

READER REVIEWS

A Bloody Good Album

BLOOD ON THE TRACKS
Bob Dylan
Columbia PC 33235



Doug Gibboney-resident Dylan freak

I was in the bathtub when the call came. "Dylan's new album is out! Better go get it!" Right. I dried off and headed for the store.

And, sure enough, Dylan's new album is out: a collection of ten songs unlike any he has ever done, yet reminiscent of them all. **Blood on the Tracks** has a little **Highway 61** imagery, some folkie-type tunes, a couple of blues numbers and a pervading theme of bitter-sweet love.

"Tangled Up in Blue", which kicks off the record, tells the story of an on-again off-again love affair against a backdrop of the late Sixties. Though basically a happy, upbeat song, the lyrics are laced with regret and recollection. It is one of the album's strongest cuts.

The mood of looking back continues with "Simple Twist of Fate" as Dylan muses what could have been. "You're a Big Girl Now" - no relation to the old John Sebastian song - is the worst 4 minutes and 36 seconds on the album. Dylan's voice just doesn't come across in leisurely love songs of this genre.

Fortunately the artist gets back on track with "Idiot Wind", possibly the bitterest song Dylan has yet written, surpassing even "Positively 4th Street". The song attacks anyone who expects the poet to live his life according to their expectations. At the end of the 7 minute and 45 second epic, Dylan mellows and concedes that the Idiot Wind blows through us all.

"You're Gonna Make Me Lonesome When You Go" is ode to the end of a relationship. It is a lively tune with some nice harmonica and reflects the view of a mature person.

"Meet Me in the Morning" is a blues tune that could have been lifted from "Bringing It All Back Home". "Lily, Rosemary and the Jack of Hearts" comes next and is kind of a 9 minute *John Wesley Harding* meets *Desolation Row*. Though it suffers - as the whole album does - from some unimaginative organ backup, the number comes across well.

"If You See Her, Say Hello" and "Shelter From the Storm" are two pleasant love songs - not great but pleasant enough. A Dave Bromberg style blues number, "Buckets of Rain" ends the album.

While this album lacks the electricity and jump of vintage Dylan, it is quite good. The songs, though dealing with some regrets and might-have-beens, avoid maudlin sentiments. The back-up is simple; at times you wish there was more of it. But still it is definitely a fine Bob Dylan album with all that entails.

Doug Gibboney

Parishioners Demand "Purification Rites" After Concert

[Earth News]-- Parishioners of the Rheims Cathedral in France are demanding that the church be given a "purification ceremony" following a concert there by German avant-garde band Tangerine Dream. The church-goers were upset by the smooching, littering, dope-smoking, and urinating that took place during the concert in the renowned 13th century Gothic cathedral.

Responding to complaints, the Rev. Bernard Goureau, cultural attache for the archdiocese, explained, "It is true that certain youths smoked pot to communicate more with the sound and the show. It is also true that some others, because of the cold that prevailed in the cathedral went to urinate against its pillars. It is true that some couples were seen folded in each other's arms and kissing. But it is also true that some 5,000 youths--staying three hours in the dark stretched out on the cold

floor--could have caused more serious damage and behaved in a more disgraceful way."



Rock Music To Warn Whales

[Earth News]--Live rock music and even a moog synthesizer will be used this spring by whale conservation groups to drive endangered whales away from Soviet and Japanese fishing fleets. "Project Jonah" and Canada's Greenpeace Foundation are co-sponsoring the campaign, to be called "Stop Ahab." As many as five boats and ships will sail out in front of whaling fleets this spring, playing rock music--much of it live--to warn whales away before they can be killed. A spokesperson for "Project Jonah" notes, "Just like humans, whales prefer live to recorded music."



What's A Splinter?

What's a Splinter? A piece of wood or metal, or a disembodied piece of anything? Well, in this case, you'd be almost right, but not quite. The Splinter under consideration here is a rock group being promoted by George Harrison, founder of Dark Horse Records and producer of said rock group, Splinter.

In their first (as far as I know) rock effort, entitled **The Place I Love**, Splinter tries to sell themselves as a bona-fide talent, while their producer, methinks, tries to sell himself as being just as multi-talented now as in those halycon days of Beatle-yore. Mr. Harrison does not just produce the album, he **makes** the album. In the course of the LP's nine cuts, Harrison displays his adeptness at playing such varied instruments as mandolin, percussion, moog synthesizer, and all manners of guitar besides his customary slide. Besides his own multi-faceted abilities, Harrison has also enlisted those of other notable studio musicians such as Klaus Voorman, Willie Weeks, and Billy Preston.

But, to get back to the original question, just what is Splinter? Well, to be quite specific, Splinter is (ostensibly, at least) the conglomerated talents of Bill Elliot and Bob Purvis, who, besides singing, also penned all the album's songs. Lest these two become submerged in the flood of talent used to produce their album, let it now be said that they are quite capable songwriter-singers in their own right.

The album's first side consists of four cuts, all performed at least adequately well. The best of this side, however, are the last two. The first of these is entitled "China Light", a love ballad to some dreamy geisha queen. On this song, their producer gave it the royal treatment very reminiscent of Ringo's "Photograph" and Badfinger's "Day After Day". The second of these is "Somebody's City", a story of depressin in today's average urban scene. The nice thing about this one is it sounds very good, without sounding like something Harrison has produced before.

The most immediately noticeable thing about Elliot & Purvis are their uncanny vocal resemblance to producer Harrison. Actually, they sound more like a cross between Harrison and Gilbert O'Sullivan. The effect, though, is pleasing on most of their songs. However, I suspect that if they try to branch out in their subject matter and style, the results may be much less satisfying.

Anyway, to finish with the album: side two is much like the first, but I like it better because it has consistently better music. The best cut is "Elly-May", whose theme is the old travelin'-man and girl-back-home anthem. The high point here is a fine synthesizer break played by P. Roducer (tricky, eh?) Another notable cut is "Situation Vacant", which sounds and feels eerily like some old Beatle song, but it's hard to pinpoint just which one it is. Finally, the last cut on the album--"Haven't Got Time"--is Splinter's attempt at "boogying", and with Harrison's help, they sound like watered down imitators of someone who's trying desperately to sound like John Lennon. C'est la vie.

My final note on this group is that they obviously have some talent, but it's going to be hard to figure out how much until and unless they break with their benefactor(who, I'd swear, also sings on a few of the cuts himself). If they are good, they're eventually going to want to be set free from the established talents who made up the bulk of this album. If they aren't good, then they most certainly will never bother us again.

Jim Bollinger

Enrollment

Of Penn State's 56,926 students, 93.3 percent are from Pennsylvania, 5.1 percent are from other states, and 1.6 percent come from other countries. Most of these from abroad are graduate students. New York, New Jersey and Maryland lead the out-of-state category. Allegheny, Centre and Philadelphia counties together provide 13,229 of the in-state enrollees.

"JOY OF SEX" FOR CHILDREN

[Earth News]--What may turn out to be the most controversial book of 1975 is a children's book called "Show Me." Its editor Paul De Angelis of St. Martin's Press, describes it as a sort of "Joy of Sex" for children.

Women's Free Press

Know, Inc. is a non-profit, tax-exempt corporation founded in the fall of 1969 by Pittsburgh NOW members who believed that you can't have a revolution without a press--and bought one. The original intention was to produce a newsletter, but several others began about that time and were successfully filling the need.

In the meantime, the press was being used to reprint feminist articles for free distribution at local NOW meetings. These articles were so hungrily sought after we decided we could support our press by reprinting and selling such articles at only slightly over the cost of the materials. KNOW, Inc., housed in a member's garage and later in a basement, began to flourish, supported by volunteer labor, donated supplies and money, good faith and growing sales. We quickly added many original articles, several longer works and books. Each step in our development brought us closer to the status of feminist publisher.

We now carry a wide range of topics, including our Female Studies Series--collections of course designs (I, II, III) and essays related to the Female Studies field (IV, V). We have published one full-length paperback book (**American Women and American Studies**, by Betty E. Chmaj) with its sequel due mid-spring, and one hard-back (**I'm Running Away From Home But I'm Not Allowed To Cross The Street**, by Gabrielle Burton) released with great pride on August 26, 1972.

While the publishing business grew, we had not given up the idea of an information network news service. We wanted a way to disseminate news to feminists, feminist publications and groups, without the rigid confines of a regular publication. Our increased volume of mail brought privileged information, announcements of job openings, conferences and feminist products and projects, which we felt should be communicated to persons involved in the women's movement. We began by printing single item news bulletins and enclosing them in all outgoing mail. On August 17, 1970, we announced **KNOW NEWS**, a bulletin issued approximately 10 times a year, going to feminist publications, reporters you can trust, and to subscribers who paid \$4 per year. Another change in status for our bulletin was announced in Jan. 1973. **KNOW NEWS** is now free to members of Know, Inc. the yearly, tax-deductible membership fee is \$4 per year for individuals, \$8 for institutions \$6 for Canada and \$8 for overseas.

There are other facets of **KNOW**: We publish a list of "Reporters You Can Trust" and a list of feminist periodicals and special publishing projects. For two years we have compiled a bibliography titled "Books of Interest To Feminists". All are period-continued on pg. 7, see 'Know, Inc.'