

"Music... Greatest Good" Beatlemania Breaks Loose

By Don Bowden

The 1800's progressed rapidly after the death of Beethoven. Conservatories for the advancement of music were set up. These conservatories became music factories, turning out young men at an astonishing rate. The private tutoring, although still flourishing, was overtaken by the music school. At these schools the students ate, breathed, slept, and lived music from the time they got up until the time they went to bed. Everything that pertained to music was taught by the conservatory, save, perhaps, the individual composer's style.

In the 1800's competition between musicians was great and the composer's style often determined the greatness of a composer. Any real musician can tell, when a piece by a certain composer is played, who wrote it. He can tell this by knowing the style with which a composer writes. A few examples of style are seen in such composers as: Dvorak, Brahms, and Handel (although in Handel's time, the style was pretty much the same for the composers).

The 1800's also contained another significant characteristic. The 1800's opened with nearly all composers in such a state of poverty that it was hard for them to live. In contrast, the 1800's closed with nearly every major composer in a state of wellbeing. Compared to such men as Mozart, Beethoven, and Schubert, composers like Tchaikovsky, Brahms, and Rachmaninoff "had it made."

The greatest good that this world has ever known, or ever will know, is music. Music, no matter what type the individual likes, is a source of stimulation, emotion, excitement, and pleasure. Bitter arguments and questions have been raised about what kind of music is best. I have stated my firm and unchanging opinion above, but I recognize and understand the enjoyment that comes from listening and dancing to the music of today. Their wild rhythms, and wild vocal parts, are exciting

to the average teen-ager. Music, I do not care what kind it is, should have as its main goal a source of excitement and emotion. Good music is exciting and was and is meant to be that way. Much music, and I am referring mainly to the classics, is so good that a certain piece can cause tears to run from the eyes of an overcome listener.

At any rate, the classics are here to stay. No other era of music caused such a terrific outpouring of great music. It is the music of the 1800's that caused the greatest excitement and stirring of the emotions. It is the music of Beethoven that got the musical era of 1800-1900 off to such an exciting start.

Most important of all, the great classics are and will continue to be the source of inspiration for this country's composers. The composers strive today for perfection in the hopes that they may achieve the lasting impression that the composers of the nineteenth century did. The musical era of 1800-1900 pushes at the back of every composer of the world today. That era chides this one by telling us that we cannot equal the greatness of that time.

I would invite the reader, therefore, to reformulate the ideas that may have entered the mind about the worthlessness of the classics. Many people say that the composers of that era are dead and gone. Well, that is true. No one can deny that, but the music is what lives after the composer

BY BECKY REES
Despite what they have learned in history class, many Americans wish they could put a high protective tariff on one export from Liverpool, England — that shaggy singing sensation known as The Beatles.

Beatles Paul McCartney and George Harrison have just reached their majority, but John Lemmon and Ringo Starr are both 23, old enough to know better. George and Ringo can't read music, so John and Paul compose the Beatle songs. John and Paul can't read music either. The outstanding feature of their compositions is the steady four-four beat from which the Beatles derive their name.

Princess Margaret, the Queen Mother, Lord Snowden, Field Marshall Montgomery, J. Paul Getty ("world's richest man"), our little sisters, and some of us are numbered among the Beatles' fans. Their records have sold five million copies in England and two million in the U. S. This amazing success has gone to the Beatles' pocketbooks, but not to their heads. Even at their Royal Command Variety Performance, John maintained sufficient composure to step to the microphone and request, "Would people in the cheaper seats please clap your hands? The rest of you can rattle your jewelry."

The Beatles once made the mistake of admitting that they held a real predilection for jelly babies (jelly beans). As a result it rained jelly babies at all their perform-

dies. Remember one thing only: MUSIC IS THE GREATEST GOOD THIS WORLD WILL EVER KNOW, AND THE ONLY THING OF HEAVEN THAT WE HAVE BELOW.

But Beatles Are Defended

ances. Finally, fed up with jelly babies in more ways than one, Paul shouted to the audience that they vastly preferred peppermint creams and chocolate caramels. Beatle performances in England since that day have been rather sticky affairs. Those who wish to see the Beatle effect on American audiences have only to watch the Ed Sullivan Show.

Local signs of Beatlemania include two Beatle cuts (one male and one female), the sketch of highheeled pomped footgear labeled "Beatles' Boots" on the 4th desk, inner circle of Miss Price's HE 200, and the great wall of "I Want To Hold Your Hand" rising from 100 car radios in the GHS parking lot.

Controversy rages in Greensboro, largely through the medium of the Greensboro Daily News. One Star, N. C., girl who has enjoyed several years of piano and voice lessons say fondly that her Beatle records perch in her record collection alongside classical music albums and original cast recordings of Broadway plays. An irate adult claims that the Beatles have toppled England from her high position in world affairs, and worse, they have made 70%—yes, 70%—of British youth "sexually abnormal." British parents, however, approve of the Beatles' relatively wholesome and happy lyrics. One critic summed it up this way: "Their hair is long and shaggy, but well scrubbed."



The astounding student happily eyeing the microscope slide is Bill Mitchell. The object on the slide is presumably a beetle as Bill's gleeful smile seems to suggest.

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