

Review

"Foolish Behavior"

By Tom Jeffries
Of The Print

Either you love him or you hate him, and either way you think he's strange. There's no middle ground for Rod Stewart. He's a living, breathing extreme. Rather than try to overcome this, he

order for songs like "Better Off Dead" and "Kill My Wife," which appear on his new album. Still, he manages to rise above the natural limitations of his voice and give a soft quality to "I Wish I Was Home" and "Say It Ain't True." It's these numbers that help round off the album and demonstrate

"He's a living, breathing extreme."

capitalizes on it. His latest album, "Foolish Behavior," has only been exceeded in its content of good rock by "Footloose and Fancy Free."

Mention Rod Stewart anywhere and you get a mixed reaction. Seventy-five percent will think he stinks, the other 25 will think he's terrific. Yet, with the songs of his that are played on the radio, it's no wonder many people don't like him. Songs like "Passion" and "Do Ya Think I'm Sexy?" may be perfect for the bubble-gum/disco radio gristmill, but they do not represent his better works.

What's more, his rough, gravelly voice is totally unsuited for "Passion," but made to

that his music is not just for the bubble-gum crowd.

Unfortunately his lyrics are many times what keep his better numbers off the airwaves. An otherwise unobjectional piece may contain a single verse that, though it fits well in the song, will guarantee that the only radio station to play it would be KGON, which generally ignores his music on general principles.

If one can get past teenybopper songs like "Passion," it would be enlightening to listen to "Foolish Behavior." It may not have any deep symbolic social commentary, but it's a fair example of good rough-and-tumble rock.



Staff photo by Ramona Isackson

Gilgam stretches out with a smile.

Gilgam jazzes piano lab

Few people probably know the workings of the Portland jazz scene better than Harry Gilgam. Gilgam teaches three music classes at CCC, as well as giving private piano lessons to CCC students, and has played in various jazz clubs in Portland for about 20 years.

Portland born and raised, Gilgam took up the piano at the age of 10, and began playing nightclubs with various duos and trios as soon as he graduated from high school. He played mainly by ear in those early years, he says, but soon realized the value of being able to read music. At the same time, he took lessons from Gene Confer, a highly regarded Portland piano teacher, who impressed on him the value of classical training. For development of style and technique, Gilgam still feels classical training is unmatched for a musician of any genre.

After 10 years of playing nightclubs, Gilgam joined the house band at Amato's Supper Club—"It's a parking lot now," says Harry wryly—for two and a half years, playing for people like Rowan and Martin and Shecky Green. After Amato's, Gilgam did the same thing for the Frontier Room.

To those not familiar with the idiom, being a house musician in a show club demands an above-average level of musicianship. You have to be a quick learner, since you have at the most two rehearsals with the incoming performer, and you have to be able to read any piece of music at the first sitting.

At about this time, Gilgam began taking private students on a part-time basis, meanwhile playing the state fair, where he backed up peo-

ple as diverse as the Mills Brothers, and jugglers.

In 1966, Gilgam was asked to join KATU-TV in Portland where he worked again as a house musician, playing both live and on tape in whatever was needed. A couple of years later, he joined the staff of KOIN where he played Hammond organ and vibes along with piano and also did live radio shows.

Gilgam began working at the College in 1974. He came at the behest of LeRoy Anderson, present chairman of the music department. Anderson and Gilgam had played together previously in a house band at the Roaring 20's Room, at the old Hoyt Hotel. Anderson wound up being the leader of this band, while Gilgam held down the keyboard work.

He keeps a tight schedule. Besides the time he spends at the College, he also teaches downtown at his studio, at Mt. Hood Community College and at Reed College. He still does casuals around town, but is more apt to be doing them during the summer. His quartet is also often featured in various Portland festivals; he has played at Artquake four times.

He says he is pleased with the caliber of the students here. He needs a good attitude, he says, and this he has been getting.

As for advice for would-be professional musicians, Gilgam stresses reading ability and versatility. Any sort of studio musician has to be able to sight read anything that's put in front of him. And he has to be able to play in any style of music, also.

Campus Paperback Bestsellers

- The Official Preppy Handbook**, edited by Lisa Birnbach. (Workman, \$3.95) Making the grade: humor.
- The Next Whole Earth Catalog**, edited by Stewart Brand. (Point/Random House, \$12.50) Ideas for the 80's.
- Godel, Escher, Bach**, by Douglas R. Hofstadter. (Vintage, \$8.95) Computer scientist's theory of reality.
- Still Life with Woodpecker**, by Tom Robbins. (Bantam, \$6.95) A sort of love story: fiction.
- A Field Guide to Birds East of the Rockies**, by Roger Tory Peterson. (Houghton Mifflin, \$9.95.) Revised classic.
- Garfield at Large**, by Jim Davis. (Ballantine, \$4.95.) Wit and wisdom of comic strip cat.
- Jailbird**, by Kurt Vonnegut. (Dell, \$2.95.) One man's life from Harvard through Watergate: fiction.
- Smiley's People**, by John le Carré. (Bantam, \$3.50.) British masterspy versus Russian counterpart: fiction.
- The Dead Zone**, by Stephen King. (NAL/Signet, \$3.50.) Terror tale of a man who sees into the future: fiction.
- Executioner's Song**, by Norman Mailer. (Warner, \$2.95.) A true-life novel about Gary Gilmore.

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New & Recommended

MacDoodle Street, by Mark Alan Stamaty. (Congdon & Lattès, \$6.95.) Cartoon strip about a bohemian poet.

Problems and Other Stories, by John Updike. (Fawcett/Crest, \$2.95.) Twenty-three stories about middle-age.

The Brethren, by Bob Woodward and Scott Armstrong. (Avon, \$3.50.) Behind-the-scenes at the Supreme Court.

arts briefs

A rather unique concert will be given in the Fireside Lounge this Friday at 9 a.m., 11 a.m. and again at noon. David Baumgarten will present "Steinbeck Country," which is described as an "approach to the writings of John Steinbeck in dramatic and musical form." a lecture and concert combin-

ed, Baumgarten will play some of the folk music of Steinbeck's period, and present stories and character sketches from the novels. The first two presentations will be for two English classes, although the whole student body is welcome.

Baumgarten's show at noon will be much the same thing,

except for the inclusion of material by Eugene O'Neill and Steven Vincent Benet.

The first Clackamas Community College Festival of Performing Arts will be presented Feb. 18 at noon, Feb. 20 at 7 p.m., and again at noon Feb. 26. Location is the Community Center Mall.

Clackamas Community College

