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Reviews

Good Day Sunshine State: How the Beatles Rocked Florida

Bob Kealing
Gainesville: University Press of Florida, 2023
ISBN: 9780813068930, 256 pp.

Since Mark Lewisohn published the first volume of his projected three-volume history of the Beatles, *All These Years: Tune In*, in 2013, scholars of the group have understandably tended to focus on narrower aspects of the Beatles' story. A fruitful avenue of research, and one that enriches our understanding of the group, their fans and their detractors, has proved to be those books that detail the Beatles' connections to individual countries, such as Canada, Japan and India (Arnone 2021; Bose 2018; Hemmingsen 2015; Stevens 2017) or, as in the case of the United States, links to particular regions of the country: Chicago, Cincinnati, Indiana, Los Angeles, New Orleans, New York and St Louis (Belmer 2014; Humphrey 2014; Jacobson 2022; Kubernik 2014; Landry 2019; Louwerse and Weitzel 2021; Lyons 2021; Schmidt 2016). The best of these regional studies consider the distinctive social and cultural aspects of the area under review, demonstrate how attitudes towards the Beatles took on a unique local flavour, and detail the group's influence on the local area. *Good Day Sunshine State: How the Beatles Rocked Florida* by Bob Kealing is an excellent example of a regional study that combines all these elements by delving deep into the conflict between the Beatles' enlightened views on race relations and the more conservative beliefs they encountered in Florida.

On 13 February 1964, four days after the Beatles made their debut live appearance on American television when they performed on *The Ed Sullivan Show*, they first visited the Sunshine State to record another live broadcast for Sullivan's show. According to Kealing, the two leisurely weeks the Beatles spent at the Deauville Beach Resort

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on Miami Beach confirmed their love of America, the mythic, imagined land of their youth. The endless sunshine, sandy beaches and palm trees contrasted sharply with the grey skies and damp climate of northern England. The four pale Liverpudlians spent their time in Miami frolicking in the ocean with bikini-clad young women, enjoying poolside barbecues and attending a local drive-in movie theatre. They cruised the streets of Miami Beach, dropped into local nightclubs, visited a high school and met University of Miami students, who made them honorary members of a fraternity. Southern hospitality, something they had heard so much about, was no myth. A local businessman loaned them his 93-foot yacht to leisurely cruise the harbour, and Sgt Buddy Dresner, whom the police department assigned to take care of the Beatles, invited them and their entourage to his home, where his wife cooked them American-sized portions of roast beef, baked potatoes and green beans. Little wonder that the obviously smitten Paul McCartney declared that ‘Miami was like paradise’ (30).

The times were changing in America, but you would not know it from Kealing’s account of the Beatles’ first visit to Florida, which harks back to a more distant and innocent time. The Beatles met Muhammad Ali, but he was not the cultural icon of later years but a relatively obscure heavyweight boxer, then known as Cassius Clay, who was preparing to challenge the better-known champion, Sonny Liston. Local newspapers worried that Beatlemania was already on the wane when they discovered that the Beatles had no single in the UK’s Top Ten. Later acclaimed as among the greatest songwriters of the twentieth century, in 1964 esteemed national publications such as *Newsweek* condemned the Beatles’ music as a ‘disaster’, and when the Beatles recorded *The Ed Sullivan Show* in Miami, dancer Mitzi Gaynor, not the Fab Four, was the headline act. John Lennon later described the group as behaving like Caesars — wealthy rock stars who could do as they pleased — but in Miami, George Harrison still had to share a hotel room with a New York DJ, Murray the K. Today, the city has one of the largest and most visible LGBTQ+ communities in the country, but when George and a male companion drove along South Beach, the police pulled them over on suspicion of being homosexual.

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The Beatles' second visit to the state, during their summer 1964 tour of North America, was altogether different from their previous stay. The tour took them to 24 cities, where they played a staggering 32 shows in just 33 days, flying back and forth across the country in an exhausting schedule. Security at the airports, hotels and venues found it almost impossible to control the enormous crowds of screaming, shoving and fainting fans who came to greet their heroes. The four excited, fresh-faced boys who stepped off the plane from London on their first visit to the US on 7 February 1964 were replaced by a quartet of weary-looking men who now looked at the world through jaundiced eyes. They provided sullen answers at press conferences as they tired of questions as to when the bubble would burst, what girls they liked and how they washed their hair.

The 1964 tour also profoundly impacted the Beatles, as they saw another and darker side of American life. They may have been confined to their hotel rooms, but they read newspapers and watched TV and observed the violent gun culture, the developing conflict in Vietnam and the contentious debates surrounding the upcoming presidential election between the firebrand Republican Barry Goldwater and Democrat Lyndon Johnson. At the heart of the book is the Beatles' incursion into the racial politics of the South, where a long and troubling history of enforced segregation and discrimination against African Americans prevailed. Kealing draws comparisons between the Beatles' willingness to breach Southern racial mores and Martin Luther King's visits to Florida to protest Jim Crow segregation. The Beatles shared a swimming pool with members of the Black singing group the Exciters, made statements about the stupidity of racism, spoke of their love of African-American music, and chose Black artists as opening acts on each of their three North American tours.

The Beatles' only performance in Florida took place at the Gator Bowl, an American football stadium in Jacksonville, on 11 September 1964. With a couple of days off before the concert and to hunker down from Hurricane Dora, which was due to make landfall over the Atlantic coast of North Florida, the Beatles headed to Key West at the southern end of the state and booked into the Key Wester resort. There, the Beatles, local musicians and

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members of the touring party took over the hotel lounge areas and nightclub for two nights of music and revelry, still unsure if the concert would go ahead.

Hurricane Dora was not the only storm that threatened to derail the Beatles' only concert in Florida and their first in the South. In an unprecedented move, Brian Epstein included a rider in all of the contracts for the 1964 tour that the Beatles would refuse to play to racially segregated audiences, a practice common in the Southern states, including in entertainment venues in Florida. 'Jacksonville proved to be the first opportunity to advance their developing worldview as agents of social change', Kealing suggests rather dramatically about the Beatles' intentions to shine a light on race relations in America (144). They voiced sentimental views on race and hardly saw themselves as civil rights activists, but when they heard that Blacks would be confined to the upper tiers at the Gator Bowl, the Beatles made it known to journalists that they would not play the concert. The Hotel George Washington in Jacksonville had cancelled the Beatles' reservations, seemingly unwilling to provide accommodation for the Black acts on the tour. However, the recently passed Civil Rights Act barred segregation, and, rather anticlimactically, those staging the concert adhered to the law. Indeed, the concert promoters, the Brennan brothers, Bill, Cyril and Dan, never intended to segregate the audience at the Gator Bowl. The concert went ahead in front of a non-segregated audience, even though few Blacks proved brave enough to attend and sit among a sea of white fans. At the end of the show, the Beatles boarded their plane and headed to Boston, never to return to the Sunshine State again as a group.

There is an air of familiarity about many of the stories in the book. Bob Kealing tells the tale through the eyes of Larry Kane, a journalist from a Miami radio station; John Trusty, a Chicagoan who partied with the Fab Four at Key West; Kitty Oliver, an African-American teenager who bravely attended the Gator Bowl concert; and Lillian Walker, a member of the singing group the Exciters, all of whom have told their stories before. But Kealing adds other accounts and revealing details to the book by interviewing fans, reporters and musicians and undertaking archival research. A journalist and author of books on Gram Parsons and Elvis Presley,

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Kealing has the storytelling skills and the musical and historical knowledge to produce a powerfully written book. He is measured and nuanced in his conclusions, adds freshness to stories we have heard before, and captures the excitement and madness that the Beatles inspired in the state of Florida.

Somewhat disappointingly, Kealing says too little about the overall impact of the Beatles on the state of Florida. The book ends rather abruptly when the Beatles leave the state after the Gator Bowl concert in 1964. The Beatles may not have revisited the area, but their influence continued. A section on Florida's reaction to John Lennon's 'more popular than Jesus' controversy and the Beatles' anti-war stance would have added much to an understanding of the relationship between Florida and the Beatles. Kealing could also have spent more time examining the Beatles' influence on the state's music scene. He discusses the best-known sons, but not daughters, of the state — Bernie Leadon and Don Felder of the Eagles, Ronnie Van Zant of Lynyrd Skynyrd, and Tom Petty — but largely ignores the thousands of youngsters who were inspired by the Beatles' appearance on *The Ed Sullivan Show* to pick up musical instruments, form groups and make Florida a hotbed of sixties garage rock.

Maybe wanting more is a little churlish. The story Kealing tells is an important one which highlights the Beatles' progressive views on race and underlines their courage in taking a stand on controversial issues that few other pop stars would have considered or dared to have taken at that time. By analysing the influence of the Beatles' racial views at the regional level, the book delivers a more detailed and revealing perspective than a generalized exploration of these events in a national context could provide, and helps us better understand the forces that swirled around the Beatles during the turbulent 1960s. *Good Day Sunshine State* is an engagingly written book that lets us see the Beatles in a new light and is a welcome addition to the growing wealth of regional studies of the Beatles.

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Dylan, Lennon, Marx and God

Jon Stewart

Cambridge: Cambridge University Press, 2022
ISBN: 9781108489812, 252 pp.

Bob Dylan and John Lennon first met on 28 August 1964 at the Hotel Delmonico, New York. Rock music folklore wrongly marks this date as the moment when Dylan turned the Beatles on to cannabis. More accurately, this was the day when two artists talked and

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recognized what each could gain from the creative influence of the other. Lennon got deeper into what he called 'my Dylan period' of introspective songwriting. Dylan, meanwhile, was encouraged by the success of Lennon's *In His Own Write* (1964) to publish his own prose and poetry. They met occasionally over the next few years, including a filmed limousine ride into London in May 1966. By the time of their final (known) meeting in January 1972, relations between the two had become quite complicated and equivocal. At the time, Lennon was producing David Peel and the Lower East Side's album, *The Pope Smokes Dope*, in New York. Peel had recorded a track called 'The Ballad of Bob Dylan', which called on the singer to rediscover his protest song roots. When Lennon played it to him, Dylan objected to the implied personal criticism and walked out. In subsequent years, interaction between the two was limited to referencing each other in lyrics and interviews — not always in complimentary terms — until Lennon's murder in 1980 ended the reciprocal phase of what Jon Stewart calls 'a unique and unprecedented cultural correspondence' (25).

Stewart examines the development of this cultural correspondence across four main areas: their own relationship, anti-war protests, historical influences and each artist's search for spiritual enlightenment. His method is that of a 'dual biography', a literary genre that he traces back to Plutarch's Greco-Roman *Parallel Lives*. The potential interpretative advantage of this approach is that it sheds light on two individuals whose mutual influences are so strong that any singular account of their lives becomes inadequate. The risk, of course, is that an intended dual biography can end up as two short, separate books in a shared binding. Stewart doesn't entirely avoid this trap. Sometimes it feels as if he has juxtaposed commentaries about each artist without fully integrating them into a singular comparative study. It isn't always clear, for example, how his lengthy analysis of Lennon's relationship to historical influences (British imperialism, Irish ancestry, the Second World War) helps us to understand Dylan's affinity for a past that was rooted in New England transcendentalism, or vice versa. But for the most part his chosen model works effectively as an analytical frame, supported

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by chapter conclusions that draw out points of similarity and difference between his two subjects.

The practical advantage of writing a dual biography of Dylan and Lennon is that it differentiates the book in a crowded field. But do we need another study of them at all? Stewart makes a strong case that we do. His text carefully avoids the kind of heritage-rock antiquarianism that sometimes blights Beatles studies and Dylanology. Each of his chapters is grounded in the work of a particular thinker, without diverting our attention with overly long exegeses of theoretical texts. The comparison between Dylan and Lennon as anti-war advocates references Marxist sociologist R. Serge Denisoff, whose work on protest songs classified such music into three formats. Magnetic songs functioned as relatively straightforward forms of propaganda, attracting and galvanizing adherents to a cause. Rhetorical songs pointed to a given social problem but without suggesting any kind of ideological or organizational solution. The introspective format, meanwhile, consisted of self-centred ‘mood songs’. Stewart uses this typology to trace how Dylan and Lennon travelled in opposite directions as songwriters and public figures. Dylan moved from direct anti-war statements such as ‘Let Me Die in My Footsteps’ (April 1962), to rhetorical songs such as ‘Masters of War’ (April 1963), and then the complex, introspective lyricism of tracks such as ‘Tombstone Blues’ and ‘Highway 61 Revisited’ (August 1965). As Dylan explained in his memoir *Chronicles* (2004), he quickly grew sick of people anointing him as a spokesman for a generation, ‘the Big Bubba of Rebellion, High Priest of Protest, the Czar of Dissent’ (120). In contrast, Lennon grew into the role of musician-activist. By 1969 his unequivocal anti-war song ‘Give Peace a Chance’ had superseded earlier introspective compositions such as ‘Tomorrow Never Knows’ (April 1966) and ‘The Word’ (November 1965).

The chapters that deal with each artist’s historical influences are structured around Fredric Jameson’s three horizons of interpretation: the politically symbolic, the force of class antagonism, and the historical emergence and replacement of modes of production. Lennon’s ‘distinctive historicity’ appears to be the more complex of the two, not least because the society he inhabited was having to

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adjust to colonial retreat, the aftermath of the war against fascism, and to changing ideas about class in the 'meritocratic' sixties. Dylan's relationship to the past was more literate and individualistic, most obviously in his reverence for the natural world and his distaste for the repercussions of economic and technological 'progress'.

Perhaps the most distinctive part of Stewart's book is the final chapter, which uses J. Anderson Thomson and Clare Aukofer's work on the evolutionary basis of faith to compare Lennon and Dylan's ideas about the supernatural. Much has already been written about their beliefs in mind—body dualism and routes to transcendence, all of which were fairly standard ideas within bohemian and countercultural circles. We know that both men took different routes out of the Judaeo-Christian traditions that they inherited. Dylan converted to evangelical Christianity. Lennon moved towards an understanding of spirituality that was founded in the Vedic tradition, which he saw as emphasizing the importance of self-realization and collective consciousness (the 'mind guerillas' of Mind Games). But what Stewart brings to the discussion is a materialistic explanation of their beliefs, based on evolutionary adaptation and what psychologists can tell us about the workings of the 'jelly in the head'.

This is an excellent book in which Stewart treats both of his subjects with equal seriousness. He writes about them with care and respect, without lapsing into hagiography. He employs a critical intelligence, without seeking to debunk either artist or their work. Dylan and Lennon emerge more clearly as artists and individuals from the light that each shines on the other. Forty-five years after their first meeting in New York, Dylan travelled incognito among a group of tourists who visited Lennon's childhood home in Woolton, now preserved as a National Trust heritage site. The connections between the two, it seems, survived the changing times.

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Yoko Ono: An Artful Life
David Brackett
Toronto: Sutherland House, 2022
ISBN: 9781989555583, 237 pp.

In *Yoko Ono: An Artful Life*, David Brackett offers a detailed background of Yoko Ono's upbringing, gives a fleeting account of her innovations in the avant-garde art world, counteracts the myth that she broke up the Beatles, and sums up what Ono has done since becoming John Lennon's widow. He uses a variety of sources ranging range from newspapers, books and documentaries to the 1971 Linda Nochlin essay 'Why Have There Been No Great Women Artists?' — where he aptly points out that Ono was left out of the discussion. The linchpin of Brackett's book is stated in the preface: 'Perhaps no other artist in our times has been subject to as much racism and misogyny' (xi).

The opening chapters of the book offer insight into Ono's early life, providing a lineage of her aristocratic background that goes back to the ninth century in Japan. Dotted throughout her family history are innovative figures who indicate that a divisive streak runs in the family, such as Atsusgi Saisho — a Daishi (great teacher) who was considered 'almost a saint by some followers, and a devil by others (not unlike Yoko's own later acclaim)' (3).

This book establishes Ono's parents as a proto-archetype for her future relationships, especially with Toshi Ichiyanagi (1956). Her parents were both rebellious figures who threatened to break from the family norm of pursuing banking and finance, but ultimately fell into line. Brackett illustrates how, from the beginning of her life, Ono experienced hybridity: a father who is Christian, a mother who is Buddhist; a father who lives in San Francisco, a mother who lives in Tokyo. This hybridity, for Ono, is manifest in the grapefruit — one of the foremost symbols in her life. The opening genealogical section of Brackett's book proves to be one of the highlights. Ono's early life has always been shrouded in mystery, and Brackett offers a thoroughly researched introduction, providing a lesson in *Ono-Yasuda 101*.

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Everything Brackett says about Yoko Ono's early life screams of privilege (there are servants and castles involved), until the bombing of the Second World War began and her family were forced to move to the countryside. Here, they had to barter for food. When unsuccessful, she and her brother consumed a dinner that Ono divined through her imagination. These opening chapters establish ideas that Ono was constantly developing throughout her life, from flexing her imaginative muscles, to inheriting a knack for organizing and expanding financial assets.

Brackett also details Ono's extensive education, and gives the sense that she was always trying to break the mould that was being enforced through academia. Instead, she demonstrated the sensibilities of an artist. She attended a prep school for the elite (her classmates included two of the emperor's sons), and she then became the first female student of philosophy at Gakushuin University. She dropped out after two semesters, and moved with her family to New York, where she was then admitted to Sarah Lawrence in 1953. Brackett highlights how Ono's education was also a hybrid, with lessons that straddled her two homes: Japan and America. In Japan she learned about Zen Buddhism and Kabuki Theatre, in America she learned about lyrical poetry, and that the 'avant-garde' existed.

At about this point in the book, we see Ono develop into the conceptual artist we know her as today, creating pieces that exhibited avant-garde innovation in both America and Japan. Brackett describes how Ono, alongside La Monte Young, created the 'Loft' scene in her Chambers Street loft, with a series of exhibitions-turned-happenings that involved multimedia art. This idea was later taken by George Maciunas (of Fluxus fame), who conveniently attended many of Ono's loft events.

Throughout the book, Brackett diligently calls attention to the 'ahead of her time' qualities in Yoko Ono's oeuvre, such as 1964's *Cut Piece*, which instructed audience members to cut off a piece of her clothing until she was wearing almost nothing, a piece of 'performance art' before performance art was an established concept. In the same way, it is also an unmistakably feminist piece before the women's liberation movement reached its zenith. The

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feminism exemplified in Ono's work is something that was also present in her personal life. Brackett discusses how she found it hard to fit into the typical role of the wife in the early 1960s with both Ichiyanagi and Anthony Cox (1962), with whom she had Kyoko (1963).

In the concluding chapter of the book, Brackett writes, 'the point of this book is that [Ono] had a fascinating and important life of her own apart from [Lennon], one worthy of consideration on its own merits' (232—233). This is a very important case to make, and one that should have been sustained throughout the book. In the chronology of the text, however, this is unfortunately not always the case. Once we reach the meeting of Yoko and John, for example, the book sometimes reads like the story of John Lennon, with insights about Yoko Ono woven into his narrative.

Still, it would be near impossible to write a biography of Yoko without mention of John, and vice versa, but there remains an excess of Beatles material present. For example, an extensive discussion about the competitive relationship between Lennon and McCartney is offered, where perhaps there might have been more time dedicated to Ono and her own interests at time. Brackett also surveys the racism and misogyny that Ono faced through the press, something that we are seeing more often in books that mention Ono, such as Christine Feldman-Barrett's *A Women's History of the Beatles* (2021).

Brackett also interrogates the perception of Ono presented in Peter Jackson's *The Beatles: Get Back* (2021) documentary, and explains how it demonstrates that Ono was innocent in the breakup of the Beatles, a sentiment that he finds echoed in Amanda Hess's *New York Times* article, 'The Sublime Spectacle of Yoko Ono Disrupting the Beatles' (2022). Brackett ascertains that it was actually Lennon who needed Ono's constant presence due to his own insecurities. While it is important to examine this area of Ono's life, it feels as if she once again takes a backseat in a discussion of the Beatles, this time in a biography about herself.

The majority of the book tells of the fourteen years that she and John were involved with each other; since she is now 90, this accounts for approximately 15% of her life. The book runs to 237

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pages, and John Lennon dies on page 197, leaving just under fifty pages for her life post-Lennon — forty-three years and counting! This is nothing new in the long history of female artists who happened to fall in love with a male artist. In a similar fashion, the film *Mary Shelley* (2017) concludes when her husband Percy Shelley dies, even though she lived and worked for a subsequent twenty-nine years.

This book could have spent more time on Ono's under-interrogated work, instead of concluding with what reads like an annotated bibliography of her life and music. *Yoko Ono: An Artful Life* is a celebration of a woman who has become a global icon for society's outcasts. Brackett proves how the perception of Ono is actively changing, with more people coming to see her for what she is: an artist. He explains that *Onobox* (1992) marked a turning point in her career: she suddenly had the ears of a new generation not only listening to her music, but also remixing it into something new. Brackett concludes that maybe society is finally catching up with Yoko Ono.

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The McCartney Legacy: Volume 1: 1969–73
Allan Kozinn and Adrian Sinclair
New York: Dey Street Books, 2022
ISBN: 9780063000704, 720 pp.

What is Paul McCartney's legacy? In a word, it's 'pop', a genre that routinely mirrors its audiences. Over the years, McCartney has variously resisted and embraced his affiliation with pop, striving for artistic recognition (especially among critics) while also working to hold on to the mass appeal he cultivated as a Beatle. Pleasing sold-out stadiums would appear to contradict the impulse to take

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inspiration from, for example, avant-garde art, which McCartney often claims as an influence. At the same time, 'the cute Beatle' craves approval, never wanting to alienate or disappoint a crowd. During live performances, he even admits to noticing when people's camera lights go dim during his lesser-known songs, which are usually just new tunes, not experimental freakouts.

McCartney is pop, for better or worse. The first volume of Allan Kozinn and Adrian Sinclair's *The McCartney Legacy: Volume 1, 1969–73* supports this claim with a strategy that replicates the richly vacuous nature of the genre itself. Kozinn and Sinclair project a pop mindset as they fill their volume with detailed documentation that serves two purposes: first, its inclusion asserts that McCartney and his output warrant such documentation; second, the presentation often requires the reader to interpret the value and significance of the ephemera. In doing so, Kozinn and Sinclair advance the idea that McCartney's legacy is worth documenting and *studying* because he is a singular creative genius, who is characterized by an uncompromising drive to create pop. Kozinn and Sinclair attend to the hits, as well as lesser-known songs that are still unappreciated even after McCartney's explanations in the boxset reissues to date. Perhaps these would have been better received if McCartney was able to put his will to control aside in the studio, a point that becomes clear only if you read between the lines of *The McCartney Legacy*, whose authors are not apt to overtly criticize their subject. Since this review appears in the *Journal of Beatles Studies*, a publication dedicated to academic inquiry, my analysis focuses on the authors' methodology and its ideological implications before I turn to some highlights from the book's chapters and consider their relevance to subsequent scholarship.

With *The McCartney Legacy*, Kozinn and Sinclair enter a pre-established and ongoing discourse about their title's concept. McCartney has been fixated on his own legacy for decades, inventing and retelling certain stories about music to amplify or accentuate his impact. Why worry about legacy if you're a former Beatle — and one of the most gifted melodists in pop music history? Don't the songs stand for themselves (as McCartney himself has even suggested)? Published after McCartney's two-volume

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explication of individual songs, *The Lyrics* (2021), Kozinn and Sinclair take up McCartney's mantle. They make a case for an ambitious, relentless musical mind with similarly relentless documentation, especially about recording sessions and live performances. *The McCartney Legacy* is premised on the idea that the former Beatle's artistry does necessitate more explaining — with very, *very* specific details, a point repetitively noted by professional reviewers and reader reviews alike. One reviewer for the *San Francisco Chronicle* remarked upon this while critiquing the presentation: 'the book's prose, like its subject, is sometimes prone to banality'. The reviewer offers examples: 'After the BBC banned McCartney's "Give Ireland Back to the Irish," the phones at his publicity office "lit up like Christmas trees." His band's energetic performance of the same song on the first of those surprise university gigs "nearly blew the roof off"' (Sullivan 2022).

The sometimes clichéd presentation of minutiae includes other lesser-known factoids, such as McCartney's original preference for the name of his post-Beatles band Wings. Would 'The Dazzlers' have garnered even more vitriol from the sexist and mostly male critics bent on disparaging Macca, a Beatle with a wife onstage? Almost certainly. Many such tidbits are presented in the style of journalistic prose. This style is a contrast to biographies with a literary bent, such as Kenneth Womack's *Lennon 1980* (2020), which, to use Womack's own metaphor, positions the reader like 'a camera on [the] shoulder' of the Beatle at hand (cited in Badgley 2020). With Kozinn and Sinclair, the reader is situated outside McCartney, looking at him from a journalist's remove. These journalists have insider access for sure: the many angles of McCartney are laid bare, but their delivery is reminiscent of the Fox News slogan, 'we report, you decide', especially when it comes to contradictions and difficulties. Kozinn, who has interviewed McCartney on multiple occasions (though not for this book), and Sinclair are not necessarily unbiased observers of the former Beatle: their presentation underscores their thesis about McCartney's creative genius.

To introduce their approach, Kozinn and Sinclair begin with an epigraph using McCartney's own words, which Womack's

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Salon review characterizes as 'get[ting] to the heart of the matter' (2022):

> I'm very good at forgetting who I am. Because as far as I'm concerned Paul McCartney is a name I was given at birth and at the beginning of the Beatles he split off into a celebrity, and I remained as [me]. I've got a very schizo thing with that. … When you talk about Paul McCartney, I talk about the guy inside me, but you're talking about him—the guy who goes onstage and makes records and stuff. And I think it's just a way of preserving my sanity really, is thinking, 'I'm not really that, I'm just some little kid from Liverpool really. I didn't do all that stuff, it's a dream really and it's gonna stop soon.' (McCartney, cited in Kozinn and Sinclair 2022: n.p.)

Imagining celebrity like a Cinderella fantasy makes sense, but McCartney's public discourse — songs, stories, interviews and marketing — is obsessed with the very notion of *remembering*. Kozinn and Sinclair take McCartney's confessed split at face value, though, excusing themselves from assessing McCartney the man via his performing persona (and vice versa) even though McCartney's public persona is deeply connected to his personal life. McCartney is no Bob Dylan, whose hard-boiled musings about philosophy, music and art aren't ever intended to give a listener insight into Robert Zimmerman.

McCartney's statement about forgetting is ironic for another reason: his legacy-defences are premised on a fear that *we*, the public, will forget or misremember his music and other innovations. *McCartney III* (2020), for example, was preceded by a marketing strategy that was punctuated with the motifs of 'family' and 'love', as if Macca was an English teacher reviewing key concepts before an examination. Later, producer Rick Rubin literally sat at McCartney's feet in *McCartney 3, 2, 1*, the 2021 documentary that witnessed Paul explaining his contributions to his own songs. It is true that McCartney has misremembered some circumstances surrounding certain songs. The example Kozinn and Sinclair foreground in their introduction (and to which they return) is a story about an intended 'female' voice for the theme song of the James Bond film, *Live and Let Die*. McCartney and George Martin perpetuated that

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assumption over the years, often saying that Bond producers hadn't planned to use their Martin-produced demo of 'Live and Let Die'. Kozinn and Sinclair, however, discover paperwork that indicates that the producers never had a 'female' voice in mind and always planned on Macca, even though Thelma Houston was rumoured to be under consideration (2, 483). This might seem like a rather innocuous mistake on McCartney's part, but the rhetoric served his larger narrative about being unpreferred and misunderstood by the press and other mainstream entities.

Whereas historians and literary critics would take issue with McCartney's post-truth mythmaking and narrative inconsistencies, Kozinn and Sinclair have a different strategy for dealing with McCartney's penchant for spinning yarns, situating them as 'part of the vast performance piece that is the Public Paul McCartney' (2). The authors let him off the hook, rationalizing that, even when he lies for the sake of an 'entertaining story', to make 'a point' or to avoid embarrassment, his lies are 'part of the construct' (2). Here, Kozinn and Sinclair let themselves off the hook, too, explaining that they will 'tell the story as it happened', presenting it without necessarily wrestling with the untruths, contradictions and questionable ethics they seem to call 'duality' (3). The telling-the-story-as-it-happened approach is lifted from acclaimed Beatles' biographer Mark Lewisohn, who has talked about this method in many interviews and public talks. Kozinn is professionally and personally associated with Lewisohn, whom Kozinn and Sinclair credit and position themselves alongside in their introduction (3). For Lewisohn, the Beatles' story is already a fascinating one in need of no fabrication; he sees his role as a historian in search of what happened, and he collects and sorts through eyewitness and other accounts to construct the documentable version of events.

Along with Kozinn and Sinclair's shout-out to the biographer in their introduction, the length of *The McCartney Legacy* also encouraged reviewers to pick up on the Lewisohn association, comparing the volume to Lewisohn's frequently reissued *The Beatles Recording Sessions* or *Tune In*. Perhaps the former might be considered a mix of the latter two. *The McCartney Legacy* goes chronologically but does not provide day-by-day, calendar-type references akin to *The Beatles*

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Recording Sessions. *The McCartney Legacy* is extensively researched and trades in a bounty of detail, like *Tune In*. But *The McCartney Legacy* does not 'out-Lewisohn Lewisohn', which is what a *New York Times* reviewer claimed (Jacobs 2022). Perhaps worth noting here is that Kozinn wrote for this outlet for decades, permanently joining the staff in 1991 and only recently retiring from the press where he worked the Beatles beat.

Scholars of literary non-fiction and practitioners of such narratives will also tell you (sometimes passionately) that there is really no way to tell a story 'as it happened'; by definition, stories have a point of view, even if that perspective pretends to be neutral. At the very least, Kozinn and Sinclair have selected and ordered their facts, which don't end up on the page by accident. The abundance of detail serves an ideological purpose, one that has long advanced the mythmaking of white musicians — often at the expense of Black musicians. As Jack Hamilton explains, 'While many black performers of the 1960s have often been relegated to booklength histories of black music generally, white artists like Bob Dylan and the Beatles receive their own increasingly lavish biographies and hermetic treatments of musical output' (2016: 13; see also Kapurch and Smith 2023). The minutiae that exists for its own sake contributes to the 'Great Man' approach to popular music and history. When it comes to the Beatles, there remains a market for this, but the effect can be a self-reinforcing cycle. As scholars, we should be mindful about ideology and disparities — and ask whether our work functions as another marketing arm of the Beatles' corporation.

To construct their biography, Kozinn and Sinclair start at a logical beginning: when the post-Beatles' McCartney emerges — married, but also rather mournful and feeling persecuted, drinking heavily to assuage the loss of his Beatle brothers. In 1969 McCartney is a Beatle without Beatles. He is also a Beatle in search of substitute Beatles: McCartney's Beatle-substitution process involved retreating to a Scottish farm, where he gets it together as a family man riding horses and shearing sheep, all while composing and recording in a makeshift studio. He invents a new band and assembles them; this involves the controversial choice of Linda, his wife, along with

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Denny Seiwell, Denny Laine and Henry McCullough, who record in actual studios and later embark on a retro-style tour of local universities.

In addition to interviewing key players (sanctioned by but sans McCartney), Kozinn and Sinclair dig into the 'funny papers', McCartney's euphemism for business-related paperwork in 'You Never Give Me Your Money' (Everett 1999: 226, 260). That 1969 Beatles song, long considered a comment on Apple Corps' impact on his partnership with Lennon, foreshadows attitudes that McCartney transferred into the next decade — when he would repeat certain mistakes — while he continued to compose many memorable and now time-tested melodies for songs about love and hope, peace and nature, and time itself. 'Tomorrow' follows 'Yesterday'.

Tunes such as 'Yesterday' remain vital pop songs because they can be filled with the meaning of their listeners. Pop's applicability is dependent on a certain degree of emptiness, in spite of (or due to) a memorable melody; this is why 'Yesterday' could begin as 'Scrambled Eggs'. Transferability is an outcome that McCartney has known about all along, even when he has tried to get political. Kozinn and Sinclair provide an example, detailing the circumstances around the composition, recording and release of 'Give Ireland Back to the Irish' (1972), which was banned by the BBC. In an example of wanting to have it both ways, McCartney felt compelled to respond to the events of 'Bloody Sunday' even though he still insisted on his British patriotism. When McCartney and Wings were playing the university circuit, McCartney was confronted with the contradiction:

> After the gig, Paul and a member of the university's staff stood in the icy evening air, splitting the door money. "Are you collecting for the IRA?" one student inquired. "We're simply playing for the people," Paul replied. The Irish debate, McCartney was coming to realize, was far from black and white. Though his song was intended as a comment on civil liberty, in the eyes of some, if he was against the British Army, he was pro-IRA. (360)

Prone to hello—goodbye thinking, McCartney's response reflects the tension between wanting to please and wanting to politic,

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the latter a realm Kozinn and Sinclair acknowledge had been the domain of Lennon.

With his anthem for Irish independence, McCartney was in new water. Speaking to a student writer, McCartney made an explanatory manoeuvre that would be characteristic of his discourse in the years to come:

> You've got to be political when they start shooting them down … you can't just sit on the fence. But of course, the BBC don't want to hear it said. The song could really apply to anything, it's about ownership. It says, 'give Ireland back to the Irish', but it could also be 'give Scotland back to the Scottish', or 'Africa back to the Black Man'. (362)

In keeping with their tell-the-story-as-it-happened approach, Kozinn and Sinclair maintain their commitment to chronology rather than flipping ahead into the future; still, the authors' attention to detail will no doubt be of use to other researchers' interpretative endeavours. For example, early on, they recognize McCartney's need for an aspirational mirror: 'What Paul wanted in a songwriting partner was someone intuitive, Linda grew up loving the same music Paul did, and seeing performances in New York City that Paul could only dream about' (129). Acknowledging her exposure to 'composers of an earlier generation' via her lawyer father, as well as the 'rock royalty' with whom she associated in the 1960s, Kozinn and Sinclair explain, 'In Paul's view, she had the background, if not the training, and training was something that Paul, as an untrained but astonishingly successful composer, did not particularly value' (129). Narcissus finds his Echo. Kozinn and Sinclair also acknowledge why Paul co-credited Linda; it wasn't some bid for feminist solidarity: 'With Linda signed to McCartney Music, Paul and Linda would earn not only the full composer's royalty, but half the publisher's royalty as well' (129).

The nearly 700-page volume concludes with a reduced-in-number band after a trip to Lagos, Nigeria; the first emanation of Wings was disintegrating. Macca's old ways had driven two key players out:

> Paul was most comfortable having both the first and last word. […] With the band's first incarnation, he wanted it both ways and promised Seiwell, Laine and McCullough that Wings would be a band of equals.

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> It was an idealistic view, and either he lacked the self-awareness to see that it was unlikely to work, or he believed that with a new band, he could reset the impulses that created friction in the Beatles. (671)

Only Laine (and Linda) remained. Everyone loves a makeover and a sequel, so the volume ends with that promise, a ‘to be continued’ with McCartney reimagining Wings 2.0 (672).

The passage cited above again reflects Kozinn and Sinclair’s disposition, their ‘we report, you decide’ approach to McCartney, who they even dub ‘The King of Pop’ in their last chapter. Rather than judging him for his inability to collaborate and to financially compensate collaborators (the latter another running issue mentioned but hardly judged [128]), they present multiple angles and rationalize McCartney’s. At the end of the book, Kozinn and Sinclair recognize the repeat history in the Wings scenario: McCartney is rejected, once again, by bandmates who can’t take the dictation of ‘a control freak’ (671). But the authors also legitimize McCartney’s actions: ‘he had adopted a fundamentally nineteenth-century classical model of creative music, in which a composer conceived of a work and expected musicians to play it as written’ (671).

Kozinn and Sinclair’s exhaustive research is reflected in back-matter references, including bibliography, discography, notes — but you will find no index there. For a book that positions itself as an authoritative reference, this is a very odd omission. Perhaps the publishers assumed that researchers would use the search functions in digital editions, but an index is a book’s guide in more ways than keyword identification. Indexes offer readers maps through a book, accentuating certain themes, motifs, recurring conflicts and events, and other phenomena. The absence of these pathways underscores the authors’ approach to the presentation of history, narrative and musical analysis: McCartney’s legacy is up to you — pure pop.

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Act Naturally: The Beatles on Film
Steve Matteo
Lanham, MD: Rowman and Littlefield, 2023
ISBN: 9781493059010, 350 pp.

With an impressive and ever-expanding number of films on the Beatles, it is only natural that authors are producing texts that examine this particular element of the group's history. Steve Matteo delves into this area in *Act Naturally: The Beatles on Film*, in which he explores the Beatles' various escapades in the film world, from *A Hard Day's Night* (dir. Richard Lester, 1964) to Peter Jackson's (2021) *The Beatles: Get Back*.

Matteo details his aim from the outset: to offer Beatles fans an engaging but informative text exploring the Beatles on film through a mix of images, description and fact. Each chapter details exact dates, locations and events:

> April 7th featured shooting the pub cellar sequence where Ringo is confronted by Raja the Bengal tiger, who turns into a pussycat whenever he hears the fourth movement of Beethoven's Ninth Symphony, commonly known as 'Ode to Joy'. (138)

Although Matteo self-describes as not being 'a film scholar' (vi), his work indicates the contrary, as he presents his meticulously researched findings throughout. This level of detail goes beyond solely exploring the Beatles. There is an enormous amount of historical cinematic context that preceded and surrounded the group's film work, including the 'new British film wave: realist films, social problem films, and what came to be known as "kitchen sink" films' (11). As the author notes, 'This book is as much a celebration of the films of the Beatles, as it is a championing of the British films of the 1960s in general' (vi).

The text also discusses the context of the period for each of the films explored, such as the Profumo affair in 1963.[1] As the author

1. Secretary of State for War John Profumo had an affair with model Christine Keeler in the early 1960s.

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states, 'The deal with UA to make the Beatles' screen debut, and the expansion of Beatlemania first beyond Liverpool and then England, did not occur in a vacuum and must be understood amidst the backdrop of the political, social, and historical contexts of postwar England' (19). The detail is well researched and includes more obscure elements of the Beatles' film history, such as noting one of the first television recordings of the group: 'On August 22, 1962, Granada Television filmed the group at a lunchtime session at the Cavern Club on Mathew Street in Liverpool' (39).

At points, most notably in chapter 1, the scope of the text expands far beyond the topic of the Beatles, and the amount of research undertaken to contextualize this should be commended. Matteo makes reference to the range of sources utilized for his research, noting not only the wealth of texts on offer but also giving credit to other Beatles scholars who continue to build a clearer and wider picture of the group. Matteo also interviewed those involved in the Beatles' history including Apple Corps employees,[2] offering unique insider views. This is an unexpected bonus, given the specialist topic presented here, but the knowledge that this has been utilized when writing is a welcome addition.

Not limited to simply presenting facts, Matteo offers vivid descriptions to engage readers from the outset, beginning by detailing the impact of the Beatles, who 'had taken the world by storm by 1964' (3). From here Matteo notes the influence the Beatles had on the film world, describing not only the London premiere of *A Hard Day's Night*, but also the northern event in Liverpool, describing it as an 'emotional roller coaster' (4). The text also notes smaller moments of the Beatles' films such as the issue of finding a voice actor for George Harrison in *Yellow Submarine*:

> By chance, while members of the animation team were drinking at the Dog and Duck, they thought they overheard George Harrison talking. It turned out to be a rather tipsy patron, Peter Batten. Batten was asked to audition and nailed the gig. (228)

2. Apple Corps Ltd was founded by the Beatles in 1968.

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The main draw of the text is the Beatles themselves and how they fit within the world of film. Matteo goes beyond both this and the wider film context to present us with some interesting insights and observations on the group. Some parts of this collected history include quotes from the group, giving their own opinions and commentary on their cinematic journey. An example is Harrison's reply to a reporter asking if the Beatles want to be seen as actors: 'No, definitely not. We enjoyed making the film [...] None of us rate ourselves as actors, but, as you know, it's a good laugh and we enjoy doing it' (4). These moments are scattered throughout the text and lend some Beatles' authenticity and heart to the reading experience.

At the end of the text, Matteo includes a selected bibliography, noting the primary sources used and the wider variety of films focusing on the group that are available. This offers the reader sources to further explore this aspect of the group while also furthering his identification of the importance of researching and sharing key texts and information.

If you have an interest in the Beatles and film, in particular how this marriage of artist and art form was received and created within a historical and social context, then this book is highly recommended. *Act Naturally* provides an entertaining guided tour of the group's cinematic history which is, thanks to the thorough research of Matteo, well furnished with facts, stories and images.

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The Beatles and Film: From Youth Culture to Counterculture
Stephen Glynn
Abingdon: Routledge, 2021
ISBN: 9780367225278, 126 pp.

A Hard Day's Night, the Beatles' 1964 film directed by Richard Lester, shows the band being chased through train stations, streets and hotels, running from fans, tripping over each other, climbing walls, jumping on to a newspaper truck, Paul disguised with a moustache, hoping to evade the screaming fans who follow the Beatles at every turn. 'The place is surging with girls', the band's fictional manager laments as he tries to shepherd the band through the crowds. The dizzying epic of Beatle life depicted in the film was fictionalized, but not by much. Actually, the crowds and experiences shown in the film only partially convey the hurricane of Beatlemania. A mere six years and three films later, *Let It Be* (dir. Michael Lindsay-Hogg, 1970) shows the Beatles in the studio, largely isolated from that adoring crowd, older and less energetic, no longer in the matching suits they often wore in 1964 but donning an array of eccentric clothing. By the end of the decade, their hair, which had garnered so much attention, was much longer, and the film, although dark at times, was in colour. The evolution of the four 'mop tops' in suits into the long-haired (now without exaggeration) heroes of a global counterculture that they helped shape as icons and musical innovators exemplified the dramatic transformations of the 1960s, echoing and influencing its shifting styles and sensibilities. The journey of the Beatles through the decade reflected as well as shaped the rapid, at times dizzying pace of change in the storied sixties. We hear this in the Beatles' music. We see it in their style. We also see it in their films.

In *The Beatles and Film: From Youth Culture to Counterculture*, part of Routledge's Cinema and Youth Cultures series edited by Siân Lincoln and Yannis Tzioumakis, author Stephen Glynn traces the arc of the band's career and image through the lens of their five films. Contending that the films represent an understudied

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area of Beatles scholarship, Glynn devotes this slim volume to the Beatles' films and places them at the centre of the major cultural developments of the 1960s, influencing the emergence of vibrant youth cultures and countercultures as well as marking the ways in which they changed throughout the decade. Glynn's attention to the films and to the Beatles' depictions on film is important not only for its close analysis of the films themselves but in recognizing them as a major vehicle by which large audiences around the world received and understood the Beatles. Although varied, each film included not only the Beatles' music but the Beatles themselves, in a range of real, fictionalized and animated formats that all conveyed something about the Beatles' image, sensibility and humour, as well as charting the band's changes and those in their cultural, national and global contexts as well.

Although the Beatles' films are shared by intergenerational audiences today, Glynn clearly positions each within the context of a youth, and specifically teen, culture and market. Although Glynn makes comparisons to the US context, his study is centred in Britain, where the films were largely made and released, and is rooted in British youth culture as a primary context, although he notes the growing audience and ways in which the Beatles – and their films – contributed to the celebration of British-influenced youth culture in the 1960s.

Although the five films are quite distinct, each reflects an important facet of the Beatles' image, time and, in Glynn's view, the youth cultures and countercultures of which they were a part. Glynn begins with the youthful spirit captured in *A Hard Day's Night*, the first Beatles film, which introduced them not only as a band but as a funny, fun-loving band of brothers. The film gives a behind-the-scenes look at the life of a partly fictionalized version of the Beatles (no Brian Epstein, not really Paul's grandfather), 'investigat[ing] the status of this new-form of celebrity and the media machinery that promotes it' (19), as well as the fans who drove it, depicting as well as fuelling Beatlemania. *A Hard Day's Night* never pretends to be a documentary, but it did grant access to the Beatles and their world to an audience anxious for such proximity. Glynn argues that the film champions the Beatles

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as part of a triumphant youth culture, casting them as fun and funny against the older, more proper managers, executives and technicians who attempt to foil the band's fun and freedom. The male characters dominate the dialogue, while the women in the film are seen more than heard (unless they scream), but the witty dialogue and irreverent humour position the Beatles as youthful and fun, like the audience was or wanted to be. One of the iconic scenes from *A Hard Day's Night* shows the Beatles escaping a television studio full of stodgy showbiz people and running around in an empty field for the length of a song, exclaiming 'we're out!' The Beatles gave their fans that same sense of freedom.

Released just one year later and in colour, *Help!* (dir. Richard Lester, 1965) continued in the vein of real Beatles in fictionalized, now more ridiculous, scenarios. Here the crowd is largely absent, but its presence undergirds the premise of the Beatles often hiding out, feeling trapped, retreating from the crowd and the 'constraints Beatlemania had imposed on their daily lives' (38). Now, however, the Beatles have moved on from train stations and hotels to the Bahamas and Buckingham Palace, being chased not only around Britain but around the world. The fans this time are almost wholly invisible, and the chase also involves the band protecting Ringo from a vaguely defined religious sacrifice. *Help!* displays the 'cheeky' Beatles humour but in a different way, 'spoofing British espionage narrative tropes' (38) and responding to their exciting surroundings with their often droll and ironic humor. *Help!*, Glynn posits, reflects the Beatles at this mid-decade moment, slightly older superstars put off by the whole apparatus of their lives, although interested in a wide array of people and places. In a preview of sorts, *Help!* features a sitar, and it was while filming that George Harrison encountered the instrument that would soon appear on the Beatles' records and become important to Harrison's life and music (49). Glynn portrays the Beatles in *Help!* as 'liminal' — not quite the cheeky, cheery heroes of a growing youth culture, but on the other side of that and somewhat uncomfortable with it, though not quite yet the psychedelic heroes of the counterculture (54). Although their audience could not identify with superstardom, they could, perhaps identify with this liminal space of the mid-sixties.

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Noting the complicated nature of the counterculture and its frequent conflation with psychedelia and hippies in the US context, Glynn contends the 'British variant was rather different', if similarly unwieldy (56). Glynn considers this counterculture in a shared chapter on *Magical Mystery Tour* (dir. the Beatles, 1967) and *Yellow Submarine* (dir. George Dunning, 1968). Both films are colourful (although *Magical Mystery Tour* was aired on television in black and white, undermining a large part of its intended aesthetic), somewhat playful (especially the animated *Yellow Submarine*), celebrate some aspect of community or communal living ('every one of us has all we need') and reflect the influence of a broader counterculture and of psychedelia on the Beatles. Glynn also contends that both are clearly rooted in British culture, drawing on Blackpool coach trips, for instance, in the case of *Magical Mystery Tour* (56, 59). Glynn's discussion of *Magical Mystery Tour*, the most widely ridiculed of the Beatles' films, and of the cartoon *Yellow Submarine* highlights some of the background and decisions that informed both, while also suggesting the ways in which the eccentric films capture something important about the counterculture and show that the Beatles, even when spoofing, were displaying politics that were seldom overt but still revolutionary in their imagination of different ways of living and being.

In the book's fourth and final chapter Glynn discusses *Let It Be*, the last and least seen of the five films. Here the Beatles are not sharing the celebratory spirit of a colourful counterculture; rather they have reached a disillusioned or, in their case, tired stretch where they seem, as many young activists and artists did in the same year, ready to go home, to return to their roots and in their case, to play rock and roll. The Beatles had broken up by the time *Let It Be* was released, a fact that undoubtedly coloured the reception of the film, and none of them attended the premiere. The film remains the least accessible of the five Beatles films, the others of which have enjoyed re-releases, anniversary editions and some ubiquitous merchandising (89). Yet here the Beatles are finally themselves, with no fictionalized plot or imaginative scenarios, offering 'a process piece' of sorts, to the extent the film editors would allow (87). As Glynn notes, the ultimate editing

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omitted key songwriting scenes and some of the lighter moments, and emphasized Yoko Ono's presence in ways that would arguably shape well-known narratives about the band's breakup. The rooftop concert included in *Let It Be*, however, offers 'a joyous reaffirmation of togetherness' (94). Perhaps in a refreshing twist on the band's first films and certainly their live performances, which had ended in 1966, there are some people on the street, mostly craning their necks to see the Beatles, some of them pleased while others are bothered. Maybe here, the Beatles are free — 'out' as they'd screamed in *A Hard Day's Night* in 1964, a world away in black and white.

Glynn concludes with a brief discussion of other film projects of the solo Beatles post-breakup and an epilogue with brief mention of Beatles-related films, such as *I Wanna Hold Your Hand* (dir. Robert Zemeckis, 1978), in which the fans, not the band, are the main characters. Glynn published this book prior to the release of *The Beatles: Get Back*, the 2021 Peter Jackson documentary series that draws on hours of unreleased footage from the same recording sessions and rooftop concert as *Let It Be*. Although *Get Back* is not a 'Beatles film' in the same sense that the other five are, it feels like a worthwhile addendum and arguably underscores many of Glynn's points about *Let It Be*. *Get Back* contributes hours of footage of four people who love making music together, not only writing 'Get Back' and other songs together, but playing their favourite music and mixing in songs they liked and were learning, such as 'I Shall Be Released', released on the Band's *Music from Big Pink* the year before. They get frustrated, but their interactions convey familiarity and understanding. Yoko Ono *is* there a fair amount of the time, but Linda Eastman, soon to be McCartney, is there too and so are Maureen Starkey and Pattie Boyd, who were married to Ringo Starr and George Harrison respectively at the time of filming. In a fitting bookend to *A Hard Day's Night* (in which Pattie Boyd also appeared), *Get Back*, if not *Let It Be*, also shows the Beatles' friendship and intimacy as well as their humour — sometimes goofy, still irreverent and, in different ways, still youthful and countercultural.

The arc and throughline of Glynn's discussion mirrors and supports the clear innovation and rapid change in the Beatles'

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music and image during the sixties, as well as the pace of change in the era itself. Still, Glynn's tightly focused study and close attention to the films is important in considering the Beatles' creative process and varying levels of control over this aspect of their careers, personalities and images, as well as music. Audiences understood what the Beatles were about through these films and gained a new level of access to them via the screen. Fans screamed in cinemas while watching *Help!* and *A Hard Day's Night*, which parodied the spectacle of Beatlemania and the screaming fans themselves.

The Beatles and Film is an academic work, although other audiences would find interest and value in Glynn's succinct and readable study. The book assumes some amount of familiarity with the Beatles, but Glynn also offers succinct context as part of the discussion of each film. Familiarity with the films undoubtedly helps, especially in picturing the oddities of *Magical Mystery Tour*, but there are illustrative, if limited, images included. Throughout, Glynn importantly considers race, gender and sexuality, as well as the contexts of the British empire and the global sixties. These insights constitute important contributions of the book in both contextualizing the films and offering deserved criticisms. Glynn's analysis is peppered with contemporary media coverage and critical responses as well as some audience voices, although a different study might highlight more voices to underscore the reception and impact of each film in its time.

The Beatles, Glynn notes, sought control over their creative output, including their films, and 'did *not* want to be obligated to the annual film drudgery and blandness endured by their former idol Elvis Presley' (58). This was not about opposition to film, but rather a sense that film offered them creative possibilities and new opportunities that should be theirs — they wanted to *make* films, not just be in them. Although Glynn acknowledges and details the ways in which their films, especially *A Hard Day's Night* and *Help!*, were part of a larger apparatus intended to create market opportunities, the Beatles' films remain distinct from the genre of music-movies starring Elvis and many other musicians. What's different about them certainly revolves around the Beatles themselves — reflecting

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their roots in Liverpool, their class backgrounds, their sense of humour, their growing interests and their sense of themselves and the world. But part of what's unique about them ultimately rests in Glynn's arguments about how they reflected and influenced their audiences through youth culture and counterculture, as well as the cultural changes the Beatles reflected and shaped at the end of the decade. *A Hard Day's Night* showed four friends against the world. At the end of the decade, they had made a different world.

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