

= Dark Horse (George Harrison album) =

Dark Horse is the fifth studio album by English musician George Harrison , released on Apple Records in December 1974 as the follow @-@ up to Living in the Material World . Although keenly anticipated on release , Dark Horse is associated with the controversial North American tour that Harrison staged with co @-@ headliner Ravi Shankar in November and December that year . This was the first US tour by a member of the Beatles since 1966 , and the public 's nostalgia for the band , together with Harrison contracting laryngitis during rehearsals and choosing to feature Shankar so heavily in the program , resulted in scathing concert reviews from some influential music critics .

The Dark Horse album was written and recorded during an extended period of upheaval in Harrison 's personal life , when he dedicated much of his energies to business issues such as setting up Dark Horse Records . Author Simon Leng refers to the album as " a musical soap opera , cataloguing rock @-@ life antics , marital strife , lost friendships , and self @-@ doubt " , due to its focus on Harrison 's split with first wife Pattie Boyd and his temporary withdrawal from the spiritual certainties of his previous work .

The album features an array of guest musicians ? including Tom Scott , Billy Preston , Willie Weeks , Andy Newmark , Jim Keltner , Ringo Starr , Gary Wright and Ron Wood ? and produced two hit singles , " Dark Horse " and " Ding Dong , Ding Dong " . It showed Harrison moving towards the funk and soul musical genres . The album was not well received by the majority of critics at the time . Dark Horse was certified gold by the Recording Industry Association of America within days of release , but it became Harrison 's first solo album not to chart in Britain . The cover was designed by Tom Wilkes and consists of a school photograph from Harrison 's time at the Liverpool Institute superimposed onto a Himalayan landscape . The album was reissued in remastered form on 22 September 2014 , as part of the Apple Years 1968 ? 75 Harrison box set .

= = Background and content = =

George Harrison 's third studio album since the Beatles ' break @-@ up came at the end of " a bad domestic year " , as he describes it in his 1980 autobiography . From the middle of 1973 , with his marriage to Pattie Boyd all but over , Harrison had immersed himself in his work , particularly on developing the acts he would eventually sign to his new record label , Dark Horse Records ? Ravi Shankar and a hitherto unknown group called Splinter . Business issues related to the Beatles ' company Apple Corps were also coming to a head during 1973 ? 74 , as Harrison , John Lennon and Ringo Starr launched legal proceedings against Allen Klein , their former manager and ally against Paul McCartney (who had served the original lawsuit in December 1970 seeking to dissolve the band 's partnership) . The simultaneous winding down of Apple Corps ' subsidiaries left a number of music and film projects in jeopardy , which resulted in Harrison having to make regular trips to Los Angeles in order to find a distributor for the Shankar Family & Friends album , most of which was recorded in California in April 1973 , and Splinter 's debut , The Place I Love . Another venture that was affected was the movie Little Malcolm , an Apple Films project for which Harrison was executive producer and working to seal a distribution deal in Europe .

Compounding the pressure during what Harrison himself would refer to as " the naughty period , 1973 ? 74 " , he was drinking heavily and had returned to his drug @-@ taking ways of the 1960s . Some of Harrison 's biographers suggest that this abandoning of the " semi @-@ ascetic " path espoused on his 1973 album Living in the Material World was Harrison 's reaction to the media 's sniping , particularly in Britain , at the pious content of that album , as well as a reflection of Harrison 's despondency over the failure of his first marriage . These two issues informed the lyrics to a new Harrison song , " Dark Horse " . Friend and confidant Klaus Voormann has described this time as an obvious " step back " on Harrison 's spiritual journey , while Boyd would later write : " That whole period was insane . Friar Park was a madhouse . Our lives were fuelled by alcohol and cocaine , and so it was with everyone who came into our sphere ... George used cocaine excessively and I think it changed him . " Harrison addressed this behaviour in " Simply Shady " and laid out his

feelings on the couple 's inevitable split in " So Sad " .

Wounded by Harrison 's frequent infidelities , Boyd left him for Eric Clapton in July 1974 , having previously had an affair with another of her husband 's guitar @-@ playing friends , Ron Wood of the Faces . Both of these dalliances would also receive attention on the Dark Horse album , which Harrison 's musical biographer , Simon Leng , has described as " a musical soap opera , cataloguing rock @-@ life antics , marital strife , lost friendships , and self @-@ doubt " . In his rewrite of the Everly Brothers ' " Bye Bye , Love " , Harrison declared : " There goes our lady , with a @-@ you @-@ know @-@ who / I hope she 's happy , old Clapper too " ; while his handwritten liner notes listed one of the guest musicians on " Ding Dong , Ding Dong " as " Ron Would If You Let Him " . For his part , Harrison had taken up with Starr 's wife , Maureen Starkey , and the UK tabloids soon reported him as being romantically involved with model Kathy Simmons (ex @-@ girlfriend of Rod Stewart) as well as Krissy Wood (wife of the Faces guitar player) . Shortly before Dark Horse 's release , Harrison would dodge reporters ' questions regarding his private life with a suggestion that people wait for the new album , saying , " It 's like Peyton Place . "

Adultery was the subject matter of Harrison 's non @-@ album B @-@ side from this period , " I Don 't Care Anymore " , and his musical association with Ron Wood led to the song " Far East Man " . This co @-@ composition was first recorded for Wood 's debut solo album , I 've Got My Own Album to Do , and when released on Dark Horse , it marked the first foray into soul music within Harrison 's solo work .

Of more profound consequence , and the inspiration behind the Hindu bhajan " It Is ' He ' (Jai Sri Krishna) " , was his trip to India , in January and February 1974 . In Benares , Harrison forged a plan with longtime mentor Shankar to sponsor an Indian classical @-@ music concert tour later in the year , featuring as many as eighteen musicians and an unprecedented (in the West) range of traditional Indian instruments . An album would be recorded just beforehand , at Harrison 's home studio at Friar Park , in Oxfordshire . Ravi Shankar 's Music Festival from India was the realisation of a long @-@ held dream for the ex @-@ Beatle , but , as with his dedication to Splinter 's The Place I Love , the project would impact on the quality of his own album .

By May , Harrison had agreed distribution terms with A & M Records and was therefore able to formally launch Dark Horse Records , although he would remain contracted to Apple as a solo artist , like the other Beatles , until January 1976 . After announcing the staging of the Music Festival from India in September 1974 , Harrison also confirmed that he planned to tour North America , together with Ravi Shankar 's ensemble , during November and December . Despite his stated aversion to performing live , Harrison would be the first of his former band @-@ mates to undertake a tour of Beatle @-@ hungry America ; the expectations that this created , together with his role as a hands @-@ on record company boss , meant that the pressure on Harrison was immense .

= = Production = =

= = = November 1973 backing tracks = = =

Recording for Dark Horse began in November 1973 , midway through the extended sessions for The Place I Love , at Harrison 's 16 @-@ track home studio , FPSHOT (short for Friar Park Studios , Henley @-@ on @-@ Thames) . As on Living in the Material World , Harrison produced the sessions himself and Phil McDonald again served as recording engineer . Using the same line @-@ up of musicians as on Material World ? Ringo Starr , Jim Keltner , Klaus Voormann , and Gary Wright and Nicky Hopkins alternating on keyboards ? Harrison taped basic tracks for his hoped @-@ for Christmas / New Year " classic " , " Ding Dong , Ding Dong " , an early version of " Dark Horse " , and " So Sad " . Harrison had originally given the latter song to near @-@ neighbour Alvin Lee to record , in August , and had guested on the session along with Ron Wood . Harrison , Lee and Wood all subsequently added lead @-@ guitar parts to " Ding Dong " , in the first of Harrison 's attempts to build up the song 's layers of instrumentation , and so re @-@ create his former collaborator Phil Spector 's celebrated Wall of Sound . This overdubbing session took place

sometime after Harrison 's return from India in early March 1974 , judging by the pre @-@ overdubbed version of " Ding Dong " that Harrison included on a tape for David Geffen shortly before leaving . " So Sad " would similarly receive a significant amount of overdubbing , creating a " harrowing encounter " , as Harrison stated his " great despair " at the end of his relationship with Boyd .

= = = April 1974 with the L.A. Express = = =

Simon Leng observes an uncharacteristic spontaneity in Harrison 's work ethic on Dark Horse , now that his home and recording base were one and the same . The discipline of working to a schedule " flew out the ornate windows " , Leng writes , along with his usual painstaking approach to recording . After catching Joni Mitchell 's concert at the New Victoria Theatre in London , in April 1974 , Harrison was much impressed with her jazz @-@ rock backing band , the L.A. Express , led by saxophonist and flautist Tom Scott , and invited them to Friar Park the following day . The ensemble ? Harrison , Scott , Robben Ford (guitar) , Roger Kellaway (keyboards) , Max Bennett (bass) and John Guerin (drums) ? recorded an instrumental track that later became the opening number on the Harrison ? Shankar tour , " Hari 's on Tour (Express) " . " Simply Shady " , which Harrison had written while in Bombay , was taped later the same day . Having formed a rapport with Harrison after they had worked together on Shankar Family & Friends the year before , Scott stayed on at Friar Park and overdubbed various horn parts onto " Ding Dong " and the two new tracks . Scott later told journalist Michael Gross that he was the first Western musician that Harrison approached to join him on the upcoming tour .

Harrison dedicated the next few months to matters relating to Dark Horse Records , his former band 's business affairs , and Little Malcolm . Although the film was tied up in the Beatles ' " divorce " , as director Stuart Cooper later said of Little Malcolm , it was entered at the Berlin Film Festival in June and won the Silver Bear award . In August , Harrison holidayed in Spain with Kathy Simmons before returning to England at the end of the month for publicity work with Splinter .

= = = August ? September 1974 at Friar Park = = =

Harrison resumed recording for his album in late August , working through to early September with four musicians who had signed on for the upcoming tour : old friend Billy Preston on keyboards ; Scott , who would serve as band leader on the tour ; and the rhythm section of Andy Newmark and Willie Weeks , both of whom Harrison had met while working on Ron Wood 's album in July . Harrison taped " M?ya Love " , " Far East Man " and " It Is ' He ' (Jai Sri Krishna) " with this all @-@ American group of musicians . They also recorded a song called " His Name Is Legs " , which Harrison decided to hold back until 1975 's Extra Texture album . Around this time , Shankar arrived in London with his handpicked orchestra of Indian classical musicians ? an " outstanding " group , writes author Peter Lavezzoli , that included Hariprasad Chaurasia , Shivkumar Sharma , Alla Rakha , T.V. Gopalkrishnan , L. Subramaniam , Sultan Khan and Lakshmi Shankar . According to Shankar 's later recollection , rehearsals for the Music Festival from India concerts and the recording of their eponymous studio album took place simultaneously at Friar Park , over a period of three weeks , with Harrison as producer .

On 23 September , Harrison introduced Shankar on stage at London 's Royal Albert Hall for the Indian orchestra 's debut performance , before accompanying them on a short tour of Europe . At this point , Harrison still had the bulk of his album to complete , and rehearsals for his tour were due to begin in Los Angeles in early October . When Harrison arrived in LA , he was apparently already hoarse , but since it would have been " music business heresy " to tour without a new album to promote , he was obligated to complete the recording during rehearsals .

= = = October 1974 in Los Angeles = = =

Using A & M Studios in Hollywood as his base for the next three weeks , Harrison rehearsed on a

sound stage with his tour band , which , along with Scott , Preston , Weeks and Newmark , included L.A. Express guitarist Robben Ford , Harrison 's Concert for Bangladesh horn players Jim Horn and Chuck Findley , and jazz percussionist Emil Richards . Harrison 's drummer of choice , Jim Keltner , also participated , but he would not join the tour until late in November . Aside from the Harrison material , selections by Preston and Scott were also rehearsed for their spots in the show , since , as at the Bangladesh benefits in 1971 , Harrison was keen for other artists to have their moment centre @-@ stage . In a fusion of musical cultures , Harrison , Scott and Richards rehearsed with Shankar 's orchestra for some of the Indian @-@ music pieces , and all the musicians , Western and Indian , came together for the Shankar Family & Friends tracks " I Am Missing You " and " Dispute & Violence " .

Outside of the daytime rehearsals , Harrison finished off the songs hastily recorded in England , and mixed the album . Horn and Findley overdubbed flutes , and Richards wobble board onto " It Is ' He ' " . Eight Arms to Hold You authors Chip Madinger and Mark Easter suggest that much of the vocals on Dark Horse were taped at this point ? a situation that resulted in Harrison overworking and then blowing his voice in the middle of the tour rehearsals . He was diagnosed with laryngitis . According to Scott , Harrison recorded " Bye Bye , Love " alone one night at A & M , adding a variety of instruments to his acoustic guitar track , including Moog synthesizer , drums , electric pianos and various electric @-@ guitar parts . " I Don 't Care Anymore " is another solo track that was most likely recorded in Los Angeles .

Although he had intended to finish the version of " Dark Horse " taped at Friar Park with Voormann and Starr , Harrison decided to re @-@ record the song with the tour band , live , on the sound stage at A & M Studios . The session took place on either 30 or 31 October , with Norm Kinney as engineer . Leng writes of this performance of " Dark Horse " : " Anyone wondering what Harrison 's voice sounded like on the Dark Horse Tour need look no further : this track was cut only days before the first date in Vancouver . Although the band sounded good , his voice was in shreds ... " Later , Harrison would admit he was " knackered " by the time he arrived in Los Angeles , having simply taken on too much over the previous year . He also claimed that his business manager , Denis O 'Brien , had to force him out of the studio , to ensure he caught the plane for the opening show of the tour , on 2 November .

= = Album artwork = =

The Tom Wilkes @-@ designed front cover of Dark Horse features a 1956 Liverpool Institute high @-@ school photograph presented inside a lotus flower , behind which a dream @-@ like Himalayan landscape extends to the horizon , where the " deathless Yogi of the Ancient of Days " , Shiv @-@ Goraksha Babaji , sits . While some observers have seen pointed similarities with the Beatles ' iconic Sgt. Pepper 's Lonely Hearts Club Band cover image , Harrison 's choice of artwork reflected his enduring admiration for Terry Gilliam 's animation on Monty Python 's Flying Circus . In the photo , a thirteen @-@ year @-@ old Harrison is pictured in the centre of the top row , his face tinted blue ; school teachers appear dressed in long @-@ sleeve tops bearing a superimposed record @-@ company logo or Om symbol . Wilkes and Harrison disagreed over the size of the Babaji image , which the designer apparently disliked and wanted to reduce in size .

Inside the gatefold cover , around the edges of a tinted photo of Harrison and comedian Peter Sellers walking beside a Friar Park lake , text asks the " Wanderer through this Garden 's ways " to " Be kindly " and refrain from casting " Revengeful stones " if " perchance an Imperfection thou hast found " , the reason being : " The Gardener toiled to make his Garden fair , Most for thy Pleasure . " A speech balloon over the photograph contains the words " Well , Leo ! What say we promenade through the park ? " This line was taken from the Mel Brooks movie The Producers , a favourite of Sellers and Harrison .

On the back cover , Harrison is pictured sitting on a garden bench , the back timbers of which are apparently carved with his name and that of the album . Similar to Harrison 's attire in the outdoor scenes of the " Ding Dong , Ding Dong " video clip , Leng refers to his appearance here as resembling the Jethro Tull character " Aqualung " . Terry Doran 's photo , given the same orange

hue as the one inside the gatefold , was also used on some European picture sleeves for the " Ding Dong " and " Dark Horse " singles around this time .

Dark Horse 's inner sleeve notes were all the work of Harrison himself , written on a plane at the start of the tour . Along with the first Harrison @-@ album credit for FPSHOT , and the now @-@ familiar " All glories to Sri Krsna " dedication , his purple pen records various in @-@ jokes while listing the many contributing musicians . As well as the confusing inclusion of Boyd and Clapton 's names (leading to the assumption that they had actually contributed to the track) , the song title " Bye Bye , Love " is juxtaposed with the words " Hello Los Angeles " , while " OHLIVERE " would appear to be a reference to Harrison 's new lover and future wife , Dark Horse Records secretary Olivia Arias . The latter is also included among the title track 's musician credits ? her contribution being " Trinidad Blissed Out " . Under " Ding Dong " , aside from the appearance of " Ron Would If You Let Him " on guitar , Friar Park 's original owner , Sir Frank Crisp , is credited for providing " Spirit " . Arias 's face , in a photo taken by tour photographer Henry Grossman , appeared on the record 's side @-@ two face label , while a corresponding picture of Harrison appeared on side one .

= = Release = =

Rather than introducing Harrison 's audience to his new , jazz @-@ funk sound , Dark Horse was released two @-@ thirds of the way through a tour that had alienated some of rock music 's most influential critics , notably Ben Fong @-@ Torres of Rolling Stone magazine . Fong @-@ Torres ' radio piece for the Rolling Stone News Service was broadcast across America early in the tour and cemented what has become the " given " view , according to Leng , that the Harrison ? Shankar tour was a failure . The majority of critics ? or those " without axes to grind " , author Robert Rodriguez writes ? reviewed the concerts favourably . Band members Scott , Keltner , Weeks , Horn , Newmark and Richards have each identified " the Dark Horse Tour " as a career highpoint , while some commentators note the groundbreaking nature of the music as a precursor to the world music genre . The negative press Harrison received stemmed from his decision to feature Indian music so heavily in the concert program , and the fact that he was forced to sing with a voice " reduced to a raspy croak " , but most crucially , from his refusal to pander to the Beatles legacy . The 1960s classics " While My Guitar Gently Weeps " , " Something " and " In My Life " were all performed throughout the tour , but with lyrics altered to fit Harrison 's personal spiritual transformation ? or his failed marriage in the case of the guitarist 's most famous Beatles @-@ era tune , " Something " .

Following the release of " Dark Horse " as a lead single , in mid November , the album was issued on 9 December 1974 in the United States (as Apple SMAS 3418) . In Britain , the single was " Ding Dong " , and Dark Horse was delayed until 20 December (with Apple catalogue number PAS 10008) . The UK release coincided with the final show of the tour , at Madison Square Garden in New York , and came the day after Harrison and Paul McCartney had signed legal papers dissolving the Beatles partnership , at the Plaza Hotel . Dark Horse sold well in America initially , earning a gold disc for advance orders and climbing to number 4 on the Billboard 200 , but its chart stay was a relatively brief seventeen weeks . In Canada , it peaked at number 42 at the start of February 1975 before quickly falling out of the RPM Top 100 .

Dark Horse failed to place on the UK 's Top 50 Albums Chart . This was not only a poor result for a former Beatle ? although Starr 's Beaucoups of Blues had similarly not charted in 1970 ? but a dramatic turnaround in Harrison 's commercial fortunes , after his three previous solo releases (including The Concert for Bangladesh live album) had all made number 1 or 2 in Britain .

= = Reissue = =

Dark Horse was released on CD in January 1992 . The album was remastered again and reissued in September 2014 , as part of the Harrison box set The Apple Years 1968 ? 75 . As bonus tracks , the reissue includes a previously unreleased demo of " Dark Horse " and the long @-@ unavailable " I Don 't Care Anymore " . Author Kevin Howlett supplied a liner note essay in the CD booklet ,

while the DVD exclusive to the box set contains Harrison 's promotional video for " Ding Dong , Ding Dong " and Capitol 's 1974 television ad for the album .

= = Critical reception = =

= = Contemporary reviews = =

Dark Horse received some of the most negative reviews of any release by a Beatle up to that point and the worst of Harrison 's career . Released amid the furore surrounding his refusal to play " Beatle George " during a tour that was a " whirlwind of pent @-@ up Beatlemania " , in Leng 's words , it was as if Harrison had already committed " acts of heresy " . Rather than having his new work judged on its own merits , it was " open season " on Harrison ; another biographer , Elliot Huntley , has written of the " tsunami of bile " unleashed on the ex @-@ Beatle in late 1974 .

Under the heading " Transcendental Mediocrity " , Jim Miller of Rolling Stone called Dark Horse a " disastrous album " to match the " disastrous tour " , and a " shoddy piece of work " . According to Miller , the musicians were " merely competent studio pros " and Harrison 's guitar playing was " rudimentary " . In contrast with the praise that the same publication had lavished on Harrison for *Living in the Material World* the year before , Rolling Stone 's reviewer described Dark Horse as a " chronicle of a performer out of his element , working to a deadline , enfeebling his overtaxed talents by a rush to deliver new ' LP product ' " , and stated : " In plain point of fact , George Harrison has never been a great artist ... the question becomes whether he will ever again become a competent entertainer . " The NME 's Bob Woffinden derided Harrison 's songwriting , production and vocals , particularly on two tracks dealing with his troubled personal life , " Simply Shady " and " So Sad " . Woffinden concluded : " I find Dark Horse the product of a complete egoist ? no one , you see , is in my tree ? someone whose universe is confined to himself . And his guru ... I 'll repeat that this album is totally colourless . Just stuff and nonsense . " Writing in *The Village Voice* in January 1975 , Robert Christgau bemoaned the album 's " transubstantiations " and particularly derided the lyrics to " M?ya Love " , " in which ' window @-@ pane ' becomes ' window brain . ' Can this mean that pain (pane , get it ?) is the same as brain ? For all this hoarse dork knows ... "

There were a number of positive reviews for Dark Horse , with *Billboard* magazine deeming it a " Spotlight " release . The reviewer described the album as " an excellent one " and compared it favourably with Harrison 's acclaimed 1970 triple set , *All Things Must Pass* . Brian Harrigan of *Melody Maker* credited Harrison with establishing " a new category in music ? Country and Eastern " and lauded his " nifty " slide @-@ guitar playing and " tremendous " singing . Although he found some of the tracks overlong , Harrigan declared : " Yep , the Sacred Cowboy has produced a good one . " Combined with his feature on the tour in *Circus Raves* , in which he questioned the accuracy of the negative reports about the Harrison ? Shankar concerts , Michael Gross described Dark Horse as matching *All Things Must Pass* in quality , and " surpassing " it at times , thanks to the new album 's " clarity of production and lovely songs " . Gross highlighted " So Sad " as a " luxurious track " and described " Ding Dong , Ding Dong " , " Dark Horse " and " Far East Man " as " all , simply , good songs " .

Taken as a metaphor for the album itself , the plea for tolerance inside the LP sleeve ? " Be kindly Wanderer through this Garden 's ways ? " ? was ridiculed at the time by some critics . In the 1978 edition of their book *The Beatles : An Illustrated Record* , Roy Carr and Tony Tyler termed these lines of verse " a self @-@ pitying slab of sub @-@ Desiderata " , while Woffinden described the album cover as " ghastly " . Carr and Tyler conceded that the playing on Dark Horse was " impeccable " , but opined that Harrison 's lyrics were " sanctimonious , repetitive , vituperative and self @-@ satisfied " ; as for the album as a whole : " One wishes it had not come from an ex @-@ Beatle . "

Writing in his 1977 book *The Beatles Forever* , Nicholas Schaffner found some justification in reviewers ' sniping at the " shoddy performance " and " preachy , humorless message " on Dark Horse . Schaffner singled out " Bye Bye , Love " and " Ding Dong " for derision , but praised the title

track and Harrison 's guitar work on " Hari 's on Tour (Express) " and " So Sad " , with the latter making for " delectable listening " . Like a number of Beatles authors and biographers , Schaffner found that neither the album nor the tour deserved the level of abuse it received in some sections of the press . " It was George 's turn anyway " , Schaffner reflected , " to be inflicted with the poison @-@ pen treatment that the critics had earlier accorded Paul and John . Knocking idols off their pedestals makes for excellent copy . "

= = = Retrospective reviews and legacy = = =

Having previously championed Harrison 's work since 1970 , Rolling Stone would not change its unfavourable verdict on Dark Horse over the ensuing decades , and Harrison never completely forgave the magazine for the treatment he received during this period . In 2002 , writing in the Rolling Stone Press book Harrison shortly after his death , Greg Kot approved of Dark Horse 's " jazzier backdrops " compared with Material World , but opined that Harrison 's voice turned much of the album into an " unintentionally comic exercise " . In the same publication , Mikal Gilmore identified Dark Horse as " one of Harrison 's most fascinating works ? a record about change and loss " . Alan Clayson similarly writes of the interest factor of " a non @-@ Beatle , as well as an ex @-@ Beatle in uncertain transition " , and while classing the album as " an artistic faux pas " , describes " It Is ' He ' (Jai Sri Krishna) " as " wonderful " and " startling " . Richard Ginell of AllMusic highlights " Dark Horse " and the " exquisite " Harrison ? Wood composition " Far East Man " .

Leng , the first author to write purely on Harrison 's career rather than on his standing as a musical celebrity , considers Dark Horse to be a " remarkably revealing album " and writes : " Any voyeur who wanted to know the intimate details of his personal life didn 't need to buy National Enquirer , they just needed to hear this disc . " While bemoaning the state of Harrison 's voice and the " sonic patchwork " nature of the set , Leng notes that both " So Sad " and " Far East Man " were received positively when first released on albums by Alvin Lee & Mylon LeFevre and Ron Wood , respectively . The difference in winter 1974 ? 75 , Leng continues , was that , by championing Ravi Shankar 's Indian music segments during the tour and neglecting his duties as an ex @-@ Beatle in America , Harrison had " committed the cardinal counterculture sin ? he had rejected ' rock ' n ' roll ' " .

Reviewing the 2014 Apple Years reissue , for Uncut magazine , Richard Williams dismisses Dark Horse as an album that " only a devoted Apple Scruff could love " , while Joe Marchese of The Second Disc describes it as " Harrison 's earthiest work to date " , containing " many stellar moments " . Blogcritics ' Chaz Lipp comments on the album 's " world @-@ weariness " yet similarly finds " a lot of rewarding listening here " , with " Bye Bye , Love " , " Far East Man " , " It Is ' He ' " and " Dark Horse " among the highlights . Scott Elingburg of PopMatters opines : " What makes Dark Horse so unique is that , aside from All Things Must Pass , Dark Horse sounds and feels like Harrison is playing music like he has nothing to lose and all the world to gain . "

In his review of the Apple Years box set , for Classic Rock magazine , Paul Trynka writes that " The surprise of this set , though , is the albums whose quietness and introspection were out of tune with the mid @-@ 70s . Dark Horse ? [is] packed with beautiful , small @-@ scale moments . " While identifying " Simply Shady " and the title track among the standouts , Trynka adds : " Only ' Ding Dong , Ding Dong ' embarrasses ? " AllMusic editor Stephen Thomas Erlewine describes Dark Horse as " a mess but ? a fascinating one " .

= = Track listing = =

All songs by George Harrison , except where noted .

Side one

" Hari 's on Tour (Express) " ? 4 : 43

" Simply Shady " ? 4 : 38

" So Sad " ? 5 : 00

" Bye Bye , Love " (Felice Bryant , Boudleaux Bryant , Harrison) ? 4 : 08

" M?ya Love " ? 4 : 24

Side two

" Ding Dong , Ding Dong " ? 3 : 40

" Dark Horse " ? 3 : 54

" Far East Man " (Harrison , Ron Wood) ? 5 : 52

" It Is ' He ' (Jai Sri Krishna) " ? 4 : 50

2014 reissue bonus tracks

" I Don 't Care Anymore " ? 2 : 44

" Dark Horse (Early Take) " ? 4 : 25

= = Personnel = =

George Harrison ? vocals (2 ? 9) , electric and acoustic guitars (1 ? 9) , Moog synthesizer (4 , 9) , clavinet (3 , 4) , organ (6) , bass (4) , percussion (4 , 5 , 6 , 9) , gubgubbi (9) , drums (4) , backing vocals (2 ? 6 , 8 , 9)

Tom Scott ? saxophones (1 , 2 , 5 , 6 , 8) , flute (7 , 9) , horn arrangements (1 , 2 , 5 , 6 , 8) , organ (1)

Billy Preston ? electric piano (5 , 7 , 8) , organ (9) , piano (9)

Willie Weeks ? bass (3 , 5 , 7 ? 9)

Andy Newmark ? drums (5 , 7 ? 9) , percussion (8)

Jim Keltner ? drums (3 , 6 , 7)

Robben Ford ? electric guitar (1 , 2) , acoustic guitar (7)

Jim Horn ? flute (7 , 9)

Chuck Findley ? flute (7 , 9)

Emil Richards ? percussion (7 , 9)

Ringo Starr ? drums (3 , 6)

Klaus Voormann ? bass (6)

Gary Wright ? piano (6)

Nicky Hopkins ? piano (3)

Roger Kellaway ? piano (1 , 2) , organ (2)

Max Bennett ? bass (1 , 2)

John Guerin ? drums (1 , 2)

Ron Wood ? electric guitar (6)

Alvin Lee ? electric guitar (6)

Mick Jones ? acoustic guitar (6)

Derrek Van Eaton ? backing vocals (7)

Lon Van Eaton ? backing vocals (7)

= = Chart positions = =

= = Shipments and sales = =