

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification*

NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

PICKS *new releases predicted to hit the top half of the chart in the format listed*

RECOMMENDED *Other releases predicted to chart in the respective format; also, other albums of superior quality*

All albums commercially available in the U.S. are eligible for review

*Send albums for review to:
Sam Sutherland, Billboard
9107 Wilshire Blvd.*

Beverly Hills, Calif. 90210

*or Fred Goodman, Billboard
1515 Broadway
New York, N.Y. 10036*

*Country albums should be sent to:
Kip Kirby, Billboard
14 Music Circle East
Nashville, Tenn. 37203*

POP

PICKS

THE REPLACEMENTS

Tim
PRODUCER: Tommy Erdelyi
Sire 25330

A critics favorite for past regional releases, this Minnesota quartet makes its big league debut without diluting its loopy, raw-edged charms; garage rock settings, intelligent lyrics set their pace.

RAH BAND

Mystery
PRODUCER: Richard Hewson
RCA AFL1-5485

Quirky pop with a distinctly English flavor meshes layered synthesizers (and some hokey synth sound effects) with the sweet but rather frail lead vocals of "Dizzy" Lizzy. A long shot.

TIM MOORE

Flash Forward
PRODUCER: Rob Freeman
Elektra 60463

Singer-songwriter returns from a lengthy hiatus with an updated studio approach that injects electronics into his well-crafted material; strongest, however, may be a new but little changed version of "Rock'n'Roll Love Letter," which he first cut a decade ago.

HOT TUNA

Historic Hot Tuna
PRODUCER: Leslie D. Kipper
Relix RRLP 2011

Two sides of live Tuna recorded in 1971, courtesy of radio station KSAN-FM. Quality is only so-so, but the energy and spontaneity of the band's early stage work comes through.

SPOTLIGHT



RUSH

Power Windows
PRODUCERS: Peter Collins, Rush
Mercury 826 098

The Canadian trio's polished yet vivid rock continues to balance its musical muscle against thoughtful lyric concerns, and this latest set finds percussionist/lyricist Neil Peart discoursing on nationalism, greed, mysticism and the Bomb. If such themes are lofty by current AOR and mainstream pop standards, the energetic playing, which again juggles the band's early progressive rock instincts with newer electronic elements, and Geddy Lee's soaring vocal signature should keep the faith with their platinum constituency. Strongest are "The Big Money," "Manhattan Project" and "Territories."

Production Opens 'Windows' for Rush

Rock Group's New Album 'Powered' by New Sound

BY LINDA MOLESKI

NEW YORK Since its formation in 1974, Rush has made several transitions in its musical approach, moving from a hard-core heavy metal band of the '70s to a platinum-producing, techno-rock unit of the '80s. The Canadian trio's latest evolution is reflected in "Power Windows," their most expansive album to date.

"The most obvious difference on this album is the production," says vocalist/bassist/keyboardist Geddy

Lee. "It's a lot more produced than any other album we've done."

Another key difference on this album is a change in producers. While Peter Henderson produced the group's last album, "Grace Under Pressure," Peter Collins supervised this project.

Lee explains: "We were using the same co-producer [Terry Brown] on our other albums, and we decided it was time to move on. The search for a producer was confusing—we must have talked to at least 50 over the past three or four years.

"We still hadn't found the ideal producer by the time we were ready to go into the studio with 'Grace,' so our second alternative was to find a good engineer/producer to get the album done. Our search led us to Henderson. He was good in that role, but afterwards we realized we still hadn't found what we were looking for."

Finally they discovered Collins. "The main reason we chose him is because he's a good song producer," says Lee. "He's not hung up on technical stuff—he focuses on the song."

Lee says Collins was the catalyst in Rush's new sound, but notes that he and fellow members Neil Peart and Alex Lifeson were also looking for ways to expand their artistic scope. "We wanted to be put in a learning

situation," Lee says.

Though Rush's progressive approach is unlike today's mainstream pop, Lee says, "We try to learn from contemporary styles and apply them to our music." But there is a big difference between "us" and "them," he says, noting that "most of the minimalist music doesn't have the sounds we have."

"Power Windows" took four months to record, according to Lee, who notes that "it took more time than the last album because it was recorded all over the world." Aside from slick production work, other new elements introduced in the project are a 30-piece string section and a 25-piece choir to enhance tracks. "We could have done it with synthesizers," he says, "but it was more human and fun to do it this way."

The video supporting the Mercury group's new single, "The Big Money," was directed by Rob Quarty and produced by Alan Weinrib for Champagne Productions in Canada.

As for MTV, Lee says, "The fact that it exists is good," but adds that he thinks that its effect on record sales is greatly overestimated. "I also don't like that the power of music is in the hands of tv," he says.

Rush's U.S. tour is slated to begin in Portland, Me. on Dec. 4.