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## MUSIC

### Beatles, Pearl Jam define eras

Chris Metz  
Oregon Daily Emerald

For as many bands and artists as there are in the world, it's amazing at how people always go back to the standards time and time again.

So it is with the Beatles, as fans of the band have yet another notch for their collectible bedpost.

Regardless of the opinions and some 20-plus years after the quartet officially called it quits, it could be argued that Beatles fans are left with one of the band's best, most honest releases yet.

Make no mistake, this is no *Revolver* or *Abbey Road*.

Furthermore, this is not to be confused with rocket science. This record succeeds, but not in terms of the technological advances the band would eventually be known for. It also is not meant as some sort of final tribute to the band's undying status as the real kings of rock 'n' roll. That's the beauty of *Live at the BBC*. It's none of the above.

*Live at the BBC's* main appeal is its simplicity. It can be argued that none of the Beatles was the best at what he did on an individual basis. In fact, as far as musicianship goes, Chuck Berry, Little Richard and Elvis Presley buried the quartet one-on-one.

But it is the Beatles' innate ability to mold the rockabilly sounds of Buddy Holly, the bluesy twang of Berry and the freewheeling antics of Little Richard into a tight, intelligent sound that served as the foundation for what was to be the most important music of the generation.

Enter Pearl Jam and Grunge.

Rubik's Cubes, parachute pants and Twisted Sister are all the evidence one needs to dig up to guess the fate of the mega-cool sound of the early 1990s. Don't look for Pearl Jam to go down with the pack, though.

Just as the Beatles rode the wave of the innocent boy-meets-white-gloved-girl genre of romantic images, eventually growing into a mature, technically unique style of play, Pearl Jam makes the jump from Grunge poster boys to a logical answer to the Beatles in the 1960s. Fleetwood Mac in the 1970s and the king of the '80s — U2.

With *Vitalogy*, the band's third release, Pearl Jam makes headway into the future of rock with a savvy rivaled by few in recent years.

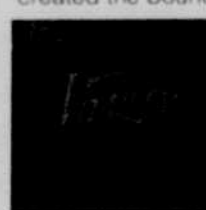
But don't look for "Jeremy II" on this record. Much like Soundgarden succeeded in doing with its last release, Pearl Jam confronts the listeners with a different aspect of its ever-growing musical personality — apparently with mixed reviews from those that preferred the Top 40, user-friendly feel of *Ten*.

Proof is in the pudding, though. In the 1990s, a band is only as good as its next release. Perhaps the greatest testament to the band is the anticipation that awaits every new release.

And much like the aforementioned artists, throw in REM for good measure, Pearl Jam garners an amazing amount of interest in not only what it puts out on vinyl, but what it does for shits and giggles

as well.

It would certainly be wrong to make wholesale comparisons across the board between the Beatles and Pearl Jam. It's a totally different time and place. When the Beatles came on to the scene there was no such thing as rap, industrial, hip-hop or punk. In those days, unless you were country, there were two ways of playing rock music — straight up or with a decided dash of the blues. But then again, it is quite possibly the Beatles that created the boundaries that exist today.



Vitalogy  
Pearl Jam

★★★



Live at the BBC  
The Beatles

★★★★

It is by this definition that the Beatles can easily be crowned one of, if not the, most important bands ever. And what the Beatles and Pearl Jam have most in common is their ability to bridge musical gaps, flawlessly fusing many, usually distinct, brands of music into a tight catalog.

On *Vitalogy*, Pearl Jam opens up their sound, featuring a 14-pack of varied songs that swim the vast rivers of the maturing sound of the band on its third release.

"Not For You" presents the plain old rock 'n' roll side of Pearl Jam. With a decided Neil Young guitar angst, lead vocalist Eddie Vedder carries the band through a testament to the band's wadded up intensity.

Once again Vedder is at his best when he can let it all hang out, interrupting the band's manic tempo with his ultra-emotional asides. "Corduroy" and "Better Man" invite Vedder to present his case as the best, most intense vocalist of his day while, at the same time, not compromising the band's ability to display its fertile melodies.

Although there's no equivalent to Pearl Jam's refined, yet gritty guitar power on *Live at the BBC*, the Beatles' double release showcases its own guitar pleasures. The thing the Beatles did so well in their formidable years was play the standards like nobody else could. From Chuck Berry's "Too Much Monkey Business" to Smokey Robinson and the Miracles' "You Really Got a Hold on Me," the Beatles kick out 1950s and 1960s favorites in impressive fashion. Another component of the record is the unique sense of humor, or some would say lack of, that sneaks in between songs from time to time.

Also included in this jam-packed 69-song collection are rare, previously unreleased Lennon/McCartney tunes as well as a handful of Beatle classics like "Love Me Do" and "Ticket to Ride". But make no mistake about it, *Live at the BBC* is no greatest hits collection, and thankfully, neither is *Vitalogy*.

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