

The Family Way

Label 64b

London

M-76007 (mono)

Black label with parallelogram logo at top.

First mentioned in trade magazines June 17, 1967.



Label 64b

London

MS-82007 (stereo)

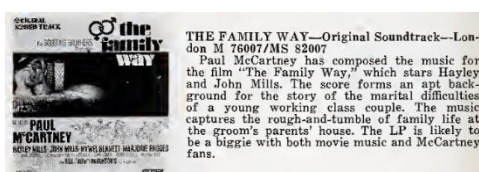
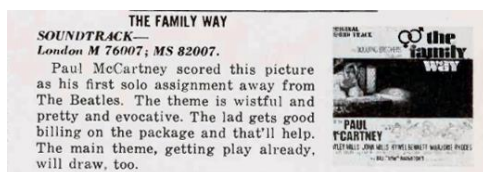
Black label with parallelogram logo at top and stereophonic banner.

First mentioned in trade magazines June 17, 1967.



Stickers:

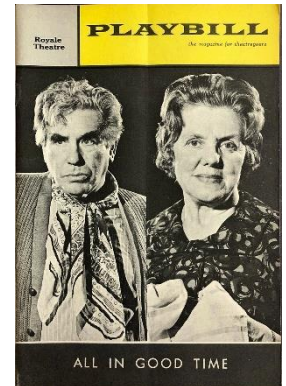
London released no copies of this album with promotional labels. Instead, the promotional copies featured one or two promotional stickers attached to the front cover.



The story of *The Family Way* began with an episode of the British television series, Armchair Theatre, that aired on January 29, 1961. The episode was entitled “Honeymoon Postponed.” It starred Trevor Bannister as Arthur Finton and Lois Daine as Jenny Finton. Although Bannister had a long and varied career, including a famous stint on *Are You Being Served*, the episode is best known for having been written by Bill Naughton.



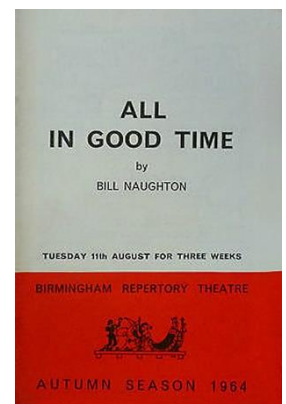
Two years later, Naughton had adapted the same story into a play, *All in Good Time*. The play grew in popularity, first in Great Britain and then in the United States, until in 1965 it debuted on Broadway.



The play attracted enough attention that British Lion Films decided to create a movie adaptation of it in 1966. The adaptation was the only cinema film shot that year which was funded entirely by British money. Warner Brothers partnered with British Lion to launch the movie in the United States.



The new title of the movie was *The Family Way*. It starred Hayley Mills, who had been known for playing “adorable” child roles (such as her notable role in *The Parent Trap*). More recently, she had starred with Dean Jones in *That Darn Cat*. Trying to escape being typecast, Mills had appeared in *The Trouble With Angels* – to moderate success. Paul McCartney secured the opportunity to create soundtrack music for the film – in the form of an interesting instrumental piece called “Love in the Open Air.” His work was remarkable for having been the first solo musical effort by any member of the Beatles.



GUESS WHO?



HAIRY BEATLE! PAUL McCARTNEY pictured composing the soundtrack for the new Hayley Mills film, “The Family Way.” Looks quite serious about it, too. For a review of the picture everybody’s talking about, turn to page 16.



Just for once,
a Beatle takes
a back seat...

PAUL McCARTNEY wrote the music for the new Hayley Mills film “The Family Way,” but it certainly isn’t the outstanding feature of the production.

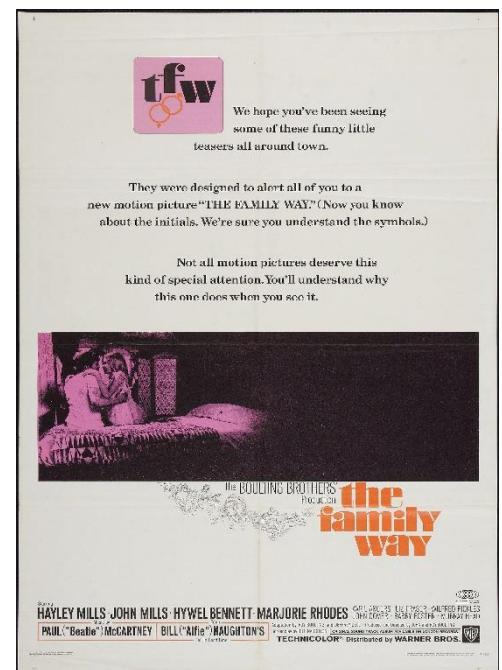
All the accolades must undoubtedly be poured on the head of John Mills, Hayley’s father-in-law in this parochial parody of young married life in a Northern industrial town. As the bold, blunt, couldn’t-care-less father of Hywel Bennett (the young husband) Mills is magnificent. He typifies the working-class set—around which this rather contrived domestic drama revolves.

The story is about the young couple’s marriage and the failure of the husband to consummate it. Hayley gets her first chance to play something other than an attractive, naive little girl and grabs the part with both hands.

Adapted by the Boulting Brothers of “Carry On . . .” fame from Bill Naughton’s play “All In Good Time,” this film carries a distinct touch of “Alfie,” which just happens to be Naughton’s other success. Hubble Hywel Bennet’s work-mate Joe Thompson, a rough-h’n-ready boisterous big-mouth played by Barry Foster, even looks a bit like “Alfie.”

One can’t help feeling that Paul had an easy time composing the music for “Family Way.” The score isn’t the most instantly noticeable thing about it. No doubt it will become an extremely popular and much-requested theme as the film does the rounds, but it had a definite undercurrent of that lilting melody “Nature Boy,” with which Bobby Darin had a lot of success.

The script, however, is excellent in parts with most of the punchlines going to the admirable Mr. Mills. Things like (commenting about his son’s avid reading and apparent lack of interest in sex): “My father told me that if a thing was natural, you’d see animals doing it. And I’ve never seen a horse reading!”—MIKE LEDGERWOOD.





PAUL McCARTNEY: The Family Way.
Music from the sound track of the film. Music supervised and orchestrations arranged by George Martin. Warner Brothers @ M 76007 or MS 82007, \$4.79; ① London LPL 70136, \$7.95.

When the Beatles began striking out on their own, melody-writing member Paul McCartney turned to composing film music. His first major project is this score for *The Family Way*, starring Hayley Mills and her father, John Mills. McCartney has successfully transplanted his melodic gift: these tunes are as attractive as the best of his songs with John Lennon for the Beatles. However, let's be realistic. There is more to good film scoring than melody writing, and McCartney has been ably assisted here by arranger George Martin. Ever heard of him? He's the man who's been arranging for the Beatles since the start. Or were you thinking that the Beatles themselves wrote the string orchestrations on *Eleanor Rigby*?

An interesting man this George Martin. He bears all the technical skills for which many a lesser craftsman yearns. Yet apparently Martin's ego is so constructed that he is able to donate his skills to the Beatles without being threatened by the group. You may be certain that there are a number of George Martin types behind successful rock records, quietly raking in dollars, willing to be unsung. Nobody evidently wants to think much about the importance of these phantoms of today's opera.

It should be said that of all the underground technicians, George Martin has probably been given the most credit. While large black letters on this album cover state: "Music by Paul McCartney," also included in smaller type is: "Supervised and orchestrations arranged by George Martin." Possibly what occurred was this: McCartney wrote melodies for the score and contributed ideas as to how they should be orchestrated and introduced—an organ here, an amplified guitar there. Then he might have watched and waited while Martin came up with the body of the score, at which point both of them fine-tuned or rejected what they had. This, of course, is only conjecture. At any rate, the music is a two-way project, and the McCartney-Martin working relationship must be sound to have lasted so long.

The score is unspectacular, but it's charming. McCartney's tunes are both distinctive and quaint. (So are the Beatles.) Martin's orchestrations will be recognizable to those familiar with any of the Beatles-plus-orchestration records. The album's biggest flaw is not musical but mechanical: the score is broken up into so many sequences, with pauses between tracks, that any hope of flow is lost. This may be accommodating for air play but it's aggravating for home listening.

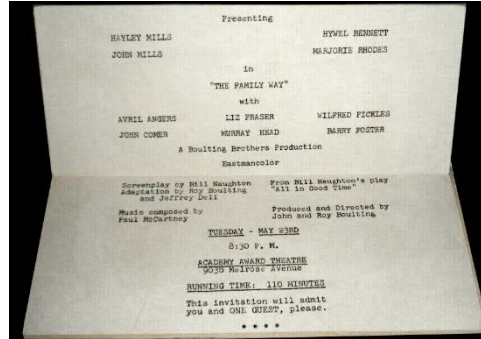
M.A.



Warner Brothers promoted the movie heavily, and it received mostly positive reviews. Paul's composition, too, was noteworthy. For it, he received an Ivor Novello Award in 1967, and several groups released single versions of the song right away. George Martin, who produced most Beatles sessions and the film soundtrack, recorded his own version of the song. Since it attracted little attention in Britain, he rearranged it for the American single, so the two recordings are actually quite different.



Paul completed "Love in the Open Air" shortly before the film's scheduled release date. George Martin created arrangements and added the recordings to the film at CTS Studios, going back and forth from there to work with the Beatles on "Strawberry Fields Forever." Observe that (in the United States) "Love in the Open Air" was published by Comet Music Corporation, which was associated with EMI and which would publish the songs from the *Magical Mystery Tour* movie later in 1967.



The Family Way wound up being the first Beatles-related record to be released simultaneously on vinyl and in all of the major tape formats, including:

Reel-to-reel tape (LPL-70136)

Four-track cartridge (LFX-17136)

Eight-track cartridge (LE-72136)

Cassette tape (LZX-57136)

Following *A Hard Day's Night*, this was only the second Beatles-related release to come out on cassette.

