

S.G.A. NEWS

MINUTES FROM S.G.A. MEETING -JAN. 9, 1975

I. Called to order -7 PM

II. Attendance was taken and proxies were received for the following members: Joy Raytik, Steve DeFrank, Scott Deardoff, Dave Shrader

Provost McDermott and Terry Wimmer representing the Alumni Association were also present. Brian English also attended along with Bob Thompson.

III. Announcements

IV. Old Business

A. Dave Nicholas presented a revised grievance procedure proposal.

A motion was made by Jon Wren to approve the proposal. It was passed unanimously. Dave Nicholas will present the proposal at the next Academic Affairs meeting..

B. Social Committee

Chairman Dave Nicholas reported that there will be something happening at the campus every Tuesday night during the Winter. He mentioned the fact that any organization that wants to put on some type of activity and needs money should contact him and something can be worked out.

C. Mike McAllister reported on the book exchange, it will probably last another week.

D. Paul Mathis reported on the Bitch Booth down at Vendorville. It will operate every other Thursday. All complaints will be brought to the S.G.A. meeting. Complaints will be published in the newspaper along with action taken.

E. Terry Wimmer, President of the Capitol Campus Alumni Association spoke about the Alumni Association and its relevancy to present Capitol Campus students. He noted that it needed the support of all Capitol Campus students.

DISCUSSION

NOW- The National Organization for Women submitted a petition for membership as an organization on campus to Mark Fey, Chairman of the Charter Review Committee. It was tabled for discussion at the next meeting.

Paul Mathis brought up the idea of forming an S.G.A. staff of about 20 people. It was tabled to be brought up next week.

The next S.G.A. meeting will be JANUARY 23 at the Coffee House.

Meeting ended at 9:00 PM.

READER REVIEWS

Dark Hoarse

George Harrison In Concert

And On Vinyl

It was the year of the Resurrection. Bob Dylan, Eric Clapton, and Crosby, Stills, Nash, and Young, all super personalities and influences in the rock of the last decade, returned to the scene and once again set the world of rock on its collective ear. With only a few weeks remaining to its existence, 1974 had one last coup d'grace left up its sleeve. That was the return of ex-Beatle George Harrison to the forefront of rock after a hermitage of a year-and-a-half. In the last two months of the year, Harrison embarked on a 50-concert tour of the U.S. and Canada, and released, early in December, his third post-Beatle solo LP, Dark Horse.

THE CONCERT The Spectrum, Philadelphia December 17, 1974, 10:00

For weeks before the concert date in Philadelphia, the magazines (like Rolling Stone and Zoo World) were full of foreboding. They said George was arrogant to his audiences, he didn't want to play any of his old Beatle stuff, his concerts were boring, the Indians (Shankar Family Orchestra) weren't worth listening to, and his audiences were, in many cases, openly hostile to him. All insisted that the only saving grace in any of these performances was the presence and energy of Billy Preston. In spite of all this, I waited with a cautiously open mind.

Maybe the drab cold winters of the East Coast agree with George better than the sun and surf of the West Coast, or maybe the folks in the West, where George started his tour, just don't have much taste. At any rate, those ominous clouds from the West which preceded George's appearance were dispelled early in one of the best concerts I have personally attended in several years.

The scheduled starting time for the show we attended was 10:00 PM, but it didn't really start until 10:30 or later. I imagine the prime reason for this is that our show was the second of two that night, and his last in Philadelphia. However, Harrison put this time to good use, for anyone who cared to pay any attention to the music which was being piped thru the speakers on stage. We were entertained by Dark Horse Records' rock group Splinter from their album The Place I Love, and also by Mr. Harrison's latest LP release, Dark Horse.

As the stage and house lights faded, we were alerted to the imminent arrival of the shows' star by a cokeyed song about being a lumberjack (which was George's first career ambition, according to the interviews). Then, for a few moments, there was no light or sound, as George played for optimum dramatic effect on his first appearance to this late-night crowd. Suddenly, the lights blazed on and flooded George and his band with waves of electric brightness as they kicked off the show with the instrumental "Hari's On Tour (Express)".

George followed this exceptionally well-done piece with one or two other new and unfamiliar songs before swinging into an almost undistinguishable version of "Living in the Material World". With his opening vocal, it was easy to see what months of rehearsal, recording, and touring had done to one of the most delicate of male voices in all of rock. His voice was extremely husky and hoarse, and it seemed like every word was a divine effort on his part just to get it out. And on a song like "Living...", the effect was predictable. Perhaps that explains why he tried to boogie it up and concentrate on the powerful instrumentals.

His next number was the first of about three or four oldies from his Beatle days. This was the first time that George had to play "While My Guitar Gently Weeps" live (or on record, for that matter) without the assistance of old chum Eric Clapton. To tell the truth, I was rather suprised at George's ability to take on the guitar part which was played with such virtuosity by Clapton on the Beatles LP and at the Bangladesh Concert. I guess I just underestimated Harrison, but he did do a really fine job on this number, instrumentally. Vocally, it could have been better, even given his handicapped voice-box.



George Harrison [front, center] plays before large Spectrum audience on Dec. 17th. Backing George are Billy Preston [center, back] and the L.A. Express.

After another number or two, it was time for the Indian musicians, the Shankar Family Orchestra, to take the stage. Before bringing on the orchestra, George asked us all to send out good vibrations to Ravi Shankar, his mentor and leader of the Shankar Family who was in a hospital recovering from either a virus or exhaustion. The initial reaction by the audiences out West to the Indian music segment of the concert was, according to the papers, one of hostile boredom. Not so this night in Philadelphia, Pa. The Shankar Family was well-received by the attentive Spectrum crowd, which even Rolling Stone called "one of the most appreciative audiences of the tour."

The orchestra, under the leadership of Ravi's sister, performed well, especially with the opening number, "Zoom, Zoom, Zoom", and the closing, climactic "Dispute and Conflict." There was only one time when they really seemed to be taxing our collective patience, and that was with a long dobro-conga duet-duel in the middle of their set.

With the last Indian-music chord came intermission time, and Mr. Harrison politely implored everyone there to please by a concert program, since the proceeds were to go to the Appalachian Children's Fund. Mr. Harrison, the businessman, was quite shrewd with the programs. Figuring that everyone who went to his concert would perhaps also buy his new album, he had the lyrics to the album's songs printed, not on the album jacket, but in the concert program, making it a must if you want to know what George is saying on Dark Horse.

Be that as it may, the intermission ended after about twenty minutes. The second half turned out to be much better, musically, than the first. George completed his few trips into Beatle-land with, as he described it, "a number from my old friend, Jack Lennon": "In My Life." George's version of Jack's classic lacked all the finesse and tenderness of the original, and was almost indistinguishable from the original. He had earlier done the same thing with a Beatle oldie of his own composition, "Something." He had turned this tender love-ballad into a raspy, lethargic ode by re-arranging both words and music.

George then introduced the L.A. Express for one number before turning it all over to Billy Preston. Billy had earlier, in the first half, performed "Space Race" between Harrison

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photo by Bollinger



George [l] and Willie Weeks, bassist [r].

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