

MEET THE BEATLES

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THE BEATLES /
CAPITOL RECORDS

by Ian Holloway

It is rare that an album six months old is reviewed, let alone one sixteen years old. This is often to the loss of the music listener. People enter record stores which feature thousands of albums, but it is rare that they buy out of a narrow range of style. I write today about a 'classic' pop record in the hope that someone may discover a new facet of pop music or rediscover a long forgotten one, sort of a pop music 'Gilmour's Albums'. I'd like to provide an alternative to the latest Boney M or Donna Summer release.

What better record to begin a series such as this with than Meet the Beatles? With the release of this album, America was never to be the same again. This album marked the beginning of the 'British Invasion' which was to revolutionize pop music, and which continues to this very day.

This is not the first album by 'England's Phenomenal Pop Combo' as the cover suggests. (It was their second.) The first, called Introducing The Beatles, was released on the V-J label in July 1963 and went nowhere. This album is phenomenal. It was a total departure from the style that marked most pop albums to that date i.e. one or two big hits and the balance filled by throwaways. Every song on this album works. When one listens to this album today, one can still sense the same freshness which it had in 1964. It seems to exemplify the new wave that swept across the face of pop music in the early 1960's.

The album opens with 'I Want To Hold Your Hand'. There is little which can be said about this song which has not been said before. In light of recent news, it is perhaps interesting to note that it was this song which caused the Beatles to be first

introduced to marijuana—by none other than Bob Dylan. As John Lennon said: "That part where it goes 'I can't hide, I can't hide', well he thought it

Side two opens with the first recorded George Harrison composition, 'Don't Bother Me'. The story goes that George wrote it for lack of

ney sings off key in places and the Beatles seem awkward in their time changes.

The obligatory vocal spot by Ringo is 'I Wanna Be Your

Man', a song which Lennon and McCartney wrote for Mick Jagger and Co., and which was the Rolling Stones' second single.

The final song on the album is 'Not A Second Time'. William Mann of the **London Times** wrote of its "Aeolian Cadences, which resemble the chord progression which ends Mahler's Song Of The Earth." The musical implications of this are rather unclear, and provided the Beatles themselves with a laugh. What it did mean, however, is that people were beginning to take the Beatles and their music seriously. They were no longer totally regarded as a Communist plot, but rather, as talented young musicians who were to be reckoned with.

This album is one of the few of its period which stands up almost as well today as it did when it was first released. It has something for everybody: Lennon's throaty vocals, Harrison's tasteful guitar solos, and an arty cover to boot. For those who dance, the music is danceable. For those who prefer to listen, the music is exhilarating. As individuals, the Beatles may have gone on to less noble things, but on this record their voices are forever young, the music forever fluid. **To Meet The Beatles**, this is truly a great album.



said 'I get high, I get high'. So he turns up, turns us on, and we had the biggest laugh all night!"

The second cut 'I Saw Her Standing There' proves that the Beatles could rock with anyone. It features some great guitar work by George, and those famous soaring three part harmonies.

The side continues with 'This Boy', 'It Won't Be Long' (another rocker), 'All I've Got To Do', and ends with 'All My Loving'. This song is significant in that it was the first Beatles' song to be widely covered by other artists, and to this day remains one of their most popular.

anything better to do, while sick in bed with the flu. The next cut, 'Little Child', features some harmonica which was a hallmark of many of their earlier songs. The third cut is somewhat of an oddity. 'Till There Was You' has Paul, in his best ballad style, singing an old Peggy Lee song. During the early days, the Beatles performed many such songs (Marlene Dietrich's 'Falling in Love Again', 'Red Sails in the Sunset', and 'Besame Mucho' to name a few), but this was the only one to be recorded.

'Hold Me Tight' is perhaps the least perfect of all the songs on the album. McCart-

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