

The

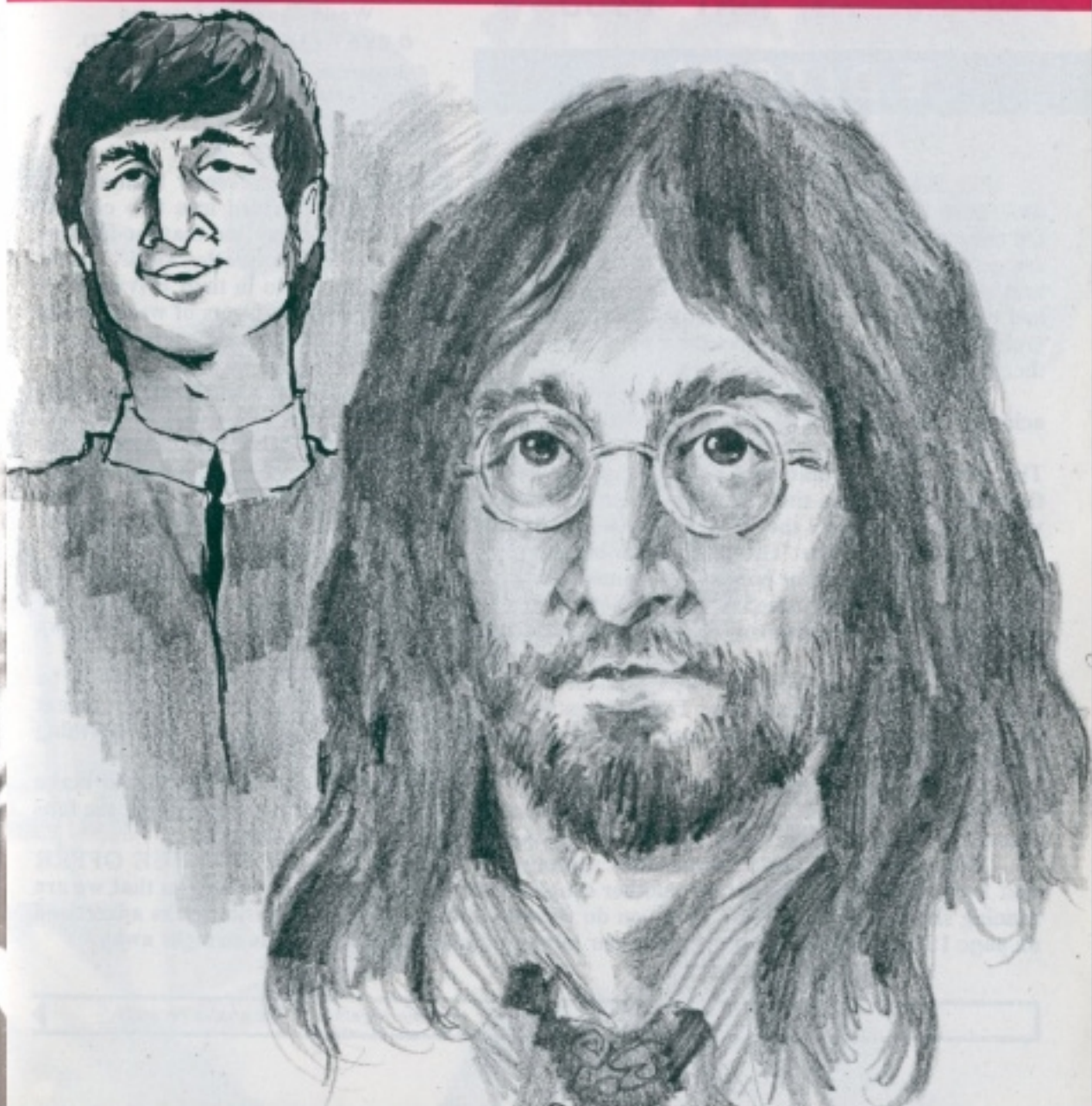
MAY No. 70

2/6

Beatles

MONTHLY

BOOK



The Beatles Book

The Beatles' Own Monthly Magazine

No. 70, MAY 1969

EDITORIAL

Publisher: SEAN O'MAHONY

in association with

BEAT PUBLICATIONS LTD.

58 PARKER STREET
LONDON, W.C.2, ENGLAND

Editor: JOHNNY DEAN

Beatles Book Photographs by
Mal Evans, Tony Bramwell
and Leslie Bryce

World Copyright Reserved

© BEAT PUBLICATIONS LTD.

Reproduction in whole or in part of any
article without permission is prohibited

The Beatles have been getting more coverage in the national press recently than at any time since Beatlemania was at its peak. The writers can be roughly divided into two camps. On one side are ranged the "knockers" who think John and Yoko are crazy and that the Beatles are getting far too much publicity. On the other side are the "leave The Beatles alone" group who state that the boys should be allowed to do anything they want to do in their private lives and they wish everyone would just let them get on with it undisturbed. Both sets of writers take great columns of space to make their point and usually include a few choice pictures to illustrate their remarks.

The odd fact is that both the "knockers" and the "leave The Beatles alone" brigade could achieve their aims very easily by not writing about them any more.

All of which seems to point to the fact that these journalists are being very hypocritical. The truth surely is that they ARE writing about The Beatles because, either their editor tells them to, or, because they feel that their newspaper or magazine will print the story if they write it. So why don't they stop being two-faced about it and admit the truth. They and their editors still believe that The Beatles are big news.

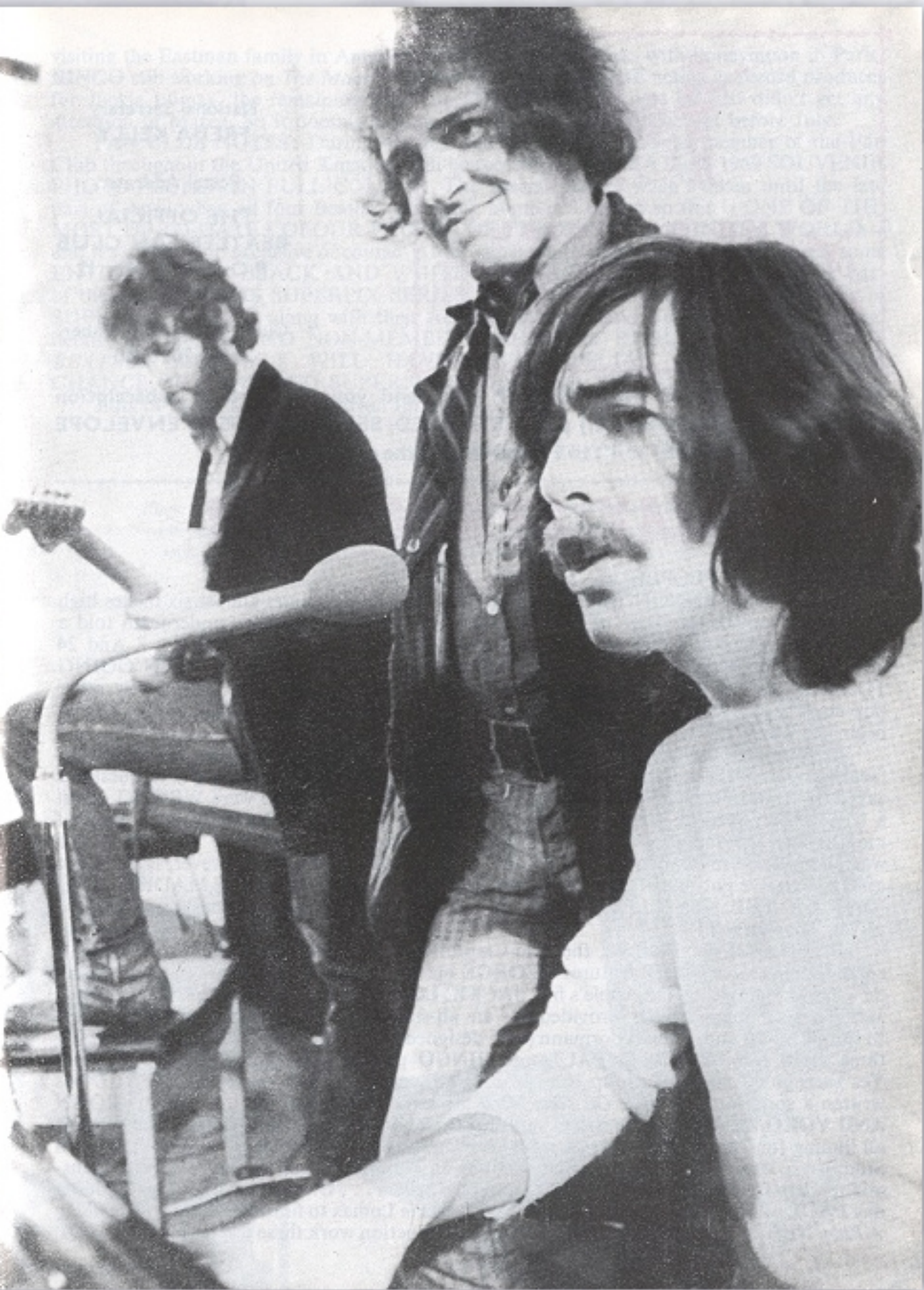
Only two important points have come out of all these articles—both things which we have known for a very long time, i.e. (a) The Beatles are individuals and are doing what they want to do in their own particular way and (b) they are still good friends and have a special relationship with each other.

One of these points has taken a bit of a battering, though. And there does seem to be a divergence of opinion amongst The Beatles. Ringo and George say they don't want to appear on stage again. John says he does because he wants the money. Paul hasn't said anything about the subject yet.

One very disturbing fact for all Beatle fans is that John has said that if they do make another tour it will be in America, where the money is, and not in this country. Surely the fans who have supported the boys for so many years deserve better than this.

There has been such a tremendous response to our SPECIAL BACK ISSUE OFFER that I am going to continue it for another couple of months. But, I should warn you that we are running short of several issues so if you do want to obtain any of the Beatle Books advertised on page 15 of this issue, please do get your letter and postal order off to us straight away.

Joe Cocker and George Harrison working together in the studio recently.





THE OFFICIAL
Beatles FAN CLUB

National Secretary
FREDA KELLY

Postal Address:

**THE OFFICIAL
BEATLES FAN CLUB
P.O. BOX No. 12
LIVERPOOL 1**

Club Telephone Number:
051-709 2410

*****FOR IMMEDIATE MEMBERSHIP** just send your first year's subscription (POSTAL ORDER FOR 7/6d.) plus a **STAMPED, SELF-ADDRESSED ENVELOPE** (size no smaller than 9" x 4") to **Freda Kelly** at the address above.

MAY NEWSLETTER

DEAR BEATLE PEOPLE,

"BBC ASK LENNON TO PLAY CHRIST" ran the headlines almost six inches high across the front of the *News of the World*. But the very first sentence underneath told a slightly different story: "Beatle John Lennon IS TO BE ASKED to play . . ." And 24 hours later the Monday morning papers were saying that HE WASN'T EVEN GOING TO BE ASKED AFTER ALL! No wonder not only The Beatles but quite a few other pop stars get very confused about our national newspapers and no wonder some of them begin to dislike the whole idea of talking to the press at all!

In *Beatles Monthly* and here at the Fan Club headquarters we always try to get our facts straight. We'd prefer to say we don't know rather than give a false reply to questions asked by Beatle People. But we DO have one apology to make. We were WRONG about a *Yellow Submarine* EP record which was written about on these pages a couple of months ago. Although at least one Apple executive seemed very sure that the record was about to be released it never did come out. One cheerful point, however, is the latest assurance we've got that *Across The Universe* is STILL LIKELY TO BE MADE AVAILABLE ON THE NEXT LP. But NOT as the fifth track on a mysteriously non-existent *Yellow Submarine* EP!

BEATLE BITS: "Badge", the Eric Clapton-George Harrison number from Cream's chart-topping *Goodbye* LP features **GEORGE** on rhythm guitar and is now out in Britain on a Polydor single . . . On Apple's first **JACKIE LOMAX** album, *Is This What You Want?*, Jackie's accompaniment is provided by an all-star line-up of backing boys including Manfred Mann and Klaus Voormann (who designed The Beatles' *Revolver* LP sleeve nearly three years ago), **GEORGE**, **PAUL** and **RINGO** plus former Creamster Eric Clapton. Yes the age of the Supergroup is with us—and, certainly, with Apple! . . . **PAUL** has written a song for *Windmills Of Your Mind* hit-maker Noel Harrison . . . Second **JOHN AND YOKO** LP record to be issued very shortly by Apple . . . Although everyone thought all filming for *The Magic Christian* would be completed in London—at Twickenham Film Studios—a late decision to do some shooting in New York has meant a surprise transatlantic trip for the co-stars—**RINGO** and Peter Sellers . . . On the evening of his wedding day **PAUL** went into the recording studios with Jackie Lomax to finish off Jackie's *Thumbing A Ride*. Nothing, but NOTHING, stops Apple production work these days! . . . With **PAUL**

visiting the Eastman family in America, **JOHN** mixing business with honeymoon in Paris, **RINGO** still working on *The Magic Christian* film and **GEORGE** acting as record producer for Jackie Lomax, the remaining titles for **THE BEATLES'** new LP just didn't get any attention in March. So it doesn't look as though the album will be out before July.

FAN CLUB NOTES: During the next few weeks every existing member of the Fan Club throughout the United Kingdom will be receiving **THE BEATLES 1969 SOUVENIR PHOTO POSTER IN FULL COLOUR**. The special picture wasn't taken until the late part of April when all four Beatles were back home in London so this is **ONE OF THE MOST UP-TO-DATE COLOUR PHOTOS OF THE FOURSOME IN THE WORLD**—and it's a Fan Club exclusive of course! At the same photo sessions we managed to get some **ENTIRELY NEW BLACK AND WHITE PICTURES** which are going to form part of the next **BEATLES SUPERPIX SERIES—SET "C"**. Members will get full details of **SUPERPIX SET "C"** along with their free colour poster and club subscription renewal details this month. **AND NON-MEMBERS WHO ARE REGULAR READERS OF BEATLES MONTHLY WILL HAVE THEIR SPECIAL ONE-MONTH-ONLY CHANCE OF ORDERING SUPERPIX SET "C" VIA THE JUNE ISSUE.**

Lots of Good Luck and Tarrah for now . . .

FREDA KELLY,

National Secretary of The Official Beatles Fan Club.

Ringo holds up one of the first rough demo cuttings of their new single Get Back.





When did you Switch On ?

MUCH has been written about how the Beatles were discovered by Brian Epstein. Every incident has been gone over again and again. But the events which led up to their obtaining a recording contract are still confused. Dick Rowe, Decca recording chief at the time, came in for a lot of criticism for turning the Beatles down.

To understand why they were turned down, it is important to appreciate the recording scene in 1962. After years of American domination, this country had finally made a breakthrough in the 'fifties, with artists like Tommy Steele, Terry Dene, Adam Faith, Billy Fury, Cliff Richard, the Shadows, Helen Shapiro, and many others. But the recording company set-up had not altered. The big four, i.e. E.M.I., Decca, Pye and Philips, controlled the market. The dozen or so professional managers they employed, in turn, virtually controlled the whole of British recording.

There were a few exceptions like Denis Preston, who recorded Lonnie Donegan on a freelance basis. But, in the main, if you could not get a hearing from one of the recording managers of the big recording companies, you'd had it.

Brian Epstein was not the only manager who was trudging around with a new group during 1961 and 1962. There were thousands of others. And, naturally, anyone who had a reasonable contact, like an agent or a music publisher, as a go-between, usually did manage to get an audition. But few who were auditioned ever actually had a record released. The big-time recording managers like Norrie Paramor, Dick Rowe, and so on, did not run around the country all the time searching for fresh talent, and they weren't expecting the Beatles to turn up. They

all saw, heard and auditioned hundreds of new artists and groups every year. One more outfit with three guitars and a set of drums didn't mean a thing! So, it's easy to understand Brian's request for an audition for the Beatles was repeatedly turned down.

Certainly, if the recording managers had kept their eyes and ears open, they would have noticed that the Beatles were very popular in Liverpool. But, let's be fair, so were many other groups.

I'm not defending the big recording managers of the early 'sixties. In my opinion their whole attitude to new talent was very poor indeed.

PICK THE WINNER

But it's easy to be wise after the event. If you study the horses trotting around the paddock before the Derby they all look much the same—even to the experts. Afterwards, when the race has been won, you know how easy it should have been for you to pick the winner.

It's just the same with show business. It's very tough to recognise big star talent in its early stages. So every star must have a bit of luck to help him.

Brian Epstein's luck was not in obtaining an audition with Decca. Many others had done the same—Brian Poole and the Tremeloes auditioned on the same day as the Beatles. No, his luck was in obtaining

◀ *This was one of the very first publicity photographs that the Beatles put out. Wasn't the Beatles' hair short compared with its length today? The photo was taken on board the Mersey ferry.*

the audition tapes from Decca. Something they don't usually give away! The difference between the sound on a recording made in the Decca or EMI studios and the small independent recording studios was considerable. The big studios' sound was automatically better and more impressive.

I have always been convinced that this was why Syd Coleman of Ardmore & Beechwood, EMI's music publishing company in Oxford Street, was interested when Brian took the tapes into their shop below to have them made into acetates. Kim Bennett, who was Syd Coleman's assistant at the time, told me afterwards that Syd had quite a job to persuade George Martin to see the Beatles. The reason why Syd Coleman rang George Martin is even more ordinary.

When he first heard the Beatles' tapes, Kim told me he said: "Now who hasn't got a group in EMI? Let me see, Norrie's got the Shadows," and he ran through all the recording managers until he came to George Martin. He then rang George who, as I have already said, was only mildly interested.

Norman Smith, who was George Martin's recording engineer at EMI, told me that he did not think a lot of the Beatles when they auditioned for the first time, and he certainly didn't consider that any of their songs were hit material. They were just four (remember Pete Best was one of them at this time) good-looking boys with a Liverpudlian sense of humour.

DEFENSIVE ACTION

George Martin took the usual defensive action of recording managers at that time, of not committing himself. He certainly didn't turn to Brian Epstein at the end of the first audition and say: "Fantastic, these boys are going to shake the world."

In fact, he eventually called them back for a second time.

The story of how Pete Best was thrown out has been gone into very thoroughly on many other occasions. One feels that it should be remembered that this happens every day in dozens of other groups but, unless they become as big as the Beatles or the Rolling Stones, nobody

Every Beatles appearance produced the same rapturous reception from the audience during 1963, '64 and '65.





The Beatles as they normally appeared on stage during their big tours.

gives a darn and it never gets reported.

When the Beatles became very successful, naturally, Pete Best and his mother were very distressed that he could not share in their stardom and the wealth it brought after so many years of struggle and effort.

It has also been reported many times that the Beatles were asked by George Martin to sing *How Do You Do It*, which later became a bit hit for Gerry and the Pacemakers. They were set on recording their own material. So were many other groups at the time.

Following this, there was another period of nothing happening. Brian could not get a release date from EMI. This was the clearest possible evidence that nobody in EMI, including George Martin, thought the record was going to make the charts. Just to ram this point home, when it was finally released after a lot of pushing from Brian, it got a low plugging rating from EMI's committee who listen to every

new release and decide what support each one should get from the company. Maximum plugging was something usually reserved for artists with previous big hits, like Cliff Richard, Adam Faith, and so on. The Beatles, as might be expected, were in the lower half of the rating list.

LACK OF INTEREST

Love Me Do finally came out to a great lack of interest all around, with the exception of a certain seaport in Lancashire. And an extraordinary thing happened. The fans there bought it in thousands. They also inundated the request programmes with cards and letters asking for *Love Me Do* to be played on the air, but because all the cards were postcards from the Liverpool area, most producers and disc jockeys thought that it was a bit of local pressure being put on by the group or their management, and so they did not take a lot of notice. Then the record entered the charts.

The rest has been very thoroughly reported, including Dick Rowe's reaction to the Beatles' subsequent success following his refusal to give them a recording contract.

He was quite straightforward about it when I spoke to him about it in 1963. He admitted that he had made the biggest blunder ever in the recording world.

Although he has my sympathy, I felt at the time that Decca and all the other recording companies that didn't bother to even audition the Beatles deserved to miss out. It was the just return for their lack of interest in Britain's talent for years past. Something incidentally that is still going on right now. How else could Mary Hopkin have been signed up by Paul?

One of the commonest questions asked during 1963 of anyone who had actually talked to the Beatles was: "What are they really like?"

There is no doubt in my mind that distance does breed respect. If one merely sees some big-time star in films, one builds up a mental picture of them which is hard to lose. If, however, they appear on a few television programmes, they can ruin that image—and have done in many cases. Our present-day leaders have suffered badly from exposure on television. People used to believe that their great leaders and film stars, for example, were different. But they are just human beings, and even Mao Tse Tung or Peter Sellers blow their noses and are pretty ordinary most of the time.

The Beatles naturally did not turn on the charm in private. They just acted like the average 21-year-old from Liverpool would be expected to act. Although they were inexperienced in 1963, nevertheless, they were pretty assured.

They knew their power over a teenage audience and already had great confidence in themselves and their songs. Come to that, who wouldn't when you find thousands of raving fans everywhere you go.

But, at the same time, they were very self-centred. They already expected the world to revolve around them and their wishes. With the possible exception of

Ringo. He was very worried about saying anything. He tended to wait for the others' approval before he agreed to do almost anything.

John was rough, tough and very rude. It's incredible to see him jumping inside pillow-cases with Yoko these days because one knows exactly what the 1962 John Lennon's reaction would be to anyone who jumped into a pillow-case. Something along the lines of "What a bloody twit".

They did, without question, go out of their way to project an image in 1962 and 1963 which was not exactly true. They realised the tremendous advantages of the instant recognition of their hairstyle and went to great lengths, before every appearance, to make sure that it was as it should be. John particularly was always moaning about the fact that his hair would not go into place. He found it very difficult to keep the Beatle haircut looking as it should. Paul was also very strong on looking exactly right and got most annoyed if his forehead showed at any time.

AMUSING

John was the amusing one and he could be very funny. I felt that the great difference between the 1962 and 1969 versions of John Lennon is that the modern day one has, to a certain extent, lost some of that early humour.

They were also unaware in the very early days of the exploitation in the business. But, at the same time, they knew what they did, and, on the other hand, did not like. They flatly refused to allow several photographers to take pictures as they considered they were "fools".

There is no doubt in my mind that one of the many reasons why they will not appear on stage now (with the exception of John, who says he wants to start appearing again because he needs the money) was the fact that they did too much of it during the early years of Beatle-mania.

They endured a great deal of mental anguish during their many journeys. The



*ABOVE: Dressing-rooms were usually cramped and uncomfortable.
BELOW: The Beatles and Brian Epstein meet Princess Margaret and Lord Snowdon.*





*ABOVE: The Beatles made up the entire Juke Box Jury for one complete programme.
BELOW: One of their first television appearances with Eric Morcambe and Ernie Wise.*



strain could be considerable. It is difficult to imagine what it was like to be a Beatle. Everywhere one went there was always somebody asking for an autograph. It is exciting, of course, for the first month or two. Then it becomes a duty. But finally, after the millionth time you have scribbled your name on a piece of paper, it becomes a chore because you can never get out of it without offending somebody.

I always remember the classic case of the American woman who thrust a piece of paper in front of the Beatles, asking: "Come on, sign this piece of paper for my daughter. I can't think why she wants it, but sign anyway." And they did.

If only Brian Epstein had spaced their tours out, giving them more time for adequate rests between each performance, the story might have been different.

ENJOYED THEMSELVES

But I still believe that the Beatles enjoyed themselves when they were on stage. They got a tremendous kick out of arousing their audiences. Certainly it must have been, to a certain extent, mechanical after a time, but, I find it hard to believe that they never enjoyed performing on stage. It was the off-stage periods which were so tough.

Very few people realise the discomforts that pop stars have to put up with. The stage may look brilliant, large and luxurious, but the dressing rooms are often small, cramped and downright nasty. Food is brought in from a nearby cafe. It's frequently cold and unappetizing. And there is the constant procession of visitors. All of whom want to shake their hand and get the inevitable autograph.

Many fans want to know why the Beatles don't welcome large numbers of fans every day. One answer is that so many of the fans went berserk when they were face to face with the Beatles early on that they became very wary of sudden attacks.

Sensible girls who appeared well-balanced and quite sane would suddenly grab one of the Beatles by the hair or round the neck and refuse to let go. Of

course, Mal and Neil had to drag them off. What else could they do? It's a shame, because all the sensible Beatle fans were then denied access to the boys, who had to cut it down to reasonable proportions. Otherwise they might well have been scratched or injured.

Their work in the recording studio during '63 and '64 is legendary. But, at the same time, any recording session is rather boring to people who are not actually doing any work. There are often long periods when one of the Beatles would be working out a particular sequence and everyone else would just sit round and talk or drink a cup of tea.

Naturally, the atmosphere in the studio changed over the years. From being the man directing everything, George Martin gradually handed over a great deal of the creative control to the Beatles themselves. By the end of 1964 he was listening far more to them than they were to him. Which was only right, because it was their brains which were producing the creative sounds. George Martin, on the other hand, did provide the technical know-how and musical ability necessary to organise their sounds on the records.

By the end of 1964 the Beatles had virtually done everything. They had conquered the whole western hemisphere with their music. They had done what no artist had achieved before and that is become the most popular musical personalities in the United States. They were feted by everyone, including royalty. And despite it all, they still retained their crude Liverpudlian charm.

But, they were learning, and very fast. By the end of 1964 they were starting to understand the whole world of show business. They were beginning to realise what they should and should not do for themselves.

Brian Epstein, like George Martin, faced, I feel, a lot of difficulty in his business relations with the boys because he had four determined minds who were starting to question everything. And this questioning attitude was the start of many far-reaching changes in the boys' lives which we will discuss next month.



BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Miss P. J. Barnard (16), 'Alden', 20 Merlin Road, Blackburn, BB2 7BA, Lancs., England, wants p.p. anywhere.

Jill Hancock (15), 15 Hunter Court, Hunter House Road, Sheffield S11 8TY, Yorks., England, wants p.p. anywhere.

Vivi Lund Nielsen (14), Glentevej 19, 7000 Fredericia, Denmark, wants boy p.p. England or anywhere.

Ulla Britt Larsson, Lugna-gatan 8, S-54100 Skovde, Sweden (18), wants p.p. in Kensington, London, and St. Johns Wood, London.

Alexander Vyetrov, Jr., Anton Chehou Street, 2/A Novisad, Yugoslavia, wants p.p. anywhere.

Marleen Tabs (16), Tobias Asserstraat 42, Eindhoven, Holland, wants p.p. anywhere.

Vivienne Bowyer (14), 1 Elmfield, Mounthill, Kingswood, Nr Bristol, England, wants boy p.p. anywhere.

Laura Pastore (16), via Mascaghi 2, 43100- Parma, Italy, wants p.p. London and U.S.A.

Sally Murphy (15), 16 Phillipot Avenue, Southend-on-Sea, Essex, England, wants boy p.p. anywhere.

Gladys Walton (15), 8 Genexsta Road, Westcliff-on-Sea, Essex, England, wants English boy p.p.

Ann Tomsett (15), 770 Daws Heath Road, Thundersley, Benfleet, Essex, England, wants p.p. anywhere.

Jacinta Duffy (16), 33 Barton Drive, Grange Road, Rathfarnham, Dublin 14, Ireland, wants p.p. Japan.

John Rock (18), c/o The Square, Baileboro, Co. Cavan, Ireland, wants girl p.p. anywhere.

Zolnai Irena, Novi sad, Sarplanin-Ska 2/c, Yugoslavia, wants English p.p.

Elaine Smith (17), 410 Middle Park Way, Leigh Park, Havant, Hants., wants boy p.p. in Liverpool or Manchester.

Artur Macherzynski, Krakow, Ul. Elblaska 18/24, Polska, wants boy p.p. to correspond on Big-beat music.

Margaret Hughes (15), 35 Carnegie Hill, Murray 5, East Kilbride, nr. Glasgow, Scotland, wants p.p. outside U.K.

Regina Lim, 6A Paya Lebar Crescent, Singapore 19, wants boy p.p. from England.

Miss Harumi Sano, 502 Ide, Nanbucho, Minamikoma, Yamashiro, 409-23, Japan, wants p.p. U.K.

Leigh Hobbs (15), 12 Orchard Street, Glenwaverly 3150, Melbourne, Australia, wants girl p.p. in London.

Annabel Rees (16), 28 Dartford Road, Sevenoaks, Kent, wants boy p.p. anywhere.

Maria Ferguson (13), 29 Nightingale Road, Easton, Middlesbrough, Teesside, wants p.p. in U.S.A.

Christine Briston (13), 41 Nightingale Road, Easton, Middlesbrough, Teesside, wants p.p. in U.S.A.

Jocelyne Desferres (14), Rue des Deportes, Athis de l'orne, France, wants p.p. anywhere.

Hilary Winter (15), 22 Meadow Road, Pinner, Middlesex, wants boy p.p. anywhere.

Annette Sklanka (12), 16 Jordan Avenue, Shaw Oldham, Lancashire, wants p.p. anywhere.

Chilian Catin (17), Baia-Mare Str. Cos Buc Nr. 24/1, Romania, wants p.p. anywhere, especially U.K.

Hamori Miklos, Budapest 11, Filler 11, Hungary, wants girl p.p. anywhere.

Miss Jeannie Seigle (15), 5 Romeyn Avenue, Amsterdam, New York 12010, U.S.A., wants p.p. anywhere.

Krystian Wachowski (18), Opole, 1-Majja 11 m 8, Poland, wants p.p. in England or Scotland.

Raymond G. Butts (16), 6 Lower Beeches Road, Northfield, Birmingham 31, wants girl p.p. in U.K.

Dave T. Bowler (18), 115 Monmouth Road, Bartey Green, Birmingham 32, wants girl p.p. in U.K.

Jacky Chow (19), 266 Wanchai Road, G/F, Wanchai, Hong Kong, wants p.p. anywhere.

Allen Williams, 160 Delray Avenue, Syracuse, New York 13224, U.S.A., wants p.p. in U.K.

Oriel Harvey-Lee, Westoak, Nettlecroft, Hemel Hempstead, Herts., wants p.p. anywhere.

Anne Powrie (15), 22 St. Ford Road, Wormit, Fife, Scotland, wants boy p.p. in Scotland.

Madeleine Dolby (17), 56 Caversham Road, Kentish Town, London, N.W.5, wants boy p.p. in U.K.

Mr. Vlado Saric (12), 42 Draskoviceva, Zagreb 2, Yugoslavia, wants girl p.p. England.

Derrick Harrison (16), 36/13 Pennywell Place, Edinburgh 4, Scotland, wants p.p. anywhere.

Lena Eriksson (15), Hackvagen 5a S-87100 Harnosand, Sweden, wants p.p. anywhere.

Inger Kempe (15), Hackvagen 5b, S-87100 Harnosand, Sweden, wants p.p. anywhere.

Latifah A. Azizi, 225, Lorong Mat Nor, Teluk Anson, Perak, Malaysia, wants p.p. anywhere.

Graciela Iannolfi, Avenida Alvear 324, Martinez, FGBM, Buenos Aires, Argentina, wants p.p. anywhere.

Nicoletta Foschi (17), via Diaz 22, 20021 Bollate (Milano), Italy, wants p.p. anywhere.

Sarah Christian (18), 68 New Chester Road, New Ferry, Bebington, Cheshire, wants p.p. anywhere.

Mark Lewisohn (10), 42 Winchester Road, Kenton, Harrow, Middx., wants p.p. anywhere (10-13).

Barbara Smith (13), Rye St. Antony, Headington Hill, Pullens Lane, Oxford, wants p.p. anywhere.

Hilary Baldick (13), Rye St. Antony, Pullens Lane, Headington Hill, Oxford, wants boy p.p. anywhere except U.K.

Miss Linda Woods (18), P.O. Box 773, Port Washington, N.Y. 11050, U.S.A., wants p.p. anywhere.

Hiroo Nakada (18), 122, 3-chome, Watarida-machi, Kawasaki-shi, Kanagawa-ken, Japan, wants p.p. anywhere.

Katherine Kingsford (14), 33 Grosvenor Avenue, Carshalton, Surrey, wants boy p.p. in U.K.

Linda Gunderman, 520 N. Water Street, Paulding, Ohio, 45879, U.S.A., wants boy p.p. U.K.

Slavica Tukovic (17), Bulevar Lenjina 35, Novi Beograd, Yugoslavia, wants p.p. anywhere.

Kathleen Rath, 17 Drumbreda Crescent, Armagh, Ireland, wants boy p.p. Liverpool.

Genevieve MacMahon (15), St. Joseph's Grammar School, Donaghmore, Dungannon, Co. Tyrone, N. Ireland, wants p.p. anywhere.

Morena Cambri (17), via S. Brunone n.17, 20156 Milano, Italy, wants p.p. anywhere.

Paul Lakin (14), 73 Eden Road, Grove Hill, Middlesbrough, Teesside, wants p.p. abroad.

Heather Daigle (17), 256 Bourget Street, Montreal 207, Quebec, Canada, wants p.p. anywhere.

Miss Lourdes Almayda (20), Padang, Legazpi City, Philippines, wants p.p. anywhere.

Robert Villa (16), 780 N.W. Joy Avenue, Apt. M, Portland, Oregon 97229, U.S.A., wants p.p. Asia, Australia, Europe or Africa.

Miss Kinuyo Matta (15), 137 Deai-cho, Kashihara City, Nara Japan, wants p.p. in London, U.S.A. or France.

Manon Leva (17), Lindoro Forteza 2556, Montevideo, Uruguay, wants p.p. in England.

Marie Lacey (17), 537 West Sixth Street, Plainfield, New Jersey 07060, U.S.A., wants p.p. in U.K.

Pattie Delonardo (17), 1110 Raymere Avenue, Wanamassa, New Jersey 07712, U.S.A., wants p.p. in U.K.

Ann Register (18), 730 Spooner Ave., Plainfield, New Jersey 07060, wants boy p.p. in England.

Julia Marie Register (19), 730 Spooner Avenue, Plainfield, New Jersey 07060, U.S.A., wants boy p.p. in England.

Maria Victoria Torres Fontes (16), R.D. Joao IV - 546, Porto, Portugal, wants boy p.p. anywhere.

Kathy Miller (14), 194 Magothy Beach Road, Pasadena, Maryland 21122, U.S.A., wants boy p.p. in England.

Miljenko Leppee, Siget 15F, Zagreb 27, Yugoslavia, wants p.p. anywhere.

Tung Ogel (16), Mithatpasa Cad. 747/2, Izmir, Turkey, wants p.p. anywhere.

Christine Tointon (18), 2 St. Catherines, Lincoln, Lincs., wants p.p. anywhere.

Christine Howard (13), 24 Rycroft Green, Swinnow, Leeds 13, wants p.p. in London, Liverpool and abroad.

SPECIAL OFFER

FOR A LIMITED PERIOD ONLY

If you have missed any of the issues illustrated below, now is the time to make up your collection of BEATLES BOOKS by taking advantage of these specially reduced prices:-



The more copies you order, the lower the price.

U.K. AND BRITISH COMMONWEALTH READERS ONLY

| | | | | | |
|----------|--|----|----|----|----|
| 1 copy | 2/6d. each including postage and packing | | | | |
| 2 copies | 2/3d. each | .. | .. | .. | .. |
| 3 copies | 2/- each | .. | .. | .. | .. |
| 4 copies | 1/9d. each | .. | .. | .. | .. |
| 5 copies | | | | | |
| or more | 1/6d. each | .. | .. | .. | .. |

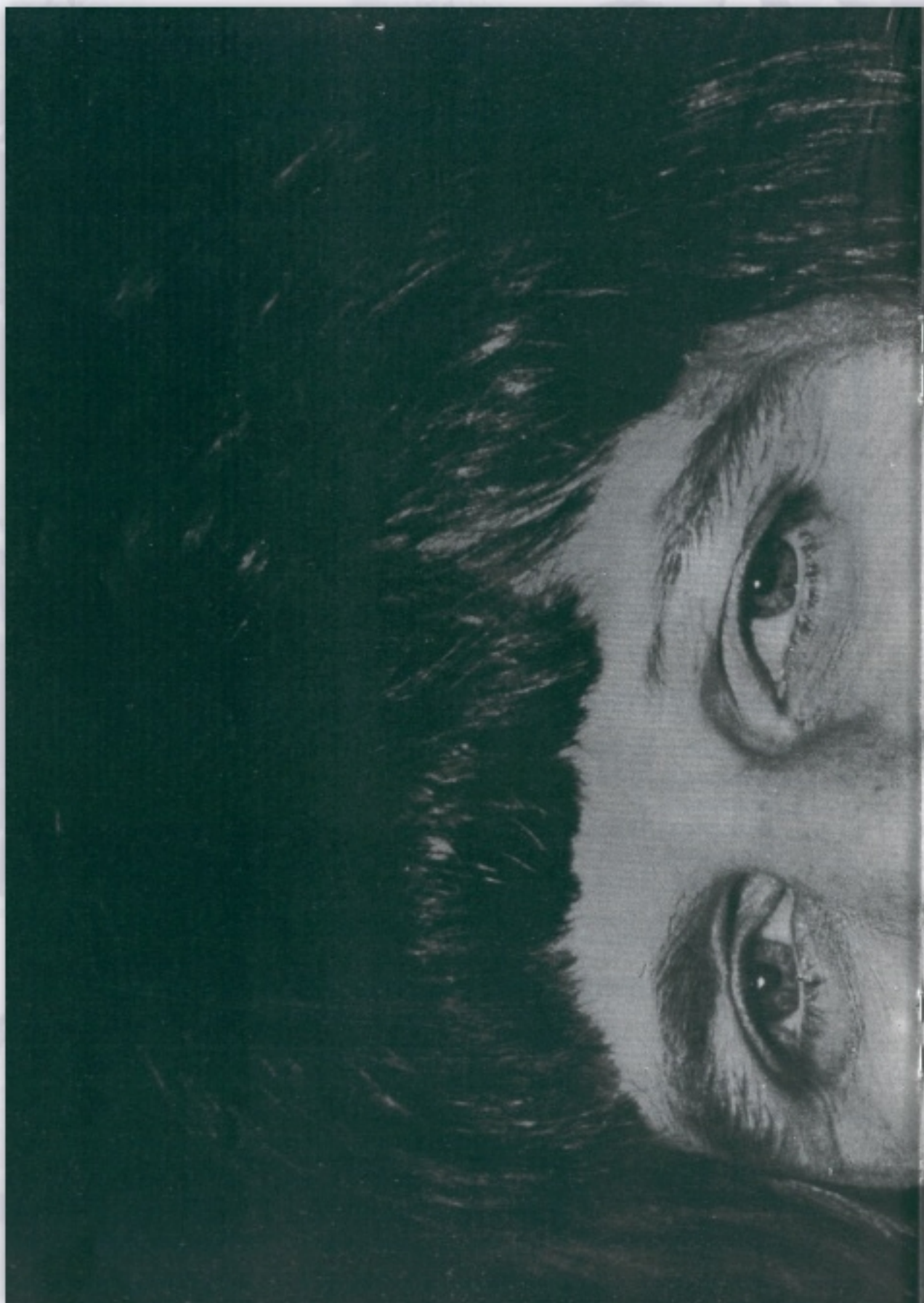
U.K. readers please enclose either a crossed Postal Order made payable to Beat Publications or cheque (do not send cash with your order as this may be stolen in the post).

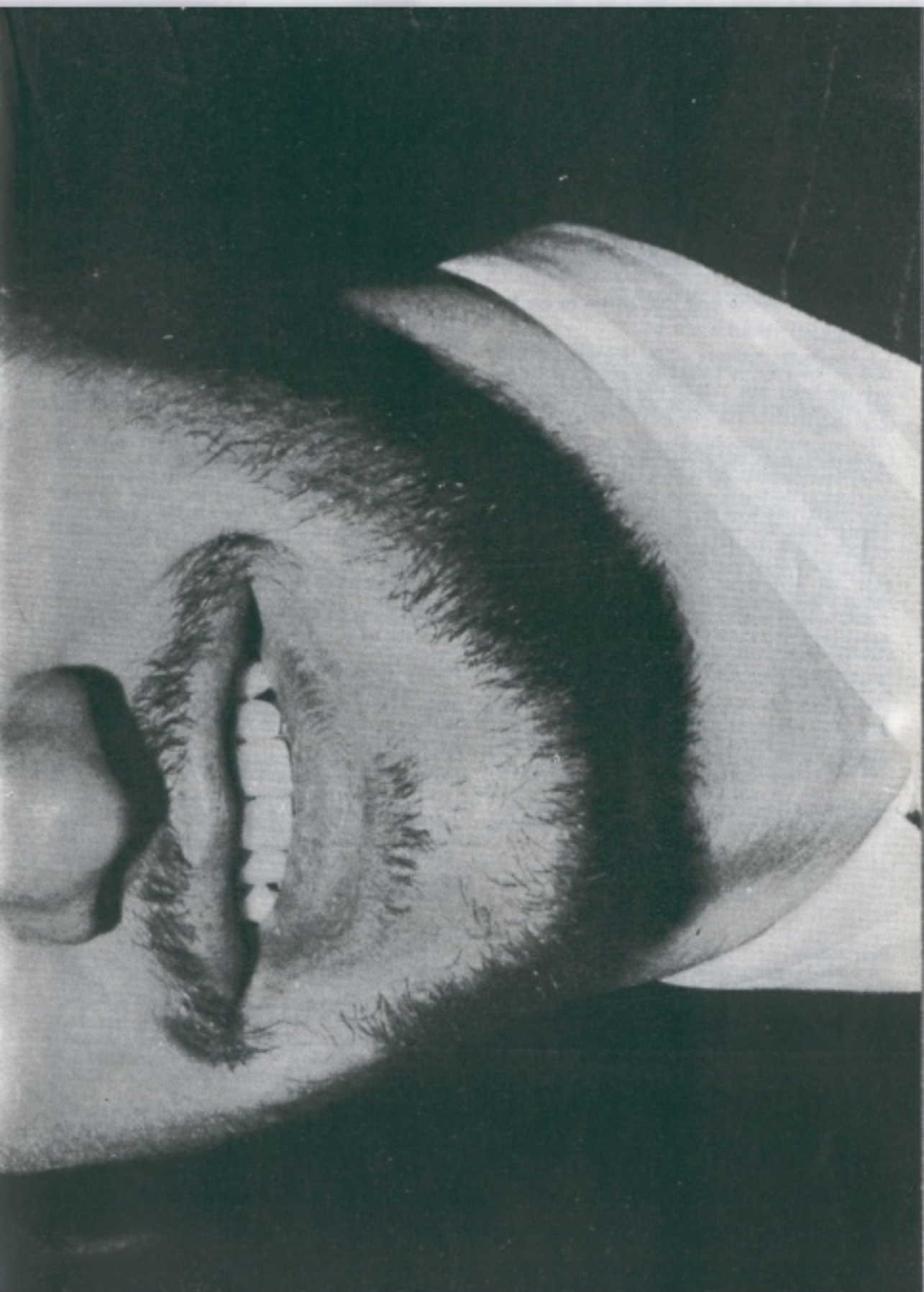
SPECIAL OFFER FOR U.S. AND CANADA ONLY

4 copies for \$1.00
10 copies for \$2.00

Send either \$1 dollar bill, cheque drawn on local bank or International Money Order with letter giving details of issues required.

All the magazines illustrated above are available in stock at the time of going to press. If, however, any issue is out of stock when your order is processed, we reserve the right to substitute other issues, so please list at least four alternatives when ordering. Also state whether you will accept the SPECIAL REPEAT (all the best photographs from the first six issues of the BEATLES BOOK) in place of missing magazines.







LETTERS from Beatle PEOPLE

Remember to send your letters to our New Address at 58 PARKER STREET, LONDON, W.C.2

Dear John,

I was in the audience of the Eamonn Andrews show on April 3rd, so I was lucky enough to see you and your lovely wife Yoko. I was fascinated by what you said and just want you to know that I agree with everything.

If there were more men like you and less like that one in the audience the world would be a better place. I only wish people would listen to what you say rather than look at the length of your hair (which by the way suits you!), your idea for "bagism" is very good, if nobody could see what another person looks like we'd all be free of prejudice of any kind.

People criticised you both for your "lie in", but at least you were doing *something*, not just sitting behind a desk thinking about it.

One man, Donald Zec, thought you did it for money but if you wanted that I believe that you could earn far more by dashing out a couple of songs, it just shows you how ignorant some people are, doesn't it, John?

Well, that's all I wanted to say really. I am on your side, John, and I hope you succeed in getting peace.

Congratulations on your wedding, I think you were made for one another.

Best wishes,
Wendy Sandiford,
23 Naseby Road,
Luton, Bedfordshire.
(Beatle person 125316).

Dear Johnny,

I whole-heartedly agree with George's view on the live show. The Beatles are still progressing, and if they start rehearsing for a one-night stand, they are going backwards.

He (in my mind) is the Beatle who took that step forward out of concerts into the recording studio. He is the Beatle who has composed differently. He is the Beatle who thinks before leaping, and this is a virtue very rarely found in the world today.

Beatley yours,
Caroline Churcher,
Ashurst,
Southampton.

P.S.—Congrats to Paul and Linda, John and Yoko. I hope they all lead happy lives.

Dear Freda,

Being a follower of The Beatles since the days of *Love Me Do* I have read a great deal of Beatle letters in *The Beatles Book*, but I have never read any addressed to you Freda for a LONG, LONG time. So I thought it was high time we did. Does nobody think about how hard you work these days handling all those letters, helping all us Beatle people with all our queries, sending millions of subscriptions out all over the country each year, sorting out sacks of mail. Yes it's hard work and we should be thankful we have a head girl who can help the boys to keep in contact with their fans.

I recently visited my area secretary at North Shields in Northumberland. Helen Pickering and her friend Dorothy were very nice and I was thrilled with their friendliness and hospitality. We laughed and talked about the boys, we discussed them, and played their records. They are really two very lucky girls to have such a wonderful job many Beatle people would long for. Like you, Freda, they work hard and are happy to help the boys through their career. I would just like to say thank you Helen and Dorothy for a wonderful evening.

Three cheers for our wonderful secretaries all over the world who do a great job.

Johnishly yours,
Diana Lynch,
79 Means Drive,
Burradon, Dudley,
Northumberland.

P.S.—Good luck, John and Yoko.

Dear Johnny,

I think I have something to add in the way of extra sounds at the end of side two of the *Sergeant Pepper* LP.

The final piano chord played and I heard the rustle, creak and "Sssh!" pointed out by Mick Knight. This died away and as the pick-up arm swung inwards I heard a funny laugh. The pick-up arm then lifted and swung back to the side. I was very curious as I had never heard this sound before.

I quickly set up my old record player, which is not an autochanger, and turned the volume up high. As the piano chord died away the pick-up arm swung inwards and then I heard it plainly. There was a voice, I'm pretty sure it was Paul's, singing "any other, I never could see". There was a repetition of this phrase as the stylus was stuck in the groove waiting for

me to lift the pick-up arm off the record. I could hear the sound at leisure and very clearly.

This only goes to show as Joyce Nobbs said, "there's probably more bits like that all over the place on S.P.L.H.C.B."

Best wishes to all,
Ron Willey,
9 Evans Close,
Over Wallop,
Stockbridge, Hants.

P.S.—Love to Miss Anna Kavaloski, my dear Beatle friend in America.

Dear Johnny and Beatle People,

Just a few lines to praise The Beatles on the great work achieved on the latest LP by the Boy and the expert work in writing the songs for it. Just can't wait until the next LP and single. Keep up the good work. We would also like to wish Paul and Linda happiness in their recent marriage.

Beatley yours,
Paul Hughes and Patrick Keegan,
Annahugh Cottage,
Loughgall,
Co. Armagh, N. Ireland.

Dear Paul,

During all of the five or so years that I have been following you, as it were, this evening of the twelfth of March 1969, is the first time that I have ever known you to say "I am very happy".

I am so very happy for you, Paul, because you seem to have found real happiness at last.

Congratulations!

Annabel Stacey,
"Millars,"
Keers Green,
Nr. Aythorpe Roding,
Essex.

JOHN LENNON IS THE NO. 1 GUY

Dearest Paul,

CONGRATULATIONS on your marriage to Linda. I wish you all the happiness in the world, as you so thoroughly deserve it. I know many of you fans will not like it—but they must realise you are a Beatle yes! But you are also a human being—so like everyone else you have to marry sometime. I've been waiting

for this for the last couple of years, and I'm sure at this moment you are very happy. Well! that's how I like to see all four of you. The Beatles have given me more happiness in the past six years, through your records, etc., that all I can wish you is the same happiness. Please rest assured that I will be a loyal and devoted fan of the Beatles forever eternally.

Much love to Ringo, George and JOHN (X).

All my Lennon loving from a loyal and devoted Lennon-maniac.

Yours truly,
Linda Walker

P.S.—A big kiss to lovable JOHN—X X X X X.
35 Bankfield Avenue,
Kirkheaton,
Nr. Huddersfield, HD5 0JL.

Dear Everyone,

What the world needs now is love, and John and Yoko are giving us just that.

They are the perfect married couple, they love each other tremendously, and they are showing this love to the world.

I'm fed up of people knocking John and Yoko. They just won't stop and think about what they're doing.

Too many people are going off their appearance. Just because John has grown his hair, and a beard and tash, they think he's daft. After all, if hair wasn't meant to grow it wouldn't, and it doesn't matter what's on the head, it's what's inside that counts. I can't find anything ugly about Yoko like some people can. In my mind she's a beautiful person, and they both make a beautiful pair.

I'll admit that their actions seem strange, but the theme behind them is good and right.

Surely someone with the idea of gaining world peace isn't stupid, and what more peaceful way of demonstrating this than in bed.

I know that through John and Yoko staying in bed for seven whole days, all the wars in the world won't stop, but at least it shows that they are against violence and surely that's a good thing.

So I think it's about time that people stopped and really thought about what John and Yoko are doing.

Ken Kinghorn,
27 Poplar Grove,
Bedlington,
Northumberland.



TWO PORTRAITS OF JOHN

'The Controversial Beatle'

by Frederick James

THE "Odd Beatle Out". That's how John was described a few weeks ago in the headlines which went with a newspaper series called "Lennon and Yoko; their life together". In fact the series was published in Britain the week before John married Yoko but there's no reason to believe that the wedding changed the writer's summing up of John as the oddball, the freaky one of the four.

The fact is that John is less easy to understand than the other three, less easy to communicate with. His personality is more complicated, his actions less simple to explain. Apart from the other three Beatles, the person who knows this more than anyone in the world must be his ex-wife Cynthia.

I remember facing this curious barrier in the earliest days of *Beatles Monthly* back in the summer of 1963. I felt I knew Paul, George and Ringo fairly well but I was miles away from John and his true thoughts even when we were standing next to each other in the NEMS office or in a theatre dressing room.

Much later on, chatting to him about his idea of buying a big old house somewhere in Surrey, I suddenly realised that the barrier was missing. We talked at length about a place he'd found in Weybridge and how good it would be not only as a Beatle retreat but as a home for Cyn and Julian.

In gist John's problem is that his brain and mind work exceedingly fast but he has always been a bit nervous about turning thoughts into spoken words. That's one

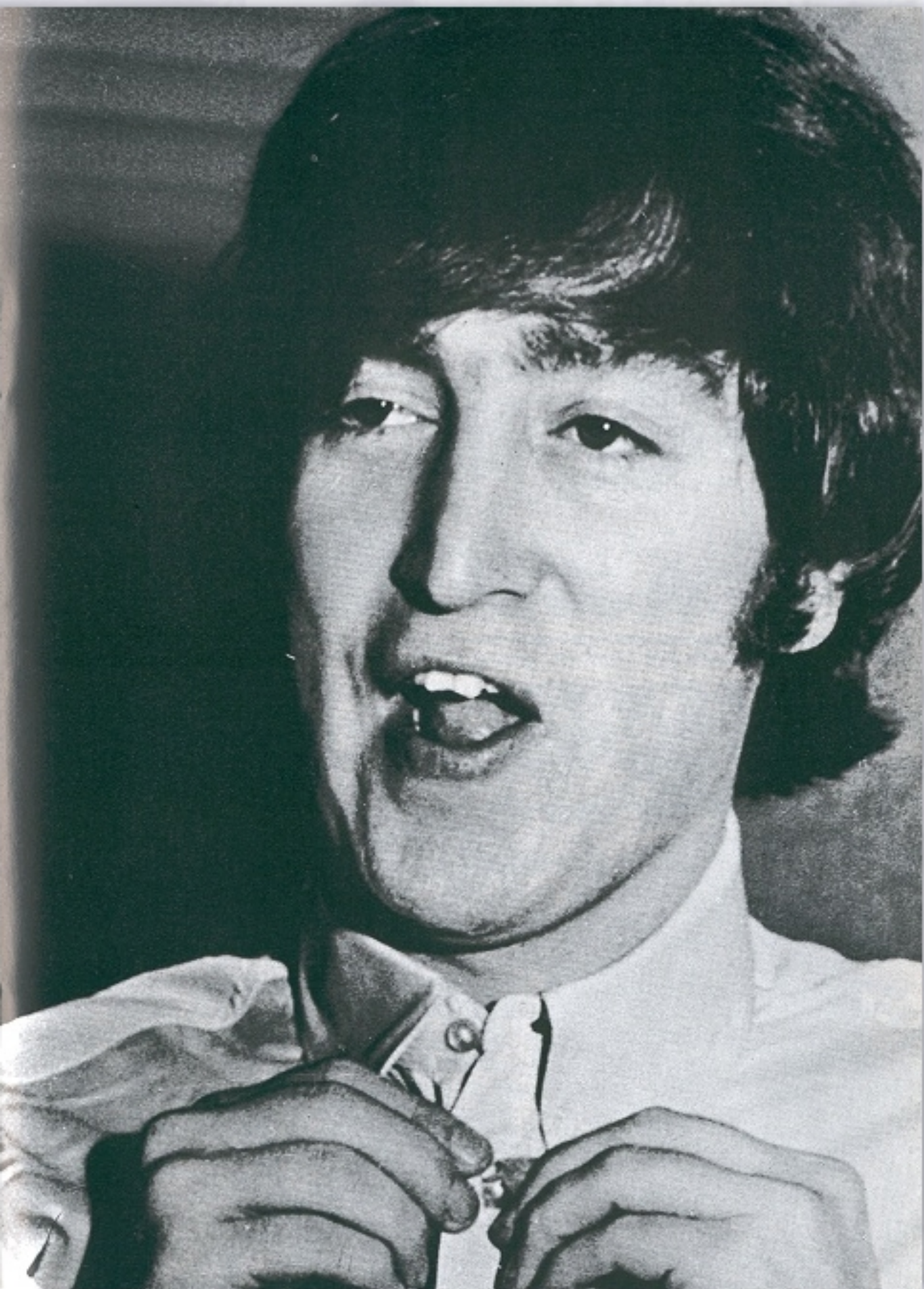
reason why he wrote a couple of books, scrappy affairs made up of literary fragments torn from his mind and rushed onto bits of paper before they escaped him forever. The books—like the lyrics of the songs he writes—were ways of preserving John's ideas. If he tried to speak them instead half of them would be lost because John is the first to know that he's not good at expressing himself in conversation.

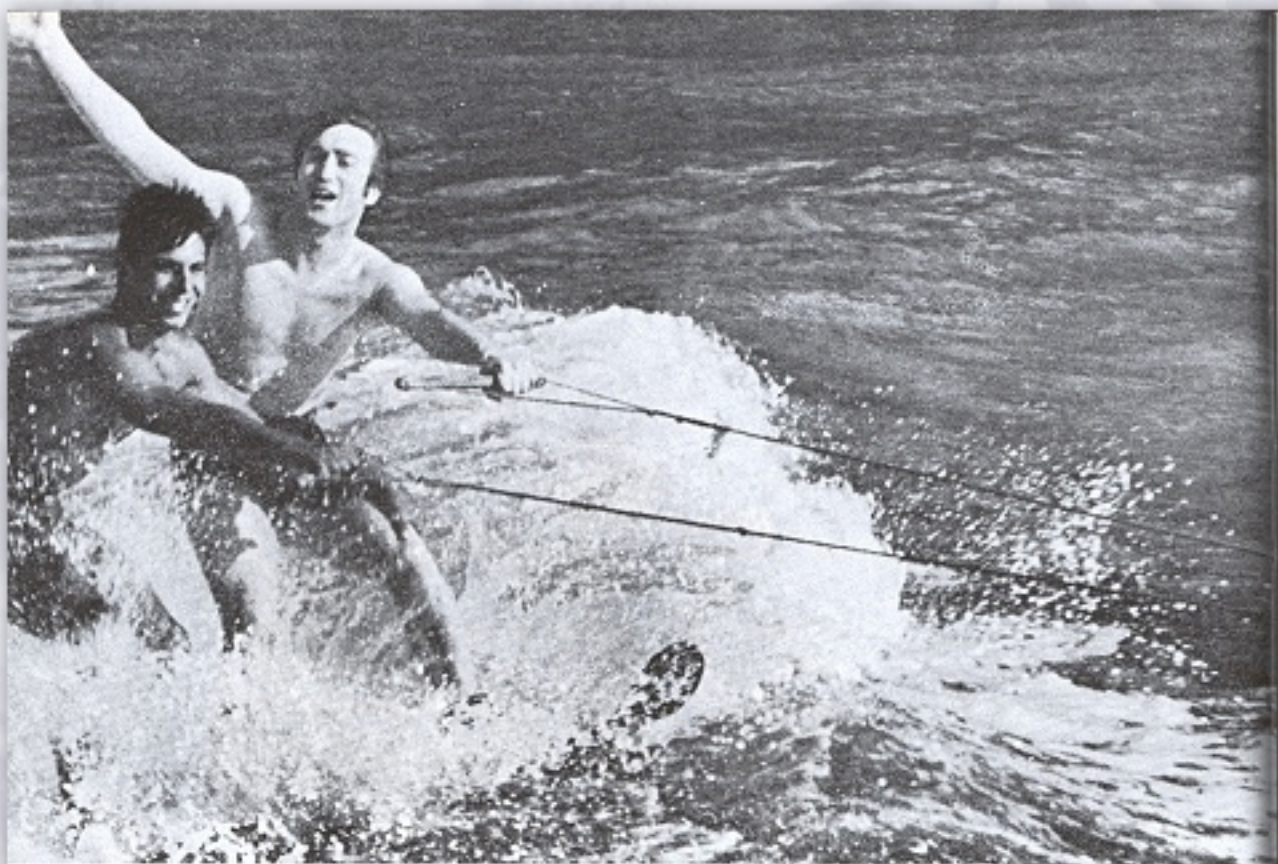
Over the years John has been the most controversial Beatle. Amongst non-fans he is the most strongly disliked—but by people who do not really know him at all and have only his briefly quoted statements to go on.

SEARCH FOR HAPPINESS

John's incurable disease is his everlasting search for happiness. This year his greatest tonic has been his involvement with Yoko but I don't think even that bond of togetherness is a cure. To the outside world John appears to be at best confused and at worst stupid. He IS confused because he can't find any one over-all outlet to satisfy

Please note we are unable to accept any more orders for subscriptions to the BEATLES BOOK at present due to reorganisation. As soon as we are able to accept subscriptions again, we will advise you in the BEATLES BOOK.





ABOVE: John water-skiing on one of his get-away-from-it holidays in 1965.

BELOW: John with director Dick Lester and comedian Roy Kinnear during the making of "How I Won The War".



himself. He is NOT stupid. Indeed he is highly intelligent. Although he recognises and dislikes the lack of organisation in his own life, he refuses to tolerate similar lack of co-ordination in those around him. In Apple matters he insists upon instant action. When it had been decided one weekend that the Apple shop in Baker-street should give away all its stock and close its doors, John was furious that on the following Monday Apple employees hadn't translated the decision into immediate deeds. Once he's made up his mind, John likes results to happen right away so that he can pass on to new matters.

ULTRA-ARTISTIC

In many ways John and Yoko share the same viewpoints. They are both ultra-artistic, ultra-imaginative, unconventional to a degree. Yet I have to say that I thought the opposites of John and Cyn were good for John in that Cyn's down-to-earth control of herself and her household provided John with a necessary leash which prevented him tearing headlong into projects which he would later live to regret.

Since John cannot say himself it must be impossible for others like me to predict what he will do and what he will want to do

in the future. He is an essential part of The Beatles and The Beatles are an equally essential part of him. That we may take for granted. But what else should he get out of life? Will he continue making his curious films and LP albums with Yoko or will they find together some way of achieving personal artistic satisfaction AND at the same time provide something which will entertain, amuse or educate the mass of the public? Not too many people, be they expert critics or Beatle People, find pleasure in the world of art which John and Yoko have been producing. Maybe, as John and Yoko believe, the taste of the public will catch up with them. If not then the pair will find their activities becoming even more specialist, personal and of limited commercial value.

Yet none of this will affect John's all-pervading involvement with The Beatles. Amongst the four there exists a wonderful attitude of Live And Let Live. Differences of opinion on non-Beatle matters are not allowed to fray tempers, to distort the business of The Beatles' musicmaking.

I hope John will at length find what he is looking for and I hope he will not destroy his amazing powers of creation and artistry in the process.

FREDERICK JAMES

'Constantly changing through the years'

by Billy Shepherd

THE first words John Lennon said to me were: "Hullo, I'm a John Lennon Beatle and we've come to be interviewed so that you can write about us and make us famous." All very uncomplicated—a sort of self-conscious comment from somebody just finding pop fame . . . anxious to be helpful but hoping, deep down, that he isn't going to be asked any of those futile questions, like what colour his latest pyjamas were.

He added: "My ambition is to be good at my job. Any job, if this pop lark suddenly ends." These were very early days. One chart-topper behind them, The Beatles were readily available for chats with the newspaper men. As they hit the "fave-rave" status, so it became more and more obvious that The Beatles had their own insulated

world to live in . . . and that John was the dominant one. Ask a tricky question, and three pairs of eyes moved over to John. John, most times, remained impassive. His face rarely showed much in the way of emotion or interest . . . but occasionally it clouded over with a flash of temper. If the question was worth answering, he'd make

some attempt to come up with an answer. If it was "futile", he'd be witheringly scathing—and I'd end up with that feeling of wishing the floorboards would splinter and I could slip quickly through.

I had that feeling quite often. As time went by, John wanted to talk only about musical ambition and achievement. I was instructed to ask about more personal things. It was a constant battle of wits. And John fairly bulged with wits; invariably won.

But, in those early days, he was uncomplicated. Bluff, gruff, browly, but always capable of switching on a sudden smile that suggested he didn't think you were ALL idiot. As I got to know him a bit better, I was amazed at the way he'd knock people connected with the group—or people who ran into the group, like servants or policemen. I could have used the quotes—he knew that. It seemed as if he were determined to be outspoken . . . but he could be very tough over a mis-quote. Not exactly denying he HAD been rude about somebody, but giving the impression it hadn't been as bad as it seemed in cold black-and-white. "You know me—always one for a laugh", he'd say, dead-pan and as far as I could see unblinking.

SHORTSIGHTED

Early on, he'd never wear his glasses if a photographer was around. But he'd always own up to journalists that he was very shortsighted. It helped him overcome his nerves, he explained, when he couldn't actually see the faces of his audiences. One wondered about his books, "In His Own Write" and "A Spaniard In The Works"—was he having everybody on? A mickey-take? I don't know, but I still get a kick out of reading them.

John was constantly changing through the early years. He'd say he'd like to be a straight actor. Next time round, having sampled a bit of the first movie, he'd have forgotten that ambition. He wanted to write full-length stage musicals . . . but again it was only a passing phase. His basic language often sizzled. His quotes about Christianity, about just about everything, were headlined. He gave out with this

attitude of toughness but there were some who thought it was cloaking some kind of shyness and inferiority complex. I certainly didn't go along with the inferiority theory.

He was a humorous sort of man—that was the explanation. His Royal Show exhortation: "All join in and clap—you lot in the expensive seats just rattle your diamonds", was the classic rough-bluff Lennonism for me. On newspaper events of the day, he'd usually be good for a sharp shrewd comment on how the politicians and generals were driving the whole world to the brink of nonsense.

I honestly can't recall John Lennon showing the same degrees of open enthusiasm and exuberance for Beatle achievements, piling one upon the other, as the other three. Maybe he reserved it for his own private world of Beatle-dom. He never seemed too good at accepting congratulations, either—often tending to chuck the compliment back in the donor's face.

But when I met "outsiders", the question was always the same; "You've met The Beatles—tell us . . . just what IS that John Lennon like". And it was difficult to get a satisfactory answer, because my own views varied between: charming, likeable, pugnacious, embarrassing and downright difficult.

And then there was the period of change. From being the gruffly-genius, a bit outrageous when he wanted, he changed to a sort of Anglicised mystic. There were the jaunts with the Maharishi, the subsequent headline-grabbing things with Yoko, and suddenly the weight of a stack of criticism, even exhortations for him to put himself in a sack and throw himself into the Mersey. He softened, became warmer. But even then, on the less frequent meetings, I found it difficult to assess an exact means of communication.

John has changed more than any other Beatle. Sometimes he has passed my understanding. His authoritative singing voice, his aggressive guitar work, his brilliant writing—this is the Lennon I know most about. The other one, the mixture . . . well, I don't suppose I'll ever be completely at ease in the shadows of that massively inconsistent personality.









ABOVE & BELOW: The Beatles are still tremendously popular in Japan. As you can see, their Japanese fans would like them to appear in their country just as much as British fans would here.





BEATLE NEWS

SURPRISE EASTER SINGLE

Telephone switchboards at the Beatles' Fan Club and Apple offices were jammed with fan calls immediately after Easter weekend following the surprise holiday period radio plays of the new single.

Without advance warning the two Beatles tracks—Paul's *Get Back* and John's *Don't Let Me Down*—were rushed to Radio 1 deejays in time for first Easter broadcasts. Apple instantly set an April 12 rush-release date on the single although in most areas first copies reached record stores between five and seven days later.

Explanation of the hasty decision from Apple: "The fellows decided they wanted to have a Spring single so they pulled out two titles which had been intended for the next album. Organist Billy Preston is featured on these recordings for the first time with the Beatles. Otherwise both tracks are instrumentally like the group's earliest recordings—in other words, they are the only instrumentalists who play on them."

BEATLES' BEDTIME LP

"It's to do with their wedding" is the only comment Apple people will make about an LP album recorded by John and Yoko during their week-long honeymoon "lie-in". As with the couple's previous recordings, we understand the Amsterdam LP "made entirely in bed!" will consist of most unusual sounds rather than conventional singing or playing.

Apart from the LP, John and Yoko made another new film while they were in Amsterdam, the content matter being cloaked in secrecy!

NO ELECTRONIC WATCHAMACALLIT

The Beatles took a quarter-page advertisement at a cost of £2,000 in the *Daily Mirror* on Tuesday, April 15, to announce the release of their new single *Get Back*. The advertisement was headed "The Beatles as Nature Intended" and *Get Back* was described as "It's the first Beatles' record which is as live as can be in this electronic age".

The rest of the copy was equally tongue in cheek. "*Get Back* is the Beatles new single. It's the first Beatles record which is as live as can be, in this electronic age. There's no electronic "watchamacallit". *Get Back* is a pure Spring-time rock number. On the other side there's an equally live number called *Don't Let Me Down*. Paul's got this to say about *Get Back* . . . "We were sitting in the studio and we made it up out of thin air . . . we started to write words there and then . . . when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by". P.S.—John adds: It's John playing the fab live guitar solo. And now John on *Don't Let Me Down*. John says don't let me down about *Don't Let Me Down*. In *Get Back* and *Don't Let Me Down*, you'll find the Beatles, as nature intended."

New Album Delays

Latest information from the Apple Records HQ suggests a late summer release date for the Beatles' next album although at one stage the group aimed to have this first 1969 LP ready in time for April or May issue. The 68 hours of special filming have been edited into two special shows which will be shown on TV to coincide with the LP release.

Further new LP recording sessions are taking place at the moment, but it is unlikely that these will provide enough fresh tracks to finish the album programme before the end of May. After that a cover will have to be designed and prepared.

Reasons for the delay? In part the cause has been the Beatles' individual involvement in other recording work — George with a series of massive Billy Preston sessions, for instance — and in part the fact that two of the completed tracks have been released as the Beatles' new single. One of these — John's *Don't Let Me Down* — was recorded several months ago and is one of the numbers he sang on the roof of the Apple buildings as part of the filming project to produce a Beatles' TV documentary.

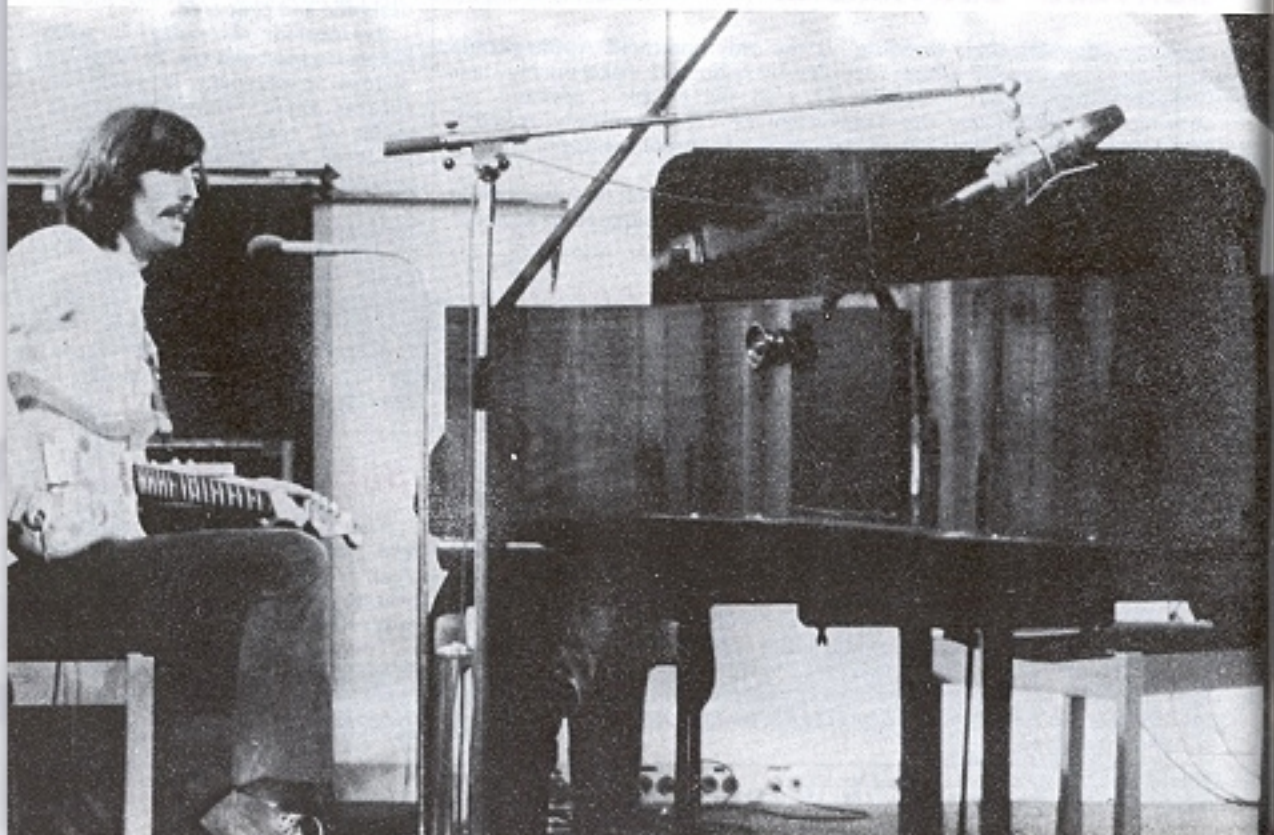
Not Final Version

The version of *Get Back* that was played by DJs John Peel and Alan Freeman on Sunday, April 6, was not the actual final record that was released a week later.

The boys decided that it needed more work done on it so they went back into the studio on Monday, April 7, and re-mixed the tapes.



ABOVE & BELOW: Two more shots from the recording sessions that George Harrison is taking part in with Joe Cocker. Man on the right is, of course, Beatles Book columnist Mal Evans.





The

Beatles

No. 70

MAY

1969

BOOK

