

REVIEWS

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THE ENVOY — Warren Zevon — Asylum 60159-1 — Producers: Waddy Wachtel, Greg Ladanyi and Warren Zevon — List: 8.98 — Bar Coded

Combining images of international terrorism, dope dealing in the fast lane, Elvis Presley's rotting corpse and romantic love, 88-key shooter Warren Zevon's newest disc may be his most intriguing work since 1978's "Excitable Boy." Here, joined by Graham Nash, Lindsey Buckingham, J.D. Souther and Don Henley on harmonies, he perfects his rock *noir* stance in a fully-realized platter mixing *Soldier of Fortune* magazine-type mayhem with tight backing accompaniment, a few existential love songs and even a twisted hula about a polygamous tryst during a Polynesian vacation.

TRON — Original Soundtrack by Wendy Carlos — CBS SM 37782 — Producer: Wendy Carlos — List: None — Bar Coded

Recall those symphonic Leigh Harline scores from Walt Disney's *Dumbo* and *Pinnocchio*, full of surreal sounds, pixilated strings and grand choral arrangements? Well, synthmistress Wendy Carlos, who's musically enhanced such flicks as *A Clockwork Orange* and *The Shining*, zaps those classic movie soundtracks into a sci-fi dimension with her electronically-infused compositions for the video-game pic *Tron*. Two new cuts from AOR faves Journey, "Only Solutions" and the instrumental "1990's Theme", should curry teen action, and the entire package is tailor-made for cross-promos.

HOOKED ON CLASSICS II — Louis Clark conducting The Royal Philharmonic Orchestra — RCA AFL1-4373 — Producers: Jeff Jarratt and Don Reedman — List: 8.98 — Bar Coded

Although some purists would hardly call "Suite in A Minor" by Telemann or Pergolesi's "Allegro Spiritoso" classical music standards, Louis Clark and Co. have included snippets of these and other obscure compositions on his latest medley album. That's not to say greater lights in the field aren't included: Gershwin, Strauss, Sousa and Beethoven are all represented in different segments on this follow-up to the conductor's earlier smash recording. But one can't help getting a distinct sense of *deja vu* here and wondering if lightning will strike twice in the same spot.

STAR TREK II: THE WRATH OF KHAN — Original Soundtrack by James Horner — Atlantic SD 19363 — Producer: James Horner — List: 8.98

While this is hardly the final frontier in film scores, Horner's digital recording of the soundtrack to the latest *Star Trek* adventure is loaded with variations on the popular original television theme, as well as the more conventional background music from the high-grossing space epic. Though no single cut really stands out more than another, "Battle in the Mutara Nebula" does offer a lush string section and dizzying orchestral arrangements that readily bring to mind a futuristic phaserfight in the far reaches of the universe.

COUNTRY

THE BEST LITTLE WHOREHOUSE IN TEXAS — Original Soundtrack — MCA MCA-6112 — Producer: Gregg Perry — List: 8.98 — Bar Coded

Dolly Parton's shrill warble is clearly apparent above the choruses and show settings placed in the soundtrack to her second movie, currently debuting across the country. While the project holds little hope of yielding a single beyond "I Will Always Love You," the album can be expected to capitalize on the high volume film studios are experiencing at the box office this summer.

OH GIRL — Con Hunley — Warner Bros. 23693-1 — Producer: Steve Dorff — List: 8.98 — Bar coded

The inclusion of R&B chestnuts like "Oh Girl" and "Ain't No Woman (Like The One I've Got)" is no mistake; Con Hunley's voice has more of a soul edge to it than can be expected from a country artist. Producer Steve Dorff draws much from R&B and MOR styles in providing a framework for Hunley's husky output, although the platter remains firmly grounded within a country context.

BLACK CONTEMPORARY

ZAPP II — Zapp — Warner Bros. 23583-1 — Producers: Roger and Zapp Troutman — List: 8.98 — Bar Coded

Dance-oriented funk influenced by George Clinton's P-Funk, Earth, Wind & Fire and Kool & The Gang is Zapp's stock in trade, and on its second Warner Bros. LP, the shakin' synthesizer-laden band delivers six rhythmic numbers, each charged with electronically altered elements and encompassing other styles, in addition to the funky going-ons. Blues, soul, jazz and other forms can be found within the context of Zapp's foot-moving groove, engaging in a fusion unlike most other funk groups. This is a jam that won't quit; an album for non-stop partying and getting down.

LATIN

ESCENAS DE AMOR — Jose Feliciano — Motown Latino 6018LL — Producer: Leonardo Schultz and Jose Feliciano — List: 7.98

The first release from Motown's fledgling Latino label, Feliciano's all-Spanish LP is a noble experiment filled with exceptional

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SINGLES

OUT OF THE BOX



JACKSON BROWNE (Asylum 7-69982) **Somebody's Baby** (4:02) (Jackson Browne/Kortchmar Music — ASCAP) (J. Browne, D. Kortchmar) (Producer: J. Browne)

Evoking the spirit of mid-'60s American pop and, at the same time, putting his own indelible musical stamp down here, Browne has come up with a most appealing first single from the soundtrack to *Fast Times At Ridgemont High*. Jackson looks at teenage love-from-afar with a wide-eyed innocence that's both reassuring and endearing.

FEATURE PICKS

POP

STEVE WINWOOD (Island 7-29940) **Still In The Game** (3:58) (Island Music/Blue Sky Rider Songs — BMI) (Winwood, Jennings) (Producer: S. Winwood)

The platinum-plus "Arc Of A Diver" might seem like a hard act to follow, but

NEW FACES TO WATCH



Survivor

The opening images on the screen during Sylvester Stallone's summer movie megahit *Rocky III* features a vivid montage of slugfests by the Italian Stallion and, as pugilist hero Rocky Balboa's Everlasts do awesome battle with heavyweight contenders, there lurks the presence of a much more powerful challenger, the mohawked muscleman Clubber Lang. Following the title character's series of K.O. victories, the audience gets a glimpse of Lang, portrayed by ex-Leon Spinks bodyguard Mr. T, making mincemeat out of his boxing opponents. The lines are drawn and, even from the beat of the heavy rock theme song, it's clear that Balboa and Lang will soon have a brutal, action-packed confrontation.

The movie's signature tune, "Eye of the Tiger," performed by Scotti Bros. act Survivor, is a searing, gutsy rock number that brings up a recurring motif used in the flick — to be able to successfully whip an enemy in the ring, a fighter must maintain a hungry eye and instinctively crave fist-to-fist combat. The music and lyrics in the song have a special meaning for the recording group too, for after five years of struggling for attention in the record industry jungle, the band has survived and, with the single strongly topping the charts this week, it appears as if Survivor is thriving as well.

The association between Stallone and the group began when the writer/actor/director, who knows some

of Scotti Bros. employees, expressed an interest in the combo because of its name. He then made the group an offer to compose the film's theme song.

"Stallone originally sent us a videotape of the movie's first 10 minutes after we agreed to do the song," says Survivor's vocalist/guitarist Jim Pererik, "and later on sent us a tape of the whole thing so we could work up a version for the closing sequences. We did the music in a day, but the lyrics took a few days time to iron out. Stallone didn't really tell us what he was looking for other than the pulsebeat of the film. He wanted motion and movement and so we took it from there and added the punch-like accents in the song's intro."

Despite the fact that its theme from *Rocky III* has catapulted the band suddenly to chart-topping status, it balks at being called an "overnight success." Most members of the band have put in years of hard work, which seem to pay off with the success of "Eye of the Tiger." One of Survivor's founders, Jim Pererik, began his professional career at age eight, blowing sax in his dad's polka outfit. After jamming with a legion of high school and bar bands, he began a group called the Ides of March, which had a million-seller with the Pererik-penned "Vehicle" single. In 1973, the Ides of March split up and Pererik matured as a songwriter, assisting with work on .38 Special's "Hold On Loosely" and "Fantasy Lady," as well as on the title cut of the *Heavy Metal* soundtrack LP.

Pererik met up with synthman and vocalist David Bickler while the two were involved with an advertising jingle project, and together with bassist Dennis Keith Johnson, drummer Gary Smith and lead guitarist/vocalist Frankie Sullivan, formed the nucleus for Survivor. Asked how the combo decided on the moniker, Pererik replied, "It just seemed to suit us. We've all been in other groups, some of them exceptionally bad bar and party bands. We've survived a whole lot since those days."

Winwood once again teams up with lyricist Will Jennings (Crusaders, etc.) for a spirited, uplifting bit of pulsing pop from the "Talking Back To The Night" LP. Like the big "Arc" single, "When You See A Chance," this should be well-received at both FM AOR's and AM pop stations.

JOE COCKER and **JENNIFER WARNES** (Island IL 7-99996) **Up Where We Belong** (4:00) (Famous Music Cop. — ASCAP/Ensign Music Corp. — BMI) (J. Nitzsche, W. Jennings, B. Saint-Marie) (Producer: S. Levine)

Cocker jumps from his pairing with The Crusaders into MOR territory with wispy-voiced Warnes on the love theme from the forthcoming motion picture *An Officer And A Gentleman*, starring Richard Gere. Aimed at A/C and adult pop.

CERRONE (Pavillion ZS5 02962) **Back Track** (4:26) (Anonymous Music, Inc. — ASCAP) (Cerrone, D. Ray, Wisniak, Rowley) (Producer: Cerrone)

European disco refugee Cerrone "back tracks" here to a bit of slick and slightly jazzy R&B, very much in a downtown New York mode. It's posh dance music, essentially, dressed up with a "Boogie Nights"-type rhythm, sexy horns and smart female vocals.

RONNIE MILSAP (RCA JPB-13286) **He Got You** (3:27) (Chriswood Music — BMI/Murfeezongs — ASCAP) (R. Murphy, B. Wood) (Producers: R. Milsap, T. Collins)

Milsap and co-producer Tom Collins are slowly building the soulful country artist as a pop figure as well, and each of his last three efforts have enjoyed some sort of crossover action. With a driving bass line and a sax reminiscent of "No Gettin' Over Me," this cut holds more spunk and funk than each of his earlier crossover cuts.

COUNTRY

DOLLY PARTON (RCA PB-13260) **I Will Always Love You** (3:02) (Velvet Apple Music — BMI) (D. Parton) (Producers: D. Parton, G. Perry)

Hoisted over a building arrangement, Parton's vocals have never been more convincing or moving. The single choice from her Hollywood flick, *The Best Little Whorehouse In Texas*, the tune is sentiment wrapped in an appropriate package replete with strings, oboe and harp in addition to a delicate rhythm section.

LEE GREENWOOD (MCA MCA-52087) **She's Lying** (3:05) (Unichappell Music, Inc./Jan Crutchfield Music/Music Corp. of America (MCA) — BMI) (J. Crutchfield) (Producer: J. Crutchfield)

Lee Greenwood's breathy voice and jagged vibrato are quickly making him the premier male balladeer in the country idiom, and his latest, an emotional outburst concerning a spouse's affair, further establishes the artist as one of considerable depth and ability.

TAMMY WYNETTE (Epic 14-03064) **You Still Get To Me In My Dreams** (3:09) (First Lady Songs, Inc. — BMI/Tapage Music, Inc. — ASCAP) (A.C. Owens, B. Sphere) (Producer: G. Richey)

Wynette takes "another chance" with the second release from her "Soft Touch" album. Any gamble, however, has to be considered a calculated risk as her stop again-start again vocal style has made her one of the longest-standing figures within the industry.

BLACK CONTEMPORARY

THE GAP BAND (Total Experience/PolyGram TE 8203)

You Dropped A Bomb On Me (3:59) (Total Experience Music, Inc. — BMI) (C. Wilson, L. Simmons, R. Taylor) (Producer: L. Simmons)

Buzzing, bass-heavy synthesizer tones replace the elegant acoustic guitar notes on the smash "Early In The Morning," but the marching funk beat remains on this followup by the Gappers. The "bomb" theme lends itself to the whistling electronics and the harder groove found herein.

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