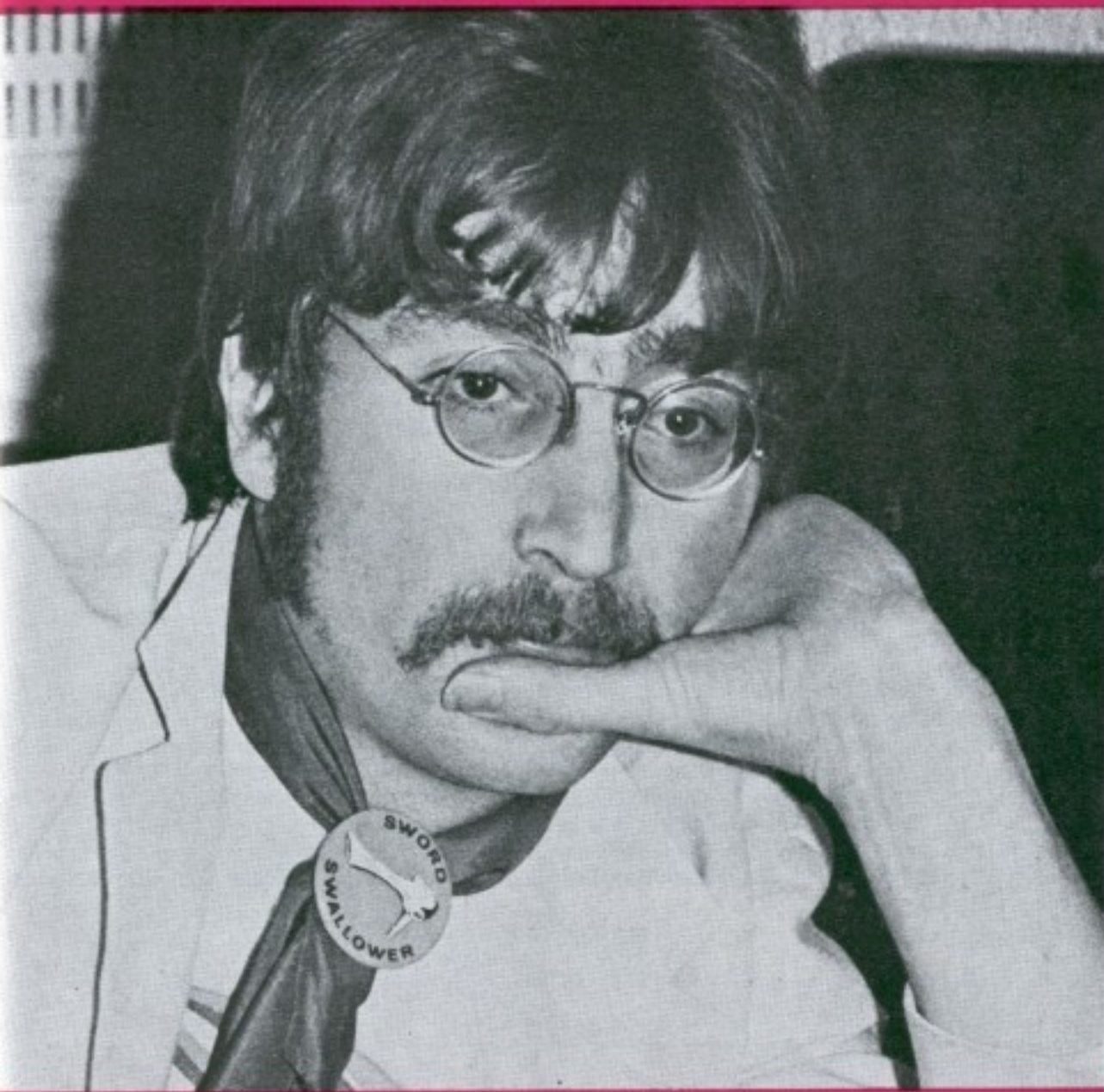


The
Beatles
MONTHLY BOOK

No. 46

MAY
1967
4th
YEAR



EVERY MONTH

Price TWO SHILLINGS

The Beatles Book

The Beatles' Own Monthly Magazine

No. 46, MAY, 1967

EDITORIAL

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Hi!

MAL AND NEIL were going to give you a complete run-down of all the titles on the Beatles new L.P. in this issue, but so many other papers and magazines have published various bits and pieces about it, that we decided it would be better to wait until the L.P. was actually finished and ready for release, before we did so. The Beatles originally thought that they would have the L.P. finished by Friday, March 31st, but when they got there, they found that there were still a few things to round off. Ringo came up with a really great boogie number, which he'd worked out on a piano at his home and put on his tape recorder. And Paul wanted to finish another song while he was in America visiting Jane. So, that's it then, complete details of the Beatles new L.P. in the next issue.

NEARLY ALL THE PHOTOS in this book were taken at a different session from the ones in Beatles Book No. 45, and you can see the boys are certainly changing their clothes' styles at a fantastic rate, with the exception of Paul, who often seems to favour that lemon yellow jacket of his for recording. But the other Beatles are turning up in the most way-out clothes. Nothing is sacred, and it's fascinating to hear where they got many of the items from. Far from going to the top designers for new ideas, they very often wear brooches and other things which have been sent to them through the post by fans. So if any of you do recognise any of the scarves and other bits and pieces that the Beatles are wearing in the recent issues, do drop us a line and tell us all about it.

FREDA KELLY, Joint National Secretary of the Official Beatles Fan Club, has asked me to pass on to all members of the club that she always welcomes funny letters and poems, because she gets so much enjoyment out of reading them, apart from the fact that she wants to include the writers' names in her newsletter each month. And don't forget that the Beatles Book is always anxious to print items sent in by readers. So if you think you can write a feature which would be suitable for publication in a future issue, get it down on paper and send it to me, at this address: 36-38 Westbourne Grove, London, W.2. If you do get your feature published, not only will you see your own words in print, but we will also send you a nice little cheque for 10 gns.

See you next month

Johnny Dean Editor.

A close-up of the new Ringo Starr profile.





THE OFFICIAL
Beatles FAN CLUB

Joint National Secretaries:
**FREDA KELLY and
ANNE COLLINGHAM**

Club Postal Address:
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BEATLES FAN CLUB,
P.O. BOX No. IAP,
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MAY NEWSLETTER

DEAR BEATLE PEOPLE,

NEW ALBUM COMPLETED! After nearly 4 months of solid session work the new LP, called "SGT. PEPPER'S LONELY HEARTS CLUB BAND", is ready and it looks as though Parlophone will be able to release it four or five weeks from now. The album title is also the title of the song on the opening track of the first side. There will be 12 tracks in all—several of them much longer than usual—including one featuring Ringo and one written and sung by George.

BEATLE BITS: When Paul flew to the West Coast of America to join Jane on Monday April 3, Mal accompanied him..... Apart from Sgt. Pepper himself, Beatle People will meet a wide variety of different folk via the other LP songs. They include Lucy "the girl with the kaleidoscope eyes", lovely Rita who is a female traffic warden and Mr. Kite (whose name appeared on an old theatre poster John bought at Sevenoaks, Kent!). Lucy was the subject of a school painting done by Julian Lennon!..... Craziest American rumour of the month is that Ringo is about to make solo appearances at restaurants in Europe! Tell your U.S. pen-pals to ignore this latest lump of Beatle rubbish..... **THE BUFFALO SPRINGFIELD** and **THE DOORS** amongst the latest American groups strongly favoured by the Beatles for album listening..... Somebody suggests that if Paul had a teenage sister she'd look just like Cilla. Really?..... Smallpox vaccination for Paul the day before the final "Sgt. Pepper" recording session..... Ringo's track for the new LP, originally called "Bad Finger Boogie" now re-titled "A Little Bit Of Help From My Friends"..... America's Mrs. Miller includes "Yellow Submarine" on her latest Capitol LP..... Does the singing voice of Barry Gibb (The Bee Gees) on "New York Mining Disaster, 1941" remind you of John Lennon?..... three saxes, two trombones and one French horn from Sounds Inc. recruited to provide backing for "Sgt. Pepper" LP track called "Good Morning, Good Morning, Good Morning"..... Interviewed by Brian Matthew for BBC Ivor Novello Awards show, John and Paul recalled how "Yesterday" started out as "Scrambled Eggs" and claimed that the world's best arrangement of the tune was the work of "our old mate Charlie



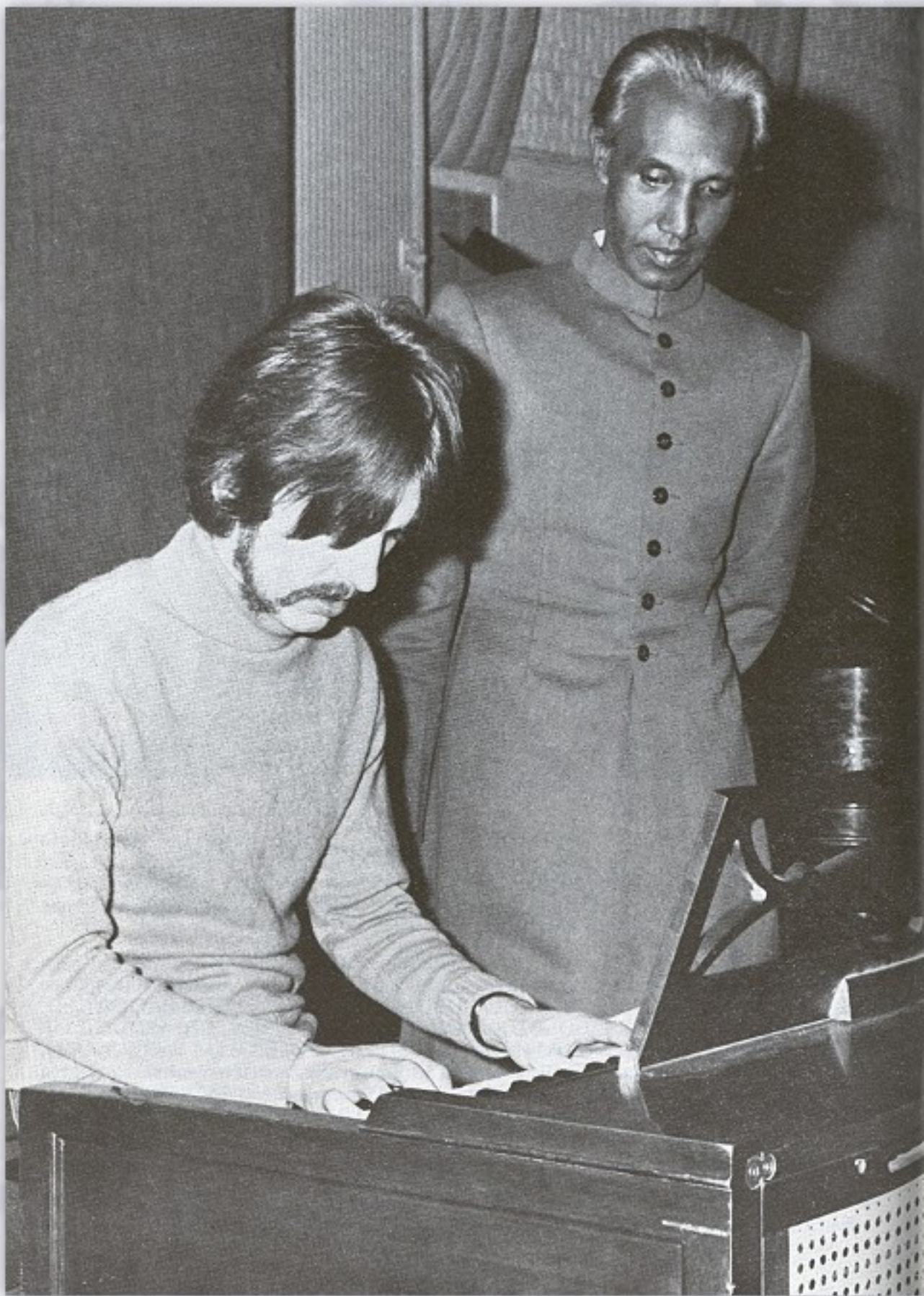
Paul plays lead guitar as well as bass on the new L.P.

Drake!..... Beatles hired special theatrical costumes for secret photo session. Could have been for "Sgt. Pepper" album cover picture..... On Polydor LP *The London Jazz Four "Take A New Look At The Beatles"*—programme includes "Paper-back Writer", "From Me To You", "Please, Please Me" and "Ticket To Ride".

FAN CLUB NOTES: Change of plan regarding Summer Newsletter. Instead of a small pictorial magazine (like the one we sent out this time last year to members) there'll be **ONE OF THE MOST DISHY FAN CLUB BONUS GOODIES EVER PRODUCED. IT'S TO BE H-U-G-E FULL-COLOUR PICTURE POSTER FEATURING ONE OF SEVERAL SPECIAL PHOTOGRAPHS TAKEN JUST A COUPLE OF WEEKS AGO.** If you're a member your poster will be mailed to you in the next few weeks—so clear a H-U-G-E space on your bedroom wall! If you're NOT a member **JOIN RIGHT AWAY** because we're printing **A LIMITED NUMBER OF EXTRA POSTERS** which will be sent out **FREE** to freshly-enrolled Beatle People while stocks last.

TARRAH FOR NOW,

Joint National Secretary of the Official Beatles Fan Club.



Q

WHY DID THEY GROW MOUSTACHES?

A

The Beatles themselves have not answered this question but literally thousands of letters have poured in from people who are looking for

their own reasons. Therefore, without reference to John, Paul, George and Ringo, here's my attempt at providing a simplified answer to a question which may be more complex than it looks!

For a start I assume we're all agreed that what really makes The Beatles such an extraordinary musical power is their individuality, their refusal to follow anybody else or any other trend, their flair for creating vocal, instrumental and lyrical works which are distinctively their own and nobody else's. And by now I'm sure you know their four separate personalities, their four individual talents in sufficient depth to recognise without difficulty words written by George, the guitar playing of Paul or the singing voice of John. In other words each Beatle has his own way of writing, singing, playing.

FOUR MOPTOPS

Shortly after the world's press invented the word Beatlemania—around the end of 1963—we began to read and hear a new description of the Beatles. Particularly in the American papers and magazines, they were called The Four Moptops. It isn't a description which The Beatles enjoyed or encouraged. In no time there were scores of official and unofficial products on the market. You could go into most large departmental chain stores and buy yourself something called a Beatle Wig. Beside newspaper headlines above stories about the Beatles you'd find cartoon drawings of four identical fringes or "mop tops". Beatlemania and everything which went with it was squeezing the four separate personalities of John, Paul, George and Ringo into one easy-to-identify package.

Ultimately it was left to the group's own

fans to break down this false image for themselves. They did so and still do so—by having a favourite Beatle rather than going along with the mop-top packaging and thinking of the group as four almost machine like pieces moulded into a whole inseparable unit.

To bring the whole thing down to simple terms let me put it like this. In 1964 you could go into your hairdresser and ask for a Beatle cut. And any boy could go into a clothing store and ask for a Beatle jacket. The hairdresser and the store assistant knew exactly what was wanted.

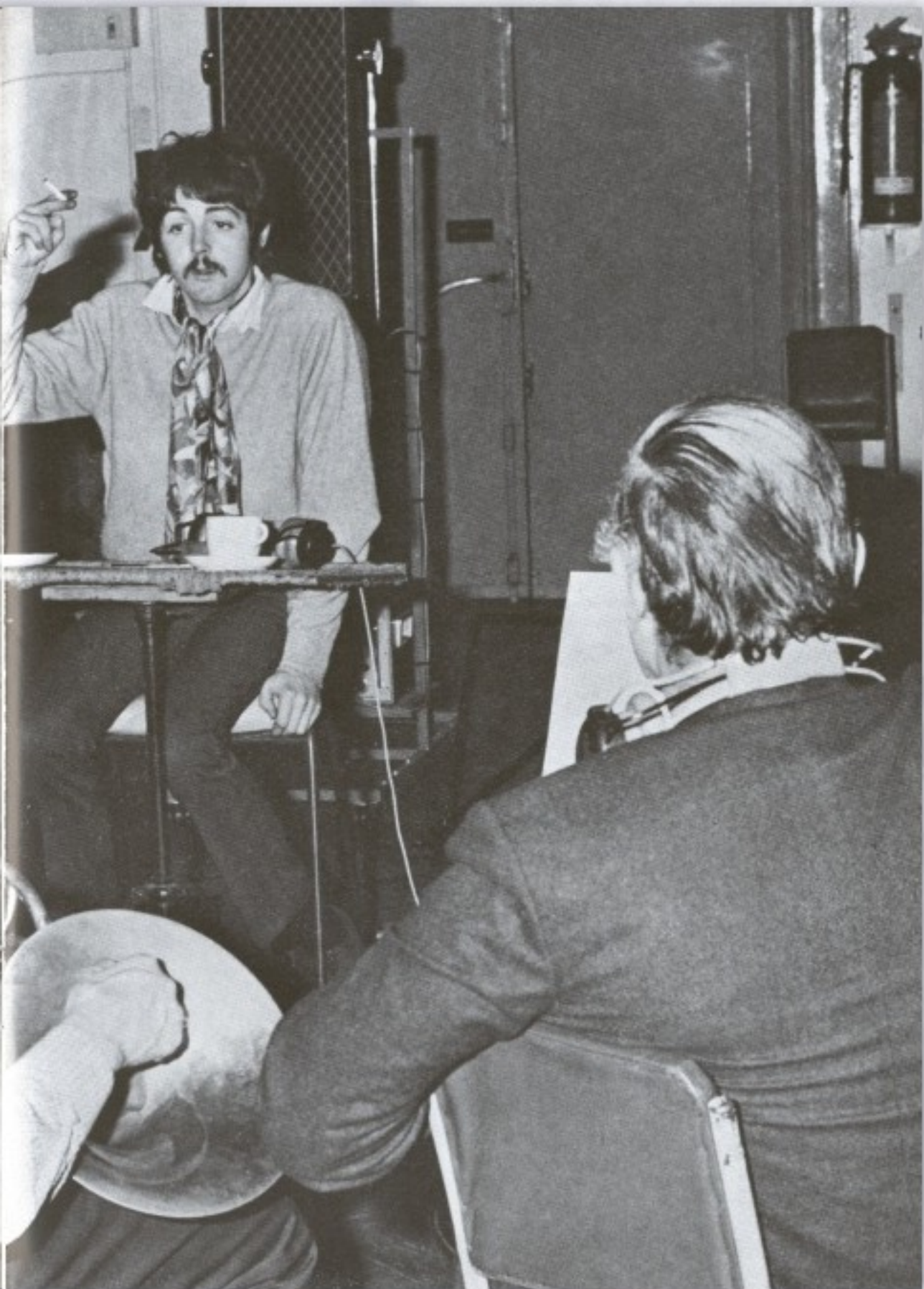
ALL DIFFERENT

Today you'd have to be much more specific. You'd have to ask for a haircut "like Ringo's" or a jacket "like George is wearing in this photograph" or a pair of shoes "like Ringo has in this picture". To ask for a pair of Beatle boots wouldn't mean a thing—unless your shoe shop man hadn't noticed that each member of The Beatles has been wearing his own different style of shoes, boots and slippers for the past year or two!

More and more The Beatles are separating their individual talents. On many early records the vocal action was split almost equally between John, Paul and George. Now we find Paul thinking up a new song, working on it with John but maintaining his personal interest all the way through by handling the lead or solo vocal on the finished recording. Similarly it's common knowledge that John was responsible for the basic ideas of "Tomorrow Never Knows" and "Strawberry Fields Forever", two songs which he sings and which carry the definite identification marks of one composer, one performer, even if Paul threw in ideas along the way. And on the new L.P., which the group has just finished producing, you'll hear one track written, sung and (for the most part) arranged by George.

Continued on page 31







With the BEATLES No. 2

THE FIRST OFFICIAL MAL EVANS STORY

BY NEIL

Usually this new monthly piece is going to be a joint effort, but Mal isn't around at the moment having only just got back from his trip to America with Paul. So, I'm going to fill this month's piece by writing the First Official Mal Evans Biography—well, a bit of it anyway.

FIRST TIME

The first place I saw Mal was at the door of the Cavern. Bouncing. He was about the most friendly of the Cavern bouncers so we all said "Hullo" on the way past. Then I remember George saying "Come down and see us in the dressing room" one night when we saw Mal at a Riverboat Shuffle organised by Ray McFall (who ran the Cavern) on the Mersey. Mal took him up on the invitation and brought his wife, Lil, to meet the boys. After that if we had any special friends we wanted to get into the Cavern when The Beatles were on we'd just tell them to ask for Mal on the door and he'd fix them up.

Early in 1963—just around the time "Please, Please Me" was out—I went down with flu for a couple of days. The Beatles had a Friday date up in Morecambe and they had to go down into Wales on the

Saturday. Both quite close to home so Gerry Marsden's road manager, Les Hurst, stood in for me. On the Sunday we were back at the Cavern and Les wasn't available. So I hauled myself out of bed and went down there. I don't remember much of that night. I was all feverish, sweating and a sort of funny yellow colour. Anyway the boys were due to travel to London to do "Pop Inn" the following day. London was a Big Deal. A BBC broadcast was a very important occasion at that stage. Through a yellow, feverish haze I remember explaining to Brian that I wouldn't be able to make it. Then I bumped into Mal on the stairs by the door.

"Mal, can you run the boys to London and back for me?"

"Yeah, O.K."

SIMPLE

It was as simple as that. Mal was working in the G.P.O. at the time. Something technical. Putting wires together and all that. I don't know how he got the two days off but he did.

The drive to London went off smoothly. Coming back was different. When they got home John told me all about it.

"You should have seen Mal. He had this paper bag over his eyes with just a big split in it

for his eyes!"

"He what?"

"Well, we were all in the back of the van doing the same thing. It was freezing. The windscreen shattered. Mal had to knock out the rest of the broken glass and just drive on. It was perishing. Mal looked like a bank robber!"

DROVE VAN

By now it was lunchtime on Wednesday — and another Cavern show to do.

"What state's the van in?" I thought aloud, knowing we'd need it again to go out of Liverpool later the same day.

At that moment Mal arrived, with the van — and the windscreen had been replaced. We never knew how he'd managed to get it fixed again so quickly and, even if we didn't say so, that was something we remembered. Ten out of ten to Mal for not just bringing back the van and leaving someone else to get a new windscreen put in!

By the summer of 1963 The Beatles had stopped doing ballrooms and we were doing alternate weeks with Gerry and The Pacemakers and Billy J. Kramer with The Dakotas in cinemas and theatres at seaside resorts like Margate, Llandudno, Southport and Bournemouth. The week of July 22 (I had to look

up that date!) we were with Gerry at Weston super Mare. Gerry was closing the first half so his group got off as soon as they'd finished — a quick getaway to avoid a stage-door battle. By the time we were ready to leave anything from 100 to 1,000 people were besieging the stage-door. Well, it wasn't so bad during the week because I could be there to help the four boys make it to their cars in one piece. But on Saturday I had to stay behind to collect up the suits, strip down the stage gear and get all the amps ready for loading into the van.

So after second house Saturday The Beatles had a difficult job (to put it mildly) getting from the door to George's car without losing chunks of hair and great lumps of clothing. Then to cap everything George crashed his car into the hotel garage in his efforts to swerve and avoid hitting a pile of very young fans who had found out where we were staying.

MEETING

An hour later we had a bit of a meeting. We realised that Gerry already had two road managers — one to look after the boys themselves and one to look after the gear.

"When am I going to get someone else?" I asked.

"Next week" replied George ruefully.

Mal joined us when we got back from Jersey. He was there



Mal looks after all the instruments even French horns

with the van at Manchester Airport and he's been everywhere, with or without a van, ever since.

When we started doing big tours overseas, playing large indoor or outdoor places which didn't have any curtains in front of the stage Mal became very famous. Not that he tried to be or even wanted to be. But Mal was always out there on the open stage doing a final check on the guitars, testing the amps and so forth while the deejay or whoever was compereing tried to keep things going. Naturally those last few minutes before The Beatles appeared were murder from a compere's point of view. It was a helluva job knowing what to say to the audience at a time like that. So most of them would introduce Mal.

Not actually bring him forward or anything but at least tell the audience who he was and what he was doing and assure everybody that as soon as Mal finished checking The Beatles would be coming on. So whether he liked it or not Mal's fame spread throughout the world!!!

ITALIAN TOUR

In Italy when we toured there everybody else in the show called him whatever the Italian is for "The Elephant". Each group's road manager helped the others with equipment after the shows. Of course we had the largest amps of the lot, great huge things designed for the biggest places we'd be playing anywhere we toured. So you'd see about three of the other road managers struggling along under the weight of one giant amp. And then you'd see "The Elephant" calmly thank them and say something like "O.K., I can manage from here". And he'd lift the amp from three pairs of numb hands and heave it up onto his own shoulder without so much as a wince!

* * * * *

I started out with the intention of telling you something about the new LP this month. But I decided to wait because although all the recordings are finished there could be one or two last minute changes. And a definite running order for all the songs is still being worked out. For instance George has done two of his own numbers but only one of them will be used on this particular album.

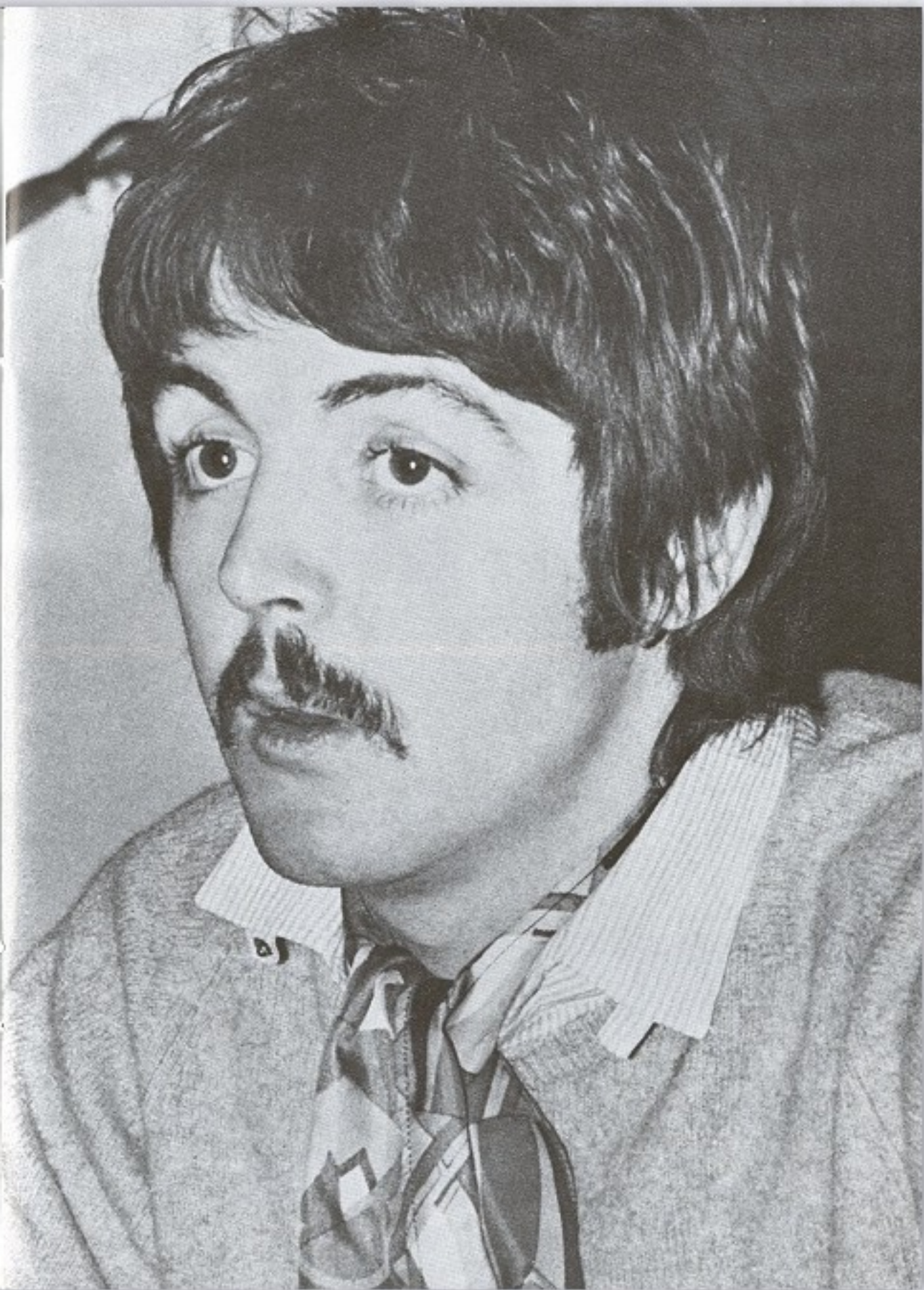
Next month on these pages Mal and I will go through the whole of the LP, song by song, from the title-track, "Sgt. Pepper's Lonely Hearts Club Band", to the end. All being well the actual LP will be released soon after you see the June issue so you'll have all the recording information in good time.

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Three worried looking Beatles work on a difficult backing problem.





All smiles as George comes up with a simple answer!

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LETTERS from Beatle PEOPLE

WINNER OF FREE SUBSCRIPTION

Dear Johnny,

I love The Beatles very much, and of course, think they're marvellous; but I'm also very proud of them. I know there's a hundred reasons to be proud of them for, but these are two which I've realised a lot lately.

Firstly, we've NEVER heard of any of the Beatles being mixed up in all this drugs business. I've nothing against other stars but if they have been taking drugs, they're very foolish, and also very selfish. Besides their families worrying, they are forgetting their fans. I know if Paul took drugs, I'd be worried sick for him, but I know he is too sensible.

The other thing is that we NEVER hear of the Beatles leaving their wives or girl-friends, or getting divorces. They are true to the ones who love them. (Although I'm very envious of the four females in their lives, I'm proud that they are so loyal.) I couldn't imagine Paul with anyone but Jane Asher, and he's being so loyal to her, even in the middle of all these pop-romances breaking up.

So, I'd just like to say, thank you, Paul, George, John and Ringo, for being so sensible, and so wonderful with it,

Best Wishes to all,
Mary (Watson),
43 High Street,
Macclesfield,
Ches.

Dear Johnny,

At last I can admit what I think thanks to Mike Nevard. I wrote to our Staffordshire Area Secretary asking what's happened to the Beatles, you know those same questions, Tours? L.P.'s? Singles? TV? well Beatles Book No. 45 answered them, but I couldn't care less very much about tours as I live so far away from the Beatles that I know I can't see them. I'm very thankful for their L.P.'s. They always go one better each time and they always make the best for us to hear because they can do it on record and personally I prefer

to hear the Beatles rather than screams. But you can't blame anyone for screaming 'cause that's the only way to show your appreciation.

Linda Myatt (15),
Stoke-on-Trent.

Dear John Lennon M.B.E.

Dear Paul McCartney M.B.E.

Dear George Harrison M.B.E.

Dear Ringo Starr M.B.E.

I would like to congratulate you for winning the Grammy Awards for "Michelle" and "Eleanor Rigby". They are very beautiful songs. I saw you on the TV the other day when you were doing "Penny Lane" and "Strawberry Fields Forever" and you look great in your moustaches. The films about "PL" and "S.F.F." were very, very good and the songs were great with the films and I just love those 2 songs very much. Can you tell me when you are going to start on your new movie and when do you think it will be released.

Yours Sincerely,
Ronald Demmett,
1259 Long Ave.,
Brooklyn 11208,
New York, U.S.A.

Paul answers: As soon as we can, Ron.

Dear Johnny,

With reference to the article by Mike Nevard which appeared in 'Beatle News', in the Beatles' book No. 45, I think it is ridiculous to say that any disc is 'too good' to reach the top of the charts. If this is meant to be sarcasm, who could dream of comparing 'Release me' to any Beatles' record, let alone 'Strawberry Fields Forever'? The record reached the No. 1 position in the 'Melodymaker' in a week, as well as the National charts and not a few others. If it hadn't been for unusually large sales of 'Release me' there is no doubt that 'Penny Lane' would have made an all-round chart-topper. What other disc could sell 100,000 on the first day of its release? Finally, 'Penny Lane' was the first record to go direct to the top in the Radio London 'Fab Forty' and the first for a year to stay there for two consecutive weeks. And the Beatles have always been in the 'Quality field'.

Yours Sincerely,
Nicholas Stevens,
Selston.

Dear "Who ever happens to read this",

Now to get to the point (and getting there straight-away, we might add) what is a "Fish and Finger Pie"? or are we dreaming. We are, of course, referring to Penny Lane.

Although we are only two among many millions of Beatle Fans, we speak for at least six others (and one dog called Scamp), please, please, please, please (sorry, got carried away) give us at least ONE real typical oldie type Beatle record to include head shaking, screaming and oohing!! (etc) such as "I'm down", "The Night Before", "Money" and "I'm a loser". Even if it only lasts one minute we shall be extremely grateful at your most honourable effort.

And what's more, we shall buy it (and make you famous).

We hereby remain two faithful fans (and dog called Scamp).

With love from

Jan and Chris,

To be shared between the Four.

Wuff! Wuff!! from one dog called Scamp.

28, Meyrick Avenue,
Luton,
Bedfordshire.

Dear Johnny,

All I can say in regard to what Mike Nevard said is: I quote from an article by Miles Kington regarding the musical step forward pop music is taking in "The Times", Friday March 31st:—

"It is impossible to tell whether the acceptance by the public of Bob Dylan and The Beatles represents a new advance on which popular taste will continue to build, or a temporary pre-occupation with experiment before a return to gimmicks and safely familiar music. Past experience points to the latter, as the record buying public has often tended to abandon musicians just as they are maturing."

"This may in fact be happening to the Beatles at the moment—as another writer points out in a music paper, their latest single may be their best yet, but it has been summarily pushed down the

popularity tables by some depressingly old-fashioned and unimaginative records. His melancholy suggestion is that popular taste may be reverting to pre-Beatle standards. He may well be right to a great extent, but we can comfort ourselves with the thought that the fertilizing effect of the best pop music of the past few years will never permit quite the sterility which existed before them."

I know this letter is long, but I am hoping you'll print it.

Love to everyone,

Caroline Mayne,
7, Poplar Avenue,
Bedford.

Dear Johnny,

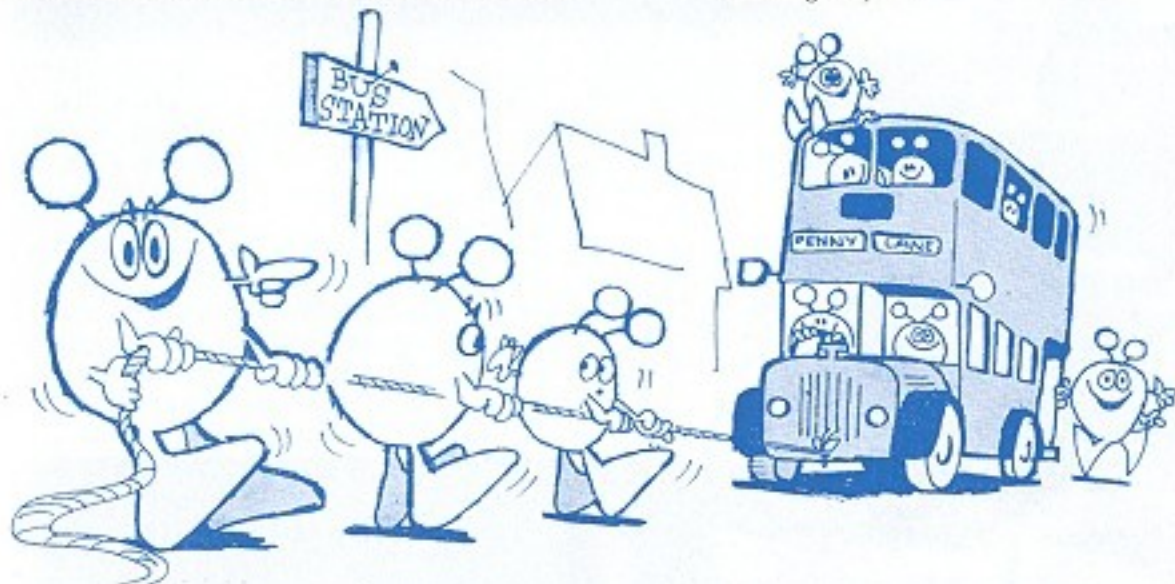
I agree with Mike Nevard that the Beatles have been dogged in the past by instant success of their records. But I feel that they do need No. 1 records. It wouldn't matter to them as popular artists if they never got another No. 1, it wouldn't affect them that is, but they must feel disappointed if a number which they know to be far superior to say, 'She Loves You' does not top the charts. It must be frustrating after all the effort put into 'Penny Lane/Strawberry Fields Forever' for it to be held from No. 1 by an 'ordinary' song which had nothing special about it.

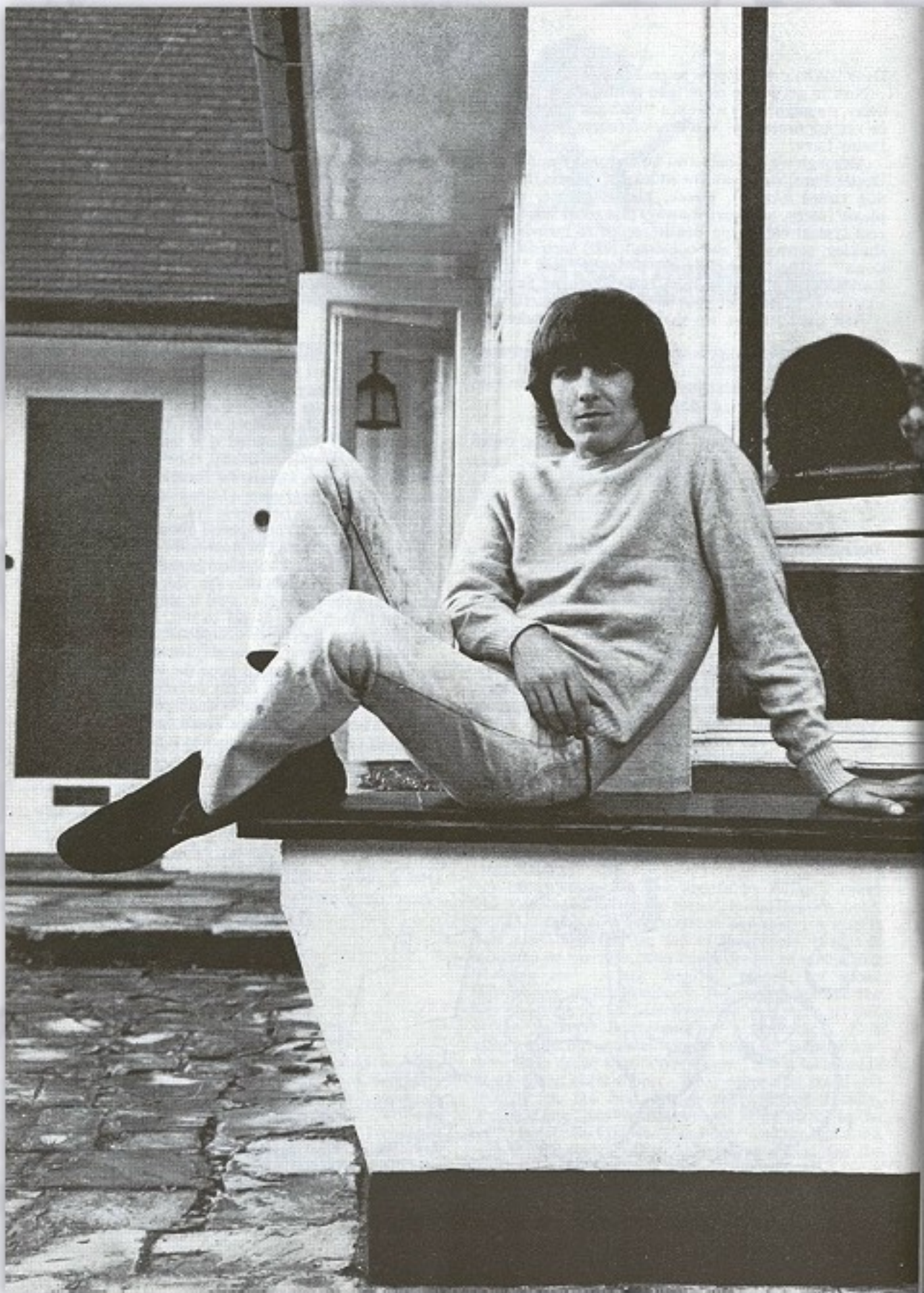
I'm sure all Beatle People would be very interested to know what John, Paul, George and Ringo personally feel. In Beatles Monthly No. 24, Fredrick James interviewed them and they said it mattered very much to them if their records got to No. 1. What do they feel now? Are they very disappointed?

Anyway 'Penny Lane' and 'Strawberry Fields' is the best record ever and I hope the lads will carry on the good work. I'd like to say Johnny, that I love the "new look" Beatles monthly and agree that the pix in it should be recent but how about two pages of older pix? Best to everyone and thanks for a great book.

(We love the new Beatles!)

Pat Greaney,
78, Haunch Lane,
King's Heath,
Birmingham, 13.







by Billy Shepherd and Johnny Dean

A revealing magazine story about the Beatles and money came out in May 1965 . . . but then many other "revealing" financial assessments of Beatles wealth have come out since then. This one had some facts and figures but, in the end, the conclusion was the same as now . . . the boys individually really haven't any idea of how much they are worth!

MANY ASSETS

Sounds silly to you and us who could list our assets to the nearest penny . . . but the Beatles have so much tied up in so many different things that it's impossible to put an actual value on their bank balances.

Beatle finance has always interested people. All those millions of records sold, all those standing-room-only concerts—they think the boys must be walking round lopsided because of the amount of money stashed away in their wallets. In fact, like Royalty, the Beatles often don't carry any loose cash at all. Big bills are settled by their office staff . . . small ones are often fixed by borrowing off either Neil Aspinall or Mal Evans!


First part of May 1965, was full of filming—completing work on "Help", location of which had switched to Twickenham Studios in Middlesex, where a large notice "Ringo This Bell" had been scrawled by a fan on the main gate. By this time in their career, the boys had got a taste for filming and were top faves with the studio staffs. While waiting for the cameras to start rolling, they'd fill in with some wicked mickey-taking work on things like Tom Jones' "It's Not Unusual" and so on, usually with Paul on piano and George kicking up a right old rumpus on Ringo's cymbals. P. J. Proby, then right in the headlines, also came in for

a daily workover by the Beatles . . . not in person but via his hit record "I Apologise".

And one cameraman told us: "Blimey, their film is funny enough. If they just let 'em go mad like this, and filmed the lot of it, it'd smash every box-office record in the business." But one strict rule was observed. NOBODY at all was allowed to go in with the Beatles to see the "rushes" at the end of each day. This is the time when the day's filming, including umpteen "takes" of each scene, are run over in a private theatre for the benefit of the director.

On the set, one mid-week lunch-time, the boys announced to all and sundry that they didn't mind in the least being knocked by the critics. This conversation had come up after an Eamonn Andrews' TV show on which playwright-author Wolf Mankowitz had done his best to tear the Beatles to pieces, verbally. Said John: "We don't blame him. He's entitled to his opinion. But what gets us mad is when people deliberately misquote us, just for something to do. Or make something up, knowing it's not true."

So happens that this particular month of May was enlivened by an Irish beauty queen who insisted, via a big-circulating magazine that she was Paul McCartney's steady girlfriend and had been going out with him for four months and that they were thinking of getting married. Not a bad "scoop" story? Well, no — except that Paul had never met the girl in question . . . and felt that he couldn't deny the story because people would only say: "Hah, no smoke without

 This pic of George perched on the windowledge of his Esher home was taken last summer.

fire—he's worried about people knowing!"

By May, incidentally, "Ticket To Ride" was starting its ride from the top of the charts and everybody was waiting for "Help", planned for release just a week or so before the film went out on international circuits. Why "Help" as a title? Umpteen stories, none of them denied, have come out about this. One of the more imaginative was from director Richard Lester who said: "The boys were doing a scene with a live tiger. They took one look at it and altogether yelled out 'Help!' ". May not be strictly true, but it added a bit of interest to the in-studio yarns pouring out about the boys.

BOB DYLAN

This month of 1965 was the time of arrival of Bob Dylan who meandered into London, insulted quite a few journalists, pulled in the crowds for his shows . . . and expressed a lot of enthusiasm for the Beatles as musicians and writers. There weren't many things that Bob found to enthuse over . . .

Alan Price had left the Animals and, as ever, the pundits were predicting that somebody-or-other would be leaving the Beatles. This is a favourite trick, stirring up controversy in this way—and people fall for the story even though the Beatles are showing no signs of falling out with each other. But controversy is all-important and, as long as the views given are informed views, the Beatles never care overmuch.

Usually, though, John Lennon couldn't contain himself when newspapers (of the national variety) suggested that the Beatles were completely and utterly on the way down. After one such charge, he said: "First of all, we're still getting number one records so that proves we're selling more records than other people. Second, our shows are a sell-out. Third, would anybody, who really believes the skids are under us, care to come and tell us to our face? Nobody minds criticism, but this isn't criticism at all—it's just biased reporting."

So May, 1965, went on a fairly predictable course. John and Cyn vanished to Cannes for

a while for the film festival but on his return John said it was all right, he supposed, but he hadn't found time to actually go and see any films! The others just "hung" around London, catching up on a few shows and films and doing the club rounds whenever they could. As George Harrison said: "Filming is a good way of life once you can persuade yourself to get up early enough in the mornings. But it doesn't do to turn up suffering from too much of a hangover!"

Remember Shirley Ellis? She's a coloured girl from America who had a big hit with "The Clapping Song", back in May, 1965. She was yet another American artist who had cause to thank the Beatles for their interest. It was George again—he dug her version of "Nitty Gritty" and talked a lot about it in interviews in London. Result: the dee-jays took it up, giving due credit to the Beatle enthusiasm. Result: a hit.

Incidentally the charts in this month of May reflected just about every possible taste. Sandie Shaw replaced Jackie Trent who had replaced the Beatles at the top. Françoise Hardy had a hit, so did Shirley Ellis, Marianne Faithfull, Joan Baez and the Dixie Cups. Quite a girlie domination. Ringo, asked about this change in the feminine fortunes said: "People think we resent anybody else having a big hit record. This is wrong. What happens is that there's more interest in pop music if there are a lot of stars all having a go at the same time. The more the merrier is what we say. Maybe there are only four or five records in the top thirty that actually appeal to me—all right . . . that doesn't mean to say I feel the others haven't any right to be in there."

Looming up ahead of the Beatles at this time was another visit to America. And again the pop world held its breath and wondered if there was any chance of the boys meeting up, face-to-face, with the long-time giant Elvis Presley. Alas, the hopes were dashed rather early on. Elvis was nipping from studio to studio and from film to film—so quickly that his managers felt he couldn't possibly fit in a meeting with the boys from Britain. A pity . . . but there was a sequel. We'll tell you about it next month.

Ringo pictured near the small pool in the garden of his Weybridge home.



During their recent sessions, Paul McCartney took a half-hour off to talk to me frankly about the many letters he has received about the Beatles breaking up.

"I can't understand where they all got it from," he said, "but I keep getting long letters, particularly from overseas, mainly America, which either say 'Thanks for all the fun you've given us, we're sorry to hear you're no longer together', or 'Why are you and the other Beatles no longer friends?', and so on. It's all a bit of a mystery, but obviously they must have got it from somewhere. Perhaps they're going by articles in magazines or things disc-jockeys have said . . . I don't know. Some of our recent interviews could be the reason."

CHANGED

"The trouble is, it never gets printed exactly the way we say it," and Paul was obviously very anxious to make this point quite clear, "none of us has ever said that we're never going to record together again, or anything like that. But we have told reporters that we don't want to tour any more, or do dozens of television spots every month. And we've also said that we're unhappy with some of the recordings we made in previous years, but what artist isn't unhappy with some of his earlier work?"

"As for breaking up, we're here together now aren't we? And in fact, we've been here every week-night for months now, all working together.

"Perhaps people were confused because we said we were going to do things separately—John's done his film, George is studying Indian music, and so on. But

PAUL talks about *letters, reporters, films, songs, people and things*

by JOHNNY DEAN

just because we want to do different things it's nothing to do with our recording activities. We've never done everything together anyway. The first real holiday we took, I went off with Ringo, John went off with Eppy to Spain, and George went off by himself. I shall be going to America on Monday. None of the others are coming with me, but we will all get together again as soon as I return, to work on new ideas.

"Sometimes people say we're impossible to get hold of, or talk to, but it's not true. I mean, I'm talking to you now, aren't I? And we've got a photographic session for the new L.P. cover tomorrow, and the people from 'Life' magazine were in a couple of weeks ago, in fact, people seem to be here most nights.

BREAK-DOWN

"The whole thing is break-down in communication somewhere, particularly as far as America is concerned. It could have been put right so easily. We could have done a special tape-recording and sent it to all the radio stations in the States, but it didn't occur to us, because we knew the rumours weren't

true."

"Do you ever run out of ideas for new songs?" I asked Paul.

"No there are millions of ideas," he said, "The trouble is, not getting ideas, but finding the time to work on them."

"What's happening about the film, then?"

DIFFICULT

"The big difficulty there is, is that we know what we want to do, but it's so difficult to explain to the people who are looking for story lines or writing scripts for us, exactly what we want, and we don't want to do anything that isn't right for us now. If only we knew how, we'd write the script ourselves. In fact, we may have to end up doing just that. But at the moment there just isn't any time.

"Before we start the film anyway, we want to do this television show. There's so much rubbish on television that it shouldn't be difficult to produce a good show. But, here again, we want to do it our way, to put our ideas into the show. We've tried using other people's ideas and so often they're all wrong, so the only answer is to do it ourselves."

George Martin looks a bit perplexed by Paul's remarks, but he probably has to put it down in music.





WE CAN WORK IT OUT

Written and Composed by **JOHN LENNON**
and **PAUL McCARTNEY**

Try to see it my way, do I have to keep on talking till
I can't go on?

While you see it your way, run the risk of knowing
that our love may soon be gone.

We can work it out, we can work it out.

Think of what you're saying, you can get it wrong
and still you think that it's alright.

Think of what I'm saying, we can work it out and get
it straight or say goodnight.

We can work it out, we can work it out.

Life is very short, and there's no time for fussing and
fighting my friend.

I have always thought that it's a crime,
So I will ask you once again,

Try to see it my way, only time will tell if I am right
or I am wrong,

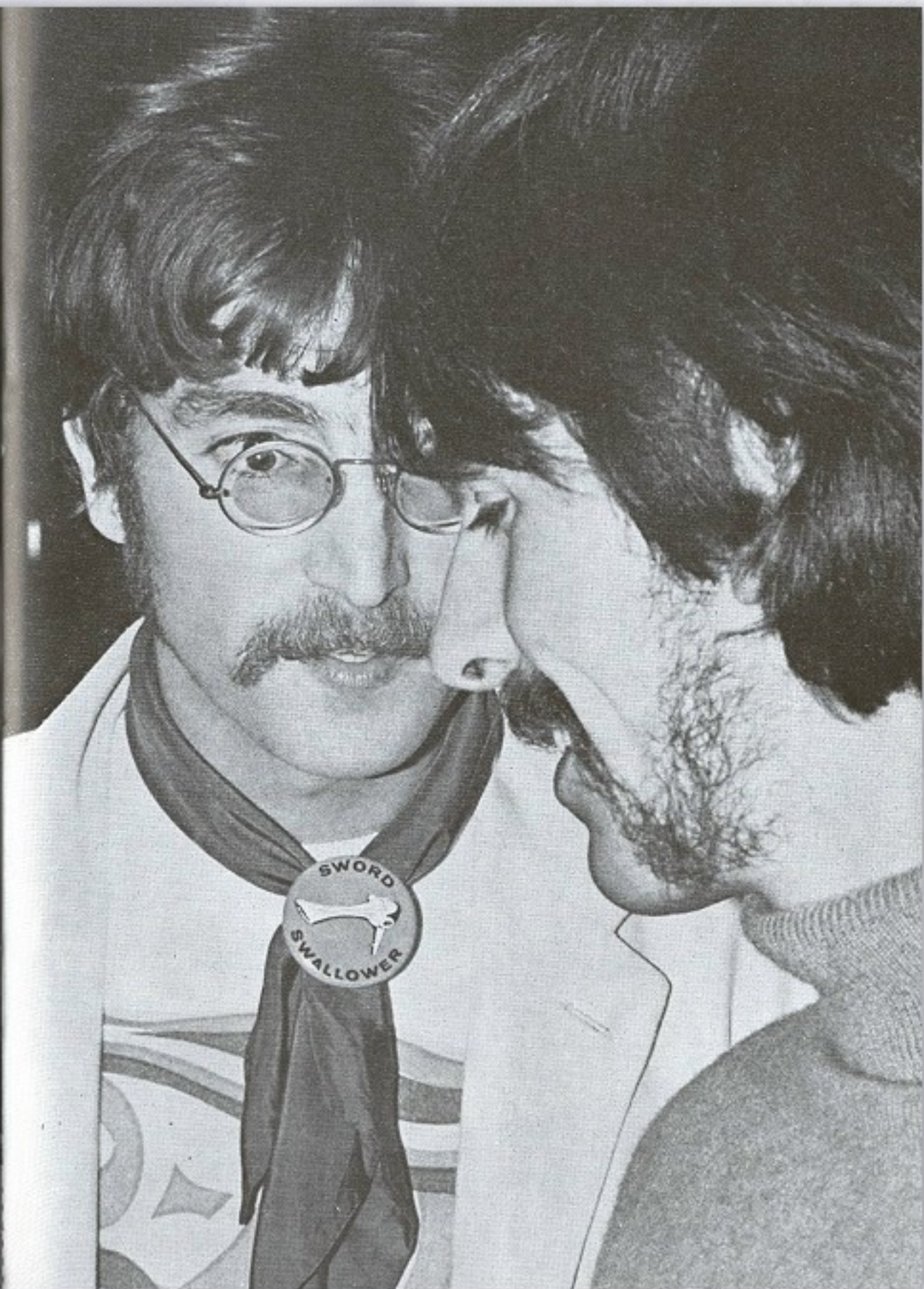
While you see it your way, there's a chance that we
may fall apart before too long

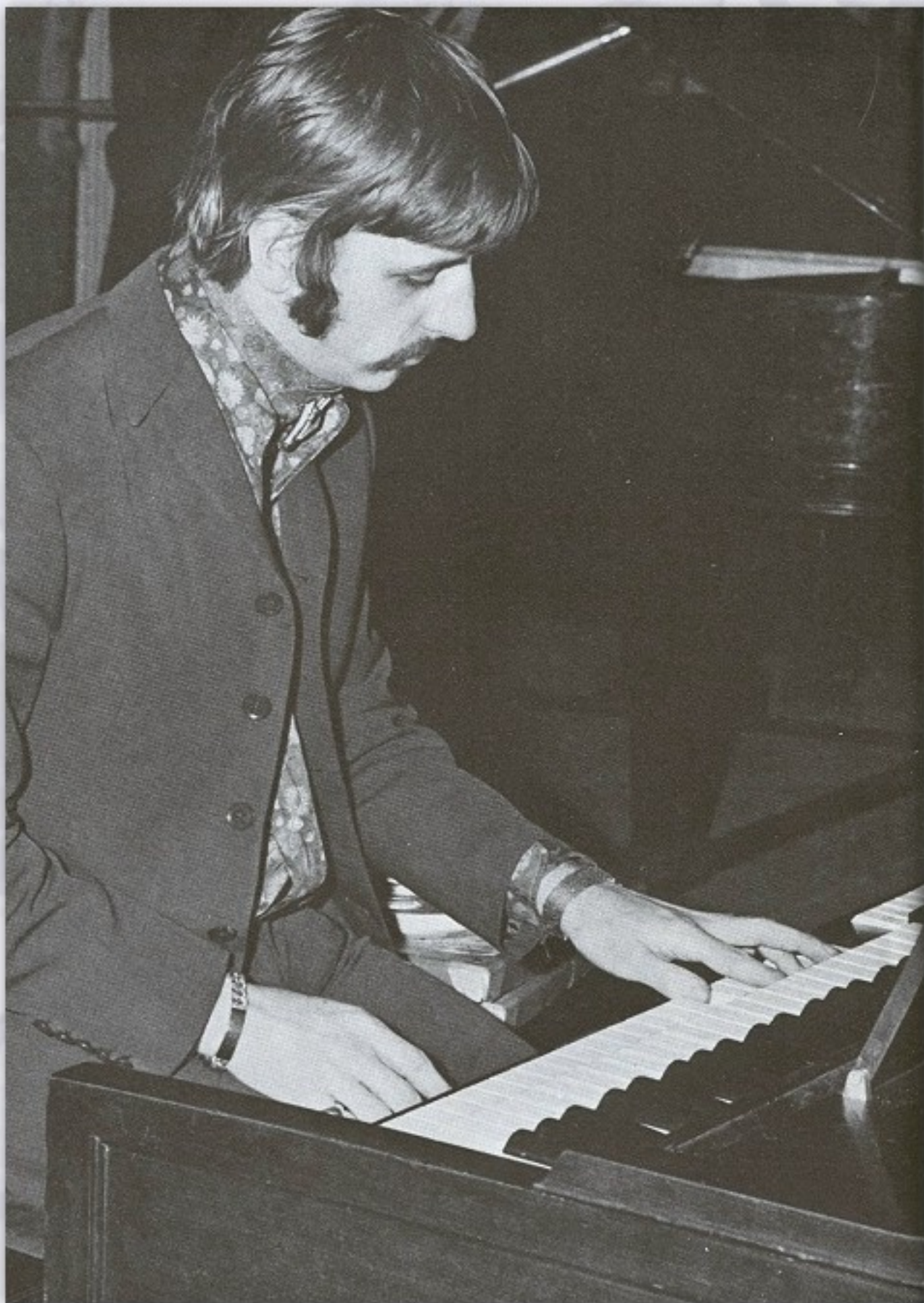
We can work it out, we can work it out.

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Ltd., 71-75 New Oxford Street, London, W.C.1.*

*Left: Paul works out a guitar figure for one of the
songs on the new L.P.*

*Right: George gets a close-up of another of John's
badges.*







BEATLE NEWS

George Martin Finishes L.P.

While Paul flew off to America at the beginning of April, to spend two weeks with Jane, George Martin got together with George, Ringo and John, to finish off certain tracks. An orchestral backing was added to one. When everything was finished, George Martin started the marathon task of editing and balancing all the tracks. This is quite a job, because, unlike their earlier sessions, the Beatles are now recording so many extra bits and pieces to be added afterwards.

NEXT L.P. COVER

The Sgt. Peppers Lonely Hearts Club Band L.P. cover is unlikely to be a Klaus Voorman drawing this time. The boys did have a special, very secret photo session, for which lots of unusual costumes were delivered and it's extremely likely that one of the pictures from this session will turn up on the cover. All the reports indicate that the new cover will be one of the best and most elaborate ever!

GARDENER RINGO

Ringo tells us that everything is just starting to come out in his garden. He has large clumps of rhododendrons, which grow 30 ft. high, and masses of roses, all over the place. When they all come out in May and June, it makes a really beautiful display and Ringo takes great pleasure in showing visitors around his grounds.

Everyone was very impressed by the colourful and unusual collar that Ringo wore to a recording session in March. Then the secret came out. Apparently Ringo had found a piece of material that Maureen had cut of the bottom of one of her dresses, and he got her to run it up into the collar that you can see him wearing in the photo on the opposite page.

The zip-like brooch was sent to Ringo by a fan.

➡ Ringo at the keyboard of the Hammond organ in EMI's No. 2 studio.

NOT OUR FREDA KELLY

Many fan club members have written to Freda Kelly about a letter, signed by a Freda Kelly, which was published in one of the music papers several weeks ago, saying that the Monkees were better than the Beatles. Freda would like to point out that there are a heck of a lot of Kellys in Great Britain, and many other Fredas. Anyway it certainly wasn't her who wrote the letter.

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Above: One of Liverpool's double decker buses in Penny Lane.
Left: George with Ravi Shankar's brother.

Questions and Answers continued from page 7

The process of getting away from "The Four Moptops" physically as well as in songs is an essential part of The Beatles' impressive progress through 1966 and 1967.

We know by now that at no stage in their early days did the four boys sit down and decide "Let's grow Beatle haircuts for a gimmick". Nor did they sit down more recently and agree to get rid of any such gimmick. In 1963 they wanted to wear their hair that way. So in 1967 you can rest assured that there was no mighty decision by Brian Epstein or anyone else that The Beatles should re-style their hair. They wanted to. It was as simple as that. George wanted a moustache for his trip to India. Paul grew one before going to North Africa. But you'll notice that all the beards and moustaches are changing from month to month. A few weeks ago you saw a TV film of George with a wild and menacing beard. Then he shaved it off and just left the

moustache. Similarly each Beatle wears what he wants to wear and changes from day to day. Just as it should be—unless those unsatisfactory Moptop press captions were to go on for ever.

HATE OR LOVE

Almost every letter which asked WHY The Beatles had grown beards and moustaches also added that the writer either HATED INTENSELY or LOVED TOTALLY the new growths of whisker. When did YOU—or your girlfriend—last have an important change of hairstyle? Not too long ago? And I expect initial opinion was just as divided with people LOVING or HATING the new way you'd chosen to wear your hair. Whether they approved or not that's the way you wanted it to look and (if you're not made of jelly) I guess you stuck to your guns. Hope John, Paul and Ringo do the same!

FREDERICK JAMES

The

Beatles

BOOK

No. 46
MAY
1967

