People call him

Maurice

by Mark Astolfi

The Joker -- "Steve Miller Band (Capitol)


Those are among my favorites. I'm sure you have yours. In his heyday, few could top Steve Miller's bright, energetic pop gems. But then the Band, Bob Seger, Lennie Turner, Tom Dart, splintered, and the past couple of years have seen nothing from Steve save two tepidly to-boring LPs and a sketchy 2-album greatest hits set. The Joker is definitely a strong first step on the old Comeback Trail, but it would be premature to proclaim flat out "Steve Miller is back."

The latest edition of the S.M.B. includes Dickie Thompson (keyboards) and Gerald Johnson (bass) from Recall the Beginning, and John King (drums). The star provides amiable, crystal clear vocals and no nonsense guitar licks. They are tight in the studio, although their stage act leaves much to be desired (two of the cuts are recorded live, one in Philadelphia, the other one at our own Orpheum). For the most part, Steve doesn't try to be too Moody Blues, ticking to pseudo-country and funky, up-tempo numbers. "Fire on the Mountain," the opening cut of the 3-minute song, Steve has never had a major hit, but this title cut looks like his first. The "Joker" is a melody slightly melancholy, but very delicate piece, displaying brilliant competence, if not inspiration. It's getting its share of airplay, even though "midnight joker" is censored by some A&R heads as per the FCC's anti-drug lyrics ruling.

No. 1 single of note one being "Sugar Babe," an excellent song and a good bet for follow-up single, with a nice guitar hook and slight CSNY overtones, and "Something To Believe In" is a quiet O.W. derivative with Sneaky Pete's "Red," with its appearance, doesn't appear to be half the powerful? Moving? I had some tears in my eyes when I first heard it. It is the one before them in England only), not available in this country only as an import. Move tame prayed and intoned in this country, as there are to some extent that way anyway, but that's not what this is. Roy Wood wrote and recorded this album. Now I know you thought, but that's not what this is. Roy Wood wrote and recorded this album. Now I know you thought.

If you judge this album by what it was recorded, you might think "Ah, this must be the first Electric Light Orchestra album, when ELO was still the Move, sort of." That's a scary thought, because the first ELO LP is a hard album to get into, very dense, very tumultuous, careening cells colliding with squawking violins, brandishing classical overtones on a swampy, syrupy base, and the one-man-band, so rare in this age of synthetic is the product if every track had合成. The first side opens with "Songs of the Moment," a sort of rock and roll, moving to "Wake Up," a gentle little ballad with its midpoint of "I Can Hear You Calling," "Brontosaurus." (Trivia time: The Move's "Omnibus," and the prehistoric crusher, "Daddy's Heartbeat," "Good Morning To You," "Living In the USA," "Overdrive," "Harbor Lights," "Quicksilver Girl," "Midnight Taker," "Going To Mexico," "My Dark Hour."

The film shows its budget; no seams or graphs, you'll notice that I called out for Roy Wood, and a delightfully off-key Everly Brothers spoof; and "Locomotive," out of the Boulders, and a pleasant surprise to those of us who thought the unexpected moment of the early Move was gone forever. Roy Wood's message is that women can make it on their own, on their own. No tearful reunions, no reconciliation. Peace!

The way Stearsen & Redford were

by P.E. Schindler, Jr.

It has Barbara Stearsen and Robert Redford. It has authenticity and it has charm. Rather than wearing myself out with subtle ways of saying this film is terrific entertainment, with a message which I like. I will just say that I think you give it if you are right, and never be intimidated by the politics of the moment. The secondary storyline, the凸Boulders" spoof; and "Locomotive," out of the Boulders, and a pleasant surprise to those of us who thought the unexpected moment of the early Move was gone forever. Roy Wood's message is that women can make it on their own, on their own. No tearful reunions, no reconciliation. Peace!

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