## George Harrison re-releases 'All Things Must Pass'

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When the Beatles broke up in 1970, everyone expected John Lennon and Paul McCartney to keep churning out hits and mak-ing an impact on the music world.

world.

But relatively few could have foreseen the legendary group's "dark horse" sprinting out of the gates with a fervor – past the other ex-Fabs and right to the head of the class.

hend of the class.
Yet that's what happened when George Harrison released All Things Must Pass. Featuring many thoughtful and inspirational songs written during the last years of the Fab Four, the triple album (co-produced by Phil Spector) shot right to Number 1 on the Billboard charts and stayed there for seven consecutive weeks.

Harrison succeeded in making

tive weeks.

Harrison succeeded in making
the ultimate, multi-platinum
statement: He was a songwriter
and artist to be reckoned with.
But after 1970, the long-haired
guitarist's career had as many
ups and downs as a Wall Street
trader. There were hit singles
and albums along the way, but
never could he surpass the magic
of his first solo effort.

There's nothing wrong with that — it would have been hard for anybody to outdo what Harrison did with his sterling debut, which a reviewer once labeled the "War and Peace" of rock. Fast forward to the winter of 2000-2001, with a Beatles revival taking place on film (Hard Days Night), pages (Beatles Anthology) and disc, with the hits package Beatles 1.

## Worth finding

Worth Inding
It is good timing by Capitol
Records to now re-issue All
Things Must Pass in a remastered, revamped 30th anniversary edition. The triple album
now is a double CD, and the
original black-and-white cover
photograph of Harrison and a
band of gnomes lounging on his
Friar Park lawn is colorized.
But Canitol could have issued

Friar Park lawn is colorized.
But Capitol could have issued this any time and had success with it - providing shoppers find it in the stores, that is. Hard to locate in shops up to now, All Things Must Pass is being snapped up on-line; early last week it was Number 3 on Amazon.com at home and Number 1 on Amazon in the UK.

The reason for that is clear. It is arguably the best solo Bealles album of all time. It's all killer, no filler (not counting the extra

jam session). The songs are still wonderful, with different musical styles, superstar session players and a myrind of themes. For example, one song was about Beatles groupies, another on reincarnation.

reincarnation.
Thanks to the remastering job done by Jon Astley, the latest incarnation glistens, much brighter and fuller, than the original CD issued in 1988 - which sounded muddy, with

many instruments and vocals buried too deep to decipher. It sounds even better than it did when released on vinyl all those years ago.

Add to the menu the country-flavored ballad I Live For You, raw, stripped-down demos of Beware of Darkness and Let It Down and a booklet of Harrison musings, rare photographs and color graphics that add examples of how, in the musician's own

words, 'our planet has been concreted over at an alarming rate' since 1970.
Only his new rendition of My Sweet Lord, as one of the bonus cuts, is less-than-essential. His fans are happy to have snything at all from someone who was nearly stabbed to death in his mansion late in 1999. But, Harrison didn't need to go to such trouble to "create something extra for the Anniversary edition" as he explained in his liner notes.

notes.
Yet there is much to be re-discovered here, with a tip of the cap to Astley. The guitars from Harrison and Eric Clapton leap out of the speakers during Wahwah, a snipe at McCartney's Beatle-bossiness.

Hi-hat cymbals easily are heard during the chorus of the

gem Isn't It A Pity, while listen-ers can finally hear double-tracked vocals on Behind That Locked Door, Horns, drums and orchestration also sound better than ever, as do Harrison's vocals - which drip with confi-dence, emotion and honesty.

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Among some of the best singing performances of Harrison's entire career are selections such as Beware of Darkness, Ali Things Must Pass and the rousing hymn Hear Me Lord, the last pre-jam song.

This simply is a collection of work that borders on being a masterpiece, whether George Harrison today is fashionable or not. In fact, it stands well on its own next to anything his famous band ever created.

It deserves to be timeless, not.

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## Ann Arbor's TapRoot joins Linkin Park



"We're in Salt

t. "We're in Salt\_Lake City, Utah," said the City, Utah," said the Ruitarist of Ann Arbor-hased TapRoot. "I'm Cyter days I'm C

Hammer/Atlantic debut, Giflast summer.

Snagging slots on Ozzfest 2000, opening for Papa Roach and DeWolfs personal favorite—The DeRones, TapRoot seems to be everywhere. Part of the publicity stemmed from a well-known controversy with Limp Bizkit frontman Fred Durst, howen controversy with Limp Bizkit frontman Fred Durst, burst promised to take the band under his wing, but his words failed to materialize before Atlantic Records snapped up TapRoot for itself. Richards has the angry answering machine message to prove it.

Mike DeWolf
night not make Unkin Park in person, 4:30-6:30 p.m. Tuesday, Feb. 13 at Harmony House, 7093 Dixle Highway in Clarkston. Call (248) 625-0360.

Harsh

Harsh words aside, TapRoot is gaining musical ground. The band was formed when childhood friends Richards and DeWolf-were joined by University of Michigan students, Lipscomb and Montague. "Phil ind just started playing bass and Jarrod had been playing drums for a long time, but he really wasn't good at all," admitted DeWolf. "Once we all started playing together, Jarrod just blew me away. Now I look at him every night and I about cry. He's awesome."

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every night and I about cry. He's awesome."

Some might not expect such sensitivity from a band that's been dubbed everything from nuretal to hard core rock. But DeWolf decen't.

"(This is) everything I ever dreamed to do in life," he said. "I got to record a major label album, release it, and go out on tour with my favorite band in the world, The Deftones." Tap-most will rejion The Deftones for a European tour next month.



rock: (left to right) TapRoot is Jarrod Montague, Phil Lip-Montague, Phil Lip-I scomb, Stephen Richards and Mike

DeWolf.

Perhaps Gift was appropriately-titled. Recorded over two months with producer Ulrich Wild, the guitarist is still giddy about the end product. It evolved from a mix of songs from previous and new material that lies somewhere between rock, punk and metal – but sneaks in something strangely melodic.

Long before the record deal, TapRoot found a way to reach new fans by tapping into the Internet. From message boards and chat rooms to banner ads and its very own site, the band still usos cyberspace to its advantage to reach out to new fans. "It played a huge role and its till does," said DeWolf. "We're still on there three times a week talking to fans."

Working on new material, which drifts from really aggressive to slower, moodier rock, DeWolf said the band keeps it moving in different directions. A new album will have to wait though; the band doesn't see an end to touring anytime soon.

"We can't wait to be back home and all of our friends and family," he said.
See Linkin Park and TopRoot perform 7:30 p.m. Tuesday, Feb. 13, Clutch Cargo, Ponitae. Tickets are \$13.50 for this all ages show. Call (248) 645-666.
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