



Singles

A.D.A.M.

Zombie - Dance Version - Eternal d/ehr
 PRODUCER: M. Marcollin
 Good songs are shock proof; the question is are you? All of Dolores O'Riordan's passion has been replaced by untamed beats. No doubt as a gimmick it will do its work in the clubs.

THE ADVENTURES OF STEVIE V

Paradise - WEA d/ehr
 PRODUCER: Stevie V
 A charming seductress offers the forbidden fruit in Stevie W's musical universe. She has a basketful of remixes of the pop houser, of which the Nice And Stoned Club mix is Robin S-ish.

ALLIANCE ETHNIK

Simple Et Funky - Delabel ehr/d
 PRODUCER: Bob Power
 The title of the follow-up to *Respect* says it all. In just one week the EHR-favourite hip-hopped from 59 to 9 in the French sales charts. Now that's what we call popular demand.

BLACK BOX

Not Anyone - Seven Inch d/ehr
 PRODUCER: Limoni/Davoli/Semplici/Benati
 In the Original Radio Mix it's like a newly discovered '70s disco song. Beat, guitar, bassline and vocals all bring back memories of Vicky Sue Robinsin. All the other remixes update it.

CAS

Finetime - Polydor a/r/ehr
 PRODUCER: John Leckie
 Whatever happened to Liverpool's La's, who made one brilliant and memorable pop album? Fronting his own band now, bassist J. Power confidently continues where he stopped five years ago.

DIONNE FARRIS

Don't Ever Touch Me (Again) - Columbia ehr/ace
 PRODUCER: Dionne Farris/Randy Jackson/
 Michael Simanga
 Please do touch this pop song with a lite dance swing to it. With proper radio support it has everything to become as big a

FREE SPIRIT



No More Rainy Days - Columbia d/ehr
 PRODUCER: Gil Cang/MSD
 In a way it's the Euro concept freely applied to soulful disco. The female half of the duo of course sings the chorus, but she does a fair part of the man's job too, rapping in the verses.

hit as Tasmin Archer's *Sleeping Satellite* was.

GARBAGE

Vow/Vow (Tom Apart) - Discordant/Mushroom a/r/ehr
 PRODUCER: Butch Vig
 Recognize the guy hitting the garbage cans? That's Butch Vig, producer of Nirvana's *Nevermind*, who presents his own post-grunge band fronted by a girl called Shirley Manson.

THE HIGH LLAMAS

Checking In, Checking Out - Alpaca Park ace/c/ehr
 PRODUCER: Sean O'Hagan/Charlie Francis
 Hopefully folk rock will benefit from the renewed interest in country rock. With such good melodies, harmonies and finger picking, they're bound to be the Stealers Wheel of our time.

MÉLAZ

Je Marche En Solitaire - Ariola d/ehr
 PRODUCER: La Funk Mob
 Mélaaz still owes a lot to his former employer MC Solaar's sound, thanks to DJ Jimmy Jay. The good melody, smooth grooves and his convincing voice should appeal to EHR.

AARON NEVILLE

Can't Stop My Heart - A&M ehr/ace
 PRODUCER: Steve Lindsey
 All those bodybuilder's muscles on the outside contrast sharply with the tender vocal chords on the inside. In line with the trend, Aaron's tattooed heart is beating in a sunny reggae rhythm. "It's a very catchy summer song with a good reggae groove," remarks Radio Twist/Bratislava (Slovakia) head of music Stefan Vadocz who has put it in power play rotation. "Seen as a balladeer by most people, it's good to hear him doing an upbeat track for a change."

OUI 3

For What It's Worth - MCA d/ehr
 PRODUCER: Oui 3
 Reissue your record in two years and you might get a hit. Oui 3's hip hop cover of the Buffalo Springfield cover has a history comparable to China Black, Night-crawlers and Freak Power.

SHABBA RANKS

Shine Eye Gal - Epic ehr/d
 PRODUCER: C. "Specialist" Dillon
 Dub is the buzz word this summer, and Shabba stylishly goes with the flow on the back of a Black Uhuru oldie in a trademark Sly Dunbar arrangement.

RON

Il Sole E La Luna - '95 Remix - WEA ehr/ace
 PRODUCER: Roberto Dane/Ron/Greg Walsh
 "Nai-Nai-Nai," really after two seconds you dig the indestructibly strong chorus to this Italian pop song in an ultra bright production. If you add summer records, don't skip it.

SHANE SUTTON

I've Got Your Number - Polydor c/ace
 PRODUCER: Tony Haselden/Russ Zavitsen
 Not to be mistaken for the same-titled John Hiatt rocker that has been covered by so many others, Harold Shedd and Tony Haselden co-wrote a new one for the debuting cowboy.

Albums

CATHERINE WHEEL

Happy Days - Fontana a/r
 PRODUCER: Gil Norton/Rob Dickinson
 Anno 1995 the Suffolk quintet effectively combines the incompatible, namely British indie (the songwriting) and US alternative rock (performance). Rob Dickinson's vocals have nothing of the Morrissey type smugness, the big guitars are more Seattle than homemade. Ignore the f-word in the title of slow creeper *Eat My Dust You Insensitive Fuck*—with Mark Feltham's sinister harp and Tim Friese-Greene's warm Hammond—and you have the closest they've ever got to a radio track for all.

JULIO IGLESIAS

La Carretera - Columbia ace/ehr
 PRODUCER: Ramón Arcusa/Carlos Alvarez/Roberto Livi
 Synth line and electronic drum pattern of the intro to the title track are derived directly from Bruce's *Philadelphia*. It's almost a cover in Spanish, but strings, harmonica and Julio's sensual voice add his signature. *Cosas De La Vida* is another ballad in a similar sparse arrangement. On *Baila Morena* he dances the lambada, and not bad either. Still in the mood for dancing, the tempo goes up for the percussive single *Agua Dulce, Agua Sala* and the *Rumbas (Medley)*. If you like to see tears rolling down, add *Sin Excusas Ni Rodeos*.

ALISON KRAUSS

Now That I've Found You - Rounder c/ace
 PRODUCER: A. Krauss/Union Station/B. VornDick/J. Douglas/M. Marshall/R. Scroggs
 Blue grass becomes "Blue Krauss" on Rounder's first platinum album in the US—over 1.5 million copies of this beautiful compilation have already been sold. Knowing how extremely pure her music is and how badly most country music from her hometown Nashville is corrupted by softies who prefer water to wine, that's a most surprising achievement. Put the album opener *Baby, Now That I've Found You*, a lovely Dolly-esque cover of the Foundations' 1967 global hit, or the Beatles' *I Will*, out as a single and see what happens on this side of the Atlantic. Finally, we found her too!

VERONIQUE SANSON

Comme Ils L'Imaginent - WEA ace
 PRODUCER: Bernard Saint-Paul
 Recorded "en-plein-public" last July at the Francofolies festival, this is not a regular live album. Most of Sanson's songs are performed in duo with other French acts such as Marc Lavoine, Alain Chamfort, Michel Fugain and Maxime Le Forestier. All these songs find a new life and the success of this album in the charts proves that Sanson passes the test of years with increasing popularity.

CURTIS STIGERS

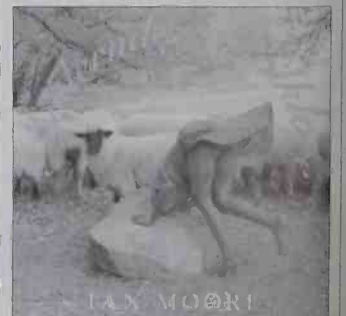
Time Was - Arista ace/ehr
 PRODUCER: D. Foster/G. Ballard/A. Gorgoni/C. Stigers/D. Kortchmar/S. Levine/S. Lerman
 Away longer than is good for him, Stigers

makes it up with an album much better than his multi-platinum debut. In between he only recorded (*What's So Funny 'Bout Love, Peace And Understanding* for *The Bodyguard*). In return its writer Nick Lowe gave him a dinner and probably some musical advice too. Still solid MOR, the ballads (the single *This Time*) are almost the definition of that. But here and there is a rawer edge. Disco and rock show Curtis from another angle on *The Big One*, while *New York Is Rockin'* sees him boppin' '50s style. *There's More To Makin' Love (Than Layin' Down)* is groovy rock as patented by Aerosmith. In *It Never Comes and Cry* you can still detect his collaboration with Al Green. Curtis is a credible soulman now.

NEIL YOUNG

Mirror Ball - Reprise r/a/ehr
 PRODUCER: Brendan O'Brien
 It had to happen, ever since the day Young and Pearl Jam jammed together at the MTV awards. The funny thing is that despite the Seattle's presence and that of their producer, it doesn't bear their sound at all. Okay, Eddie Vedder only sings backing vocals, and it's a Young album after all. But the comparable work in his back catalogue that comes to mind first is 1990's *Ragged Glory*, and wasn't that one cut with Crazy Horse? Apart from the two short songs done solo with the pump organ—*What Happened Yesterday?* and *Fallen Angel*—that means that it's a very loud album featuring relatively long songs recorded in a rather informal way. *Song X, I'm The Ocean* and *Peace And Love* are the tracks rock radio should watch closely in its rearview mirror.

IAN MOORE



Modernday Folklore - Capricorn r/a
 PRODUCER: Mark Howard/
 Ian Moore
 Most guitar heroes are lousy singers, but Texan virtuoso Moore is the exception to the rule. He sings like a nightingale. His soulful blues rock repertoire is top-flight. In addition, he's a heart throb, something that makes albums sell too. In other words he's got it all. *Muddy Jesus*—"Muddy Jones" on the artwork. A mistake or a concession to the US censors?—is most adventurous, both rhythmically and lyrically, certainly within one of the most traditional and therefore restricted genres. Lastly, may the Curtis Mayfield pastiche *Society* be a hit.