

READER REVIEWS

Remember Lennon?

Wall and Bridges John Lennon Apple

It's always easy to tell when autumn rolls around: the foliage changes pigments, all the kiddies return to school, and John Lennon releases another album. This latest is the ex-Beatle-leader's fourth solo effort (5th, if you count Sometime in N. Y. City) since the Breakup, and 400th if you count all his pre-Breakup sets.

In 1970, he gained instant immortality (as if he needed any more) with Plastic Ono Band, the unique musical baring of his soul. In 1971, he came out with Imagine, one of the biggest of ex-Beatle LP's. The last year, it was Mind Games, a pretty, but rather shallow effort that didn't go very far and was dwarfed by the successes of other ex-Beatle efforts - Band On the Run (McCartney) and Ringo (Ringo).

On the average, Lennon's albums have been slightly better than the other three ex-Beatles, but the conclusive success with any one album that Paul managed to gain with BOTR always seemed to elude John's grasp. Well, no more. In Walls & Bridges, John Lennon has returned to his roots of rock & roll and forsaken his Plastic-Ono sound and themes of love-peace-Yoko for more solid footing in the real world of today.

Walls & Bridges is like a synopsis of every phase Lennon has been a part of: it is satiric, it is nostalgic, it is funky, it is velvet smooth; it is self-parody, and it is self-pity. And this album sounds unlike anything any of the Beatles have ever done before, either as a group or as individuals. There isn't a weak cut on the album, and several pieces (especially "What You Got") are really overpowering.

Elton John joins forces with John Lennon to produce "Whatever Gets You Thru the Night", which is definitely not the best cut on the album, and "Surprise, Surprise (Sweet Bird of Paradox)", which is much better than the first Elton-John collaboration, and is a take-off of "Drive My Car". Harry Nilsson also lends a hand with "Old Dirt Road". Lennon sounds great with Nilsson and Elton John sharing the harmonies.

Other great moments include: "No. 9 Dream", with "Strawberry Fields" surrealism; "Steel & Glass", a biographical self-satire (with "How Do You Sleep?" refrain); "Beef Jerky", a parody of Booker-T type R&B (featuring "Booker Table and the Matre d's"); "Nobody Loves You (When You're Down and Out)", where a mellowed Lennon recounts his life with veiled references to Paul and the Beatles, with a generous dose of self-pity; and "Ya-Ya", the kind of indulgence McCartney is famous for, and here, John lets young son Julian play the drums in a quick take of the old R&R number.

Walls & Bridges is not as biting and revealing as Plastic Ono Band, it's not as deep as Imagine, and it's not a flimsy as Mind Games. Walls & Bridges is a new-old Lennon bringing us the joy of music in the most well-rounded ex-Beatles album yet. As a final word, I can only say that if you've never bought a Lennon album before, for one reason or another, then this is the one to buy.

— Jim Bollinger

...How About Eric?

461 Ocean Boulevard
Eric Clapton
RSO

This past summer, Eric Clapton burst back onto the rock scene with both a national tour (which I was fortunate enough to make) and a new album, 461 Ocean Boulevard. Being a novice Clapton fan, I have been sitting back and watching many critics deride him for producing a 'mediocre' album, playing with a 'mediocre' band, and even displaying only 'mediocre' talent.

I think it's time to put things in a more reasonable perspective. 461 is neither mediocre nor great; it's good. Clapton displays his guitar-playing sparingly - he has nothing left to prove. If anyone doubts his virtuosity, just let them listen to "Layla" or "Little Wing".

Being without five-minute guitar solos gives Clapton a chance to display a voice that has mellowed pleasantly and can still turn a great tune (especially on "Willie and the Hand Jive"). It also gives him a chance to show other, more intangible talents, like producing the great sound on "Let It Grow".

Not having expected any miracles from Clapton when I bought the album, all I was really able to do was enjoy it. And I think that's all that Eric wants us to do. So, listen and enjoy.

— Jim Bollinger

THIS INFORMATION WILL BE COMPILED FOR
OUR SCHOOL DIRECTORY BY YOUR STUDENT
GOVERNMENT ASSOCIATION

Last Name First Initial

Home Phone School Phone

Home Address School Address

(Drop me off in W110)

Reprinted from North Carolina A & T State University's A & T Register of Aug. 30, 1974.

Last week three seemingly insignificant incidents took place on campus but, if they are any indication of things to come, we may be in trouble. Our troubles won't necessarily come from what someone has done to us as students; but rather from what we have failed to do as students.

The first thing that happened was that the SGA called a student body meeting. And in spite of the fact that classes were in their first day and that the dominant question from last semester was "Why wasn't the SGA scheduling meetings?", only about 60 people turned out for the meeting. Now, after two years of creating excuses as to why students don't attend student body meetings, cultural events, or political activities on campus, I've finally "unexcused" my excuses and decided that we, in spite of our continuous complaints, are satisfied with what we've got or we're getting what we deserve because we don't care about ourselves. I mean there is no way one can compose a feasible excuse to account for the absence of 95 plus per cent of the student body over a two-year period, from any given "student body" meeting on any given day and time.

There is, however, an analysis of this lack of response by the student body. And that analysis speaks to the reason that most student problems and unbearable conditions become ways of life or acceptable over a period of years. This analysis says that if an Aggie has a problem, "THAT ONE INDIVIDUAL" Aggie has a problem. He may raise it "as an individual" with the administration. He can expect sympathy, but not support, from his student body mates; for

sympathy is easy and cheap; support constitutes work and comes at a price. Therefore whether the problem of each individual Aggie is solved or remains unsolved, depends upon who he is or whom he knows.

The administration never has to answer the question of housing, finance, or whatever for the student body, but only for John Doe. Hence students begin to correctly complain that "Ain't nothing going to be done" or "The SGA can't do nothing". But it's better to have the SGA officials fail the student body, than to have the student body fail to support the SGA. You can replace impotent SGA officials, but how do you replace an entire student body?

The second thing that happened occurred during the student body meeting when an SGA official informed me that the meeting had been called to introduce the "main" organizations on campus to the student body. But the first step in maximizing one's strength is to recognize one's strength.

And, like it or not, pro or con, we must deal with the FACT that the fraternities and sororities constitute the most organized force on campus. Any time any given SGA meeting is capable of pulling only five to ten percent of its members (the student body) and frats and sororities are consistently capable of pulling from 80 to 100 percent of their members, it is a mistake to neglect the "main" organized forces on campus.

Thus, working in cooperation with these organizations and having them turn out their members for relevant meetings can only increase the support of the student government. It seems only logical that the "main organizations" would include those that enjoyed functional support also.

The final thing that took place last week was the meeting of the Council of Presidents. At points during the meeting, the participants were so disorderly that it became somewhat obvious that, if this group represented "the cream of the crop", the "crop is indeed in trouble."

But, beyond that, the response after the meeting was equally depressing. One sister came up to me after I had been elected to serve as president of the Council and said, "You're all right with me, but I'm telling you now, all these different organizations are going to follow their own path."

Well, it was nowhere in my mind to try to establish a path for any organization, outside of the Vet Club, to follow. I neither know enough about their constitutions or objectives; neither do I care to add that particular responsibility to my list of objectives. But I do know that, if the Council of Presidents does not move forward as a representative body of the students and organizations that they represent, then the individual organization must face the same fate as the individual student.

The Vet Club has no chains around its plot; we have no plot. But as a member of the Council of Presidents we are willing to support the decisions of those organizations facing the problem. As president of the Council, the only position that I care to push is that OUR problems are one-to-be solved as ONE student body.

Students pay too much in money, time and effort to allow all the decisions and policies to be decided without their input and at their expense. But, so far, that's what we deserve until we give our support as one in support of each other for the benefit of ALL AGGIES'

Dickinson Lists Exhibition

Carlisle, Pa. -- Noted print-maker Mauricio Lasansky's "Nazi Drawings," a series of 30 works created during a five year period from 1961 to 1966, will be on display at Dickinson College Oct. 1 through Nov. 8.

Providing a sensitive commentary on Nazi savagery of the 1930s and 40s, the drawings have been shown in major museums across the country and in Mexico at the invitation of the government.

Dickinson earlier exhibited Lasansky works two years ago at the beginning of the college's bicentennial celebration.

The Nazi Drawings also include a triptych added by the artist after the exhibit's initial presentation at the Philadelphia Museum of Art and the Whitney Museum in New York.

Most of the drawings are lifelike and give the impression of under-ground, subway graffiti.

Lasansky is on the faculty of the University of Iowa School of Art and History and his Nazi Drawings are on extended loan from the Richard Levitt Foundation of Des Moines.

Exhibition of the drawings

preceeds Dickinson's presentation of its Arts Award to Lasansky Oct. 29.

Consisting of a Wedgewood medallion and a \$1,000 honorarium, the Dickinson College Arts Award is presented periodically "to an individual who has made an outstanding contribution in the arts or humanities." Previous recipients include the Philadelphia Orchestra, Robert Frost and Judith Anderson.

Nazi Drawings will be mounted in the college's gallery in the Holland Union Building, open Monday-Friday from noon to 2 p.m. and 4 to 6 p.m.

A forum discussion on "Prescribed Drugs and Women" will be held at 3:00 p.m. on October 17, 1974 at Capitol Campus in the Main Building Auditorium.

The topic will be approached from three distinct concerns: the extent of research conducted prior to patent approval by the Federal Government, the side effects of these drugs on the off-spring of women who consume these drugs, and the effects of these drugs on women who consume these drugs.

Our panelists are: Mr. Bob Lockett who is the Consumer Affairs Officer with the Food

and Drug Administration, Philadelphia, Pa.; Dr. Cheston Berlin who is the Director of the Pediatric In-patient Services and the Pediatric Intensive Care Unit at Hershey Medical Center and also an Associate Professor of Pediatrics, College of Medicine, Penn State University; and Dr. Vincent G. Stenger who is also a Professor with the Penn State University College of Medicine and Chairman of the Department of Obstetrics and Gynecology at Hershey Medical Center.

The panelists have done extensive research in their specific areas of specialization and will have a wealth of knowledge to provide on the subject, which has caused tremendous concern for families in recent months.

A question and answer session will follow the presentations. The program is free and open to the public.

