

SINGLES

2WO THIRD3

*I Want The World* - Epic EHR/D  
 PRODUCER: Other Thirdz  
 Early '80s synth pop à la Human League and Depeche Mode resurfaces in a contemporary pop dance framework. Don't reward their greed for the world, give them EHR instead.

BOMB THE BASS



*Bug Powder Dust* - 4th & Broadway D/A/EHR  
 PRODUCER: Tim Simenon  
 Long time, no hear. Kamikaze Simenon and co-pilot Justin Warfield fire their rocked-up dance missile into Rage Against The Machine-ry.

JOCELYN BROWN & KYM MAZELLE

*Gimme All Your Lovin'* - Bell D/EHR  
 PRODUCER: Stock & Aitken/Dean Murphy  
 Producers Stock & Aitken know as much about sequencers as misters Gibbons, Hill and Beard. Besides ZZ Top songs always fare better with chicks around, don't they?

ANDREAS CARLSON

*Those Were The Best Days* - Soul Food/RCA ACE/EHR  
 PRODUCER: Bag  
 If you want the definition of blue-eyed soul, then you found your man with this Swede. Furthermore, the single is a fine example of producer Anders "Bag" Bagge's work outside dance.

RAY COKES & THE SEX GODS

*Simply Sexy* - Mega EHR/D  
 PRODUCER: TBM 1  
 "Shake your bum" to this sexy beat. Assisted by Danish rapper Al Agami, the MTV Europe VJ shares a few of his trademark jokes. And no, camera man Rob—is his inseparable mate—is not around.

GLORIA ESTEFAN

*Turn The Beat Around* - Crescent Moon/Epic EHR/D/ACE  
 PRODUCER: Emilio Estefan Jr./Lawrence P. Derner  
 Estefan revives her Miami Sound Machine days of fatback disco by covering an old Vicky Sue Robinson song. It's featured on both the OST *The Specialist* and her own upcoming album. Bay Radio/St. Julian (Malta) head of music Clem Dalton remembers the original very well. "It was a US top 10 hit back in '76. I can still picture the artwork of that single. In my opinion it should've been covered a long time ago, and Gloria has done a good job with it."

LOOK TWICE

*Mr. Dance & Mr. Groove* - MNW D/EHR  
 PRODUCER: Le'Cream  
 In an ideal world of groovy dance records these two misters would be one and the same. But as schizophrenia always runs in

Euro minds—the male rapper/female singer, you know—it's OK-ed.

G. LOVE & SPECIAL SAUCE

*Cold Beverage* - Okeh R/A  
 PRODUCER: Stiff Johnson  
 Cool coke becomes boiling hot with this innovating trio, who mix the unmixable, namely blues and rap. With a nervous number like this they'll drive waitresses nuts, but you're active in radio...

THE PROCLAIMERS

*These Arms Of Mine* - Chrysalis ACE/C/EHR  
 PRODUCER: Pete Wingfield  
 The Scottish twins show how small the gap between original soul music and "white man's soul" actually is, by turning the Otis Redding ballad in a sulky wet country tearjerker.

REEL 2 REAL FEAT. THE MAD STUNTMAN

*Can You Feel It?* - Positiva D/EHR  
 PRODUCER: Erick "More" Morillo  
 Stunting in the chart ring, this lot has two aces up its sleeve. If it's not the Euro set-up that hits you K.O., then the ragga angle will work as the definitive uppercut.

REBECCA DE RUVO

*I Caught You Out* - Arista D/EHR  
 PRODUCER: David Anthony  
 Is it an epidemic? Not really. Unlike MTV Europe VJ colleagues Steve Blame and Ray Cokes, whirl girl Rebecca used to be a vocalist and she's picking up her singing career again.

THE SEPTEMBER WHEN

*Cries Like A Baby* - WEA EHR/ACE/R  
 PRODUCER: Steve Lovell  
 Right on time, the Norwegian pop band delivers the first single off its new album *Hugger Muggen*, the kind of big ballad R.E.M. wouldn't be ashamed of.

SOUNDS OF BLACKNESS

*I'm Going All The Way* - Perspective D/EHR  
 PRODUCER: Jimmy Jam/Terry Lewis/Gary Hines  
 Churches and clubs have a reputation of generating quite a spirit. Combine these two, and this is what you get. The gospel choir swings like hell on a powerful swing-beat.

SUEDE

*The Wild Ones* - Nude A/R  
 PRODUCER: Ed Buller  
 For the first time, the Anderson assembly live up to their name. Semi-acoustic with violins and all, bad ass Brett recalls forgotten heroes like Ian McCullough and Scott Walker.

KARYN WHITE

*Hungah* - Warner Brothers D/EHR  
 PRODUCER: Jimmy Jam/Terry Lewis  
 White changes direction by invading into Janet Jackson-controlled territory with a swingbeat number that will stir up the dance format this autumn. Excitement has already surrounded *The Voice*/Copenhagen. PD Eik Frederiksen describes it as "A new school swingbeat record, which is far less keyboard-dominated than the first wave of the genre. The beat is more prominent—more hip hop-influenced—and it suits White very well. A hit, if you ask me."

ALBUMS

NAOMI CAMPBELL

*Babywoman* - Epic EHR/D/A  
 PRODUCER: T. Simenon/G. Friday/Youth/J. Strauss/B. Roberts/PM Dawn  
 Not just a pretty face! A lot of "real singers" will be green with envy when they hear the sophisticated single *Love & Tears*. Okay, super models have friends in high places; with so many top dance producers it couldn't have gone wrong. Covers are well-chosen all-time trendy songs (T-Rex's *Ride A White Swan* and Zoe's *Sunshine On A Rainy Day*). New material (*Picnic In The Rain*) is, of course, hip by nature.

ICE MC

*Ice 'N' Green* - DWA D/EHR  
 PRODUCER: Robyx  
 Ice Cube, Ice T. and Ice MC. Despite their obsession with ice, they've found three different ways to defrost the airwaves. Italy's contender, the MC that is, is the Euro dance kind as we've seen from the hits *Think About The Way* and *It's A Rainy Day*. But he's much more than just vintage continental, and is branching out into ragga as well (*Labba Ling*).

THE LOVED ONES

*Better Do Right* - Hightone R/A/ACE  
 PRODUCER: Scott Matthews/Bruce Bromberg  
 Wouldn't it sometimes be nice to have a warning sign with a capital B to alert music lovers of the approaching dreaded trio: blues, beer and boredom? But you can take it away for Oakland's sensational Loved Ones! They're young rascals who play da blues with the punch of a garage rock band. Their second album (within one year) is less bluesy, adding Stax-infused soul and '60s "beat" to their repertoire. You won't find another singer as snotty-but-wise as Bart Davenport. *Crazy Gone Lover* and *Wishy Washy Woman* are naughtily direct R&B, whereas soulful numbers like *Bad Dream* and *What Is Love?* show that even brats sometimes know how to "behave well."

R.E.M.

*Monster* - Warner Brothers R/A/EHR/ACE  
 PRODUCER: Scott Litt/R.E.M.  
 What's next? That question is not the exclusive territory of that other blockbuster act with an alternative background, U2. The deliberately monotonous track *King Of Comedy* is R.E.M.'s *Numb*. And Stipe tries his first-ever falsetto on *Tongue*, like Bono squeezing a *Lemon*. Everybody seems to fuss about R.E.M. using guitars, but hasn't the Georgian quartet always been the definition of a guitar band? Really new is the Johnny Marr-patented "helicopter guitar" of *How Soon Is Now* on various tracks, including the absolutely majestic single *What's The Frequency, Kenneth?*. People who embrace the Georgians automatically should get with the ballad *Strange Currencies* a worthy successor to *Everybody Hurts*.

SPEARHEAD

*Home* - Capitol D/A  
 PRODUCER: Michael Franti/Joe "The Butcha" Nicolo  
 Rap in a live band context returns to its place of origin. Is it ex-Disposable Heroes

Of Hiphoprisy leader Michael Franti's latest project, or have we dug up an old album from Gil Scott-Heron out of the '70s? It's hard to tell, but what really matters is that rap's got soul here plus its original political load. Instead of gangsta macho, Franti tackles really important subjects like AIDS (*Positive*) or racial hypocrisy by whites (*Dream Team*). A milestone album.

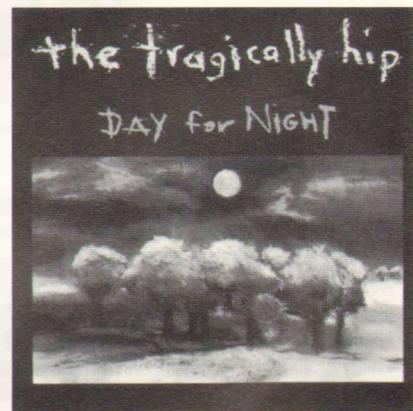
SWING OUT SISTER

*The Living Return* - Mercury ACE/EHR  
 PRODUCER: Ray Hayden/Swing Out Sister  
 Laying down by the pool with a tropical cocktail, nobody can portray a mundane setting like S.O.S.. When the jazzy soft soul sister sings *Ordinary People*, it almost clashes with the jet set character. The single *La La (Means I Love You)* is the Delfonics ('68) song in a world of wealth. If you prefer it less polished, try the bonus six-track CD *Live At The Jazz Café*.

THESE ANIMAL MEN

*(Come On, Join) The High Society* - Rise R/A  
 PRODUCER: Dave Erringa  
 Not everybody with a Brentford-shopping-centre-haircut is a punk per definition. Short-haired, oh yes they are, but musically they're too complex too be caught in the media's latest "new wave of punk" trap. Sonically and lyrically they're as "in yer face" as the '70s upstarts were, that's true. With a producer like Erringa who learned his craft on a job for the *Manic Street Preachers*, they've confidently sailed around Cape Nostalgia, as *Sitting Tenant*—punk, pop, reggae in one—aply shows.

THE TRAGICALLY HIP



*Day For Night* - MCA R/A  
 PRODUCER: Mark Howard/Mark Vreeken/  
 The Tragically Hip  
 ...There is a house in New Orleans... Owned by witchcraft doctor Daniel Lanois, it's a studio where all artists rise above the sun. For the second time in their career, Canadians "the Hip" have cut an album in the Crescent City, and again it puts the alternative swamp rockers miles ahead of the pack. Not many bands can boast an ongoing development after four albums. It's the same "teen angst on the plank" as ever, but embedded in a far more loose concept of jams rather than songs. It's like they've thrown all their "drone" tricks over board in favour of more openness. *Fire In The Hole* and *Thugs* introduce a breathing Mitchell Froom-esque percussion mode. For sure that Gordon Downie has chased all voodoo spirits out of Lanois's temple with the suspenseful semi-acoustic ballad *Scared*.

Singles and albums featured in New Releases are listed alphabetically. Each record is recommended for format or programme suitability. Abbreviations used include: EHR, ACE, R (Rock), D (Dance), C (Country), J (Jazz), EZ (Easy Listening), NAC (New Adult Contemporary), A (Alternative), W (World) and M (Metal). Please send your samples to Robbert Tilli/Machgiel Bokker, Music & Media, PO Box 9027, 1006 AA Amsterdam, Holland.