

McCartney; OPD?

By FRANK LABOUR

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(Editor's note: Mr. LaBour was originally assigned to review "Abbey Road", the Beatles latest album, for the Michigan Daily. While researching "Abbey Road" background however, he chanced upon a startling string of coincidences which put him on the trail of something much more significant. He wishes to thank WKNR-FM, Louise Harrison Caldwell, and George Martin's illegitimate daughter Marian for their help. Mr. LaBour says it's all true.)

Paul McCartney was killed in an automobile accident in early November, 1966 after leaving EMI recording studios tired, sad and dejected.

The Beatles had been preparing their forthcoming album, tentatively entitled "Smile," when progress bogged down in intragroup hassles and bickering. Paul climbed into his Aston-Martin, sped away into the rainy, chill night, and was found four hours later pinned under his car in a culvert with the top of his head sheared off. He was deadlier than a doornail.

Thus began the greatest hoax of our time and the subsequent founding of a new religion based upon Paul as Messiah.

The Beatles as a whole had considered seriously what would happen to them if one should meet with death as early as 1964 when substitute drummers were utilized to fill in for an ailing Ringo Starr. However, it should be emphasized for the sake of religious records, that they had no definite premonition of the death of Paul. From all accounts, it appears to have been simply an unforeseen accident.

The Word

When word of Paul's untimely demise was flashed back to the studios, the surviving Beatles, in the hurriedly called conference with George Martin, decided to keep the information from the public for as long as possible. As John Lennon reportedly said, "Paul always liked a good joke," and it seemed that they considered the move an attempt to make the best out of a bad situation. As will be

seen shortly, however, the "good joke" soon took on terrifying proportions.

George Harrison was called upon to bury Paul, conducted services and John went into seclusion for three days. After his meditation, Lennon called another meeting of the group, again with George Martin, and laid the groundwork for the ensuing hoax. Lennon's plan was to create a false Paul McCartney, bring him into the group as if nothing had happened, and then slowly release the information of the real Paul's death to the world via clues secreted in record albums.

Plan Adopted

The plan was adopted, although Ringo expressed skepticism as to its possible success and work began. (Brian Epstein was informed of the group's plan, threatened to expose it all, and mysteriously died, leaving five men who knew of the plot.)

First, a Paul Look-A-Like contest was held and a living substitute found in Scotland. He was an orphan from Edinburgh named William Campbell, and his picture before joining the Beatles can be found in the lower left-hand corner of the collage distributed with "The Beatles" album.

Plastic Man

Minor plastic surgery was required to complete the image, and Campbell's mustache distracted everyone who knew the original McCartney from the imposter's real identity. The other Beatles subsequently grew mustaches to further integrate the "new" Paul into the group.

Voice print studies have confirmed the difference in voice timbre between the original and phoney Paul, but the difference was so slight that after studying tapes of Paul's voice and singing style, Campbell nearly erased entirely his own speech patterns and successfully adopted McCartney's.

(Editor's note: For more information on the voice studies, see the UPI release immediately following this article.)

Work then began upon the first post Paul album, "Sargeant (sic) Pepper's Lonely Heart's Club Band." "Smile," incidentally, was junked and eventually picked up by Brian Wilson who attempted to salvage it



PAUL MCCARTNEY

but couldn't. He was allowed to work on "Smile" because the Beatles, especially Paul, had enjoyed "Good Vibrations" to a high degree and respected Wilson's ability immensely. "Smile" was finally thrown away and Capitol Records, ignorant of the whole ploy, sued Wilson. Brian later paid tribute to Paul with "Smiley Smile."

Lennon and Martin worked closely throughout the spring of 1967 on "Sgt. Pepper." Their goal was an artistically and monetarily successful album filled with clues to Paul's death.

It was decided that an appropriate cover would include a grave and so it does. At the lower part of the grave are yellow flowers shaped as Paul's bass or, if you prefer, the initial "P". On the inside of the cover, on the fake Paul's left arm, is a patch reading "O. P.D." which is the symbol used in England similar to our "D. O.A." meaning Officially Pronounced Dead. The medal upon his left breast is given by the British army commemorating heroic death.

On the back cover, Paul's back is turned to us. The others are facing us.

Early Evidence

The songs on the album contain numerous references to Paul's accident, "A Day in the Life" being the most obvious example. "A crowd of people stood and stared. They'd seen his face before . . . etc." When the top of a man's head is sheared off his identity is partially obscured.

The entire concept of the album, that of a different group, yet "one you've known for all these years" is significant.

Another facet of the plot is the emergence of Martin as an important composer, all the while masquerading as Paul. His old-time piano melodies, begun with "When I'm 64" and con-

tinuing through "Maxwell's Silver Hammer" are actually century old barroom tunes he has extensively researched. If you will recall, Martin has a scholarly background in all phases of music.

While "Sgt. Pepper" was being recorded, Lennon worked on a song called "Strawberry Fields Forever" and inserted at the end of the recording after the horn freakout, a distorted voice saying "I buried Paul." Play it at 45rpm and check it yourself. "Strawberry Fields" eventually became incorporated into a larger work "Magical Mystery Tour," an album and film chocked full of veiled references to that rainy, tragic night.

Lennon had been doing a great deal of reading on the ritual of death in various cultures around the world (documented by Hunter Daves' authorized biography of the Beatles) and presented his knowledge graphically in "Tour".

One instance is the constant appearance of a hand behind Paul's head in nearly every picture in the record album. The hand behind the head is a symbol to mystics of death. Another is the picture of Paul (Campbell) on page three with the poster saying "I YOU WAS" indicating change of identity. Another is the appearance of surgeons and policemen, both involved in Paul's car crash, on page five.

On page ten and thirteen Paul is shown wearing black trousers and no shoes. Dead men are buried in black trousers and without shoes. Empty shoes, as appear next to Ringo's drums on page thirteen, were a Grecian symbol of death. And finally, on page twenty-three where the group has just descended a long, curving staircase, Paul is shown wearing a black rose while the other three are wearing red roses.

The songs again are paramount. "Magical Mystery Tour" implies the hoax in its entirety, and marks Lennon's developing suspicion that the plot is out of hand. They are "dying" to take us away. "The Fool on the Hill" sits "perfectly still," as though dead, and grins a dead man's "foolish grin". On "Blue Jay Way" George Harrison, wrapped up in Eastern symbolism and religious fervor, implores Paul to resurrect himself before "very long" implying for the first time a realization of the essentially religious nature of the plot.

"Walrus" is Greek for corpse. John is "crying." He is also obviously contemptuous of those unaware of the plot, not having assumed the role of God he adopts later on. Also, the end of "Walrus" contains passages from King Lear about death and villains recorded simultaneously with the radio broadcast that never took place announcing Paul's death to the world. Played backwards, a favorite ploy of the Beatles as early as "Rain," the words "Paul's dead" can be plainly heard.

The closing song of the album, "All You Need Is Love," lays the premises for Lennon's developing concept of his fledgling religion, with a tribute to Paul's early composing efforts at its conclusion coupled with his favorite old standard "Greensleeves."

Before going on to "The Beatles" album it should be explained more fully how the mechanics were worked out. Before his death, Paul was a homosexual as noted in Yellow Submarine when it is plainly yelled "Paul's a queer," answered by "Aye, aye, Captain", so confused girlfriends were not a major problem for the plotters.

Paul rarely saw his only surviving parent anyway, and he had few close friends. Campbell was able to cover the part perfectly. It cannot be emphasized too heavily that Campbell is the primary reason for the success of the hoax. A girl friend was needed to keep female admirers at bay, preventing infiltration or blackmail of the men who knew the plan so Peter Asher's sister Jane was paid a ripe sum to keep her mouth shut and pretend she was Paul's better half.

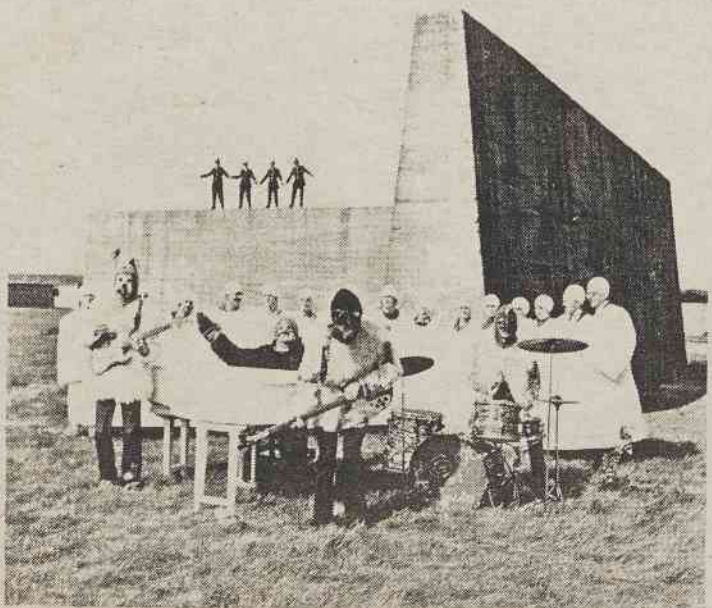
Campbell Marries

Last summer, of course, Campbell married a New York divorcee as Jane Asher was spirited out of sight and the group grew more confident of their substitute.

After "Magical Mystery Tour" Campbell began playing a more prominent part in the actual realization (sic) of the plot. He was allowed to use his natural voice on "Lady Madonna" which many listeners thought was Ringo at first. This "tough guy" style of singing became integrated rapidly into the group and continued through to "Abbey Road".

"The Beatles" appeared nearly a year ago with an all-white cover and hundreds of clues for the wary. The use of the white cover indicates Lennon's further adoption of a

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According to LaBour, the men in white represent the surgeons and doctors attending Paul after his wreck; the policemen represent those also present after the accident.