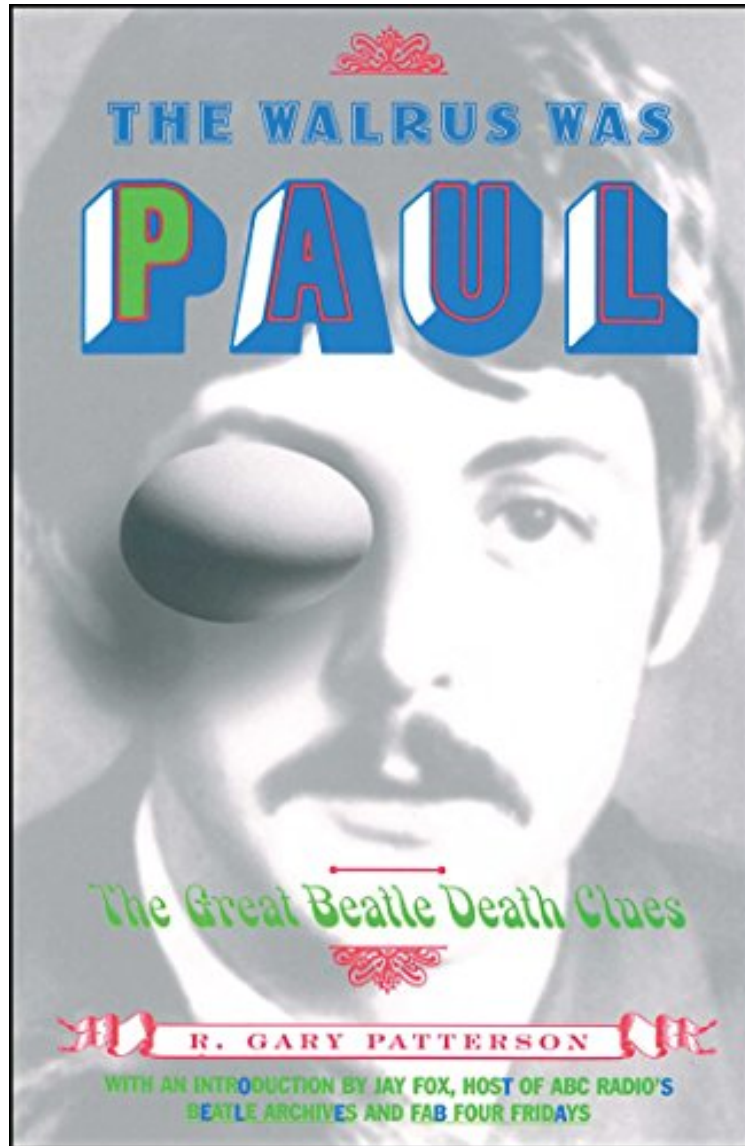


(Download) The Walrus Was Paul: The Great Beatle Death Clues

## The Walrus Was Paul: The Great Beatle Death Clues

R. Gary Patterson

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**R. Gary Patterson : The Walrus Was Paul: The Great Beatle Death Clues** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Walrus Was Paul: The Great Beatle Death Clues:

4 of 4 people found the following review helpful. Where to start....By Stanton McGillicuddy 4.5 stars out of 5 I've been a big Beatles fan since I was in high school. I'm not sure when I first heard of the Paul Is Dead (PID) rumors, but I didn't really give them much credence until a few months ago, surprisingly. I say surprisingly because I'm a conspiracy guy; I believe in the Conspiratorial View of history as opposed to the Accidental View of history (the New World

Order is real, folks). So with that said, many always roll their eyes and assume, "Oh, another nutter who'll believe in ANYTHING." However, in truth I'm a pretty skeptical guy. I'm open minded enough to consider all possibilities because the world is a strange, strange place. But I try to always engage in critical thinking for any subject; there is a tremendous and obvious amount of info out there on numerous subjects that is either disinfo or misinfo. So I need facts and a lot of evidence. Concerning PID, I started off with a strong bias and skepticism that Paul McCartney had actually died in the mid-60's. Way too difficult to pull off, in my opinion. Frankly, I still am not 100% that the premise of this story is true; I'm probably 95%. But Mr. Patterson's book helped steer me towards where I'm at now. True to another reviewer's point, this book is now a bit dated. But it is still a very good read and definitely worth it if you can find a good used price. Patterson mostly covers the esoteric clues in the Beatles music and artwork. When considered in totality, it definitely leaves one to wonder and consider the possibilities. True, the Beatles (or the record label big-wigs) might of simply included all of this as a game or for even marketing purposes to promote album sales. But when considering the inclusion of the evil Aleister Crowley and possible ties to the Tavistock Institute (among other esoteric clues), then things seem to be much more than a simple game. To me, the music and artwork clues hold the least amount of weight and where this book shines is the all to infrequent pieces of evidence such as the snippet about Dr. Henry Truby. Truby was a Florida professor who did voiceprint analysis of three songs: Penny Lane, Hey Jude and Yesterday. All three songs produced three different sonograms; there were three different voices for the lead vocals. But apparently after spilling these beans on a radio show in the late 60's he was threatened and clammed up afterwards. Even more importantly, I would like Mr. Patterson's take on the more recent work of the Italian forensic scientists who set out to prove the PID to be nothing more than conspiracy theory but instead found very surprising results. Their work was featured in the Italian version of WIRED magazine in 2009. You can find a rough machine translation here: [...] Their findings was that there were major discrepancies in pre and post 1966 photographs of Paul. Evidence such as this conducted by industry professionals is very troubling to the naysayers and Paul is Alive contingent. It's troubling to me; I still hold out hope this really isn't true. In conclusion, this book is definitely worth a read. Patterson never comes right out and gives his opinion as to what side he leans towards, which I really appreciate. Any kind of bias either way would of been a turn off. Bias can never lead one to truth. 4 of 4 people found the following review helpful. While there are better, more detailed books out there on this subject By lynG This book makes a compelling case for the PID (Paul is dead) theory that dates back to the late '60's. While much of the evidence is circumstantial, when added together, makes a small mountain of evidence that can't be rationally explained away by the hordes of die-hard fans of Mr. McCartney. While there are better, more detailed books out there on this subject, they are sometimes pricey. This book (used) was reasonably priced. Besides, I read Mr. Patterson's other book 'Take a walk on the Dark Side' on the many mysterious unnatural deaths among Rock performers bands down through the decades, found it very entertaining. Obviously the author had enough material on the PID mystery to turn it into an entire book. This book is dated (1996), much more evidence has come to light, including the 2008 Italian forensic team, who, before they began their investigation, figured it would be a 'slam-dunk' in proving today's Paul McCartney was the real McCoy. Much to their surprise, the forensic evidence showed otherwise they came away PID believers! May this book lead readers down the path to truth on discovering piecing together Rock Roll's greatest least talked about mystery. 1 of 1 people found the following review helpful. "Turn Me On Dead Man" Paul McCartney is Dead By Michael Scapp Pros: It was very entertaining as it takes you back to those late 60s, early 70s. Cons: Short, I found I wanted more. Paul McCartney Is Dead And What This Book is About I just finished reading this book and I; yes even I did not know all of the clues listed in this book to the mysterious death of Paul McCartney. This book was truly a fascinating read. Some of you may be confused about what I am saying when I write that this book is about the "mysterious death of Paul McCartney." Because, isn't he alive and all? Well this book covers exhaustively the urban legend that the "real" Paul McCartney had indeed died in 1966 and was replaced by a look-a-like William Shears Campbell. In 1969, this urban legend started on a radio show when a listener called up and started spewing out these clues that The Beatles themselves had left on their albums to inform the public. Fans will still discuss the clues today, and try and find new ones to share. Even I toward the end of this review had given a couple of my own. I love that the author takes you back to the very beginning, that one dark night in 1969 on a radio station where the DJ kept Tom on the phone a long while and discussed this revelation. The DJ also rolled his eyes and scoffed at such nonsense, but eventually it made the scoffer think too. The story is that Paul died on Wednesday morning at five o'clock on November 22, 1966 in a car accident. This was such a car accident that either decapitated him or causes a serious head injury that had lead to his death. The Beatles were the most successful rock band on the planet, and to keep the band going, it was decided that they should replace Paul with a look-alike and keep the death secret. The fans would probably not go for another musician to take the place of Paul, so hide the fact that it is someone new. The clues were found in the Beatles song lyrics, and on Beatles album covers mainly. For instance, their last studio album Abbey Road has many clues that Paul is dead. There is the front cover picture where Paul is barefoot and out of step with the other three Beatles. There is the punch buggy's license plate that reads 28IF. On the back cover there is a crack in the word BEATLES and a sideways shadow of a skull. Why do these things mean that Paul is dead? Well, read the book and find out. The book goes through chapter by chapter explaining the origins of the urban legend and the movement.

Author R. Gary Patterson makes it such an easy and enjoyable read, for me anyway. I'm not sure how non-Beatles fans would take to a book like this. Patterson includes a chapter on convicted murderer, Charles Manson, and the effects that Beatles music had on him. Then on a much lighter note, there is a fun chapter that is dedicated to a quiz that Patterson had put together. Just like a teacher, which Patterson is, he includes most of the answers to the questions in this quiz are found in the chapters of this book. That is kind of how this little book is set up actually, a high school text book that reviews the history of this point in time, and this one facet of a story of a phenomenon that can be viewed, studied and analyzed from countless sides and point of view. There were not only clues, but little tidbits included in these pages that I had no idea were true or even Beatle history. For example, did you know John Lennon recorded himself typing his first name and included it in his 1967 super hit Strawberry Fields Forever. Why I Loved It From the title and cover, I got the impression that this book was just going to read like a checklist with some commentary. I was pleasantly surprised to find that it was not like that at all. The author R. Gary Patterson starts at the beginning and works through the history of clues on each consecutive Beatles album. He warns you in the beginning that there are three types of clues presented in this book; there are the legitimate clues that will make the hair stand up on the back of your neck, there are the mediocre clues, and the just plain ridiculous. I must say that there were quite a few clues that my eyes rolled at and my voice pshawed. A hypothesis is also put forth that The Beatles did put in clues in order to sell more records. A point was made that when Abbey Road was released in late 1969, it didn't do too well, and when this conspiracy theory became widespread, then not only new release Abbey Road started selling, but also some of the older records in the Beatles catalog as well. Interesting? Or was it the release of George Harrison's amazing song Something or John's Come Together that boosted sales of the album? One of the ridiculous clues makes the reader say come on already. The issue of the magazine Time with Paul on the cover is also considered a clue, no matter how ridiculous. Paul is on the cover with his wife Linda and the caption reads "Paul Is Still With Us" in order to refute the insanity of Paul Is Dead (this shows how widespread and popular this theory was), and the Beatle conspiracy fans put a spin on even this. It turns out that on the backside to the magazine cover is an advertisement for a car. They say when you hold it up to the light; the car is heading right for Paul's head. This is the definition of reaching. I think the one major thing that I learned from this book that I did not understand before, is that 'Paul is Dead', was sort of like a cultural movement in the world of the music fan. It was a game that Beatles fans got together and played, and anyone could play, as long as you have an imagination. It was perhaps the subject of discussion in a smokey basement. You would go home and discover, then bring it your table of friends the next day and test it out. Those were the best of times, and they were the worst of times. Paul could be dead, which would be sad - yet on the other hand, you have a fun subject of conversation and competition. One of the greatest things about this book, is that this is one of the very few instances where we can actually pinpoint the birth of an urban legend. Most of these urban legends that we hear of, we could never try to guess the origin of most of these. Some Clues That I Have Uncovered I thought of a couple of more "clues" not mentioned in this book. For example, on the back cover of Ringo's solo album, Rotogravure there is a door with a lot of writing, and the address of the building is three, possibly symbolizing that there are only three remaining Beatles at that time (1976). How about this one? Also from a Ringo solo album, Paul wrote Ringo a song called Six O'clock in the Morning and the first words of the lyrics are: "Six O'clock in the morning You've just gone to sleep I wipe a tear from my eye" You see? If Paul got into the accident at five in the morning, then maybe six o'clock was the time of death? Ringo is wiping "a tear from his eye". Another one that I thought of is really sort of far fetched. Toward the end of the song All You Need IS Love, John says something that sounds like "Yes, he's dead". Now that clue has already been discovered, but what happens immediately after he says that could be taken as another clue possibly. As soon as John utters, "Yes, he's dead", part of the string arrangement immediately breaks off and starts to play the melody for Greensleeves. Now the melody of this old renaissance song, Greensleeves has also had another life as a Christmas hymn called What Child Is This?. So, "Yes, he's dead" ..and what child is this?. It's like he affirms Paul is dead, and who is this imposter pretending to be Paul McCartney?

Paul is dead. It was the late 1960s, the Beatles hadn't toured since 1966, and some truly bizarre indications began appearing, pointing to the unthinkable: Paul McCartney had been killed in a car accident and replaced by a look-alike. The Walrus Was Paul unearths every single clue from one of rock n rolls most enduring puzzles and takes you on a magical mystery tour of baffling, yet fascinating, hints for solving this mystery. Test your Paul is dead trivia knowledge. Did you find and answer the following clues on the front cover? To what song does the title, The Walrus Was Paul, refer? -I Am the Walrus, which appeared on the clue-filled album Magical Mystery Tour. There is an egg in Paul's eye. Why? -In the song I Am the Walrus, John Lennon sings, I am the eggman...I am the walrus and later, in the song Glass Onion, we find out that, in fact, the walrus was Paul. To what album (and richest source of Paul is dead clues) do the red, Victorian-style design elements on the front refer? -Sgt. Pepper's Lonely Hearts Club Band Why is the image of Paul McCartney on the cover blurry? Are there distinguishing characteristics that might lead you to conclude something is awry? -Many photographs of Paul in these questionable years were blurry, and Paul had a mustache, which allegedly concealed the fact that this was not Paul and the plastic-surgery scars were being hidden from his curious public. The anagram on the bottom of the cover refers to a Greek island where John Lennon had what

planned? -The island Leso is the hidden Greek island on which John Lennon planned to bury Paul, and it is spelled out as Be at Leso on the cover of Sgt. Pepper's Lonely Hearts Club Band.

Jay Fox ABC Fab Four Fridays A must read for any fan of the Fab Four. Jim Zippo ABC Radio Network The Walrus Was Paul is loaded...[with] mind-blowing stuff....The best Beatle book yet! About the Author R. Gary Patterson teaches high school literature and lives with his wife, Delores, in Oliver Springs, Tennessee. Excerpt. Reprinted by permission. All rights reserved. Chapter One: I Buried Paul THE BRITISH INVASION AND THE AMERICAN MASS MEDIA The Beatles were the musical messiahs of the turbulent sixties. John Lennon, Paul McCartney, George Harrison, and Ringo Starr led the British invasion that overran America's youth. No other British force, from Henry Clinton and George Cornwallis to Sir Edward Pakenham, accomplished so convincing a victory upon American soil. The method of conquest was not with fire and sword, but with electric guitars, amplifiers, and fab songs that infected every American household with the Mersey Beat. American television, that unsuspecting British ally, innocently brought the Beatles into our living rooms on February 9, 1964, mainly due to the foresight of Ed Sullivan. But not even Sullivan, the promoter who introduced the American public to the likes of Robert Goulet and Elvis, foresaw the tidal wave that was about to hit American shores. On that peaceful winter night, the home-viewing audience was said to have numbered well over seventy-three million Americans. Although a veteran of the television wars, Ed Sullivan must have been amazed that this British group was such a huge draw. Elvis Presley had set the record for the highest number of studio tickets requested: over seven thousand for his appearance in 1958. In what was a foreshadowing of things to come, the show had received over sixty thousand requests for tickets to the Beatle performance. Though some sources maintain that the television studio's seating capacity was only seven hundred, eight hundred tickets were given out through an impartial drawing, and those breathless individuals, chosen by fate, became live witnesses to the surrender of American youth. The Beatles' form of rock and roll blazed like wildfire through record stores and television dance shows (American Bandstand; Ready, Steady, Go!; Hullabaloo; and Shindig). A new culture and art form, one that America sorely needed, was born. The Beatles' mop-top haircuts, Nehru jackets, and Cuban-heeled boots, not to mention their tight harmonies and melodies, helped combat the grief of a country still reeling from the untimely assassination of John F. Kennedy -- the president who, more than any other, symbolized an era of youth, hope, and opportunity. Unfortunately, rock and roll proved to be just as susceptible to the same tragedies that seemed to infuse so many other aspects of American life during the sixties. On February 3, 1959, just a few miles outside Clear Lake, Iowa, Buddy Holly, Ritchie Valens, and the Big Bopper perished in a fiery plane crash. The next year, Eddie Cochran died of injuries received in an automobile accident on April 17, 1960. Holly, Valens, the Big Bopper, and Cochran had all died tragically at the very height of their fame. On October 12, 1969 radio call-in lines across the country were backlogged with urgent requests from hysterical fans who demanded an answer to the same question: Had Beatle Paul McCartney died, too? On October 12, 1969, Russ Gibb, disk jockey for Detroit's underground station WKNR-FM, received the phone call that would launch an unprecedented outbreak of hysteria throughout the pop world. The caller, who gave his name only as Tom, suggested that Gibb listen carefully to the fadeouts of certain Beatle songs. The Beatles' Abbey Road had just been released, but this early investigation concentrated on "Revolution 9" from The Beatles (the White Album) as well as the muffled murmuring at the conclusion of "Strawberry Fields Forever." As Gibb listened intently, he heard what seemed to be a number of references that seemed to suggest that Paul McCartney had met with an untimely end. Many claim that one of the first written reports of the "Paul is dead" rumor was an article written by Tim Harper that appeared in a college newspaper in Des Moines, Iowa, on September 17, 1969. The article, "Is Paul Dead?" also appeared in the Chicago Sun-Times on October 21, 1969. WABC-AM (New York City) DJ Robey Younge also remembered receiving mysterious calls from some of his listeners begging him to help get the tragic story to the outside world. WABC-AM was a powerful station, especially at night, and could sometimes reach forty states with its broadcast signal. In an exclusive interview with my friend Joe Johnson for his syndicated Beatle Brunch radio program, Younge recounted his role in the McCartney mystery. "'Paul McCartney dead' is something I did one strange night after some kids had called me up from the Midwest, 'cause I was on the late night show and the signal went all across the country. They said this, that, and the other. They said, 'Here are the clues,' and I laughed at them. I went on the air that night and I laughed at them. I said, 'This is ridiculous.' That night I went home and couldn't sleep. I couldn't get any rest. I thought, 'What are these kids talking about? What clues?' So, I went to my record cabinet and I started playing these records backwards as they had instructed me to and, sure enough, there emerged some very strange stuff....It was a big game in those days to uncover the clues. The kids told me, 'We hear you coming through loud and clear, why don't you blow the whistle on this?' So, I did. Oddly enough, on that same night somebody at The Tonight Show taping blurted from the audience, 'Paul is dead.' I was the first one to broadcast it to a lot of people. The switchboard at WABC was jammed. The program director came down in the middle of the night in his pajamas with an armed guard saying, 'Robey, you're creating a national panic! Get off the air!' I said, 'Fine! Fine! It's all right with me.' I said, 'By the way, this is going to be one heck of a station promotion for Halloween.'" Not to be outdone, Alex Bennett of radio station WMCA-AM in New York City added fuel to this macabre rumor. He followed the trail of clues to London, in order to unearth more facts. Bennett was so involved in his pursuit that he stated, "The

only way McCartney is going to quell the rumors is by coming up with a set of fingerprints from a 1965 passport which can be compared to his present prints." Bennett presented the so-called evidence to the public through his call-in radio show. A whole cast of characters became involved in the search for death clues, as the wave of hysteria reached ever greater heights. Incredibly, there was a television special in which F. Lee Bailey questioned a number of witnesses, including Beatles' manager Allen Klein, and Peter Asher, the brother of Jane Asher, Paul McCartney's one-time fiancée, and member of the rock group Peter and Gordon. As Klein and Asher denied any and all evidence supporting the conclusion that Paul McCartney had met with a tragic demise, Gibb and fellow investigators took an active role in the telecast, and presented the grim evidence to the viewing public. At times Klein and Asher seemed bewildered as they tried to give a proper explanation for the preponderance of evidence gathered by Gibb, Fred Labour, and the other sleuths. The special ended with Bailey's suggestion that the public make up its own mind about the facts. Interestingly enough, no video copy of this television special remains. No one seems to remember what happened to the master tapes! The evidence revolved around the theory that Paul McCartney had been decapitated in an automobile wreck after he left Abbey Road studios, apparently upset over an argument with the other Beatles. McCartney took a ride in his Aston Martin sports car and perished horribly in the ensuing accident. This accident supposedly took place in November 1966, most probably on a Tuesday. One version of the tragic accident has a despondent Paul picking up a female hitchhiker, who later unknowingly caused the accident by her overenthusiasm to get closer to the pop icon. The mystery girl's name was supposedly Rita, since in the song "Lovely Rita" from the Sgt. Pepper's Lonely Hearts Club Band album McCartney sings, "I took her home. I nearly made it." Many listeners were convinced that this was another reference to the car crash. According to William J. Dowling's *Beatle Songs*, "McCartney did have a car crash on a Wednesday at 5 A.M. It happened on November 9, 1966, after an all-night recording session, and was coincidentally the morning after John met Yoko." As his sources, Dowling cited H. V. Fulpen's *The Beatles: An Illustrated Diary*, and *The Macs: Mike McCartney's Family Album*, written by Michael McCartney, Paul's brother. According to Michael McCartney, Paul had a crash on a motorbike that caused "severe facial injuries to one half of his baby face." In McCartney, Chris Salewicz gives the following description of the accident. It appears that sometime late in 1966 Paul was in Liverpool to spend a few days with his father. While there, Paul and Tara Browne, the Guinness heir, who was already at the McCartney home as a guest of Paul's brother Mike McCartney, had smoked a joint together one quiet evening and had then decided to ride a pair of mopeds to visit Paul's Aunt Bett. (Paul's stepsister, Ruth McCartney, claims that Paul and Browne had stopped at a nearby pub and had a few too many drinks.) Shortly before arriving at Aunt Bett's house, Paul lost control of his motorbike and was thrown across the handlebars into the street. McCartney landed on his face and received a nasty cut on his upper lip. Since this was just no accident victim, but a Beatle, the McCartney family realized that a private doctor would have to be called. This would avoid the mass of Beatlemania that would surely overwhelm the hospital. The doctor arrived at Aunt Bett's home, and stitched up the wound. A few months later, Paul was said to have grown his heavy mustache for Sgt. Pepper's cover to conceal the scar until it healed properly. It appeared that Paul also suffered a chipped tooth in the accident. In the "Paperback Writer" and "Rain" videos Paul appears to have a missing tooth. Of course, this gave yet more evidence to the great imposter theory, as did the noticeable scar that can be seen over Paul's upper lip in his individual photo from the White Album, released in 1968. The biggest problem with the theory that Paul's death resulted from an automobile accident, not the simple motorbike crash, was the absence of any concrete evidence. Surely there were records -- a death certificate or autopsy report -- that could substantiate this bizarre occurrence. Another unanswered question dealt with the lack of eyewitnesses. Such an extraordinary occurrence would have proved very lucrative for any opportunistic spectator willing to cash in on his or her knowledge of the disastrous event. One unfounded rumor suggested that the charred remains of a young man had been found following a car crash. He was said to have received severe head injuries, and that proper police identification was impossible due to the cadaver's missing teeth. Of course, there is no record of such an accident at that time, but this is yet one more clue to the ultimate urban legend of rock and roll. On October 14, 1969, two days after the rumor broke on WKNR-FM, the Michigan Daily ran a review of the latest Beatles' album, *Abbey Road*. The review, written by Fred LaBour, took the form of an obituary, illustrated with a gruesome likeness of Paul's severed head. Fad songs with titles such as "St. Paul" by Terry Knight, later producer of Grand Funk Railroad, the ghoulish "Paulbearer," "So Long Paul," recorded by a young Jose Feliciano under the pseudonym Werbley Finster, and "Brother Paul," by Billy Shears and The All-Americans, were released in timely fashion. (Of course the reference to Billy Shears suggested the "imposter" who "stops the show" in the opening strains of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band.") "Brother Paul" was released by WTIK, a New Orleans radio station and had an advance order of 40,000 copies in the New Orleans area alone. It appeared that a dead Paul McCartney made for very good business! It was unimaginable that the American public would believe such an unfounded rumor. However, this same generation had been raised on the questionable authority of the infamous Warren Commission report concerning the investigation of John F. Kennedy's assassination. If a conspiracy hiding the facts of an American president's murder existed, then why would it be out of the realm of possibility for the death of Paul McCartney to be hidden from the public? Just a year before, in 1968, America had lost Bobby Kennedy and Martin Luther King, Jr., two heroic figures, whose deaths many experts believed were the results

of conspiracies. So, we questioned everything and we trusted no one -- especially those over thirty. In the meantime, the Beatles had left the safe road of simple love songs and turned to the quest for social awareness. Once clean-cut "good boys," they now strongly opposed the war in Vietnam, and admitted their use of marijuana and LSD. John Lennon had even gone so far as to suggest that the Beatles were more popular than Jesus Christ: "Christianity will go. It will vanish and shrink. I needn't argue about that. I'm right and will be proved right. We're more popular than Jesus Christ now. I don't know which will go first, rock 'n' roll or Christianity. Jesus was all right, but his disciples were thick and ordinary. It's them twisting it that ruins it for me." The sixties generation desperately needed something to believe in. Playboy created a furor when they released statements by the Beatles detailing other questionable beliefs, and made the masses realize for the first time the Beatles weren't the boys next door. At times, the Beatles made what some mothers would consider lewd comments about the Playboy playmates appearing in the centerfolds. They claimed that homosexuals could easily be identified in the United States by their crew-cut hair styles. The outrage demonstrated against John's Christianity comments brought forth rumors of Beatles' orgies with underage girls in the Beatles' hotel rooms. Yet again, many of these charges were ridiculous, but it seemed that in some cities, America was in the process of exorcizing its young from the grip of Beatlemania. Far Eastern influences permeated the Beatles recordings from 1965 to 1967 like the pungent aroma of incense. George Harrison introduced the droning sounds of the sitar into Beatles' compositions. For the first time, the Beatles experimented with backward recordings and introduced metaphysical themes. However, not everyone was happy with this sudden change in the group. The American public, it seemed, refused to allow change in its heroes. If there really was change in the Beatles, there had to be a reason for it. After the release of the Beatles' albums from 1967 to 1969, those adoring fans of the past became the inquisitors of the present. A scapegoat was demanded, and when the "Paul is dead" rumors surfaced in October 1969, those fans, filled with insecurity, were only too eager to search for the clues that provided the answer for this strange change in the Beatles' behavior. The answer was obvious: Paul McCartney had indeed died, and an imposter had taken his place. Copyright 1996, 1998 by Gary Patterson