

Molly Oliver

On their way to the charts

By SARAH INGERSOLL

MOLLY OLIVER - Bruce Wheaton, vocals and guitar; Michael Leggat, backing vocals and keyboards; Larry Maillet, vocals and guitar; Carson Richards, bass guitar; Dutch Schultz, drums. *Open Up: You didn't Listen to Me; Somebody New in My Eyes; Greet Your Neighbour; Straight In My Head; Where Do We Go; Rock and Roll Music; Living a Dream; Carry On.*

If you like rock 'n roll, then you'll love Molly Oliver's upcoming album. Even though this is the band's first album (not yet released), it has the crisp, tight sound of professionalism. Production, cleanliness of sound and performance are all key factors in deciding whether or not to purchase this album, and in these areas, little, or no, fault can be found.

Of the nine cuts on the album,

eight were penned by band member Bruce Wheaton. The 9th, "Carry On", is a Crosby, Stills and Nash tune.

Unlike a lot of LP's released these days, there are no bad or weak spots here. However, there are some exceptionally good ones; songs that could be released as singles. Three sure picks are: "Open Up", a lyrical rock 'n roll number, featuring Wheaton on main vocals, with excellent harmony provided by Maillet and Leggat. A good choice for first single release. "Somebody New in My Eyes" - a few revolutions slower than "Open Up", once again featuring Wheaton, good clean sound accentuated by strings. Good pick for second release. There are a number of cuts remaining, each of which could be single material, the most obvious being "Straight In My Head" - a little bit heavier rock than the rest with strong vocals



and musicianship by all members of the band. Excellent choice for third release.

"Greet Your Neighbour" shows that Wheaton was influenced somewhat by The Beatles, as this cut resembles the style used in the 1967-70 period when those "fab four" released "Back in the USSR", and "Revolution". Vocals very good, fine show on keyboards by Leggat - good tune but probably

not single material.

Two other songs, "Rock and Roll Music" and "Living a Dream", are both very good, but run too long to be considered for singles, unless, of course, they can be cut. "Rock and Roll Music", a great foot-stomping, hand-clapping tune features a rather unique portion of jungle noises, provided by various members of the band. "Living a Dream" is a beautiful, lyrical number, featuring Maillet's voice

but would have to be cut a lot as it runs approximately seven minutes.

All in all, this LP demonstrates the exceptional musicianship of Molly Oliver. This, coupled with near-perfect sound, instills a feeling that, with the proper promotion, the album could definitely put them on the charts.

Keep your eyes open for the album; it will be well worth it to make the purchase.

Slyder

Poor reception in F'ton; barred from Springhill

By FORREST ORSER

It would be fair to say Fredericton didn't fall in love with Slyder. The band played here two nights. Friday they attracted a good crowd but not a full house. By the end of the last set they had many people clapping and moving with the music.

Saturday night the crowd was small and the band played as if

they were very aware there were a lot of empty chairs.

Springhill, N.S. reacted to Slyder in a different way. The school board there barred them from performing in the district's schools. There was some trouble at a high school dance where the band played. Lead singer Tom Eatmon said the school board decided his dancing was perverse and the band tended to incite

violence.

It seems to me that neither Fredericton nor Springhill was fair to Slyder.

"We try to hype the people up but we don't try to incite violence," Eatmon said.

And while Slyder isn't a great rock band, yet, they already know how to really rock and roll. They seem to enjoy playing together. They do little of their own material

but they perform other people's music just a bit differently from other bands. There's a hint of originality in their performance which leads me to believe they may in time develop a style of rock and roll all their own.

When I talked with Dick Oulton, Slyder's bass player, he said, "We listen to everything and we do a lot of people's music, but with our own sound."

Eatmon agreed. "We have a new style of rock and roll, our own style."

Oulton is originally from Amherst, N.S. Eatmon is from Saint John. Bill Oulton, guitarist, is from Amherst. Drummer Ivon Doiron grew up in Tracadie.

But as I said, Slyder isn't a great rock band yet. They did several Led Zeppelin songs, most of which didn't come close to the power of the original versions. Their performance of the Rolling Stones' "Brown Sugar" was terrible. They did a fair job on the Stones' "Honky Tonk Women," however.

I found the songs I enjoyed most were ones I'd never heard before. On these songs I could simply enjoy Slyder's music without comparing it to the original, highly successful recordings.

But after all, it is not the ability to copy other groups note for note that makes a great rock band. If you've ever listened to the 1967 recording of the Beatles at the Star Club, Hamburg, you might agree. Slyder is a young band. Its current members have only been together eight months and their average age is 21.

They have recorded a single, "Rock and Roll Dude", and are negotiating its release. The lyrics were written by Eatmon and the music composed by the band. As performed in Fredericton, it sounded like a completely acceptable rock song.

Based in Moncton, the band has played Quebec and the four Atlantic Provinces. They have approximately \$18,000 worth of equipment and travel with a lightman and a soundman. They have an elaborate light and stage show, little of which was seen in Fredericton because they were working on a small stage.

Their stage show is all spontaneous, Eatmon said. "Nothing is rehearsed."

Lesson in stayin' alive from the Bee Gees

By JOHN ROCKWELL

Every few months America seems to have a new musical litmus test of its mood — a pop-music act that is massively, overwhelmingly popular. It used to be that a record would reach the top of the sales charts (singles or albums), stay there for a moderate length of time and then be supplanted by something else. Now, an artist or a group ascends to the top spot and just sits, staring down on the challengers. In 1976 it was Peter Frampton; in 1977 it was Fleetwood Mac; so far in 1978 it's the Bee Gees.

Why the Bee Gees? This is a trio of English-born, Australian-bred brothers who have been performing together for 22 years (with an endlessly shifting assortment of instrumentalists). In the 60s they were Beatles clones; now they are disco clones, albeit with a distinctive, whiny urgency.

Frampton's ascendancy told us that America wanted a squeaky clean male sex symbol who could recycle the signatures of 60s

British rock in an unthreatening way. He was pretty much universally dismissed by anybody who cared deeply about rock, and the relative failure of his follow-up *I'm in You* album allowed critics to breathe a collective sigh of relief.

Fleetwood Mac's even greater commercial triumph suggested that it was possible to blend the mellow-rock tendencies of the 70s with real rock energy and genuinely personal, moving poetic and musical concerns. The success of *Rumours* made us critics feel very good, for here was an indisputably great band that was also popular, and thus able to pump new life into the flagging corpse of a populist esthetics.

With the Bee Gees, we critical populists are back to square one. Their songs boast a distinctive, catchy appeal. But they aren't very profound or important, falling in critical approval somewhere between Frampton and the Big Mac machine.

So what does the Bee Gees' really amazing triumph tell us about ourselves? (At the time of

this writing the band had the number-one album with *Saturday Night Fever* and five — count 'em — five singles in the *Billboard* magazine top 10 either composed and performed by them or composed by them and performed by younger brother Andy or by Samantha Sang.)

First of all, whatever else it must be, truly popular pop music has to be entertaining and, as often as not, danceable. The Bee Gees provide both. Second, while the —creative impetus behind hard-core disco may be losing its focus, disco as a commercial force has never been healthier. At the same time that disco innovators are broadening (and diffusing?) the style in the direction of swing (Dr. Buzzard's Original Savannah Band) or electronics (Donna Summer), the Bee Gees fused the disco beat with schlock-rock and made a fortune.

Last, the group's success points up the increasingly strong bonds between hit records and hit films. It was no accident that the two tunes that shared song-of-the-year

honors at this year's Grammy Awards were both movie theme songs — "You Light Up My Life" and "Evergreen", from *A Star Is Born* — or that John Williams won three Grammys for his *Star Wars* music. Robert Stigwood is clearly a very clever man, and the popularity of the Bee Gees (whom he manages) reinforces the success of *Saturday Night Fever* (which he produced) and vice versa.

Of the three dominant pop acts of the past two years, however, it is Fleetwood Mac who has the real claim to lasting artistic importance. The Bee Gees can tell us a lot about disco, Hollywood, conglomerate inbreeding and our desire for pure entertainment. They will no doubt be around cranking out successful pop fodder in one style or another for decades to come. But when future generations look back on the 70s, it's Fleetwood Mac they'll listen to with the greatest, deepest pleasure.

(John Rockwell is a music critic for The New York Times.)

Beatdown

By MARC

If someone in a breakup, asked you would make it probably figure wouldn't because drummer, George cause he was songwriter, and battle between J. Let's look at each

John Lennon started with a string of his albums. "Plastic" "Imagine" were ex His singles in Turkey", "Give Pe "Instant Karma", "People", "Mother". Yes, it looked like somewhat help would dominate t

Unfortunately John political and relea double album "So City". Strike one, 1972 "Happy Xmas better and it is every Christmas followed with "Mi "Walls and Bridge included the title t a powerful single "Bridges" was much

John in '75 fo controversial "Ro which included the by Me". Other than this J

"UKIYO"

The New Brunswick has published a new "UKIYO-E ART FOR written by Robert P. Curator. It is th concentrating on subject ever to be New Brunswick and book published Department of the In his book,

NBYO

The New Brunswick Orchestra will recreate the atmosphere of the to Banff for the Cande of Youth Orchestra perform their final season here at the Sunday April 2 at 2

Their concert program the one they s performed at the Bar Canadian work, Rol Opening Night; the ment of the Violin Co in E Major by J.S. Bac Khachatourian's suite the ballet Spartacus, conducted by NE conductor and mu Rodney McLeod.

Solist for the Concerto will be the assistant concertm Sabat. One of 10 NI from Fredericton, Ma playing with the or three years now. He old and a grade 8 Albert Street Junior The 54 member orch