

# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

► **TINA TURNER**  
What's Love Got To Do With It  
PRODUCERS: Various  
Virgin 88189

First effort for Virgin by veteran vocalist doubles as the soundtrack for current biopic on Turner's stormy life with ex-husband Ike. Majority of the material here is recut versions of such older Turner hits as "Proud Mary," "A Fool In Love," and "It's Gonna Work Out Fine" (title track is represented by hit '84 version); new (and commercially very promising) material includes slick "Why Must We Wait Until Tonight," co-penned and -produced by Bryan Adams. Strong critical reception for movie should spice sales.

★ **URGE OVERKILL**  
Saturation  
PRODUCERS: The Butcher Bros.  
Geffen 24529

Chicago alternative trio bursts onto major-label scene with high commercial hopes and a spruced-up sound, courtesy of Philly's Butchers. Not quite as raw as indie releases, Geffen bow will still appeal to modern rock core by virtue of canny writing and spirited, smart-alecky playing. Leadoff track "Sister Havana" and homage to "All My Children" antiheroine "Erica Kane" will bring glee to left-of-center formats. And shades of Nirvana, there's a hidden track!

★ **VERVE**  
A Storm In Heaven  
PRODUCER: John Leckie  
Vernon Yard 87950

Latest big noise out of England flashes mighty huge guitar sound on stateside debut. Somewhat reminiscent of guitar-skewed precursors such as Ride, Verve still manages to cast its own shadow with well-focused songs and distinctive axe attack of Nick McCabe. "Star Sail," "Already There," and "The Sun, The Sea" all sport immediate appeal for modern rock, and aren't so far off the path for less radical formats as well.

★ **B.B. KING**  
Blues Summit  
PRODUCERS: Dennis Walker, Andy McKaie  
MCA 10710

For once, here's a blues supersession that really works. King is in fine vocal fettle here, and he is paired with some highly sympathetic singing and playing partners—Robert Cray, Albert Collins, Ruth Brown, Lowell Fulson, Buddy Guy, John Lee Hooker, Etta James, Irma Thomas, Koko Taylor, Joe Louis Walker, and Katie Webster. B.B.'s touring band supplies lots of oomph as well. There isn't a whiff of the blues museum to be scented on this entertaining, vibrant set, and that's just the beginning of the good news.

**BABES IN TOYLAND**  
Painkillers  
PRODUCERS: Jack Endino, Lee Ranaldo, Kat Bjelland  
Reprise 45339

Pre-Lollapalooza gap-filler finds the Minneapolis trio mashing it down in typically psychodramatic fashion on what amounts to an extended EP (EEP?). One studio remake and four new tracks—"Laredo," "Angel Hair," and recapped "He's My Thing" showcase group at its stormy best—augmented by a 34-minute live CBGB's set including most of the tracks on the Babes' recent studio album, "Fontanelle" (highly explicit, so hands-off airplaywise). Good curtain-raiser for threesome's summer stadium frolic.

**CYNDI LAUPER**  
Hat Full Of Stars  
PRODUCERS: Cyndi Lauper & Junior Vasquez  
Epic 52878

New album marks Lauper's metamorphosis from the fun-loving, she-moppy squealer who broke through in

the early '80s to a mature artiste with admirable range and depth. Echoes of early hit "Time After Time" ring through ballads such as first single "Who Let In The Rain." Other highlights are "A Past Hate," an uplifting torch song featuring Hugh Masekela on flugelhorn and chants; "Lies," a new-wave cut redolent of early Siouxsie & the Banshees; "Feels Like Christmas," a rocker with a Celtic feel, and one of a few tracks co-written with members of the Hooters; and "Like I Used To," a hybrid of Madonna-style pop and vintage Motown.

**LOOSE DIAMONDS**  
Burning Daylight  
PRODUCER: Stephen Bruton  
dos 7001

Austin rock band flashes a rootsy, country-skewed approach and sports two good singers in Troy Campbell and Jud Newcomb on debut side, produced by frequent Bonnie Raitt collaborator Bruton. "Wake Up Baby," amusing "Advice," and dark-hued "Heavens To The Ground" stand out among original songs of variable quality. Perhaps not completely realized yet, this is a band to watch.

**BETTY BUCKLEY**  
Children Will Listen  
PRODUCER: Kenny Werner. Buckley  
Sterling 1001

An accomplished cabaret/theater singer/actress, Buckley is comfortable with a bevy of mostly ardent contemporary Broadway songs, eight of them by Stephen Sondheim. Her background sounds, generally right on target, vary, sometimes entering a realm of unnecessary "new age" sounds. Besides Sondheim, the melody men lucky to be in her presence are Andrew Lloyd Webber, Stephen Schwartz and Michael Gore, and Claude-Michel Schonberg and Jule Styne.

## RAP

► **BIG DADDY KANE**  
Looks Like A Job For...  
PRODUCERS: Trackmasterz, DJ Clash & Robert Brown, Easy Moe Bee, Cool V, artist  
Cold Chillin' 45128

On this album, rapper whose career trajectory has moved him through lyrical gangsterology into sweet loverboy poses returns to form with a decidedly harder sound than his past few efforts. He's armed with a handful of bare-bones rhymes spiced with lots of slick metaphors. On tracks such as "The Beef Is On" and "Stop Shammin'," he's quite threatening. He gets the job done for fans of "true" hip-hop.

► **BIZ MARKIE**  
All Samples Cleared  
PRODUCERS: Various  
Cold Chillin' 45261

Artist got slapped with a landmark copyright infringement lawsuit for his last set; hence the title of this new one. Here, Markie has hardcore fun using bugged-out metaphors, off-key singing, pig Latin, human beatboxing, old- and new-school rhyme patterns, and silly-corny-gross jokes. He packs all that into tracks stacked with taunting breaks and insinuating grooves. The locomotive "Gator" and the minor-key "Young Girl Blues" are ripe for radio adds. First single "Let Me Turn U On" shoots melodic decorum full of pretty little holes.

**CANDYMAN**  
I Thought U Knew  
PRODUCERS: Various  
Danzlot 13212 21

On latest release from the guy who struck gold with "Knockin' Boots" a few years back, DJ Quik and Prince Paul contribute two tracks each. The rapper still has girls heavy on his mind, and his oration skills remain somewhat lacking. First single "Candyman Do Me Right," with its march-like precision (Quik supervised here); "Life

## SPOTLIGHT



**LUIS MIGUEL**  
Aries  
PRODUCERS: Luis Miguel, Kiki Cibrian, David Foster, Emilio Castillo  
WEA Latina 92993

Long-awaited follow-up to Miguel's 4.5-million-seller "Romance" trades in nostalgic boleros of yesteryear for a stylish, up-to-date package divided between moving, lovelorn ballads ("Me Niego A Estar Solo," "Hasta El Fin") and bubbly toe-tappers ("Suave," "Luz Verde"). Lush leadoff single "Ayer"—a perfect transition track from "Romance"—already is a top-five Latin smash. Stellar supporting cast includes Kirk Whalum, Tower Of Power, Paul Jackson Jr., Jerry Hey, and Robbie Buchanan.

Goes On," a bouncy, loopy jam; and "Sex U Up," which pumps funk, are the best cuts from the set.

## JAZZ

★ **MICHELE ROSEWOMAN TRIO**  
Occasion To Rise  
PRODUCER: Michele Rosewoman  
Evidence 22042

Newest set from under-recognized progressive pianist Rosewoman is an excellent showcase for her full-tilt, almost-spinning-out-of-control playing. Joined by bassist Rufus Reid and drummer Ralph Peterson, Rosewoman's fine originals include the soaring soul of "The Sweet Eye Of Hurricane Sally," the propulsive avant-garde stomp of "West Africa," and the energizing accents of the title track. Covers include a relaxed, free-ish version of Coltrane's "Lazy Bird" and a kinetic solo piano reading of Ellington's "Prelude To A Kiss."

## REGGAE

► **TONY REBEL**  
PRODUCERS: Sly Dunbar, Steely & Cleve, Bobby Digital, others  
Chaos/Columbia 53455

An awesomely gifted toaster whose reverberant wordplay has a rhythmic daring unmatched in dancehall, Tony Rebel serves up a respect-due masterpiece: witty, wise, and wondrously winning. The record opens with the hilarious "Fresh D.J.," builds steam on the instant classic "The Voice & The Pen," and never slackens its inspired pace. No track is less than triumphant, but "Love One Another" and the hyperkinetic "Chatty Chatty," "Wanna Party," and "Ethiopian Sons" are gorgeously constructed, chart-ready achievements. From the yard to the beach, this effort is the state-of-the-art dancehall jamdown against which all others in '93 will be judged.

★ **LUCKY DUBE**  
Victims  
PRODUCERS: Richard Siluma & Simon Law  
Shanachie 45008

Sporting the sort of soul-tingling voice that can define an era, South Africa's reggae superstar unveils the long-awaited

"Victims" on the eve of an extensive tour that's likely to cement his stature in the States. The title track, "Different Colours/One People," and a host of others have chart promise in the present reggae-friendly climate. While not as stunning as the preceding "House Of Exile" (due in part to the unwarranted emphasis here of female backing vocals), this is an entrancing record. Overall, Dube's singing has the kind of timeless emotional tug that deserves the widest possible exposure. Expect his entire catalog to ignite this summer.

**BUJU BANTON**  
Voice Of Jamaica  
PRODUCER: none listed  
Mercury 314 518 013

Best known for his previous gay bigotry, Banton's Mercury debut is most appealing when it features material ("Commitment," "Tribal War") that minimizes the actual presence of the toaster himself—whose sloppy, garbled phraseology is grating regardless of its content. While Banton obviously has attempted to clean up his act, even offering a safe-sex track called "Willy (Don't Be Silly)," there's still the mindless misogyny ("Good Body") that moves him to state in his press kit: "You can't just force conscious [positive] lyrics down the people's throats." But even when he's most intense (on "No Respect") Buju manages to be numbingly boring.

## LATIN

► **VICENTE FERNANDEZ**  
Lástima Que Seas Ajena...  
PRODUCER: Pedro Ramirez  
Sony Discos/Sony 81070

Operatic baritone of this legendary Mexican ranchero once again transforms misty-eyed yams about fractured love affairs into majestic vignettes where little honor comes without a lot of heartbreak. Even perkier numbers "Linda Por Fuera" and "Por Eso Vuelvo" sound as tristful as slower-paced title cut and live rendition of "Perdón," a duet featuring Fernández's son Alejandro.

## VITAL REISSUES™

**THE BEACH BOYS**  
Good Vibrations: Thirty Years Of The Beach Boys  
REISSUE PRODUCERS: David Leaf, Mark Linnett & Andy Paley  
Capitol 81294

Capitol pulls out the stops for a five-CD salute to California group that defined the surf sound and went on to become pathfinding experimental pop unit of the '60s. Box kicks off with Brian Wilson's "Surfin' USA" demo and incorporates several rarities and unreleased tracks; major treat here is the first official release of 30 minutes worth of the legendary "Smile," which gives an indication of scuttled project's immense ambitions. The hits are here, too, making it the perfect package for neophytes and fans alike.

**CHARLIE PARKER**  
The Complete Dial Sessions  
REISSUE PRODUCERS: Tony Williams & Will Friedwald  
Stash 567-70

Four-CD set restores in toto the missing label of Parker's studio oeuvre (Savoy and Verve sessions previously have been reissued complete), largely unavailable here since the '70s. Brief period surveyed (1946-47) contains what for others would be a lifetime of music: The bop giant works also magic on such classics as "Yardbird Suite," "Ornithology," "A Night In Tunisia," and "Scraple From The Apple," and tours the depths in horrific "Lover Man," cut in throes of a breakdown. Alternate takes expose the artist's ceaseless invention. Essential.

## SPOTLIGHT



**BELL BIV DEVOE**  
Hootie Mack  
PRODUCERS: Various  
MCA 10682

Hit-making trio's second album hovers in a limbo between the street, the bedroom, and even the church. Gangsta-influenced hip-hop tracks such as single "Above The Rim," "Ghetto Booty," and the title track clash with a cluster of lite R&B ballads that crowds the second half of the disc, the most appealing of which is the L.A. & Babyface-produced "Something In Your Eyes." Somewhere between these two extremes are suggestive capers such as "From The Back," reminiscent of earlier hit "Do Me." Despite the unevenness of the album, these tracks provide rap, top 40, and R&B programmers plenty of material suitable for their playlists.

► **TITO NIEVES**  
Rompecabeza The Puzzle  
PRODUCER: Sergio George  
RMM/Sony 81066

Ultra-expressive Puerto Rican salsero comes up with another inviting set of dancefloor ditties, the strongest of which are "Amores Como Tú," "Vuélveme A Querer," and "Que No Fracase Este Amor." Audrey Wheeler and James "D-Train" Williams lend silky vocal backdrops on understated salsa takes of "Can You Stop The Rain" and "You Bring Me Joy," complete with spirited Jamaican jive from rapper "El Barbero."

## CLASSICAL

► **RODRIGO: CONCIERTO DE ARANJUEZ**  
TAKEMITSU: TO THE EDGE OF DREAM  
ARNOLD: GUITAR CONCERTO  
Julian Bream, Guitar, City of Birmingham Symphony,  
Rattle  
EMI Classics CDC 54661

Three sturdy pieces to mark Bream's debut on the label. His mastery of the Rodrigo, well documented in three prior recordings elsewhere, is demonstrated again here, and his reading is studded with idiomatic turns to delight knowing listeners. The orchestra under Rattle is a sympathetic partner and the sound is rich and detailed. Both the Takemitsu and the Arnold are known entities to guitar aficionados, and their contrasting styles make for absorbing sit-through audition.

**HAYDN: SYMPHONIES NOS. 88, 95 & 101**  
Fritz Reiner, Conductor  
RCA Victor Gold Seal 60729

Nos. 95 and 101, the last recordings Reiner made, months before his death in 1963, are with an orchestra hand-picked from among the best players in New York; the remaining title with his own Chicago Symphony. In both cases, his command is total and the results magnificent. His readings are far from what recent scholarship tells us about appropriate performance style, but they ring truer in musical understanding than many "more authentic" readings. A midprice bargain.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.