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BURRELLE'S

RECORDINGS

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CROSBY, STILLS & NASH
Live It Up (Atlantic)

Crosby, Stills & Nash's reputation is built largely on the first two albums they recorded 20 years ago. Subsequent releases, including their comeback of two years ago, have been uneven at best.

The new "Live It Up" arrives with one of the dumbest covers in recent memory (giant hot-dogs on the moon) and starts off with two Graham Nash songs that will send fans hoping for the group's trademark sound into shock.

The situation improves rapidly with two songs, both by Stephen Stills, that have a classic quality. But the rest of "Live It Up" is marred by more wrongheaded production and hit-and-miss songwriting. To top the bad stuff off, Crosby, Stills and Nash sound more than ever like three soloists in-

stead of a unified group.
GRADE: B minus. — LARRY KATZ

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SEIKO
Seiko (Columbia)

ANA
Ana (Parc/Epic)

Psst! Wanna start a musical career? Become a pop superstar? Then just follow these easy instructions.

Step One: Record a single with a member of the New Kids on the Block. Step Two: Get New Kids producer Maurice Starr to work his hitmaking magic on at least a few tracks.

Those simple-to-follow steps are going to pay hefty dividends for two young newcomers — Japanese singer Seiko and Florida native Ana.

Seiko, who started her way to fame and fortune by winning a talent contest in Japan, is currently riding up the U.S. charts with "The Right Combination," a duet with New Kid Donnie Wahlberg. Starr is on hand to produce three tracks and wrote the dance ballad "With Your Love."

She may sound like a cross between Debbie Gibson and Tiffany, but Seiko's album is peppered with more adult dance-oriented tracks. Her solid debut also includes songs produced by talented veterans Jellybean, Giorgio Moroder, Phil Ramone and Emilio Estefan.

Ana, a high school sophomore, also takes the right steps to fame on her debut. Six songs were produced by the ever-present Starr. The love ballad "Angel of Love" is destined for a long chart run — it's a duet with the talented New Kid, Jordan Knight.

Ana's voice is more mature than her 16 years would suggest. She's being molded as a cross between Janet Jackson and Gloria Estefan, and the results are promising. GRADE: A minus for both. — JULIE ROMANETTA

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STEVE EARLE and the DUKES
The Hard Way (MCA Records)

The genius of 1988's "Copperhead Road," country-rocker

Mine (Roadmaster)" for the gritty, third-person stories that cut so deep on "Copperhead Road." When he does tell stories ("Billy Austin"), they sound derivative and unconvincing.

The album isn't a total loss. "Justice in Ontario" is an anthemic foot-stomper that succeeds as a biker protest song; "The Other Kind," grabs you with an unforgettable hook and "Promise You Anything," is plain lovely. Still, "The Hard Way" is the wrong way to follow up a classic like "Copperhead Road." GRADE: B. — KEVIN R. CONVEY

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HOUSE OF LOVE
House of Love (PolyGram)

London's House of Love sound like a logical extension of Echo and the Bunnymen and the Smiths, but that's only part of the story. The guitar quartet's American debut is lush, dreamy and filled with simple-but-clever guitar hooks.

Though the bittersweet "I Don't Know Why I Love You" is getting the most play, the melancholy "Shine On" originally recorded in 1986) and the playful "Hannah" are more powerful examples of this group's intelligent pop. Musically, the album loses some steam about two-thirds through. But Guy Chadwick maintains the tension with lyrics whose bitterness is in stark contrast to his smooth melodies. (*House of Love perform tonight at Citi.*) GRADE: B plus. — TRISTRAM LOZAW

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MARLON JORDAN
For You Only (Columbia)

First, there was Wynton Marsalis. Then there was Terence Blanchard. Now comes 18-year-old Marlon Jordan, the latest young man with a horn to come blowing out of New Orleans with first-class chops and big-time dreams.

But hold the wild applause. Despite his remarkable technique and sidemen Jeff Watts and Branford Marsalis, Jordan sounds more like the sum of his influences on "For You Only"