

## Saturday Night Fever Soundtrack Bee Gees stayin' alive

"Saturday Night Fever" — Bee Gees, Tavares, Yvonne Elliman, Walter Murphy, Trumpps, KC and Sunshine Band, MSFB, Kool and the Gang, and David Shire.

By MARC PEPIN

This is easily the number 1 album of 1978. It's a double album with most of the work done by the Bee Gees. The album is now number 1 on the charts everywhere and is a huge success like the movie. One of the best sound tracks ever released.

The Bee Gees really excel here. They have their own vocal style (very high) and produce their own songs. They have become a phenom in the last 3 years with now 10 solid hits in a row. This started with 'Main Course', 'Children of the World', 'Bee Gees Live' and now this. They seem to have topped each album.

Once upon a time the Bee Gees copied the Beatles songwriting and vocal style (1967-71). Witness 'Loney Days'. They say they did this on purpose and it worked. They had huge success in their early years. The Beatles hail from Australia by the way. Unless Fleetwood Mac, McCartney or Stevie Wonder release a greatest hit album, this is No. one of '78 for sure up to now! This album, by the way, is excellently produced and the Bee Gees use their disco sound emphasizing high vocals and

harmonies, bass, drums, and strings. The inside cover provides stills from the movie; it's well designed and meant for commercial release.

"Stayin' Alive" starts the album. It's now number on the charts, what more can you say except that vocal harmonies are excellent and it's an excellent disco dancing song.

"How Deep is Your Love". Another hit. Excellent, backup vocals and strings. Has same style as "Fanny Be Tender with Your Love".

"Night Fever". Excellent disco thumper the Bee Gees. It should be their next single hopefully. An incredible dancing song. Leans heavy on the bass and drums.

"More than a Woman", heavy disco song, the Bee Gees sing as high as the Eagles here. They rely on their harmonies, bass, drums, and strings to come out with their best sound.

"If I could have you" ends side one. Written by the Bee Gees for Yvonne Elliman. It's disco, lots of horns, well produced, good dancing song.

Side II opens with "Fifth of Beethoven". Original hit single by Walter Murphy elaborating on classical disco. (In the movie only a small part of the song is played).

"More than a woman", by Tavares. It's not as good as the Bee Gees but it's good enough to be included on the double album. However it seems stupid to have

the same song played by 2 different bands on the same album.

"Manhattan Skyline". It's a disco instrumental. What else can you say. It's backed by an orchestra. It's the pits for listening, however.

"Calypso Breakdown". Lots of drums, it's monotonous but horn solo saves the song. Piano mixes in later on in the song and exchanges solos. This song is seven minutes, fifty seconds—too long if you know what I mean!!

Side III — "Night on Disco Mountain" another instrumental. Lots of orchestra and synthesiser. This is classical disco if you can believe it. Too many shifts of pace to be a good dancing song. Sounds like something off Baretta.

"Opens Sesame" starts off with a gang. Kool and the Gang play it; it's a thumper!

"Jive Talkin'" excellently produced. A hit off of "Main Course". Excellent bass synthesiser on this song. Excellent harmonies here. "You should be dancing", another Bee Gee disco thumper hit. Has effective bass-line here. Guitar grating in background. Originally off of 'Children of the World'.

"Boogie Shoes", an excellent disco dance song by KC and the Sunshine Band. Horn section is up front on this song. It's slower disco and it ends Side III.

Side IV — "Salsation" another disco instrumental. Off beat trumpet solo with Latin percus-



ion. It's very effective and a little different than your average disco song.

"K-Jee" by MFSB. It's a throwaway of the double album.

"Disco Inferno" by the Trammps is a very, very good disco dancing song. It's the song you hear ("Burnin, baby burn") on TV for the movie commercial. It's lively and you can get right into it. It finishes off the double album on a high note.

This double album proves several things. 1) Bee Gees are the hottest things on the market. 2) the credibility of disco music is saved by this album. 3) It's definitely the best album I've reviewed yet in production as well as music content. It's not boring except of "K-Jee". It contains 6 hits and possibly 7 (Night Fever). This

album tops anything up to now. It seems everything the Bee Gees touch turns to gold, especially since 1975. Hit after hit. This album is recommended for any disco or party where dancing is concerned. It's not bad for listening either and this is where the album succeeds. It almost goes to prove that "disco doesn't suck" but not quite! Another high spot on the double album is the variety here. There's lots of it. Watch for the Sgt. Pepper soundtrack by the Bee Gees and Peter Frampton to come out in the spring. This is a rock opera to the tune of the Beatles. Also watch for a Bee Gees volume III greatest hit album to come out. If you've got an extra \$9 and want to buy an album, buy this double live album and you can't go wrong. Incredible!!!

## Nils Lofgren Few can match him

By CHRIS HUNT

Nils Lofgren - "Night after Night" [A&M] The Roxy Theatre, Los Angeles - the hall is dark but for the weak, flickering light provided by the matches and sparklers clutched in the damp palms of the tense, expectant audience. The atmosphere is charged with excitement, and the odour of marijuana, hashish and spilt alcohol hangs heavily in the still air. The mumerings of the crowd unite in a dull roar like the ocean breaking on a rocky shore. A man's voice pierces the shadowy gloom and asks the audience to welcome Nils Lofgren. Then a single spotlight shines on a small, dark-haired man who stands before the microphone with a Fender guitar, nearly as big as he is, slung over his shoulder. Softly he begins to sing, without accompaniment, "I'll take you to the movies..." Fifty eight seconds later the stage explodes in light and the band roars into "Back it Up", a fast, hard-rocking tune layered with boogie piano and scintillating guitar licks. A rock and roll concert has begun.

A man who was once seriously considered as a replacement for Mick Taylor in the Rolling Stones, Nils Lofgren is a rock and roll guitarist whom few can match. Lofgren plays raw, primitive, chauvinistic rock and roll, and in a concert situation he is in his

element. His latest album, "Night after Night" makes its appearance in the dying days of the live album craze, but his is one that is definitely worth having. It bubbles over with excitement and energy from beginning to end. In addition nearly half the material is not readily available on studio releases and this fact alone makes his live album much more interesting. Lofgren is a tough, dirty punk of the Keith Richards variety and his music, although of different substance, is, in essence the same as that of the Stones. On this album Lofgren and his band perform flawlessly but never monotonously.

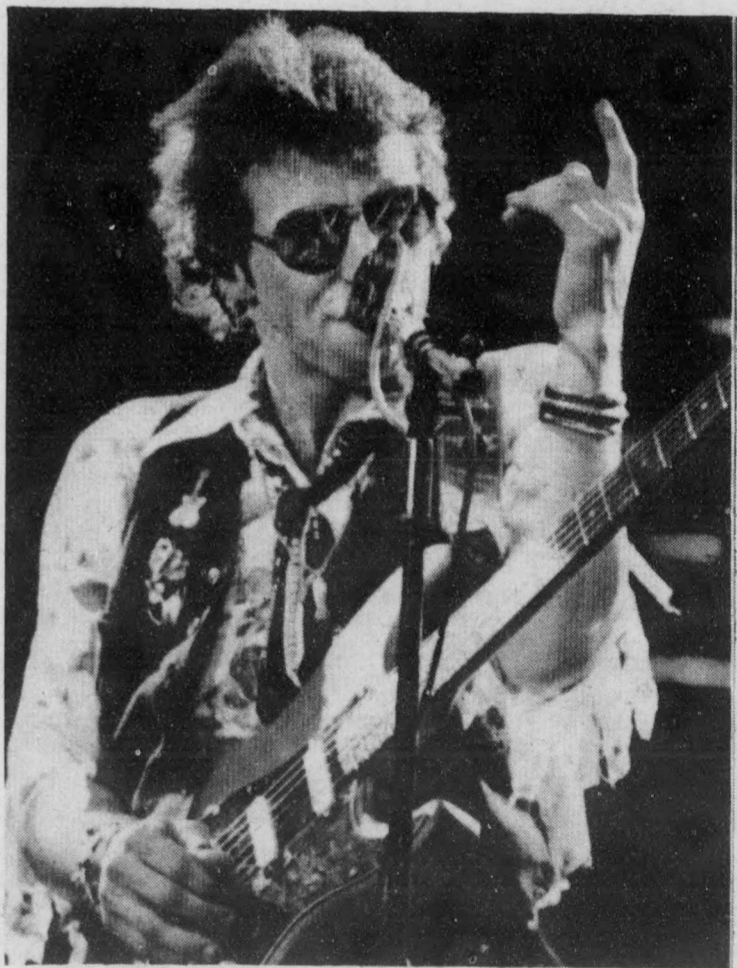
The album really opens with "Back it Up" which is followed by Lofgren's tribute to Keith Richards entitled "Keith Don't Go". This is a very poignant, bluesy rocker with a slow build up and laden with blistering guitar riffs. Here Nils belatedly warns Richards not to go to the "town called Toronto". "Like Rain" closes the first side. It is a soft, haunting ballad dominated by keyboards but interspersed with some ver raunchy lead guitar which seems almost incongruous in such a context. Side Two continues with more bouncy rockers and Nils takes over on piano for "Goin Back".

The side comes to an end with a slow, grinding tune called "You're the Weight", which comes very close to the brink of heavy metal and is only prevented from

toppling over by Nils' warm, earthy vocals and the omnipresent funky piano of the Reverend Patrick Henderson. The high point of side three is "Moon Tears" a very raunchy number. Heavy metal chords combine with boogie piano and a solid, pounding rhythm to produce a classic rock and roll tune. A double lead guitar solo serves to spice things up and the crowning glory is the slow middle section which is dominated by an almost Roy Buchanan-like guitar 'tour-de-force'! If this tune does not get you moving, nothing will.

The album chugs to a finish with an extended version of the title track from Lofgren's last studio album, "I Came to Dance", a solid, funky rocker laced with some superb guitar riffs, wherein Nils explains his musical philosophy. "I'm not a Bob Dylan but I never miss a beat/ Ain't no philosopher I dance in the street."

"Night after Night" is probably the best introduction to the music of Nils Lofgren that one can hope to get. In the studio Nils tends to be much more restrained than he is in concert and thus the energy and excitement that he can generate in performance is considerably diluted on his studio releases. "Night after Night", however, captures the electric atmosphere of one of his concerts and supplies the listener with a secondhand version of the real thing which is better than nothing.



There is no bullshit here, no pretentiousness no overly long, egotistical solos; nothing but good, honest rock and roll. The feeling one gets from listening to "Night after Night" is often similar to that provided by that classic live

album, "The Who - Live at Leeds," its rough and verges on sloppiness sometimes but for that very reason one cannot help but enjoy it. "Night after Night" is Nils Lofgren doing what he does best and he does it very well.