

## New albums

### THE BEATLES: ABBEY ROAD Apple SO-383

Every time a new Beatle album is released, I develop an attitude of skepticism, listening analytically, always with the hope that my musical conscience will allow me to pan it. Unfortunately (or perhaps I should say fortunately), I am always disappointed.

In *Abbey Road* the Beatles have reached their peak—I mean, there has to be a certain point after which a recording group just has to start going downhill. Hence, I shall put myself out on a limb and make a prediction that the Beatle's next album after *Abbey Road* will be lousy. After all, not even the Beatles can be brilliant consistently.

*Abbey Road* is a fantastic album. It's very difficult to say why. I'll hazard a guess, though, that it's due to the fact that it's both unpredictable and obvious. For example, listen to "Something"; the harmony and rhythm changes in this song are all so unexpected—yet if you play it again you'll see that they are all so well-prepared that they should be predictable.

While you're on side one, listen to "Oh Darling"—but not too closely. To technically analyze this selection would lead to the conclusion that it is a "put-on" or a satire on the rock music of the pre-Beatle era. However, I feel that it is much more than that. True, the melody is trite, the words are inane, the

beat excessively repetitious, and the performance takes the form of a soppy "tear-jerker", but it turns out to be a real tribute to the rock music of the early sixties. Why? Because of the fact that despite these technical inadequacies, the music conveys a spirit that is lacking in most of today's pop music.

One of the most interesting cuts on side one is "I Want You (She's So Heavy)", which is highlighted by some very imaginative rhythmic variations, clever bass runs, jazz guitar progressions, and a sudden ending.

I hope that most people will agree that side two of *Abbey Road* is the best single album side that the Beatles have ever recorded. Here, the Beatles show their ability to induce the sound of spontaneity through brilliant technical manipulations. Best examples of this are in "Here Comes the Sun" and "Carry That Weight". "Sun King" features some of the most beautiful vocal harmony that I have ever heard the Beatles do.

But whether or not this album becomes one of the Beatles' best selling albums, you can take it for granted that the sixteen songs on this album are going to be recorded by a lot of different artists.

P.S. It might be suggested that the lyrics also be listened to. Frankly, I was too enraptured with the music to even bother with the words. They sound interesting, though.

—Larry Saidman

## leftovers

The students' union is infamous for its enthusiastic support of the non-arts. Take, for example, the Guess Who (*who?*) who will be pushed at the VGW suckers, or the National Shakespeare Company with the depressing annual mis-interpretations of Shakespeare that they act so uniquely, and badly.

In a fainting moment somebody decided that people on this campus would support a film festival of the original experimental films being produced in this city. Fortunately for their reputation as philistines, the idea has shown its potential in time and may very well be dropped in the next weeks.

The festival was organized by Barb Stewart, a student member of the Edmonton Film Society executive, to run for several days in mid-February. It was hoped that the festival would give Edmonton film makers their first public exposure, acquaint the campus with the growing number of quality films being made here, and offer the winning entrants the chance to exhibit their films at the National Film Board Seminar in Montreal next year.

The students' union offered Miss Stewart a \$400 grant to finance the festival through Student Cinema. It now seems that this grant is to be withdrawn, ostensibly because there is not enough interest in experimental films on campus.

Typical. They didn't think anyone would pay to see the Blood, Sweat and Tears either. We would like to remind the students' union that more people are interested in film than in just about any other event on this campus. With the Film Society, Student Cinema, Sunday Cinema, Noon Hour Films, Friday Flicks, the Department of Extension's Film Seminars and the regular theaters in town, a fair number of students are seeing films a fair amount of the time.

This month marks the appearance of a new organ for the arts, *Coyote*, the "Edmonton Cultural Press". The first issue includes articles on the New Privilege, Tim Buckley, and Miles Davis, poetry by Napora, Kitsco and Franko, reviews of art and literature and an interview with city poet Napora.

In other words, *Coyote* gives more of the same sort of thing that we are doing on these pages, and that (oh horror) the Journal often does. The reading is interesting and provides a badly needed different viewpoint on the arts. What is needed in this city is a radically different approach to the arts, one that is not now provided by the "legitimate" press.

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