MANILOW FANS ARE near legend in devotion to their hero and they could obviously do no wrong here, halfway through his extended seven-week Broadway run at the Gershwin Theater.

To his credit, Manilow never took advantage of theadoration by giving less than 100% during a two-and-a-half-hour performance April 30.

The slick show, complete with its share of Vegas-style chichél patter, was a chronological walk through Manilow's musical life, from learning to play the accordion to his television and recording career.

Manilow's voice never wavered. His delivery was confident while his self-deprecating wit only endeared him further to the crowd. He surrounded himself with a tight, well-rehearsed, nine-piece orchestra that ably supported ported but never overshadowed the show's stars.

Manilow is due to embark on a U.S. tour after his Broadway run ends June 3.

**BETTY CARTER Indigo Blue West Hollywood, Calif.**

Betty Carter is on, she is the quintessential jazz singer; her voice evokes an extraordinary richness of texture and nuance, and at times conveys a wide range of sentiments without using words at all.

While opening night of a five-night stand at midtown Manhattan's Indigo Blue May 2 was more of a warm-up for the next few months than a definitive performance, she still managed to show her fans why she is one of jazz's more durable and highly respected stylists.

Carter mixed old chestnuts like "Tight" and "What's New" with songs from her Grammy-winning Verve/ PolyGram album, "Look What I Got." Backed by the sharp, tight trio of Darrell Grant on bass, Tom Davis on drums, and Darra Mani- on piano, Carter used her trademark seat-swinging and vocal gymnastics to make each song indiviually hers, even if the tunes didn't sound the same by the end of the set.

Then again, the Betty Carter stamp is what makes the songs worth listening to. When she sings about the ups and downs of life and love, she infuses every bit of herself into the song, and that, as a new generation of fans is discovering, makes for truly soulful music—and art.

**PHOEBE SNOW: The Roxy West Hollywood, Calif.**

Snow's overdue return to the L.A. concert stage was greeted raptusouly by a sold-out house on May 1. The reception was deserved, for the songstress has lost none of her captivating vocal ability during an eight-year layoff.

Snow's Elektra comeback album, "Something Real," continues to climb Billboard's Top Album charts. It features the same pensive, jazz-skeewed pop material on which the vocalist built her reputation. At the Roxy, however, the emphasis for much of the night was on harder-edged rock 'n' roll and R&B.

Kicking off the set with her top 1976 hit, "Poetry Man," Snow won the crowd quickly with her virtuosity yet never overpowering singing and her warm, funny, self-depre- cating demeanor. The show was pushed along handily by her cap- able backup band.

Snow took the roof off the club in the last half-hour of the set. The momentum never slowed after a high- flying rendition of the Etta James classic, "At Last" (featured in the film "Rain Man"), which the singer dedicated to her disabled-younger-hood girl friend. Other powerful high- lights included a cover of Dinah Washington's "Teach Me Tonight," a swinging "Let the Good Times Roll," and a gripping encore of "Amazing Grace."

Phoebe Snow remains a phone book singer in her booth, but her Yellow Pages and she'll create some vocal art.

**JIM RICHILANO**

**ARTISTS & SONGS**

**SCANNING THE CHARTS**

The success of Madonna's 1987 No. 1 hit, "Who's That Girl," that topped 40 radio was accessible to Latin-flavored pop. Soon to follow were such artists as Brenda K. Starr, Sweet Sensation, and Sa-Fire with songs that maintained the genre. Continuing the Latin trend is BARRY MANILOW Gershwin Theater New York, N.Y.

Manilow is due to embark on a U.S. tour after his Broadway run ends June 3. **MELINDA NEWMAN**

**NEW ON THE CHARTS**

Pajama Party, with "Yo No Se" (Spanish for "I Don't Know"), the act's first song on Billboard's Hot 100 Singles chart.

Still in the run-up to his first album, a 12-inch mix of the song for Atlantic Records. Released in December, the song became a hit earlier this year, and has since been played as much as Miami, Angeles, and New York, and debuted in March on both of Billboard's Hot Dance Music charts, mea-

Pajama Party is currently pre-

paring for a tour of Puerto Rico and will record its first album when the group returns.

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