

Dark Horse

Continued from page four

numbers, mainly just to give George a rest. Still, he had livened up the audience more than Harrison had before him. Now the whole gig was his show. He took advantage of George's performance up to now as sort of a warm-up and extended it all into an explosive performance that got the whole place rocking.

Billy got everyone down on the floor, on their feet and in the aisles with some long, really fine versions of "Outta-Space" and "Nothin' from Nothin'" before George returned in the best version of his current single "Dark Horse" I have ever heard. It was probably George's best single performance of the night as he managed to lose none of the energy Billy had created. After this, Billy and George both joined together in the fanale, "Will It Go Round in Circles," which really brought the audience to its feet. The band slipped off the stage to frenzied cheers and applause which continued unabated until they returned more than five minutes later for an encore. The encore was a boogie remake of his big 1970 hit, "My Sweet Lord." They stretched it out to about twenty minutes with Billy and George performing a can-can of their own design and the audience singing and dancing along the whole time, cooperating with George's request to "blow the roof off this place." By the time the music slowly wound down and George thanked everyone there for their good vibes, it was almost two AM. The crowd, certain now that the show was really over, shuffled to the exits for the long (in our case, at least) ride home.



Photo by Bollinger

THE ALBUM
Dark Horse
George Harrison
Apple

George's new album, which will probably be his last on the Apple Label, gives us a close glimpse of his "new" sound and the vaunted musicianship that he's talked so much about in various interviews. Although this LP is not as revolutionary as Mr. Harrison might have us believe, it does indeed contain some new directions in his music, as well as heavy traces of his old trappings.

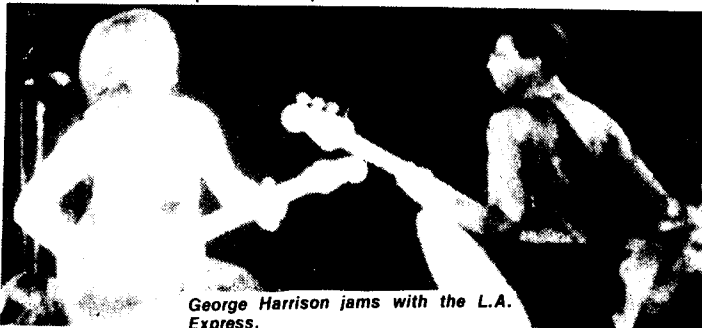
Dark Horse contains very little of the lush production so very evident on his masterpiece, **All Things Must Pass**, and on parts of his last album, **Living in the Material World**. However, by picking up the L.A. Express as a backing group, George has done himself a favor. They inject much-needed instrumental strength into the pieces they accompany on (there are one or two cuts on which they are absent). Much of the problem with Harrison's last LP was the lack of this strength which made it seem really rather anemic.

The Express especially shines on the album's opening cut, the instrumental "Hari's On Tour (Express)." This piece, however, is about the only really good cut on the first side, the other four are pretty mediocre. The only other noteworthy feature on the first side is the presence of Eric Clapton and his girlfriend, George's estranged wife, Patti on a remake of the old standard, "Bye Bye Love."

Opening Side Two is a little number called "Ding Dong, Ding Dong," which was a big hit at the concert, and is lots of fun to listen to. Besides, it's easy to sing-along with (the guys at WZAP will love this one). The single "Dark Horse" follows. On this cut, you can get a good idea of how hoarse George really was on his tour. Aside from that, the only good thing about this song is the instrumentation. The vocals and the lyrics both stink.

Side Two is rounded out with "Far East Man" and "It Is He," two more songs dedicated to his adopted religion, culture, and teacher (there are a few others on this album, as well as about two dozen more on his last two LP's). These last two songs, though, are really very good, and complement this better of the album's two sides. They contain the essence of that new sound George is so proud of, and they speak well of themselves. They contain excellent instrumentation, good lyrics and vocals, and a noticeable divergence of Eastern and Western influences into the first truly unique sound Harrison has produced in many years. Perhaps one big factor in influencing this new style might be the presence of George's tour band (including Billy Preston) on all of the cuts on the second side.

So, George Harrison, the man who wants desperately to lose his past, has taken some faltering steps into a new future. He has sown the seeds of innovation with this LP, and it seems we'll have to wait for his next album to reap the harvest. I hope the crop doesn't fail.



George Harrison jams with the L.A. Express.

Photo by Bollinger

DAVID BOWIE

David Bowie at the Tower - Philadelphia
RCA CPL2-0771

Gee, who ever would have thought an English faggot could turn out such good music? No, wait...that's a cheap way to get into an album review; we've all known for many years that the English can make just as good music as Americans can.

It is hard to believe David Bowie has been part of the United States' pop scene for a good three years. Seems like only yesterday the rock mags were filled with articles about this weird musician whose personal phobias and abnormal sex life appealed to the kinkiness in us all.

But the thing is, beneath all the hype and P.R., there was some damn good music. Albums like *Ziggy Stardust* and *Hunky Dory* contained some mighty fine - though perhaps overproduced - tracks. At a time when rock was stagnant at least one artist seemed to be moving. A few critics, with thinking perhaps more wishful than rational, proclaimed Bowie the leader of a new wave in music.

It doesn't seem to be panning out that way. Glitter rock is a narrow ledge that even David Bowie may have problems holding onto. Nevertheless, his latest offering is a two record set recorded live in that city of brotherly love, Philadelphia.

The album isn't bad. It does, however, exhibit that Bowie is a studio musician. His songs, while interesting in the live version, are not nearly as strong as the studio renditions.

Side A begins with "1984" and "Rebel Rebel", both powerfully executed. "Moonage Daydream" and "Sweet Thing" get similar treatment but by the time "Changes" appears on Side B, the momentum has been lost. While the live version is good, it is not great like the original *Hunky Dory* cut was. "Suffragette City" is particularly good and "Aladdin Sane," "All the Young Dudes" and "Cracked Actor" finish the first half of the set in good form.

Things begin to fall apart on Sides C and D. Maybe it because none of the songs are particular favorites of mine or perhaps the novelty of a live recording starts to wear off but the cuts begin to blur together. Side C, however, makes an extremely fine soundtrack for the Sunday afternoon roller derby. Kick off your shoes, roll a cigarette and watch Judy Arnold smash the shit out of someone to the tune of "When You Rock 'N Roll With Me" or "Diamond Dogs."

The inside sleeve of the cover carries a note that there has been only minor dubbing to replace some background vocals that were lost when the mikes failed. In that respect, Bowie should be admired; all too many concert albums are doctored beyond belief and then touted as live.

Basically, to paraphrase rock fan Abraham Lincoln, for the type of person who likes this type of album, this is the type of album they will like.

-Doug Gibboney

***** Career Specialist Named Here

The start of the Winter Term brings two "new" staff members to the Division of Student Affairs.

Peggy O'Hara joins the staff of the Placement Center as a specialist in Career Planning and Placement.



Peg O'Hara, new Career Specialist Counselor at Capitol.

For the past two years, Ms. O'Hara has been financial aid counselor at the Campus. Previously she served as Director of Fi-

nancial Aid and Career Planning at Chatham College in Pittsburgh and as Assistant Executive Director of the Girl Scout Councils of Bergen County, New Jersey and Dayton, Ohio.

In her new position Ms. O'Hara will provide employment and career counseling to graduate and undergraduate students. She will concentrate on working with students in Education, Humanities and Social Science. As part of her new duties, Ms. O'Hara will work with potential employers of graduates from these three programs. She will be developing contacts with school districts as well as human and social service agencies.

Ms. O'Hara earned a master's degree in educational administration at Penn State University in 1964. She is now a resident of Lingelstown.



Sex bigot evicted

JERSEY CITY, N.J. EARTH NEWS ---A student at Jersey City State College has been formally evicted from her dormitory room because she objected to her roommate's sexual habits.

Teresa Fernandez, a first year student at the college, received a formal court-order eviction notice at the request of college officials who claimed she "continually harassed" her roommate.

The two women had been sharing a room since September and reportedly had not been getting along for most of that time. The breaking point came when Ms. Fernandez and several friends entered the room and discovered the roommate making love with her boyfriend.

Instead of unobtrusively leaving, "they just stood there pointing their fingers and calling names while the poor guy who was in bed didn't know what to do," according to a dormitory supervisor.

Officials of the college explain that when two roommates don't get along, the one with less seniority is moved into a different room. Since Ms. Fernandez --loser in the seniority battle--refused to move, the school resorted to courts to force her out.

No action has been taken against the love-making roommate. Says the dorm supervisor, "There is no written rule against fornication on campus."

More efficient terrorism through Photography

Letterbombs, one of the more recent advances in terrorist tactics have reaped the benefits of Poloroid's new SX-70 photography system, according to the "Scenes" column of a recent **Village Voice**.

It seems that the battery packaged with each film pack is light and wafer thin, thus making it the perfect power source for these exploding postal devices.

Poloroid's slogan, "The smile saver" just doesn't seem to fit in this application of the new technology to instant photography.

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