

Entertainment

The Beatles complete list of classics with *Sgt. Pepper's*

by Gary Nolan
Collegian Staff Writer

The final installment in my five-part series of "must have" albums leaves me with many good releases to choose from and only one slot to fill. I feel that I would disappoint many, and would also feel amiss myself, if I did not include the early 1967 release by the Beatles, *Sgt. Pepper's Lonely Hearts Club Band*. This album warrants ranking just on the basis of all the musicians that cite *Sgt. Pepper's* as a guiding influence in their rock and roll careers. Musicians from the Bee Gees to the Beach Boys were affected and guided by its widespread influence.

When the Beatles' era unfortunately ended due to the senseless murder of John Lennon, the remaining Beatles attempted to deal with their "irreconcilable" differences. On the heels of a just resolved lengthy lawsuit that pitted Paul McCartney against Ringo Starr, George Harrison, and Yoko Ono, representing the late Lennon, it seems more unlikely than ever that the remaining members of this quartet will ever share a stage.

The fact that the Beatles remain a chapter in rock and roll that can never be repeated makes this work that much more spectacular. The group had what many bands search for and lack today: The Beatles had timing. They released albums at the right time, held back at the right time, toured at the right time and fortunately for the fans, exited music on top, where they started. They did not go on to make parodies of themselves like many

'60s bands have done and still continue to do today. One knows that this band will never exist again and that makes the work irreplaceable and permanent.

Sgt. Pepper's, fueled by "Beatlemania", an incredible interest in the band from both press and fans alike, sold over 6.5 million copies in America. It landed at number one on Billboard's charts. Anything less from this band would have proved a disappointment.

One of the most important contributors to this album remains producer George Martin. He allowed and encouraged the Beatles' curiosity in the studio to explore and create. Thus the release was a landmark recording in the innovative use of sound technology. This brought technology to the forefront of music and opened doors for the future of multilayered sounds. This album's spectrum of sound ranged more widely than those of previous releases, even to the point of including a dog whistle on the second side, beyond the scope of human ears.

In the wake of the legendary nature of this work, the Beatles kept their sense of humor on the album, making it light and amusing while at the same time revolutionary. The Beatles proved to keep their old image while dispelling it at the same time.

This phenomenon occurred due to the fact that when the Beatles stopped touring in 1966 they removed themselves from the chaotic and demanding world of "Beatlemania". Their concern was that the public only perceived them as a harmless,

cute musical group with catchy songs. They longed to make sophisticated music. Their experimentation in psychedelic drugs also fueled this desire. The Beatles were determined to have their real identities shown.

In the theme song to *Sgt. Pepper's*, Ringo stars as "the one and only Billy Shears". His full, personable voice really assures the listener that he really will "get by with a little help from my friends".

The Beatles later go on to explore such topics as psychedelic drugs, as in the song "Lucy in the Sky with Diamonds". Though Lennon adamantly denied the song was about LSD, one cannot deny the implications, combined with the widespread experimentation by the Beatles in psychedelics.

The happy "When I'm Sixty Four" and "Lovely Rita" give the record a lighter side. It invites a sing-along likely to include members of several generations.

The album concludes with "A Day in the Life", a track at which critics marvel and which proves a fitting end to a superb record. One thing that is sure to strike the listener is the now famous last chord that fades out with the end of the record to seal up another great Beatles release.

As this final part in my series comes to a close, this release, among the others discussed, will continue to revolve in my compact disc player. I hope that these releases endure and affect other generations as they have mine. I continue to search for more great releases and thank all those that help me to do so.

Tears for Fears sow their seeds

by Robb Frederick
Entertainment Editor

After a debut which was instantly dismissed by critics and listeners alike, Curt Smith and Roland Orzabal combined their refined musical capabilities to produce a follow-up that would provide numerous bit singles overdue acclaim from all.

The duo, collectively known as Tears For Fears, burst onto the music charts with *Songs From the Big Chair*, which was powered by the hit single "Everybody Wants to Rule the World" and the anthem-like "Shout".

The group, however, faded from the spotlight as instantaneously as it appeared. *Songs From the Big Chair*, which was released in 1985, remained as the band's last work until the recently released *The Seeds of Love*.

During the duo's four-year hiatus, the band members must have continued their musical education, because their latest endeavor stands as an elaborate, intricately arranged work. The frequent use of tempo changes and orchestrated interludes propels *The Seeds of Love* far beyond the pop-centered sound of *Songs From the Big Chair*.

From the beginning notes of "Woman in Chains," the duo's new route is clearly mapped. The soothing vocals of bassist Curt Smith, gently supported by a sedated drum track by guest Phil Collins, describe the artist's feelings of hopelessness when confronted by the world's injustices.

Smith's lyrics are majestically complimented by

brilliantly equates the group's vocal arrangement.

The lengthy "Bad Man's Song" continues the band's experimentation through the use of a piano and keyboard backbone reminiscent of cultivated blues. An expanded piano solo pit against a representative brass section completes the groove of this style.

The diverse styles and vocal possibilities culminate on the release's first single "Sowing the Seeds of Love." Smith belts out his vocals at a feverish rate, as Orzabal offers his unwavering support throughout the song's chorus.

This intricate layering process continues to confirm the academically refined abilities of Smith and Orzabal, but the technical aspects of this release at times overshadow the musical merit. The songs on *The Seeds of Love* may be presented in an educated, mature approach, but the spontaneity which characterizes truly inspired music is lacking.

Songs like "Standing on the Corner of the Third World" and "Year of the Knife" are respectable, but the works are legthy and uninspired. This may cause many listeners to quickly lose interest.

Artistic experimentation of any kind should be commended in the current state music market, but Tears For Fears have attempted to leap too far ahead. Perhaps they should have lingered near the style which proved so successful for them in the past.

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