



HITsheet

16 JULY 2004

ISSUE #54

Looking Good
Sounding Better,
Go With Your Soul...



**Record
of the Week**
Dry Your Eyes 679
The Streets

You can spot a hit when spoof versions are circulating widely on the internet before the track is even released! *Dry Your Eyes* is already a classic, reaffirming Mike Skinner as king of the UK's urban scene.

The Streets' most cosmopolitan single to date, *Dry Your Eyes* is an anthem for anyone who's ever been dumped or experienced the pain of a break-up. It's profound, heartfelt and is our single of the year so far.



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31 The Birches,
London, N21 1NJ

Tel. +44 (0)20 8360 4088
Fax: +44 (0)20 8360 4088

Email. Info@hitsheet.co.uk
Sales@hitsheet.co.uk

Website. www.hitsheet.co.uk

Publisher – Paul Kramer
Paul@hitsheet.co.uk
07932 034750

Editor – Greg Parmley
Greg@hitsheet.co.uk
07740 868 956

Contributors – Bob Lefsetz,
Sarah Joyce,
Scott Baxter,

Magazine Design – Dennis Adelman

Magazine Layout – James Murdoch

Website Design and Co-ordinator –
Dave Natriss –
Dave@hitsheet.co.uk

Administrator – Naomi Stickler
Naomi@hitsheet.co.uk

Hit Sheet Idents – Gordon
Lancaster

Cub Reporters – Joseph Kramer
Joseph@hitsheet.co.uk

Daniel Kramer
Daniel@hitsheet.co.uk

Head of Accounts
Kenneth Lay
RedKen@hitsheet.co.uk

Criminal Record
Mark Purselove
Mark@hitsheet.co.uk

Book of the Month
Famous Dead
Elton Ben
Elton@hitsheet.co.uk

Takeover Bid
Michael Green
Keepthereceipt@hitsheet.co.uk

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Love Music,
Have An Opinion,
Make A Difference

EDITORIAL

Hello and welcome to issue #54 of the Hit Sheet.

"What a difference a year makes." This was the theme of Peter Jamieson's speech at the BPI's AGM this week, which took a considerably more upbeat view than his same slot 12 months ago.

Last year's AGM saw the industry organisation bruised and staring up a steep mountain face without ropes or crampons. Issues over piracy, illegal file sharing, parallel imports and disintegrating business models all looked to continue unabated. But having made inroads into all of these problems, Jamieson has every reason to be upbeat!

Arts minister Estelle Morris is now emerging as a valuable industry ally, with the DCMS finally appreciating the value of the music industry. In fact, there is now such collaboration between the government and the industry, with numerous think tanks, forums and groups, that Jamieson announced a "rock the boat" party for BPI members and MPs. "Members who wish to get jiggy with their local MP should see me at the end," he said.

But the BPI chairman did outline several key issues including, "an independent sector that is split at least three ways," and that has, "...failed to find a solution to working under a common umbrella."

Of pressing concern is an extension to the term of copyright from 50 to 95 years. This week sees the 50th anniversary of Elvis Presley recording his first single, *That's Alright Mama*, a track that, under current copyright laws, could be released in the UK by anyone from 1 January next year. "I regard this week's anniversary as a wake up call and a call to arms," Jamieson said.

Apple's iTunes is clearly being treated warily as well: "...the potential dominance in the short term of this new market by Apple has to be of concern," he said. "No less worrying is the apparent desire of Apple the music retailer also to set the wholesale price – unprecedented in the marketing of music."

We'd love to know whom PJ was referring to when he said, "There are those who dream of an anarchistic world in which all music is available for free on the internet. Dialogues about this take place in newspaper columns and much closer to home in our own trade magazines." We're sure he can't mean our own outspoken Mr Lefsetz!

The BPI has put in a sterling effort over the past year and as an industry, we should recognise its successes and continue to support its work.

On a more musical tip, look out for Hugh Goldsmith's first Brightside Records signing Rooster. Their set at the Bull and Gate last week showed a highly promising act with some killer songs. The hardcore rock press may be sceptical, but there's a huge market for it right now.

Mohair, who've recently become available for recording and publishing, also reaffirmed just why we love them at the Barfly, despite a few sound problems. If you haven't seen them live, it's well worthwhile. Onwards and upwards...

GREG PARMLEY

Through The Grapevine



- 1 Which top MD used to be the drummer in anarchic group Zerra 1?
- 2 Which songwriter brothers would rather we didn't mention their early masterpiece entitled Fuck Wits, which they performed whilst at college?
- 3 Which MD leads such an untarnished lifestyle that he is lovingly nicknamed Stainless by his staff?
- 4 Who did their utmost to stop us attending this years BPI AGM, and why?
- 5 When asked, live on air at Party In The Park, what world record he'd most like to break, which 19 artist answered, "the amount of masturbating in one day?" Channel 5 issued an apology one hour later!
- 6 Which BPI consultant by day is a fully-fledged member of The Polyphonic Spree by night?
- 7 Which unsigned artist, whom we featured several times at the beginning of the year, is about to sign deals with Universal Publishing and UCJ?

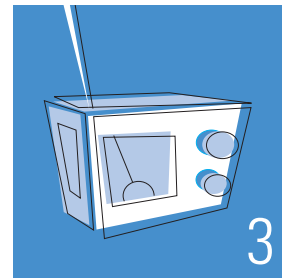
Names...Names...Names...

Amanda Conroy...Matt Philips...Korda Marshall...Lyor Cohen... Kevin Liles...Kedar Massenburg...Whoopi Goldberg... Malcolm Dunbar...David Bowie... Sean Davis...Simon Davies...Mel Brown...Horace McDonald...Tommy Mottola...Bill Holland...Marc Marot... Louis Walsh... Pat Concannon... Phil Nelson... Nigel Coxon...Vonnie DeBrett...Harry Benjamin... Hugh Goldsmith...Laura Lloyd...Mark Hagen...Roly Keating... Will Young...Crispin Parry...Laura Swanson...Beulah Garside...Matt Hales...Ben Hales...David Steele...Paul Conroy...Geoff Ellis

The Hit Sheet CD – Tracklisting issue #54

1	<i>Dry Your Eyes</i>	The Streets	679
2	<i>Heart Shaped Tattoo</i>	Eve Selis	Proper
3	<i>I Would Never</i>	The Blue Nile	Sanctuary
4	<i>Dumb</i>	The 411	Sony UK
5	<i>Bedshaped</i>	Keane	Island
6	<i>Morning</i>	Cayto	unsigned
7	<i>Do Your Thing</i>	Chantz	Decca
8	<i>You're The Only One</i>	Maria Mena	Columbia
9	<i>Hello The End</i>	Alex Lloyd	EMI
10	<i>Receiver</i>	Hem	unsigned
11	<i>Last Night I Nearly Died</i>	Duke Special	unsigned

TV AND RADIO



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RADIO

UK's most played pre-release:
 Shapeshifters *Lola's Theme*
 UK's most played:
 Shapeshifters *Lola's Theme*

RADIO ONE

Jo Whaley	Kanye West	<i>Jesus Walks</i>
Colin & Edith	Modest Mouse	<i>Float On</i>
Scott Mills	Natasha Bedingfield	<i>These Words</i>
Dave Pearce	DT8 Project	<i>The Sun Is Shining (Down On Me)</i>
Zane Lowe	The Departure	<i>All Mapped Out</i>

PLAYLIST ADDITIONS

Natasha Bedingfield	<i>These Words (B)</i>
3 Of A Kind	<i>Baby Cakes (C)</i>
Beenie Man	<i>King Of The Dance Hall (C)</i>
Franz Ferdinand	<i>Michael (C)</i>
Scent	<i>Up & Down (C)</i>
Stellar Project feat. Brandi Emma	<i>Get Up Stand Up (C)</i>
Twista feat. Anthony Hamilton	<i>Sunshine (C)</i>

RADIO TWO

Record Of The Week: Finn Brothers *Won't Give In*
 Album Of The Week: Shaznay Lewis *Open*

PLAYLIST ADDITIONS

Plumb	<i>Sink 'n Swim (A)</i>
Sandra McCracken	<i>Last Goodbye (A)</i>
Alan Jackson	
with Jimmy Buffet	<i>It's 5 O'Clock Somewhere (C)</i>
Kimberley Locke	<i>8th World Wonder (C)</i>
Swing Out Sister	<i>Won't Let You Down (C)</i>
Gabrielle	<i>Ten Years Time (C)</i>
Kathryn Williams	<i>In A Broken Dream (C)</i>

TV

VH1
 1. George Michael *Flawless*
 2. Britney Spears *Everytime*
 3. Maroon 5 *This Love*
 4. Keane *Everybody's Changing*
 5. Anastacia *Left Outside Alone*

TMF
 1. Britney Spears *Everytime*
 2. Maroon 5 *This Love*
 3. Mario Winans *I Don't Wanna Know*
 4. Kelis *Trick Me*
 5. Will Young *Friday's Child*

MTV2
 1. The Hives *Walk Idiot Walk*
 2. Razorlight *Golden Touch*
 3. Bloc Party *Banquet*
 4. The Killers *Mr. Brightside*
 5. The Streets *Dry Your Eyes*

MTV Dance
 1. Shapeshifters *Lola's Theme*
 2. Angel City *Touch Me*
 3. Special D *Come With Me*
 4. Kelis *Trick Me*
 5. Girls Aloud *The Show*

MTV Base
 1. Twista *Overnight Celebrity*
 2. Nina Sky *Move your Body*
 3. Usher *Burn*
 4. Ghostface Killah *Push*
 5. Kelis *Trick Me*

MTV Hits
 1. Usher *Burn*
 2. Mario Winans *I Don't Wanna Know*
 3. OutKast *Roses*
 4. Britney Spears *Everytime*
 5. Black Eyed Peas *Let's Get It Started*

TV LISTINGS TV LISTINGS TV LISTINGS TV LISTINGS TV LISTINGS

Anastacia	TOTP Saturday	Sat 10 July, 11:00 BBC2
Anastacia	Party In The Park	Sun 11 July, 11:30 Ch5
Anastacia	Top Of The Pops	Fri 16 July, 19:30 BBC1
Badly Drawn Boy	Sport Relief 2004	Sat 10 July, 22:30 BBC1
Natasha Bedingfield	Party In The Park	Sun 11 July, 11:30 Ch5
Beyonce	Live In Concert	Sat 10 July, 11:25 Ch4
Blue	Party In The Park	Sun 11 July, 11:30 Ch5
Busted	The Saturday Show	Sat 10 July, 08:30 BBC2
Busted	Party In The Park	Sun 11 July, 11:30 Ch5
Busted	Richard and Judy	Thurs 14 July, 17:00 Ch4
The Calling	Top Of The Pops	Fri 16 July, 19:30 BBC1
The Corrs	Party In The Park	Sun 11 July, 11:30 Ch5
Counting Crows	ITV at the Festivals	Sun 11 July, 03:30 ITV1
The Cure	The Move Music Festival	Sat 13 July, 01:05 ITV1
Electric Six	Game On	Sat 10 July, 07:00 Ch4
Nelly Furtado	Party In The Park	Sun 11 July, 11:30 Ch5
Emmylou Harris	From A Deeper Well	Sat 13 July, 21:00 BBC4
Jamelia	The Mysti Show	Sat 10 July, 10:00 BBC2
Jamelia	GMTV	Mon 12 July, 06:00 ITV1
Beverly Knight	ITV at the Festivals	Sun 11 July, 03:30 ITV1
Lenny Kravitz	Friday Night with Jonathan Ross	Sun 11 July, 01:45 BBC1
Lenny Kravitz	Party In The Park	Sun 11 July, 11:30 Ch5
Avril Lavigne	Party In The Park	Sun 11 July, 11:30 Ch5
Shaznay Lewis	TOTP Saturday	Sat 10 July, 11:00 BBC2
McFly	TOTP Saturday	Sat 10 July, 11:00 BBC2
McFly	Party In The Park	Sun 11 July, 11:30 Ch5
Freddie Mercury	Freddie's Loves	Wed 14 July, 21:00 Ch5
Alanis Morissette	Party In The Park	Sun 11 July, 11:30 Ch5
Morrissey	The Move Music Festival	Sat 13 July, 01:05 ITV1
Samantha Mumba	In Profile	Fri 16 July, 03:05 ITV1
Jimmy Osmond	This Morning	Fri 16 July, 10:30 ITV1
Gram Parsons	Fallen Angel	Sat 13 July, 22:00 BBC4
Sean Paul	Party In The Park	Sun 11 July, 11:30 Ch5
Pennywise	Game On	Sat 10 July, 07:00 Ch4
The Pixies	The Move Music Festival	Sat 13 July, 01:05 ITV1
Lionel Richie	Sport Relief 2004	Sat 10 July, 21:55 BBC1
Lionel Richie	This Morning	Mon 12 July, 10:30 ITV1
Gill Scott-Heron	The Revolution Will Not Be Televised	Fri 16 July, 23:35 BBC2
Stereophonics	The Move Music Festival	Sat 13 July, 01:05 ITV1
Rachel Stevens	TOTP Saturday	Sat 10 July, 11:00 BBC2
Rachel Stevens	Richard and Judy	Tues 13 July, 17:00 Ch4
Sugababes	Party In The Park	Sun 11 July, 11:30 Ch5
Supergrass	ITV at the Festivals	Sun 11 July, 03:30 ITV1
James Taylor	The Heaven and Earth Show	Sun 11 July, 10:00 BBC1
Randy Travis	Airline USA	Tues 13 July, 14:00 ITV1
V	Smile	Sun 11 July, 07:30 BBC2
Chris Wright	Ruby Does The Business	Mon 12 July, 21:00 BBC3
Will Young	Behind The Scenes	Sat 10 July, 13:35 Ch4
Will Young	Top Of The Pops	Fri 16 July, 19:30 BBC1

The Box Chart – 2-8 July



TW	LW	Artist	Title
1	2	Flip n Fill	<i>Discoland</i>
2	4	The Streets	<i>Dry Your Eyes</i>
3	3	O-Zone	<i>Mai la Hii</i>
4	1	Busted	<i>Thunderbirds Are Go</i>
5	11	Styles And Breeze	<i>You're Shining</i>
6	6	Britney Spears	<i>Everytime</i>
7	46	D-12	<i>How Come</i>
8	7	Usher	<i>Burn</i>
9	5	Will Young	<i>Friday's Child</i>
10	8	McFly	<i>Obviously</i>
11	N	Anastacia	<i>Sick And Tired</i>
12	13	Jennifer Ellison	<i>Bye Bye Boy</i>
13	10	Rachel Stevens	<i>Some Girls</i>
14	N	Avril Lavigne	<i>My Happy Ending</i>
15	9	Frankee	<i>F U Right Back</i>
16	19	Shapeshifters	<i>Lola's Theme</i>
17	64	Nelly Furtado	<i>Forca</i>
18	67	Savana	<i>Pretty Lady</i>
19	12	Hypo Psycho	<i>Public Enemy No. 1</i>
20	22	Outkast	<i>Roses</i>

SHAZAM pre-release Tag Chart 2-8 July



TW	LW	TITLE	ARTIST
1	1	<i>Lola's Theme</i>	Shapeshifters
2	4	<i>Dry Your Eyes</i>	The Streets
3	2	<i>Baby Cakes</i>	3 Of A Kind
4	6	<i>How Come</i>	D12
5	7	<i>See It In A Boy's Eyes</i>	Jamelia
6	13	<i>Some Girls</i>	Rachel Stevens
7	3	<i>You Should Really Know</i>	The Pirates feat. Shola Ama, Naila Boss & Ishani
8	8	<i>Satellite Of Love</i>	Lou Reed
9	new	<i>Can't Stand Me Now</i>	Libertines
10	17	<i>Thunderbirds</i>	Busted

The Video-C interactive music video chart as voted by site visitors at www.video-c.co.uk



Video-C, the best music you'll ever see!

TW	LW	ARTIST/TITLE	LABEL
1	new	Archie Bronson Outfit - <i>Islands</i>	Domino
2	new	Graham Coxon - <i>Spectacular</i>	Parlophone
3	new	J-Kwon - <i>Tipsy</i>	BMG
4	new	Angie Stone ft Snoop Dogg - <i>I Wanna Thank Ya</i>	BMG
5	10	The Honeymoon - <i>The Passive Agressive EP</i>	BMG
6	new	Morrissey - <i>First of the Gang to Die</i>	Sanctuary
7	9	Black Eyed Peas - <i>Let's Get It Started</i>	Polydor
8	new	The Hives - <i>Walk Idiot Walk</i>	Polydor
9	5	The Streets - <i>Dry Your Eyes</i>	679
10	new	Shaznay Lewis - <i>Never Felt Like This Before</i>	WEA



RECORDS OF THE WEEK

FRONT PAGER FRONT PAGER FRONT PAGER FRONT PAGER FRONT PAGER

Dry Your Eyes

The Streets

679

Released: 19 July
Marketing Director: Matt Thomas
020 7368 2500
Matt.Thomas@warnermusic.com
Press: Ruth Drake
Sainted PR
020 8962 5700
Ruth@saintedpr.com
Radio: Pete Black/Jane Arthy
020 7368 2500
Pete.Black@warnermusic.com
Jane.Arthy@warnermusic.com
TV: Laura Gilchrist
07810 155 403
Laura@partnership2.com
www.The-Streets.co.uk

Mike Skinner has really gone and done it. *Original Pirate Material* (now back in the top ten) clung comfortably to its underground vibe, and *Fit But You Know It*, the first single from his second album, *A Grand Don't Come For Free*, still drew on solid Midlands roots. But *Dry Your Eyes* threatens to provide Skinner with a life far, far removed from his childhood neighbourhood. This emotionally raw and starkly honest track will be massive. Three weeks upfront of release, the single was already in the top ten of the airplay chart, and No. 1 on The Box and MTV2, so therefore destined for top 10 TV airplay as well. *A Grand Don't Come For Free* debuted at No. 2 and sold platinum in under two weeks, but heavy media exposure around the single has propelled it to No. 1 after eight weeks in the top ten - a first for the band. The Streets are currently on a tour of European festivals, but return to the UK to perform at Reading and Leeds on 29 and 27 August respectively.



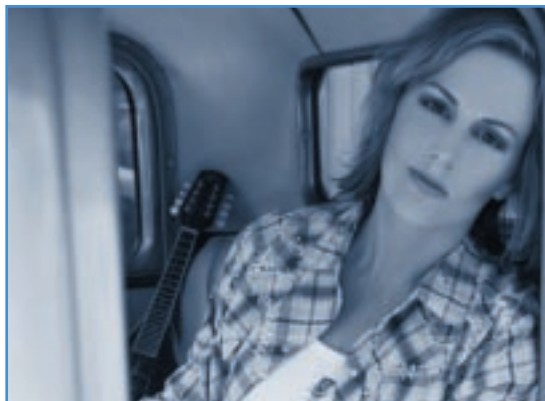
Heart Shaped Tattoo

Eve Selis

Proper

Released: Album Out Now
Product Manager: Mike Bartlett
Proper Records
020 8676 5101
Mike@proper.uk.com
Press: Will McCarthy
01647 433 859
Will@WillMcCarthy.com
Live: Gerry Mansfield
07850 351 942
RobertOwen89@yahoo.co.uk
www.EveSelis.com

Detroit resident and coal-throated country vixen Eve Selis has just seen her second album, *Nothing But The Truth*, released in the UK. Having been on the alt-country scene for the last eight years, Eve performs over 100 shows per year, and has shared stage space with the likes of Travis Tritt, Chris Isaak, Counting Crows, Crosby, Stills & Nash, the Doobie Brothers, Jewel, and Joan Osborne. *Heart Shaped Tattoo* is one of several potential country hits on the album, which was recorded in Nashville with award-winning producer Kim Patton-Johnston and Suzy Bogguss' husband/producer Doug Crider. Delightfully husky, yet boasting more power than a cowboy's pickup, Eve's vocal strength has won her fans all over, including the Internet where she's had 12 No. 1 hits on MP3.com, clocking up 1.2 million downloads in total. Eve is over in the UK right now, and after performing a 1pm slot on the main Guilfest Festival stage on 18 July, she appears at the Borderline in London the day after. Or, if you're in Brighton on 16 July, you can catch her being joined on stage by Ronnie Wood and Kenny Jones.



I Would Never

The Blue Nile

Sanctuary

Released: 23 August
Product Manager: Philip Seidl
020 8300 6588
Philip.Seidl@sanctuarygroup.com
Press: Peter Berry
Outside Organisation
Peter.Berry@outside-org.co.uk
Radio/TV: Gareth Davies
Chapple Davies
Gareth@chappdav.com

Where to start? The Blue Nile are the best band in the world at what they do. They just don't play the industry game and deliver an album every other year. A mere eight years since *Peace At Last* comes the fantastic new album *High* - the expression quality over quantity was made for these guys! The new album shows the band at the top of their game and *I Would Never* is our favourite track. No-one does melancholy better than The Blue Nile and we can't wait to see the band live again - their gigs are more like a religious experience! We eagerly await radio stations up and down the country actually exercising some quality control and playlisting this track for the right reasons, i.e. because it's a beautiful love song and deserves to be heard. Congratulations to Sanctuary for their belief in the group and to Ed Bicknell for getting Paul Buchanan & Co to this stage. A full album review will appear in the next issue, in the meanwhile I have to go and lie down!



RECORDS OF THE WEEK



Released: 23 August
Product Manager: Ted Cockle
020 7911 8458
Ted_Cockle@uk.sonymusic.com
Press: Joanna Burns
020 7911 8467
Joanna_Burns@uk.sonymusic.com
TV: Deirdre Moran
Deirdre_Moran@uk.sonymusic.com
Radio: Joe Bennett
Joe_Bennett@uk.sonymusic.com
Management: Howard Berman/
Susie Charrington
Streetside Records
020 8741 9365
Howard.Berman@streetsiderecords.co.uk
Susie.Charrington@streetsiderecords.co.uk
www.The411.co.uk

Dumb

The 411

Sony UK

Well, PK's worked through about half of his trilby, since promising to eat it should the girls not get to No. 1 with *On My Knees*. However, the single's No. 4 placing was a successful debut effort, and *Dumb* looks to build on both the strong media interest and the long run of live dates the girls have completed around the UK. The track has been co-written by the group themselves and produced by Dave McCracken and Fitzgerald Scott. Where *On My Knees* tipped a wink to '60s girl-group pop, *Dumb* is heavily influenced by TLC and a Detroit techno beat. The track is also the sound-bed to the current Lux washing powder advert which features Sarah Jessica Parker. This tune is a real grower, and while it may take an extra listen to reveal its classy, pop excellence, the hooks sink much deeper. The track features mixes from Kardinal Beats and Ron G and Sony are keeping the girls busy right now, as they put the finishing touches to their debut album, released later this year.



Released: 16 August
Product Manager: Jon Turner
020 8910 3217
Jon.Turner@umusic.com
Press: Ted Cummings
Ted.Cummings@umusic.com
Radio: Kate Burnett
Rapture PR
07973 909 578
TV: Mike Mooney
020 8910 3252
Mike.Mooney@umusic.com
Live: Chris Myhill
The Agency
020 7278 3331
ChrisMyhill@theagencygroup.com
www.KeaneMusic.com

Bedshaped

Keane

Island

Finally being paid their dues, the marvellous Keane are on top of the world right now. The band's debut album went platinum in 20 days, holding the No. 1 slot for six consecutive weeks. *Hopes and Fears* is widely expected to sell 4million, and we're predicting over 2m in the UK this year alone, which should put it on target to be 2004's biggest selling domestic long player. The trio's next offering is *Bedshaped*, a wholeheartedly melancholic track that should hoist Keane to the next level in the public consciousness, whilst simultaneously putting *Hopes and Fears* back on the top spot. The band are working hard at breaking the States right now, having been signed to Interscope by Jimmy Iovine, so they won't be in the UK much before November, when they return to tour. Already on the Radio 1 C-list, five weeks ahead of release, *Bedshaped* is just one of many classics on an album that's shaping up as a serious contender for this year's Mercury Music Prize and a host of Brit Awards in the New Year.



Released: 2 August
Contact: Gill Maxwell
0141 339 2846
07833 733 507
Gill@cayto.com
Nobby
0141 578 3025
07971 283 766
Nobby@cayto.com
www.Cayto.com

Morning

Cayto

unsigned

Glaswegian alt quartet Cayto have an unusual manner of doing things. Mixing rock, classical, jazz, punk and pop, Radiohead will enter Eurovision before this quartet are ever pigeon-holed. Their off-kilter live shows have helped them to establish a growing UK fan base, and support slots have included fellow countrymen Biffy Clyro and Six By Seven, as well as appearances at the T In The Park and Truck festivals. Cayto have set up their own label, Rictus Records, to release the piano-dominated *Morning*, but they are ostensibly unsigned. Elements of Thom Yorke's outfit, Muse and The Longpigs are stirred in with melody lines from Peer Gynt to unique and unorthodox effect. The band have completed several live sessions for radio, including Radio 1's Vic and Gill show, BBC Scotland, and assorted local stations including Beat 106 and Southcity FM. Cayto last visited London in May, so we think it's time they came back down. Otherwise, they're performing at the single launch party, hosted by Gill Mills, at Glasgow's Sub Club on 4 August.



RECORDS OF THE WEEK



Do Your Thing

Chantz

Decca

Released: 11 October
Product Manager: Donna Cass
020 8910 3112
Donna.Cass@umusic.com
Press: Linda Valentine
020 8910 3125
Linda.Valentine@umusic.com
Radio: Jo Hart
Hart Media
020 7209 3760
Jo@hartmedia.co.uk
TV: Nikki Sanderson
Non-Stop Promotions
020 8334 9994
www.Chantz.com

Wonderkid Chantz Powell is just 17-years-old but has already clocked up a decade of trumpet playing. He took up the horn after being taken to see Spike Lee's *Mo Better Blues* by his mother Glinda, who has been a driving force behind his career and developing Chantz's talents in singing and tap dancing. New Orleans-born, but having moved around the US and studied in Paris, Chantz currently resides in London, attending the Trinity Music College. It was in London that Decca picked up on this amazingly mature talent – Chantz has busked his way around the world making up to \$1,000 a night, and the UK was no exception. *Do Your Thing* features Chantz's scat-style over an upbeat, piano-led rhythm section that makes the track a huge potential crossover from more mainstream jazz territory. Comparisons are already being made to former Decca-act Sammy Davis Jr, and with Universal Classics and Jazz positively dripping stardust right now, there's no reason to doubt Chantz's imminent fame and fortune.



You're The Only One

Maria Mena

Columbia

Released: 27 September
Product Manager: Hannah Cooper
020 7911 8367
Press: Nicky Hobbs
020 7911 8482
Radio: Nick Worsley
0207 911 8419
TV: Andrea Edmondson
020 7911 8341
Name_Surname@uk.sonymusic.com
www.MariaMenaMusic.com

At the tender age of 15, Norwegian Maria Mena had already released her platinum-selling debut album, *Another Phase*. She was nominated for three Spellemannpriser awards (the Norwegian equivalent to a Grammy) for the album and the song *Lullaby* – an accolade unheard of for someone of her age. So perhaps it was only a matter of time before the word on this fresh-faced, talented youngster began to spread. Maria's debut UK single, *You're The Only One*, is taken from her second album, *White Turns Blue*. Having just turned 18, Maria has grown into a prodigious talent, and *You're The Only One* is a poignant and expressive track, swapping spoken vocal verses for a deftly sung chorus. Maria lives with her father in New York, and not playing an instrument herself, works with producer Arvid Solvang, humming or singing her melodies to him as they translate her ideas into music. She's touring the US right now, with UK dates TBC around the release date.



Hello The End

Alex Lloyd

EMI

Released: 19 July
Product Manager: Paul Baines
020 7605 5389
Paul.Baines@emimusic.com
Press: William Luff
020 7605 5258
William.Luff@emimusic.com
Radio: Tina Skinner
TV: Chris Slade
020 7605 5472
Live: Emma Banks
Helter Skelter
020 7376 8501
EmmaB@helterskelter.co.uk
www.AlexLloyd.com

Hello The End is the lead track from Alex Lloyd's third album, *Distant Light*, which is released in the UK on 2 August. The highly acclaimed Australian singer songwriter is both critically and commercially loved in his homeland with multi-platinum album sales and shelves stuffed full of awards. Combining a seemingly innate sense of melody with a practised and polished songwriting skill, Alex is a priority for EMI, who are also releasing *Distant Light* in Ireland, Italy and Canada this year. Neither a million miles from fellow Aussie Neil Finn, nor too far from Michael Stipe's controlled vocal tones, Alex is a strong talent and deserves to do well. *Hello The End* features defined and cutting guitar lines from Midnight Oil's Martin Rotsey and the track was mixed by Tony Hoffer (Air, Beck, Turin Brakes) in Hollywood. Having just toured Australia, Alex performs just one UK date at London's Islington Academy on 14 July – don't miss out!



RECORDS OF THE WEEK



Receiver

Hem

unsigned

Released: Not Scheduled
Management: Ger FitzGerald
+1 212 924 0534
Bdwagon@aol.com
Mike McCormack
Universal Publishing
020 8752 2623
Mike.McCormack@umusic.com
www.RabbitSongs.com

Hem's first album, *Rabbit Songs*, began as a collaboration between Dan Messé (piano, glockenspiel, harmonium) and producer/engineer Gary Maurer (guitar, mandolin), setting out to record an album that wove together American musical history with a contemporary feel. The result was an eight-piece band and a record free of any samples, synths and digital trickery that sold 50,000 copies in the US. And a further 8,000 in the UK through Setanta on a shoestring budget. Hem's second album, *Eveningland*, is another charmed, fragile and amorous affair which is currently unsigned in the UK. Vocalist Sally Ellyson strongly reminds us of the wonderful Joni Mitchell and the alt folk album is as precious and delicate as music gets. Mike McCormack at Universal Publishing has threatened to bankrupt his company before he gives up trying to break Hem, and we're strongly inclined to agree! *Receiver* is just one of a pocketful of jewels on *Eveningland*. Hem must be snapped up immediately.



Last Night I Nearly Died

Duke Special

unsigned

Released: Not Scheduled
Contact: Stephen Orr
Badger Management
028 9079 1666
Steve@badger-management.com
www.DukeSpecial.com

Part travelling troubadour, part theatrical soul minor, Duke Special's reputation continues to grow. *Last Night I Nearly Died (But I Woke Up Just In Time)* is the first of six new tracks on an new EP, *My Villain Heart*, which was released in June. The Duke, a.k.a. Peter Wilson, has retained his sense of classic songwriting fused with a big band sound, but elements of Motown have also been stirred into the mix. Mining an age-old vein of pop music, his roots date back before The Beatles, to an age of vaudeville, theatre and literary excellence. A truly unique performer and songscribe, Duke Special's compelling live shows, with backing tracks played on a vintage gramophone, are a real must-see. Having recently supported acts including Ron Sexsmith, Bic Runga, Maroon 5, The Walls, Steve Earle and Juliet Turner, The Duke's growing list of admirers now includes Jack White and The Hives. Having just finished a 16-date UK tour, Duke Special performs a few regional dates in the coming weeks, before Exeter's Beautiful Days Festival on 22 August.



Where Did The Summer Go?

To cheer everyone up we thought it's about time that we produced one of our special Hit Sheet CDs.

We are tentatively calling it Where Did The Summer Go? until we think of a better title!

Profile your key release for the autumn and 4th quarter. Give your priority act a head start by having it land on the desks of 2,000 tastemakers, press, TV, radio and more...

The CD will not be genre specific and is open to entry for all.
There will be limited availability so don't delay call us on 020 8360 4088 or email us at specialcd@hitsheet.co.uk

Closing date for submission is 25 July and the CD will go out mid August.

Entry per track is only £500 so get plotting!



After two successful decades in the music industry, Nick Gatfield's latest trick has been to transform Island back into one of the UK's finest talent houses. Greg Parmley spoke to him about a career spanning several continents, companies and roles.



Busted



Nick Gatfield

There are just 98 entries for Nick Gatfield on Google, which is surprising given that he performed in one of the '80s most critically acclaimed bands, signed Radiohead and was responsible for the UK's biggest selling band of 2003.

A keen saxophonist and would-be producer, Gatfield studied for a Music and Recording Techniques degree at Surrey University, the only course of its kind in Europe at the time. But dumping the college theory for practical experience, he quit to pursue a career with his own semi-professional band, Polo Club, which in turn led to a session with a fledgling Dexy's Midnight Runners.

"It was before *Too-Rye-Ay* and *Come On Eileen* came out, and I started to do sessions for them for Radio 1 and tracks for B-sides," he recalls. "As was Kevin Rowland's way, most of the band were sacked apart from me. Luckily I was a session player so he couldn't fire me!"

Gatfield joined Dexy's full time in early 1981, touring the world for four years until tensions within the group become unbearable. Gatfield jokes that most of his career moves have come about through various women; his girlfriend at the time being responsible for his subsequent move to EMI.



Amy Winehouse

"She was working for David Munns," he says. "I'd met him socially on a few occasions and he'd suggested I move over to the other side, into A&R. I wasn't interested at all, but when I quit Dexy's and realised that I had to make some money, I gave him a call."

Crossing The Divide

Gatfield joined EMI as A&R manager and in house producer in 1985, although he admits never having produced anything at the major. "It was just a job title I fancied at the time!" he quips. "I thought I'd do it for six months while I got some songs and a band together, and then quit. Here we are in 2004 - the songs are almost there!"

Within two years Gatfield was promoted to head of A&R. His most important signing was brought in by a young sales rep. named Keith Wozencroft: an Oxford five-piece called On A Friday, later renamed Radiohead. "You just couldn't ignore Thom's voice," Gatfield recalls. "I remember standing in the Jericho Tavern [in Oxford] and being amazed at how empty it was."

"The band were almost anti-fashion," he says. "I still have a belief that if something or someone has an undeniable talent then eventually it will find an audience and a market, irrespective of what the music press or radio want to say about it."

By 1993, and with Jesus Jones and EMF taking back-to-back No. 1 slots on the US charts, Gatfield began to get calls about working in the States. Once again, "A girl was involved," he admits. "I'd always had an interest in working in the states and my contract was about to expire at EMI."

"I was going to work at Sony but right at the last minute, I met Rick Dobbis who introduced me to Alain Levy. They were looking to create another label/repertoire centre on the West Coast and I jumped at the chance."

In being lured to America, Gatfield turned down EMI's offer of a joint label venture with just one act on it - a young Radiohead. "*Creep* exploded as soon as I arrived in the States. Maybe it wasn't one of my better moves!" he reflects.

When the PolyGram label group was deconstructed, Gatfield's imprint, Atlas, was merged with Polydor and he was made

president. During his tenure, he increased revenue by over 50 per cent and almost quadrupled profits from \$4m in 1994 to over \$15m in 1997.

He says, "I also ended up running PolyGram Music Publishing for a split second before Seagrams acquired the company. Working in the states was a great experience, but the company was constantly in flux."

The Wilderness Years

Gatfield had just signed a new deal when the Seagrams merger went through. It was a fortuitous move because when he was politely shown the door shortly afterwards, he still had a salary coming in.

"I took two years in the wilderness," he says. "I became an entrepreneur and lost money on a few things." But Gatfield did invest in a mobile voice software company, VoxSurf, which despite suffering lean periods when the Internet bubble burst, is now a market leader, boasting 70 staff.

"I don't understand what it does," he admits, "I sit on the board but generally say nothing. I'm hoping it's a retirement package."

In the process of setting up VoxSurf, Gatfield returned to the UK, and it wasn't long after he touched down on British soil that Universal's astute chairman Lucian Grainge, "charmed" him into taking the helm at Island, to fill the gap left by Marc Marot's departure.

"It's always good to take a sabbatical as you rekindle a passion, and 9/11 had just happened so the world was looking uncertain," Gatfield says. "I consulted at Island for three months in stealth mode, before being given the option to run it full time from October 2001."

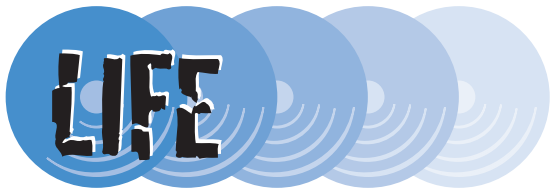
A Weight Of History

When Gatfield arrived at Island, the label was self-sufficient but looking increasingly precarious. Around 70 per cent of its revenue came from US repertoire, with the rest predominantly made up of U2 back catalogue.

"You just couldn't budget on Shaggy selling 1 million albums," Gatfield says, "Our US partner, MCA no longer exists, so that foreign revenue stream soon began to dry up. The brief I had from Lucian was that Island had to be a domestic repertoire-led label."



The Charlatans



"From the mid '90s, it got bogged down by its past – in the idea that it had to sign a certain type of artist," he says. "We were too worried about our own credibility and there hadn't been a proper A&R presence for a couple of years."

Gatfield took the decision that Island needed invigorating; if the label was to continue successfully, it was no time to be precious. He says, "I knew that we had to hit the ground running and we needed something that would deliver straight away. At the time it was pop."

The first act he signed was the Sugababes. Paul Adam came across from Polydor and Louis Bloom arrived, bringing in Busted shortly after. When *Freak Like Me* was a hit in May 2002, just seven months after he took the job, Gatfield's plan had started to gel.

"The job was really to sign them and turn things around as quickly as possible," he says. "I needed something to fill the pipeline before we started to focus on long term artists."

Even Gatfield's pop acts have proved to be some of the best in the business. The Sugababes have sold just under 3 million albums worldwide and Busted finished 2003 with 2 million UK sales under their pop punk belts.

"Last year was a record year for the label in terms of revenue and EBITDA [Earnings Before Interest, Taxes, Depreciation and Amortization], and this year we'll be beating that," Gatfield says, "By the end of this year we should have sold 6m new domestic records over three years in the UK alone. That will have created £45m of new business without taking international product into account, so things are good right now."

While Island still works international acts including Nelly, Mary J. Blige, Shaggy and now Mario Winans, it's been fortunate not to have been inundated with foreign releases. "Our survival has been based on breaking UK artists," Gatfield says. "We've gone from having a 70/30 international bias to a 70/30 domestic split."

Keane Efforts

This year, a healthy proportion of Island's profit will come from Keane's debut *Hopes And Fears*, which Gatfield expects to sell 4 million globally, with 1.5m sales coming from the UK alone (although we think it'll be more like 2.2m!).



McFly

"World beating artists only come around about once every five years," Gatfield says. "There are a lot of artists that can get to silver plus or gold level, and that can be driven on a wave of press support. But bands like Keane, Radiohead or Coldplay come through with such a wave of support that you know the world will fall at their feet."

With Busted gearing up to break the US, backed by solid American interest and an entire MTV series on the band's efforts, Island is continuing to go from strength to strength. "As a company everybody knows what we're trying to do and what the priorities are and we're very aggressive when we want to break an act," Gatfield says.

"In the past Island got bogged down by not doing any label renewal. I don't like rosters which are cumbersome, where you're constantly having to adjust contracts to satisfy label release schedules. Our roster is in the mid 20s and will stay on that level, and that includes the likes of U2 and PJ Harvey."



Keane

Other Island acts include recent chart toppers McFly, V, the Charlatans, Amy Winehouse, Gabrielle, Portishead, Sia, The Eighties Matchbox B-Line Disaster and Bell X1. Proving that its A&R force is now fully charged and firing on all guns, Island's recent signings include some of the hottest acts to have emerged over the last 12 months – Cord, 9 Black Alps and Cherry Falls.

Looking ahead, Gatfield is keen to utilise as much of the label's assets as possible, whether it's using some of its enormous video archive to create original programming, or re-evaluating the label's role with merchandising and live music.

"The opportunities of extending the relationships with our artists is huge and we're looking at all sorts of things," he says. "There are ways that we can all work together to benefit, and if there's a revenue upside, then we should all share in it."

"I do think we missed an amazing trick that Simon Fuller has exploited well," he comments, "We spend hundreds of thousands or millions of pounds developing a brand which we have no rights to exploit. It's really bizarre. We need to get some of that back!"

Gatfield estimates that the label's new income streams, including ringtones and new media, should generate £1m of profit in 2005. "I'm



U2

looking for Island to become an entertainment company over the next five years," he states.

While he is now happily married, Gatfield was once voted the UK's most eligible bachelor by *Company* magazine! So while his personal circumstances may have changed over the last 15 years, his ability to spot and sign the hits of tomorrow while running extremely profitable record labels has remained unchanged. Boasting some of the finest established and upcoming names in music, time and time again, the waves of success are still breaking over Island's shores.

GREG PARMLEY

A quick Island tour...

Island records was founded by Chris Blackwell in 1959 on a budget of just \$100, and a love of reggae and American r'n'b music. Blackwell christened the label after Alex Waugh's novel *Island In The Sun* and at the age of 21, he had his first hit with *Boogie In My Bones* by Laurel Aitken.

In 1962, with the help of a \$5,000 loan, he moved to London, plying his wares to record shops around London from the back of a mini cooper. 1967 saw Blackwell move into the white guitar market, picking up Traffic and the Spencer Davis Group and later King Crimson, Jethro Tull, Emerson Lake & Palmer, Free and Roxy Music.

But it was the signing of Bob Marley in 1973 that propelled the label to its own celebrity status, and by the end of the decade Island had an unrivalled roster of reggae acts including Toots And The Maytals, Aswad and Steel Pulse. This was only topped in 1983 when U2's third album, *War*, struck gold, launching one of the world's greatest rock groups. When he sold Island to A&M in 1989 for undisclosed millions, Blackwell had built one of the most diverse and enviable back catalogues of any independent label in history.



FORTHCOMING SINGLES

12 July

Beta Band *Out-Side*
 Bloc Party *Little Thoughts*
 Clinic *The Magician*
 Counting Crows *Accidentally In Love*
 Death From Above *Blood On Our Hands*
 Flip & Fill *Disco Land*
 Nelly Furtado *Forca*
 FYA *Too Hot*
 Jamelia *See It In A Boys Eyes*
 J-Kwon *Tipsy*
 Lenny Kravitz *California*
 Magnolia *It's All Vain*
 Marillion *Don't Hurt Yourself*
 Modest Mouse *Float On*
 Morrissey *First Of The Gang To Die*
 Mull Historical Society *How 'Bout I Love You More*
 Phoenix *Everything Is Everything*
 Shapeshifters *Lola's Theme*
 Snow Patrol *Spitting Games*
 Soda Club *Ain't No Love*
 Rachel Stevens *Some Girls*
 Velvet Revolver *Sliver*

19 July

Aloud *Sex & Sun*
 Ash *Starcrossed*
 Badly Drawn Boy *Year Of The Rat*
 Tom Baxter *This Boy*
 The Cure *End Of The World*
 Bebel Gilberto *All Around*
 Matt Goss *Fly*
 PJ Harvey *You Come Through*
 Marques Houston *Pop That Body*
 Alex Lloyd *Hello The End*
 Kimberley Locke *8th World Wonder*
 Mania *Looking For A Place To Go*
 Katie Melua *Crawling Up A Hill*
 Alanis Morissette *Out Is Through*
 Lou Reed *Satellite Of Love 2004*
 Erin Rocha *Let Me Down Easy*
 Smujji *KO*
 The Streets *Dry Your Eyes*
 Whitey *Leave Them All Behind*

26 July

Anastacia *Sick & Tired*
 Beenie Man *King Of The Dancehall*
 Busted *Thunderbirds/3 A.M.*
 The Charlatans *Try Again Today*
 Cherry Falls *Standing Watching*
 Cornershop *Topknot*
 Graham Coxon *Spectacular*
 D-12 *How Come*
 Futureheads *Decent Days & Nights*
 Grand Drive *Maybe I'm A Winner*
 Ilya *Bliss*
 Ana Johnsson *We Are*
 Kane *Rain Down On Me*
 Jody Lei *Reminisce*
 No Hope In New Jersey *Narcolepsy*
 Secret Machines *Nowhere Again*
 Rufus Wainright *I Don't Know What It Is*
 Wilco *I'm A Wheel*
 Zena *Been Around The World*

2 August

Aberfeldy *Heliopolis*
 ATL *Make It Up With Love*
 Cayto *Morning*
 The Departure *All Mapped Out*
 Foggy *Come Into My Dreams*
 Gabrielle *Ten Years Time*
 Johnny Boy *You Are The Generation...*
 Kasabian *LSF*
 Avril Lavigne *My Happy Ending*



Big & Rich - Save A Horse (Ride A Cowboy)



Lou Reed

Plumb *Sink Or Swim*
 Sia *Where I Belong*
 Silvertide *EP*
 Stella Project *Get Up Stand Up*
 Angie Stone *I Wanna Thank Ya*
 Switchfoot *Meant To Live*
 Gretchen Wilson *Redneck Woman*

9 August

Agent Blue *Something Else*
 Air *Alpha Beta Gaga*
 Lloyd Banks *On Fire*
 Bellefire *Spin The Wheel*
 The Calling *Things Will Go My Way*
 Cherie Charles *No.1*
 Cathy Davey *Clean & Neat*
 Drew *You Don't Know Me EP*
 Finn Brothers *Won't Give In*
 Gemma Fox *Gone*
 Ed Harcourt *This One's For You*
 Izabo *Morning Light EP*
 Jay Z *Encore*
 Kealar *Cry*
 The Libertines *Can't Stand Me Now*
 M. Craft *Emily Snow*
 Mooney Suzuki *Alive & Amplified*
 The Rasmus *Guilty*
 Jamie Scott *Just*
 V *Hip To Hip*

16 August

Natasha Bedingfield *These Words*
 The Comas *Silence Of The Mind*
 Goldie Lookin' Chain *Guns Don't Kill People...*
 Macy Gray *Love Is Gonna Get Ya*
 Hope Of The States *Nehemiah*
 Keane *Bedshaped*
 LLCool J *Headsprung*
 Mad Action *Smile*
 NSM *Don't Say It*
 Prince *Cinnamon Girl*
 Razorlight *Vice*
 Spiderbait *Black Betty*
 The Stills *Still In Love Song*
 Sugababes *Caught In A Moment*
 Thirteen Senses *Into The Fire*
 Three Of A Kind *Babycakes*
 Twista *Sunshine*
 X-Ecutiioners *Like This*

23 August

Bent *Comin' Back*
 Big & Rich *Save A Horse (Ride A Cowboy)*
 The Blue Nile *I Would Never*
 Sarah Connor *Unbelievable*
 Deepest Blue *Shooting Star*
 Eamon *I Love Them Ho's*
 Faithless *I Want More*
 Fountains Of Wayne *Hey Julie*
 The 411 *Dumb*
 Fried *Whatever I Chose I Love*
 Gisli *Straight To Hell*
 Har Mar Superstar *D.U.I.*
 Darren Hayes *Popular*
 Houston *I Like That*
 Jet *Cold Hard Bitch*
 R Kelly *Happy People/You Saved Me*
 Kings Of Convenience *I'd Rather Dance With You*
 Kristian Leontiou *Shining*
 Lil Flip *Sunshine*
 Maroon 5 *She Will Be Loved*
 Maxi Priest *TBC*
 The Open *Elevation*
 Shifty *Slide Along Side*

Scissor Sisters
 Mario Winans
 Amy Winehouse

Mary
 Never Really Was
 Pumps/Help Yourself

30 August

Annie *Chewing Gum*
 The Beastie Boys *Triple Trouble*
 Candice *Hello*
 Paddy Casey *Saints & Sinners*
 Cassidy *Get No Better*
 Easyworld *How Did It Come To This*
 David Guetta *Stay*
 Maria Mena *You Are The Only One*
 Pete Murray *So Beautiful*
 Nelly *My Place*
 New Found Glory *(What's Your Problem) Failure's...*
 Pop *Can't Say Goodbye*
 The Thrills *Whatever Happened To Corey Haim*
 Velvet Revolver *Fall To Pieces*
 Kanye West *Jesus Walks*

6 September

Alcazar *This Is The World We Live In*
 Peter Andre *The Right Way*
 Angel City *Do You Know*
 Auf Der Maur *Taste You*
 Brad Carter *Morning Always Comes Too Soon*
 The Detroit Cobras *Cha Cha Twist*
 Nick Drake *River Man*
 Green Day *American Idiot*
 Groove Armada *I See You Baby 2004*
 Inouk *Search For The Bees*
 Angela McClusky *It's Been Done*
 Christina Milian *Whatever You Want*
 The Music *Freedom Fighters*
 Sam Roberts *Brother Down*
 Jay Sean *TBC*
 Shyistie *Make It Easy*
 Sum 41 *TBC*
 Taz *Imagine This*
 The 22-20's *TBC*
 Yellowcard *Ocean Avenue*

13 September

Athlete *Wires*
 Ian Brown *TBC*
 Dark Globe *Feed*
 Dido *Sand In My Shoes*
 Duran Duran *Singles Box-Set Vol. 2*
 Jentina *Mysterious*
 Kelis *Millionaire*
 Kevin Mark Trail *Perspective*
 Alicia Keys *Karma*
 Living End *Tabloid Magazine*
 Los Lonely Boys *Heaven*
 McFly *Room On The Third Floor*
 Maria Mena *You Are The Only One*
 Nas *TBC*
 Outkast *TBC*
 Petey Pablo *Freek A Leek*
 Super Furry Animals *TBC*
 Ian Van Dahl *Where Are You Now*

20 September

Brandy *Afrodisiac/Who Is She 2 U?*
 Joe Cocker *TBC*
 The Concrete *Seems Fine*
 The Corrs *Angel*
 The Duke Spirit *Cuts Across The Land*
 Duran Duran *TBC*
 Darius *TBC*
 FYA *10 Out Of 10*
 Good Charlotte *TBC*

Hiding Place
 TBC
 Honeymoon
 Truth Hurts
 Tyler James
 Why Do I Do
 Kings Of Leon
 TBC
 Mark Knopfler
 Boom, Like That
 Shyne
 More Or Less
 Usher
 Confessions Part 2
 Hal Varian
 Cataclysm EP



Graham Coxon-Holly

KRAMER REMARK



As usual I have been a busy little bee. There has been no shortage of quality acts to go and see, and the quality and quantity of CDs landing on the Hit Sheet doormat is at an all-time high.

I have finally received a finished Tom Baxter promo, so thanks to Rob Stringer. I was more than privileged to be the first person to receive the new Blue Nile recording...and what a CD! Both of these albums have not been off the car stereo all week. In fact, neither has the new Hit Sheet CD. Although I'm biased I think that with the inclusion of the new tracks by The Streets, The Blue Nile, Keane and Hem this is possibly the most emotional CD I've ever compiled!

A free packet of tissues should be made available with this issue! The Streets Dry Your Eyes has to be my single of the year - I just can't hear it enough and I hope it takes Mike Skinner to a whole new level and a deserved Mercury Prize this year. Along with Pete Doherty's For Lovers these are two emotional ballads that came from leftfield and are all the better for it.

On the albums front, my ten favourites of the year so far are Tom Baxter, The Blue Nile, Keane, Razorlight, Dogs Die In Hot Cars, Jamie Scott, Aqualung, Lari White, George Michael, and Marjorie Fair. A very eclectic mix I'm sure you'll agree?

Last week Jamie Cullum and Tom Baxter performed at Hammersmith Apollo and we caught them on two consecutive nights. Tom played with no strings attached and his powerful voice connected really well with Jamie's audience. What can I say about Jamie that I haven't before? He is by far the most accomplished live performer that the UK

has to offer. His boundless enthusiasm and dedication to his music leaves audiences spellbound.

We also had an enjoyable trip up to Blenheim Palace to see Jamie C. Katie Melua was the warm up but she left us cold and Mike Batt interrupting her as she tried to tell a story between songs was just embarrassing. The venue was beautiful but along with Cilla Black, we decided to "step inside love" as the weather got decidedly chilly. Thanks to Bill Holland, Dickon Stainer and Co. for their hospitality.

Last week we attended the Jamie Scott showcase at Ronnie Scotts and as showcases go, this was one of the best we've ever seen. Despite his tender years, Jamie was excellent and we predict a huge future for him. He ticks all the right boxes and was totally blick! We first featured Jamie back on the Hit Sheet CD in January and it's nice to see that we have our fingers on the pulse yet again...

Another highlight was Rob Stringer who introduced Jamie on stage with a great speech but scared the band and backing singers by stepping up to the mike and counting out, " a one, a two, a three..." before NOT launching into song! I guess you JUST had to be there!

We went down to the Concorde 2 in Brighton to check out up and coming acts The Upper Room Trent and Dollface. The Upper Room have melodies and hooks aplenty and I personally think given the time to develop and hone their songwriting they could well be next year's Keane.

We stayed overnight in Brighton having consumed too much alcohol to drive home. What a soulless town, everything closed at midnight and I had no problem getting the 9.19am train to London the next morning to attend the BPI AGM.

Peter Jamieson was his usual upbeat self and we enjoyed his speech but wondered why the BPI success at SXSW was glossed over? The fire alarm evacuation was a bore although it gave us time to chat to several high flyers where we learnt some very useful facts.

The rest of this week has been spent hanging out at Bush Hall for the inaugural Chixx festival. More than 20 female acts

performed over three nights and we were staggered by the quality and diversity of them.

Particular mention must go to Elektra Low, Kate Aumonier, Eva Katzler, Sharon Eusebe, Lily Fraser, Rumer and Suki Smith. We were very pleased to see a wide selection of subscribers also in attendance. Thanks to Paul Conroy, Neil McCormick, Linda Valentine, Steve Tandy, Jo Charrington, Katherine Melling, Andy Leese, Tony Moore, Jo Hart, Jonathan Green, Paul Loasby, Ed Peto and everyone else who gave up the time to come along.

Can I just mention that we'll be back at Bush Hall on the 20 July at the launch party for Vashti's album, so hopefully see you there?

Congratulations to Vonnie DeBrett who somehow managed to organize the whole event single-handedly and still managed to perform a stirring set on the night. I take my hat off to her. Let's hope there'll be many more similar events. We think we'll organize a male equivalent soon to redress the balance. We may call it Rooster, in which case Hugh Goldsmith can supply a band...with songs to die for!

For those of you who haven't got children and haven't been to see Shrek 2 yet, I urge you to go and see it nonetheless. The humour is quite adult and there are some great cultural references. Best of all, the soundtrack is superb, with tracks from The Eels, Tom Waits and Counting Crows.

We have just been informed that the new controller of BBC2 has decided to rest TOTP 2. We think this is an outrageous decision and we hope that the powers that be will have a change of heart. If there is enough of a protest from within the music-loving community maybe we can help reverse this decision?

With Parkinson's defection and now this bombshell, where on the BBC will artists of the calibre of Lari White, Eva Cassidy etc. be given a platform to showcase their talents?

If Stevie Wonder sang Hotter Than July, why am I just about to turn on the central heating?

Until next time, wrap up warm.

Paul Kramer



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TIPS AND FAVES

Top Tips - Issue #54

1. *Dry Your Eyes* - The Streets (679)
2. *Can't Stand Me Now* - The Libertines (Rough Trade)
3. *Stronger Every Minute* - Lisa Andreas (unsigned)

Tips

Gary Farrow	Sony	<i>Dumb</i>	The 411	Sony UK
Leo Silverman	XL	<i>Woo Hoo</i>	5678s	Sweet Nothing
Nathalie Hayes	Rak Publishing	<i>Tipsy</i>	J.Kwon	Arista
Dominic Mohan	The Sun	<i>Can't Stand Me Now</i>	The Libertines	Rough Trade
Greg Castell	Mercury	<i>What You're Made Of</i>	Lucie Silvas	Mercury
Neil McCormick	Daily Telegraph	<i>Can't Stand Me Now</i>	The Libertines	Rough Trade
Tony Richardson	Brotherhood Of Fish	<i>School Uniform</i>	The Puppets	Skye
Stewart Allan	HMV	<i>We Are</i>	Ana Johnsson	Epic
Crispin Parry	BPI	<i>Cuts Across The Land</i>	Duke Spirit	Polydor
Tilly Rutherford	Proper	<i>Honky Tonk Town</i>	Eve Selis	Proper
Paul Kramer	Hit Sheet	<i>Bedshaped</i>	Keane	Island
Alan Jackson	The Times	<i>Redneck Woman</i>	Gretchen Wilson	Epic
Martin Goldschmidt	Cooking Vinyl	<i>I Believe In A Thing Called Love</i>	Hayseed Dixie	Attack
Rob Persani	Rutland Radio	<i>What Am I To You?</i>	Norah Jones	Blue Note
Graham Clark	Maximum FM	<i>You Never Know</i>	Marly	AATW
Greg Parmley	Hit Sheet	<i>Any Minute Now</i>	Soulwax	Pias
John Marrs	News Of The World	<i>First Of The Gang To Die</i>	Morrissey	Attack
Alex Hardee	Coda	<i>Semtex</i>	The Infidels	
Richard Crane	Ogae UK	<i>Stronger Every Minute</i>	Lisa Andreas	unsigned
Alex Gilbert	14th Floor	<i>Smile Like You Mean It</i>	The Killers	Lizard King
Paul McDonald	Connected Artists	<i>Baby (Off The Wall)</i>	Sirens	Kitchenware
Chris Hillman	Magick Eye	<i>Stronger Every Minute</i>	Lisa Andreas	unsigned
Tim Ferrone	Universal	<i>1980</i>	Estelle	V2
Paul Sexton	Freelance	<i>Lola's Theme</i>	Shapeshifters	Positiva
Joe Cokell	Sanctuary	<i>High</i>	The Blue Nile	Sanctuary
Mark Runacus	Hicklin Slade & Partners	<i>Hot Tin Groove</i>	Rava	CockanEar
Alexia Loundras	Freelance	<i>Dry Your Eyes</i>	The Streets	679
Amber McKenzie	Impressive PR	<i>Rock Like A Baby</i>	Elizabeth Harper	unsigned
Rupert Dell	The Leadmill	<i>Hold Me Now</i>	The Polyphonic Spree	Good
Rob Persani	Rutland & Fosseway Radio	<i>Dry Your Eyes</i>	The Streets	679
Oisín Lunny	Video-C	<i>Golden</i>	Jill Scott	Hidden Beach
Jan van Mesdag	I Love Music	<i>I'm OK, Really</i>	Toby Slater	House Of Beauty
Daniel Kramer	Hit Sheet	<i>Looking For A Place To Go</i>	Mania	Arista

Faves

Leo Silverman	XL	<i>Daft Punk Is Playing In My House</i>	LCD Soundsystem	Output
Nathalie Hayes	Rak Publishing	<i>When You get Out Of Jail</i>	Fried	London
Dominic Mohan	The Sun	<i>Float On</i>	Modest Mouse	Epic
Neil McCormick	Daily Telegraph	<i>Tragedy Rocks (album)</i>	The Crimea	Atlantic
Tony Richardson	Brotherhood Of Fish	<i>An Hour And Half An Hour</i>	Actress Hands	Skye
Korda Marshall	Atlantic	<i>The LSD Recordings</i>	John Coltrane	Impulse
Stewart Allan	HMV	<i>Dumb</i>	The 411	Sony UK
Alan Jackson	The Times	<i>Days Of Our Lives</i>	The Blue Nile	Sanctuary
Crispin Parry	BPI	<i>Dark Is Light Enough</i>	Duke Spirit	Polydor
Tilly Rutherford	Proper	<i>You Never Know</i>	Marly	AATW
Paul Kramer	Hit Sheet	<i>I Would Never</i>	The Blue Nile	Sanctuary
Derek Adams	Time Out	<i>My Generation (live)</i>	Oasis	Creation
Rob Persani	Rutland Radio	<i>Dry Your Eyes</i>	The Streets	679
Graham Clark	Maximum FM	<i>Replica</i>	The Ga*Ga*s	Crisis Media
Roger Kasper	We Love Telly!	<i>The Lonely One</i>	Ian McNabb	Fairfield
John Marrs	News Of The World	<i>California</i>	Lenny Kravitz	Virgin
Greg Parmley	Hit Sheet	<i>Receiver</i>	Hum	unsigned
Tim Ferrone	Universal	<i>Let's Get It Started</i>	Black Eyed Peas	A&M
Richard Crane	Ogae UK	<i>Everything Is Everything</i>	Phoenix	Source
Chris Hillman	Magick Eye	<i>Getting' In Over My Head</i>	Brian Wilson	Rhino
Paul Sexton	Freelance	<i>Last Goodbye</i>	Sandra McCracken	Shell
Jonathan Green	Green Consulting	<i>How 'Bout I Love You More</i>	Mull Historical Society	B-Unique
Mark Runacus	Hicklin Slade & Partners	<i>Come In</i>	3 Elements	Streetlab
Alex Gilbert	14th Floor	<i>O (album)</i>	Damien Rice	14th Floor
Alexia Loundras	Freelance	<i>Hot Fuss (album)</i>	The Killers	Lizard King
Amber McKenzie	Impressive PR	<i>Where I Belong</i>	Sia	Go Beat
Rob Persani	Rutland & Fosseway Radio	<i>Dry Your Eyes</i>	The Streets	679
Oisín Lunny	Video-C	<i>Echo Of Quiet And Green</i>	Niko	Grand Central
Daniel Kramer	Hit Sheet	<i>Accidentally In Love</i>	Counting Crows	Dreamworks

Feedback on Issue #53's CD...

Graham Clark - Maximum FM

Ordinary Day – Matt Bianco. It may have been 20 years since this current line-up released an album, but Basia's vocals still strike a chord. An unexpected surprise.

Richard Crane - Ogae UK

My favourite track from the CD has to be Lisa Andreas's *Stronger Every Minute*. I tipped this song back in May before it entered Eurovision. Mike Connaris is one of the UK's best songwriters and Lisa has the most amazing voice. Whilst in Istanbul, she was seen everywhere and was never

too busy to give interviews or chat to fans. She is a true star and her voice is incredible. If you're looking for the next Dido or Katie Melua, look no further.

Alexia Loundras - Freelance

Dry Your Eyes - The Street's upcoming single is a sublime dose of sonic heartbreak while Mull Historical Society's top third album, *This Is Hope* is finely-tuned pop perfection.

Rupert Dell - Leadmill

Hold Me Now - The Polyphonic Spree. I love the new multicoloured capes! If this excellent single is anything to go by, I can't wait for the album.

It may have been the wettest year since 1998, but Michael Eavis, in what has now become an annual tradition, proclaimed Glastonbury 2004 the best yet. All 112,500 tickets were snapped up in 18 hours, and despite an increased capacity, the festival reported a sharp fall in crime by more than 40 per cent.

Even the normally dour Mendip Council are rumoured to be happy, but while Eavis has told the BBC he's unlikely to increase the capacity further, Mean Fiddler are quoted elsewhere as wanting to expand Glastonbury further. But enough of these facts and figures, how did 2004 rate for the people on the ground?...

John Giddings - Solo

To hear all those people singing *Long and Winding Road* shows how far it has become part of the mainstream. McCartney himself seemed stilted, but some of The Beatles songs were awesome.

Oasis were miserable, barely acknowledging the crowd while Starsailor were brilliant.

The site seemed very crowded - is it building up to the old figures? Thank god we had a tour bus...!

Jonathan Shalit - Shalit Global

Joss Stone was my highlight as also were the funky fivesome, Scissor Sisters. McCartney defied the cynics with a brilliant performance. Is this man really 62!? Morrissey sounded like elevator music. Other highlights were Orbital's outstanding final performance (with stunning sound quality - well done engineers), Supergrass playing a stormer with a double rainbow backdrop, Basement Jaxx expertly funk'n' up their tunes, the Black Eyed Peas getting everybody jumpin', and Tim Deluxe and the Stanton Warriors tearing up the dance tent.

Aside from the music, the green fields area provided an oasis of calm and an idyllic, hippy-esque vibe - perfect for passing out in the sunshine on Sunday afternoon on some hay next to a big dinosaur made out of mud and wicker! Tamzin Outhwaite all maudlin over her men and my S500 Mercedes being towed out of the Hospitality car park by a tractor. And for my friends four-year old, the Green Kidz area was amazing.

Mel Brown - Impressive PR

The best sets I witnessed were Dogs Die In Hot Cars, The Killers and Snow Patrol. Oasis seemed to have lost their X-factor - although they played



Gaz Combe's royal wave

all their hits, it was a bit soulless. I have renamed Paul McCartney as Paul 'Cheddar' McCartney as his on-stage banter was cheesier than you could have possibly imagined!

Matt Thomas - Warner Music

Nelly Potato, Scissor Sisters, Damien Rice, The Ordinary Boys, The Stills, Longview and McCARTNEY were the highlights. Keane was the lowlight by a frickin mile and the most surreal moment was catching a very well-known manager sneaking off into the bushes for a pee...!

It's the first time I've camped in years and thanks to the outdoor megastore.com it was a very comfortable and dry event. Next year maybe we could consider turning the music DOWN in the hospitality tent though? Finally, a big thumbs up to all the food and coffee stalls: I think I put on about a stone!

Alex Gilbert - 14th Floor

MUSE MUSE MUSE MUSE MUSE... "fuck me" again. I was wowed by their incredible stage performance, passion and total professionalism, oh and the fat stoner riffs at the end.

Other highlights were Damien Rice in the mud, Longview being really awesome (I was very proud), The Killers being rammed beyond belief and Franz Ferdinand totally fucking up *Take Me Out*. Chuckle.....

Jonny Simon, Dan Moore, Neil Smith and Justin Cross made this the best Glastonbury with the worst line up ever!!!!

Leo Silverman - XL Recordings

Glastonbury was hugely disappointing musically - the only interesting band was The Sadies, the ENO, and Franz Ferdinand.

Jamie Cullum, Paul McCartney (who cares about your new album(s)? - give the people their money's worth), Search For A Star winner Joss Stone, Simon Fuller's new product Amy Winehouse. At Glastonbury! What a pile of crap! Bring back travellers, dogs on string and lambs leg cider. Cut the legs off the corporate coffee table! I'd rather go to the V festival, or Starbucks. To put a bin through the window.

In fact the paucity of real talent in the line up was the most interesting thing about it. Real word of mouth stuff, that money can't buy. I think it was a conspiracy - The Mean Fiddler booked all the good bands onto Reading and Leeds, which looks stellar, and all the rubbish onto Glastonbury, in order to eventually get rid of the

competition.

I hope they turn it around next year - put the quality and thought back into it - I'd suggest OutKast as a headliner, and LCD Soundsystem or The Starlight Desperation in the New Bands tent. Glastonbury - the best festival in the world, the worst festival of the year.

Derek Adams - Time Out

I never went to Glastonbury but watched it on telly. Best performances?

Joss Stone - cool, slick and deliciously Joplin-like.

Also, the decent *My Generation* cover by Oasis.

Marc Connor - Aire International (Jamie Cullum)

Imagine my horror on Saturday morning as Jamie Cullum's fully-laden articulated truck got beached on the bridge that led to the Jazz Stage where Jamie was set to perform.

Having only taken delivery of a very expensive (£30K) Yamaha piano the previous day, I was panic stricken as the piano was lowered onto a fork-lift truck and carried to the stage...the hydraulics on the truck were fucked but Jamie pulled out all the stops and delivered the goods as per usual!



Macca pulls out the stops

Dave Natriss - Hit Sheet

Oasis were great in my eyes, playing a great selection of classic tracks - the ones that everyone loves and expected of a festival set. I watch bands for their music, so the lack of banter was no disappointment.

Goldie Lookin' Chain were good fun to watch, and were very well received by a packed dance tent. They were like a funnier version of Blazin' Squad, with half decent tunes too.

Have to say that while Paul McCartney's set gradually built up to be something quite special - seeing a real Beatle at Glasto - with a great firework display adding to the power of *Live And Let Die*, his talking between songs was almost as cringing as Ricky Gervais in *The Office*, or when your dad stands up in front of all your friends etc. Who says 'groovy' these days?

I saw lots more sets and notable great ones were from The Killers, Keane, Franz Ferdinand, and a halfway split between Orbital and Muse. Shame about the occasional bad scheduling, mud, sunburn and the football!

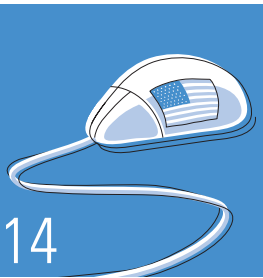
Charlie Pinder - Sony Publishing

I loved Glasto this year. The highlight was undoubtedly Razorlight's storming mid-day set on Sunday.

All photos: Credit Sara Bowrey



Mud Fun



EMAIL from



**BOB
LEFSETZ**

Dandy

The Backstreet Boys cut two of the best records of the nineties.

Yes, while metal bands were competing to see who could be more atonal. Whilst punks tried to regroup from Kurt Cobain's death. Boy bands cut some of the classic records of the last decade.

Oh, oldsters HATED the boy bands.

Oh, there were SO many reasons. They were kids, appealing to kids. They didn't write the music themselves. The whole scene was masterminded by a man who previously leased AIRPLANES!

If only there were acts as good as the boy bands around today, the business wouldn't have cratered.

Common wisdom said the Backstreet Boys and their counterparts were no different from New Kids On The Block.

But this was untrue. New Kids On The Block had TERRIBLE material. I dare you to sing ONE of their songs right now. Yes, find someone who was pre-adolescent at their peak, in the late eighties, ask THEM to sing a song. They'll TELL you they can, but then they'll go blank. Because the music was completely unmemorable. It sucked.

But ask an early teenager today to sing *Quit Playing Games (With My Heart)*. They'll get a ZEAL in their eyes. They'll start shimmying. And then they'll start singing the chorus.

Hell, *Quit Playing Games (With My Heart)* is better than ANYTHING on *The Rising*. Oh, heretical on the surface. But leave all the history out. Forget where the two acts come from. Get a young 'un who knows neither. And do a blind test.

The kid will pick *Quit Playing Games (With My Heart)* IMMEDIATELY!

Yes, MTV turned the business into one of singles rather than albums. But some of those singles were SO damn good that you bought the album ANYWAY! And when you bought the Backstreet Boys' *Millennium*, you got not only the other great track by this band, *I Want It That Way*, but a track that truly ROCKS, *Larger Than Life*.

What killed the boy bands wasn't the fact that the audience grew up. Nor was it that every scene

has a lifespan. No, what killed the boy bands was shitty material.

Britney Spears' debut track, *...Baby One More Time* is a CLASSIC! The fact that she's not credible, the fact that she had nothing to do with its composition, is IRRELEVANT! A PHENOMENAL record.

But compare it to what she's doing today and you'll be flummoxed. Oh, Britney's a big star, but her material sucks.

The Backstreet Boys failed because they rushed out a subpar record.

Sure, Justin Timberlake had a hit record, but I don't think his career's got legs. Because he just doesn't have any TALENT! He hired the producers of the moment and went AU COURANT!

It's just that times change. And Justin's not star enough to keep up with them. Anyway, the stuff he's doing now is TRENDY! NARROW! Despite the accolades, he sold only a FRACTION of the number of records he did with 'N Sync. Because 'N Sync was straight ahead pop. Reaching a broad audience. And this new stuff DOESN'T appeal to everybody.

Oh, Justin thinks he's escaped. Moved on. OUTGROWN the boy band scene.

But once again, that's about TALENT, not LUCK, and Justin comes up empty in that arena.

But what's this fascination with aging with the marketplace ANYWAY? Why CAN'T YOU continue to release straight ahead pop records. Is that so BAD?

That's what Herman's Hermits did. And they had more hits than almost all of the boy bands TOGETHER!

Bob Merlis sent me this ABKCO compilation. A two layer CD. Regular and SACD.

But even when you listen to the original CD layer it's SPECTACULAR!

Allen Klein was seen as the ultimate shyster. But I've got to tell you, he's put loving care into his catalogue that NONE of the majors is willing to expend. The Stones CDs sound LIGHT YEARS better than those of the Beatles, even though the original Beatle tapes are so far superior. So MANY of the CDs of sixties bands sound like shit, but the ABKCO CDs sound like they were cut YESTERDAY!

Herman's Hermits' *Retrospective* starts off with one of the best songs of all time, Goffin-King's *I'm Into Something Good*.

All the hits are represented. From *Mrs. Brown to Henry the VIII*. As I was listening, my adolescence was floating before my eyes. I remember BUYING those first two albums. Knowing every member of the band. Oh, we know it doesn't count now, but it meant so much to me THEN!

But, after the second one, I stopped buying them. I'd moved on. Word on the street was they didn't hold up.

But I knew the hit tracks from the radio.

And it's THOSE tracks that resonated with me today. Stuff like *Listen People*. *There's A Kind Of A Hush*. *No Milk Today*.

But what positively blew my mind was DANDY!

*Dandy, Dandy
Where you gonna go now?
Who you gonna run to?
All your little life
You're chasin' all the girls
They can't resist your smile
Uh-hmm, they long for
Dandy, Dandy*



Britney Baby One More Line

Oh, a BRILLIANT record!

There's just this acoustic guitar. Playing this jangly groove. With Peter Noone on top.

But then a string section comes in. So SWEET!

The track breathes, it gets under your skin, brings you back to Swinging London. The days of Petula Clark and Julie Christie.

But what puts it OVER THE TOP is the end...

*Oh Dandy, Dandy
When you gonna give up?
Are you feelin' old now?
You always will be free
And you need no sympathy
A bachelor you will stay
And Dandy you're all right
You're all right
You're all right*

You can see Herman up on stage. Hell, he was on TV enough, we know his act. He'd be clapping to one side of his head. His head would be tipped up slightly, towards the sky. And with not a care in the world, he'd sing YOU'RE ALL RIGHT, YOU'RE ALL RIGHT, YOU'RE ALL RIGHT! So infectious, I had to play the track again and again.

And then I had to research the group. I went to allmusic.com.

Where I learned that *Dandy* was written by RAY DAVIES! Furiously, I searched further, had the Kinks CUT IT?

Oh, I've got every Kinks album...AFTER the early ones. Starting with *Something Else*. I don't have the first records, only the initial *Greatest Hits*. Figuring the early albums had too much filler relative to greatness.

But there it was. On *Face To Face*.

And now I'm desperate. Can I find this on a P2P service at midnight? Oh, I can HEAR IT! In my BRAIN! OF COURSE Ray wrote this. It's HIS attitude!

I fired up my P2P program. And at first, I got nothing.

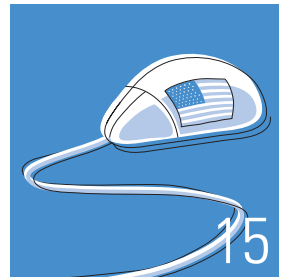
And then it appeared.

*Dandy, Dandy
Chattin' up the ladies
Ticklin' their fancy
Pourin' out your charms
To meet your own demands
And you turn it off at will
Uh-oh, they long for
Dandy, Dandy*



Backstreet Boys

AMERICA



It's the same song, but COMPLETELY DIFFERENT!

Peter Noone's just singing the words, it's a DITTY! Whereas Ray is speaking from a KNOWLEDGEABLE SPACE! He's got CONTEMPT! And it's coming across in every line. He raises his voice here. He sneers there. And the end is a RAVE UP!!! Like a fucking PUNK BAND!!

I had to play it again...

*Dandy, Dandy
Knockin' on the back door
Climbin' through the window
Hubby's gone away
And while the cat's away
The mice are gonna play
Uh-oh, you low-down
Dandy, Dandy, Dandy*

That descending line. I've heard that before. FUCK, IT'S A WELL RESPECTED MAN!!

God, I was brought back to those gray afternoons in high school, hearing the Kinks on the radio. The Kinks are not like other bands. You can't slough off their material, it penetrates, it gets under your skin.

And *Dandy* seems just a throwaway. A song Ray's singing in the music hall because some fop stole his girl.

But although simple, it's not DUMB like a punk song. There's even a BRIDGE!

*Dandy, you know you're moving much too fast
And Dandy, you know you can't escape the past
Look around you and see the people settle down
And when you're old and grey
You will remember what they said
That two girls are too many
Three's a crowd and four you're dead*

How did Ray have so much WISDOM!! He was in his early twenties, but he had the insight of an OLD MAN!

Fuck, L.A.'s FILLED with Dandies. Driving their special-edition Mercedes. Wearing their designer clothes. Frequenting the best restaurants. Saying they're experiencing the best of life. But you can't penetrate their surface. They've got the eye-candy on their arm, but you know it's all hollow. Because to commit would evidence that they're HUMAN! Just like everybody else. And deep down inside, they believe they're different.

And I never knew that some of Herman's Hermits' songs were written by GRAHAM GOULDMAN! And P.F. Sloan and Steve Barri. They had the BEST!

But they don't have that kind of songwriter anymore. Not in today's music world. Now we've got PRODUCERS, with BEATS!!

Still, as satisfying as Herman's Hermits' songs are. How one can marvel at the act's ability to stay the course. The true jaw-dropper is the raw talent of Ray Davies.



Herman's Hermits are just Dandy

Nobody sings a song like the writer. He just feels it.

Funny how Ray and his band of Kinks get only a fraction of the adulation of the Stones when they're in the very same league.

The Sony Hard Drive Player



The enduring iPod

where it's at. But TECH?? To this day, despite the slump (which is now over, by the way), I'm FASCINATED!

And I'll let you in on something, I HATE science. Shit, I didn't even take physics in high school. But this computer stuff, it's just MESMERIZING!

If you can't program your VCR, I feel sorry for you. That's the litmus test. If you brag that your VCR always blinked 12 o'clock, you're FUCKED! Oh, you THINK you're not, because now you've got TIVO!

But the TIVO world of computers is FAR off in the distance.

A computer is a tool. A VERY POWERFUL tool. That you can only utilize to the fullest if you know how it operates.

If you're just doing e-mail and surfing the Web, you'll be happy with a TEN YEAR OLD computer. Oh, but now you've gotten into MUSIC! You need that horsepower to rip CDs!

Well, you weren't ripping any CDs prior to getting an iPod, prior to downloading iTunes, it was just too fucking complicated.

But now it's simple.

You'd be surprised WHAT ELSE is simple if you just investigate a little.

I could never understand why the search was so lame in Rhapsody. Now I know why. Inside iTunes there's a PLETHORA of technology allowing live searches on all topics. Monday, Steve Jobs announced Apple would use this technology to enable HARD DRIVE WIDE searches. Hell, you can search for data in PDFs that you never even compiled, or categorized. The software's JUST THAT SMART!

Oh, you don't know what a PDF is?

Proves the point.

The RIAA is fucked because they don't comprehend that their so-called enemies understand and are able to use these software tools. Don't forget, a COLLEGE STUDENT, a FRESHMAN, came up with Napster. You see, he was aware of the POSSIBILITIES!

What, are the RIAA and Congress going to kill innovation? Never going to happen, because they truly can't see the landscape. They can see KAZAA! They can't see what goes on in the mind of the programmers who came up with KaZaA

I spent last night watching Steve Jobs give the keynote speech at the Apple Computer Worldwide Developer's Conference. I USED to live to read rock magazines. No more. They're worthless, they're not

who are fully fluent in computerese.

To the lame music business person, the new Sony hard-drive based player looks like a potential iPod killer.

Rest easy, it's not.

The iPod itself is only PART of its perfection. No, what truly puts it over the top is its SOFTWARE! You see even if you don't know how to program your VCR, you can use an iPod.

You just PLUG IT IN!

But to transfer all those tunes, to be able to find them instantly on the device, that took a HELL OF A LOT OF PROGRAMMING!!

Which Sony hasn't done.

No, the key to beating the iPod is to create a SEAMLESS EXPERIENCE! Hell, that's the Apple WAY!

Apple's time has finally come. The Dell Jukebox is a disaster because no one in the SOFTWARE end of the business has come up with a solution as elegant as the iPod/iTunes solution.

All of these companies. Even if you don't HAVE a portable device. Just purchasing/downloading songs is a disaster. Hell, if software/interface didn't matter, WAL-MART would rule online music, they've got the cheapest PRICES!

Sony specializes in making DEVICES, not SOFTWARE!

Their Sony Connect online store was late to the market and lame. The fact that they now have a Sony branded hand-held player doesn't improve their situation much. The question is, how does it interface with the SOFTWARE! I would assume not too well. Because Sony IS NOT a software company, but a HARDWARE company. They're NEOPHYTES in the software world. And based on their disastrous Memory Stick products they're completely out of touch with what the consumer wants/usability.

Apple rules the online music sphere for a reason.

A cheaper iPod is not going to kill them. You need a COMPLETE SOLUTION!

Give it time. Microsoft can copy their software half-assedly. Competitors can make me-too iPods. They can have a jerry-rigged solution that's cheaper than iTunes/iPod. That will make market share inroads.

But don't bet on it.

Because Apple is using MICROSOFT techniques to insure their de facto monopoly. Yes, one of



Rave up Ray Davies

their employees stated that even if the labels said it was all right to eliminate DRM, t h e y W O U L D N ' T ! Because that would open their store to COMPETITORS! It would fuck with their competitive ADVANTAGE! I think that's fucked.

But I guess it's payback time.

Bob Lefsetz is a freelance journalist writing from Santa Monica, California. The views expressed are his alone and not necessarily endorsed by The Hit Sheet.



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