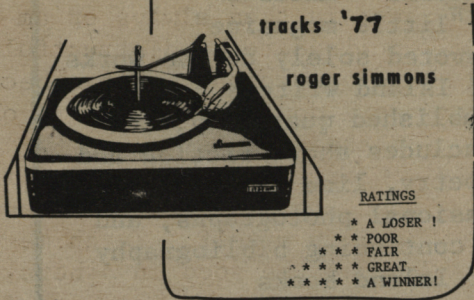


Fleetwood Mac - Spreading the Rumours



(* * * *) RUMOURS-
FLEETWOOD MAC
(WARNER BROTHERS)

Fleetwood Mac has become one of the most popular bands in the world today, while two years ago they were virtually unknown. Their 1975 release, Fleetwood Mac, has now sold two million copies and this one, Rumours, should even out-sell its predecessor. There are eleven masterfully crafted songs, each bearing the distinctive style of Fleetwood Mac, and yet each having its own individual impact.

The biggest asset of the band is their two female lead singers, Stevie Nicks and Christine McVie. Both write and sing their own material. On this outing, as with the last, Nick's writing capabilities combined with her almost child-like voice, outshines the efforts of McVie. Nick's "Dreams" rivals even her "Rhiannon" for creating a sensual mood. But what makes Rumours superior to the previous album is that McVie's songs have improved over the ones she wrote for Fleetwood Mac. A couple of her songs on that album made no impression on me whatsoever, whereas on Rumours songs like "Songbird" and "Oh Daddy" are of the kind that feature subtle melodies that catch up with

you after three listens. Of course Fleetwood Mac as a band isn't devoted solely to these ballads. When the faster numbers are called for, Lindsey Buckingham supplies them. "Second Hand News", "Never Going Back Again", and "Go Your Own Way" are the songs that give touches of contrast to the album. "Second Hand News" is the short, rock 'n roll flavoured cut; "Never Going Back Again" is the fast acoustic number featuring some excellent guitar work while "Go Your Own Way" is about as heavy as Fleetwood allows themselves to go.

The group composition is called the "The Chain", a song which combines all three vocalists and is driven by a powerful, surging beat and wailing guitar. It is the ultimate effort, the ultimate definition of Fleetwood Mac's position in the musical spectrum.

Rumours is already on the top ten album selling charts in almost every major city in North America and all those who are buying it aren't being disappointed. Shouldn't you hear the latest rumour?

(* * *) LOW-DAVID BOWIE
(RCA RECORDS)

David Bowie continues to live up to his image of not having an image. The "Changes" man has gone in a whole new direction once again. Actually, with Low, he goes in two new directions. Side one features seven songs, with an occasional vocal track, all of them leaning heavily upon the beat.

This side is supposed to be disco music, but if it is, it's the most sophisticated disco I've ever heard. Impressive cuts on this side are "Speed of Live" and "Sound And Vision".

Side two consists of four rather long instrumental songs, three of which were intended for Bowie's movie "The Man Who Fell to Earth". All are heavily orchestrated with no underlying beat whatsoever. As a result, side two is in direct contrast to side one which is entirely concentrated around the beat. "Warszawa", written by Bowie and Eno, is the most memorable cut on side two.

Low is certainly a very different record, and one that probably only true Bowie fans will be able to find totally satisfying.

(* * *) QUEENS OF NOISE-
RUNAWAYS-(MERCURY REC.)

Kim Fowley formed the Runaways in Los Angeles in 1975. The band consists of five teenaged girls, all seventeen or eighteen. Queens of Noise is their second album, and features some improvements technically speaking over their debut disc. The fact that their actual proficiency on their instruments still leaves much to be desired will probably not stop people from buying the album. The Runaways are a product, the result of carefully laid plans and cool calculation on the part of Fowley. They are not to be the next Led Zeppelin, but maybe a '70's version of the Monkees.

There are some stand-out tracks on this album, particularly "Midnight

Music:", "I Love Playing With Fire" and "Heartbeat". But when the songs are bad, they really reek. "Born To Be Wild" is one of the few songs I've ever really hated. On cuts such as this one, they play about as well as Chuck Gallison skis.

Simple rock 'n roll music combined with five girls. What more could you want? Not so. If the band sounded as good as they looked, they'd have had five stars.

(* * * *) CHEAP TRICK-
CHEAP TRICK-
(EPIC RECORDS)

In 1976, Epic Records took the basement tapes of Tom Scholz and turned them into the hottest new act to emerge for that year: Boston. In the case of Boston, they found a band who combined Led Zeppelin and Yes into a marketable AM radio property. Now in 1977, they have come up with Cheap Trick, a band whose raucy guitars, electrifying vocals, and up-front lyrics remind to come out of 1977 so far, and before the end of the year, they should be firmly established in the music industry.



Uluechak, Edmonton (Canada) Journal



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