

Excerpts from "What Goes On": A Beatles Fanzine

Originally published by the St. Louis Beatles Fan Club
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This is Version 1 of this PDF file, published 03/29/21 by Carolyn Hasenfratz Winkelmann. If I add additional pages I will replace this version with an updated one.

Excerpts included:

Winkelmann, Carolyn Hasenfratz. "'Across the Internet' #1". What Goes On, Vol. VI, No 3, October 1999, pp. 11-13.
Keywords: fandom and VCRs, home video recordings, history of media formats, Across the Internet, internet use by fandom in 1999, early days of the World Wide Web.

-- "Revolution #9: The Art of Play and the Joys of Noise." What Goes On, vol. VII, no. 1, January 2000, pp. 6-9.
Keywords: sound collages, music concrete, experimental music, sound experiments, conceptual art, performance art, home taping, cassette tape culture, Beatles 1968 Christmas message, Beatles fandom in the 1980s, history of media formats, noise tapes, White Album, playing records backwards, backwards sound experiments, St. Louis Steamers, Checkerdome, Revolution 9, soundtrack for art gallery, low-fi sound experiments, homemade sound recordings, prank calls, Commodore 64 computer, found sounds.

-- "Across the Internet" #2. What Goes On, vol. VII, no. 1, January 2000, pp. 12-13.
Keywords: history of media formats, Across the Internet, internet use by fandom in 2000, early days of the World Wide Web, RealPlayer, Windows Media Player.

-- "Joe Davis Takes Us Back To 'Meet The Beatles.'" What Goes On, vol. VII, no. 2, April 2000, pp. 1, 9. Article by Rich Reese, Carolyn's contribution is the collages of Valentine cards on page 9.
Keywords: Joe Davis, listening party, "Meet the Beatles...Again!" radio show, 97.7 KSD FM, Nick Baycott, Les Aaron, Bears Who Care, St. Louis Veteran's Hospital, Brentwood Community Center, "The Beatles are more popular than Jesus" controversy, 101 the Fox, FM radio in St. Louis, Missouri.

-- "Happiness is a Warm...Picnic." What Goes On, vol. VII, no. 4, October 2000, pp. 4. Photos by Carolyn.
Keywords: PepperLand, Creve Couer Lake park, Beatle Bob, Rich Reese, Beatles tribute band.

-- "I Wanna Be Santa Claus." What Goes On, vol. VII, no. 4, October 2000, pp. 5, 11.
Keywords: John Lennon tribute, Peace Tree, Christmas, Holiday party, Christmas ornaments, conceptual art, group art project, John Lennon, Yoko Ono, Bagism, performance art, peace activism, peace movement.

-- "Pop! Goes The Beatles: the beatles and pop art." What Goes On, vol. IX, no. 3, September 2001, pp. 13.
Keywords: Pop Art, St. Louis Art Museum, Pop Impressions Europe, art show review, Richard Hamilton, mass media criticism, consumer culture criticism, printmaking, Peter Blake, swinging London, Eduardo Paolozzi, album cover design, Dieter Roth, illustration, fan art, interpretation of song lyrics.

-- "'Across The Internet' #3" What Goes On, vol. IX, no. 3, September 2001, pp. 13.
Keywords: Liverpool Sound Collage, Peter Blake, history of media formats, Across the Internet, internet use by fandom in 2001, early days of the World Wide Web.

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-- "Fans and Friends Remember George." What Goes On, Special Commemorative George Harrison Issue, February 2002, pp. 5. Carolyn's contribution is the George Harrison themed Pop Art ornament.

Keywords: Pop Art, handmade ornament, Christmas ornament, fan tributes to George Harrison, Dave Grohl, Louise Harrison, Jools Holland, Eric Idle, Anthony Kiedis, Mark Klose, Jeff Lynne, Gerry Marsden, George Martin, fan art, celebrity tributes to George Harrison, Louise Harrison Caldwell.

-- "McCartney Drives Into Chicago With Full Tank: The Sights." What Goes On, vol. IX, no. 1, June 2002, pp. 1, 6.

Keywords: Paul McCartney concert review, Chicago, United Center, Driving USA Tour, concert lighting, concert video screens, special effects, performance art, live actors, Surrealist performance, Dadaist performance, rock concert production, arena rock, multimedia, conceptual art, Pop art, Psychedelic art, art history.

-- "'Across The Interenet' #4." What Goes On, vol. IX, no. 2, October 2002, pp. 5.

Keywords: history of media formats, Across the Internet, internet use by fandom in 2002, early days of the World Wide Web, Linda McCartney photography exhibit, Sheldon Art Galleries, Nine/One One + One art show, Art St. Louis, 9/11 art show.

-- "New Paul Live CD = Permanent Grin." What Goes On, vol. IX, no. 3, 2003, pp. 4.

Keywords: CD review, record review, Paul McCartney Back in the U.S., concert recording, concert CD, live album, live CD, rock concert.

-- "Scrapbook Scraps." What Goes On, vol. IX, no. 3, 2003, pp. 13.

Keywords: scrapbooking, digital scrapbooking, Seattle, Seattle Kingdome, record breaking rock concerts, legendary concert venues, rock concert history, Hollywood, Capitol Records building, Hollywood and Vine, Yellow Submarine, John Lennon, Hollywood Walk of Fame, gold records, travel photos, Beatles impact on culture.

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and show people the autograph and they couldn't even tell me the 1st letter. That's how bad it is. I'll do it for certain people; Dion, Jerry Lee Lewis, but thank God their writing was legible. But to me it's more of a keep sake to take a couple live shots and then you take the shot with the group after the show.

WGO: You kind of touched on this already, but what venue do you think has the best shows right now, the best sound, or which venues are you most comfortable in?

B B: Yeah, well easily the best club, as far as the ambiance, the best sound, all the great diversity of bands is Off Broadway. I like the little rustic clubs in the Souard area. A lot of those clubs. I like the Duck Room at Blueberry Hill, what Joe Edwards has done with that place. I like the Oyster Bar in the spring and summertime. It's great with the train tracks on one side you can hear the trains and the great aroma of White Castle Hamburgers next door adds to the atmosphere of the outdoor beer garden.

WGO: Do you have a favorite Beatle?

B B: Yeah, I'd say Paul. I really like them all, like most fans do. Obviously John wrote a lot of great songs and we found out later on which one wrote what, but I just like his effervescent demeanor. Lennon had a great cynical outlook on the world, but overall there's just something about Paul, I wish I could find better words, I was just more attracted to him, his appearance and his outlook on life. And I give Paul just a very small edge over John's song-writing.

WGO: Do you have a favorite Beatles album?

B B: Yeah, *A Hard Day's Night*. I would say the import version without the instrumentals, not knocking George Martin's stuff, I like it. I think there were better Beatles albums but just really great pop. There were a lot of albums with better construction and development, but that's my favorite though.

WGO: Favorite Beatles song?

B B: A slight edge to "I Want To Hold Your Hand" a wisker's edge over "She Loves You".

Rock and Roll Music!

by Mike Manson

Paul's new *Run Devil Run* is a welcome return.....to his teenage years. *Run Devil Run*, the new album from Paul McCartney, absolutely rocks. Period.

From the amazing riff in the chorus of Larry Williams' "She Said Yeah" through Paul's rocking vocal of Ricky Nelson's ballad "Lonesome Town," *Run Devil Run* is filled with Paul rocking harder than he has rocked in his entire 40 year plus musical career. He has not gone all classical!

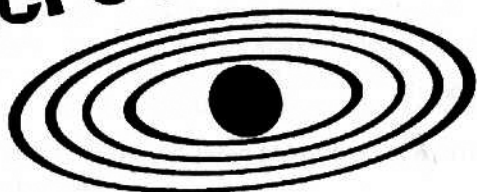
Run Devil Run is filled with songs that Paul remembers as a teenager in the 50's. However, there are also three brand new McCartney compositions which fit in quite nicely, including the title cut "Run Devil Run," "What It Is" (which Paul calls his little tribute to Linda, who was there during the song's birth), and the very simple yet very cool "Try Not To Cry." Paul says of this one, "I just wrote a bluesy song that never gets in the way of the snare. It was actually that simple."

"Brown Eyed Handsome Man," written by a certain St. Louisan named Chuck Berry, is a great driving song that would fit nicely on a McCartney mix tape in between "Get Out of My Way" and "Move Over Busker."

Elvis McCartney pops up more than once on Paul's latest as well. "Party," "All Shook Up" and the totally rocking "I Got Stung" are all highlights, showing just how much Paul wanted to be the next Elvis. Here he succeeds again, this time pushing 60 years of age.

So, needless to rehash, if you are reading this and do not have *Run Devil Run*, go get it. The album is fun, raucous and most of all very enjoyable as it is impossible to not hear and realize Paul enjoying himself, playing some of his favorite songs. *Run Devil Run* rocks. Paul McCartney rocks. If you're not convinced, listen again and turn the volume UP!

Across the Internet



by Carolyn Hasenfratz

Back when I first became a Beatles fan, VCRs were a rare and expensive item that I couldn't imagine owning.

It's almost hard to believe now, but a long time ago if there was something Beatles related on TV we fans could only watch it once!

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And if we missed it, we missed it for good. We couldn't set the VCR to record it while we were away from home or watch it later at our friend's house. Luckily a lot of you younger fans don't know how frustrating it could be to be a Beatles fan before VCRs! I wonder if one day someone will write "Remember what it was like to be a Beatles fan before the Internet? Talk about the dark ages!"

The Internet is a great tool for Beatles fans, not just for the vast archives of material but for fresh current information. There is a lot going on in the Beatles world right now - a new album from Paul, a new Ringo album coming soon, the recent release of the revamped Yellow Submarine CD and home video, and more. Along with these releases there are usually a myriad of media appearances and promotions, luckily for us. It's difficult to keep up with all of this so for this issue I'm going to list some places to look for the latest breaking news and information. There is no way I'll find every resource out there but I'll steer you toward some of the most promising sites I've come across lately.

For fresh Beatles news, media events and happenings, try:

<http://www.eskimo.com/~abbeyrd/> - Abbeyrd's Beatles page. Look for links to the Beatles TV Alert (Includes some radio listings too), Beatle News Briefs and Beatles Calendar of Events. Very current.

<http://www.hollywoodandvine.com/> - On Capitol Records web site you can sign up for mailing lists to keep you updated on your favorite artists, including, presumably, the Beatles!

<http://www.beatlebrunch.com/> - Web site of the Beatle Brunch radio show.

<http://members.xoom.com/londonbeatle/> - The London Beatles Fan Club.

<http://beatles.about.com/entertainment/music/beatles/mbody.htm> - Results of a search on About.com. Lots of links and articles.

<http://www.vh1.com/shameless/program/> - VH-1's program schedule. Find out if there is any Beatles related programming coming up.

For Paul news:

<http://rgo.simplenet.com/macca/> - Plugged - the Unofficial Paul McCartney Homepage. If you want the latest news on Paul, don't go to Paul's official site, go here!

<http://www.mplcommunications.com/mccartney/index.htm> - Go to Paul's official site anyway! Plenty of good stuff here even though the featured album is still Band on the Run (as of 10/11/99).

<http://www.macca-l.net/> - The Home Page of the MACCA-L mailing list. This is updated frequently and you can also sign up for a mailing list about Paul. I had subscribed to this list a while ago, but I unsubscribed because the volume of messages was more than I could keep up with.

<http://www.macca-central.com/> - Macca Central. This one is also up to date.

<http://www.bbc.co.uk/worldservice/schedules/amewk42.htm> - Here is the BBC's schedule for the Americas for the week that includes Paul's radio show, "Paul McCartney's Routes Of Rock", airing October 21, 1999. You will be able to listen live over the Internet with the proper (free) player (and if your connection is fast enough). The BBC's site also has tips for listening via short-wave radio.

Ringo news:

<http://web2.airmail.net/gshultz/> - Ringo Starr Homepage. Unofficial but nice!

<http://www.ringotour.com/> - This is the official All Starr Band tour site. There is no current news here now, but if a tour should happen to come up this would be a good place to look.

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http://www.mercuryrecords.com/mercury/artists/ringo_starr/home.html - Mercury Records' Ringo web page is still focused on Vertical Man, but hopefully they will have something about his new album soon. Hopefully! It's a very pretty site though.

Webmasters, are you getting the hint? "What do we want!" "Current information!" "When do we want it?" "NOW!" We're just never satisfied are we?

Handy Internet Tip #1: What if you type in a web site address and it doesn't work? The cause is often a typo, but if you're sure that isn't the case, the page may have been moved, renamed or deleted because it's out of date. Often you can still access the rest of the site by deleting the part after the last forward slash in the address. I'll use this imaginary address to demonstrate:

First try:

<http://www.myprovider.com/~myhomepage/hobbies/gardening.html> (press Enter)

If that doesn't work try

<http://www.myprovider.com/~myhomepage/hobbies/> (press Enter)

then

<http://www.myprovider.com/~myhomepage/> (press Enter)

In other words, keep deleting parts of the address after each slash until you get something you can work with. Even if the exact page you wanted is gone, there may be other related content still there for you to see. Of course it won't work if the entire site has been deleted.

A note to parents: I don't have any kids but if I did I'm not sure I'd let them surf on the Internet without supervision. The Internet is full of wonderful things but there are people out there pushing pornography and preying on children in chat rooms. I urge you to get informed if you're not already about what you can do to protect your children online.

Well, that should be enough to get you started for now. If there are any Beatles sites you would like to bring to my attention, or if you have any questions, please feel free to send me e-mail at limegr@ezl.com. **Coming up in the next issue: the exciting world of audio on the web!**



THE TWO MAGIC LENNON BUSSES

by Debbie Jones

The summer of 1999 certainly holds special memories for me. Whoever thought that I would see both Lennon sons in less than a month.

Rich, Mike, Dawn, Linda, Judy, Kelly, Sharon, Beatle Bob and I set out to see Julian. I was told that I probably wouldn't get Julian's picture or autograph. I was surprised that as soon as I saw his bus he came out from nowhere and he signed autographs for everybody, then Beatle Bob grabbed my camera and took a picture of me with HIM!! We got back in line and we could hear the sound check. The concert was great. Less than a month later I got to see Sean Lennon at Mississippi Nights in St. Louis. The band Sean was playing with, Cibo Matto all have such beautiful voices! After the concert Sean came out for autographs and pictures. We took so many pictures that one girl thought Lynn was a freelance photographer. I saw Sean get on his red bus. Then Lynn, Judy, Kelly and I went to Denny's. Judy and Kelly followed me home after that. We both are from Illinois, then all of a sudden Kelly sped up and passed me by. I couldn't figure it out until I saw the Red Bus!! The band was on their way to Chicago. Kelly was chasing the bus! What a great summer seeing two Lennons and their magic busses

REVOLUTION #9

the art of play and the joys of **NOISE**

by Carolyn Hasenfratz

Right around the time I started high school in 1981 was when I became interested in the Beatles and quickly became obsessed. We always had an oldies radio station on in the house and I was somewhat familiar with the Beatles major hits. I liked what I heard well enough but I was more interested in other music during my childhood. But when the Beatlemania did hit me, it hit big. My parents did not own any Beatles albums so I tried to satiate my appetite for anything Beatle related by borrowing every book and record I could get my hands on from the library. If a birthday or Christmas was coming up I had to request a Beatles record or book. If there was a radio special about the Beatles on, I taped it. If there was a newspaper or magazine article I saved it. My locker at school was filled with Beatles pictures - a bit odd for the time perhaps, But I still don't think that's as weird as the girl who plastered her locker with pictures of Prince Charles! My parents and school friends tolerated my Beatlemania pretty well - they thought it was peculiar but harmless. Larry, my younger brother, was the only one to object vociferously if I hogged the family stereo with my Beatles music a little too long.

Eventually he somewhat grudgingly said, "If I have to listen to them all the time I might as well like them." I suspect it was the Beatles' humor that finally helped win him over. We had just been exposed to the 1982 theatrical re-release of "A Hard Day's Night", as well as the radio special "Beatles at the Beeb", which showcased the group's humor extensively in live radio interviews. It's easy to imagine why Larry would identify with the Beatles' wit and irreverent attitude. Like them, you just never know what my brother is going to say or do next. In church he's fond of exclaiming "Straight Up!" instead of "Amen". If we go to the symphony he's likely to leap to his feet and shout "Hans!" when the conductor takes the stage, or rent a coat locker in which to stow his half-full glass of wine so he can finish it during intermission. I always know that if I'm going anywhere with him, I'd better be prepared to laugh.

Another display of the Beatles' humor that we both enjoyed was the 1968 Christmas message. I had taped an hour-long show of Beatles rarities which included this hilarious piece. Larry and I listened to it repeatedly. It was like those crazy British TV shows that we liked but couldn't always understand. We particularly loved the part that sounds like two Ringos having a bizarre telephone conversation with each other:

Ringo 1: Good evening.

Ringo 2: (in a screechy voice) Hello me dear, I didn't know you were coming!

Ringo 1: I'm not surprised.

Ringo 2: Well I am, certainly am!

Ringo 1: I would have thought so myself.

Ringo 2: Well if you ask me I think it's INSAAANE!!!!

Ringo 1: Occasionally.

Ringo 2: Yes, me too, twice a week sometimes!

(Some stuff I can't understand goes here.)

Ringo 1: Yes...

Ringo 2: Don't you say yes to me! I'm telling you!

Ringo 1: This is a private line you know.

Ringo 2: Private line, I've been on this line for TWO YEARS!!!

We relished "Well if you ask me I think it's INSAAANE!!!!!" and incorporated it into conversation whenever possible. I'm sure everyone around us loved it as much as we did! (Yeah right.)

At first I found the Beatles early music the most appealing. Later I started to get into their more sophisticated work. I borrowed the *Blue Album* and the *White Album* from the library and made tapes of songs I liked. Larry and I spent many hours lying on the living room floor in front of the family stereo listening to these tapes. "I Am the Walrus" excited us with its bizarre lyrics and radio dial noises at the end.

The *White Album's* "Revolution 9" was also a favorite right from the start. We didn't know then that anyone besides ELO did weird backwards stuff like that! One of us (I can't remember which) immediately said, "Let's make our own 'Revolution 9'!"

We had already enjoyed "making tapes" for some time. Our family stereo setup included two microphones and a cassette recorder. We had endless fun with that equipment. In addition to taping music, my friends and I liked to record ourselves singing our favorite songs and reciting lines from Saturday Night Live. Larry and I would play DJ or news reporter. "There's a riot at the Checkerdome!" was the lead story in one of my pretend newscasts. (We had just been to a rather rowdy St. Louis Steamers soccer game. For those who don't remember, the Checkerdome was one of the names for the building formerly known as the pre-imploded Arena.) After hearing "Revolution 9" we immediately saw more possibilities - fun with noise! We didn't play any instruments but we figured we could make weird sounds well enough. If the Beatles could make a song out of noise, why couldn't we?

Of course we immediately had to try some backward sounds. We discovered that our turntable could be played backwards if we spun it by hand. We had to be careful not to spin it too fast or the tone arm would go flying and the needle would crash somewhere and make a terribly loud rumbling noise that would spoil the effect. It probably wasn't too good for them either. One record that sounded great backwards was my *Close Encounters of the Third Kind* soundtrack album. We also discovered that we could make feedback by sticking the microphones right by the speaker and waving them around to get different sounds. This effect inspired a taped commercial by my brother, advertising "The Do-it-Yourself Break Your Speaker Kit!" On this particular commercial my brother was introducing a consumer product that when installed (or played) would blow out the user's entire speaker system. The product consisted of some seriously agitating and aggressive techno-feedback that almost blew out our speakers while Larry was recording this segment. Why would anybody pay for something that they could do themselves?

Also on this tape was a performance by one of Larry's friends who was apparently getting a bit weary of the feedback noise. "I think it's leaving now!" you can hear him saying hopefully at one point. Larry hearing this and not wanting to relinquish artistic control, ignored him and continued with the feedback even though he was tired of it as well.

Screaming until the recording level indicator needles went into the red was another cool effect we liked. (Back in those days tape decks had readouts with needles - no blinking red lights! Some of you probably don't even remember that.) So was rubbing the microphones on the carpet and beating on them. No wonder the wire grills on the microphones ended up all dented! To get that authentic "Revolution 9" sound we liked to have the radio on in the background to twirl the dials randomly while spouting odd non sequitur phrases at random. We threw in a "Number nine, number nine..." from time to time just in case anyone missed the point.

The best of all the tapes turned out to be one Larry made with a couple of his friends. He has the right personality for this kind of thing. All he needs is an audience and once he gets into it, crazy stuff just keeps coming out of his mouth. We've dug this tape out and listened to it off and on over the years for a laugh. If I were deliberately trying to commit performance art I really don't think there is any way I could surpass this tape. How would an art critic review this tape? Perhaps it would sound something like this:

"The piece begins abruptly with an urgent, relentless, pounding beat. You can sense the panic of someone running from danger, driving ahead, stumbling occasionally, their heart racing. After a lengthy introductory chase, the protagonist seems to have escaped into a safer, more peaceful place. The performance tapers off into a sparse, contemplative, even playful passage which meanders from silly outbursts to examinations of self doubt into resigned acceptance of mortality. The relief is short-lived however. Suddenly the piece escalates into a howl of rage at the modern world, perhaps at the Cold War and the threat of nuclear annihilation, disasters and the inevitability of death. Primal cries of anguish, mad, out of control laughter, screams of pain, and the din of mass destruction converge and separate,



again and again, finally coalescing into a final apocalyptic shriek of death."

Sounds pretty intense, doesn't it? Actually, here's a breakdown of what's really on the tape:

Part One Highlights:*thumping on the microphone**loud breathing**"Please don't kill him!"***Part Two Highlights:***scraping noises**"Ahhhhhhhhh!!!"**bleating noise**Don't stab me again in the back!***Part Three Highlights:***"Boom!"**rumbling and scraping**buzzing and wailing**"Help! Help! Help! I'm dying! It's a tornado!"**screaming**manic laughter**"Help! Help!"**screaming and wailing*

As Larry and I got older we lost interest in that form of entertainment. I went on to study art in college. One year I had a piece in the end of semester student show that incorporated parts of old radios. As an added enhancement I thought it would be fun to make a noise tape as in the old days to play at the show opening.

I still didn't have access to professional recording equipment. I also realized that I did not have the same kind of spontaneous personality as my brother. If I wanted to capture anarchy and chaos on tape I would have to go about it in a more controlled way. I knew I wanted a multi-track effect with random sounds coming together in unplanned combinations. I figured that since I wasn't really worried about great sound quality that I could play several noise sources at once into one microphone and get the kind of layered sound I wanted. So I rounded up all the tape players and microphones in the house, borrowed a portable recorder from the school Instructional Resources Department, and started collecting sounds.

*"Hello this is the fire department."**feedback**"This is a recording."**screeching**loud buzzing**feedback**radio noises**"Hi, I'm Dave. Who are you? Ewww, gross!"**"Well if you ask me, I think it's INSANE!"**Yes me too, twice a week sometimes!**"Hi, I'm from the fire department. I like fires."**"...dig my grave..."**"Oh no the world's coming apart!"**"WHYYYY!!! WHYYYY!!! I'm dying in an earthquake! WHY!!!!"**"Oh no it's an atomic bomb!"**feedback solo**"Radiation!!!!"**"My tweeter!!! My tweeter!!!!"**screaming**"Don't flush me down the toilet!!!!!"**screaming and wailing*

I took the portable recorder to school and started approaching people and asking them to say something into the tape - students, custodians, teachers, anybody. The more variety the better. Most of them had the initial reaction of wanting to run away, which is probably what I would do if I were in their situation. I tried to make it less threatening by saying it was for a school project. If they didn't run away they invariably wanted to know what I wanted them to say. I told them it didn't matter but it was difficult to get anything out of them with that, so I sometimes had to prompt them with a subject to talk about. One guy really got into it and provided a lot of funny material, but it didn't really matter to me if the material was interesting in itself. I was planning to mix it with a bunch of other sounds anyway. The random sounds of voices and conversation were all that I required.



At home I taped bits from the TV and radio and any device I could find around the house that made noise, such as old hand held electronic games. I had a Commodore 64 computer - it was old even then - and I used the music software I had on there to make more sounds. The software enabled the computer keyboard to be played like a music keyboard. I lacked the ability to play any conventional music so I contented myself with making various electronic blips and explosion noises. I eventually merged all the material into one 90 minute tape by playing two sources at a time into a microphone, then repeating the process until I had about four layers of sound on one tape. The resulting noise tape seemed to go over well at the art opening. I dig the tape out every year now and play it through a speaker out my window for the Halloween trick-or-treaters. It helps to set an other-worldly mood, but otherwise has little to do with Halloween!

I've recently started collecting sounds again for a future art show. I'm thinking about making another tape to play at my show, or even to use as a backing tape for some kind of live recording, maybe with audience participation. The Beatles did not invent sound collages of course, but as with many other things, their extreme popularity helped (and still helps) to spread differing artistic viewpoints and ideas to people who are not necessarily schooled in the arts. "Revolution 9" was my first encounter with such material, and one of my earliest introductions to the idea of randomness and "found objects" in art. I'm so glad I learned from the Beatles that noise can be fun and even non-musicians like myself can make a "song" if we want to.

- Answers (from page four),
1. All I've Got To Do
 2. Hold Me Tight
 3. You Won't See Me
 4. Honey Pie
 5. Baby's In Black
 6. Julia
 7. I'm Down
 8. Do You Want To Know A Secret?
 9. No Reply
 10. Please Please Me
 11. Ask Me Why
 12. Drive My Car
 13. Happiness Is A Warm Gun
 14. Only A Northern Song
 15. We Can Work It Out
 16. Drive My Car
 17. For No One
 18. A Hard Day's Night
 19. I Want To Tell You
 20. I'm Looking Through You
 21. Blue Jay Way
 22. Her Majesty
 23. Dig A Pony
 24. I Don't Want To Spoil The Party
 25. Lovely Rita
 26. I Should Have Known Better
 27. Across The Universe
 28. Little Child
 29. Yesterday
 30. Tomorrow Never Knows

Magical McCartney Mystery

(cont. from page 5)

It took four weeks for the furor to die down, so to speak. What the public at that time didn't realize was Paul hadn't died.....The Beatles had. While everyone was looking for clues to Paul's death, they were clueless to the fact that The Beatles would never record together again.

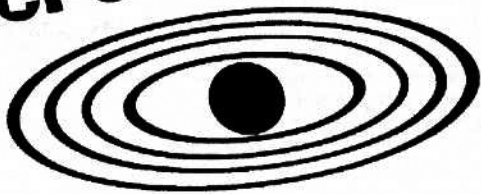
The *Let It Be* tapes were in the hands of Phil Spector and the moribund film that would be released to theaters with the album was being edited. Paul McCartney announced the break-up six months later on April 10, 1970. (My 16th birthday!)

Oddly enough the whole mess had some bizarre prophecy to it. The clues to Paul's death written by John Lennon became clues to his own death. "Nothing to do to save his life, call his wife in." If you listen closely to "Come Together", he does say, "shoot me." But "Come Together" has John predicting something positive even though it was a "death clue": "One and one and one is three, come together right now over me."

Paul, George and Ringo did come together over John and finished two of his songs to give us the first fresh Beatle material in 25 years.

It was called the biggest hoax in the history of rock music and it seems ironic that it was started by an over zealous disc jockey and a college student trying to get an "A" in his Creative Writing course.

Across the Internet



by Carolyn Hasenfratz

Welcome to the second installment of Across the Internet. In the last issue I promised to tell you about some opportunities for listening to audio on the Internet. There is an incredible treasure trove of Beatles related music, interviews, and other programs out there waiting to be discovered. What I have here is just a sampling - there is no way I could ever keep up with it all. As always, suggestions of sites to share with other readers are always welcome.

If you don't already have them, you will need to install current versions of RealPlayer and Windows Media Player. They seem to be coming out with new releases of these products continuously, so I'll just give you the addresses of the home pages: **RealPlayer:** <http://www.real.com/>

Windows Media Player: <http://www.microsoft.com/>

Installing these products is easy, so don't be afraid to try it. Most sites with audio content provide a link to the player you'll need right there on the page. Just follow the instructions as you go and you should be fine. Some of the files I'll be directing you to are audio only, and some include audio and video. Both players can handle both audio and video.

Handy Internet tip #2: If you're upgrading downloaded software, be sure to save different versions of the same software in the exact same folder on your computer each time. That way you will be sure to overwrite the old files as you upgrade and you won't have multiple versions of the same thing all over your computer in different places making the poor machine confused.

Handy Internet tip #3: If the Internet is so congested you have trouble downloading software, try again at off-peak hours. All ready? Here are the goodies!

• If you're in the mood for classical music the Angel records web site has a nice long program that features samples of recent releases, including two tracks from Paul McCartney's *Working Classical*, "My Love" and "Warm and Beautiful". *Charukeshi* by Anoushka Shankar is also featured. If you're like me and don't know much about classical music, the name of the selection appears helpfully on the player so you know what you're listening to. You can select each track individually if you don't want to listen to the whole program. I'm not sure how often this page is updated, so don't delay if you're interested. (Actually now that I think about it that applies to a lot of things on the Internet!) Find it here under Music Selections: <http://www.angelrecords.com/jukebox/index.html> Also, don't miss the 11 minute Paul McCartney EPK on the Video Selections menu!

☞ Paul McCartney's official site (<http://www.mplcommunications.com/mccartney/>) promises on the front page that his Cavern Club Concert will be rebroadcast for those who didn't get through the first time (like me). No date is given as of this writing but there is a link there for when the time comes. (ed. note: see story on page 11 on how to find out when it will next be broadcast)

☞ Hear and see a 35 minute Julian Lennon interview at Yahoo Broadcasts! <http://www.broadcast.com/music/interviews/julianlennon/> If this link gets outdated and goes dead, don't be too sad - Yahoo Broadcasts has tons of other entertaining material to sift through. After all you do have interests in life other than the Beatles - don't you?

☞ Next I'll take you to the NPR - National Public Radio - web site. Yes, even people from the St. Louis Beatles Fan Club can listen to NPR - it's not only for highly educated or intellectual types (just kidding). NPR shows are often archived, sometimes going back for several years. The patient searcher of these treasuries of NPR shows will be rewarded! Go to <http://www.npr.org/>. You will see a drop down menu - "choose a: radio program". At the time this article was written (January 2000), a search for the keyword "Beatles" yielded the following results:

-Program - Fresh Air® with Terry Gross: <http://why.org/freshair/fara.html>

-Interviews with Ringo Starr, Cynthia Lennon, Carl Perkins, Derek Taylor, Neil Innes and Arthur Alexander, a review of the film "Backbeat", and reviews of the video and TV versions of the Beatles Anthology.

Program - Lost and Found Sound: <http://www.npr.org/programs/Infsound/stories/index.html>

"Meet the Beatles" - a fan interviews the group during their '64 American tour. Find out what happened to the tape.

Lost and Found Sound has many other archived shows which should be enjoyable to those who love sounds, history, radio, and music.

I wonder what a search on the Canadian Broadcasting Corporation site (<http://cbc.ca/onair/>) or the BBC web site(<http://www.bbc.co.uk/home/today/>) would turn up?

Musicradio WABC Beatles Page: <http://www.musicradio77.com/beatles.html>. Hear clips of original radio broadcasts from the days of Beatlemania! This is really cool.

Well, that should get you started on your audio explorations. Here are a couple of reader link suggestions:

If you would like to keep up with the latest news on the disturbing but fortunately not tragic attack on George and Olivia Harrison, here is a good starting place: http://fullcoverage.yahoo.com/fc/Entertainment/George_Harrison

To join e-mail discussion groups about the Beatles Collecting and other topics, try [eGroups.com](http://www.egroups.com) - <http://www.egroups.com/www?> Or try this similar site: [ONelist](http://www.onelist.com/) - <http://www.onelist.com/>

Thank you for sending links! My e-mail address is limegr@ezl.com. I will also be archiving past issues on my web site, which is mostly about art, at www.ezl.com/~limegr. To get to them, once you access the first page, click "Words" on the menu at the left and then follow the "Across the Internet" link. Happy surfing!

Review - Ringo Starr's *I Wanna Be Santa Claus*

by Mary Ann Schultz (Check out Gary and Mary Ann's Ringo website: web2.airmail.net/gshultz)

The word that comes to mind in describing Ringo's Christmas CD, *I Wanna Be Santa Claus*, is "charming." Ringo and co-producer Mark Hudson have captured the wonder, anticipation, and joy of the season in a set of twelve holiday songs that combine six brand new offerings with an equal number of Christmas classics - all of which are guaranteed to please. Ringo and Mark have managed to make the old songs sound fresh and comfortably Ringoesque. The new songs are a treat to the ear as well as the spirit. The styles are varied and the tunes are upbeat. As in *Vertical Man*, Ringo is in fine voice, and the musicianship and backing vocals complement to perfection. This Christmas CD is so much fun that it makes you wonder why Ringo waited so long to make one.

I Wanna Be Santa Claus opens with a rocking new tune called "Come On Christmas, Christmas Come On." This sing-along packs all the energy of a Friday night high school football game. The pounding drum beat sets the tone for this spirited anthem. You've never heard a Christmas song like this before, but you'll probably like it. With lines like, "If I get nothin' it'll be o.k. 'cause Santa promised you won't go away," how can it lose? "Winter Wonderland" begins with a boogie-woogie piano intro which continues merrily throughout the song. It's a fun treatment that even includes a nod to "I Was Walking" from *Vertical Man*. The title song, "I Wanna Be Santa Claus" is another original. In the song Ringo wishes he were the jolly old elf himself. Ringo points out that, contrary to Santa's yearly visit, he could bring Christmas cheer every day. With such whimsical lines as "I wanna ride in the sleigh. I'd fly though the air and catch you a star tonight for Christmas day," the song is a delight. Ringo's version of "The Little Drummer Boy" sheds the dirge-like dreariness that characterizes so many versions of this song. From the opening "Back off Boogaloo" drumbeats, we are treated to a tasty smorgasbord of drumming as Ringo peppers the song with his unique fills. However, despite the drum flash and flair Ringo's delivery maintains the humble appeal of the song. "Little Drummer Boy" and Ringo Starr are a perfect match. "Rudolf the Red-Nosed Reindeer" follows true to form except when Ringo becomes cheerily confused as to whether it's Santa or Rudolf speaking. Ringo personalizes the song a bit by adding spoken lines in the middle and singing "Ringo the red-nosed reindeer" during the fade out. It makes one wonder if Ringo has a certain affinity for the other famous nose.

The lines "I saw your footprints in the snow. I never thought you'd really go, on "Christmas Eve," summarizes the theme of "Christmas Eve," the third new song on the album. It is a haunting, lushly orchestrated ballad about a man whose girlfriend has left him all alone on the night before Christmas. The upbeat mood of the album is quickly restored on the next song, which is also the fourth new song. "The Christmas Dance" joyfully celebrates that "Magic time of year when dreams come true." It's a song that quickly grows on you and you will no doubt find yourself humming along to the story of the shy guy who finally gets enough courage to ask a girl to dance. At the end, Ringo demonstrates the benefits of giving up smoking by holding the last note of the song through several measures. "Christmas Time Is Here Again" follows. Ringo and Mark have successfully managed to take the monotony out of this song by varying the rhythm and adding interesting instrumentation which includes bagpipes. At one point, Ringo calls



WHAT GOES ON

Celebrating Our Love for the Fab Four

Vol. VII, No. 2 April, 2000

Joe Davis Takes Us Back To "Meet The Beatles"

by Rich Reese

Brentwood Community Center is where the clock was turned back last February 4th. The seed that grew to become The St. Louis Beatles Fan Club was planted in the late 80's. Beatles fans around the St. Louis Metro Area were tuning in to Joe Davis on 93.7 KSD FM to hear "Meet The Beatles" every Sunday. Listeners were treated to classic Beatle and Solo Beatles tracks. But what attracted most was the chance to hear something that you hadn't heard before. Perhaps a rare solo Beatles B-side, on an outtake of Demo version of one of your favorite Beatles songs. That's what made the show. Unfortunately the show only lasted a few short years. But it was long enough to mobilize St. Louis Beatles fans who went on to form this Beatles fan club!

Well, with the clock turned back several years (It's been over a decade since Joe first did his show, "Meet The Beatles" and the reprise on 101 the Fox, "Meet The Beatles...Again!") so fans had the opportunity to catch up on some of the more interesting tracks that have surfaced in that time.

George Harrison's vocal on "It Don't Come Easy" was breathtaking. And the evening featured a multitude of other gems of the same high quality, such as, a wonderful alternate take of "What You're Doing" which omitted the signature drum couplets from the version we're familiar with, instead the song's guitars were emphasized and a 12-string added. The feel was much looser. Also a cleaner version of "That Means A Lot" with stripped down production weighed in to the audiences delight. This version was completely different from the one found on *Anthology 2*. Or how about the obscure Harrison track "Mo", or Paul's appearance on Heather Mills' new dance single. The evening was filled with these types of gems.

The music was punctuated with anecdotes from Joe's radio show delivered by Joe and his former co-hosts, Nick Bayot and Les Aaron. Trivia was also scattered throughout affording those in attendance to opportunity to score various Beatles merchandise. The sound filled the room expertly thanks to the technical prowess of Jeff Zielman who once again supplied the audio equipment. Many thanks to Jeff.

While many sat quietly listening to and watching Joe play DJ other took part in the evening's other activities such as, the Valentine's card and gift card making projects in the back on the room. Carolyn Hasenfratz provided guidance and direction and, along with Lynn Peterson, materials for producing the cards. Approximately 25-30 cards will brighten the days of recipients of the St. Louis Veterans Hospital and brighten the days of those who get gift card in the Bears Who Care, an organization that assists underprivileged and homeless children. (If you would like more info about these organizations contact them at: (Missouri Veterans Home 10600 Lewis & Clark Blvd. St. Louis, MO 63136 & Bears who Care, Australia, (National Headquarters), Sue Maynard, Unit 3, 158 Skye Road, Frankston, Vic, 3199, (03) 9770 2955)

Everyone also got the opportunity to sign a birthday card for George Harrison, which will be mailed to George via sister, and honorary fan club member, Lou Harrison. Carolyn Hasenfratz designed the card with a box of candy motif, a la' "Savoy Truffle." Happy 57th George!

Those attending were also given the opportunity to view the club's scrapbook and a collection of 5-plus years of WHAT GOES ON newsletters. But, that's not all - not only could you listen to Joe and his rarities, help make card for charities, view the club's history through scrapbooks and newsletters, sign a Beatles birthday card but you could also sign a petition to put Beatles' Manager, Brian Epstein in the Rock and Roll Hall of Fame, find out info on local Beatles cover band, Ticket To The Beatles, and sign up for their mailing list and do all of this with people who share the same interests in the worlds greatest band!



No, not the Threettes, it's Les Aaron, Joe Davis and Nick Baycott

for pictures from the event, please turn to page 9



Linda Dana with Joe Davis



Nick Baycott addresses the crowd



Les Aaron tells of his brush with greatness as Joe looks on.

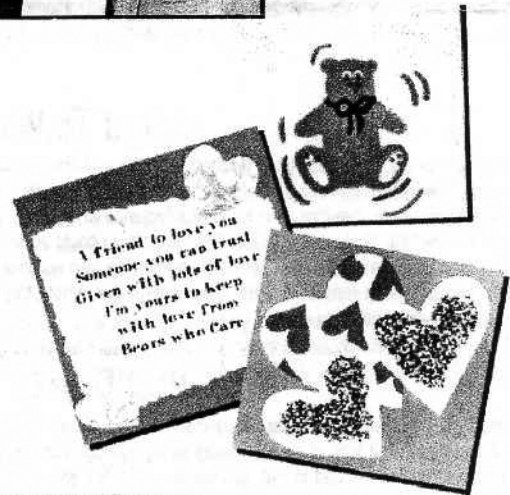


Joe and Sharon A. Solomon



After making the John cake the Cake-Lady was shocked at the serious repercussions that ensued from the remarks made by the John cake to an off-duty food critic regarding the George cake from the Show and Tell event we held just a few short years ago...So Gentle Readers, you all might remember the uncanny resemblance the George cake bore to a certain well-known religious figure thus earning the "Jesus-cake" moniker...My sweet Lord, indeed!

I NEVER SAID I WAS BETTER THAN JESUS-CAKE, OR SWEETER THAN THE CAKE OR THE PASTRY OR THE DESSERT, OR WHATEVER IT IS. I JUST SAID IT AND IT WAS WRONG. I JUST KNOW THAT WHEN I SAID IT, I JUST SAID, "THE JOHN-CAKE" BECAUSE I KNOW IT, BUT I COULD HAVE SAID ICE-CREAM TRUCKS OR CINEMA SNACK COUNTERS...BUT I'M NOT SAYING I'M BETTER. I WAS DEPLOING THE STATE THE JESUS-CAKE WAS IN- AND THAT THERE WERE LEFT-OVERS- AND NOW ALL THIS...I JUST SAID IT WOULD WITHER AND TURN STALE AND GET THROWN ONTO A RUBBAGE HEAP-BUT I DIDN'T MEAN WHAT YOU SAID I SAID BUT IF IT'S AN APOLOGY YOU WANT THEN WELL, I'M SORRY!



Joe and Lynn Peterson





Rich Reese looks for a good spot to place another sign



All photos this page by Carolyn Haenfratz

PepperLand Rocks with Beatle Bob doing what Beatle Bob does best



Beatle Bob and dance floor partner get to the point



Tony lays down a solid backbeat while belting out another Beatles classic

**HAPPINESS
IS A WARM
.....PICNIC**

HOME / SCENE / FROM

**THE ST. LOUIS BEATLES
FAN CLUB'S 7TH
ANNUAL PICNIC!!**



l-r Erica Perlow, Kelly Silvey, Lynn Peterson, Judy Silvey and Becky Perlow swaying in the sun to the sounds of PepperLand

I Wanna Be Santa Claus

by Carolyn Hasenfratz

Why? Because Santa Claus gets to put his elves to work making toys. And I like to put people to work making crafty things whenever possible. Remember the Valentines we made at the listening party this past winter? Well, I hope you enjoyed making them because I have another fun, creative activity for you.

As you know, at our holiday party this year we are observing the 20th anniversary of John Lennon's death. Among the other activities at the party we are going to set up a Peace Tree instead of the more usual Christmas Tree. What is the proper way to remember someone that we have never met? He wasn't a great political or religious leader, he was a charismatic and often controversial pop culture icon and artist with many admirable qualities and many human frailties. Consistently through the latter years of his life, he publicly advocated Peace. It's a simple thing to be in favor of, it almost sounds naïve. You might feel silly saying you want Peace, although most people seem to agree it's a good idea. And yet, in many parts of the world, there is very little to be found. Even in our own country, which is relatively stable, we need to think more about Peace.

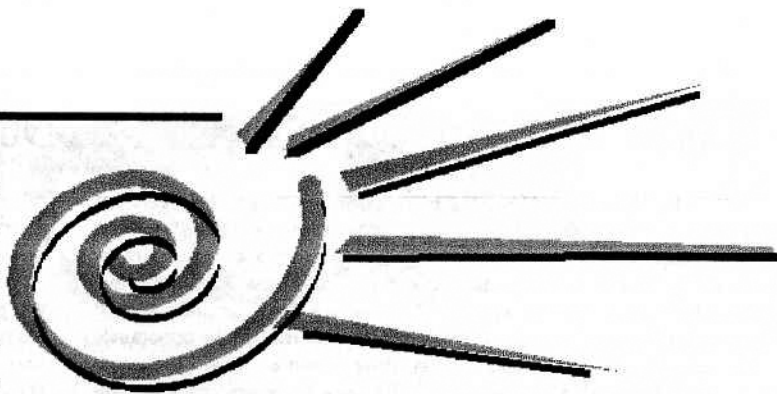
Christmas is a time when many people turn their thoughts toward spiritual matters, Peace, and hope. People of many different faiths have winter celebrations that express life, hope, giving, new years, and new beginnings. I'm asking anyone interested who comes to our party to bring one or more handmade ornaments to put on the Peace Tree. You will be able to take it back home with you when you leave.

No, the ornaments won't be for sale or anything like that, and there won't be any prizes for the "best" one.

But we'll have a lot of fun and we'll create something memorable and positive together to help us celebrate.

I know what you're thinking— what can I make? Well, we've made Beatles themed ornaments for some of our past Christmas parties, so if you still have yours, why not bring it? That doesn't mean you can't make new ones, of course. I've seen you work on Valentines and I've seen the clever costumes at our Halloween parties, so I know there is a lot of creativity out there. You might decide to make a garland, a tree topper, or something to set under the tree. If you need ideas though, you've come to the right place!

The nice thing about ornaments is that they can be made out of just about any material— paper, clay, wood, beadwork, fabric, junk, Dada decoupage— whatever craft you're into can work. If you're not a budding Martha Stewart and you haven't made anything since cutting out paper snowflakes in school, that's okay too. Haven't been in a craft supply store lately? Take a look around. They still have a lot of the old fashioned craft items we all remember, along with a dazzling array of new-fangled materials that are glittery, gelatinous, metallic, archival, bendy, bejeweled, puffy, glow-in-the-dark, antiqued, sonic,



scented and who knows what. You'll find something that will inspire you, I'm certain of that.

Perhaps you could think about what Peace means to you and design an ornament that expresses your ideas. You could use words or images, or both. What about little scrolls wrapped in ribbon, little jars with bits of paper in them, tiny books, or itty bitty picture frames? Maybe it will be a very personal statement. If it's too personal, you can make a little locket or a little wrapped gift package to put it in so that only you know what it is. Remember, John and Yoko did a lot of wacky but thought-provoking things for Peace like planting acorns, letting balloons go, dressing in white, growing their hair, cutting their hair, sitting in bed, and screaming from inside bags. It might be fun to do something in that vein, something more conceptual. Well, maybe not the screaming inside bags part, but you know what I mean!

If being cosmic is not your style, of course it's fine to make something lighthearted or "just" decorative. You can find all kinds of ideas and patterns in craft books and home-making magazines. And needless to say, there is plenty of information available Across the Internet. Here are some sites that might help you with this project:

(cont. page 11)

(continued from page 8)

Researchers shouldn't expect meticulous data. "They don't have to be Beatles scholars," Kozinn says. "They're The Beatles."

While revelations are lacking, *Anthology* goes to the wellspring for a familiar story that has trickled through numberless filters.

"I haven't seen anything shocking in the book that we didn't know or couldn't guess," says Jim Henke, curator at the Rock and Roll Hall of Fame and Museum in Cleveland. "What sets this apart is The Beatles telling the story rather than a disgruntled ex-employee or someone who just met them once."

The Beatles lived it, and none of us can imagine what that was like. That makes it special.

"Any history is subjective, but from what I can tell, The Beatles are pretty straightforward and not trying to whitewash themselves."

Matt Hurwitz, publisher of Beatles magazine *Good Day Sunshine*, says *Anthology* represents a remarkable achievement, considering "it required enormous coordination by a number of parties with different opinions on everything."

The long wait paid off in "a well-put-together book that is certainly worth the price. The four most important pop-culture icons of the past several decades finally tell their own story and set the record straight," he says. "Funny thing is, they have differing recollections."

As chroniclers of their past, The Beatles can be unreliable sources.

"George seems to think that the group got their name from the Marlon Brando film *The Wild One*, in which Lee Marvin leads a motorcycle gang called The Beatles," says Bill Harry, founder of music journal, *Mersey Beat* and author of *The Ultimate Beatles Encyclopedia*. "This is completely wrong. (It's) something he heard several years after the group's formation."

The Beatles had not been to the USA nor seen or heard of the film when they adopted their name. Banned by British censors for 14 years, *The Wild One* did not reach a British theater until early 1968. McCartney correctly credits Lennon and Stuart Sutcliffe for cooking up the name in homage to Buddy Holly's backing band, The Crickets.

"When I commissioned John to write the Beatles story for me in *Mersey Beat*, he wrote, 'And a man came down on a flaming pie and said you are Beatles with an A,'" Harry recalls, noting that *Anthology* errors may result

from band members "taking on board the apocryphal stories that have arisen during their career."

Mark Shipper, author of 1978 spoof *Paperback Writer: The Life and Times of The Beatles*, initially assumed the book was a hoax. Stunned by its "obscenely high price," he next presumed a charity would reap profits. Wrong again.

"Apparently," he says, "they don't feel they've made enough money yet. I'm convinced this project would never have moved forward if John Lennon was still alive. He would have recognized it for what it is: a cynical attempt to cash in yet again on a 30-year-old story that's been told to death. The real John Lennon would have been embarrassed to dredge up these ancient memories. It would be acknowledging that nothing he did since then was any good."

"And yet, John is the one who'll be most damaged by this project. Already, his image has been totally altered. People just now discovering The Beatles believe he was some sort of avatar of peace and love, the ultimate hippie. The truth is, he was a genius and a thug, the first guy in England with the courage to perform rock 'n' roll with total abandon. (But) he'll be remembered for 'Imagine' and other horrible songs he did at the end of his career when he was under the spell of his wife. This book is one more pathetic attempt by Yoko Ono at reclaiming a spotlight she never deserved."

Martin Lewis, a leading Beatles historian and consultant for the *Anthology* albums, has quibbles but dubs the book a must-have.

"It's an absolute joy to possess, he says. "I can't think of anyone who's been touched by The Beatles who won't get fascination and pleasure out of this book. It's a handsome, engaging companion to their records and films."

Anthology falls short of greatness, however. "It's not an autobiography," he says. "It's an auto-chronology, in the tradition of an oral history. People react differently when responding in spoken word to posed questions. It's the difference between recollection and reflection. The Beatles have made such a deep impact on society and history and culture, they owe it to themselves to place their immense contribution in perspective."

"This is rather like a glorious, lavish scrapbook with

wonderful photographs and extended captions that tell us what was going on at every stage. We've got testimony but not the history, memories rather than the memoir. It's a jagged, kaleidoscopic view. Benign but intensive questioning by a skilled interviewer could have prized free some fresh recollections. It aches for somebody they trust to weave it into a more definitive work."

Amid the *Rashomon* inconsistencies, Lewis gleaned unspoken emotions, from George's anger and paranoia about being exploited in the '60s to Ringo's post-rehab, mellow and rueful perspective.

"Paul still has the terrible mantle," Lewis says. "His whole life changed with John's murder. John was canonized as the artistic one. Paul was demonized as the shoddy entertainer. It was an artificial polarization. Everything Paul has said and done since 1980 has been an attempt to redress this unfair swing of the pendulum. He's clearly hurt."

Lewis predicts the book will be embraced by youth. More than 75% of fans at the annual New York and Los Angeles Beatfests, which Lewis hosts, are age 25 or under. About 40% of *Anthology* album consumers were under 25.

"Cynics, all these Blue Meanies, claim The Beatles appeal only to boomers," Lewis says. "But young people like the music and understand the message. You can either be Dionysian, like the Stones or Eminem, and be negative and aggressive, or you can be Apollonian, like The Beatles, and engage with the noblest part of the human spirit. That never goes out of fashion, because it's natural to yearn for things to be better."

Lewis yearns for a soul-baring, introspective written account by The Beatles, but he says: "I doubt they will ever again contribute collectively. They owe us nothing, but they have a greater obligation to honor their own heritage." Flanagan notes: "There will never be a final word on The Beatles. The market keeps demanding more stuff." Selfishly, I'd like to see The Beatles write books detailing their lives after 1970. But I can see why they wouldn't. People in that position have everything in the world except privacy."

(cont. from page 5)

EnchantedLearning.com
<http://www.zoomschool.com/math/geometry/solids/> - Learn how to make paper polyhedra (multi-faceted forms). Complete with printable patterns! These would make great shapes for ornaments. There are many ways to get creative with paper. You could use fancy patterned paper, card stock, or metallics. You could collage on them or decorate them with any number of techniques, before or after you do the assembling. This site has a myriad of other projects that are geared toward kids. Many of them could be adapted as ornament projects for the kid in you.

Yasutomo & Company has some interesting project instructions - <http://www.yasutomo.com/project/moreprojects.html>. Take a look at the Folded

Ornament, the Handmade Book, and more.

Would some clip art help? Try Free Graphics - <http://www.freegraphics.com/>, or the Microsoft Clip Gallery Live - <http://cgl.microsoft.com/clipgallery/liv/>.

The Bagism site has some fan art and poetry that might give you some ideas - <http://www.bagism.com/art-n-poetry.html>. Be sure to check out the "Chia John".

John and Yoko Peace Page - "A crazy couple creates multimedia parodies of John and Yoko's funniest antics." <http://www.geocities.com/CollegePark/Field/2829/> - Includes "Scream-In for Peace Sound Clips". Isn't the Internet great?

Pathways to Peace - http://pathwaystopace.org/peace_messengers/peace_messengers.htm. This page includes some definitions of Peace.

Holiday Traditions Immigrate Too - <http://immigration.about.com/newsissue/s/immigration/library/weekly/aa112699a.htm> Perhaps you'll want to get ideas by learning how people from other cultures celebrate Christmas and other winter holidays. If this link gets out of date, just go to www.about.com and do a search for "holiday traditions".

And finally, my web site (www.ezl.com/~limegr) has a variety of art and craft links to explore. Gook luck, and have fun, my little elves! I can't wait to see what you make for the beautiful Peace Tree.

Pop! Goes The Beatles: *the beatles and pop art*

by Carolyn Hasenfratz

Enough time has passed for us to be certain that the Beatles music is of high enough quality to be considered enduring art. Their music was also wildly popular at the time it was made. You could make the same assertions about a type of visual art that was contemporary with the Beatles - POP art. I'll review some resources that you can use to explore how the Beatles and Pop Art intersect.

Pop Impressions Europe - USA - Prints and Multiples from the Museum of Modern Art Through September 3 at the St. Louis Art Museum 314-721-0072 www.slam.org

Many of you reading our newsletter have this in common with me - you are too young to have experienced the 1960s firsthand. You associate the 1960s with the Beatles of course, but what else? Do you think of glamour, violence, fun, consumerism, bright colors, bold shapes, youth culture, social upheaval, mass media and rampant creativity and exploration? If so then you'll get a kick out of the show currently at the St. Louis Art Museum - "Pop Impressions Europe/USA - Prints and Multiples from the Museum of Modern Art"

The time period covered in this show is the late 1950s to the early 1970s. Pop Art was first defined in 1957 by artist Richard Hamilton, who later was the designer of the White Album cover and inner poster collage. His definition is widely quoted. Pop Art is "Popular, Transient, Expendable, Low Cost, Mass Produced, Young, Witty, Sexy, Gimmicky, Glamorous, and Big Business".

When it first appeared, Pop Art was a shocking contrast to the Abstract Expressionism that preceded it. Art was supposed to consist of angst-filled brushstrokes and paint splashes expressing serious emotions, made by starving artists who barely kept body and soul together and were driven to keep working by their churning, burning creative visions, right? Well, sometimes. But Pop Artists believed that the mass media and post-war consumer advertising had altered the world and our perception of it so profoundly that they needed to find a new way to comment on it. One way they did this was by choice of subject matter. Most of us know what we're supposed to like when it comes to culture, but Pop Art shows us what we really DO like - food, cars, celebrities, scandals, comic books, movies, shopping - things that would not previously have been thought of as subject matter for fine art.

Another way Pop Artists tried to blur the line between "fine" and "popular" art was by methods of production and distribution that were borrowed from commercial art. A traditional painting is a pricey object that is purchased by a wealthy person to enjoy privately or perhaps donate to a museum. Many Pop artists experimented with different ways of producing multiples that could be distributed to a wider audience at a lower cost, democratizing art and making it available to everyone. Printmaking was very popular with Pop artists. They employed lithography, etching, and especially screen printing to make editions up to the hundreds. They did not restrict themselves to two dimensional multiples - although this show focuses on printmaking, there are also multiples on display that take the form of boxed sets of objects, dinner ware, shopping bags, and plastic ties. Even better, why not design something even more mass-produced, such as an album cover that will be seen by millions? As I mentioned earlier, Richard Hamilton did just that with the White Album, and Peter Blake, another leading Pop artist, designed the Sgt. Pepper Album cover. He and his wife at the time, Jann Haworth, produced the insert of Sgt. Pepper cutouts.

Although there is nothing from the White Album or Sgt. Pepper in the show, there is other work by these two artists and it's interesting for Beatles fans to see how the album covers compare with the artists' other work. If you've read "Many Years From Now" by Barry Miles, you will remember reading about a print series made by Richard Hamilton of newspaper clippings describing the drug arrests of Robert Fraser, Keith Richards, and Mick Jagger - one of these is in the show.

Another name Beatles fans will recognize is Eduardo Paolozzi. He was a former instructor of Stu Sutcliffe in Hamburg, the creator of the inside collage for Paul's Off the Ground Album, and is one of the original and best known British Pop artists. You'll recognize his geometric style immediately.

Beatles fans will also enjoy the portfolio of prints by Dieter Roth - 6 Piccadillies, consisting of 6 images of Piccadilly Circus as you might assume from the title. It's a wonderful work of art in its own right but don't miss what's being advertised on the side of one of buildings in neon - "The Beatles in a Hard Day's Night".

Most of the other big names you might associate with Pop Art are here - Andy Warhol, Robert Rauschenberg, Claus Oldenberg, Robert Indiana, Jasper Johns, Roy Lichtenstein, David Hockney, Jim Dine, and more. This show is only running until September 3, so don't waste any time - get down to the Art Museum and assault your senses with bold Pop Art visions. Also don't forget to visit examples of Pop from the St. Louis Art Museum's own collection in

galleries 130, 313 and 338.

POP Impressions Europe/USA Written by Wendy Weitman Published by the Museum of Modern Art This is a catalogue of the touring show reviewed above. If you're an art lover I highly recommend it whether you see the show or not. The text is informative and includes a general overview of Pop. There is an information page with photo of most of the works in the show, biographical information on each artist, information on the print publishers, and a nice chronology that puts major Pop Art landmarks in context with historical events. It's painstakingly indexed and is full of references for further research. And being full of pictures, it makes great eye candy for your coffee table!

The Beatles Illustrated Lyrics Edited by Alan Aldridge First Published in 1969 and 1971 Hardcover edition 1990

I first encountered this book when I was about 13 as a paperback in the library. Some of the artwork was a bit surreal and erotic for my taste at that age, so I didn't pay much attention to it. I received a hard cover edition as a Christmas present last year. It's interesting to look at it again and see what was on the minds of the illustrators in 1969.

There are some big names from the worlds of art, illustration and photography in here, for example Eduardo Paolozzi, Peter Max (who did not design the art for Yellow Submarine), Heinz Edelman (who did), David Hockney, Ralph Steadman (remember the illustrations for Fear and Loathing in Las Vegas?), and David Bailey. It's a little annoying to have to refer to the index in the back of the book to see what artist did what, although sometimes you can tell by the style.

There is a double page spread of fan art devoted to each Beatle. I love to see fan art, it's fun to see how the quality of portraits ranges from monstrous to very good, and to try to guess what famous photo the artist used as a model. In a way the existence of fan art validates what some of the Pop artists were trying to say. We wouldn't know these celebrities even existed if it weren't for the mass media, yet we feel enough of an emotional connection to want to make an artistic statement about the person. And this statement is, by necessity, interpreted through the eyes of the media, for example the photographer who took the photo we are drawing from.

It's fun to read the lyrics and look at the illustration to see where the artist was coming from in the interpretation. Some are so obvious you don't need the lyrics, others leave me scratching my head thinking, huh? But that's part of the fun of any kind of creative work, the meaning is determined by what's in the mind of the person viewing and hearing it - each one of us brings a completely different set of life experiences and knowledge to the situation. It would be interesting to do another book like this now and see how much the times we live in influence the content and style of the illustrations. The lyrics haven't changed but the world certainly has.

Across the Internet

by Carolyn Hasenfratz



Here are some web sites to check out if you want to learn more about Pop Art, the Liverpool Sound Collage, and the About Collage Show for which it was created.

WWW Pop Art -
<http://www.fi.muni.cz/~to ms/PopArt/> Lots of

information about individual Pop artists.

Liverpool Sound Collage Official Site -

<http://www.liverpoolsoundcollage.com/> As you no doubt know by now, Paul McCartney made a sound collage in collaboration with Youth and the Super Furry Animals for a show curated by Peter Blake which ended this past March at the Liverpool Tate. The official Liverpool Sound Collage web site is still running and you can hear clips from the audio collage, see a handful of pieces from the show, and read about how it was put together.

Analysis of Liverpool Sound Collage -

<http://home.earthlink.net/~tomjbr/Tom/Beatles/LiverpoolSoundCollage.html> Provides sources for the Beatles related material in the Liverpool Sound Collage.

Beatle City -

<http://beatle-city.merseyworld.com/whatson/tate/introblake.htm>

information about the About Collage show, Peter Blake and samples of his work, and images of John's and Paul's collages that were in the exhibit.

Tate Home: <http://www.tate.org.uk/> The umbrella web site for all the Tate Galleries allows you to search the collections by artist name, work title, and browse by subject. Many of the search results include pictures and it is also indicated whether or not the piece is currently on display, in case you just happen to be in the neighbourhood.

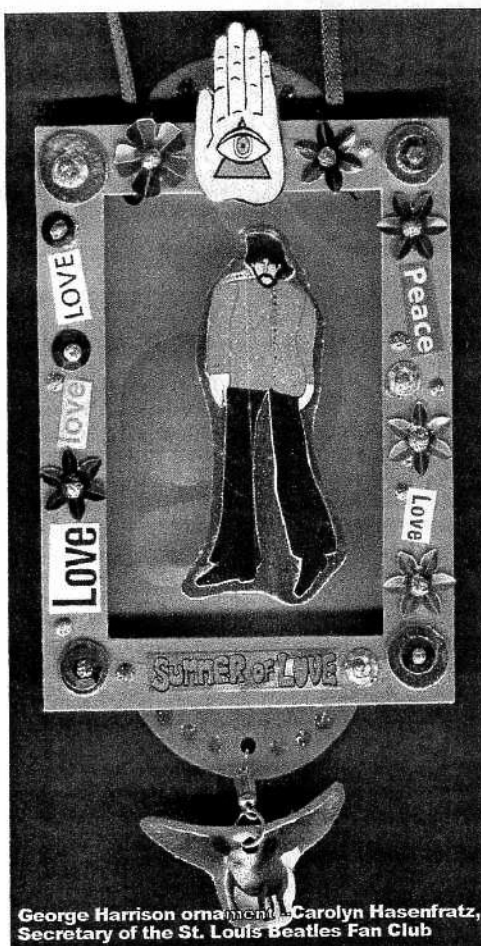
fans and friends remember george

cont from previous page

hundreds of playings.- **David Goldhammer**, English teacher currently teaching English in Brazil

George Harrison was always my favorite Beatle. His quiet sensitivity always seemed so noble. His songs seemed sweeter and deeper than the rest. Beyond being an amazing player, his ability to convey such emotion with just his guitar played a huge part in the Beatles' music for me. He was the secret weapon. One of the first guitar leads I ever learned was from the song 'Something,' when I was about 11 years old. I paid tribute to him on our first record with the song 'Oh, George,' a reference to the slide lead. He was always my favorite...and always will be." -**Dave Grohl**, Foo Fighters

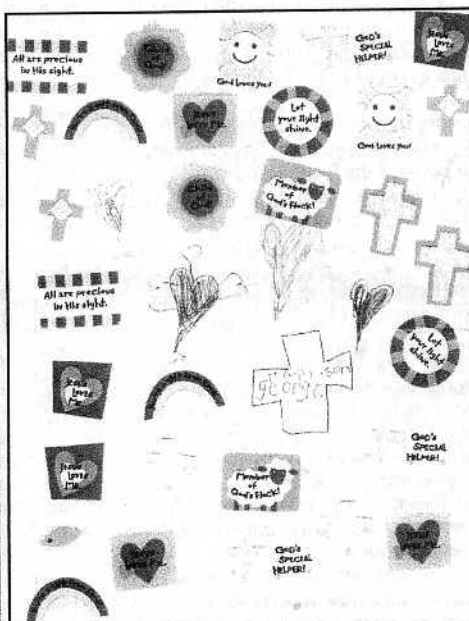
He said being rich and famous took the fun out of life. He told me that all he had to do was sign his name to get any kind of house he wanted. He said, "I can't go out and look, I have to tell a Realtor what I want, and I pick out the home from pictures. I don't get to experience the struggle of working to pay the mortgage every month - **Louise Harrison**, sister and honorary St. Louis Beatles Fan Club member (see page 7 for more from Lou)



I'm deeply saddened to hear of the loss of my dear friend George. We've lost one of the most important figures of popular music, but more importantly, one of the kindest, most generous and

funny people that I have ever met. All of my sympathy goes to his wife and son, and I would ask that their privacy and feelings are respected. -**Jools Holland**, musician

He was a spiritual man who loved formula motor racing. A rock star who was never happier than spreading fertilizer on his garden. He even dedicated his autobiography to all gardeners everywhere. George, he died as he lived, with dignity, with bravery and with comedy. He inspired all the lives he touched. He was a truly blessed man, loved by his family, his friends and strangers all around the world. I loved him from the first moment I met him and I shall miss his eyes, his laughter, his honesty and his wonderful guitar playing. The world has lost a very fine man, but we are all the richer for his life. Thank you, Olivia and Dhani and dear sweet George, for letting [my wife] Lily and me be a part of your incredible family. I hope the world will respect Olivia's request to allow them to honor his passing in peace and dignity. -**Eric Idle**, former member of Monty Python



collage by 6 year old fan, **Megan James**

Mick Jagger's thoughts on George Harrison can be found on page 9

Elton John's thoughts on George Harrison can be found on page 8

George Harrison was always just one of the Beatles, but as I get older and now have the cochlear implant (to hear better) I have become more aware of George Harrison's talent. His guitar playing is so powerful. The song "Something" just blows me away. I just love it and I get a rush everytime I hear it. I'll never forget the day I heard George sing "Do you want to know a Secret" on the radio because I was able to hear it just as clear as a bell and that is rare for a person who has had to lip read all her life. I credit George for giving me the joy of music.-**Debbie Jones**, St. Louis Beatles Fan Club Historian

Jim Keltner's thoughts on George can be found on page 10

George Harrison did on earth what he came to do. He made people ecstatic with the beauty of his music. His spirit will live on in the hearts of all who he rocked, and I wish him well in his new place. George knew that all things must pass, but his music will last forever. Thank you, George, for making my life as a kid and an adult a way more amazing ride. -**Anthony Kiedis**, Red Hot Chili Peppers

I've been enjoying the Beatles since I was buying my 45's at Woolworths and Walgreens at Crestwood Plaza. The top 40 stations in St. Louis would promote a new Beatles single 2 weeks in advance. I would set aside that date and time to be near my transistor radio for that special event. Without the contributions of George, guitar, writing and especially background vocals the band would surely have had a giant void in overall sound. George might have been the quiet Beatle, but his talent spoke volumes. **Mark Klose** of KHTS Radio

I feel blessed to have been so close to him. He wrote brilliantly original songs, played the greatest side quitar and had the most amazing sense of humor. He really had the "inner light" and always will. Some of the happiest days of my life were spent in the studio with George. -**Jeff Lynne**, fellow Traveling Wilbury

It's very, very sad, he was so young and such a very nice man. I just can't believe he has gone. It is a great loss to the industry as George was still writing songs. I will remember him as the quiet one, he was no hassle to anyone and always really polite. I was big mates with John Lennon, but I have great respect for George. I liked George a lot, he was a great lad, God bless him. -**Gerry Marsden** of Gerry and the Pacemakers

George was a wonderful musician and a fine human being. He was the baby of the Beatles, unlike Paul and John, he had a hard time developing his songwriting talent and making his music alone. But he worked hard and with enormous patience, building his music meticulously, he eventually came to write one of the greatest love songs of all time, "Something." George was a true friend, intensely loyal, caring deeply for those he loved and he inspired much love in return. Olivia and Dhani gave him the ideal family that he needed, and they have borne his illness with enormous courage and devotion. He always was so proud of them. George loved his garden in England, and creating beauty among his trees and plants was almost as important to his as his music. His marvelous sense on humor is well known, and we always had a good laugh when we were together...Now I believe, as he did, that he has entered a higher state. God give him peace. -**George Martin**, Beatles producer

Like a lot of guys my age, George and his mates were the beginning and end of music when they hit these shores. Good God, that hair, that sound. There was nothing like it before, at least to an eleven year-old in 1964. I pretty much ignored pop music before that. At home it was either Traditional Jazz or Country music. Kids didn't latch on to teenage culture then. But The Beatles!

continued on following page



WHA? GOES On

Celebrating Our Love for the Fab Four

Vol. IX, No. 1 June, 2002

McCartney Drives Into Chicago With Full Tank

The Sounds

by Rich Reese

Paul McCartney showed that he had plenty of gas left in his nearly 60 year-old tank. Last April 10th at Chicago's United Center he displayed two and a half hours of flawless McCartney magic. All aspects of the show nailed the bulls-eye. His voice sounded as strong and melodic as ever; far surpassing the tours of '90 and '93. His band could have been a nine on a scale of one through ten had it not been for a slightly heavy-handed drummer. The song selection was excellent—their placement gave the show a wonderful pace. The smaller indoor arena added to the experience as well. 22,000 isn't what I'd call intimate, but compared to the 50,000 or 60,000-plus shows it is.

From the moment he began "Hello Goodbye" to kick off the show it was clear that it was going to be a great ride. "Hello Goodbye" is not an easy song to sing but it was 1967 all over again. Next, "Jet" with guitarists Rusty Anderson and Brian Ray providing a powerful driving rhythm and excellent backing vocals. The sound system at the start of the show was in need of adjusting. There was too much echo muddying the mix and causing the drums to sound out of sync, but it was fine after about the fifth or sixth number. According to some fellow concert-goers who had been to a number of United Center shows (which is notorious for poor sound) it was the best sound they had ever heard there.

"All My Loving" quickly followed with more fine backing vocals by drummer Abe Laborial Jr. and the two guitarists. With each song the excitement climbed another notch. The next nugget McCartney pulled out was the first public performance of "Getting Better" which Paul mentioned was the first time he'd played since it was recorded. He also switched from his Hofner bass to what seems

to be his guitar of choice for the third straight tour – the Gibson Les Paul.

He then jumped into the '80's for "Coming Up" which sounded much more like the original Glasgow single rather than the funk-up dance number it was for the two previous tours. As he sang it he stressed the line, "We need some peace and understanding / so everybody can be free." Or perhaps the line has taken on more

The Sights

by Carolyn Hasenfrazt

The day after I got back from Chicago, a friend asked me how I liked the concert. My throat was still sore from my vocal appreciation, so I tried to think of a brief way to say how incredible it was. "He showed why he is who he is," I said after thinking a moment. A concert by such a living legend as Paul

appreciated, especially by people like me who were sitting in the "cheap seats".

The music was presented with economy and taste, and the stage design was equally uncluttered. Everything was black and the band wore all dark colors with the exception of Paul's red shirt. Groupings of video screens were used behind the band and in a curved arrangement overhead, creating a sculpture in light that was used effectively to enhance the mood of the music. In energetic numbers like "Hello Goodbye" and "Driving Rain", the colors were bold and saturated, creating an effective mosaic with repeating images of Paul interspersed with bold graphics. More subdued effects and fewer screens were used at other times, or not at all depending on the mood of the song. I was impressed by how the ambience of the space changed from a high-energy arena-rock spectacle at the beginning, to an intimate, personal experience during the solo segment, and back to arena-rock spectacle again for the finale. The screens were much more than a way for people in the back to see what was going on — they were an artistic enhancement to what we were hearing.

It was not a short concert, but the delivery was really quick and energetic. The video screens and spotlight went completely dark between each number. At first this annoyed me because I couldn't keep my eyes on Paul the whole time, but I have to admit it was a dramatic and effective way to cue and then cut off applause from the audience. That may have helped keep the pace as lively as it was.

Paul McCartney does not really need an "opening act" to warm up the audience. Waiting for the show to start, I was already on the verge of hyperventilating at the thought of what was about to happen, and I'm sure I wasn't the only one! In the past video presentations have been used to get the audience ready for The

(see Sights on page 6)



prominence following recent events.

"Let Me Roll It" from 1973's *Band On The Run* was tailor-made for this line-up. The twin leads of Paul and Anderson packed all of the punch of the original and again McCartney's voice was vintage. Also, a difference between this and the previous tour was a much more straight ahead approach. Gone were theatrics like the cherry picker lifting the guitarists into the air—what remained was the music. None of the gimmicks.

(see Sounds on page 6)

McCartney should be a first-class experience all the way. Rich has already described the musical excellence that we witnessed. I will attempt to explain how the visual presentation enhanced an already overwhelming experience.

As he proved during the solo segment of the show, Paul McCartney needs nothing more than his voice, an instrument, and his warm personality to mesmerize an arena full of people. Anything extra added to that is nonetheless

Sounds

(continued from cover)

"Those were some old songs", informed Sir Paul, "Here are some new songs". So after shedding his jacket he launched into "Lonely Road" from his recent *Driving Rain* release. The title track from that release also got a positive reaction (as did the other new songs) and really cooked with a more propulsive guitar part than its CD counterpart.

One way the show was kept moving was to have each band member introduce themselves and say a few words as Paul moved from bass or guitar to the piano at the back of the stage or the psychedelic, (magic) piano, which was carted out each time it was needed. So for "Loving Flame" which was dedicated to "A very special lady in the audience" drummer, Abe Laboriel Jr. said a few words as Paul went to the piano.

Then for the first time in his long career Paul stood alone to perform. Yeah, he did "Yesterday" back in '65 but this was the first time he did more than just one song. He started his solo set with "Blackbird" which had thousands in attendance supplying the chirping and then "Every Night" from his solo debut LP which was followed by "We Can Work It Out". The only addition to Paul's voice and guitar came when Paul "Wix" Wickens joined in with his "shiny-new-reasonably-priced" accordion on "Work It Out" and on the second of three White Album cuts, "Mother Nature's Son". Wix then put down his accordion and returned to his keyboard array to reproduce the recorder on "Vanilla Sky" as they were joined by lead guitarist Rusty Anderson on acoustic guitar. Paul switched to a nylon-stringed classical guitar for this song.

Then, again, Paul was left all by his lonesome on stage as his magic piano from *Magical Mystery Tour* was carried out to the front of the stage. A retooled arrangement sporting only this stark electric piano was next for "You Never Give Me Your Money/Carry That Weight medley. The phrasing was altered for "Out of college money spent..." lines and Paul included some muffled lyrics "this is the part where I forget the words..." which were apparently flubbed earlier on in the tour and got a laugh so were left in for subsequent shows. Staying at the piano

Paul was joined again by Wix on keyboards for a charming demo-like rendering of "The Fool On The Hill".

Once again back to acoustic guitar as Paul explained how sometimes we don't always get to say what we want to say to people before they pass away. And that the song he was to play next was an imagined conversation he had with his old mate, John. "Here Today" was done beautifully; filled with emotion. That was followed by another tribute song, "Since we're in the mood". He explained that George was quite the ukelele player who loved a British bloke called George Formby and was even in the George Formby fan club. Paul was holding a ukelele as he explained all of this and went on to say how when he would visit George and after dinner the ukeleles would come out, "Here's one for you, one for me, one for you." He went on to say "I told George, 'you know I have a ukelele too and I like to play this song.'" and then played George's "Something". He then mentioned George's sister is in the audience tonight making the tribute even more special. By far this was the shows emotional zenith.

At this point I began to wonder if the crowd would grow impatient with this long acoustic set. They didn't. How could they - when he continued on with "Eleanor Rigby". The two guitarists joined in with Wix to provide sensational background vocals. Then it was "Here There and Everywhere" as the 12-song solo set drew to an end. McCartney then brought the tempo back up with "Band On The Run" another song that suited this band particularly well with

some nice rough edges on the lead and side guitar parts. The momentum carried right through to the next song, "Back In The USSR" which also sported some great Beach Boy-esque backing vocals.

Then the tempo was dropped back down on "Maybe I'm Amazed". Anderson brought to mind the solos of Wings' guitarist Jimmy McCulloch.

The closest Paul came to an obscure song was with the next one; "C-Moon", which the crowd seemed to enjoy the first half of. In other words, it might have benefitted from a shorter arrangement. This was followed by "My Love", again, showcasing the very strong voice of the 59 year old (going on 30?) McCartney. And again after a ballad it was full speed ahead with "Can't Buy Me Love" a song sounding as fresh as ever, nowhere near its 38 years.

Then it was Paul's acknowledgement of the 9/11 attack on this country - "Freedom" which was followed by, perhaps, the misplaced "Live And Let Die". But nobody seemed to really mind. And the flash pots left most temporarily blinded - but smiling.

The show was closed with back-to-back classics. "Let It Be" and "Hey Jude". You'd think those two would be spaced apart a bit - but it worked - to the crowds delight.

Wait! The encore...how about a few more Beatles classics: "The Long And Winding Road" (Why not follow "Let It Be and "Hey Jude" with another classic piano ballad) All balladed out? OK- How's "Lady Madonna" and "I Saw Her Standing There" sound? They sounded great. Quite a show. But the crowd wanted more and brought McCartney back out for a second encore.

Just Paul and his guitar for a truly emotion packed rendering of "Yesterday". As the years go by the song takes on more and more emotion. The rest of the band returned for "Sgt. Pepper Reprise" which was linked to "The End" with the *Abbey Road* drum solo.

This was a show and, from all reports, a tour - that has re-energized Paul McCartney. He suffered through the losses of his wife Linda and his friend George and now, with this band, he's blowing away the cobwebs and blowing away all those who shelled out the big bucks to see him. Let's say there's far less grumbling over the ticket prices after the show than there was before the show.

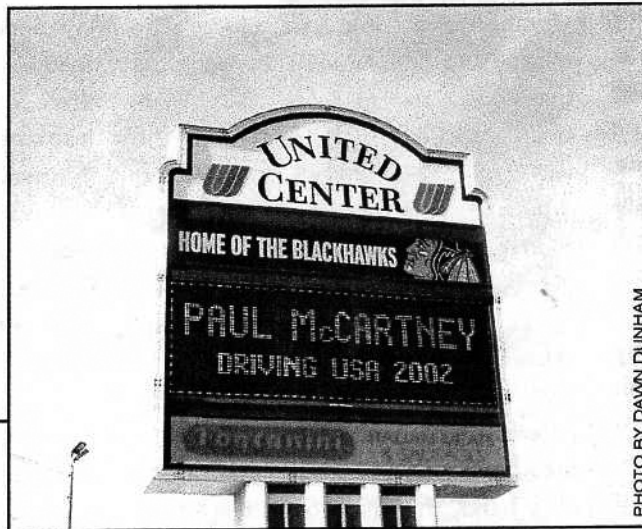


PHOTO BY DAWN DUNHAM

Sights

(continued from cover)

Presence to come out on stage. This time live performers were used in what I can best describe as a surrealist performance art piece.

The house lights were partly dimmed and spotlights picked out performers in elaborate costumes entering the arena through various entrances. Musical accompaniment was a minimalist mix of music from the Fireman *Rushes* CD. It was fun to see the audience react to the unusual beginning - one man racing back to his seat with a couple of beers made me laugh as he did a double take at the sight of a woman in full Marie Antoinette-era costume right in his path. A Chinese-costumed character sat in the chair next to a couple who clearly were trying to pretend they didn't notice her! She tapped one of them on the arm and gestured toward a cup of beer. Then she got up and took a piece of popcorn from another person, then threw it at someone else.

The performers slowly made their way to the stage where strange things were starting to happen. I missed a lot of what was going on up there because I was pretty far away and there was no way to watch all the performers at the same time. I did see a stilt walker, a contortionist, an acrobat balancing on a giant ball, and a man in a bulging "muscle" suit with a huge "barbell".

A forest scene was projected on the largest video screen, which changed to an image of a pyramid-like structure, a Greek temple, and then to Eastern and psychedelic images as the performance gradually grew more intense.

Some of the characters were from famous paintings, for example a man with a bowler hat and umbrella from a Magritte painting, and three women who appeared to be the Three Graces from Botticelli's painting "La Primavera". They

were colored gold from head to foot and were wheeled out unmoving on a pedestal. At first I thought they were a sculpture until they suddenly took off running around the arena, acting as though they were in fear of something.

What was the meaning of all this? That's a good question, but I can say it created an atmosphere of mystery and anticipation. I could hear people around me speculating when Paul was going to come out. Maybe the man with the umbrella was him. Or was he in the box pushed out by the Strong Man?

We knew it was time when a giant silhouette of Paul's famous bass appeared on screen, joined shortly by a silhouetted live image of Paul himself, holding the instrument aloft. Then the screen raised up and the man himself stepped out on stage to start the show. A fitting introduction, I think, for a man who holds a place in our shared cultural history as significant as some of the famous works of art alluded to in the introduction.

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In honor of George there was to be a special charity tribute concert Friday night. A separate admission of \$20 was charged and autographed photos and CD's of mostly "has been" rock performers were auctioned off during the evening. Unfortunately that ended up taking up more time than the music. In the course of the evening, Liverpool (the house band) did one early George (Beatles) song and all the rest of their performance comprised of John/Paul songs. The only other George songs were performed by the other guests, who also performed some of their own songs, including a pathetic version of "Got My Mind Set On You" by the one hit wonder who did "Na Na, Hey Hey, Goodbye". The only good thing that can be said about the evening was that the money raised went to a cancer charity. Otherwise, it was a sorry tribute to George and was in no way worthy of him. Saturday night's regular concert included tons of George songs, but all I could do was wonder where this stuff was the previous night.

A special late night Beatlefest feature

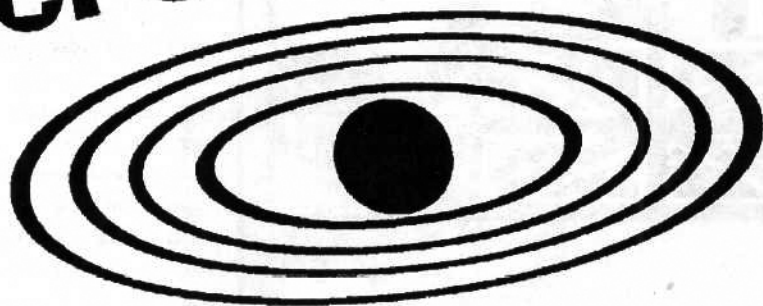
that seems to be growing in popularity is Martin Lewis' "Beatley Incorrect." These sessions take place around midnight after the concerts on Friday and Saturday nights. Martin presents an agenda of Beatle-related topics that are sure to stir up a debate amongst the panel of authors and special guests he invites. This year's topics included Paul's outrageous ticket prices, his marriage to Heather Mills and the idea that Paul may be turning into an "Elvis" type character, without John and now Linda to keep reality in check for him. The discussions were very lively, but on the topic of Heather Mills, Mr. Lewis missed the boat and failed to represent the female fans in the audience. Wanting to add a female voice to his all male panel, he made the tragic mistake of choosing a 14 year old (Britney Spears-type) girl, who seemed to not have an opinion on any subject, let alone a single thought about Paul's relationship with Heather. Linda and I got to later voice our opinion to Martin, but it seemed pretty obvious he was aware of his mistake.

One of my favorite attractions at

Beatlefest is the video room. If you spend a little time in there, you are guaranteed to see something you've never seen before. Disappointingly, this year's video offerings weren't as good as some in the past. However, we did manage to catch a series of old newsreels of Beatle happenings and I saw an old 1964 solo interview with Paul by David Frost. At one point in the video room Linda and I both started crying, while watching footage of a Beatles concert and all those screaming girls. All at once, we both suddenly had the same terrible thought - it doesn't matter how many times we go to see Paul or Ringo, "we will never see the Beatles and nothing will make up for that!"

This year we planned to leave a little earlier than normal on Sunday. Usually by early Sunday afternoon we are Beatled-out and suffering from massive Beatlefest burn-out. Somehow, this year, we left Beatlefest feeling like we didn't get our fill, but I guess there's really no such thing as too much Beatles, is there? Besides, next year will be here sooner than you can imagine and we will repeat this annual ritual once again.

Across the Internet



by Carolyn Hasenfratz

September 2002

This installment of Across the Internet will take you to local art exhibits that may be of interest to Beatles and Pop Art fans.

Linda McCartney's Sixties - Portrait of an Era at Sheldon Art Galleries <http://www.sheldonconcerthall.org/>

The show will be on display right here in St. Louis at the Sheldon Art Galleries and opened last September 14 and will

run through November 2, 2002.

Sheldon Gallery Hours: Tuesdays, 9am-8pm; Wednesdays, 9am-5pm; Saturdays, 10am-2pm and one hour prior to Sheldon performances and during intermission.

And now, if you'll indulge me, a shameless plug - please come see a show that will include one of my new collages. **Nine/One One + One** Art St. Louis <http://www.artstlouis.org/>

This all media exhibit features artworks created by St. Louis regional artists in response to the events of September 11, 2001 and the resulting impact of those events on the artist and his/her artwork one year later. The show runs from September 9-October 25, 2002.

Note: As always, please check with the show organizers to verify the accuracy of information before you go as events are sometimes subject to last-minute changes.

New Paul Live CD = Permanent Grin

by Carolyn Hasenfratz

I bought my copy of the live Paul McCartney CD *Back in the U.S.* on the night before Thanksgiving. I got in my vehicle, ripped open the package, shoved the CD in the player, and immediately after the music started the "permanent grin" I wore on my face during and after his 2002 shows came right back, and stayed there all the way home. It's a good thing it was dark or I would have looked like an idiot. The excitement of seeing Paul live came rushing back, and I felt giddy enough to concoct the idea in my head that the release date was suitable because the CD was the musical equivalent of the ideal Thanksgiving dinner - generous portions of classic favorites, spiced just right, served hot and fresh, and shared with family and friends. All right, I know the real reason is to cash in on the Holiday shopping season, but that's okay - new Beatles-related releases always make the Holidays happier!

Needless to say, all the hardcore fans have bought this CD by now, but what about the casual or new fan who doesn't know which live Paul McCartney CD to buy? Well folks, this is the one. The others, with the possible exception of *Wings Over*

America, pale in comparison. Not only that it's over half Beatles songs, definitely not true of *Wings Over America*. If you own *Tripping the Live Fantastic* or *Paul is Live*, they may never leave their CD cases again! Use them for frisbees or target practice! I'm joking, don't do that, but really, this blows his last two live releases away, just as thoroughly as the oldies project *Run Devil Run* blew *Back in the USSR* away. It's very encouraging to see Paul take on new creative challenges as he gets older, and on occasion succeed in surpassing some of his many achievements.

Why is this CD so good? The main reason is that Paul's singing is much better than on his last two tours. Songs that I hoped he wouldn't do anymore because he couldn't sing them like he used to sound GREAT. Take "Band on the Run" for example. In Chicago last April, his performance made the hair stand up on the back of my neck from the feeling of awe - I was hearing a song I first liked when I was six years old, and it sounded like it should sound. He even did the "oooooo" at the end like on the original record. Yeah!

All of the songs from the first leg of the tour are here, and they are in the proper order with no strange soundcheck tracks added in. That's good, because I like to have a record of what the show really sounded like. Or close to it anyway. In the last *Beatlefan* magazine, publisher Bill King speculates that the reason that no locations are provided for the concert recordings is because they are digital composites of the best parts of songs. If that's true I don't mind. A CD and a live performance are not the same thing, and if you want to hear one single show straight through you can always get bootlegs - or so they say (heh heh). I wouldn't have noticed such editing anyway - the real thing was pretty darn good!

It would have been nice to have the between-song stories, and the four songs that were different on the second leg of the tour, but let's face it - for we fans of the rabid, slaving, obsessive variety, nothing will ever be truly complete. If we had bootlegs of every show, we would want the sound checks, all the media appearances, and so on and so on and so on. As it is, you get 35 songs, a nice thick insert booklet with lots of photos, and I paid \$11.99 - not a bad deal!

BEATLES, Brazil & BLUEGRASS ?

by Rich Reese

Well, I hope you got the chance to hear some very interesting and unique radio programming recently. KDHX 88.1FM, the community radio station here is broadcasting some of the finest music you will find anywhere on the radio dial. The range of musical styles is staggering. You are not going to hear stuff like this anywhere else on the radio. The styles range from Irish folk music, ska, punk, acapella, blues, R&B, alt-country, from acid jazz, singer-song-writer to classic power pop and rockabilly. Two shows recently dedicated their entire program to The Beatles. On December 7 we were treated to 1 1/2 hours of Brazilian Beatles songs on "Radio Rio" which is on every Saturday evening from 5:30-7:00. Andrea Dunn hosts the show and has a vast knowledge of all forms of Brazilian music. So what's the connection between Beatles and Brazilian music?

As Andrea said, "I wasn't born until 1970 but the Beatles records were still the first albums I ever got when I was around six. My parents must have felt that they were re-living 1964 all over again. I used to go to all the Beatles Fests in NJ where I grew up and was an avid collector for a long time. I still have all of my stuff carefully wrapped in plastic and other materials for preservation." She goes on to say, "I figured that most folks didn't know the Brazilians were so into the Beatles so I thought I'd give everyone a taste. Hopefully, I will find some more covers over the year so can do a fresh 3rd annual show next year." Most of the artists on Radio Rio are new to my ears, but many of the names are becoming familiar after listening to more and more shows. Sergio Mendes & Brasil 66 of course is a name most of us recognize and there were several Beatles songs by them: "With A Little

Help From My Friends", "Norwegian Wood", and "Fool On The Hill", to name just a few, but there were also many that I am looking forward to getting to know more of like; The Supersonics, The Golden Boys, Os Mutantes, Gilberto Gil and Caetano Veloso. Other songs covered were; "Eleanor Rigby", "And I Love Her", "Sgt. Pepper", and "Lady Madonna". It was a very nice twist to hear these songs we are all so familiar with played by such unique artists who obviously have a great deal of admiration and respect for the Beatles and their music.

Two weeks later another show on KDHX was devoted entirely to the Beatles. "Down Yonder" is a long-time show hosted by Keith Dudding who plays all forms of Bluegrass music. I always felt that there was a lot in common between Beatles music and Bluegrass music,

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ScrapBOOK Scraps by Carolyn Hasenfratz

You don't have to go to England to see things that remind you of the Beatles...



Seattle WA, 1998: Aerial view from the Space Needle showing the Kingdome - site of a famous Wings show in 1976 that broke a concert attendance record previously set by the Beatles in 1965 at Shea Stadium. Built in 1976, imploded in 2000.

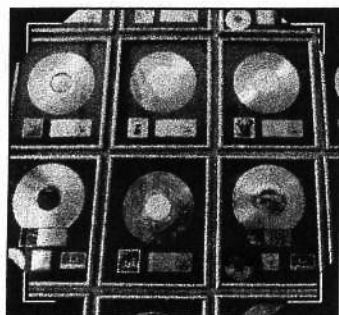
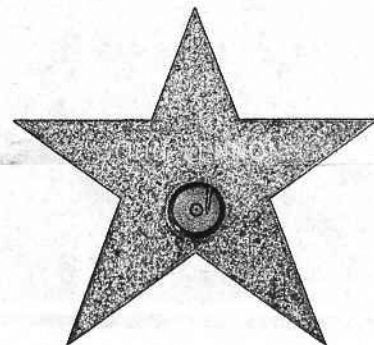


On street level just a couple of blocks from the Kingdome, here is an electric trolley on its way to Broadstreet. The trolley stop is Jackson St.

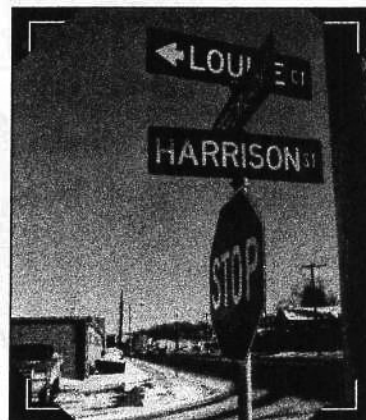


Hollywood California, 1999 - Capitol Records Building. Near the corner of Hollywood and Vine, built in 1954. Note the Yellow Submarine banner hanging from the top - the re-release was current at the time.

John Lennon's star on the Hollywood Walk of Fame is right outside. There are no tours offered of the building but visitors are welcome in the stylish "Norwegian Wood" and aluminum lobby. As you enter, there is a receptionist at the right, elevators straight ahead with a Capitol Records logo above, and on the left is an impressive wall of gold records, many familiar to us. I snapped a couple of pictures trying to include as many Beatles related releases as possible. The photo at the lower left contains in whole or in part "Band on the Run", "Imagine", "Ram", and "Flowers in the Dirt". I've heard that Capitol is putting a new museum next to the building to house memorabilia from Capitol recording artists. Good idea!



The receptionist seemed a little amused when we inquired about tours, perhaps wondering why we would want to visit an office building, but for a Beatles fan and architecture buff, this was a no-brainer stop in Hollywood. Too bad we ran out of time for the Hollywood Bowl.



Florissant, MO - The intersection of St. Ferdinand, Louise Ct and Harrison St.