

# Bob Seger rising fast on charts, 'Moves' hits after ten years

by Evan Leibovitch

Bob Seger has recently become the hottest thing out of Detroit since Motown. After a breakneck schedule of albums and concerts, for ten years Seger was voted last year as the best new male vocalist at the 1976 Rock Music Awards. As well, Seger composes most of his material, and at one time played lead guitar. He also produces his own albums, because he feels that "most producers tend to make things sound too commercial". On his latest album, **Night Moves**, Seger co-produces all of the material.

Musically, Seger says that he tries to pattern himself after James Brown ("There's a lot of him in the Silver Bullet Band"), and much of the band's earlier material sounds much like Brown's own. However in the album that first popularised Seger, **Live Bullet**, his music is stronger, though retaining the strong rhythm that characterised Brown's stuff. **Live Bullet** was recorded at Detroit's Cobo Hall, and its sales were the realization of the following he built up as a result of his marathon touring. He spent on the average, about 260 days each



year on the road. He was personally pleased with the album, because of the spontaneity and energy which helped the album go Gold.

**Night Moves**, Seger's tenth album, is his biggest selling piece of plastic yet. It's a complicated affair, involving three recording locations, three co-producers, and two different bands. Of the nine compositions on the album, seven of them are Seger's.

Side one starts with the two cuts that best show off the capabilities of the Silver Bullet Band. "Rock and Roll Never Forgets", which almost was the name of the album, is a tight little rocker which is short enough to qualify for AM airplay uncut. This is not to say, however, that Seger is only a singles writer: He was not even aware of the way "Night Moves", was edited into a single. Presently "Night Moves" is high on the charts, and a spokesman for Capitol Records said that there will probably be another single to follow it, probably "Never Forgets".

"Rock and Roll Never Forgets", as well as the balance of side one, is played by the Silver Bullet Band (Drew Abbott, guitar; Robyn Robbins, keyboards; Alto Reed, winds; Chris Campbell, bass; Charlie Allen Martin, percussion) which is excellent at its style of rhythm oriented raunch. "Night Moves" itself was recorded in Toronto's Nimbus Nine Studio. There, the band was aided by Joe Miquelon and Doug Riley (who has done some keyboard work with Moe Koffman). Also, Jack

Richardson aided the production of the single.

The rest of side one and "Mary Lou" on side two was recorded in Detroit, where Seger's manager Punch Andrews aided him with the production.

The remainder of side two is a whole different story. After having tried the four songs out with his band and not fully getting into them, Seger went down to Alabama's Muscle Shoals sound studio, and had the Muscle Shoals Rhythm Section play and co-produce the music. More subdued than the Silver Bullets, the MS.R.S. brings Seger's voice to the forefront. His voice might best be described as a slightly warbly and raspy Burton Cummings, and it comes through best on cuts like "Come to Poppa", another possible single release. The best known previous performance of the Muscle Shoals group was their assistance on **There Goes Rhymin' Simon** by Paul Simon.

The two slightly diverse sides combine to make **Night Moves** one of the more desirable vinyl discs this year, and has become Gold quickly with aspirations of attaining Platinum status. It's been a long, way from "Ramblin", Gamblin' Man", and Seger thinks that he can even surpass **Night Moves** on his next album, already underway. It will be well received.

(From the Excalibur)

# Victor Borge interviewed and

by Sabrina Mercer

Victor Borge, renowned throughout the world for his unique sense of humour and his extraordinary piano expertise, speaks to all people through the universal language of music and laughter.

Borge's talents are many and varied. He is not only a 'Master of Musical Wit' but the author of a best selling book based on, appropriately enough, true comic incidents in the lives of various great composers. One of his lesser publicized talents is his ability to conduct major symphony orchestras with the professionalism of a great musician.

Borge performed at the Cohn April 1,2,3 to packed audiences. His shows were booked weeks in advance testifying to his immense popularity. His performances here last year were also received by the public with the same great enthusiasm. On Saturday April 2, I had the chance to hear and speak with Victor Borge.

Above all, Borge comes across as a very warm and spontaneous person. He enjoys performing "12 months of the year. I tried to do it in 14 and couldn't." He goes on tour a couple of weeks at a time and enjoys every stop. What he misses most of all while on tour is the company of his wife and family.

When asked if he had any particular favourite place he replied "anywhere". He went on to say that the only thing that he finds different about the Maritimes is that we have no palm trees here. He finds that people are the same



everywhere - "they are all kind to me." In response to a question concerning the current English/French conflict in Canada he said that he hoped "old fashioned nationalism eventually will vanish. I am such and such, you are such and such therefore the "I hate you" attitude. People have to have something to feud about. "This is a natural evolution of man's inferiority complex." He displays a global attitude in his belief that "it will take quite a few generations for people to realize that it is one world."

Borge does not attribute his original sense of humour to his

Danish ancestry but rather to something that is inherent within his being. Comedy is his forte because "it is natural. I can't get out of it. It is my chemistry." He believes that the fine thread of humour that he spins around his audience is, "a natural thing. Anything that I see or hear in the audience becomes part of the show." He is not afraid of those who try to steal his work or style as he believes that "they can't do it as well as me anyway! If I fell off the stool dead, people would die laughing!"

In regards to the criticism that the audience finds it annoying never to hear a piece played in its entirety he feels that "it is unfair. Who says this is going to be a piano recital? I am not promising anything. They know there is something they are not

getting." He feels that his show appeals to a wide variety of people as he satisfies a little bit of everybody's tastes.

Borge's reply to what is his favorite pet situation that he likes to pick on was telling of his attitude towards life- "I don't pick on something that cannot be improved".

During the interview he picked up two empty water glasses, held them up to his eyes and peered around the room using them as a makeshift pair of binoculars explaining that he had been "dying to do this", an act typical of a man who possesses a unique sense of humour.

Borge is truly a 'Master of Musical Wit' as well as an 'Irrepressible Maestro' of comedy, music, and life.

## ... reviewed

by donalee moulton

Over at the Cohn (at least rumor has it), they're all getting ready for a knighting. The honored is Victor Borge; the reasons- four shows, four sellouts, and four succe\$\$es.

Since Borge's first visit to metro he has become a major audience attraction—a family show. A one man performance with two assistants who represent little more than entites to which Borge's wit can be directed. As with everything Borge does, everything is funny.

A review of Victor Borge's performance is merely a test in superlative knowledge. The man takes the ordinary and makes it unordinary; he removes the banal from banality.

A dane, Borge still has a trace of an accent which he overplays in conjunction with his "troubles" with the English language. He takes common, expected phrases and rephrases them, he twists their meaning into humor, but a transformation which is totally believable. Implicit incongruities in our language are made explicit - via the route of wit and humor.

But Borge's success and his rapport with the audience is not a result of content but context. At all times Borge is at ease, natural and totally in place. If he falters, or supplies a cover-up ad lib the audience is unconscious of it. He has the amazing ability to make talking at the audience appear like talking with the audience. Like a polished host it is Borge who does the welcoming and not the Cohn audience - although it appears at times that Borge's success like his script is exaggerated. He is funny, and uniquely so but he is not hilarious and he is not a constant source of laughter. If anything he over uses his jokes.

But Borge has a saving grace—his piano playing and it indeed is a grace. When it becomes time for variety it becomes piano time. Although not an accomplished pianist he is competent and enhances his playing by relying on his humor and not his playing skill.

A master at both humor and public relations Borge, regardless of what, is a highly entertaining performer.

