

"Bee Gees" no match for "Beatles"

By MARC PEPIN

Sgt Peppers Lonely Hearts Club Band is a double album. It features the Bee Gees, Frampton, Aerosmith, Alice Cooper, and Paul Nicholas among others doing the songs from the albums Sgt. Pepper and Abbey Road by the Beatles. It was an expensive project for Robert Stigwood (RSO records) as he had to pay 50 thousand bucks for the rights to the songs. George Martin who produced the original Beatle albums is given the same chore but for some reason he does not succeed here.

If you compare this double LP to the original Beatle masterpieces you will easily see why this project is a flop. After all the Beatles spent over 6 months and \$50 thousand making Sgt Pepper alone. Back in '67 the album sold over 7 million copies its first week. What the Bee Gees try to do is play their favourite parts — the Beatles.

Back in 1968 when the Bee Gees broke into the charts they wanted to sound like the Beatles. They even admitted it in interviews. Listen closely to "Lonely Days". However to copy the Beatles is impossible and the Bee Gees did not realize this when they recorded their songs. Their songs are no match for the originals. They probably lived up their parts of being the Beatles when they found out they would be recording at Abbey Road Studios, where The Beatles recorded all their albums.

The double LP on the whole is nothing but garbage. Some of the interpretations are so awful and switched around that they do not even come close to the actual sound of the original. The double LP also flops on another account the songs are performed by about 10 different artists with different vocal and instrumental styles and what you receive in the end is an album sounding more like a K-Tel record. The double LP is definitely Stigwood's first flop. Unlike Saturday Night Fever and Grease, this album will not sell. If

it does sell it's only on account of having the Bee Gees on the album. Anyway let's take a look at the songs individually.

It's only natural that 'Sgt. Pepper' starts off side one. Paul Nicholas does a poor job on vocals but the guitar lick (matches Georges'), horns, and back up vocals by the Bee Gees saves the song. I'm surprised it isn't disco, afterall what isn't disco these days with the Bee Gees. As predicted 'With a Little Help' follows 'Pepper' closely. Frampton does lead vocal with the Bee Gees backing up. There are five sync. changes which throws the song in an offset pattern it stutters. Another obvious occurrence here is that McCartney is a much better bass player than the session player they have here.

Sandy Farina (overnight success story) sings 'Here Comes The Sun'. Drumming here is basic Ringo but the bass is punchier. The line "Sun, sun, here it comes" is done poorly. It could have used more chorus girls or Bee Gees. Take your pick. If anything Sandy Farina scores a '10' for looks. "Getting Better" done by Peter and the Bee Gees is not bad. It's the best so far if this means anything to you — George Martin obviously remembers his keyboard playing from the original "Pepper".

"Lucy in the Sky" (LSD) is done by Stargard. The vocals, bass, and drums ruin the song. What is there left to say. She sings the song like she's about to fall off a cliff. The chorus sucks too! Even Elton's version makes this look pale.

The Bee Gees among others do 'I Want You'. It has a very nice surprising instrumental intro; almost recaptures the Beatles album but instead Paul Nicholas, Dianne Who-cares, and some other joker destroy the song. The positive part about this song is that the synthesiser and abrupt ending is included here. End of side 1.

Side Two opens with 'Good Morning' done by Nicholas, Frampton, and the Bee Gees. The vocals stink, Harrison's guitar playing is lacking and instead

there is a very poorly done lead guitar solo here. The Bee Gees sing "She's Leaving Home" through a vocal box — if nothing it's different and interesting. The strings are there however and the Bee Gees do an impressive job of sounding like the Beatles' harmony.

'You Never Give me Your Money' is played with the bass an octave too high I personally think. It is funkier but who cares. Paul Nicholas comes as close to McCartney as does my pregnant goldfish doing vocals. Guitar work leaves little to be desired. I did not even bother listening to the drumming 'Oh Darling' by Robin Gibb is slower and isn't too bad. There are no screams however. Enough said.

'Golden Slumbers' and 'Carry that Weight' are mended into one. Peter Frampton tries here and almost succeeds. Strings are nice too! Bee Gees are close to Beatles in second song and it does recapture the music of '69.

Side three starts off with 'Come Together'. This is easily the best done song on the album. It has a McCartney bass line, lively Lennon vocals, a better lead break than Harrison's and the same drumming as Ringo. The production is excellent and everything is mixed very well. It's listenable. Believe it or not, its Aerosmith that do this song, not the Bee Gees.

'Being for the Benefit of Mr. Kite' has a nice instrumental but Maurice Gibb realizes or should that he is no John Lennon.

'Long and Winding Road' has a little tale. Frampton and the Bee Gees battled it out to see who could sing the lead vocals to this song. Thank god Peter won. Strings are nice too! 'A Day in the Life' which sums up the 60's is done quiet reasonably well as far as Barry Gibb's vocals go. However the production here is so lacking and pale compared to the original. Its obvious here!

'Get Back' done by Billy Preston excels here the reason he did the original keyboards in the original



song except here he adds more. But for vocals: Billy Preston trying to sound like Paul? Are you kidding? The bass and guitar line ruin the song too soon the whole is a flop. This version blows itself out of proportion into an almost state of paranoic disco.

If you want to know something about 'Maxwell's Silver Hammer', it is the worst song on the album done by Steve Martin. He sounds like he's drunk.

Side three ends with a medley of 'Polythrene Pun' by the Bee Gees and Frampton who tried, "She came in thru the bathroom window" by — no comment unless you like disco. Nowhere man — so what if it's slower, and Sgt Pepper — excellent version compared to the rest of the trash.

Side four finally, 'Got to get You into my Life' is performed by some talented musicians whose names represent Earth Wind & Fire. However there is no comparison as to the original version. BUT, this version succeeds because EW & F do an excellent job on their own version.

I don't believe it, two good songs in a row. "Strawberry Fields" by Sandy Farina is excellent. Her vocals are there and does not ruin the song. To Beatle fans, 'I buried

Paul' is not included in the ending. Now for something completely different about the next three songs "When I'm 64" done by Frankie Howard sounds like Howard Cosell and Fred Astaire —

very sickly version. (Mean Mr. Mustard' is; same as above. 'Fixing a hole' is same as above except done by George Burns. 'Because' by Alice Cooper suc-

ceeds. Leave it to Alice and he comes up with something good. Bee Gees are the Beatles in this song. It's hard to tell the difference. Electric piano by George Martin is up to par.

The double album ends with an even worse version of Sgt Pepper with the whole cast of mutes doing the song. The end, thank God.

Last words of wisdom — don't buy it, it sucks. The Bee Gees are not the Beatles. The Bee Gees should have recorded every song. This double LP should have been a single LP. The meaning of the Beatle lyrics are lost here between someone who can't sing and some group who can't even sing disco — the Bee Gees. Yes, Mr. Stigwood, you have met your match.



Canada's premiere singer/songwriter Bruce Cockburn begins a major national tour this Sunday that will take him from coast to coast over the next five months. Starting in Saskatchewan, Cockburn will progress west for most of

the summer, returning only to the Toronto area for a Stratford concert in early July. He will appear in Quebec and the Maritimes in the fall, and perform concerts in the Toronto and southern Ontario region at the

Cockburn to tour

beginning of November.

On his first seven dates in Saskatchewan (N. Battleford, Saskatoon, Swift Current, Gravelbourg, Moose Jaw, Weyburn and Regina), Cockburn will have French star Gilles Valiquette on the bill. As Quebec's master guitarist, Valiquette became an international name after his appearance at Midem in 1977.

Twenty confirmed dates on Cockburn's tour will be augmented by the finalized dates of his Maritime appearances - which take place between October 17th and 25th.

In mid-July, Bruce Cockburn's ninth album will be released: *Further Adventures of...* It is the definitive Cockburn album, continuing a tradition with the inclusion of a beautiful French song,

"Prenons La Mer", and maintaining Bruce's international reputation as a brilliant guitarist with such pieces as the instrumental, "Red ships take off in the distance".

COCKBURN'S ITINERARY

Sept. 16	St. Catherines, Ont.	Oct. 13	Chicoutimi, P.Q.
		Oct. 15	Trois Rivières, P.Q.
		Oct. 17 - 25	Tour of the Maritimes
		Oct. 28	Toronto, Ont.
		Oct. 29 & 30	Kitchener, Ont.
		Nov. 2	London, Ont.
		Nov. 17	Ottawa, Ont.
		Nov. 23	Hamilton Place, Hamilton, Ont.

First rehearsal of the 1978-79 season of the Fredericton Chamber Orchestra will be held September 19 at 7:30 p.m. at Marshall d'Avry Hall, UNB. Former and new string players are urged to turn out. Auditions may be arranged for woodwinds, brass, and percussionists.

BUSINESS SOCIETY MOVIES

Sept 13	The Goodbye Girl (Richard Dreyfus, Maria Mason)
Sept 20	Smokey and the Bandit (Burt Reynolds, Jackie Gleason, Sally Fields)
Sept 27	The Silver Streak (Gene Wilder, Jill Clayburgh, Richard Pryor)