
The two packages of international terrorism, dope dealing in the fast lane, Elvis Presley’s rotting corpse and romantic love, 88-key shooter Warren Zevon’s final one-shot wonder, ‘The Envoy’ has more work since 1978’s “Excitable Boy.” Here, joined by Graham Nash, Lindsey Buckingham and Friends, Zevon demonstrates his flair for dark, jazzy parables as he perfects his rock noir stance in a fully-realized platter mixing Soldier of Fortune magazine-type mayhem with light backing accompaniment, a few existential love songs and even a twisted hula about a polygamist drug in a Bolivian police station.


Recall the synthesizer Leigh Harline scores from Walt Disney’s Dumbo and Pinocchio, full of surreal sounds, pixilated imagery, and choral tangos and go to hell? Well, synthmistress Wendy Carlos, who’s musically enhanced such flicks as A Clockwork Orange and The Shining, zaps those classic motifs into this sci-fi’s sci-fi with her electronically-infused compositions for the video-game pic Tron. New cuts from AOR fans George Harrison, “Only Solutions” and the instrumental “1990’s Theme”, should cuir screen action, and the entire package is tailor-made for video formats.

HOOKED ON CLASSICS II – Louis Clark conducting The Royal Philharmonic Orchestra – London Records 1-4373 – Producers: Jeff Jarrett and Don Reedman – List: 8.98 – Bar Coded

Although some purists would hardly call the 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 melody album. That’s not to say greater lights in the field aren’t included: Gershwin, Strauss, 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 a gathering’s thrill and excitement when lightning will strike twice in the same spot.


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 television show’s 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, Horner and Bebenek are all represented as they offer a lush string section and dizzying orchestral arrangements that readily bring to mind the limitless expanse of the far reaches of the universe.

COUNTRY

THE BEST LITTLE WHOREHOUSE IN TEXAS – Original Soundtrack by Peter Rehe – MCA MCA-6112 – Producer: Gregg Perry – List: 8.98 – Bar Coded

Once country music is clearly apparent above the choruses and show settings placed in the soundtrack to her second movie, currently debuting across the country, it is almost certain that the 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 experimenting at the box office this summer.

SURVIVOR

The opening images on the screen during Sylvester Stallone’s summer movie megahit Rocky III features a vivid montage of assaults by the four fighters in the ring. As such, the real hero Rocky Balboa’s Everlasts do awesome battle with heavyweight contenders, three of which face-off to the music of a much more powerful challenger, the mohawked musician 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 mincermeat out of his boxin’ 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 soaring, gutsy rock number that brings up a recurring motif used in the flick — to be able to successfully stand against the ring’s fighter must maintain a hungry eye and instinctively crave fist-to-fist combat. The music and lyrics in the song have a special meaning also because of the band’s, 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 through.

The association between Stallone and the group began when the writer/actor/director, who knows some of Scotti Bros. employes, expressed an interest in the combo because of its name. He wanted the band to consider the film’s theme song. “Survival originally sent us a videotape of the movie’s first 10 minutes around the box office offering. The music was at that moment very fitting for a movie with the singer’s vocalist/guitarist Jim Perek, and later on sent us a tape of the whole thing we just thought as a variety of the closing sequences. We did the music in a day, but the lyrics took a few days to iron out. Stallone didn’t really care for the song, of other than the pulsate 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 baits at being called an “overnight success.” Most members of the band have put in years of hard work, which seems to pay off with the success of “Eye of the Tiger.” One of Survivor’s founders, Jim Peterik, began his professional career at age eight, biker songs and garage rocking out. 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 Peterik-penned “Vehicle” single. In 1973, the Ides of March split up and Peterik matured as a songwriter, assisting with work on 38 Special’s “Hold On Looseley” and “Fantasy Lady,” as well as on the title cut of the Heavy Metal soundtrack LP.

Peterik met up with synthman and vocalist David Biglier 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, they became the Peterik group. Asked how the new combo developed on the moniker, Peterik replied, “It just seemed to suit us. We’ve been in other groups, some of them exceptionally bad and party bands. We’ve survived a whole lot since those days.”