

The Beatles - The Beatles (The White Album) [1968]

Written by bluesever

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CD 1 01. *Julia* 02. *Back In The U.S.S.R.* 03. *Dear Prudence* 04. *Glass Onion* 05. *Ob-La-Di, Ob-La-Da* 06. *Wild Honey Pie* 07. *The Continuing Story Of Bungalow Bill* 08. *While My Guitar Gently Weeps* 09. *Happiness Is A Warm Gun* 10. *Martha My Dear* 11. *I'm So Tired* 12. *Blackbird* 13. *Piggies* 14. *Rocky Raccoon* 15. *Don't Pass Me By* 16. *Why Don't We Do It In The Road* 17. *I Will* CD 2 01. *Birthday* 02. *Yer Blues* 03. *Mother Nature's Son* 04. *Everybody's Got Something To Hide Except Me And My Monkey* 05. *Sexy Sadie* 06. *Helter Skelter* 07. *Long, Long, Long* 08. *Revolution 1* 09. *Honey Pie* 10. *Savoy Truffle* 11. *Cry Baby Cry* 12. *Revolution 9* 13. *Good Night*

Personnel: George Harrison – lead, harmony and backing vocals; lead and rhythm guitars
John Lennon – lead, harmony and backing vocals; lead and rhythm (electric and acoustic guitars)
Paul McCartney – lead, harmony and backing vocals; four and six-string bass guitar;
Ringo Starr – drums and assorted percussion, lead vocals on "Don't Pass Me By" and "Good Night" + Eric Clapton – guitar on "While my Guitar Gently Weeps" Jack Fallon – violin on "Don't Pass Me By" Pattie Harrison, Yoko Ono, Mel Evans, Jackie Lomax, Maureen starkey – backing vocals And Ted Barker – trombone on "Martha My Dear" Leon Calvert – trumpet and flugelhorn on "Martha My Dear" Henry Datyner, Eric Bowie, Norman Lederman, and Ronald Thomas – violin on "Glass Onion" Bernard Miller, Dennis McConnell, Lou Soufier and Les Maddox – violin on "Martha My Dear" Reginald Kilby – cello on "Glass Onion" and "Martha My Dear" Eldon Fox – cello on "Glass Onion" Frederick Alexander – cello on "Martha My Dear" Harry Klein – saxophone on "Savoy Truffle" and "Honey Pie" Dennis Walton, Ronald Chamberlain, Jim Chest, and Rex Morris – saxophone on "Honey Pie" Raymond Newman and David Smith – clarinet on "Honey Pie" Art Ellefson, Danny Moss, and Derek Collins – tenor sax on "Savoy Truffle" Ronnie Ross and Bernard George – baritone sax on "Savoy Truffle" Alf Reece – tuba on "Martha My Dear" The Mike Sammes Singers – backing vocals on "Good Night" Stanley Reynolds and Ronnie Hughes – trumpet on "Martha My Dear" Tony Tunstall – French horn on "Martha My Dear" John Underwood and Keith Cummings – viola on "Glass Onion" Leo Birnbaum and Henry Myerscough – viola on "Martha My Dear"

Each song on the sprawling double album The Beatles is an entity to itself, as the band touches

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on anything and everything it can. This makes for a frustratingly scattershot record or a singularly gripping musical experience, depending on your view, but what makes the so-called White Album interesting is its mess. Never before had a rock record been so self-reflective, or so ironic; the Beach Boys send-up "Back in the U.S.S.R." and the British booze parody "Yer Blues" are delivered straight-faced, so it's never clear if these are affectionate tributes or wicked satires. Lennon turns in two of his best ballads with "Dear Prudence" and "Julia"; scours the Abbey Road vaults for the musique concrète collage "Revolution 9"; pours on the schmaltz for Ringo's closing number, "Good Night"; celebrates the Beatles cult with "Glass Onion"; and, with "Cry Baby Cry," rivals Syd Barrett. McCartney doesn't reach quite as far, yet his songs are stunning -- the music hall romp "Honey Pie," the mock country of "Rocky Raccoon," the ska-inflected "Ob-La-Di, Ob-La-Da," and the proto-metal roar of "Helter Skelter." Clearly, the Beatles' two main songwriting forces were no longer on the same page, but neither were George and Ringo. Harrison still had just two songs per LP, but it's clear from "While My Guitar Gently Weeps," the canned soul of "Savoy Truffle," the haunting "Long, Long, Long," and even the silly "Piggies" that he had developed into a songwriter who deserved wider exposure. And Ringo turns in a delight with his first original, the lumbering country-carnival stomp "Don't Pass Me By." None of it sounds like it was meant to share album space together, but somehow The Beatles creates its own style and sound through its mess. --- Stephen Thomas Erlewine, allmusic.com

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