

= Hari 's on Tour ( Express ) =

" Hari 's on Tour ( Express ) " is an instrumental by English musician George Harrison , released as the opening track of his 1974 album Dark Horse . It was also the B @-@ side of the album 's second single ? which was " Ding Dong , Ding Dong " in North America and most other territories , and " Dark Horse " in Britain and some European countries . Among Harrison 's post @-@ Beatles solo releases , the track is the first of only two genuine instrumentals he released from 1970 onwards ? the other being the Grammy Award @-@ winning " Marwa Blues " , from his 2002 album Brainwashed .

Harrison recorded " Hari 's on Tour " in April 1974 at a spontaneous session held at his home , Friar Park . A slide guitar @-@ based composition , the track also features saxophonist Tom Scott and the latter 's jazz @-@ rock band L.A. Express , who were touring as Joni Mitchell 's backing group at the time . It was the first Harrison song to feature Scott , who became a regular collaborator and served as band leader during Harrison 's only series of concerts in North America , the highly publicised " Dark Horse Tour " with Ravi Shankar . " Hari 's on Tour ( Express ) " was played as the opening number throughout this tour , over November and December 1974 .

Although music critics and Harrison biographers have generally viewed the album track in an unfavourable light , several concert reviewers identified it as an effective opener for the shows . " Hari 's on Tour " is one of only two songs from the 1974 tour to have been released officially , after a live version was included on the limited @-@ edition Songs by George Harrison 2 EP in 1992 . This live recording was taken from the Washington , DC stop on the tour , during which Harrison met with President Gerald Ford at the White House .

= = Background = =

George Harrison first worked with jazz saxophonist , flautist and arranger Tom Scott in April 1973 , during the Los Angeles sessions for Ravi Shankar 's Shankar Family & Friends album . The two musicians also contributed to Ringo Starr 's album Ringo around that time , as well as Cheech & Chong 's Los Cochinos . Outside of his session work , Scott 's main activities were leading his band , L.A. Express , and backing Joni Mitchell , both live and in the studio . Just as Harrison had long combined elements of Hindustani classical music with Western rock and gospel , and was now moving towards the funk and soul genres , Scott 's solo work fused jazz , funk , pop and Middle Eastern influences . His collaborations with Mitchell also coincided with her move from confessional folk songwriting towards pop and jazz , and eventually avant garde .

Harrison , Scott and Mitchell soon developed a mutual rapport , according to L.A. Express bassist Max Bennett . In addition to carrying out further sessions for Shankar Family & Friends in Los Angeles , in March 1974 , Harrison had begun spending time there trying to set up his own record label , with the winding down of the Beatles ' Apple Records from mid 1973 onwards . In August 1973 , rumours in the music industry claimed that Harrison , Bob Dylan , Joan Baez and Paul Simon were forming a label together ; in fact , Harrison founded Dark Horse Records , one of the first releases of which was the Shankar album , and Dylan temporarily signed with David Geffen 's Asylum Records , which was Mitchell 's label .

= = Composition and recording = =

Mitchell 's tour in support of her critically acclaimed Court and Spark album arrived in London in April 1974 . While backstage at her and Scott 's show at the New Victoria Theatre , Harrison invited the five members of the L.A. Express to come out to his Oxfordshire home , Friar Park , the following day . Bennett recalls that they arrived by limousine and he mistook the property 's grand gatehouse for the main residence .

Scott later told music journalist Michael Gross that only a social visit was planned , but the band were impressed with Friar Park 's 16 @-@ track home studio , FPSHOT , and Harrison suggested they record something . The first song they worked on was an untitled instrumental tune that later

became known as " Hari 's on Tour ( Express ) " , for which Scott made a lead sheet for the band . Part of the title was taken from " Hari Georgeson " , the latest pseudonym adopted by Harrison when working with non @-@ EMI / Capitol artists , since he was still contracted to Apple until January 1976 .

Harrison played slide guitar on the track , in his preferred open E tuning , adopting a similar sound to the one he had used three years earlier on John Lennon 's song " How Do You Sleep ? " Aside from Scott and Bennett 's contributions , on saxophone and bass , respectively , the other musicians were Robben Ford ( electric guitar ) , Roger Kellaway ( piano ) and John Guerin ( drums ) . Harrison 's musical biographer , Simon Leng , writes that the tune predominantly uses major chords , with the " main melodic interest " coming with a shift to C # minor seventh , which provides " a moment of softening sweetness " . Leng notes the contrast between Harrison 's Fender Stratocaster " roaring into action " on this song and the " opulence " of his previous album , Living in the Material World , and suggests that Harrison now " just wanted to be one of the boys " in a " working , rocking band " . The engineer at the session was Phil McDonald .

According to Scott , the basic track took " a couple of hours " before they had a satisfactory take . The musicians then recorded a second song , " Simply Shady " , which , like " Hari 's on Tour " , would be included on Harrison 's forthcoming album , Dark Horse . The five band members stayed over at Friar Park before Ford , Bennett , Kellaway and Guerin left for Denver the following day . Scott says he stayed on and worked further with Harrison at FPSHOT ; in addition to the various horn parts , he played organ on " Hari 's on Tour " .

In the same interview with Gross , for Circus Raves magazine , Scott recalled that he was the first Western musician that Harrison approached about joining him and Shankar for a tour of the United States and Canada later in the year . The tour would be the first in North America by a former Beatle since the group 's 1966 US visit , and Harrison 's first live performances since his staging of the Concert for Bangladesh in August 1971 . Rather than include Beatles material on the 1974 tour , however , Harrison planned to present a varied program combining rock , soul / R & B , jazz , funk and Indian classical music . Eight Arms to Hold You authors Chip Madinger and Mark Easter suggest that " Hari 's on Tour ( Express ) " was written " simply as a show opener " for the North American concerts , which would also feature Harrison 's former Apple Records protégé Billy Preston .

Although his 1969 experimental album Electronic Sound consists of Moog synthesizer sounds and the 1968 Wonderwall Music soundtrack is almost entirely devoid of vocals , out of all the tracks released by Harrison as a solo artist after the Beatles ' break @-@ up in 1970 , " Hari 's on Tour " is a rare example of a genuine instrumental composition . Only 2002 's " Marwa Blues " stands as another . Among other projects they worked on together through to the early 1980s , Harrison played on the instrumental " Appolonia ( Foxtrata ) " , from Scott 's 1975 album New York Connection , and Scott helped produce Harrison 's debut on Dark Horse Records , Thirty Three & 1 / 3 .

= = North American tour and album release = =

Harrison 's overcommittal of his time to Dark Horse acts Ravi Shankar and Splinter during 1974 resulted in him having to rush @-@ record much of Dark Horse while preparing for the North American tour . Due to the pressure , Harrison developed laryngitis during rehearsals and damaged his voice . As well as placing further importance on the instrumentals in his setlist , which included " Hari 's on Tour ( Express ) " and Scott 's track " Tom Cat " , Harrison 's depleted vocals marred the concerts for many observers .

In addition , while many critics admired the adventurousness of the musical program and reviewed the shows favourably , others , particularly in music publications such as Rolling Stone , wrote scathingly of Harrison 's reluctance to acknowledge the Beatles ' legacy , together with his willingness to share the spotlight so readily with Shankar 's orchestra of classical musicians and Preston . In his role as band leader , Scott spoke out in support of Harrison 's musical direction and refuted reports that the tour was not going well ; instead , he told Circus Raves , audience reaction

had been " radically different from city to city " and dependent on whether concertgoers chose to listen , or came expecting to hear the Beatles .

Harrison played " Hari 's on Tour " as the opening song throughout the tour , which began on 2 November 1974 in Vancouver and ended in New York on 20 December . It was preceded by a recording of Monty Python 's " The Lumberjack Song " , played through the concert PA while the band took the stage . As the many bootlegs from the tour reveal , early on in each performance of " Hari 's on Tour " , Harrison often called out a greeting to the city or town in question . Some concert reviewers referred to the song as " Hari Good Boy Express " or " Hari Good Bye Express " . The first of these two titles is how Harrison named the track on the preliminary artwork included in the 2014 reissue of Dark Horse .

The studio version appeared as the opening track on Dark Horse , followed by " Simply Shady " . Due to the delay in its completion , the album was released on 9 December in North America , towards the end of the Harrison ? Shankar tour , and a few days before Christmas in Britain . Although Christmas shows in the UK had been under consideration , no such performances took place , and Harrison 's only tour after 1974 would be a series of Japanese concerts in December 1991 with Eric Clapton . Following its initial release , " Hari 's on Tour " was issued as the B @-@ side to the second single off the album ? " Ding Dong , Ding Dong " in the United States , Canada and a number of other territories , and " Dark Horse " in Britain and some other European countries .

= = Reception = =

Contrasting with his successes as a solo artist since 1970 , Dark Horse earned Harrison the worst critical notices of his career . " Hari 's on Tour ( Express ) " drew a favourable response during the 1974 tour , however , as reviewers commented on the energy with which the band performed the piece . In his feature article on the West Coast concerts , for Rolling Stone , Ben Fong @-@ Torres described the song as a " well @-@ arranged , tension @-@ and @-@ release number " , while the Pacific Sun called it " a zingy and classically melodic instrumental ... a touchstone of the Harrison style " . Reviewing the second show of the tour , D.P. Bond of the Seattle Post @-@ Intelligencer wrote : " Harrison 's opening instrumental piece was beautiful : the fullest , finest explosion of rock ' n ' roll that I think I have ever heard . "

The NME 's Bob Woffinden wrote a notably unfavourable assessment of the Dark Horse album , in which he found " Hari 's on Tour " to be " an unevenly paced boogie thing that has George blowing most of his licks straightaway and Tom Scott coming on with a few quasi @-@ Jnr . Walker bursts " . Woffinden continued : " Which , you feel , would not be a bad appetiser for the real meat to follow . Unfortunately , Hari 's vegetarian . " In an equally unfavourable review of the album , Jim Miller of Rolling Stone dismissed the track as " banal " . Harrison biographer Alan Clayson refers to Hari 's on Tour " as " an instrumental that went in one ear and out the other " , while in The Beatles : An Illustrated Record , critics Roy Carr and Tony Tyler described it as sounding like " a backing track from which the vocal line has mysteriously been deleted " . Author Elliot Huntley acknowledges that the musicians " performed brilliantly " on the recording , but adds , " unfortunately brilliant musicians alone do not a good song make " .

Echoing the magazine 's earlier support for the tour , Brian Hargan of Melody Maker praised Harrison 's " nifty slide guitar " on the opening song and throughout the album , which he felt " should certainly do a tremendous amount to salvage George 's battered reputation " . In his 1977 book The Beatles Forever , Nicholas Schaffner similarly opined that " Hari 's on Tour " " boasts some mean licks " while commenting that neither the tour nor the album " warrant [ ed ] all the abuse they got " . Writing more recently for AllMusic , Richard Ginell describes the recording as " Tom Scott 's L.A. Express churning out all @-@ pro L.A.-studio jazz / rock " and adds that the song " gets the doomed project off to a spirited start " .

Simon Leng views this " neat instrumental " as a collaborative effort between Harrison and Scott , and a logical step for the guitarist , given Harrison 's early appreciation of Chet Atkins ' instrumentals . Leng regrets Harrison 's apparent abandoning of his " meticulous approach " to recording in favour

of uncharacteristic spontaneity , and concludes : " Ultimately , this good @-@ time guitar showcase is as relevant as Dylan 's ' Nashville Skyline Rag ' . " Ian Inglis writes of Scott 's soprano sax producing an " atmosphere of anticipation " similar to a successful film or television theme , and identifies " Hari 's on Tour " as an indication that Harrison , some years before his career became focused on movie production , was able to " effectively incorporate the conventions of a soundtrack within the codes of rock " . Reviewing the 2014 reissue of Dark Horse , Joe Marchese of The Second Disc describes the track as " a bright opening to an album that would considerably darken in tone " .

= = Live version = =

Harrison recorded and filmed several of the 1974 concerts for a planned release , but only live versions of this instrumental and " For You Blue " have ever been issued officially . In 1992 , " Hari 's on Tour " appeared on the four @-@ song EP accompanying Songs by George Harrison 2 , a limited @-@ edition , hand @-@ bound book produced by Genesis Publications . Text accompanying this disc gives the recording information as simply " live in Washington DC in 1974 " , referring to Harrison 's 13 December show at the Capital Centre in Landover , Maryland , a suburb of Washington . The book was limited to a print run of 2500 and published on 22 June 1992 .

Described by Leng as " the leading performers of the period " , Harrison 's tour band comprised Scott and Robben Ford from the L.A. Express , Preston on keyboards , jazz percussionist Emil Richards , the rhythm section of Willie Weeks and Andy Newmark , and additional horn players Jim Horn and Chuck Findley . Jim Keltner joined as second drummer midway through the tour , and some of Ravi Shankar 's musicians played during Harrison 's portion of each show . The sound heard during the opening seconds of " Hari 's on Tour " is a sarangi , played by Sultan Khan , who was one of the fifteen musicians in Shankar 's orchestra .

The Washington stop was among the highlights of the tour . At the invitation of Jack Ford ? son of US president Gerald Ford ? Harrison , Shankar , Scott , Preston and others in the entourage visited the White House on 13 December , where Harrison met with President Ford . Surprised at the " good vibes " there so soon after the Watergate hearings , Harrison asked Ford to personally intercede in both John Lennon 's struggle to be allowed to remain in the United States , and the US Treasury 's audit of the funds raised through the Concert for Bangladesh .

Madinger and Easter write that this released version of the song is most likely a composite of performances from the evening show at Landover and the 6 December matinee performance at Toronto 's Maple Leaf Gardens . As with all the tracks from the highly priced Songs by George Harrison volumes , " Hari 's on Tour ( Express ) " is available unofficially on bootleg compilations such as Pirate Songs .

= = Personnel = =

George Harrison ? slide guitar , acoustic guitar  
Tom Scott ? saxophones , horn arrangement , organ  
Robben Ford ? electric guitar  
Roger Kellaway ? piano  
Max Bennett ? bass  
John Guerin ? drums  
uncredited ? tambourine