

TALENT IN ACTION

BARRY MANILOW
Gershwin Theater
New York, N.Y.

MANILOW FANS ARE near legend in devotion to their hero and he 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 the adoration 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 clichéd patter, was a chronological walk through Manilow's musical life, from learning to play the accordion in his parents' living room (complete with plastic slipcovers) through his days as a Broadway audition accompanist and subsequent first hits, through his jazz period, and to the return to soft pop displayed on his new self-titled

Arista album.

Throughout, Manilow delved into his past both in his songs and personal remarks, introducing a set of new love-gone-wrong songs by telling about his divorce.

But the real revelation came late in the show when Manilow introduced a medley saying, "For those of you who were dragged here tonight, this is going to be sheer agony." He then dove into a 25-song collection of his hits, a testament to his popularity and productivity. He was rewarded with a two-minute standing ovation and hundreds of women holding up pen flashlights in their version of the arena lighter salute.

Throughout the evening, 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 sup-

ported but never overshadowed the showman.

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

MELINDA NEWMAN

BETTY CARTER
Indigo Blue
New York, N.Y.

WHEN BETTY CARTER is on, she is the quintessential jazz singer; her voice gives mere words 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 veteran vocalist than a definitive performance, she still managed to show her fans why she is one of jazz's most 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, Troy Davis on drums, and Tarus Mateen on piano, Carter used her trademark scat singing and vocal gymnastics to make each song indelibly hers, even if the tunes did start to sound the same by the end of the set.

Then again, the Betty Carter stamp is what makes the songs worth listening to. When Carter 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.

CHARLES PAIKERT

PHOEBE SNOW

The Roxy
West Hollywood, Calif.

SNOW'S OVERDUE RETURN to the L.A. concert stage was greeted rapturously 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 set, "Something Real," continues to climb Billboard's Top Pop Albums chart. It features the same pensive, jazz-skewed 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 five 1975 hit, "Poetry Man," Snow won the crowd quickly with her virtuosic yet never overblown singing and her warm, funny, self-deprecating demeanor. The show was pushed along handsomely by her capable four-piece 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 13-year-old daughter. Other powerful highlights 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: Hand her the Yellow Pages and she'll create some vocal art.

CHRIS MORRIS

ARTIST DEVELOPMENTS

(Continued from page 29)

not a rock'n'roll mecca, but an area with enough of a local scene to support vocalist Dave Slutes' recording studio and Rich Hopkins' record label. The duo and bassist Mark Perrodin recorded the independent album "Cuacha!" in 1987, a record that may provide future fodder for the Sidewinders' RCA commitments.

With the title track from "Witchdoctor" tapped as a leadoff single, the promotional emphasis on the Sidewinders' RCA debut now shifts to alternative album rock stations.

"It's an alternative band," Grunblatt says. "We're putting them like the new R.E.M. But [Hopkins] is a great guitar player, so we do have a bridge [to mainstream rock]."

The distinctive voice of Slutes and the guitar skills of Hopkins are two keys to the band, according to Bob Feiden, the RCA A&R rep who signed them. He likens the Sidewinders stylings to the classic sounds of bands like Crazy Horse.

"Some voices lend themselves to radio, and Dave has one of those," Feiden says. "It's a distinctiveness; the best example is Rod Stewart.

When you hear Stewart sing, you know it's him. His voice has an emotional credibility that draws listeners in, and I hear that in Dave's voice."

BRUCE HARING

ZULUS ON THE FLOOR

A name has not been an easy thing to come by for the Zulus, whose debut Slash album, "Down On the Floor," is produced by former Hüsker Dü guitarist Bob Mould.

The blustery Boston-based quartet has run through names the way Spinal Tap did drummers.

After splitting from group Human Sexual Response, the band chose Wild Kingdom, which engendered a legal threat from the Mutual of Omaha Insurance Co. A subsequent choice, Gospel Birds, was set in artwork for a 1985 EP but turned out to be a music publishing company. They settled on the Zulus in 1986.

"In between each, we'd have a new one for just about every gig. I think some club owners thought we were running from something," says singer Larry Bangor.

Despite Mould's support and production, the Zulus album is "not a Hüsker Dü imprint, but it is very much a guitar-based record, though not in the usual roots-rock sense," says Bangor.

DAVE WYKOFF

NEW ON THE CHARTS

The success of Madonna's 1987 No. 1 hit, "Who's That Girl," proved that top 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

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

After holding auditions, the producers of "Yo No Se" chose Jennifer McQuilkin, Suzzi Ranta, and Daphne Rubin-Vega to record a 12-inch mix of the song for Atlantic Records. Released in December, the song first became a hit earlier this year in such markets as Miami, Los Angeles, and New York, and debuted in March on both of Billboard's Hot Dance Music charts, measuring club play and sales.

Pajama Party is currently preparing for a tour of Puerto Rico and will record its first album when the group returns.

JIM RICHLIANO



PAJAMA PARTY

ALB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Irvine Meadows Amphitheatre Laguna Hills, Calif.	April 28-30	\$800,177 \$22.50/\$19.50/ \$15	45,000 sellout	Avalon Attractions
BENEFIT FOR THE REX FOUNDATION: GRATEFUL DEAD	Frost Amphitheatre Stanford Univ. Stanford, Calif.	May 6-7	\$528,550 \$30/\$25	18,000 sellout	Bill Graham Presents
BON JOVI SKID ROW	The Great Western Forum Inglewood, Calif.	April 25-26	\$528,101 \$18.50	31,580 sellout	Avalon Attractions
BON JOVI SKID ROW	Tacoma Dome Tacoma, Wash.	May 10	\$430,920 \$19	23,141 28,855	Media One
BON JOVI SKID ROW	Memorial Coliseum Complex Portland, Ore.	May 8-9	\$354,849 \$18.50	21,492 sellout	Beaver Prods.
LOS HERMANOS FLORES	Los Angeles Sports Arena Los Angeles	April 29	\$250,306 \$27/\$22	10,999 16,000	Promoters of the World
QUEENSRYCHE WARRANT LEATHERWOLF	Irvine Meadows Amphitheatre Laguna Hills, Calif.	May 12	\$200,070 \$17.50	12,283 15,000	Avalon Attractions
BON JOVI SKID ROW	Beasley Performing Arts Coliseum Washington State Univ., Pullman Pullman, Wash.	May 7	\$170,663 \$18.50	9,493 12,520	Media One
ROD STEWART	RPI Fieldhouse Rensselaer Polytechnic Institute Troy, N.Y.	May 9	\$133,829 \$18.50	7,404 sellout	Northeast Concerts
BON JOVI SKID ROW	Pavilion Boise State Univ. Boise, Idaho	May 5	\$132,876 \$16.50	9,566 12,428	United Concerts
CONWAY TWITTY/LORETTA LYNN	Fox Theatre St. Louis	May 13	\$124,883 \$18.90/\$15.90/ \$12.90/\$6.90	7,987 8,598	Fox Concerts Steve Litman Prods.
ALABAMA EDDY RAVEN	West Palm Beach Auditorium West Palm Beach, Fla.	May 11	\$106,750 \$17.50	6,100 sellout	Keith Fowler Promotions
CINDERELLA WINGER BULLETTYOYS	New Haven Veterans Memorial Coliseum New Haven, Conn.	May 6	\$104,068 \$17.50/\$15.50	6,373 9,900	Cross Country Concerts
BUNNY WAILER THE ORIGINAL SKATALITES	Radio City Music Hall New York	May 4	\$102,890 \$30/\$25	3,735 5,874	Radio City Music Hall Prods.
ALEXANDER O'NEAL CHERRELLE	Fox Theatre Detroit	May 7	\$95,220 \$22.50	4,580 4,820	Brass Ring Prods.
ALABAMA HOLLY DAWN	Columbus Municipal Auditorium Columbus, Ga.	May 13	\$85,800 \$16.50	5,200 sellout	Keith Fowler Promotions
BAD COMPANY VIXEN	Mud Island Amphitheatre Memphis	May 5	\$83,556 \$16.50	5,064 sellout	Mid-South Concerts
ROBERT TOWNSEND	Fox Theatre Atlanta	May 6	\$83,042 \$21.75	4,392 4,678	Turning Point Prods.
LOU RAWLS CARMAN McRAE	Fox Theatre Detroit	May 4	\$77,760 \$22.50	3,781 4,820	Brass Ring Prods.
RAY STEVENS 11/70 BAND LEON DOUGLAS LINDA LOU SHRIVER	Capitol Music Hall Wheeling, W.Va.	May 13	\$70,908 \$29.50/\$12.50	4,820 5,075 sellout	Jamboree USA
AL GREEN VANESSA BELL ARMSTRONG	Fox Theatre Detroit	May 6	\$61,240 \$20	3,271 4,820	Brass Ring Prods.
EDDIE MONEY HENRY LEE SUMMER	Mud Island Amphitheatre Memphis	May 2	\$61,116 \$16.50	3,704 5,000	Mid-South Concerts
PETRA WHITE HEART	Fox Theatre Detroit	May 5	\$60,035 \$13.50	4,638 4,820	Brass Ring Prods.
BOB JAMES KEVIN EUBANKS	Fox Theatre Detroit	May 3	\$58,433 \$22.50	2,597 4,820	Brass Ring Prods.
QUEENSRYCHE WARRANT	Starlight Bowl San Diego	May 11	\$57,605 \$20/\$17.50	3,235 3,944	Bill Silva Presents
SANDI PATTI BILLY CROCKETT	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	April 22	\$55,815 \$12.50/\$9.50	4,920 6,171	Concerts West in-house
SAM KINISON	Northrop Memorial Auditorium Univ. of Minnesota Minneapolis	May 14	\$51,240 \$17.50	2,928 4,886	Jam Prods.
NEW ORDER THROWING MUSES	Seattle Paramount Theatre Seattle	May 3	\$51,004 \$18.50	2,987 3,012	Media One

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Desi Smith in Nashville at 615-321-4276; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085. For research information contact Laura Cannon in Nashville at 615-321-4250.