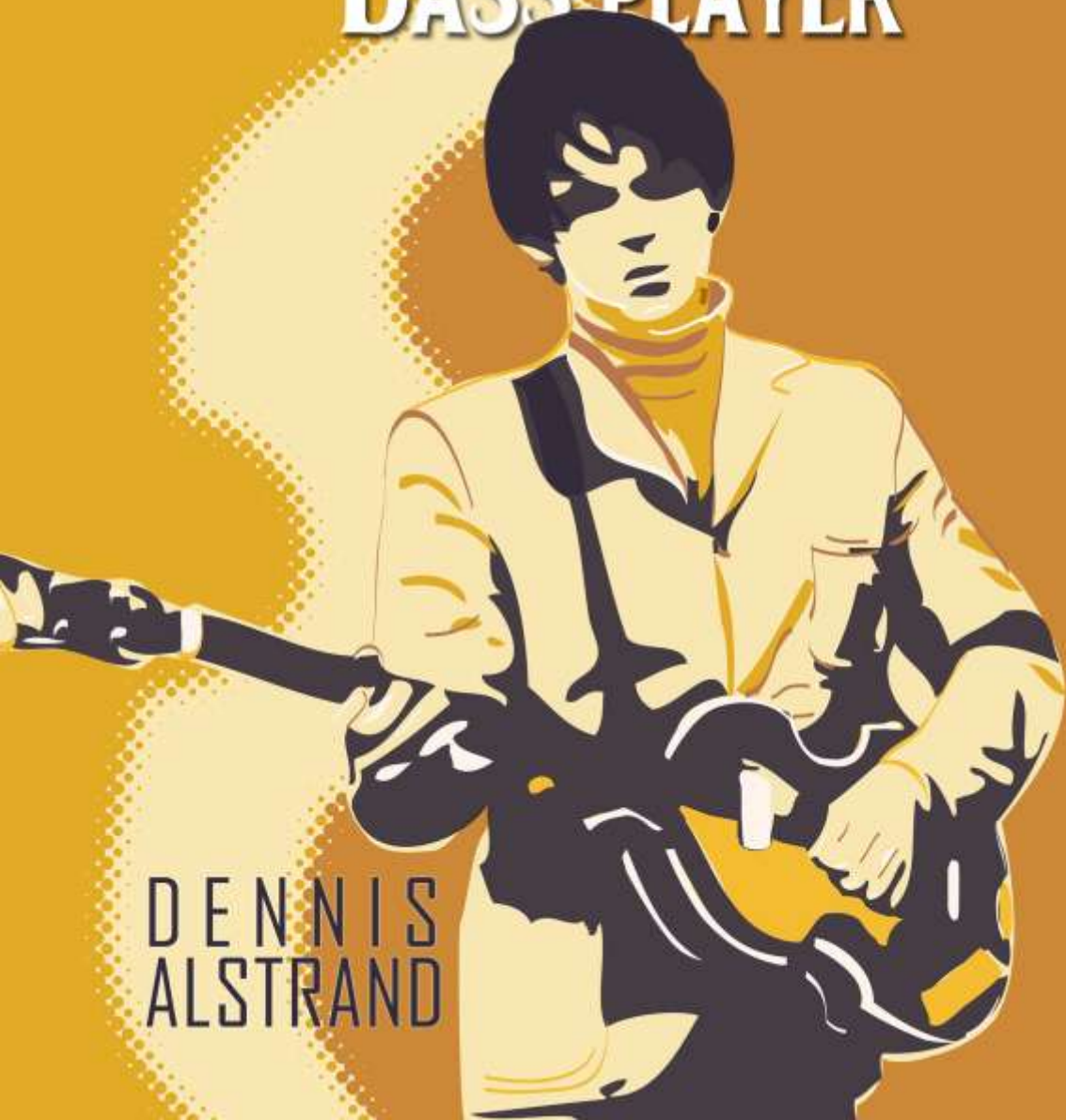


THE
BEATLES AND
THEIR
REVOLUTIONARY
BASS PLAYER



DENNIS
ALSTRAND

**THE
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THEIR
REVOLUTIONARY
BASS PLAYER**

Dennis Alstrand



The Larry Czerwonka Company, LLC
Hilo, Hawai'i

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Introduction

How the hell did four guys, from a city on the Northwest Coast of England, come to rule the world? I can not imagine what life would have been like without them. Can you?

How would the current economic state or all of the sorrows of the world compare to going through life never hearing “She Loves You” or “A Day in the Life”? Instead, we were able to live vicariously through a story that would make a great novel (if someone ever chose to write it as such). It has everything you need: desire, early failures, bleak moments, heartbreak, love affairs, dragon women and helpless maidens, martyrs, incredible characters—some dark and some light— coming and going just when they were most needed, insecurity and loyalty, triumph against all odds, the world held in the sway of four men who changed it all, a breakup that was viewed with more despair than Charles and Diana and—finally—four figures, four separate Phoenixes, stumbling to their feet and learning for the first time how to stand up without their three mates at their side.

The intention of this book is to capture some of that story with a focus on the evolution of the bass playing of Paul McCartney. The book’s genesis was a website devoted to his bass guitar work (still online at www.alstrand.com) but it became clear that any discussion of one aspect of the Beatles leaves the rest of the story wanting. For example, to talk only about McCartney’s most famous bass line—the one in “Come Together”—ignores the innovative drumming of Ringo Starr, the swampiness of Paul’s electric piano, the quality of John Lennon’s voice, and the mere fact that he is saying “shoot me” at the start of each instrumental riff. To talk about one thing, you *have* to talk about it all.

Writing this book, I soon realized, was like riding on an emotional roller coaster. Pull out an old Beatles' chestnut and listen closely to it with the intention of explaining it to someone else and you'll see what I mean. In my case, maybe something about the structure of the arrangement would strike me as brilliant and I'd grapple for words to describe it. Words that did not make me sound like a wide-eyed, throat-gurgling, gob-smacked fanatic. Which I am, but I do try to hide it in these pages.

The songs that I had the most fun with were "She Loves You," "A Day in the Life," "Hey Jude," "Come Together" and "I Want You (She's So Heavy)." Each song presents itself as a well-orchestrated masterpiece, complete in every way. To me, the Beatles were such an incredible team—such a tight unit—that whatever an individual did had an impact on the larger unit. In the early days, the group would generally run their songs through what I call the Beatles Machine. A song would go in with chords and melody and come out a full-fledged Beatles song.

As for McCartney's bass playing, let better minds than mine tell it for me:

"Paul was one of the most innovative bass players ever. And half the stuff that is going on now is directly ripped off from his Beatles period."

~ John Lennon

(The Playboy Interviews With John Lennon and Yoko Ono, 1981)

I won't argue with John Lennon. As you go through this book, you will find that many of the foremost bass players of the world feel the same way. His bass playing was as influential to rock bass players as James Jameson's was to soul players and, dare I say, the incredible Charles Mingus' playing was to jazz players.

McCartney wasn't the fastest or the greatest technical player, but when it came to lifting a song up to a new level, he was (and remains) up there with the best of them. The difference between him and others is that McCartney was always at the forefront of innovative ways

to cause his bass guitar to make noise. Consider the following: he was the first rock bass player to be a front man. He was the first rock bass player to use double stops (two finger chords). He was one of the first to combine a melodic and rhythmic approach to bass playing. And, in the end, he came to be a major influence on bass players with no less renown than Stanley Clarke, Will Lee, Sting and Billy Sheehan as well as me and a thousand others.

Like thousands of others, I took up bass playing in the late 1960s mainly because of Paul McCartney. He made it look like fun and played thundering bass lines to boot. I've gone through hero-worshipping phases: Jack Bruce and Chris Squire figured prominently in my development, but it always comes back to the man who started it all: Paul McCartney. In 1966, he switched exclusively to a Rickenbacker 4001 bass and started making the bass a crucial part of Beatles' recordings. But I suspect it was his playing style on the white album that is the most influential of all of his playing. I hear that style everywhere to this day.

What to Expect With This Book

The audience: The book is written with the lay listener in mind. If there are musical terms or phrases that you don't understand, then I haven't quite done my job. But I like to listen to what's going on behind the scenes in a song. If you like listening to the Beatles but don't normally dig into the underpinning of the recordings, this book might cause you to start listening in more detail.

Chapters: There is a chapter for every year of the Beatles (1961-69) and one for some of McCartney's post-Beatles work. At the start of each chapter, you'll find a breakdown of major events in the lives of the band during that year. This will be followed by a discussion of a selection of Beatles songs for that year. I won't go into every song; for example, you will find an at-length discussion of the song "Please Please Me," including what it must have meant to the Beatles to score

their first number one hit. But there is almost nothing about their next release, “From Me to You.” I just can’t think of what to say about that one.

Features: The book is loaded with a *lot* facts and information that I think you’ll find fascinating. How long did it take Paul McCartney to become an accomplished bass player? Read the chapter on 1961. When did McCartney and the Beatles develop the bass playing and recording style that would carry on through to Abbey Road? Read the chapter on 1965. What are the Beatles *actually* saying in “She Loves You”? How do you get to the crosswalk at Abbey Road? How did Paul do on John and George’s songs? How, exactly, did Capitol Records mash up the Beatles’ music? Read about these and more “Between the Chapters.”

In various places, there are little sections entitled “Did You Hear That?!” This came from a weekly spot I’ve been doing for some years in Hawai‘i on radio station B97 (Hilo) B93 (Kona) with the morning DJ, Darrin Carlson (DC). I’d hear a little piece of a song that wasn’t obvious to the listener and call in and talk about it with him. It was always fun, so I’ve included some of those in this book as well.

The book should be fun to read. Thank you for picking it up!

ONE

In the Beginning (1957-1960)

The chain of various incarnations, lineups and band name changes that eventually became the Beatles all began in 1956. Ring-leader John

Lennon formed a band called the Quarrymen, named after Quarry Bank High School.

The band name came from the school song which had the line “Quarrymen, strong before our birth” (and you thought only pro wrestlers and leaders of Middle Eastern countries made outrageous claims). By the way, the Quarrymen as a band exist to this day, although most of the original members have died including, saddest of all those who have ever died, its founding father, John Lennon.

A huge day in the life: on July 6th, 1957, the Quarrymen were enlisted to play an outdoor party behind a church in Woolton, a suburb of Liverpool. Just after 4:00 p.m., they played their first set. It has been surmised somehow that the band was playing the Del-Vikings’ hit “Come Go With Me” when Paul McCartney showed up. After their set, John’s friend Ivan Vaughan introduced Paul to John and the rest of the Quarrymen.

Lennon was always famous for his inability to remember lyrics, and so when the two sat down after the set and Paul sang the lyrics to Eddie Cochrane’s “Twenty Flight Rock,” Lennon was impressed. In the next few days, Lennon realized he had a tough decision to make. Should he ask Paul to join the Quarrymen? It may seem to us now as the easiest decision in the world. After all, this young McCartney fellow knew how to play real guitar chords unlike the banjo style chords which were all that Lennon knew. Not only that, he could sing like a

bird, and while he seemed to Lennon like a bit of a goody two-shoes, he had a certain aspect to him that showed he might be going places. Paul McCartney was talented.

But there was an enormous downside to letting Paul into the group. With a chip on his shoulder (yes, bigger than his feet) John had always been the leader with his friends and with the Quarrymen he was the unquestioned ruler. He sang all of the songs and he fancied himself the best musician of the lot. If he allowed the young upstart in, he would be trading total leadership for someone at his level. This would not be an easy thing for him to do. It took him weeks to come to the conclusion that the music of the Quarrymen was more valuable than his leadership of the group. McCartney wasn't invited to join until quite a bit later and he took his time in responding. As he remembered in his song "Here Today," both he and John were playing hard to get. However, to the immense satisfaction of music fans, record companies and book publishers for years to come, he finally joined and had his first appearance with the Quarrymen on October 18, 1957.

As the years sailed by, the Quarrymen changed lineups. Paul brought George Harrison into the band in 1958 and in 1960 John brought in his college friend, Stu Sutcliffe who was the first bass player in the Beatles' story.

As the original Quarry Bank High band members gradually left the band, the name Quarrymen made less and less sense. Between 1959 and 1960, the band tried out many names, but it was apparently Sutcliffe—and not a man on a flaming pie—who came up with the name Beatles (or Beatals as it was originally spelled).

The Beatles trudged through these formative years, picking up work when they could, being "let off leash" for the first time (as Paul later said) and wondering—quite often—if they had any hope of being anything but *working class for life*.

But these were truly the formative years. They listened to and copied from records, watched other bands, learned new chords and progressions, invented their own unique styles and personae, and competed with what ended up being hundreds of bands around their home town. It was this fierce competition that drove the Beatles in more ways than one. There were ground rules. If a song became identified with a certain group, the other groups would not perform it. Gerry Marsden remembers, though that some groups might trade songs. "If you let me play your 'Jambalaya,' I'll give you my 'Roll

Over Beethoven.” To escape this nonsense, the Beatles learned to find songs that were not so well-known and made them their own. They discovered and played a lot of b-sides to American records (the Shirelles, etc) that became staples in their act. It was all-important to be different from the other bands. If, during a show, another band was being lively and enthusiastic, they’d try to hold it down. Usually, however, they were alive and energetic in their sets.

Still, they didn’t make any money in Liverpool and, with countless other bands cropping up there, the prospects looked bleak for our

heroes. After temporary manager Allan Williams got them a gig in Hamburg, Germany, they found they weren’t making any money there either. There’s a valid reason they all look skinny in the old photos! But they were slowly, surely building a following. Maybe there was hope after all, for the upcoming year 1961.

By the end of 1960, the lineup for the Beatles was Paul McCartney (piano and guitar), Pete Best (drums), Stu Sutcliffe (bass), George Harrison (guitar), John Lennon (guitar).

TWO

The New Bass Player (1961)

1961 in Review

This is where the story truly starts, because 1961 is the year Paul McCartney stopped being the guitarist/pianist and became the bass player in the Beatles. Because of the switch, 1961 is a year of importance in Beatle lore. But to the Beatles, it was mostly another year of striving, starving and making extremely slow progress on their way to a success that must have looked to be light years away.

They had secured fairly decent residencies in Hamburg, Germany, playing for hours on end to drunken, brawling customers. As seedy and dirty as the scene appears to have been, it was perfect for the Beatles. For it was there that the Beatles honed their craft. They learned to “make show” as their German bosses would yell. John and George have both said that it was in Hamburg that they were at their best as performers. By year’s end, they were a hot band who were honing their stage craft . . . and still going nowhere.

The Departure of Stu Sutcliffe

At the beginning of 1961, they were a five-piece band. John, Paul, George, Pete and Stu could not be called lazy. They had by now begun the lives of workaholics that the Beatles would retain until the end. You might say they were already a veteran band. They had spent

a lot of time playing long hours in Liverpool and Hamburg during these early years. When their residence there ended in July of 1961, John, Paul, George and Pete made their way back across the channel to England. As they left, they said goodbye to bassist Stu Sutcliffe who remained behind with his fiancé, Astrid Kircherr.

It's never been made entirely clear as to why he left. There are certainly those close to him who claim it was his level of talent.

“He stood a certain way, he had shades, he looked the part—but he wasn't that good a player. Any of our mates could look at the group and spot it; any of the guys who were in groups like us—King Size Taylor & the Dominoes, the Big Three—they would just spot it, and they'd say: ‘Lousy bass player, man.’”

~ Paul McCartney

(*Paul McCartney – Bass Master - Playing the Great Beatles Basslines*, 2006)

In the video to *The Beatles Anthology*, George Harrison shared McCartney's view of Stu's talent. Recordings of the Beatles with Sutcliffe certainly don't indicate that he played with much talent, mostly just thumping root notes, 1st beat of measure.

We should bear in mind, however, that none of the Beatles showed much talent in those days. Klaus Voorman, who was a huge fan of the group in their Hamburg days, said in a documentary. “Stu was a really good rock and roll bass player, a very basic bass player, completely different. He was, at the time, my favorite bass player . . . and he had that cool look.” He went on to say that he liked the Beatles best when Stu was in the band. Rhythm-mate Pete Best has said that Sutcliffe was a better bass player than he has been given credit for—that he knew his limitations and worked hard with them.

Band politics may have been a contributing factor to his exit. McCartney, by his own account, had been giving Sutcliffe a hard time as had his close friend, John Lennon. But, he also saw a future for himself in the Hamburg art community; he had been awarded a scholarship and enrolled at the Hamburg College of Art.

When he left the Beatles, Sutcliffe loaned McCartney his bass (with the stipulation that he keep it strung for a right-handed player) and walked out of the history books. But I can't let him go without expressing *some* emotion about the young man who named the Beatles.

Sutcliffe was a short-time historical figure, a person who lives only in the books. Sadly, he's one who died before we could get to know him and so it's hard to imagine him as a real person. In fact, It only occurred to me when I read the book version of *The Beatles Anthology* that he was a real person and not a historical figure. There, speaking in the present tense, is Sutcliffe talking about how there were no bands to touch the Beatles in Liverpool. It was taken from a letter to his mother, but the fact that there was a quote from a living, breathing Stu Sutcliffe brought him to life for me.

He's been said to have been funny enough to be on par with Lennon. By all accounts, he was a bit of a visionary. In *Stuart Sutcliffe's Bass Playing*, Liscio calls him "an original thinker, highly intelligent, responsible and mature beyond his young years." He quotes Voorman as saying "[Stu] could see ten times more than other people" and that he was "miles ahead of everybody." He was a clear-thinking young man.

As time went by, Stu began suffering headaches that, according to Astrid Kircherr, had left him temporarily blind at times. He died in Germany of an aneurism on April 10, 1962 in an ambulance with Astrid by his side. The Beatles arrived in Hamburg shortly thereafter for another engagement when they heard the news.

At the time of Stu's death, the Beatles were on an upswing. His old rhythm-section mate Pete Best was still in the band, and they had been signed to a management contract with Brian Epstein who was trying to secure a record contract for them (that would come a month later). But for Sutcliffe, who had spent countless hours playing with the band, it must have been emotionally dispiriting to not be a part of that inner circle anymore.

John Lennon, Paul McCartney and Pete Best have talked about this phenomena, and the same thing is felt by entertainers of all stripes, from musicians to sports stars. One moment you're doing something that is incredibly important, exciting and fast-moving with instant gratification from your fans. Next moment you're back to being a regular guy again. There are darned few, if any, who have handled it well and so we can only guess that Sutcliffe was not easy about the transition. The Beatles were a fast-moving train on the rise to stardom. And so they said goodbye to Stu Sutcliffe.

We Need a New Bass Player. Who Will it Be?

Sutcliffe's exit from the band provided a real problem to resolve for the remaining four. There were many questions to ponder. Should they remain a five-piece band, sharing the money five ways? The band has played together for hundreds of hours and are a tight unit. Did they want to bring in somebody new who would have to learn all of the songs (always the bugaboo of musician replacement)? Did they need three guitarists (John, Paul and George)? The bass was generally known as the instrument for the person with the least talent back in 1961. If they did decide to move one of the guitarists over, whom should it be? John did not want to make the move and neither did George.

In the end, they decided to move the best lead guitarist of the lot over and Paul McCartney became the first bass playing front man.¹

“it was like, Uh-oh, we haven't got a bass player. And everyone sort of turned 'round and looked at me. I was a bit lumbered with it, really it was like, ‘Well . . . it'd better be you, then.’ I don't think you would have caught John doing it; he would have said: ‘No, you're kidding. I've got a nice new

Rickenbacker! I was playing piano and didn't even have a guitar at the time, so I couldn't really say that I wanted to be a guitarist.”

~ Paul McCartney

(Paul McCartney - Bass Master - Playing the Great Beatles Basslines, 2006)

It's amazing how small things can become so monumental in the study of history. Paul McCartney didn't have a guitar, did have a talent for the bass guitar, and history now reads that it was either during

April or May of 1961 that he became the Beatles' bass player and destined to become one of the most famous bass players in rock history.

“In listening to Paul McCartney play, you hear how much feeling he puts into his playing yet he strictly stays within the harmonic context of the song. None-the-less, he does some incredible things underneath. In some ways what he does and how he plays might even be more difficult than doing a solo or taking it in that direction. I think that, to him, it's what's best for the song itself that counts. He does not need to solo because that would be taking away from the song and the message. After all, he is a songwriter at heart who happens to be a very talented musician.”

~ Mark Fosella

(email, 2012)

I think Mark has captured the essence of Paul McCartney's bass playing better than many who have gone before. He said in one paragraph, what I hope to elaborate upon in this book.

The First Official Recording Sessions

Despite many guitar players' opinions to the contrary, the bass guitar is not an easy instrument to learn. It takes much more than the ability to play notes to become effective at the instrument. It is, generally, a

“behind-the-scenes” instrument that yields great power in the music, at times subtly, at other times right out front. As the main anchor between the drummer and the other instruments, the bass is both a rhythm and melodic instrument. What the bass player does in a song is not often heard or understood by a lot of listeners, but if you were to remove it from the song it would be immediately noticeable. A talented bass player knows how long to hold a note to be the most effective. (Listen to the breaks on “Come Together.”)

Paul McCartney became a bass master over the years, as we will see. But, do you find yourself wondering how long it took for him to convert from being a guitarist and pianist to an adept bass player? Five years? Two? Less than what it takes most of us mortals.

Thanks to the inclusion of a few songs on Beatles’ *Anthology 1*, we can answer that question right here. Keep in mind that he became the bass player in April or May 1961.

Somewhere on or around June 22nd 1961, back in Hamburg, the Beatles were called upon to go into a makeshift recording studio and backup lead singer Tony Sheridan on some tracks. The sessions were produced by German writer/arranger/producer Bert Kaempfert, who had orchestrated a hit record called “Wonderland by Night” and was, in later years, to write the music for “Strangers in the Night” and “Spanish Eyes.”

My Bonnie (LP)

Sheridan’s album was to be titled *My Bonnie*. There was time and room, apparently, to fill tracks for the album because the Beatles (credited on the record as “The Beat Brothers”) recorded some tracks of their own. These are the songs included on the Anthology. Let’s talk about two of them:

“Cry for a Shadow”

This is an instrumental song written and performed by the Beatles either in tribute to or in mockery of The Shadows, one of the most popular bands in England at the time. Aside from the fact that it is a

fun, and catchy number, there are a number of factors that make the song interesting from a historical point of view.

- ❖ Paul's bass on this, one of the first songs he ever recorded on the instrument, is *already* first rate. You can tell he has the feel for the instrument. He features at the end of every chorus with a slick little run up the neck.
- ❖ Pete's drumming is state-of-the-art for 1961, utilizing a surf beat. But, as will be reported again later in this book, when it is compared to the heaviness that McCartney brought with his

bass, it comes off as too light-sticked. Either McCartney should have lightened his touch or Best should have "heavied up."

The songs from those sessions were recorded in a school setting, far from a recording studio, and you're hearing the Beatles pretty much how they sounded live in those days. Paul's amp can barely handle the pressure, and that actually adds some charm to the sound of the bass. During most of his Beatle years and then again on *Wings Over America*, part of Paul's unique sound was driving his amp just to the edge of distortion. What a difference this makes with sound in general—adding an edgy touch to it—and Paul is getting it on this recording.

“Ain't She Sweet”

While the drums and guitars (and indeed the vocals) are playing staccato on the verses, McCartney is the only one who is sustaining his notes (legato). He is playing in counterpoint to the rest of the band, taking a leadership role in the music. His bass stands out from the crowd and not for the last time either. He is playing loose and clearly having fun. A lot of bass players, especially in those days, played in a *walking* style. This means that they would play notes as they moved from chord to chord. Starting with the first verse (under Lennon's

vocal), McCartney stretches the time from the first to the second chord by walking his way up. This *stretching* is done only beneath the vocal parts. It uplifts the vocal from below.

For the rest of the song, he moves between walking notes and rhythm notes. Throughout his long career on the bass, as we'll see, quite often he has done the exact opposite of what you might expect a bass player to do. There's no exception when the band moves to the chorus of the song "Just cast an eye . . ." you'd expect him to continue the style he had used with the verse. Instead, he begins hammering the notes (playing and repeating the same note quickly, similar to what he did for the introduction to "Please Please Me"). Even if you don't notice what he's doing, it livens up the song by making the point that the bass guitar can have an incredible effect without being obvious. Listen to all three songs from the album ("My Bonnie," "Ain't She Sweet" and "Cry for a Shadow") and you'll see that his clear goal is to keep the music lively. Despite his aptitude for self-control, and control of his surroundings, he loved to let a song take flight—when he wasn't the one singing.

How Long Had McCartney Been Playing Bass?

The question was, how long did it take for McCartney to develop into the role of the bass player? It was in April or May, 1961 that he switched to the bass. It was June 22nd (or so) that the Beatles recorded "Ain't She Sweet," etc., Paul McCartney had learned and begun perfecting his use of the bass guitar as an influence on the music being played by the band. He had been playing the bass for just one or two months.

Hamburg was where the Beatles learned how to seize an audience and make them watch and listen. Dressed in leather, dirty, sleepless, either drunk or on pep pills or both, they played hour after hour to

roaring, brawling drunken Germans. But they were getting better all the time.

“I was fascinated to see how the Beatles were improving. Chivvied on by the club boss: *Mak shau! Mak shau!*’ (Make show, make show) every time a break went on too long, they pushed themselves to the limit to play for eight hours at a stretch. Under pressure, they’d become more professional, and they were achieving a fabulous effect. Even though they hadn’t yet progressed to using their own songs, they were producing a sound that was special and unique.”

~ Cynthia Lennon

(*A Twist of Lennon*, 1980)

Playing eight hour gigs will do one of two things to a band: either they would find out they are not cut out for the line of work—or—they would become very talented as a unit. The never-sleeping (a prerequisite for a professional musician) Beatles opted for the latter.

The Cavern Clubs and Hopes for the World Beyond

Although the Quarrymen had played there, it was in 1961 that the Beatles began their long series of engagements playing at the Cavern Club in Liverpool. The Cavern had been a jazz club, and the Beatles changed that (much to the chagrin of its earlier patrons). You got to the club by descending a stairway and standing in a small area, sweat dripping off of the brick walls. It’s a wonder the musicians weren’t electrocuted playing there, but this was Liverpool at its most exciting. The crowds loved the Beatles and they ended up lugging their equipment to and playing at the Cavern Club an incredible 250 times in the next few years.

Playing the Cavern, they had become one of the very top acts in Liverpool. They had even made a record, but in effect they were still

nowhere. London was where you had to be if you wanted to make it in music. It was the springboard for money, fame and the actual real reason most of these guys got into the music business: women. As they put on their leather outfits and faced their cheering screaming fans for yet another rocking evening at the sweaty Cavern, part of their brain must have been pondering the fact that this club might be the height of their success. I don't know if the Beatles were religious, but even a nonbeliever could see that it would take a bona fide angel to get them out of this dead end.

The Angel Appears

Stories differ about exactly how their personal angel of mercy came to them, and even his own account is questionable. True, he owned a prestigious record store in Liverpool called NEMS (North End Music Stores) in Whitechapel, a section of Liverpool. It's also true that he, too, felt that he was on a road to nowhere. It may or may not be true that on October 28, 1961, a young man named Raymond Jones entered his record store and asked him if he had a record called "My Bonnie" by a group called the Beatles. After a few other requests, the store owner was intrigued, made a series of inquiries, and discovered where he could find this strangely named group.

Whatever the case, November 9th 1961 is a day that we can hold as sacrosanct. It's the day that Brian Epstein first walked into the Cavern Club and saw the Beatles. He saw a crowd of kids cheering for their leather-clad, untidy heroes. They didn't look right to him, but they sure sounded good. And he fell in love with them, especially that one named John.

He came back many times to hear them play. He was a man with well-developed theatrical instincts and began to imagine what he could do with the group. He finally decided that he wanted to manage them. He sought advice from his lawyer who told him to forget about the whole idea. He sought advice from his family who gave the same sage advice. And so, on December 6th he met with the Beatles

who agreed to hire him as their manager (the actual contract was signed on January 24th of 1962).

And he began pouring all of his energy into getting them known in London.

It wasn't long before Epstein's machinations attracted the attention of the head of Decca Records, Dick Rowe. A representative was sent to watch the Beatles at the Cavern and through a contract was not signed, an audition was set up at Decca Records' studio. In London! The date: January 1st, 1962. Heck, we better get to the next chapter quick to see where this story goes next.

About the Author

Dennis Alstrand started playing a Kent bass his mother bought for him in 1969. It was an intense but easy experience to become adept at the instrument, especially with heroes such as Paul McCartney, Jack Bruce and Chris Squire as role models.

He still plays to this day (along with guitar and piano) and lives with his wife Sandi in the Puna district of the Big Island of Hawai'i.

As can be surmised by the frequent inclusions in this book, he loves to converse with fellow Beatles' fans and can be contacted at dennis@alstrand.com



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