
Tekst 6

Why Adults Dismissed The Beatles in 1964

- 1 We're all familiar with pop-culture crazes — Gangnam style, the Harlem Shake. The Beatles craze of 1964 in America was treated very like those at first, as an inexplicable but more or less harmless influenza that would 21. And of course this flu spread only among teens, because it was understood then that this kind of "music" was purely for hormone-infested adolescents.
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- 2 The idea that this was all potentially quite subversive wouldn't really take root for another year or two. Despite the Beatles ruling the pop charts, the general attitude of the adult world towards them, in early 1964, was a kind of 22. In those days, *The New York Times* did not write about this sort of foolish nonsense; neither did *The New Yorker* or any other serious magazine. To them, music was classical music, jazz, and Broadway.
 - 3 *The Times* made one exception to its rule about what constituted music in this single high-profile case — Theodore Strongin, one of the paper's music critics, filed a 324-word report that attempted (although not really) to take the group seriously as music. He tossed around words like "diatonic" and "pandiatonic" before delivering verdicts like: "The Beatles's vocal quality can be described as hoarsely incoherent, with the minimal enunciation necessary to communicate the schematic texts."
 - 4 The serious magazines felt a similar need to discuss the Beatles, also largely to sneer. Read today, when nobody doubts the impact of the Beatles on modern music, the pieces are 24. *The New Yorker's* Anthony Hiss, who would write for the magazine for 30-plus years and produce some of its loveliest pieces, published a fictional diary in which he pretended to be a teenage boy named Hiram, who followed the group around New York and concluded that they were "worth listening to, even if they aren't as good as the Everly Brothers, which they really aren't." *The Nation's* critic, Alan Rinzler, was far harsher. He wrote that the music was "amplified to a plaster-crumbling, glass-shattering pitch" and concluded that while the group's members themselves were not without charm, the music was "vapid" and "Beatlemania as a phenomenon is manna for dull minds."

- 5 Cultural arbiters weren't the only serious people to weigh in. It was demanded of psychologists that they made a statement about that screaming and its meaning. A New Zealand social scientist named A.J.W. Taylor looked into the matter. In the wake of the group's appearance in Wellington in June 1964, Taylor rounded up 346 "subjects" who'd gone to the concert and gave them a series of psychological tests in an attempt to find out whether there were traits peculiar to the adolescent fan that made her or him behave that way. He published his results in the *British Journal of Social and Clinical Psychology* in 1966. He found, perhaps reassuringly, that "there was no evidence to support the popular opinion that the enthusiasts were hysterics, and there was no supporting clinical evidence for thinking the fans suffered from neuroticism." The younger and immature females were the most enthusiastic, he reported, and the older girls less responsive, which gave hope that "the enthusiasts themselves may grow through their stage of immaturity."

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- 1p 21 Which of the following fits the gap in paragraph 1?
A become lethal
B carry on
C fade away
D go unnoticed
- 1p 22 Which of the following fits the gap in paragraph 2?
A fierce indignation
B indifferent tolerance
C youthful enthusiasm
- 1p 23 What becomes clear about Theodore Strongin in paragraph 3?
A He chose to use as few words as possible to report on a concert of the Beatles.
B He reviewed the Beatles even though he did not truly consider them worthy of his attention.
C He tried to make clear to his readers why the Beatles were so popular with adolescents.
D He was frustrated because his employers ordered him to analyse the music of the Beatles.
- 1p 24 Which of the following fits the gap in paragraph 4?
A quite embarrassing
B rather uninteresting
C surprisingly prophetic
D unusually creative
- 2p 25 Geef van elk van de volgende citaten aan of deze wel of niet een kwalificatie van de muziek en zang van de Beatles zijn.
1 "potentially quite subversive" (alinea 2)
2 "foolish nonsense" (alinea 2)
3 "hoarsely incoherent" (alinea 3)
4 "not without charm" (alinea 4)
Noteer "wel" of "niet" achter elk nummer op het antwoordblad.
- 1p 26 Welke beroepsgroep wordt bedoeld met "Cultural arbiters" (alinea 5)?
Let op: een letterlijke vertaling levert geen scorepunt op.
- 1p 27 What becomes clear about 1964 Beatles fans in paragraph 5?
A They were diagnosed as having a mild mental disorder.
B They were given experimental group therapy sessions.
C They were researched and found to be quite normal.
D They were treated to correct their overexcited behaviour.
E They were unwittingly used for psychological testing.