# RE-EXPERIENCE 'RUBBER SOUL' WITH NEW SUPER DELUXE RELEASE

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For those unfamiliar with the extensive catalog from The Beatles, it can be hard to decide where to begin. It makes sense to listen chronologically, starting with their debut from 1963, "Please Please Me," but it's just as understandable to jump in with their 1969 magnum opus "Abbey Road."

Perhaps it's most efficient to start when the Fab Four got "good" in the eyes of most critics from the 1960s to today — a turning point often attributed to the release of "Rubber Soul" in 1965. On their sixth album, The Beatles moved past the pop-focused rock 'n' roll that was already developing on "HELP!" by incorporating a new dynamic sonic palette, along with even more introspective songwriting. Drawing on inspiration from Bob Dylan and Indian classical music, the result is a relaxing folk-rock record that laid the groundwork for the psychedelia to come.

Nearly 66 years after the initial release of "Rubber Soul" came a new super deluxe reissue on Friday, Oct. 3. With four discs spanning nearly three hours of material, the deluxe provides a new listening experience for emerging Beatles fans and previously unheard content that can satiate the most diehard Beatlemaniacs.

The first disc provides a fresh mix of the entire U.K. release of the album, done by Giles Martin, the son of the Beatles' producer George Martin. The mixes replace the standardized 2009 remasters of the Beatles' catalog.

When "Rubber Soul" was created, the band prioritized mono mixes of their music, which was the most accessible way of listening for most of their audience. Stereo mixing was given less attention, which has made the stereo quality of some of their music inconsistent. The remastered 2009 mixes are infamous for frequent uses of extreme panning, where some or all instrumentals get squeezed on one side while the lead vocals sit awkwardly on the other.

The new 2026 mixes somewhat fix this problem. The panning is done more generously, giving a balanced listening experience while wearing headphones. The choice makes some tracks feel distinctly flatter, with the vocals and electric guitar coming across quieter. Conversely, Ringo Starr's drumming and Paul McCartney's bass have a bolder presence, bringing more attention to how their playing drives the rhythm.

The George Harrison-led "If I Needed Someone" certainly benefits from the change, with Starr's alternating drum patterns now crystal clear. On the other hand, "Nowhere Man" loses the sense of the three-part harmony enveloping the listener, one of the song's most endearing qualities.

The jangly "You Won't See Me" sits somewhere in the middle. The mix allows the harmonized "la la las" to merge more seamlessly with the background "oohs" in stereo, but the rhythm electric guitar loses its sharpness, giving the track less of a punch.

Each track has a give-and-take exchange with these new mixes, making the decision of which edition to listen to a personal preference. If you'd prefer to avoid the headache altogether, fear not — the third disc contains the same track list in mono format. The fourth disc comprises the original U.S. release and stereo mixes of the album, which has slightly less and different tracks.

Of the four discs, the second is the most compelling. It features over 20 selections of studio outtakes, though many are early instrumental takes that largely align with the final product.

When it comes to the takes with vocals, it's a treat to see how songs like "Norwegian Wood" developed. The first take lacks the bounciness of the final product, while the second take positions Harrison's sitar as the main melodic force instead of John Lennon's acoustic guitar.

Even more mesmerizing is the first take of "I'm Looking Through You," which moves with a surf-rock jauntiness. It lacks a verse that made it on the final cut but makes up for it with McCartney's screaming vocals toward the end, which rivals his performance on "Helter Skelter" three years later.

Other fun additions include McCartney's catchy acoustic demo of "We Can Work It Out" and Lennon's simple demo of "Little Girl," a previously unheard song that never made it onto a Beatles record or his solo material. There's also the nearly 8-minute "Beatle Talk," a charming mix of banter and vocal rehearsals for "Think For Yourself."

The new release of "Rubber Soul" may not be as exciting as the average Bob Dylan bootleg that features alternate takes, unreleased gems and live performances, or even as revealing as prior Beatles deluxe sets for their later work. But the new mixes still offer a novel way to engage with the record, and some of the inclusions on the second disc were truly worth waiting to see.




**One of the five LP's in the new super deluxe release of "Rubber Soul" by The Beatles. The new reissue released on Oct. 3.**

PHOTO COURTESY OF THE BEATLES ON FACEBOOK

# KYLE GORDON IS HAVING A LAUGH

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American comedian and musician, Kyle Gordon released his third album, "Kyle Gordon is Everywhere," last Friday, Oct. 2.

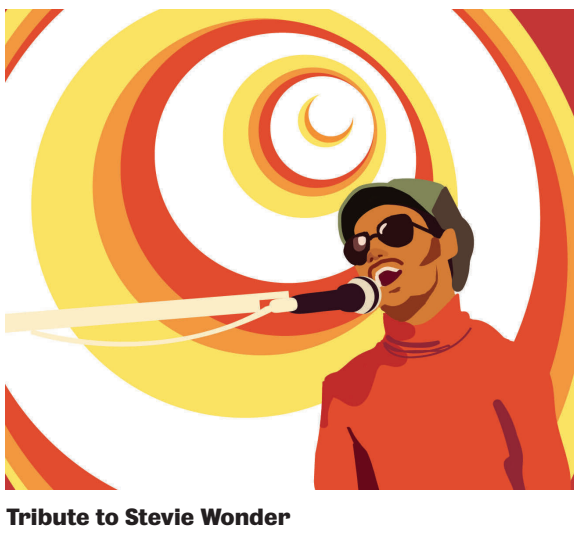
Produced by music industry veteran Jamie Siegel, Gordon's third comedy album includes 14 tracks riffing and satirizing popular music trends from the 1950s to the 2010s.

The first song isn't a song, per say, but an "Introduction," featuring Daniel Radcliffe — moonlighting as a musicologist in residence at the Center for Musical Pretension.

Radcliffe sets the scene for this LP, calling it a collection of "10 of the most significant, compelling, and amusing songs from the last 100 years" curated by historian and archivist, Doctor Kyle H. Gordon. However, there are only nine songs on this album since the rest are Radcliffe interludes, which give factoids about the songs before and after each interlude.

The opening track, "Mr. Jambo," blew up online because of the aloof and ignorant persona Gordon puts on as Barry Bergen, and pokes fun at how patronizing Bergen is to the subject of the song, a South African man he calls Mr. Jambo.

The next song is "If You Break Up with Me," where Gordon is the lead singer of a fictional 90s grunge band named 10 Year Plan. The joyous moody and bright melody masks the darker lyrics underneath, where the singer threatens to blow up Danbury Mall unless his ex gets back with him.



**Tribute to Stevie Wonder**

ART BY KIRA YOUNG, CONTRIBUTING ARTIST/THE DAILY CAMPUS

In the interlude following this track, Radcliffe says, "It is this elegant balancing act between happy music and demented lyrics that came to define the band."

The second single, "I'm a Whore," is a parody of the indie sleaze songs that came out in the early 2010s. The music video makes the synth-pop look like something that should be played on a good night out, although the midtempo production fails to live up to the hype; the song certainly shines through its more crude and explicit lyrics of the dance songs it's referring to.

In a total 180, the next song is "Hero of Fallujah." A parody of the rock music that came out in the wake of the 9/11 attacks, this song pairs dark, brooding instrumentation with its best attempt at uplifting lyrics, as Gordon puts on his deepest voice to project "and you must protect her/ protect your daughter/ and by daughter I mean Uncle Sam."

After an interlude came "Freak Out," which emulates the same year as the song before. Fellow comedian Audrey Trullinger provided the singing voice for Disney star Mae Haven Thompson, an Avril Lavigne clone, who sings boisterous pop-punk about boys, school and parents.

The next song is called "Horniest Kid in School," a homage to 1950s love songs, with Gordon portraying teen idol Eddie O'Dell. In true 50s fashion, O'Dell says he "never felt so gay" while singing about breasts. It might also be the best genre rendition here just for the doo-wop chorus.




**Kyle Gordon holds a guitar in a photo shoot for his third album, "Kyle Gordon is Everywhere." The album was released on Friday, Oct. 3.**

PHOTO COURTESY OF @KYLEGORDONISGREAT ON INSTAGRAM

After the final interlude, we are met with the two weakest songs on the track list. While "We Are the Zorg" pokes fun at the inane terminology present in sci-fi narratives, it presents no earworm or catchy hook to make it stick. "Blasphemy" takes a shot against goth and post-punk bands, but it sounds like a weaker version of "If You Break Up with Me," and is too moody for my taste, but maybe that's the point.

This album ends off on a congratulatory track, "Congratulations." Here, Gordon spoofs the disco and funk bands of the 70s to create a jubilant final track to celebrate anyone who made it through the last thirty minutes. The bridge even has Gordon show off his rapping skills, as he tries to emulate "Rapper's Delight" by the Sugar Hill Gang.

With "Kyle Gordon is Everywhere," he has fun poking at the excesses of each genre and showing off his songwriting talent through all the genre pastiches. But the lyrics bring down the experience for me, either for being a bit trite or too explicit and turning me off from the whole song. Overall, this is the strongest 7/10 album I've listened to in a while, check it out.

Rating: 3.5/5