moments, it has La Tristessa, which is really, really good, and it's got a couple of other things which are pretty good, but they didn't have a sound established at that point.

"The Holy Bible had a sound, Everything Must Go had a sound, This is My Truth had a sound and the records they're making now have a sound. The first record was all blood and bluster and had the shock of the new going for it, but the second record didn't have its own sound.

"The third record [The Holy Bible] was to do with the breakdown of Richey, and it's an incredible record. We knew it was an incredible record at the time, but we also knew no one would like it, not in terms of commercial success anyway. But we knew what it meant, and that it was a beautiful record, even though it was about a man breaking down. It was beautiful, and brilliant, it just wasn't commercial."

**RIGHT**  
Gold discs against the soul: L-R: Rob Stringer, Nicky Wire, James Dean Bradfield, Sean Moore, Rob Burger and Martin Hall celebrate the success of Everything Must Go



As the link man to the record company at that point, hearing an album that essentially documented mental disintegration and contained tracks called Of Walking Abortion, Archives of Pain, Die in the Summertime, The Intense Humming of Evil and, of course, that perennial karaoke favourite, ifwhiteamericatoldthetruthforonedayitwouldfallapart, did he ever...

"No, I believe in art, I believe in the process and I believed in the record, not in the commercial potential, but in the record itself. So we put it out and we were – we are – very, very proud of it. But

no, it didn't sell, it came out the same week as the first Oasis record, which couldn't have been more different. And then Richey disappeared.

"It was very hard. their manager, Martin [Hall]'s brother Philip, had died of cancer, and we'd become very tightknit. We trusted each other.

"We knew what it meant. We'd been to Thailand when Richey was cutting himself and clearly not well. And then he was gone."

The band returned as a three-piece with their breakthrough album, Everything Must Go, heralded by the anthemic lead single, A Design For Life.





**ROB**

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**NICKY, JAMES & SEAN**

MANIC STREET PREACHERS

**MARTIN HALL**

HALL OR NOTHING MANAGEMENT

CONGRATULATIONS

TO OUR FRIEND AND COLLEAGUE

ROB  
STRINGER

ON RECEIVING

THE STRAT

FROM MARTIN BANDIER, GUY MOOT  
AND ALL AT SONY/ATV MUSIC PUBLISHING



**Sony/ATV**  
MUSIC PUBLISHING

# ROB STRINGER MANIC STREET PREACHERS

Although, Stringer recalls, there was a chance – a 25 per cent chance as it turns out – that the album might never have been made. Not because the band, bereft of their inspirational lyricist, were going to give up (“they never talked about splitting, I think it just made them more determined”), but because a new deal was called for.

“Three people other than me had to sign it. The two Pauls (Russell and Burger) both signed it off, and one guy said, No, they don't have that magical thing, and we should drop them. He was very negative, and wrote it on the document, put it down in history, and my view of that is simple: if it's in any doubt, you come down on the side of the art. And that's what we did, thankfully.

“So they start making the record that becomes *Everything Must Go*, and then you hear the demos, the second set of demos actually, and *Design For Life* comes up and it's one of the best records we'd heard.

“That record became the ultimate triumph over adversity. That will be the greatest thing for me, to go through all they went through and to release a record that made them a mainstream success story. That's the most gratifying thing of my career, but most of all for them, because they deserve it, because they are very special, as people and as artists.”

He describes their enduring appeal as “a combination of blue-collar rawness and beguiling intellectualism.” More personally, he adds: “They're



very loyal. They were loyal to me when times were tough and I was loyal to them when times were tough.

“You can't buy that, and that's not to do with being a pop star, that's to do with your background, who you are. So we're now like an extended family.

“When they won the BRIT for Best Album and

ABOVE

**The Manics today:** Nearly 25 years after their first meeting, the band's relationship with Stringer is as tight as ever

Best Band that year [1997], it was such a fantastic moment, because... we were right: the world was wrong and we were right.

“I love them. If I had to pick one thing that I've enjoyed doing and that I've been proudest of doing over the last 30 years, it would be working with the Manics.”

**REPRESENTING**  
 RICHARD ASHCROFT  
 BADLY DRAWN BOY  
 LUCINDA BELLE  
 BOY GEORGE  
 THE FUTUREHEADS  
 CHLÖE HOWL  
 HYDE & BEAST  
 LONDON GRAMMAR  
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AND EVERYONE IN  
THE SONY MUSIC  
GLOBAL FAMILY

## ROB STRINGER TRIBUTES

# SOMEONE LIKE YOU

Execs and artists from around the world pay tribute to this year's Strat winner, Rob Stringer



"I first got to know Rob when he signed the Manics and I was the promoter. He was at quite a lot of the gigs, getting involved in the planning, making his mark.

He was clear, intelligent, enthusiastic and determined. I was only starting out myself, so you don't really think in terms of what

someone might go on and do, but looking back he already had the qualities that have taken him to the top.

He's a great fella as well and we've had a few great nights out. He can obviously spot a talented artist, but not just that, he can connect with them, they respect him and they see him as a friend and ally. He's a great businessman as well, of course, he knows the industry and he knows how to make money, but he's definitely not just an exec in a suit. I've rated him massively for 20-odd years and his success is deserved because he's always had the ability and the drive to go all the way to the top, which is what he's done.

To succeed like he's done in America is an incredible achievement because not many do. Getting the Strat is very much deserved and not before time, you'd get very few people disagreeing with that.

Above all he's a massive music fan. When he raves about a new record or a new artist, you know he means it and you know it's worth hearing. You can tell it's genuine.

When the Manics played their singles show at the O2, he flew over for one day just to be there. He had no business reason to be there, and they didn't even know he was coming. He spent literally 14 hours in the country just to surprise them and because he wanted to be there for them. It meant a lot to them."

**Simon Moran, SJM**



"Three words spring to mind when I think of Rob Stringer.

Passion: Here's a man who wears his heart on his sleeve. When you're in Rob's company for just a few minutes you immediately know which artists he is excited about.

Music: It's a cliché but it's true: for Rob, it's all about the music.

Loyalty: I've worked with Rob for over 20 years. I'm proud to call him my friend. Without the loyalty and belief that he showed in Harry and I when we were starting Modest! I don't think we could have survived.

I'm delighted that Rob is the truly deserving recipient of this year's Strat Award."

**Richard Griffiths, Modest! Management**



"You've reached the top (unlike your football team...).

Well done on the accolade and all the achievements over the years I've known you.

Here's to many more successes to come."

**Guy Moot, Sony/ATV**



"The head of any important label soon learns that the interests of the label and those of its artistes are not always parallel.

And, the more successful the artiste, the more divergent those interests become.

So for continued harmony between the label and a major artiste, a 'balance' has to be struck. It's where to place the fulcrum that's the tricky bit.

I've never known anyone better at placing that fulcrum correctly than Rob Stringer."

**Paul Russell, former head of Sony Music UK**



"People get into our business for a variety of reasons, not always noble ones... meeting attractive members of the opposite sex, the glamour, the mind altering substances, free T-shirts, the canapés.... not Rob. In my experience, he's never happier than

when he's at a gig, the less salubrious the better.

I've known Rob for getting on for 20 years, as a competitor and as a friend. We've always been able to have a laugh at some of the more bizarre aspects of our industry, but most of all we have a shared passion for great music and the joy of being a part of it. We can be cynical about most things, but never about the music.

It's great to see him in the position of American label president, successful and clearly loving it. What a great ambassador for the UK industry and our approach and values. However, one thing, I have to admit, leaves a bitter taste in my mouth, and I find it difficult not to mention: he has met Rob Dylan; I haven't.

Is there no justice in this world?"

**Tony Wadsworth, BPI**



"I first met Rob when I produced some tracks on an Alison Moyet album that he was A&R'ing.

We got on immediately and I played him, acoustically, some songs I'd written. He ended up signing me, and those songs formed part of my Jollification album [1994, Epic].

At that time I was probably a bit suspicious of all record company people, but I found Rob to be totally different to anyone I'd ever met or worked with. He had a real energy and he communicates very well with artists. He's quite inspirational and it's not just talk; he gets stuff done.

He loves music and he's incredibly knowledgeable, he reads every music mag, every book, every journal, so he's always on top of everything, and it means you can talk to him on any level about anything.

He tells it like it is. Musicians like that. He tells you what will happen and what won't happen and he doesn't deviate from that. Back then he was still just an A&R man, but you already felt he was almost running the company. He knew everyone, tapped into every

department and you knew you had a good man on your side. His attention to detail is phenomenal and that makes you feel good about him being in charge of things. He's also incredibly committed which, again, musicians really appreciate. He's very much on your side and you know you're in it together.

We're still friends, we still talk all the time, but these days mainly about football. We've spent many afternoons watching Luton at Kenilworth Road – and hopefully his brilliant year will be topped off by them going up as champions of the Conference."

**Ian Broudie**



"Rob is incredibly deserving of this award. He has been a great support since the beginning of my time at Sony. I'm looking forward to working with him on my second album campaign this year. Let's do it, Rob!"

**Rita Ora**

"For me, Rob is the complete executive, a fearless leader with a huge heart. For somebody who has achieved so much, he still has the energy and curiosity of a teenager and I love that about him.

There is no one more at ease with artists than Rob, that's when he is at his very best. Since we joined Sony, Rob has played a crucial part in the growth of Syco and the success of our artists. He is our biggest cheerleader and, most importantly, a great friend. Congratulations!"

**Sonny Takhar, Syco**



"I can't think of a more worthy recipient of the Strat Award. It's great to see Rob getting the recognition for his flair, dedication and the countless triumphs and achievements in his career to date.

I've worked with Rob at Sony Music for over 20 years, and on a personal level he has always been generous with his advice and his time. Providing support, guidance and encouragement, this has always been a constant backdrop to my business life. Rob has that rare ability to light up a room, his infectious passion for the music and his artists is unrivalled and serves as an inspiration to us all every day. He is a much loved member of the Sony family, admired and respected by the entire industry, a true global executive who continues to attract the best talent in the world.

Rob has incredible focus and drive, and the fact he genuinely cares about people are the qualities that make him such a great leader. He is loyal to his friends, to artists and to Sony. It is this sensitivity, as well as his underlying honesty, that has contributed as much to his success as his ability to recognise great musical talent.

As a colleague and a friend, I couldn't be prouder of him. Congratulations, Rob!"

**Nicola Tuer, Sony Music UK**

**Congratulations to**

**Rob Stringer**

**on receiving the Strat Award.**

**We are proud to call you a friend  
and honored to have you as a  
partner on this journey.**

**Here's to you!**

**From,**

**Pharrell Williams**

**and your i am OTHER Family**





"Rob and I grew up in the UK record business together, so we've been conscious of each other's presence for a long time and I think there was always mutual respect.

Our worlds first collided when I'd already moved to the US to run Virgin Records over here and we put out a Manic Street Preachers album.

We loved the group and Rob's obsessive passion for them was so evident and inspiring. Apart from that, we were in our separate label lanes, and then when he came out here I was working with Clive Davis at RCA.

Rob and I would talk about how great it would be to maybe do something together at Columbia, and a few years ago the timing and circumstances were right and we've just had a terrific time together ever since.

Rob is such an enthusiast and such a fan. He has this passion, this charisma and this almost boyish charm which is just infectious. He loves music and it shows in everything he does. If you get that at the top of the company then it becomes a music-first company.

You have to get that right, because that's where it all comes from. Everything else can be fixed or worked on, but that has to come from the top and that's where we're so lucky to have Rob.

He has an incredible naturalness around talent. He has

tremendous respect as well, of course, but he makes them feel comfortable. And that's him, it's not a pretence, it's who he is and how he is; he doesn't morph into someone else. Some people click a switch and you think, Who's this?!

Rob's Rob; he's fascinated by artists and their work and he's a great communicator. He listens to them and he always, always encourages them. And he pushes the company hard to make sure we honour our commitment to them. We have a diverse roster of very smart, literate and bold artists who consistently want to push the boundaries, and Rob has made sure that at Columbia we help them do that.

Some execs might roll their eyes at some of the things we've been challenged to do, but Rob always listens to the artists and goes with them. He respects their vision.

He's as comfortable in the studio as he is in the boardroom, and that's very rare. Plenty of people are good at one or the other but very few are good at both to the level Rob is. Also, as a fellow Brit abroad, I know it can be tough here; it can be brutal.

There are definitely times when going home with your tail between your legs seems the easiest option, but Rob had the strength of character to get through, prove himself and ultimately become an incredible success. And that's because he always goes back to the music and he always believes in the artists. It's second nature to him.

I love working with him, we're very comfortable with each other and have great trust in each other. Plus, of course, we have this incredible roster of artists to work with. The last few years have been great for us, and 2014 has started brilliantly, but what I know is that

he will never get smug or complacent or arrogant. Instead, he'll be constantly thinking about the music and about what comes next."

**Ashley Newton, Columbia**



"I'd like to congratulate Rob Stringer on being named the 2014 recipient of the Strat Award. This is a truly well-deserved honour. He is a passionate competitor and a champion of great music who has restored the lustre of Columbia Records. He understands hits and understands stars. We are proud to call him a member of the Sony Music family."

**Doug Morris, CEO, Sony Music Entertainment**



"Rob and I have been good friends for a very long time. He has impeccable taste as well as passion, enthusiasm and incredible energy. He is very good at understanding the direction an artist wants to take. It's refreshing for a manager to work with someone like him."

**Roger Davies, Roger Davies Management**

Dear Rob,  
Congrats on the Strat!

Love from,  
Jonathan, Rose and all at  
September Management.

X

SEP  
TEM  
BER

# ROB STRINGER TRIBUTES



"I first became aware of Rob in the '80s. Over the next couple of decades so many good things happened in the UK for us, and every time Bruce [Springsteen] and I turned around, Rob was part of the good stuff.

He has been a supporter of and contributor to our success as long as I've known him. And when he moved to the US, the relationship and the success just continued – only with the pleasure of seeing him more often. It has been an ongoing, warm and always supportive relationship, from the UK to here [the US].

I remember when Bruce had finished the *Wrecking Ball* album, he wanted to play it to Rob, in his studio in New Jersey, personally. And Rob's a good listener, which is important, because believe it or not, every artist, no matter who they are, is nervous when they play someone new work for the first time. Rob was engaging and relaxed, and made us relax. He loved it – and he had some terrific observations. Then he said, Let's play it again. Not for work, or because he thought he should, but because he wanted to. The second time it was for fun, and actually it turned into a party. Rob can do that; he brings so much positive energy to a situation.

I also remember when we played Glastonbury a few years ago, Rob told us we had to do it. We got there and he has his trailer, he watches every band, and it's kind of a ritual for him. We had such a fabulous time there, with Rob.

He's intelligent; he figures things out incredibly quickly. He has this charisma that makes him extremely

likeable and great company. And he's a great motivator; he makes people want to do their best.

It's not like that with every record company exec. I can take the new record to New York and play it for someone, but with Rob there's a strong connection. Bruce wants to play Rob his record, it's personal. And he wants to know what Rob thinks.

It's not that we never have arguments; he'd be happy to concede that we do. But they're over the same day. I know we'll thrash it out and eventually have a meeting of minds. There's never any bad feeling.

The modern music industry is so challenging that the artist, the manager and the record company executive have to be on the same team. The days of fighting all the time are history, you can't get anywhere like that. There has to be collaboration, and Rob's a collaborator.

It's been a beautiful relationship, and I hope it continues for a very long time."

**Jon Landau, Jon Landau Management**

"I first met Rob over 20 years ago, down at Moles in Bath when he came to see [the Manics].

He was one of the few people interested in the band at that point, which was possibly a bit surprising, because of all the press we were getting – but not that many people were taking us seriously. The band, as was their way, were making all sorts of outrageous claims and predictions, winding people up, and Rob loved it.

He was just so enthusiastic and I think he fell in love with them, as a band and as people.

Over the next few years, of course, we lost my brother [Philip, original co-manager of the Manics with

Martin] to cancer at 34 and then Richey went missing and you find yourselves in situations you never thought you'd be in, coping with things you never envisaged having to cope with, and Rob went through all that with us. It brought us closer together and the result was a very special relationship.

He always backed them, supported them and believed in them. He stuck his neck out for us, basically, because he knew there was something there.

And he hasn't changed: he still loves his music, his football and his lager top. He's at his happiest after a gig, in the dressing room, sharing a beer with us.

One of his great strengths is motivating his team, motivating the entire label. People would go into the trenches with him – I'd go into the trenches with him, even when I know he's wrong! We travelled round the world together via hundreds of cheap hotel rooms. I'm sure he stays in better hotels with Jay Z and Beyonce, but I'm also sure he's still the same guy. I know he is.

It sounds corny, but he's always been there for me and the band. His support and his friendship have been – and remain – incredibly important to us."

**Martin Hall, Hall or Nothing Management**



"Rob is a total star, a brilliant guy to work with and someone who cares passionately about his artists and the people he works with. He also has an enormous ego. A *seriously* big ego. And that is why he is a winner! I'm proud to call him a friend."

**Simon Cowell, Syco**

Soho House congratulates

# ROB STRINGER

and thanks him for all his support and  
lager tops he's drunk over the years!



SOHO HOUSE

LONDON



32 SINGLES/ALBUMS/COMPILATIONS

Paolo Nutini soars to the top of the Official UK Artist Album chart with new LP *Caustic Love*

INCLUDES OFFICIAL  
WEEKLY ITUNES  
CHARTS FROM AROUND  
THE WORLD

# MusicWeek CHARTS



# CHARTS UK ALBUMS WEEK 16



The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes

## THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	WKS ON CHRT	SALES	WEEKS ON CHART	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	WKS ON CHRT	SALES	WEEKS ON CHART
1	New		<b>PAOLO NUTINI</b> Caustic Love <i>Atlantic 2564631230 (Arvato)</i> ●				<b>OASIS</b> Time Flies - 1994-2009 <i>Big Brother RNIC066 (PIAS Sony DADC UK)</i> ★	29	161	
2	New		<b>THE VAMPS</b> Meet The Vamps <i>EMI 3778477 (Arvato)</i> (Espionage/Harrison/Asmar/TMS/Falk/Lundin/Prime/JayReynolds/Williams/Rawling/Meehan/Bates/D.Jones/Bendeth/Evans/Cj Baran)				<b>AFGHAN WHIGS</b> Do To The Beast <i>Sub Pop SPCD1061 (PIAS Arvato)</i> (Dulli)	40	New	
3	2	5	<b>PALOMA FAITH</b> A Perfect Contradiction <i>RCA 88843006712 (Arvato)</i> ●				<b>DISCLOSURE</b> Settle <i>WARR/Island 3739492 (Arvato)</i> ★	41	43	45
4	3	20	<b>JOHN LEGEND</b> Love In The Future <i>Columbia 8925439942 (Arvato)</i> ●				<b>ED SHEERAN</b> + <i>Asylum 5249864632 (Arvato)</i> ★6	42	55	136
5	1	3	<b>KAISER CHIEFS</b> Education Education Education & War <i>Fiction/Curline EDUCATE02 (Arvato)</i> (B.H.Allen/Wilkinson)				<b>THE STONE ROSES</b> The Stone Roses <i>Silverstone 8869722232 (Arvato)</i> ★2	43	Re-entry	
6	4	5	<b>GEORGE MICHAEL</b> Symphonica <i>EMI 3769932 (Arvats)</i> ●				<b>DR HOOK</b> Timeless <i>UMTV 53476R3 (Arvato)</i> (Haffkin)	44	26	6
7	11	6	<b>ELBOW</b> The Take Off And Landing Of Everything <i>Fiction 3754767 (Arvato)</i> ●				<b>PASSANGER</b> All The Little Lights <i>Nettwerk 309652 (Essential/Proper)</i> ★	45	36	50
8	8	7	<b>PHARRELL WILLIAMS</b> GIRL <i>RCA 8884305072 (Arvats)</i> ●				<b>BEN WATT</b> Hendra <i>Unmade Road ROAD001CDX (Arvato)</i> (Pearson)	46	New	
9	6	3	<b>JOHNNY CASH</b> Out Among The Stars <i>Columbia/Legacy 88843018192 (Arvats)</i> (Sherrill/Castello)				<b>KINGS OF LEON</b> Mechanical Bull <i>RCA/Hardly Nice Down 88883768222 (Arvato)</i> ●	47	47	30
10	7	4	<b>SAM BAILEY</b> The Power Of Love <i>Syco 88843032822 (Arvato)</i> ●				<b>ENRIQUE IGLESIAS</b> Sex And Love <i>Republic/Island 3776130 (Arvato)</i> (The Cataracs/JJ Frank E/Goransson/Paucar/Taylor/Smith/Swan/Vee/Santos/RedOne/Alex P)	48	27	5
11	9	32	<b>LONDON GRAMMAR</b> If You Wait <i>Metal &amp; Dist. MACART1 (Sony DADC UK)</i> ★				<b>SOPHIE ELLIS-BEXTOR</b> Wanderlust <i>EBG/S EBG0002 (Essential/Proper)</i> ●	49	28	13
12	5	2	<b>ALOE BLACC</b> Lift Your Spirit <i>Interscope 3758951 (Arvato)</i> (Di.Khalil/Aloe Blacc/Fink/Pharrell/Chin Injeti/Fee/Stein/Rock Mafia)				<b>JAKE BUGG</b> Shangri La <i>EMI 3756055 (Arvato)</i> ●	50	58	22
13	15	32	<b>ARCTIC MONKEYS</b> AM <i>Domino WIGCD317 (PIAS Arvats)</i> ★2				<b>THE PIANO GUYS</b> The Piano Guys <i>Mustworks 88765427022 (Arvato)</i> (Sharp Nelson/van der Beek/Schmidt)	51	New	
14	New		<b>IAN ANDERSON</b> Homo Erraticus <i>K Scope KSCOPE291 (Proper)</i> (Anderson)				<b>BRUNO MARS</b> Unorthodox Jukebox <i>Atlantic 7567876285 (Arvato)</i> ★3	52	37	71
15	10	4	<b>WILKO JOHNSON &amp; ROGER DALTRY</b> Going Back Home <i>Chess/UMC CRCDD2014 (Arvato)</i> (Eninga)				<b>ONEREPUBLIC</b> Native <i>Interscope 3719804 (Arvato)</i> ●	53	49	40
16	16	59	<b>BASTILLE</b> Bad Blood <i>Virgin COV3097 (Arvato)</i> ★2				<b>EAGLES</b> Selected Works 1972-1999 <i>Rhino 8122796239 (Arvato)</i>	54	67	21
17	12	21	<b>GARY BARLOW</b> Since I Saw You Last <i>Polystar 3757644 (Arvato)</i> ★2				<b>EMINEM</b> The Marshall Mathers LP 2 <i>Interscope 3758811 (Arvato)</i> ★	55	51	24
18	14	80	<b>ELLIE GOULDING</b> Halcyon <i>Polystar 3714241 (Arvato)</i> ★3				<b>MORTEN HARKET</b> Brother <i>Wrasse WRASS319 (Arvato)</i> (Kvint/Harket)	56	New	
19	New		<b>RHYDIAN</b> One Day Like This <i>Futura Classics FUTU1CD (Absolute Arvato)</i> (Robbins)				<b>NAS</b> Illmatic XX <i>Columbia/Legacy 88697439542 (Arvato)</i> (Nas/DI Premier/E.S./Rock/The Large Professor/Q-Tip/Clinton/Copeland/I. Smith/Supreme/Armstrong/Mirilo)	57	New	
20	13	55	<b>IMAGINE DRAGONS</b> Night Visions <i>Interscope 3722421 (Arvato)</i> ★				<b>ROBBIE WILLIAMS</b> Swings Both Ways <i>Island 3756148 (Arvato)</i> ★2	58	60	22
21	19	31	<b>AVICII</b> True <i>Capitol/UMC 3748460 (Arvato)</i> ●				<b>BOMBAY BICYCLE CLUB</b> So Long See You Tomorrow <i>Island 3767816 (Arvato)</i> (Steadman/Allen)	59	56	11
22	41	10	<b>KATY B</b> Little Red <i>Kings/Columbia 88883743952 (Arvato)</i>				<b>DAVID GARRETT</b> Caprice <i>Decca 3778858 (Arvato)</i> (van der Heijden/Garrett)	60	New	
23	21	29	<b>HAIM</b> Days Are Gone <i>Polystar 3750874 (Arvato)</i> ●				<b>BILLY BRAGG</b> Live At The Union Chapel London <i>Cooking Vinyl! COOKCD601 (Essential/Proper)</i> (Lilley)	61	New	
24	33	21	<b>ONE DIRECTION</b> Midnight Memories <i>Syco 8888374062 (Arvato)</i> ★2				<b>THE AMAZING SNAKEHEADS</b> Amphetamine Ballads <i>Domino WIGCD316 (PIAS Arvato)</i> (MacLaren/Evans)	62	New	
25	24	27	<b>JOHN NEWMAN</b> Tribute <i>Island 03743662 (Arvato)</i> ●				<b>LANA DEL REY</b> Born To Die <i>Polystar/Stranger 2797091 (Arvato)</i> ★2	63	Re-entry	
26	22	19	<b>BEYONCÉ</b> Beyoncé <i>Columbia 88843032512 (Arvato)</i> ★				<b>BECK</b> Morning Phase <i>EMI 3764975 (Arvato)</i> (Beck)	64	Re-entry	
27	20	3	<b>CHRISTINA PERRI</b> Head Or Heart <i>Atlantic 7567867374 (Arvato)</i> (Gosling/Walker/Hill/Johnson/Antonoff)				<b>OLIVY MURS</b> Right Place Right Time <i>Epic/Syco 88725416352 (Arvato)</i> ★4	65	54	73
28	35	19	<b>GREGORY PORTER</b> Liquid Spirit <i>Blue Note 3741053 (Arvato)</i> (Barclay/Kenyatta)				<b>CARO EMERALD</b> The Shocking Miss Emerald <i>Dramatica/Grand Mono DRAMCD0092 (ACA Arvato)</i> ●	66	Re-entry	
29	18	25	<b>LORDE</b> Pure Heroine <i>Virgin 3751900 (Arvato)</i> ●				<b>THE KILLERS</b> Direct Hits <i>Vertigo 3755766 (Arvato)</i> ●	67	Re-entry	
30	34	33	<b>THE 1975</b> The 1975 <i>Dirty Hit/Polystar 0H00040 (Arvato)</i> ●				<b>ONE DIRECTION</b> Take Me Home <i>Syco 88725439722 (Arvato)</i> ★3	68	Re-entry	
31	25	26	<b>KATY PERRY</b> Prism <i>Virgin 3753232 (Arvato)</i> ★				<b>THE WAR ON DRUGS</b> Lost In The Dream <i>Secretly Canadian SC130CD (PIAS Arvato)</i> (Grandjean)	69	52	5
32	46	164	<b>PAOLO NUTINI</b> Sunny Side Up <i>Atlantic 2564690737 (Arvato)</i> ★5				<b>SMOKE FAIRIES</b> Smoke Fairies <i>Full Time Hobby FTH187CD (PIAS Arvato)</i> (Harris)	70	New	
33	42	26	<b>JAMES BLUNT</b> Moon Landing <i>Atlantic/Castrol 2564641931 (Arvato)</i> ●				<b>AVICII</b> True - Avicii By Avicii <i>Capitol/UMC 376389 (Arvato)</i> (Berling/Pourmoir/Björk/Klump/Furber/Sveinsson/Rodgers)	71	Re-entry	
34	32	4	<b>SHAKIRA</b> Shakira <i>RCA 88843041662 (Arvato)</i> (Marshall/Kid Harpoon/Shakira/Messinger/Nasari/Dr. Luke/Cirkut/D/Billboard/Rusbeck/Garstin/Orha)				<b>NICHOLAS MCDONALD</b> In The Arms Of An Angel <i>RCA 88843037252 (Arvato)</i> (Stannard/Hovav/Rawling/Meehan/Hardy)	72	48	5
35	40	51	<b>RUDIMENTAL</b> Home <i>Asylum 2564654475 (Arvats)</i> ★				<b>TODD TERJE</b> It's Album Time <i>Okapi OLS06CD (Kabali/Proper)</i> (Terje)	73	23	2
36	39	67	<b>MOTION PICTURE CAST RECORDING</b> Les Misérables <i>Polystar 3724585 (Arvato)</i> ★				<b>EMELI SANDE</b> Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> ★7	74	61	114
37	38	53	<b>MICHAEL BUBLE</b> To Be Loved <i>Caprice 9362494497 (Arvato)</i> ★2				<b>KATE BUSH</b> The Whole Story <i>Parlophone TOP76R22 (Arvato)</i> ★4	75	66	153
38	17	5	<b>KYLIE MINOGUE</b> Kiss Me Once <i>Parlophone 2564632807 (Arvato)</i> (Di.Ron/Walkley/Cavett/Edwards/Farber/Williams/The Monstros & The Strangers/MNK/Ferch/Chad/Walker/Good/Will/RMG/Slatkin/Taylor/Smith/Arn)							

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## COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTION)
1	1	<b>NOW THAT'S WHAT I CALL MUSIC 87</b> / Sony Music CG/Virgin EMI (Arvato)
2	2	<b>FROZEN OST</b> / Walt Disney/UMC (Arvato)
3	NEW	<b>ULTIMATE CLUB ANTHEMS</b> / AATW/UMTV (Arvato)
4	3	<b>YOUR SONGS 2014</b> / UMTV/WMTV (Arvato)
5	4	<b>PURE DEEP HOUSE 2 - THE VERY...</b> / New State/WMTV (ACA Arvato)
6	8	<b>NOW THAT'S WHAT I CALL FEEL...</b> / Sony Music CG/Virgin EMI (Arvato)
7	6	<b>ADDICTED TO BASS 2014</b> / MoS (Sony DADC UK)
8	NEW	<b>ELECTRIC 80'S</b> / WMTV (Arvato)
9	5	<b>SOULFUL HOUSE</b> / Sony Music CG (Arvato)
10	9	<b>EAT SLEEP RAVE REPEAT</b> / MoS (Sony DADC UK)
11	11	<b>NOW THAT'S WHAT I CALL RUNNING 2014</b> / Sony Music CG/Virgin EMI (Arvato)
12	7	<b>ANTHEMS - 90S 2</b> / MoS (Sony DADC UK)
13	10	<b>JOEY ESSEX PTS ESSEX ANTHEMS</b> / WMTV (Arvato)
14	13	<b>I'M EVERY WOMAN</b> / Rhino/Sony Music CG (Arvato)
15	12	<b>DERMOT O'LEARY - SATURDAY SESSIONS 2014</b> / Sony Music CG/UMTV/WMTV (Arvato)
16	17	<b>THE TREVOR NELSON COLLECTION 2</b> / Sony Music CG (Arvato)
17	14	<b>THE GREATEST VOICES</b> / Sony Music CG (Arvato)
18	NEW	<b>EUROVISION SONG CONTEST COPENHAGEN 2014</b> / UMC (Arvato)
19	15	<b>MELLOW MAGIC</b> / Sony (Arvato)
20	NEW	<b>SWEDISH HOUSE MAFIA - ONE LAST TOUR</b> / Virgin (Arvato)



# CHARTS EU AIRPLAY WEEK 16 (Mon 14 - Sun 20 Apr 2014)



## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Pharrell Williams Happy	RCA	SME 19,093	-4%	1,152	654.12m	-6%
2	2	Clean Bandit feat. J.. Rather Be	Atlantic	WVG 17,969	+1%	863	618.26m	-2%
3	3	Avicii Addicted To You	Virgin EMI	UMG 12,527	+4%	715	540.97m	-1%
4	7	Mr. Probz Waves	Sony Music	SME 10,395	+11%	643	465.02m	+11%
5	4	Imagine Dragons Demons	Polydor	UMG 7,009	-3%	516	441.60m	-11%
6	6	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME 9,764	-2%	650	437.33m	-1%
7	8	Katy Perry feat. Jui.. Dark Horse	Virgin EMI	UMG 12,406	-5%	637	436.69m	+6%
8	5	Klingande Jubel	Klingande	Ind. 8,133	-7%	546	395.14m	-13%
9	9	Milky Chance Stolen Dance	Pias	Ind. 6,462	-5%	466	379.09m	-8%
10	12	Coldplay Magic	Parlophone	WVG 8,551	+2%	814	341.97m	+4%
11	10	Avicii Hey Brother	Virgin EMI	UMG 8,477	-6%	778	330.04m	-3%
12	14	Cris Cab Liar Liar	Island Def Jam	UMG 7,229	-2%	484	317.10m	+1%
13	15	Nico & Vinz Am I Wrong	Parlophone Music	WVG 4,973	+2%	373	316.31m	+5%
14	16	OneRepublic Counting Stars	Polydor	UMG 7,914	-1%	773	292.82m	+0%
15	22	George Ezra Budapest	Columbia	SME 4,131	+13%	311	292.27m	+32%
16	11	Pitbull feat. Ke\$ha Timber	Sony Music	SME 8,574	-9%	696	280.01m	-15%
17	17	Ed Sheeran I See Fire	Universal Music	UMG 4,373	+1%	357	273.07m	+1%
18	18	Lorde Team	Virgin EMI	UMG 6,165	-4%	495	270.51m	+1%
19	13	Shakira feat. Rihanna Can't Remember To Fo..	RCA	SME 7,987	-15%	610	257.03m	-20%
20	20	James Blunt Heart To Heart	Atlantic	WVG 3,979	-1%	401	243.11m	-1%
21	25	American Authors Best Day Of My Life	Virgin EMI	UMG 5,154	+1%	462	232.47m	+10%
22	27	Vance Joy Riptide	Atlantic	WVG 4,453	+9%	388	226.48m	+12%
23	19	Zedd feat. Hayley Wi.. Stay The Night	Universal Music	UMG 6,307	-12%	474	219.59m	-12%
24	30	Aloe Blacc The Man	Interscope	UMG 9,068	+17%	638	212.51m	+21%
25	21	One Direction Story Of My Life	Sony Music	SME 3,685	-9%	540	211.78m	-13%
26	23	Sam Smith Money On My Mind	Capitol Records	UMG 8,730	+2%	566	200.47m	-9%
27	34	Duke Dumont feat. Ja.. I Got U	Virgin EMI	UMG 7,642	+9%	492	190.65m	+14%
28	26	Lorde Royals	Virgin Records	UMG 4,487	-9%	687	190.14m	-9%
29	39	Calvin Harris Summer	Columbia	SME 7,387	+20%	446	181.80m	+20%
30	79	Ed Sheeran Sing	Asylum	WVG 4,722	+148%	376	181.02m	+102%
31	28	Revolverheld Ich Lass Für Dich Da..	Columbia	SME 1,356	-5%	115	177.55m	-1%
32	36	John Legend All Of Me	Columbia	SME 8,042	+9%	616	176.64m	+13%
33	24	Avicii Wake Me Up	PRMD/Positiva	UMG 4,321	-14%	649	175.08m	-18%
34	31	Bastille Things We Lost In Th..	Virgin Records	UMG 2,385	-1%	293	174.46m	+3%
35	33	Passenger Let Her Go	Embassy Of Music	SME 4,283	-7%	759	173.58m	+3%
36	35	Milow We Must Be Crazy	Homerun	UMG 1,899	-8%	176	167.73m	+2%
37	40	Ellie Goulding Burn	Polydor	UMG 4,765	0%	606	155.06m	+3%
38	38	Katy Perry Roar	Virgin EMI	UMG 4,450	0%	698	151.48m	0%
39	32	James Blunt Bonfire Heart	Atlantic	WVG 3,079	-9%	504	151.45m	-10%
40	44	Olly Murs Dear Darlin'	Epic	SME 3,025	-5%	475	147.06m	+4%
41	57	Family Of The Year Hero	Universal	UMG 1,713	+20%	255	144.12m	+24%
42	41	Route 94 feat. Jess .. My Love	Virgin EMI	UMG 6,244	+10%	434	143.56m	-4%
43	45	Pink Just Give Me A Reason	RCA	SME 2,857	+1%	596	135.05m	-2%
44	29	Bastille Of The Night	Bastille Music	Ind. 4,003	-12%	475	133.73m	-25%
45	43	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 3,430	-7%	557	133.71m	-6%
46	42	Gary Barlow Let Me Go	Polydor	UMG 2,812	-5%	341	133.44m	-9%
47	51	Anastacia Stupid Little Things	Sony Music	SME 2,237	+21%	241	132.82m	+7%
48	54	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 4,195	-5%	823	127.00m	+4%
49	49	Sunrise Avenue Lifesaver	Universal Mus..	UMG 1,359	-10%	175	126.68m	-2%
50	37	Capital Cities Safe And Sound	Capitol Records	UMG 2,406	-8%	459	125.98m	-17%



Katy Perry



Faul



Imagine Dragons



# CHARTS STREAMING – OFFICIAL WEEK 16



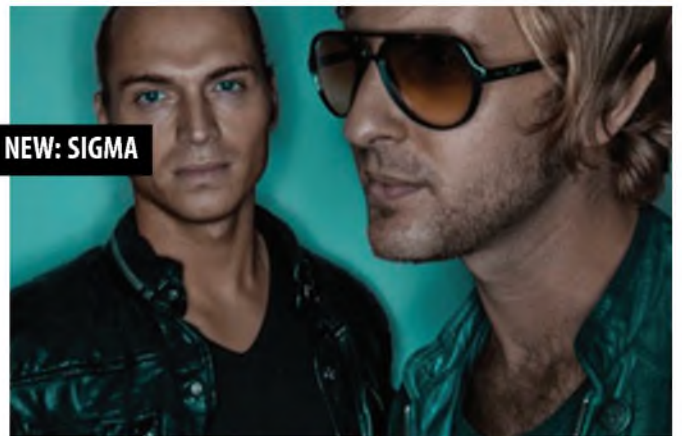
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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	CLEAN BANDIT FT JESS GLYNNE Rather Be <i>Atlantic</i>
2	1	JOHN LEGEND All Of Me <i>Columbia</i>
3	3	ALOE BLACC The Man <i>Interscope</i>
4	4	PHARRELL WILLIAMS Happy <i>Columbia</i>
5	5	KATY PERRY FT JUICY J Dark Horse <i>Virgin</i>
6	7	ROUTE 94 FT JESS GLYNNE My Love <i>Rinse Recordings</i>
7	6	DUKE DUMONT FT JAX JONES I Got U <i>Blaze Boys Club</i>
8	8	SAM SMITH Money On My Mind <i>Capital</i>
9	23	KIESZA Hideaway <i>Lakal Legend</i>
10	10	IDINA MENZEL Let It Go <i>Walt Disney</i>
11	12	COLDPLAY Magic <i>Parlophone</i>
12	11	PITBULL FT KESHA Timber <i>Mr 305/Polo Grounds</i>
13	9	5 SECONDS OF SUMMER She Looks So Perfect <i>Capital</i>
14	13	BASTILLE Pompeii <i>Virgin</i>
15	16	AVICII Addicted To You <i>Positiva/PRMD</i>
16	15	CHAINSMOKERS Selfie <i>Dim Mak</i>
17	14	FAUL & WAD AD VS PNAU Changes <i>Relentless</i>
18	NEW	SIGMA Nobody To Love 3 <i>Beat/AATW</i>
19	17	BEYONCE FT JAY-Z Drunk In Love <i>Columbia</i>
20	18	WILL I AM/CYRUS/KHALIFA Feelin' Myself <i>Interscope</i>
21	19	ONEREPUBLIC Counting Stars <i>Interscope</i>
22	20	IMAGINE DRAGONS Demons <i>Interscope</i>
23	82	PAOLO NUTINI Scream (Funk My Life Up) <i>Atlantic</i>
24	24	CHRIS BROWN FT LIL WAYNE Loyal <i>RCA</i>
25	71	IGGY AZALEA FT CHARLI XCX Fancy <i>EMI</i>
26	22	A GREAT BIG WORLD/AGUILERA Say Something <i>RCA</i>
27	25	AVICII Hey Brother <i>Positiva/PRMD</i>
28	26	GORGON CITY FT MNEK Ready For Your Love <i>Virgin</i>
29	21	VANCE JOY Riptide <i>Infectious Music</i>
30	31	PASSENGER Let Her Go <i>Nettwerk</i>
31	29	AVICII Wake Me Up <i>Positiva/PRMD</i>
32	27	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
33	NEW	VAMPS Last Night <i>EMI</i>
34	28	IMAGINE DRAGONS Radioactive <i>Interscope</i>
35	37	KRISTEN BELL/AGATHA LEE MONN Do You Want To Build A Snowman <i>Walt Disney</i>
36	30	LORDE Royals <i>Virgin</i>
37	35	IDINA MENZEL & KRISTEN BELL For The First Time In Forever <i>Walt Disney</i>
38	32	TIESTO Red Lights <i>Virgin</i>
39	36	ELLIE GOULDING Burn <i>Polydor</i>
40	33	EMINEM FT RIHANNA The Monster <i>Interscope</i>
41	65	TOVE LO Stay High <i>Polydor</i>
42	39	ENRIQUE IGLESIAS FT PITBULL I'm A Freak <i>Republic Records</i>
43	38	SHAKIRA FT RIHANNA Can't Remember To Forget You <i>RCA</i>
44	48	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
45	34	ZEDD FT HAYLEY WILLIAMS Stay The Night <i>Interscope</i>
46	40	KID INK FT CHRIS BROWN Show Me <i>88 Classic/Alumni/RCA</i>
47	47	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
48	45	AMERICAN AUTHORS Best Day Of My Life <i>EMI</i>
49	43	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
50	41	DAVID GUETTA FT SKYLAR GREY Shot Me Down <i>Parlophone</i>
51	44	BASTILLE Of The Night <i>Virgin</i>
52	50	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
53	49	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
54	55	LORDE Team <i>Virgin</i>
55	46	KATY PERRY Roar <i>Virgin</i>
56	42	JASON DERULO Trumpets <i>Warner Bros</i>
57	56	JOHN NEWMAN Love Me Again <i>Island</i>
58	54	ED SHEERAN I See Fire <i>Decca</i>
59	51	1975 Chocolate <i>Dirty Hit</i>
60	58	KRISTEN BELL/SANTINO FONTANA Love Is An Open Door <i>Walt Disney</i>
61	59	DEMI LOVATO Let It Go <i>Walt Disney</i>
62	52	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
63	87	JOHN MARTIN Anywhere For You <i>Island</i>
64	NEW	PAOLO NUTINI Iron Sky <i>Atlantic</i>
65	64	AWOLNATION Sail <i>Red Bull</i>
66	NEW	PAOLO NUTINI Better Man <i>Atlantic</i>
67	69	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
68	67	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
69	62	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
70	68	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
71	84	DJ SNAKE & LIL JON Turn Down For What <i>Columbia</i>
72	80	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
73	RE	VAMPS Wild Heart <i>EMI</i>
74	53	MARTIN GARRIX & JAY HARDWAY Wizard <i>Positiva/Virgin</i>
75	79	KILLERS Mr Brightside <i>Vertigo</i>



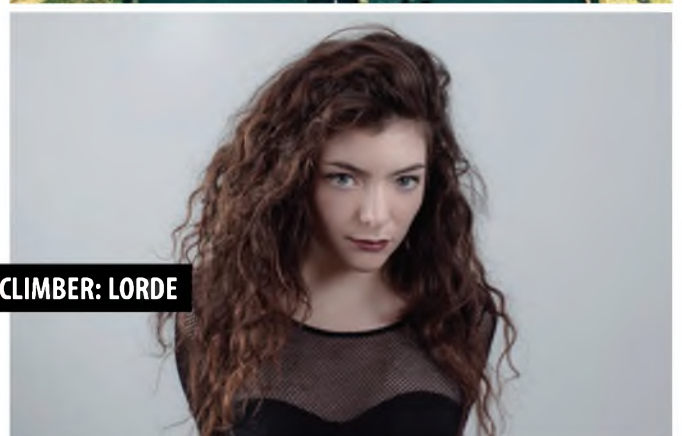
CLIMBER: KIESZA



NEW: SIGMA



NEW: VAMPS



CLIMBER: LORDE



NEW: PAOLO NUTINI

# CHARTS STREAMING – SPOTIFY WEEK 16



## GLOBAL

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	KATY PERRY Dark Horse
4	JOHN LEGEND All of Me
5	MR. PROBZ Waves - Robin Schulz Radio Edit
6	THE CHAINSMOKERS #SELFIE
7	COLDPLAY Magic
8	ALOE BLACC The Man
9	PITBULL Timber
10	CALVIN HARRIS Summer
11	IMAGINE DRAGONS Demons
12	ONEREPUBLIC Counting Stars
13	BASTILLE Pompeii
14	LORDE Team
15	ED SHEERAN I See Fire
16	JASON DERULO Talk Dirty (feat. 2 Chainz)
17	SAM SMITH Money On My Mind
18	SHAKIRA Can't Remember to Forget You
19	AVICII Hey Brother
20	IDINA MENZEL Let It Go - English Version

## EUROPE

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	MR. PROBZ Waves - Robin Schulz Radio Edit
4	KATY PERRY Dark Horse
5	THE CHAINSMOKERS #SELFIE
6	ALOE BLACC The Man
7	JOHN LEGEND All of Me
8	COLDPLAY Magic
9	PITBULL Timber
10	ED SHEERAN I See Fire
11	CALVIN HARRIS Summer
12	IMAGINE DRAGONS Demons
13	SAM SMITH Money On My Mind
14	AVICII Addicted To You
15	ONEREPUBLIC Counting Stars
16	DAVID GUETTA Shot Me Down - feat. Skylar Grey
17	SHAKIRA Can't Remember to Forget You
18	AVICII Hey Brother
19	ROUTE 94 My Love
20	JASON DERULO Trumpets

## UK

POS	ARTIST/ ALBUM
1	ALOE BLACC The Man
2	CLEAN BANDIT Rather Be (feat. Jess Glynne)
3	PHARRELL WILLIAMS Happy (From Despicable Me 2)
4	JOHN LEGEND All of Me
5	KATY PERRY Dark Horse
6	DUKE DUMONT I Got U
7	ROUTE 94 My Love
8	KIESZA Hideaway
9	SAM SMITH Money On My Mind
10	COLDPLAY Magic



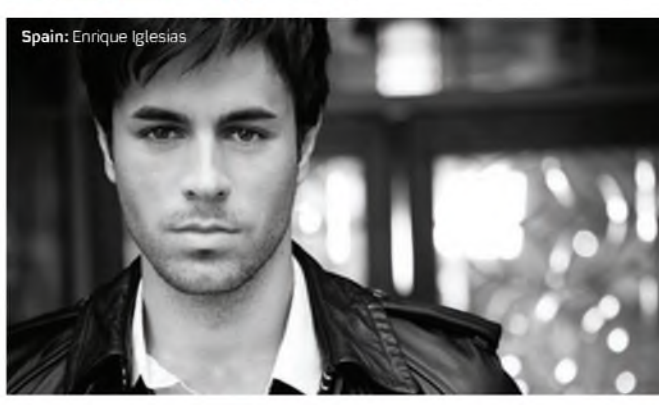
## FRANCE

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	MILKY CHANCE Stolen Dance
4	KATY PERRY Dark Horse
5	COLDPLAY Magic
6	DISCLOSURE You & Me - Flume Remix
7	MR. PROBZ Waves - Robin Schulz Radio Edit
8	IMAGINE DRAGONS Demons
9	ONEREPUBLIC Counting Stars
10	ALOE BLACC The Man



## GERMANY

POS	ARTIST/ ALBUM
1	HEDEGAARD Happy Home
2	CLEAN BANDIT Rather Be (feat. Jess Glynne)
3	MR. PROBZ Waves - Robin Schulz Radio Edit
4	ALOE BLACC The Man
5	MEDINA Jalousi
6	PHARRELL WILLIAMS Happy (From Despicable Me 2)
7	ANTHONY JASMIN Do Ya
8	THE CHAINSMOKERS #SELFIE
9	KATY PERRY Dark Horse
10	ED SHEERAN I See Fire



## NETHERLANDS

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	COLDPLAY Magic
3	CALVIN HARRIS Summer
4	GEORGE EZRA Budapest
5	MILKY CHANCE Stolen Dance
6	PHARRELL WILLIAMS Happy (From Despicable Me 2)
7	KATY PERRY Dark Horse
8	JOHN LEGEND All of Me
9	ALOE BLACC The Man
10	ROUTE 94 My Love

## NORWAY

POS	ARTIST/ ALBUM
1	MR. PROBZ Waves - Robin Schulz Radio Edit
2	CALVIN HARRIS Summer
3	CLEAN BANDIT Rather Be (feat. Jess Glynne)
4	ED SHEERAN I See Fire
5	THE CHAINSMOKERS #SELFIE
6	JOHN LEGEND All of Me
7	PHARRELL WILLIAMS Happy (From Despicable Me 2)
8	PITBULL Wild Wild Love
9	TIËSTO Red Lights
10	KATY PERRY Dark Horse

## SPAIN

POS	ARTIST/ ALBUM
1	ENRIQUE IGLESIAS Bailando
2	PHARRELL WILLIAMS Happy (From Despicable Me 2)
3	CLEAN BANDIT Rather Be (feat. Jess Glynne)
4	WISIN Adrenalina
5	KATY PERRY Dark Horse
6	FAUL & WAD AD Changes - Original Mix
7	ROMEO SANTOS Propuesta Indecente
8	DAVID BISBAL Diez Mil Maneras
9	PITBULL Timber
10	SHAKIRA Can't Remember to Forget You

## SWEDEN

POS	ARTIST/ ALBUM
1	CLEAN BANDIT Rather Be (feat. Jess Glynne)
2	MR. PROBZ Waves - Robin Schulz Radio Edit
3	CALVIN HARRIS Summer
4	ACE WILDER Busy Doin' Nothin'
5	PHARRELL WILLIAMS Happy (From Despicable Me 2)
6	THE CHAINSMOKERS #SELFIE
7	ED SHEERAN I See Fire
8	ALOE BLACC The Man
9	JOHN LEGEND All of Me
10	KATY PERRY Dark Horse

## UNITED STATES

POS	ARTIST/ ALBUM
1	PHARRELL WILLIAMS Happy (From Despicable Me 2)
2	JOHN LEGEND All of Me
3	KATY PERRY Dark Horse
4	BASTILLE Pompeii
5	JASON DERULO Talk Dirty (feat. 2 Chainz)
6	IDINA MENZEL Let It Go
7	ALOE BLACC The Man
8	COLDPLAY Magic
9	DJ SNAKE & LIL JON Turn Down for What
10	LORDE Team

# CHARTS STREAMING – MUSIC VIDEO WEEK 16



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	IGGY AZALEA FT. CHARLI XCX - Fancy (Explicit)
2	ROUTE 94 - My Love
3	DUKE DUMONT - I Got U
4	5 SECONDS OF SUMMER - She Looks So Perfect
5	THE VAMPS - Last Night
6	SAM SMITH - Money On My Mind
7	TOVE LO - Stay High (Habits Remix)
8	AVICII - Addicted To You
9	A GREAT BIG WORLD FT. CHRISTINA AGUILERA - Say Something
10	ELYAR FOX - A Billion Girls
11	GORGON CITY FT. MNEK - Ready For Your Love
12	NAUGHTY BOY FT. SAM SMITH - La La La
13	SHIFT K3Y - Touch
14	AVICII - Wake Me up
15	YG FT. JEEZY, RICH HOMIE QUAN - My Nigga (Remix) (Explicit)
16	SAM SMITH - Stay With Me
17	LORDE - Royals (US Version)
18	MIKE WILL MADE-IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
19	AVICII - Hey Brother (Lyric)
20	ZEDD FT. HAYLEY WILLIAMS - Stay The Night

## ITALY

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	ROCCO HUNT - Nu giorno buono
3	PITBULL - Timber ft. Ke\$ha
4	STROMAE - Tous Les Mêmes
5	SHAKIRA - Can't Remember to Forget You ft. Rihanna
6	ONEREPUBLIC - Counting Stars
7	FRANCESCO RENGA - Vivendo adesso
8	ALESSANDRA AMOROSO - Non devi perdermi
9	ONE DIRECTION - You & I
10	IMAGINE DRAGONS - Demons (Official)



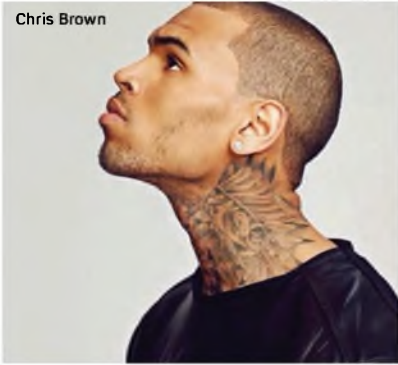
## WORLDWIDE

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
4	PITBULL - Timber ft. Ke\$ha
5	KATY PERRY - Roar (Official)
6	ONEREPUBLIC - Counting Stars
7	ONE DIRECTION - You & I
8	LANA DEL REY - West Coast (Official Audio)
9	ROMEO SANTOS - Propuesta Indecente
10	DEMI LOVATO - Let It Go (from "Frozen") [Official]



## POLAND

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	SHAKIRA - Can't Remember to Forget You ft. Rihanna
3	LANA DEL REY - West Coast (Official Audio)
4	AVICII - Addicted To You
5	CALVIN HARRIS - Summer
6	SHAKIRA - Empire
7	THE CRANBERRIES - Zombie
8	PITBULL - Timber ft. Ke\$ha
9	WE ARE ONE (Ole Ola) [The Official 2014 FIFA World Cup Song] (Audio)
10	KATY PERRY - Roar (Official)



## UK

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
3	JOHN LEGEND - All of Me
4	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
5	ROUTE 94 - My Love (Official Video) ft. Jess Glynne
6	DUKE DUMONT - I Got U (Official video) ft. Jax Jones
7	RITA ORA - I Will Never Let You Down
8	PITBULL - Timber ft. Ke\$ha
9	5 SECONDS OF SUMMER - She Looks So Perfect
10	LANA DEL REY - West Coast (Official Audio)



## AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Dark Horse (Official) ft. Juicy J
2	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
3	KATY PERRY - Birthday (Lyric Video)
4	ONE DIRECTION - You & I
5	IGGY AZALEA - Fancy (Explicit) ft. Charli XCX
6	KATY PERRY - Roar (Official)
7	CALVIN HARRIS - Summer
8	5 SECONDS OF SUMMER - She Looks So Perfect
9	LANA DEL REY - West Coast (Official Audio)
10	SIA - Chandelier (LYRIC VIDEO)



## FRANCE

POS	ARTIST/ SINGLE
1	BLACK M - Mme Pavoshko
2	KATY PERRY - Dark Horse (Official) ft. Juicy J
3	LACRIM - Mon Glock Te Mettra A Genoux
4	INDILA - Dernière Danse (Clip Officiel)
5	INDILA - Tournier Dans Le Vide
6	CHRIS BROWN - Loyal (Explicit) ft. Lil Wayne, Tyga
7	BLACK M - Sur ma route (audio)
8	MAÎTRE GIMS - Zombie
9	SHAKIRA - Can't Remember to Forget You ft. Rihanna
10	INDILA - Tournier Dans Le Vide



## SPAIN

POS	ARTIST/ SINGLE
1	ENRIQUE IGLESIAS - Bailando (Español) ft. Descemer Bueno, Gente De Zona
2	WISIN - Adrenalina ft. Jennifer Lopez, Ricky Martin
3	KATY PERRY - Dark Horse (Official) ft. Juicy J
4	ROMEO SANTOS - Propuesta Indecente
5	SHAKIRA - Can't Remember to Forget You ft. Rihanna
6	YANDEL - Moviendo Caderas ft. Daddy Yankee
7	PRINCE ROYCE - Darte un Beso
8	PITBULL - Timber ft. Ke\$ha
9	ENRIQUE IGLESIAS - I'm A Freak ft. Pitbull
10	AMARAL - Ratona



# CHARTS INDIES WEEK 16



## INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



DVBBS

- 1 1 **DVBBS & BORGEOUS FT TINIE TEMPAH** *Tsunami (Jump) / MoS (Fuga)*
- 2 3 **VANCE JOY** *Riptide / Infectious (PIAS Arvato)*
- 3 6 **PASSENGER** *Let Her Go / Nettwerk (Essential)*
- 4 4 **DJ FRESH VS JAY FAY FT MS DYNAMITE** *Dibby Dibby Sound / MoS (Fuga)*
- 5 NEW **SIGUR ROS** *The Rains Of Castamere / Watertower (Warner Bros Ent.)*
- 6 NEW **MO** *For A Minute / Operator (Kabalt/AWA)*
- 7 12 **HANDSOME FAMILY** *Far From Any Road / Loose (Essential)*
- 8 9 **CINEMATIC ORCHESTRA** *To Build A Home / NirJa Tune (PIAS Arvato)*
- 9 5 **LONDON GRAMMAR** *Hey Now / Metal & Dust (Fuga)*
- 10 10 **AWOLNATION** *Sail / Red Bull (PIAS Arvato)*
- 11 17 **CATFISH & THE BOTTLEMEN** *Kathleen / Communion (Kabalt/AWA)*
- 12 11 **STORM QUEEN** *Look Right Through / Defectea/MoS (Sony DADC UK)*
- 13 14 **ARCTIC MONKEYS** *Do I Wanna Know? / Domino (PIAS Arvato)*
- 14 2 **JAKWOB FT TIFFANI JUNO** *Somebody New / Digital Soundbicy (The Orchard)*
- 15 16 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** *Can't Hold Us / Macklemore (ACA Arvato)*
- 16 NEW **MPH KARAOKE** *Waves / MPH Karaoke (Rebeat)*
- 17 15 **TEGAN & SARA FT LONELY ISLAND** *Everything Is Awesome / Watertower (Warner Bros Ent.)*
- 18 NEW **LATEYSHA FT D JUKES** *You Beautiful / Jukes (Tunecore)*
- 19 20 **MATT CARDLE** *Hit My Heart / Matt Cardle (Absolute)*
- 20 NEW **7LIONS** *One More Time / 2101 (RedOne)*

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (CORPORATE GROUP)



Mo

- 1 NEW **MO** *For A Minute / Operator (Operator)*
- 2 4 **HANDSOME FAMILY** *Far From Any Road / Loose (Loose)*
- 3 3 **CINEMATIC ORCHESTRA** *To Build A Home / NirJa Tune (NirJa Tune)*
- 4 5 **CATFISH & THE BOTTLEMEN** *Kathleen / Communion (Communion)*
- 5 9 **MPH KARAOKE** *Waves / MPH Karaoke (Mph Karaoke)*
- 6 NEW **LATEYSHA FT D JUKES** *You Beautiful / Jukes (Jukes)*
- 7 NEW **7LIONS** *One More Time / 2101 (2101)*
- 8 11 **EDWARD SHARPE & MAGNETIC ZEROS** *Home / Rough Trade (XL Beggars)*
- 9 NEW **DARLIA** *Candyman / B-Unique (B-Unique)*
- 10 7 **GORGON CITY FT YASMIN** *Real / Black Butter (Black Butter)*
- 11 8 **OLIVER DOLLAR & JIMI JULES** *Pushing On / Defected (Defected)*
- 12 6 **JUNGLE** *Busy Earnin' / XL (XL Beggars)*
- 13 14 **MEET BROTHERS ANJIAN/AVANTI** *Baby Doll / Super Cassettes (Super Cassettes)*
- 14 NEW **HAT/FATHER JOHN MISTY/SI ISTWA** *The Angry River / Watertower (Watertower)*
- 15 10 **RAMIN DJAWADI** *Game Of Thrones / Varese Sarabande (Colasium)*
- 16 NEW **JACK & JACK** *Paradise (Never Change) / Jack & Jack (Jack & Jack)*
- 17 NEW **TEMPLES/JAGWAR MA** *Shelter Song/Man I Need / Heavenly (PIAS)*
- 18 NEW **FLUME & CHET FAKER** *Drop The Game / Future Classic (Future Classic)*
- 19 NEW **CASSA LIO** *No Place I'd Rather Be / Bigshig (Bigshig)*
- 20 15 **DJ HIT N MIX** *There's No Place I'd Rather Be / CJ Hit N Mix (CJ Hit N Mix)*

Paolo Nutini



## OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 New **PAOLO NUTINI** *Caustic Love Atlantic*
- 2 New **PIXIES** *Indie Cindy Pixies Music*
- 3 New **GREEN DAY** *Demolicious Warner Bros*
- 4 New **RAY PARKER JR** *Ghostbusters Arista*
- 5 New **TAME IMPALA** *Live Versions Fiction*
- 6 New **ADAM & THE ANTS** *Dirk Wears White Sox Blue Black Hussar*
- 7 1 **WILKO JOHNSON/ROGER DALTRY** *Going Back Home Chess*
- 8 New **SMOKE FAIRIES** *Smoke Fairies Full Time Hobby*
- 9 New **POGUES** *Live With Joe Strummer Rhino*
- 10 New **RAMONES** *Meltdown With The Ramones Rhino*

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



London Grammar

- 1 1 **LONDON GRAMMAR** *If You Wait / Metal & Dust (Sony DADC UK)*
- 2 2 **ARCTIC MONKEYS** *AM / Domino (PIAS Arvato)*
- 3 NEW **IAN ANDERSON** *Homo Erraticus / KScope (Proper)*
- 4 NEW **RHYDIAN** *One Day Like This / Futura Classics (Absolute Arvato)*
- 5 NEW **AFGHAN WHIGS** *Do To The Beast / Sub Pop (PIAS Arvato)*
- 6 7 **PASSENGER** *All The Little Lights / Nettwerk (Essential/Proper)*
- 7 4 **SOPHIE ELLIS-BEXTOR** *Wanderlust / EBGB's (Essential/Proper)*
- 8 NEW **MORTEN HARKET** *Brother / Wrasse (Arvato)*
- 9 NEW **BILLY BRAGG** *Live At The Union Chapel London / Cooking Vinyl (Essential/Proper)*
- 10 NEW **THE AMAZING SNAKEHEADS** *Amphetamine Ballads / Domino (PIAS Arvato)*
- 11 20 **CARO EMERALD** *The Shocking Miss Emerald / Dramatica/Grand Mono (ACA Arvato)*
- 12 10 **THE WAR ON DRUGS** *Lost In The Dream / Secretly Canadian (PIAS Arvato)*
- 13 NEW **SMOKE FAIRIES** *Smoke Fairies / Full Time Hobby (PIAS Arvato)*
- 14 3 **TODD TERJE** *It's Album Time / Olsen (Kabalt/Proper)*
- 15 19 **YOU ME AT SIX** *Cavalier Youth / BMG Rights (Romy/Arvato)*
- 16 12 **THE PRETTY RECKLESS** *Going To Hell / Cooking Vinyl (Essential/Proper)*
- 17 17 **ARCTIC MONKEYS** *Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)*
- 18 NEW **CHET FAKER** *Built On Glass / Future Classic (PIAS Arvato)*
- 19 6 **SOHN** *Tremors / 4AD (PIAS Arvato)*
- 20 NEW **TUOMAS HOLOPAINEN** *The Life And Times Of Scrooge / Nuclear Blast (PIAS Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



The Amazing Snakeheads

- 1 NEW **THE AMAZING SNAKEHEADS** *Amphetamine Ballads / Domino (Domino Recordings)*
- 2 NEW **SMOKE FAIRIES** *Smoke Fairies / Full Time Hobby (Full Time Hobby)*
- 3 NEW **CHET FAKER** *Built On Glass / Future Classic (Future Classic)*
- 4 NEW **TUOMAS HOLOPAINEN** *The Life And Times Of Scrooge / Nuclear Blast (Nuclear Blast)*
- 5 RE **AGNES OBEL** *Aventine / Play It Again Sam (PIAS)*
- 6 NEW **HEAT** *Tearing Down The Walls / Ear Music (Edel Music)*
- 7 1 **DELAIN** *The Human Contradiction / Napalm (Napalm)*
- 8 NEW **RODNEY CROWELL** *Tarpaper Sky / New West (New West)*
- 9 NEW **BIRDS OF SATAN** *Birds Of Satan / Shanabelle (Kabalt Music Group)*
- 10 3 **THIEVERY CORPORATION** *Saudade / ESL (ESL)*
- 11 2 **GO GO GO** *Radio Go Go / 7SAK (7SAK)*
- 12 8 **FUTURE ISLANDS** *Singles / 4AD (XL Beggars)*
- 13 NEW **SOX** *Winning & Chilling / Lord Of The Mics (Lord Of The Mics)*
- 14 6 **EMA** *The Future's Void / City Slang (City Slang)*
- 15 NEW **THE CROOKES** *Soapbox / Fierce Panda (Fierce Panda)*
- 16 14 **MAC DEMARCO** *Salad Days / Captured Tracks (Captured Tracks)*
- 17 NEW **GOTTHARD** *Bang / G Records (G Records)*
- 18 NEW **I DIVIDE** *Last One Standing / Dstry Everything (Invictus Music)*
- 19 11 **TOSELAND** *Renegade / S2 (S2)*
- 20 RE **DANIEL AVERY** *Drone Logic / Because (Because Music)*



Vance Joy Indie Singles (2)



Handsome Family Indie Singles Breakers (2)



Arctic Monkeys Indie Albums (2)



Smoke Fairies Indie Albums Breakers (2)



Chet Faker Indie Albums Breakers (3)

# CHARTS iTUNESSINGLES WEEK 16

## UNITED KINGDOM

POS ARTIST/ ALBUM

13/04/2014 - 19/04/2014

- 1 KIESZA Hideaway
- 2 SIGMA Nobody to Love
- 3 SHIFT K3Y Touch
- 4 JOHN LEGEND All of Me
- 5 ALOE BLACC The Man
- 6 TOVE LO Stay High (feat. Hippié Sabotage)
- 7 PHARRELL WILLIAMS Happy
- 8 IGGY AZALEA Fancy (feat. Charli XCX)
- 9 DUKE DUMONT I Got U (feat. Jax Jones)
- 10 ROUTE 94 My Love (feat. Jess Glynne)

## DENMARK

POS ARTIST/ ALBUM

14/04/2014 - 20/04/2014

- 1 HEDEGAARD Happy Home
- 2 MEDINA Jalousi
- 3 PHARRELL WILLIAMS Happy
- 4 ED SHEERAN I See Fire
- 5 MR. PROBZ Waves
- 6 CLEAN BANDIT Rather Be
- 7 CHRISTOPHER Crazy
- 8 KATY PERRY Dark Horse (feat. Juicy J)
- 9 BASIM Cliche Love Song
- 10 LIGA Julia

## FRANCE

POS ARTIST/ ALBUM

14/04/2014 - 20/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 MILKY CHANCE Stolen Dance
- 3 CLEAN BANDIT Rather Be (
- 4 LONDON GRAMMAR Wasting My...
- 5 DISCLOSURE You & Me
- 6 AVICII Addicted To You
- 7 REBEL Black Pearl (He's a Pirate)
- 8 CRIS CAB Liar Liar
- 9 MR. PROBZ Waves
- 10 INDILA Dernière danse

## GERMANY

POS ARTIST/ ALBUM

11/04/2014 - 17/04/2014

- 1 CLEAN BANDIT Rather Be
- 2 ROUTE 94 My Love (feat. Jess Glynne)
- 3 MR. PROBZ Waves
- 4 NICO & VINZ Am I Wrong
- 5 EKO FRESH, FRAUENARZT... Joko Diss
- 6 PHARRELL WILLIAMS Happy
- 7 AVICII Addicted To You
- 8 GEORGE EZRA Budapest
- 9 KATY PERRY Dark Horse
- 10 HELENE FISCHER Atemlos durch die...

## ITALY

POS ARTIST/ ALBUM

10/04/2014 - 16/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 CLEAN BANDIT Rather Be (
- 3 CESARE CREMONINI Logico # 1
- 4 FAUL & WAD AD, PNAU Changes
- 5 KATY PERRY Dark Horse (feat. Juicy J)
- 6 CRIS CAB Liar Liar
- 7 COLDPLAY Magic
- 8 IMAGINE DRAGONS Demons  
NEGRAMARO Un amore così grande...
- 9 STROMAE Tous les mêmes
- 10 KLINGANDE Jubel



## NETHERLANDS

POS ARTIST/ ALBUM

11/04/2014 - 17/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 CLEAN BANDIT Rather Be
- 3 GEORGE EZRA Budapest
- 4 COLDPLAY Magic
- 5 MILKY CHANCE Stolen Dance
- 6 AVICII Addicted To You
- 7 JOHN LEGEND All of Me
- 8 KATY PERRY Dark Horse (feat. Juicy J)
- 9 KENSINGTON Streets
- 10 BYENTL Inside Out

## RUSSIA

POS ARTIST/ ALBUM

14/04/2014 - 20/04/2014

- 1 LANA DEL REY West Coast
- 2 IMANY You Will Never Know
- 3 ЁЛКА FEAT БУРИТО Ты знаешь
- 4 ИОВА Улыбайся
- 5 КАСТА На весь район
- 6 FAUL & WAD AD, PNAU Changes
- 7 PHARRELL WILLIAMS Happy
- 8 MARTIN GARRIX Animals
- 9 SEREBRO Я тебя не отдам
- 10 ШЫМ Романс для Анны

## SPAIN

POS ARTIST/ ALBUM

14/04/2014 - 20/04/2014

- 1 ENRIQUE IGLESIAS Bailando
- 2 PHARRELL WILLIAMS Happy
- 3 FAUL & WAD AD, PNAU Changes
- 4 BIRDY Wings
- 5 CLEAN BANDIT Rather Be
- 6 WISIN Adrenalina
- 7 KATY PERRY Dark Horse (feat. Juicy J)
- 8 LANA DEL REY West Coast
- 9 JASON DERULO Trumpets
- 10 DAVID BISBAL Diez Mil Maneras

## SWEDEN

POS ARTIST/ ALBUM

9/04/2014 - 15/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 ACE WILDER Busy Doin' Nothin  
CLEAN BANDIT Rather Be
- 3 ED SHEERAN I See Fire
- 4 MR. PROBZ Waves
- 5 FIRST AID KIT My Silver Lining
- 6 JOHN LEGEND All of Me
- 7 KENT La belle époque
- 8 THE CHAINSMOKERS #SELFIE
- 9 CALVIN HARRIS Summer
- 10 SANNA NIELSEN Undo

## SWITZERLAND

POS ARTIST/ ALBUM

11/04/2014 - 17/04/2014

- 1 PHARRELL WILLIAMS Happy
- 2 CLEAN BANDIT Rather Be
- 3 MR. PROBZ Waves
- 4 AVICII Addicted To You
- 5 ED SHEERAN I See Fire
- 6 KATY PERRY Dark Horse (feat. Juicy J)
- 7 NICO & VINZ Am I Wrong
- 8 COLDPLAY Magic
- 9 REBEL Black Pearl (He's a Pirate)
- 10 IMAGINE DRAGONS Demons

# CHARTS iTUNES ALBUMS WEEK 16



## UNITED KINGDOM

POS	ARTIST/ ALBUM
13/04/2014 - 19/04/2014	
1	PAOLO NUTINI Caustic Love
2	VARIOUS Now That's What I Call Music! 87
3	THE VAMPS Meet the Vamps
4	VARIOUS ARTISTS Frozen
5	VARIOUS ARTISTS Ultimate Club Anthems
6	ONE DIRECTION You & I - EP
7	VARIOUS Pure Deep House 2 - The Very...
8	JOHN LEGEND Love In the Future
9	VARIOUS ARTISTS Soulful House
10	PALOMA FAITH A Perfect Contradiction

## DENMARK

POS	ARTIST/ ALBUM
14/04/2014 - 20/04/2014	
1	ONE DIRECTION You & I - EP
2	VARIOUS ARTISTS Bass Power 13
3	VARIOUS ARTISTS MGP 2014
4	CHRISTOPHER Told You So
5	MELLEMFINGAMUZIK MellemFinga...
6	MØ No Mythologies to Follow
7	VARIOUS ARTISTS Frost
8	RASMUS SEEBACH Ingen Kan Love ...
9	MARIE KEY De Her Dage
10	VARIOUS ARTISTS Mellow

## FRANCE

POS	ARTIST/ ALBUM
14/04/2014 - 20/04/2014	
1	CHINESE MAN The Groove Sessions, V3
2	MIOSSEC Ici-bas, Ici même
3	PHARRELL WILLIAMS GIRL
4	JEAN-LOUIS AUBERT Aubert chante...
5	INDILA Mini World
6	STROMAE Racine Carrée
7	LONDON GRAMMAR If You Wait
8	JUL Dans ma paranoïa
9	PAOLO NUTINI Caustic Love
10	MULTI-INTERPRÈTES NRJ...

## GERMANY

POS	ARTIST/ ALBUM
11/04/2014 - 17/04/2014	
1	JAN DELAY Hammer & Michel
2	VARIOUS ARTISTS About: Berlin, Vol. 6
3	HELENE FISCHER Farbenspiel
4	VARIOUS MegaHits 2014 - Die Zweite
5	LORDE Pure Heroine
6	PAOLO NUTINI Caustic Love
7	ABBA ABBA Gold (40th Anniversary Edit)
8	KOLLEGAH King
9	IMAGINE DRAGONS Night Visions
10	INDILA Mini World

## ITALY

POS	ARTIST/ ALBUM
10/04/2014 - 16/04/2014	
1	BIAGIO ANTONACCI L'amore comporta
2	PAOLO NUTINI Caustic Love
3	DAVIDE VAN DE SFRUOS Goga e ...
4	BRUNO MARS Unorthodox Jukebox
5	ONE DIRECTION You & I - EP
6	ARTISTI VARI Hit's Spring! 2014
7	LORDE Pure Heroine
8	COLDPLAY Mylo Xyloto
9	MONDO MARCIO Nella Bocca Della...
10	IMAGINE DRAGONS Night Visions



Netherlands: Paolo Nutini



Spain: Enrique Iglesias



Sweden: One Direction



Switzerland: Imagine Dragons

## NETHERLANDS

POS	ARTIST/ ALBUM
11/04/2014 - 17/04/2014	
1	ILSE DELANGE After the Hurricane...
2	PAOLO NUTINI Caustic Love
3	BRUNO MARS Unorthodox Jukebox
4	ONE DIRECTION You & I - EP
5	LADIES OF SOUL Live At the Ziggo dome
6	VARIOUS ARTISTS 538 Hitzone 68
7	LORDE Pure Heroine
8	JACQUELINE GOVAERT Songs to Soothe
9	COLDPLAY Mylo Xyloto
10	PHARRELL WILLIAMS GIRL

## RUSSIA

POS	ARTIST/ ALBUM
14/04/2014 - 20/04/2014	
1	БАСТА iTunes Session
2	SWEDISH HOUSE MAFIA One Last Tour...
3	ARMIN VAN BUUREN A State of Trance...
4	ЛЕНИНГРАД Ленинград: Лучшее!
5	PHARRELL WILLIAMS GIRL
6	ЮРИЙ АНТОНОВ Лучшее Часть 1
7	Ю-ПИТЕР НауПок
8	ГРИГОРИЙ ЛЕПС Гангстер №1
9	ИВАН ДОРН Co'n'dorn WITHIN TEMPTATION Hydra
10	DINO MC47 2014

## SPAIN

POS	ARTIST/ ALBUM
14/04/2014 - 20/04/2014	
1	VETUSTA MORLA La Deriva
2	ELS AMICS DE LES ARTS Només...
3	ENRIQUE IGLESIAS SEX AND LOVE
4	VARIOUS ARTISTS Superventas 2014
5	JOAN DAUSÀ On Seràs Demà?
6	ONE DIRECTION You & I - EP
7	VARIOUS ARTISTS Europa FM 2014
8	INDIA MARTÍNEZ Camino de la Buena...
9	SWEDISH HOUSE MAFIA One Last Tour...
10	DAVID BISBAL Tú y Yo

## SWEDEN

POS	ARTIST/ ALBUM
9/04/2014 - 15/04/2014	
1	ONE DIRECTION You & I - EP
2	KADAWATHA The World of Hypocrisy
3	SWEDISH HOUSE MAFIA One Last Tour...
4	VARIOUS ARTISTS Absolute Music 75
5	JILL JOHNSON Livemusiken från Jills...
6	STEFAN SUNDRÖM Nu var det 2014
7	LORDE Pure Heroine
8	ED SHEERAN x (Deluxe Edition)
9	VARIOUS ARTISTS Melodifestivalen 2014
10	VARIOUS Absolute Dance - Spring 2014

## SWITZERLAND

POS	ARTIST/ ALBUM
11/04/2014 - 17/04/2014	
1	LO & LEDUC Zucker fürs Volk
2	PAOLO NUTINI Caustic Love
3	MÖCHTEGANG Mittwoch Nami
4	JAN DELAY Hammer & Michel
5	ABBA ABBA Gold (40th Anniversary Edit)
6	IMAGINE DRAGONS Night Visions
7	GOTTHARD Bang!
8	VARIOUS More Club Hits 2014 - The Hit...
9	BRUNO MARS Unorthodox Jukebox
10	VARIOUS ARTISTS About: Berlin, Vol. 6

# CHARTS ANALYSIS WEEK 16



## CHARTBOUND

Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

### UK SINGLES CHART



- MR PROBZ Waves Epic
- DJ CASSIDY/THICKE/JESSIE J Calling All Hearts Columbia
- CASH CASH FT BEBE REXHA Take Me Home Big Beat
- NEON JUNGLE Welcome To The Jungle RCA
- INDIANA Solo Dancing No Romeo
- JOEL COMPASS Forgive Me Polydor
- KOOKS Down Virgin
- DOMINIQUE YOUNG UNIQUE Throw It Down Epic
- LANA DEL REY Gods & Monsters Polydor

### UK ARTIST ALBUMS CHART

- IGGY AZALEA The New Classic Mercury
- EELS The Cautionary Tales Of Mark Oliver E Works
- KELIS Food Ninja Tune
- WHITNEY HOUSTON The Ultimate Collection Sony Music
- EDGUY Space Police - Defenders Of The Crown Nuclear Blast
- YES The Yes Album DGM Panegyric
- WINGER Better Days Comin' Frontiers
- FUTURE Honest Epic/Freebandz



The new Official Charts Company UK sales charts and Radiomonitor airplay charts are available from every Sunday evening at musicweek.com.

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Dutch hip-hop artist Mr Probz reached No.5 in his homeland with Waves in February - and the track is now set to swamp the opposition and debut at No.1 here this weekend.

It will replace Kiesza's maiden hit Hideaway, which itself debuted at No.1 on sales of 136,286 copies - the fourth highest tally of the year to date - last Sunday.

A 25 year old singer/songwriter, who originally hails from Alberta in Canada now lives in New York, Kiesza is signed to local indie label Lokal Legend - which licensed the track to Universal's Virgin EMI division for UK release - but has been tweeting about a move to East London.

Hideaway easily dislodged last week's No.1, Sigma's drum & bass smash Nobody To Love, which retreated to No.2 while selling a further 73,789 copies.

Meanwhile Touch, the introductory single by Shift K3y - 20 year old Lewis Jankel, son of Chas who used to be in Ian



MIDWEEK NO.1

Mr Probz: Waves

Dury's Blockheads - has a UK garage flavour, and is slightly redolent of early Craig David. It is also a hit, debuting at No.3 (46,085 sales) on Sunday.

The third and last new arrival to the Top 10, Swedish singer Tove Lo's debut hit Stay High jumped 12-6 (32,905 sales).

Elsewhere in the top tier, All Of Me held at No.4 (45,330 sales) for John Legend, The Man slipped 3-5 (38,271 sales) for Aloe Blacc, Happy remained

at No.7 (30,843 sales) for Pharrell Williams, I Got U declined 6-8 (27,832 sales) for Duke Dumont feat. Jax Jones, Fancy faded 5-9 (26,962 sales) for Iggy Azalea feat. Charli XCX and My Love descended 8-10 (25,441 sales) for Route 94 feat. Jess Glynne.

13 weeks after his debut hit Do It All Over Again debuted at No.5 on sales of 29,084 copies, 18 year old Flyar Fox fell just short of the Top 10 with follow-

up A Billion Girls opening at No.11 (24,863 sales).

German Whip (No.13, 24,266 sales) is the introductory hit for grime star Meridian Dan. Also featuring Big H and JME, it is the first single from Meridian Dan's upcoming album I Am London - so-called because London is his surname as well as the city he lives in.

Also new to the Top 75 in a quiet week: Cannonball (Earthquake) (No.29, 9,920 sales), by Dutch dance act Showtek with Justin Prime feat. Matthew Koma, and Heart's On Fire (No.63, 3,390 sales), the first single from Passenger's upcoming fifth album, Whispers.

The seventh annual Record Store Day took place on Saturday. 7-inch and 12-inch singles formed the vast majority of the 643 releases on the day - a new record, up from 509 in 2013. Overall singles sales were down 3.89% week-on-week at 2,838,793 - a 16 week low, and 13.50% below same week 2013 sales of 3,281,678. Vinyl sales increased 1345.55% week-on-week to 37,671, but were 12.28% below the same week 2013 tally of 42,947.

## ALBUMS

■ BY ALAN JONES

Paolo Nutini scored the biggest first week sales of his career and the biggest weekly sale of 2014, with his third album Caustic Love selling 109,011 copies to debut at No.1 on Sunday - and with no new threat materialising it looks set to continue its reign this weekend. Undoubtedly helped by the presence of two of its songs in the Top 40, his appearance on Graham Norton's BBC1 chat show and Easter gift-buying, the album easily eclipsed the 72,644 copies that Sam Bailey's album The Power Of Love sold on its debut to set the previous 2014 high just four weeks ago, and also the 62,937 copies his second album, Sunny Side Up, sold when it debuted at No.1 nearly five years ago.

Scream (Funk My Life Up) - the first single from Caustic Love - rallied 28-22 (14,098 sales) a fortnight after debuting and peaking at No.12, while preview track Better Man slid 40-60 (3,577 sales). Two other tracks from the album also made their



MIDWEEK NO.1

Paolo Nutini: Caustic Love

chart debuts on Sunday - Iron Sky at No.59 (3,583 sales) and Let Me Down Easy at No.173 (1,077 sales).

Despite spawning three top three hits in the last six months, The Vamps' debut album Meet The Vamps was no match for Nutini, and debuted at No.2 on sales of 47,160 copies. That is, however, the highest sale for a No.2 album so far in 2014, beating the 43,167 copies that George Michael's Symphonica sold three weeks ago. Those sales

would have delivered a No.1 in 11 of 15 prior 2014 chart weeks. The Vamps' latest single, Last Night, suffered a 2-14 dip (23,130 sales) on its second week on the chart, an even faster decline than their October 2013 debut Can We Dance, which slid 2-10, or February 2014 follow-up Wild Heart, which fell 3-12, on their second chart weeks.

After two consecutive weeks with small victory margins atop the chart, Kaiser Chiefs' Education, Education, Education

& War tumbled to No.5 (8,506 sales), while the track Coming Home falls 31-62 (3,450 sales) on the singles chart.

The rest of the Top 10 artist albums: Paloma Faith's A Perfect Contradiction (2-3, 12,814 sales), John Legend's Love In The Future (3-4, 12,813 sales), George Michael's Symphonica (4-6, 8,298 sales), Elbow's The Take Off And Landing Of Everything (11-7, 7,781 sales), Pharrell Williams' Girl (8-8, 7,398 sales), Johnny Cash's Out Among The Stars (6-9, 7,292 sales) and Sam Bailey's The Power Of Love (7-10, 6,495 sales).

The combination of Easter and Record Store Day brought only a modest 3.42% increase in sales week-on-week to 1,490,706 - but that's 10.92% above same week 2013 sales of 1,343,889, and the third week in a row sales have been above same week 2013 levels.

Vinyl sales last week, largely Record Store Day related, amounted to 42,186 - 140.28% up week-on-week and 60.10% above sales in the same week last year, which also included Record Store Day.





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Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franskild", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

For more info, please contact: [info@mysticsons.com](mailto:info@mysticsons.com)  
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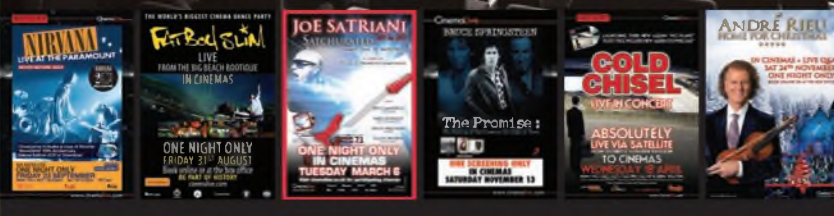
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to [runoffgroove@intentmedia.co.uk](mailto:runoffgroove@intentmedia.co.uk)

**INTERNATIONAL SUPERSTARS**

Universal Music Group boss Lucian Grainge presented prolific songwriter Diane Warren with an award for International Music Person of the Year at Musexpo in Los Angeles earlier this month. Now in its 10th year, the event's organiser A&R Worldwide also launched the first of its annual International Music Industry Awards. The ceremony saw Grainge himself pick up the gong for Best Music Industry Executive, Glassnote founder Daniel Glass named Best A&R and Lorde's representation, Saiko Management, take the prize for Best Talent Management. Also honoured on the night were Chop Shop Music Supervision's Alexandra Patsavas (Best Music Supervisor) and Flux FM's Markus Kuehn and Mona Rubsamen (Most Innovative Radio Station). Meanwhile, Fueled By Ramen/WMG-signed group Twenty One Pilots picked up the Pepsi Artist Accelerator Award, which will see Pepsi provide the act with worldwide marketing opportunities.

1. Lucian Grainge (chairman and CEO, Universal Music Group), Diane Warren (songwriter and RealSongs founder) and Sat Bisla (president and founder, A&R Worldwide/Musexpo).
2. Daniel Glass (president and founder, Glassnote Entertainment Group).
3. Scott MacLachlan and Tim Youngson (Saiko Management).
4. Alexandra Patsavas (founder, Chop Shop Music Supervision).
5. Markus Kuehn and Mona Rubsamen (co-founders Flux FM).
6. Twenty One Pilots manager Chris Woltman and Pepsi's Ellen Healy.



**KEY SONGS IN THE LIFE OF**

**SAT BISLA**



President and Founder, A&R Worldwide/Musexpo

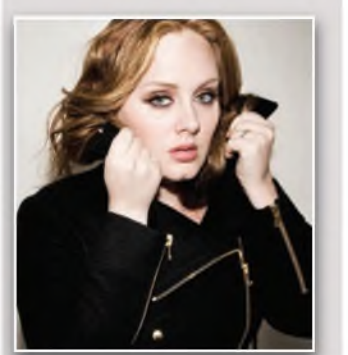
**What was the first record you remember buying?**  
 ABBA - Take A Chance On Me. I've always taken a leap of faith, or a chance, if you will, in life.

**Which song was (or would be) the first dance at your wedding?**  
 Alphaville - Forever Young. It's important to stay young at heart.

**Which track would you like played at your funeral?**  
 Alfred Hall - So Bright.

**What's your karaoke speciality?**  
 I'm an awful singer so I have no karaoke speciality.

**What was the best artist meeting of your life?**  
 Meeting with Adele (pictured) back in 2007 before she was signed or published. Barry Dickins, one of my mentors, gave me her demos earlier that year.



**Recommend a track Music Week readers may not have heard...**  
 A future hit in my opinion is New Zealand's Kaitlin Riegel - Silhouettes. Currently unsigned but has elements of Lorde and Adele but her own unique style.

**What's your favourite single/track of all time?**  
 One of my current favourites is How To Disappear by Thomas Azier.



# ARCHIVE

## MUSIC WEEK March 17, 1984

### HEADLINE NEWS

Overwhelmed by investors clamouring to buy stock in the record retail chain Our Price last week, managing director Garry Nesbitt reacted jubilantly on behalf of his company, and the trade as a whole. The exec said despite the public perception of the "doom and gloom" in the industry when "the man in the street was given a chance to vote with his wallet, there was massive support for a company which sells records and tapes". The minimum tender price of £1.50 was oversubscribed by more than 20 times and brought cheques totalling £74m.

### ALSO

EMI Records has been fined £10,000 by the BPI for breaches in the chart code of conduct. A Gallup salesman, promoting singles, offered dealers free albums by artists other than those whose records were being promoted. EMI, whose MD Peter Jamieson previously described "freebies" as "the scourge of the industry," said that the albums were offered to the sales force to be given away as part of a major album campaign.



## SINGLES TOP 10 17.03.84

POS	ARTIST	SINGLE
1	NENA	99 Red Balloons
2	KOOL & THE GANG	Joanna/Tonight
3	BREAK MACHINE	Street Dance
4	NIK KERSHAW	Wouldn't It Be Good
5	LIONEL RICHIE	Hello
6	FRANKIE GOES TO HOLLYWOOD	Relax
7	VAN HALEN	Jump
8	BILLY JOEL	An Innocent Man
9	ROCKWELL	Somebody's Watching Me
10	RICHARD HARTLEY	Torvill & Dean

## ALBUMS TOP 10 17.03.84

POS	ARTIST	SINGLE
1	HOWARD JONES	Human's Lib
2	THOMPSON TWINS	Into The Gap
3	BILLY JOEL	An Innocent Man
4	MICHAEL JACKSON	Thriller
5	QUEEN	The Works
6	THE SMITHS	The Smiths
7	LIONEL RICHIE	Can't Slow Down
8	EURHYTHMICS	Touch
9	NIK KERSHAW	Human Racing
10	SIMPLE MINDS	Sparkle In The Rain

© Official Charts Company

## NEW RELEASES RECOMMENDED 17.03.84



### BARBARA DICKSON Keeping My Love For You

Keeping My Love For You by Barbara Dickson is "a sprightly up-tempo appealing pop number". However, the "backing and orchestration could have been something special, but somehow misses out and with it the record itself." Pale Fountains' Pacific Street is a "pleasant surprise". It "crams in umpteen different ideas, varying stylistic experiments, and an eccentric selection of moods." The LP entered the chart last week at No.92 but "has the quality to go much higher."

## AD WATCH

"The greatest invention since the masterbag" is The Record Manager. The computer program is "never ill and never takes a holiday" and is "uniquely suited to running a record retail business." Costing £4 a day, the programme is "ready to help even more in the future by accepting information from a bar code reader, and being able to communicate with other computers".



# MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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*"They set you on the treadmill / And they made you change your name"*

# WRITER'S NOTES

Top-notch tunesmiths on their history with songs

## Anthony Rossomando



Published by Downtown Music Publishing. Written with MNR, Mark Ronson and Sia

### What was the first song you ever wrote?

The first I can remember is Meat In The Mail, written with my friend aged 14. An '80s hardcore song about the frozen meat my parents would get in the mail from my uncle.

### And the last song you wrote?

Sorry Now with Michelle Branch.

### What is the song you're proudest of and why?

Truth Begins with Carl Barat. After all the songs we wrote we finally were able to inject some light into our words and thus, each other.

### Which song do you wish you'd written and why?

I See A Darkness by Will Oldham. The Johnny Cash version tears me to pieces.



### Where do you write and what do you write on/with?

I sing into my iPhone more than anything.

### Who is your favourite songwriter of all time?

A toss up between Damon Albarn, Neil Young and Lou Reed (pictured).

### And your favourite songwriter of the moment?

Andrew Wyatt. Soulful, sing-able, intelligent and diverse.

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# Rob • Stringer | ‘Rōb Stringēr’ |

noun [usu. as.adj.] 1. a person possessing the below qualities: music lover, loyal, passionate, Luton supporter, beer drinker, good bloke, worthy Strat recipient, but not that **Modest!**