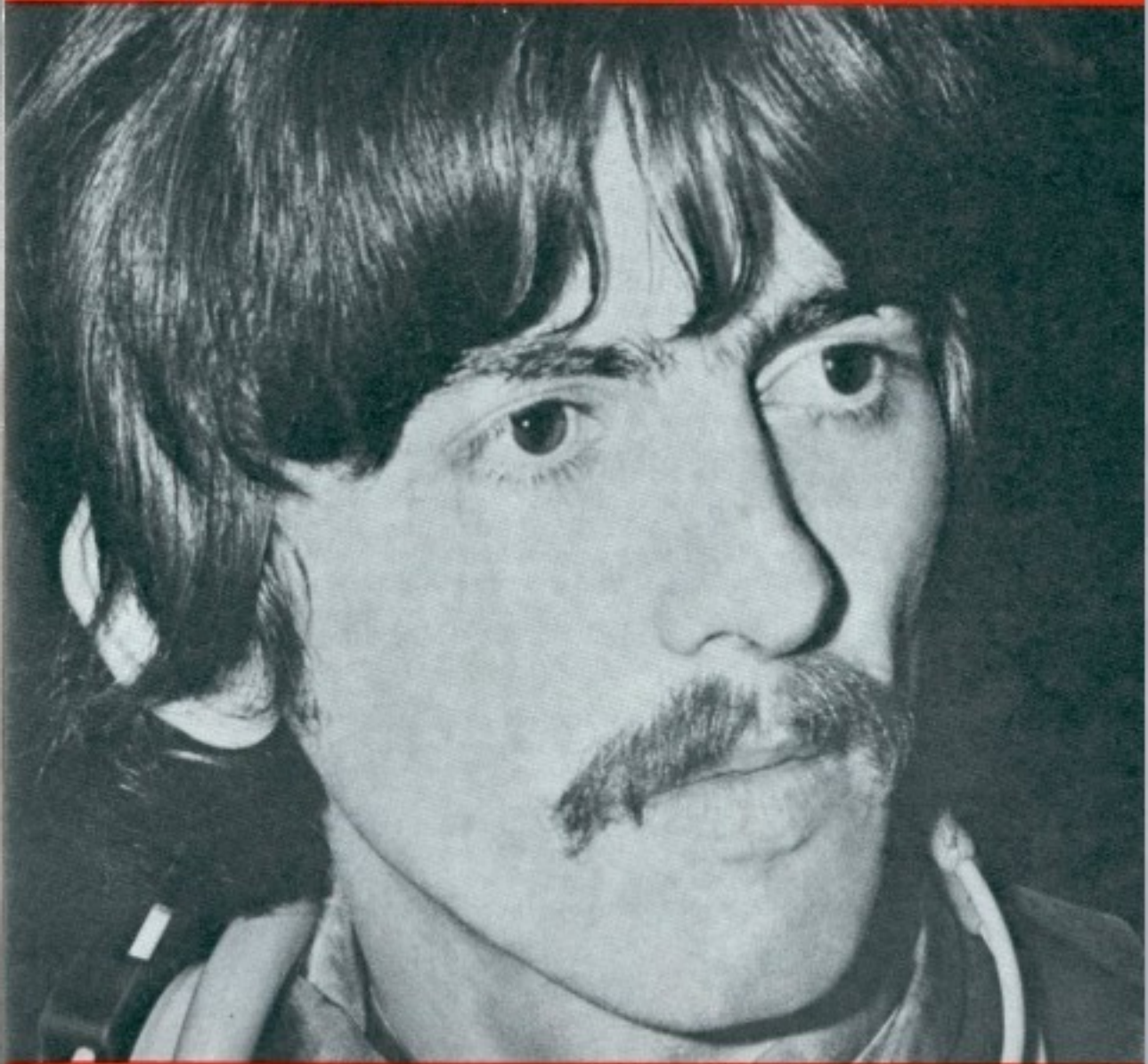


The
Beatles
MONTHLY BOOK

No. **49**

AUG.
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YEAR



EVERY MONTH

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The Beatles Book

The Beatles' Own Monthly Magazine
No. 49, AUGUST 1967

EDITORIAL

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Hi!

NOBODY KNEW THAT "ALL YOU NEED IS LOVE" was going to be the new Beatles' single release until the weekend of the 'Our World' T.V. Show. I was in the studio with the boys several weeks ago when John first played the idea over to the others. He sat down at the piano and banged out the basic chords over and over again while George, Paul and Ringo experimented with different ideas. A couple of hours later, they taped the basic backing, but at this stage it was about ten minutes long. When I heard them rehearse "ALL YOU NEED IS LOVE" for the World T.V. Show, I realised that it was the same tune with the most incredible number of extra ideas added.

NO RECORD COULD ever have been previewed to a larger audience. It is estimated that well over 150 million people watched the special television show—which beats Juke Box Jury by a big margin! and certainly, the Beatles' new single must have been the highlight.

JUST BEFORE THE SATURDAY REHEARSAL started, the boys held a big photographic session and faced over a 100 flashing cameras for more than half an hour. It is a long time since their last general photo call and Paul told me they all felt as though they were back in 1963 again.

THE ONLY PEOPLE, of course, who were with the Beatles throughout the sessions which produced the new single, were Mal and Neil, and they give you all the background info in this issue.

JOHN TOLD ME LAST WEEK that they are going to concentrate on thinking up ideas for their new T.V. spectacular over the next couple of months. If they can, they all want to go away together—somewhere hot—where they can dream up ideas and also decide which guest artists they should invite to appear with them.

SORRY ABOUT THE BLOOB last month. George of course wrote "Taxman," not John and Paul. The printers are so used to putting "written and composed by John Lennon and Paul McCartney" under the title of the song that it went in without anyone noticing.

See you next month,

Johnny Dean Editor.

Paul, Ringo and John pictured outside E.M.I. Studios in St. John's Wood, before the Saturday, June 24th, rehearsal for their "Our World" T.V. show. George was a bit late arriving so he missed this pic.





THE OFFICIAL
Beatles FAN CLUB

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

Club Postal Address:
**THE OFFICIAL
BEATLES FAN CLUB
P.O. BOX No. IAP,
LONDON, W.1**
Club Telephone Number:
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AUGUST NEWSLETTER

DEAR BEATLE PEOPLE,

"OUR WORLD": HISTORIC TV APPEARANCE: Many members have written to say how proud they were of the fact that THE BEATLES were chosen to represent their country in the "live" worldwide TV programme "Our World" seen by so many hundreds of millions in so many different countries on Sunday June 25. The fact that their special "Our World" song ALL YOU NEED IS LOVE was rush-released as a surprise single so quickly afterwards just increased the importance of the whole occasion.

NEW BEATLES RECORDING EVERY WEEK!: I don't know whether you've thought about it but in one short period of just over 4 months this year The Beatles have released no less than SIXTEEN NEW RECORDINGS—AN AVERAGE OF ALMOST ONE NEW RECORDING EVERY WEEK! that's quite an achievement I think you'll agree. During the first half of 1967 there were two singles plus the "Sgt. Pepper" LP album. We've never had so many new recordings from John, Paul, George and Ringo since the early part of their career. In the first half of 1963 they issued "Please, Please Me," "From Me To You" and their first LP album called "Please, Please Me." Even then the total number of songs involved was only 14 because singles were included amongst the LP tracks.

BEATLES BITS: Expect a third 1967 single from THE BEATLES around October plus another full-length LP album before the end of the autumn . . . Not long now before another STARR is born! . . . Manfred Mann's KLAUS VOORMANN painted the outside of GEORGE'S bungalow. All the white parts of the outside walls now adorned with beautiful floral designs. GEORGE did a bit of the painting himself and MAL dropped in to lend a hand, earning himself a plate of baked beans on toast for his enthusiastic brush-work!!! . . . JOHN and PAUL writing another couple of new songs for the soundtrack of The Beatles' colour cartoon film which has the tentative title "Yellow Submarine". One of the new compositions will replace "Baby You're A Rich Man" originally intended for the cartoon until it became the second side of the current single . . . "Yellow Submarine" badges worn by BEATLES originated in New York at

headquarters of America's "Workshop of Non-Violence" organisation. The plastic buttons are printed yellow on a black background . . . Sincere thanks to all Beatle People at home and abroad for the deluge of birthday cards, gifts, telegrams received around July 7. **Ringo** particularly impressed by trouble taken by members who designed and painted home-made cards and sent them in via the Fan Club . . . Enquiries from members in Scotland wanting to know which clan **JOHN** claims to belong to since he was photographed wearing that sporran! . . . **PAUL** had his cousin John from Liverpool staying with him for a couple of weeks. John used to be one of our most hard-working fan club helpers . . . Following the example of **PAUL'S** Thisby, **Ringo's** cat has now produced four kittens . . . **GEORGE** up in Scotland the other week to see a vintage Rolls.

FAN CLUB NOTES: First let me thank all the very kind Beatle People who sent me cards for my 22nd birthday (just after **RINGO'S** 27th) in July. I really appreciated your thoughtfulness. Still wading through the boxes of choc too! . . . American Beatle Person **EILEEN D'ANGELO** on a three-week holiday in England fortunate to have her dearest wish come true when she met **GEORGE** and he helped her get a photograph of herself standing with him. She also took pix of George's freshly-painted bungalow with all its fantastic **KLAUS VOORMANN** designs.

That's all for now. See you here in September.
TARRAH FOR NOW,



Joint National Secretary of The Official Beatles Fan Club.

Two thoughtful Beatles and one George Martin, talking about new tracks in the studio several weeks ago.









ALL YOU NEED IS LOVE was the most sudden single The Beatles have ever made! Mostly John and Paul take much longer to compose new songs — an idea hangs about in their minds, it's set aside while they work on something else, it's fetched back to their attention and, at last, it takes the form of a finished tune and some lyrics. They've been known to leave a gap of many months between the first and last parts of the operation.

ALL YOU NEED IS LOVE was written at the end of May. Recording was completed on Sunday June 25 and the single was rushed into the shops only days later. Shops all over the world, that is, not just here in Great Britain.

ANOTHER SONG

But for the special world-wide TV programme "Our World" this single wouldn't have happened. In fact John and Paul had already written and recorded the backing track to another song which was in line for the main side of The Beatles' second single of 1967. When the group accepted an invitation to represent Great Britain

MAL AND NEIL TELL YOU HOW

'All You Need Is Love' **WAS RECORDED**

in the "Our World" TV show they agreed to compose a special number which would be suitable for the occasion — something with simple words and short phrases so that as many people as possible in foreign lands would understand what they were singing about. That's the basis John and Paul worked on when they settled down to write the new song.

Twenty-four hours before "Our World" went on the air they made the decision to release **ALL YOU NEED IS LOVE** as a sudden single — so sudden that within hours of the recording session master tapes were put on a jet plane to New York to make sure American and British release would be more or less simultaneous.

BABY YOU'RE A RICH MAN was originally intended for the soundtrack of the full-length Beatles cartoon film, which went into production a few weeks ago. You won't see the film at your local cinema until spring of next year, but this was to have been one of the three new songs which The Beatles arranged to supply to the producers. The song started life under another title. It was "One Of The Beautiful People".

FIRST OUTSIDE

The Beatles began recording **BABY YOU'RE A RICH MAN** on May 11 at the Olympic studios in Barnes. In fact this was the very first session they have ever had outside the EMI studios and all their ampli-

John playing over "All You Need Is Love" to the other Beatles for the very first time.

DID YOU MISS ANY ISSUE OF THE BEATLES' BOOK

If you did, and you would like to make up your collection, just send us a Postal Order for 2/- for each copy you want and we'll get them off to you as soon as possible.

U.S.A. and Canada 50 cents each; or three for 1 dollar.

Send P.O.s and details to:- Beatles Book Back Issues, 36-38 Westbourne Grove, London, W.2, England. (We regret that issues 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 19, 21, and 26 are now completely out of stock and CANNOT be supplied.)

fiers, instruments and session gear had to be moved from St. John's Wood to Barnes. Incidentally Mick Jagger was one of several friends who dropped in that night to watch the recording work.

The instrument heard at the very beginning of **BABY YOU'RE A RICH MAN** is a Clavioline, which has a keyboard and an amplifier. Unlike a piano, it can't play more than one note at once, and if you hit two keys the Clavioline always decides to play only the higher of the notes. That's why it sounds a bit like some sort of pipe instrument and you might not guess it had a keyboard at all. So John plays Clavioline, John and Paul play pianos and a studio engineer

at Olympic obliged by playing a bit of vibes! You know by now that the lead voice is John with George and Paul joining in. Paul does the very high falsetto voice bits.

FIRST PART

The first part of **ALL YOU NEED IS LOVE** was recorded at Olympic on June 14. That night they made the first backing track—just instrumental stuff—with John playing a harpsichord (sounds like a very tinny piano sound on the record), Paul using an Arco string bass, which he played with a bow and Ringo on drums as usual. Plus George playing the violin for the first time in his life!

Then, when we moved over into the main EMI studios at St. John's Wood to complete the record, Paul played his ordinary bass guitar, Ringo was on drums again, George was on guitar (he does the middle solo) and John didn't play anything. He just sang. The orchestral accompaniment consisted of 13 instruments played by session musicians.

THE ORCHESTRA

The list was 2 trumpets, 2 trombones, 2 saxophones, an accordion, 4 violins and 2 cellos. Oh yes, George Martin joined in by playing piano at the very beginning of the record and quite a bit later on as well.

George working out his guitar backing to "All You Need Is Love". John took the front off the piano so that he could hear the sound more clearly.



ALL YOU NEED IS LOVE finished up by running for around 6 minutes, the longest recording the group has made to date—about one minute more than "A Day In The Life".

Earlier on we said that The Beatles were not planning to make this their new single and, in fact, had something else ready. So what is going to happen to that "something else" which exists at the moment as a backing track on tape but no vocal? Well, The Beatles are going to make this the theme song for the 60-minute colour television Special they've been waiting to do. The first idea was to build the Special around "Sgt. Pepper" but work on

their own TV project had to be postponed to let them get on with ALL YOU NEED IS LOVE in time for the "Our World" programme. And, as you know, they only just finished that in time.

SECRET

It's too early for us to let you into the secret and tell you the title of the other song. It may be The Beatles' next single a month or two from now, or it may be a track on their next LP. But, either way, it will be the main number for their TV Special which John, Paul, George and Ringo will jointly produce. By the time you read this issue work on the TV Special—

intended for showing all over the world later on this year—will be well under way. They've never done this before, but John and Paul have decided NOT to make up their minds about a final version of the lyrics until they finish actual filming of the whole TV Special. The idea is that they might want to make last-minute changes in the words of their theme song to fit in with changes of plan regarding the actual programme content. We're pretty sure we can tell you more about all this next month, but that's about as far as we can go for the moment.

THE END

Ringo and Paul listening to the play-back of the first ten-minute backing to their new single "All You Need Is Love" in E.M.I.'s No. 2 studio.





Got To Get You Into My Life

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

I was alone, I took a ride
I didn't know what I would find there.
Another road where maybe I
Could see another kind of mind there.
Ooh—Then I suddenly see you,
Ooh—Did I tell you I need you
Every single day of my life.

You didn't run, you didn't lie
You know I wanted just to hold you.
And had you gone you knew in time
We'd meet again for I had told you.
Ooh—You were meant to be near me
Ooh—and I want you to hear me
Say we'll be together ev'ry day.
Got to get you into my life.

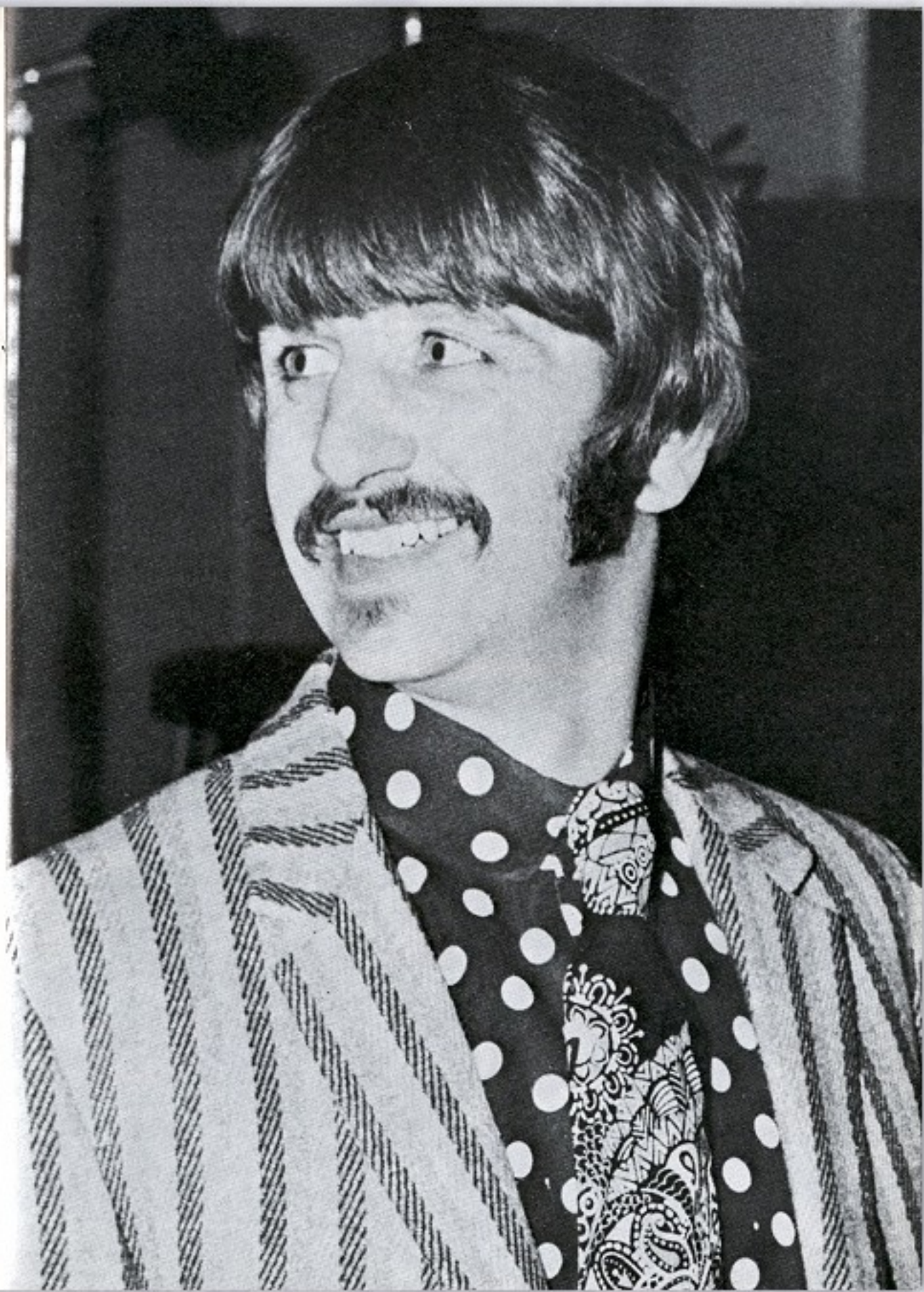
What can I do, what can I be
When I'm with you I want to stay there.
If I'm true I'll never leave
And if I do I know the way there.
Ooh—Then I suddenly see you
Ooh—did I tell you I need you
Every single day of my life.
What are you doing to my life.

Repeat 1st verse, then . . .
Got to get you into my life (Til fade).

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Left: Paul perched on top of a high ladder,
conducting the orchestra at the "Our World"
T.V. show rehearsal.

Right: Ringo in spots, stripes, moustache,
and gaily patterned tie.





BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Hargot Arnegger (14), 7981 Weissenau, Ravensburger Str. 13, Germany, wants p.p. England.
Annabel Burton (14), Cherry Trees, Moberley, Cheshire, wants p.p. England or U.S.A.
Keith Robertson (16), 88 Cornhill Rd., Aberdeen, Scotland, wants p.p. Sweden or Germany.
Janice Crook (17), 28 Meyrick Ave., Luton, Bedfordshire, wants p.p. Andorra.
Venita De Cross (18), Akkarapana Estate, Kimbulapitiya Rd., Negombo, Ceylon, wants p.p. anywhere.
Ditza Federman, 27 Sde-Bokos St. Givatagim, Israel, wants p.p. Canada, Sweden, Italy, Japan.
Jens Bendixen (13), Knøsgard pr. Ahybra Vensyssel, Jylland, Denmark, wants p.p. anywhere.
Linda Cartwell, 18 Hutton Court, Victoria Rd., Stroud Green, London, N.4, wants boy p.p. anywhere.
Margaret Borys, 33 Botany Ave., Bancroft Lane, Mansfield, Notts., wants p.p. anywhere.

Rita Dalgarno, 22 Denbigh Rd., Luton, Bedfordshire, wants p.p. anywhere.
Naomi Stern (18), 17 Regents Park Terr., London, N.W.1, wants p.p. anywhere.
Heather Deans (14), 67 Kirkwood Ave., Linnvale, Clydebank, Dunbartonshire, Scotland, wants p.p. France, Germany, Italy.
Julia Barter (14), 1 St. Andrews Rd., Henley-on-Thames, Oxon., wants p.p. anywhere.
Doret Juul-Poulsen (14), Nymolievej 127, Kgs. Lyngby, Denmark, wants p.p. anywhere.
Barbara Williams (16), 92 Park Rd, Hendon, N.W.4, wants p.p. anywhere.
Ella Laurin (22), R.P.3, Arundel, Quebec, Canada, wants p.p. anywhere.
Miyoko Hisano, 61-4 Terashima Yokote Oaza, Fukuoka City, Japan, wants p.p. France or Germany.
Sylvie Laplace (17), 3 Rue Des Potiers, Bruxelles, 1, Belgique, wants p.p. anywhere.
Gilles Petitjeannot (18), 20 Av. due Dr. Roux, 94 Champigny, France, wants English p.p.
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Bernadette Baigrie (17), 58 Peveril Terr., Liberton, Edinburgh, 9, wants p.p. anywhere.
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Carol Maynard, 18 Lapworth Rd., Gresswold, Johannesburg, South Africa, p.p. anywhere.
Carole Smith (15), 15 Taylor Rd., Southcourt, Aylesbury, Bucks, wants p.p. America.
Ruth Newall (18), 42 Pembroke Rd., Canton, Cardiff, South Wales, wants p.p. anywhere.
Janet Aldred (17), 35 Greenway, Woodmancote, Cheltenham, Glos., wants p.p. anywhere.
Jennifer Hales (15), 47 Alberta Ave., Cheam, Surrey, wants p.p. in England.
Susan Bradley (21), 1 Pembroke Ave., Luton, Beds., p.p. overseas.
Ann Plumb (20), 85 Katherine Drive, Dunstable, Beds., p.p. overseas.
Norah Henderson (17), 17 Brabside Place, Kirkhill Combustang, Lanarkshire, Scotland, wants boy p.p. anywhere.

A very unusual pic, taken by Mal, of the Beatles drinking tea by the Serpentine in London's Hyde Park.





John, George and Paul walking across Hyde Park.

Barbara Bingham (17), 1 Kiwi Rd., Bulford Camp, Salisbury Wiltshire, wants p.p. in New York and Los Angeles.
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 Sieglinde Zierer (14), 8069 Jetzendorf/Ilm, Schlob 1/I Stock, Germany, wants p.p. England.
 Don Fraser, "C" Troop, 1 Squadron Ops., 18th Signal Regiment, c/o G.P.O. Singapore, wants p.p. from Manchester.
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 Pamela Mitchell (15), 154 Wendover Drive, Aspley, Nottingham, wants p.p. anywhere.
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 Lillian Fox, 57 Hopkinson Rd., Sheepridge, Huddersfield, Yorkshire, wants p.p. anywhere.
 Janet Morgan (15), 10 Pencyrfor, Cilfrew, nr. Neath, Glamorgan, wants p.p. anywhere.







LETTERS from **Beatle** PEOPLE

WINNER OF FREE SUBSCRIPTION

Dear Johnny,

I wish the newspapers hadn't made a field day of Paul and his L.S.D. admission. I blame them, not him for any trouble that may ensue.

It is a pity when honesty is treated so badly and my sympathy is with Paul.

The Beatles music has given us all so much pleasure and has justified their lives a million times over.

Best wishes to you all and especially to Paul.

Yours sincerely,
Diana Cavaghan (Mrs.)
23 Adam and Eve Mews,
W.8.

Dear Johnny,

From all that has been said and written about Paul and LSD, one thing emerges—he has been penalised for telling the truth. He could easily have denied the rumours. Or he could have made things much easier for himself by saying something like, "Yes, I've tried it and it was dreadful and I'll never do it again". That would have saved him from all the charges of being a "bad influence". But he chose the hard way; he told the truth as he saw it, knowing exactly how much ill-will it would bring him. In fact, he refused to protect himself with lies. Even his worst enemies must admit that that took courage of a high order. Yet, unlike George Washington he has been given no credit for being brave enough to tell a truth against himself. Poor Paul has discovered by now that "righteous" people care less for truth than they pretend.

Did his views influence his followers? Not, surely, when he laid so much stress on his wish that they should not copy him in this. One paper objected that his enthusiastic way of talking might encourage people to try the drug in spite of his warnings. But most teenagers realise that the Beatles are arty and eccentric, and their influence in such matters is therefore small. More important, a music paper ran an opinion poll which proved conclusively that virtually no one had been influenced towards LSD by Paul's words.

Lucy Weir,
Carlisle.

Dear Johnny,

I, like so many other Beatles fans, do not have a complete set of Beatles Monthlies. I am missing issues Nos. 1, 2, 3, 4, 5, 6, 10, and 11. If anyone would like to sell these issues, please write to me. I have extra copies of issues Nos. 16, 20, 21, 22, 24, 26, 27, and 36 which I will trade for them. I would also like any pictures from the British fan club, or their special Christmas records, or newsletters from any fan club. I would also like any special issues of the Beatles Monthly which were put out before the 1965 Christmas Extra. I will buy trade magazines, or trade pix of anyone for these items. I'll include an example of how to receive autographed pictures from anyone to anyone who writes to me.

Yours truly,
Lynda Hollyoake,
227 Oak Crescent,
Burlington, Ontario,
Canada.

P.S. Beatles forever, apart or together!

Dear Johnny,

Many members have written to me asking if I could get them some pen-pals abroad. I will be very glad to put anyone wishing to have pen-pals in my area with somebody about the same age and interests.

My area includes all the Portuguese Territories:

Portugal, in Europe
Guiné (Portuguese Guinea)
Angola (Portuguese West Africa)
Moçambique (Portuguese East Africa)
Açores and Madeira Islands, Cabo Verde (Cape Verde) islands, S. Tomé and Príncipe islands (all on the Atlantic Ocean)
Macao (Macao) and Timor (in Asia).

Also if there's anybody wanting to trade Beatle photographs and early Beatles Book issues and other Beatles Book items, which are now out of print, please contact me and tell me your conditions.

Thank you very much for such a wonderful magazine about our fabulous foursome.

Best Wishes and lots and lots of successes for the Beatles,

Sincerely yours,
Nellie Abreu,
2552, Av. 24 de Julho,
Lourenço Marques, L.M. 7,
Moçambique,
Portuguese East Africa.

Dear Mr Dean,

I am writing to you about a letter I have recently read in the "Disc and Music Echo" from an anti-Beatle person (who will remain anonymous) who says "Bighead John Lennon has really done it now. So he thinks he's clever to buy a Rolls Royce and make it look a horrid mess. Not only are the Beatles records lousy—so is everything else about them . . ."

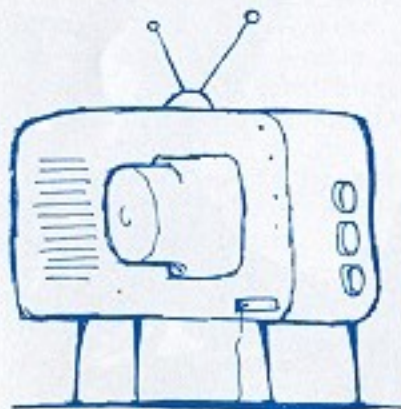
I disagree with this as the Beatles are not bigheads and have never been bigheads. Why shouldn't John paint his Rolls how he likes? It's his car. As for the last bit, how can the Beatle's records be "lousy" when most of them have reached No. 1 in the charts? I hope this letter writer will think again; although this may be HIS own opinion, it's certainly not mine.

From a mad Beatle fan,
Alison Moss,
Akrotiri, Cyprus.

P.S. Please thank Paul for shaving off his moustache. He looks much better without it.

Dear Beatles,

We may be a bit late on congratulating you on Sgt. Pepper, but after having heard it endlessly, we feel we can now comment upon its greatness. The general overall view of the L.P. is that it's fantastic, and we're sure that all your other fans agree. We don't know how on earth you make each song so different, 'cos on the L.P. there is so wide a choice, that there is enough variety to suit all tastes. Ringo, we think you do a wonderful job on your song, and you also help tremendously with your marvellous drumming all through the L.P. George, your contribution is so unusual—we love the middle bit with all the different Indian instruments—that it creates a real Indian atmosphere. We'd also like to thank you for the bits of vocal you put here and there. John, we'd like you to give our thanks to Julian, because without him we probably would not have heard "Lucy in the Sky". We think you're at your best in "Lucy" and more especially "Mr. Kite", and of course we must comment upon the songs you have composed. How do you think them up? It must be a natural gift. Paul, we'd also like to thank you immensely for the songs. We love the way you sing "Vera, Chuck and Dave". "She's Leaving Home" is really beautiful, Paul.



Thanks. Happy birthday for the 18th, and thanks a million for the L.P.

Well, what is there left to say? A lot really, but words can't express our feelings, and we're sure the other fans will agree with us. You can now call yourselves true musicians in the sense that you lead the pop world! Thanks a million Beatles, and hurry up with the next one!!!

All our love,
Janet and Susan,
Hyde, Cheshire.

Dear George, Paul, John and Ringo,

Thanks to all the people who have written to me thro' my name being in the p/p list. I'm sorry I can't write to you all. I'd truly love to.

If anyone 14/15 wishes to write to one of the girls who wrote to me please contact me and I'll send you their name, age and hobbies etc. I have 4 or 5 American girls and a Canadian. Also one boy (American) of 16. Thank you.

I think Sgt. Pepper is the greatest L.P. ever. The tracks are so original and all beautiful.

Sgt. Pepper—super.
A.L.H.F.M.F.—great Ringo.
Lucy in the sky with diamonds—beautiful.
Getting better—groovy.
Fixing a hole—fabulous.
She's leaving home—beautiful.
Mr. Kite—marvellous.
Within you, without you—terrific George.
When I'm 64—great—really luvly.
Rita—super.
Good morning—fabulous.
Sgt. Pepper (reprise)—great.
Day in the life—Wow! Beautiful.
Altogether a fantabulous L.P. too good for words!
Good luck with it!

HAPPY BIRTHDAY PAUL XXXXXX.

Luv to your wives and kids.

XXXXXX George XXXXXX XXXXXX Paul
XXXXXX XXXXXX John XXXXXX XXXXXX
Ringo XXXXXX.

Luv always,
Julie Richardson,
34 Manor Road,
Cheam, Surrey.







BEHIND THE SPOTLIGHT

TWO YEARS AGO

by Billy Shepherd and Johnny Dean

Talking with the Beatles at a relaxed get-together recently in Brian Epstein's magnificent Belgravia flat, the boys made it clear that, though they regarded each "live" show they'd ever done as something of a challenge, there was nothing to top the thrill and excitement of their Shea Stadium concert in New York. And that took place in the August of 1965, just two years back.

This was, without doubt, the world's largest audience for any entertainers at the time. In fact, you've got to dig deep to find ANY bigger audience since, though the Seekers have played to a larger one "down under" in a huge natural open-air auditorium...

SET THE SCENE

Let's just set the scene at Shea once again. The boys stayed in the Hotel Warwick—and stayed is the right word. They just couldn't get out on any sightseeing excursions, despite the availability of special squads of private security men and more than a hundred armed N.Y. cops guarding every door. A girl tried to get through saying she was Jane Asher, come to visit Paul. But though she bore a striking resemblance to the beautiful actress, she was turned away on the simple grounds that she didn't have any luggage!

Meanwhile, back at the Stadium, every seat had been sold—and there was a brisk business in black market tickets outside. Inside were 55,600 people (officially) and quite a few hundred more, who simply crashed the barriers. Overhead was a massive blimp, a gas-inflated airship, on show from the nearby World's Fair. Painted on it in giant letters: "Welcome Beatles" and "Beatles For Ever".

And the Beatles flew in by helicopter, landing at the Fair heliport before being transferred to individual cars.

As they ran across the vast stadium,

emerging into the spotlights from the baseball players' tunnel, it seemed that every fan in the audience had come armed with flashlight cameras. The noise was deafening. Ringo said he reckoned it was the most awe-inspiring atmosphere he'd ever experienced. George said it was exhilarating, though he confessed to being scared by what could happen if the fans managed to break through cordons of strong-arm policemen. John said he found the noise so great he wasn't even sure what key they were playing in. Paul said it was simply fantastic.

Nowadays, of course, the boys don't do much in the way of public performances—and the reasons are many and varied. But each confessed that the Shea Stadium affair was absolutely exceptional—and that the audience reaction drove them on to playing at their very highest standards.

JOHN'S ELBOW PLAYING

Touches of showmanship, like John playing organ with his elbow in a frantic version of "I'm Down", were greeted with howls and roars of delight. Nobody could hear the announcements but everybody recognised each number from the very first bars.

Backstage, there were disc-jockeys hovering around to get interviews for their stations—most of them wearing head-bands with aerials sticking sky-wards. Also backstage were literally thousands of presents, including umpteen baskets of fruit. Incidentally at one stage of the tour George was presented with a £250 guitar from a

A very straight-backed Ringo playing the organ at the "All You Need Is Love" session.

group of friends-and-fans and as he said: "It's just unbelievable that these marvellous folk go to so much trouble to save up their money for somebody they haven't even met."

The Shea Stadium scene now seems very far behind to the Beatles. Ringo was saying: "Personal appearances don't suit everybody in this business but I've always found them very exciting. Obviously as we try to develop, musically, we have to give up some of the things we used to do, but I'll always remember Shea for the sheer, blinking fury of it all."

At this time, of course, the Beatles were all completely clean shaven. Yet some of the American fan magazines were having a bit of fun with a contest which now seems to have been touched by a bit of clairvoyance or telepathy . . .

PRIZES FOR BEST BEARDS

What they did was to ask readers to append moustaches or beards to ordinary portraits of the Beatles. There were prizes for the ones who came up with the most original styles and the ones which most suited the boys. Well, since then, of course, they've all added beards or moustaches in some shape or other, though Paul and John have recently gone back to their clean-shaven look. We can't help wondering how near the actual Beatle beard-bits came to the ones which American teenagers felt were most suitable for the boys.

During that tour of America in 1965, it seemed that every radio station had ideas on how to commemorate the trip. Most of them latched on to the idea of giving the boys special medals . . . which was cashing in on the MBE awards they'd had back home in London. One medal was inscribed "Citizens and Heroes of America" and somewhere in the souvenir department of each Beatle's home now is quite a collection of similar tributes.

Actually there were a couple of burning topics going on around the Beatles then, in 1965, as there are even now. There was the question of them not doing enough touring

in Britain. But Paul really summed up the situation for everybody. He said: "Brian Epstein makes the decisions and that is fine by us. He hasn't made a single mistake up to now and there's no reason to think he will in the future." The boys have always had this feeling of complete trust in what the "boss" does but sometimes they have felt a little put out by criticism for things which really are none of their concern.

CRITICS READY TO KNOCK

There were, too, some adverse comments on "Help", their second film. And it was Paul, so often the sort of PRO figure of the boys, who dealt with comments made by critics. He said: "Our problem is that we've hit a big position in the business after only a short time, so there is a feeling of resentment. I'm quite sure that some of the critics realised there was a better story in saying the film is bad than if they'd praised it up to the skies. So they went along with a 'Beatles Flop' headline already written in their minds. We don't much care, but there are an awful lot of people about who take every line they read in a newspaper as being gospel truth.

"We're not saying it was the perfect film. But we are saying it's a lot better than is suggested in some of the papers."

DO THEY NOTICE CRITICISM?

We're often asked if the Beatles ever take any notice of criticism, or whether they just prefer to go along their own sweet way. The answer is simply this (and the answer is as true now as it was say a couple of years back): They DO care when the criticism is constructive and not just some hysterical onslaught on the "Liverpool mopheads", which is a description incidentally that they have come to despise. But they also sum up the actual knowledge and know-how of the critic first of all: and if the person obviously is dealing with material he knows nothing

continued on page 31

Two American girls race into the sea, to talk to the Beatles during a break in their very first U.S. tour in 1964.



Q

A

IS SGT. PEPPER TOO ADVANCED FOR THE AVERAGE POP FAN TO APPRECIATE?

MY DESK is buried somewhere beneath a mountain of mail about "Sgt. Pepper's Lonely Hearts Club Band." Beatle People from all over Britain have written in to tell me what they think of the LP album, which took six months

to produce. Hence the question at the top of this page. Is *Sgt. Pepper* too advanced for the average pop fan to appreciate? Is there brilliance here or was the true musical artistry of The Beatles concentrated in their earlier recordings? From YOUR letters and YOUR comments on the album I've tried to compile a cross-section of opinions to answer at least a proportion of these obviously important questions.

"I really enjoyed everything The Beatles recorded before *Revolver*" writes Karen Baird, Long Eaton, Derbys., "but it's impossible to understand half the stuff they do today."

"I'm not a true pop fan" begins Peggy Franklin of Loughton, Essex, "and I never used to collect Top 20 records. A year ago The Beatles became part of my life. They are the greatest talent the music world has ever known. *Sgt. Pepper* contains words and ideas which are far above anything anyone else is capable of creating. *A Day In The Life* is the most moving pop song I've ever heard."

Those two comments represent the extremist views—one girl who has been frightened off by the lack of simplicity, the deepening complexity, of recent Beatles work, and another, who condemns the early material they recorded, but can't find sufficient superlatives to use about the 1967 stuff they've put into *Sgt. Pepper*.

JOHN AND PAUL: UNCANNY

All My Loving was my favourite until I heard *She's Leaving Home* declares Marsha Newell, Nelson, Lancs., "It's uncanny how John and Paul can think up such original stories for their songs. They get better and better all the time."

"I was one of the first Beatle People in my neighbourhood to buy the new LP" says Joanne Tremlett, Welling, Kent, "I can't tell you how disappointed I was when I played it through. Out of all the songs only *When I'm 64* and *Sgt. Pepper's Lonely Hearts Club Band* itself come up to standard. Everything else is over our heads and The Beatles ought to stop being so clever and give us tunes we can enjoy."

"The first time I heard the LP I was brought down" writes Valerie Samuel of Chertsey in Surrey, "Then I listened again and again. Finally I was overwhelmed by what I heard. Not just impressed but overpowered. It's all marvellous music. Particularly

A Day In The Life and *Lucy In The Sky With Diamonds*. But it's no good just half-listening. You've got to concentrate hard and let The Beatles hypnotise you. Then you're under the spell of *Sgt. Pepper* and a splendid time IS guaranteed for all!"

"The really amazing thing about *Sgt. Pepper* thinks Sandra Gordon, Kirkcaldy, Fife, "is the lyrics. If a song says something you couldn't find ways of saying for yourself it's special. Just hear the words of *Lucy In The Sky With Diamonds* or *She's Leaving Home* and you can tell why John and Paul are called the world's greatest!"

Ailsa Northrop, Trowbridge, Wilts., thinks along the same lines: "I have lots of favourites. I like The Stones, The Monkees, The Hollies and The Cream but after hearing all the new songs on *Sgt. Pepper* I have to admit that Beatles will always be best."

SIMPLE AND CATCHY

And from Margaret Barron, Beeston, Notts.: "Whether their tunes are simple and catchy or not The Beatles make you want to hear their records over and over again because they take so much trouble over writing their words and rehearsing their backings. The perfect pop record is *Lovely Rita* and all the others on the LP are almost as good."

Now here's a very important point raised by Jackie Smith of Chesterfield, Derbys, who writes: "I don't know what all the quarrel is about. If you want simple, catchy little numbers like The Beatles used to do, you've got *When I'm 64*, Ringo's terrific *A Little Help From My Friends* and Paul's happy song *Fixing A Hole*. If you want something more advanced there's plenty of other numbers to choose from on the new LP."

Pam Thorn of Doncaster in Yorkshire agrees with her: "The great thing about *Sgt. Pepper* is the variety of styles. There are fast and slow songs, easy little songs and thoughtful ballads. Nobody could ask for a wider selection. Yet everything was written and recorded by the same four people!"

Wendy East of Ealing, London W.5., joins in on the same topic: "How can people accuse The Beatles of progressing too far. That's what their talent is all about. I, for one, wouldn't want to hear *Please, Please Me* re-hashed a hundred times over the years but today The Beatles mix new compositions, which are just as catchy as that one, along with more mature ballads, which make you think a bit."

Of course it's impossible to please everybody. Take the one song called *Within You Without You*. George's *Sgt. Pepper* speciality. "It's dreadful, just a crazy lot of noises with no tune at all" claims Jean





Crosley, Stockwell, London S.W.9. "It makes me dream beautiful dreams" says Pat Price, Mill Hill, London N.W.7. "I wish the LP was 'banded' so that I could miss out that track" writes Maureen Burbeck, Preston, Lancs. "Atrocious! Horrid! I can't hear the words and there isn't a tune at all. Let George make an album on his own instead of wasting 5 minutes of Beatle Time!" screams Claire Bennett of Bebbington in Cheshire. "It's the most beautiful music George has ever made and I can't get it out of my mind" is the reaction of Brenda Hampton of Morecambe, Lancs. "Of all the new LP songs I love George's best because it's haunting" writes Marianne Sinclair, Edinburgh, Scotland.

GROWN UP WITH THE BEATLES

Nancy Ryan of Cheshunt, Herts., wrote a huge ten-page letter from which the following is a brief quote: "I was just 15 when The Beatles started recording. Now I am nearly 20 and I expect to be married before Christmas. I've become bored with much of the music which makes the Top 20, but I've grown up with The Beatles and The Beatles' music has grown up with me. So we're still together—with The Beatles getting just a bit ahead now and again. I can learn things from The Beatles that I can't learn from the majority of other pop records. It's fun trying to keep up with The Beatles. Of course they record some things I don't like but it wouldn't be natural if everything they did pleased me. I can't wait to hear the fantastic songs they'll be coming up with by 1970!"

Other Beatle People think the same way as Nancy does. They appreciate the steadily increasing skill of The Beatles. Here's what Sylvia Wilton of Bristol believes: "I disagree very strongly with a lot of The Beatles' personal opinions, but I respect their great talent as composers and performers. More than ever before *Sgt. Pepper* demonstrates just how good pop music can be if a group is willing to do a bit more work and not just churn out new records which say the same old things." And from Susan Walker, Dorking, Surrey: "The progress The Beatles have made in just over 4 years is amazing! Compare their first LP with *Sgt. Pepper*. I still play both and I like both for different reasons."

SOME DON'T AGREE

Of course it's very true that The Beatles have lost some fans along the way. I don't think Judy Conn, Leytonstone, London E.11., can be bothered trying to keep up with *Sgt. Pepper*; "The records I used to play most were *Help!*, *A Hard Day's Night* and *With The Beatles*. Now I've put these away and I love The Monkees." The same goes for Chrissie Wright, Tunbridge Wells, Kent; "It's a fat lot of good putting things like *Being For The Benefit Of Mr. Kite* and *Good Morning, Good Morning* on a record and pretending they're good music. In future I'll stick to The Who, The Hollies and The Four Tops, thank you very much." Then there's Ann Turnbull of Bognor Regis, Sussex, who feels very cheated: "I spent £2 (including the train fare) to buy *Sgt. Pepper* and there are only three songs on it worth hearing."

So does Jan Williams of Caernarvon in North Wales: "I was looking forward to *Sgt. Pepper* but the title song is the only one I really like. It's The Beatles we used to know before they went stark raving mad and started to write rubbish."

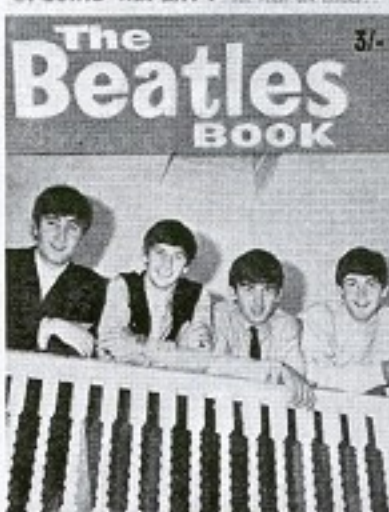
CAN'T PLEASE EVERYBODY

As I said before, you can't hope to please everybody. Very little of the mail which reached THE BEATLES MONTHLY BOOK offices condemned *Sgt. Pepper* as nothing better than rubbish. Most of you admitted you liked certain parts of the programme even if there were songs you couldn't understand or didn't find entertaining. And, of course, the vast majority of readers said everything on the LP was fantastic, fabulous, groovy, etc. etc. So it seems that the answer to my original question is that some of you feel quite happy about keeping up with *Sgt. Pepper* and a lot more of you are prepared to listen and learn, to make an effort to find out what The Beatles' 1967 music is all about, because you admire what the group is achieving and you want them to stay an important part of your lives.

Let me finish up by quoting one final letter. It came in from Mary Noble who lives just outside Luton, Beds.: "If The Beatles stuck with the style they had in 1963 we would all accuse them of failure by saying they had nothing new to offer. Because they have so much new material and so many new ideas some of us accuse them of being unfaithful to us and going off in their own directions. Now, let's be honest! WHO is being unfaithful to WHOM...???"

FREDERICK JAMES

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BEATLE NEWS

VERY SPECIAL SESSION

The "Our World" television show was, of course, very different from a normal Beatles' recording session. First of all, although the Beatles do have friends in the studio when they're recording, they never have as big a crowd as was there on Sunday, June 25th. As you have seen in the many photographs of recent recording sessions, reproduced in the Beatles Book, session musicians never turn up in dinner jackets. This was something that happened solely for the television show. And the studio was not No. 2 or No. 3, where the Beatles usually record, but the huge No. 1 Studio, which is normally used for orchestral and operatic recording sessions. Also, the backing track had, of course, been recorded previously, and the live performance, which went out on the television show, was not the same one that was used for the new single.

Many readers have commented about the three bits of old tunes which can be heard on "All You Need Is Love": part of the "Marseillaise", which is, of course, the French National Anthem (Ringo said that they included this as their contribution to getting into the Common Market); the opening phrase of Joe Loss's signature tune, "In The Mood"; and the traditional old English tune "Greensleeves"; plus, of course, that little bit of "She Loves You" that they threw in for fun.

PATTI DRIVES NOW

George was fined £6 at London's South Western Court at the end of June for speeding in Roehampton Lane, Putney, in his black Mini Cooper. When we met him recently in Esher, Patti had taken over and was acting as chauffeur to George in her bright orange Mini. If they stop to talk, George doesn't open the door or slide back the window, he just pops his head out through the sunshine roof and talks to you that way.

John's Island

John is now off on a new tangent and has bought an island off the Irish coast. So now two Beatles have bought get-away-from-it-all places. Paul has his farm in Scotland and John has his island. I wonder where Ringo and George will look for theirs.

FETE ATTRACTION

John started the trend of pop stars driving Rolls. Now, of course, he's had the car decorated by a fairground painter, in a fantastic pop art style. I wonder if all the other top pop men will follow suit.

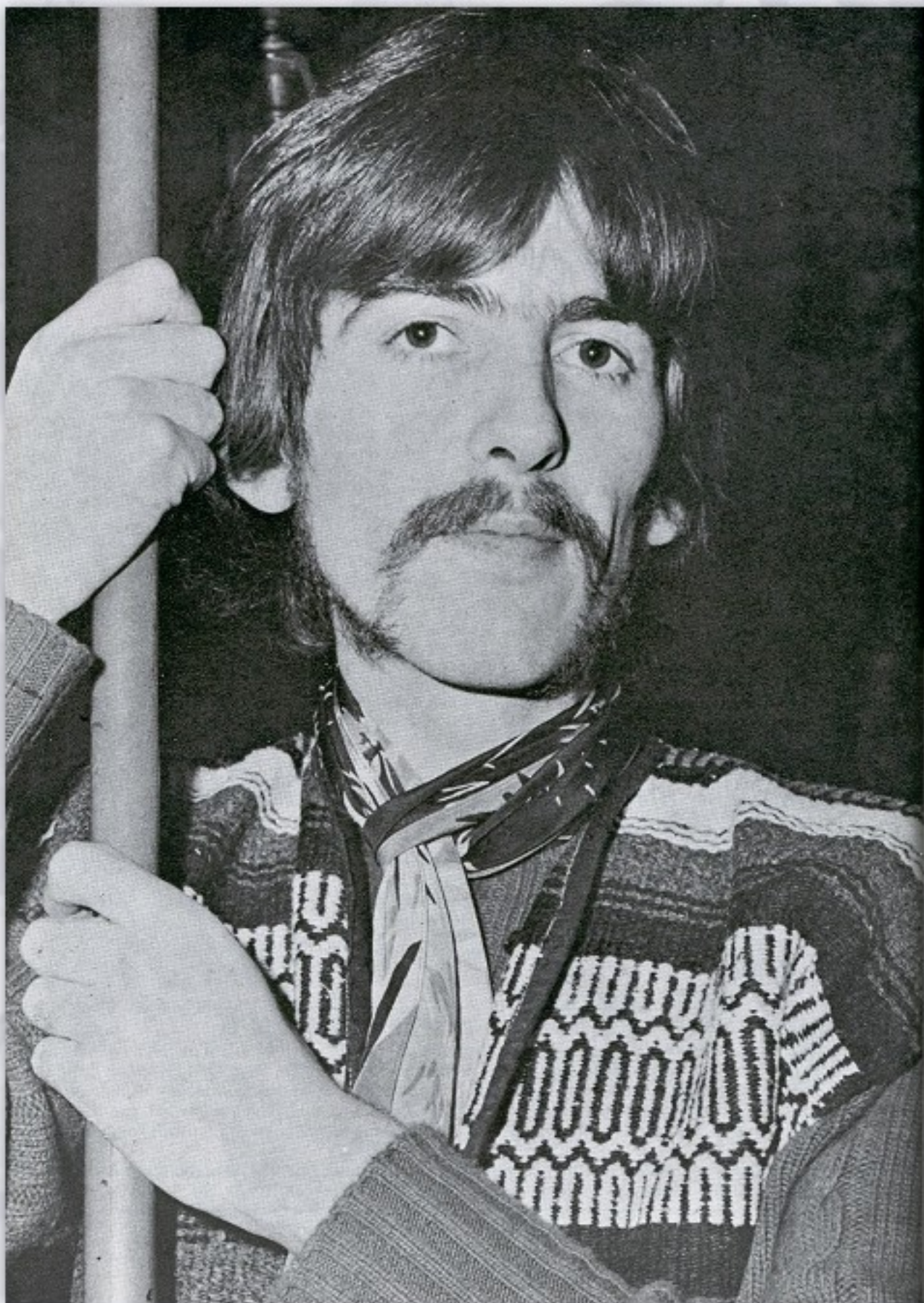
Immediately it became known that he'd had the Rolls painted, he received many requests from local fetes, to display it. Now it's one of the big attractions at Surrey carnivals.

DIFFERENT POSITIONS

Britain's musical papers couldn't agree about the chart position of "All You Need Is Love"/"Baby You're A Rich Man", one week after its release on July 7th. The New Musical Express, which has the largest circulation, put it at No. 1, Record Mirror at No. 2, Melody Maker No. 3, and Disc and Music Echo No. 6. How about that for a mix-up? The reason for the different positions, of course, is that none of the papers use exactly the same shops or methods for compiling their charts.

The new single was released in America one week after Britain, on July 14th, the same date as the Monkees' new single "Pleasant Valley Sunday". The following week it was No. 1 everywhere.

Remember that big Homberger-type hat John was wearing in a previous issue? Well, here's Paul trying it for size.





Above: John, Ringo and Paul talking to the producer of the "Our World" T.V. show.

continued from page 22

about, then they take no notice at all.

There are quite a few people IN the business whose opinions are highly respected by the Beatles. But they've always urged that we don't list them . . . and you can read into that whatever interpretation you like!

NEAR ACCIDENT

Just harking back to that American tour of two years ago, this was the time when the Beatles came as near as at any time to being involved in a flying accident. They were on a charter flight going to Portland, Oregon, and towards the end of the journey one of the engines cut out and started belching black smoke. As they pulled in to land, a mass of fire-engines roared out on to the runway, just in case the plane went up in a sheet of flames. It really was a frightening moment and George, standing by the emergency exit, eventually broke the tension by saying:

"Now perhaps people will stop joking about how long we're going to last!"

Doing so much travelling is, of course, a hazard. No-one has ever found out how much insurance there is covering the boys when they make a long flight—but it obviously is a tremendous amount. Yet the boys have always said that they reckoned they took bigger risks in the very early days, batting about the northern parts of Britain in a beat-up van, than they do in clocking hundreds of thousands of miles by jet.

Yet each of them has, at some time or other, admitted that flying isn't a top favourite occupation with them. They HAVE to do it in order to keep up to date with their tremendous schedules. But basically they're much happier with both feet firmly on the ground.

In that respect, they haven't changed at all during the past two years . . .

Next month: A few home truths about Beatle stardom from J. Lennon!

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