

The

DECEMBER No. 77

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# Beatles

MONTHLY

BOOK



# The Beatles Book

*The Beatles' Own Monthly Magazine*

**No. 77, DECEMBER 1969**

## EDITORIAL

*Publisher:* SEAN O'MAHONY

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*Editor:* JOHNNY DEAN

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Mal Evans and David Nutter

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For six and a half years THE BEATLES BOOK has been the official link between the Beatles and hundreds of thousands of people all over the world who have followed their careers ever since they shot into the limelight at the end of 1962. Now the link is about to be broken as this must be the last issue.

The end of any magazine is a sad event, but especially so in the case of THE BEATLES BOOK because it has been the official publication of four individuals who have done a tremendous amount to shape the pattern of the decade which is now ending.

I have always been impressed with the sort of person who is a Beatles fan. Although obviously biased in favour of everything Beatles, most of them still seem to retain a sense of proportion and, most important of all, a sense of humour about the world around them.

It is impossible to say exactly how many letters we have received over the past six and a half years but it must be somewhere around a quarter of a million. I would be telling a lie if I said I read everyone, but a large percentage of the mail was, of course, primarily concerned with routine matters like subscriptions, pen-pals, etc. I have always done my best to read all the others so that the ones that were published were truly representative of the thousands we received for each issue.

Freda Kelly has also written a special news letter for this item which tells all Fan Club members how she will be keeping contact with them in future.

All that remains is for me to say my own personal goodbye. Obviously, I have enjoyed the Beatles' era tremendously although, at the same time, it has given me many problems. I just hope that you have had as much pleasure out of reading THE BEATLES BOOK as I have had putting it together.

For those who are interested in the background behind the magazine, there is a very full account in this last issue. Billy Shepherd, who has contributed regularly to the magazine, has also written a special piece and, for once, I am printing it just as he wrote it without altering or deleting a word.

Above all else, my very grateful thanks to the Beatles and all our regular readers. If either of them hadn't existed we couldn't have either.

*Johnny Dean* Editor.





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.**

## **DECEMBER NEWSLETTER**

**DEAR BEATLE PEOPLE,**

This issue of *Beatles Monthly* is the final one as you already know. I'll be sending you a leaflet very shortly telling you what will be taking its place in the future. In the meantime, though, the festive season is with us and I'd like to take this opportunity of wishing you all a very merry Christmas and a happy New Year. Those of you who are not Official Beatle Fan Club members should apply soon to get your Christmas record. I know I've mentioned that before, but remember, the Beatles Christmas record is only available to Fan Club members.

News from Area Secretaries this month is that Miss Margaret Heayes who takes care of the Somerset area has moved to 32c Clarence Road South, Weston-super-Mare, Somerset, and that Dawn Jackson, Area Secretary for Staffordshire, is also looking after Shropshire as well.

We've also got a new secretary for Australia. He is Mr. Stephen Renshaw, 3 Inverway Street, Ferryden Park, Adelaide 500, South Australia.

I think we'd all like to say goodbye to Sandra in the office, who is leaving to have her first baby . . . and lots of good wishes to Elsa Breden who has recently married Mr. Kenny Goodlass.

**BEATLE NEWS.** Thank goodness the rumours about Paul are over. It was quite a trying time for everyone, especially Paul who was on holiday in Scotland and who kept getting disturbed by people trying to verify things. One quote in a New York journal sensibly said "All you have to do is pick up a copy of *Abbey Road* the Beatles' new album. A man's talent is unmistakable as his fingerprints." (We all know that's true in Paul's case.) Beatles' Press Officer Derek Taylor said in a recent article in one of the music papers, "The barefoot walk—believed to be a corpse symbol—was spontaneous, the hand (on Sgt. Pepper) was an accident, the phone number belonged to a hapless industrial correspondent on the *Guardian* who by day and night was expected by American callers to give bulletins on the "death", the Volkswagen was parked purely by chance, the OPD spells Ontario Police Department and above all, Paul is alive."



So, believe us Beatle people, that the truth is the truth and that Paul is still with us and is likely to be for a long time.

Ringo has been in Los Angeles, California for business talks . . . during the 12-hour plane journey he passed the time playing the word game Scrabble with Maureen, Neil Aspinall and wife Susie. There were lots of fans waiting to greet him at L.A. airport despite the secrecy surrounding his visit and he had to be driven around the airport in a police car to a dark and mysterious destination to wait until a car from Capitol Records arrived to whisk him away to his hotel.

George . . . dear George, has been recording day and night for the last month with Jackie Lomaz and Doris Troy. George has done some wonderful production work on Jackie's next single *How The Web Was Woven* which will probably be released in January. Patti and George still househunting . . . so what with recording and doing the rounds of estate-agents . . . you'll realise that there's been little time for any other news-making activities . . . John and Yoko continually making avant-garde films which we hope will be shown around the country at Arts Labs, etc. . . .

Apple would like to thank all fans who have been buying Apple records . . . the Trash version of *Golden Slumbers* . . . Billy Preston's *Everything's All Right* . . . the Iveys *Come And Get It* . . . *Cold Turkey* by the Plastic Ono Band . . . *Something* . . .

Well, that really brings me to the end of the news letter—apologies if there hasn't been too much to tell you, but the past month has been one of hard work for all . . . so until the New Year . . .

Tarrah for now,

FREDA.





# THE END OF AN ERA

*The Beatles Book belonged to the Sixties –  
it can't do the right job for the Seventies*

by SEAN O'MAHONY

AS publisher of THE BEATLES BOOK over the years I have been asked by many people how the magazine started. As this is the final edition, I thought many of you might be interested in knowing the facts behind the publication, which will also help to explain why it must now cease. This issue, therefore, will be different from all the others in that it is not so much about the boys, as about the magazine.

Let me start off by saying right away that THE BEATLES BOOK is not ceasing because it is not selling any more. The reasons are much more basic. But, to get the whole thing in perspective one must really look at the whole Beatles era from 1962 to the present day, and the tremendous changes that have taken place over the past seven years.

Nothing can succeed unless there is a need for it. So there must have been a very great need for the Beatles in 1962. Otherwise the almost universal acceptance of John Lennon, George Harrison, Paul McCartney and Ringo Starr could never have happened. Their success showed that the need for the Beatles was deep-rooted and basic to almost the entire pop-loving teenage population of the British Isles in that year.

For far too long (and please don't take this

badly, all you readers across the Atlantic) our pop world had been dominated by American artists. Occasionally the odd person like Laurie London (and how many know who he is?) did manage to break into the American Hit Parade but it was a very, very rare event.

The reason for our complete lack of creativity was due to the fact that almost every record which was produced in this country had passed through the hands of one of the small number of recording managers who worked for the major record companies.

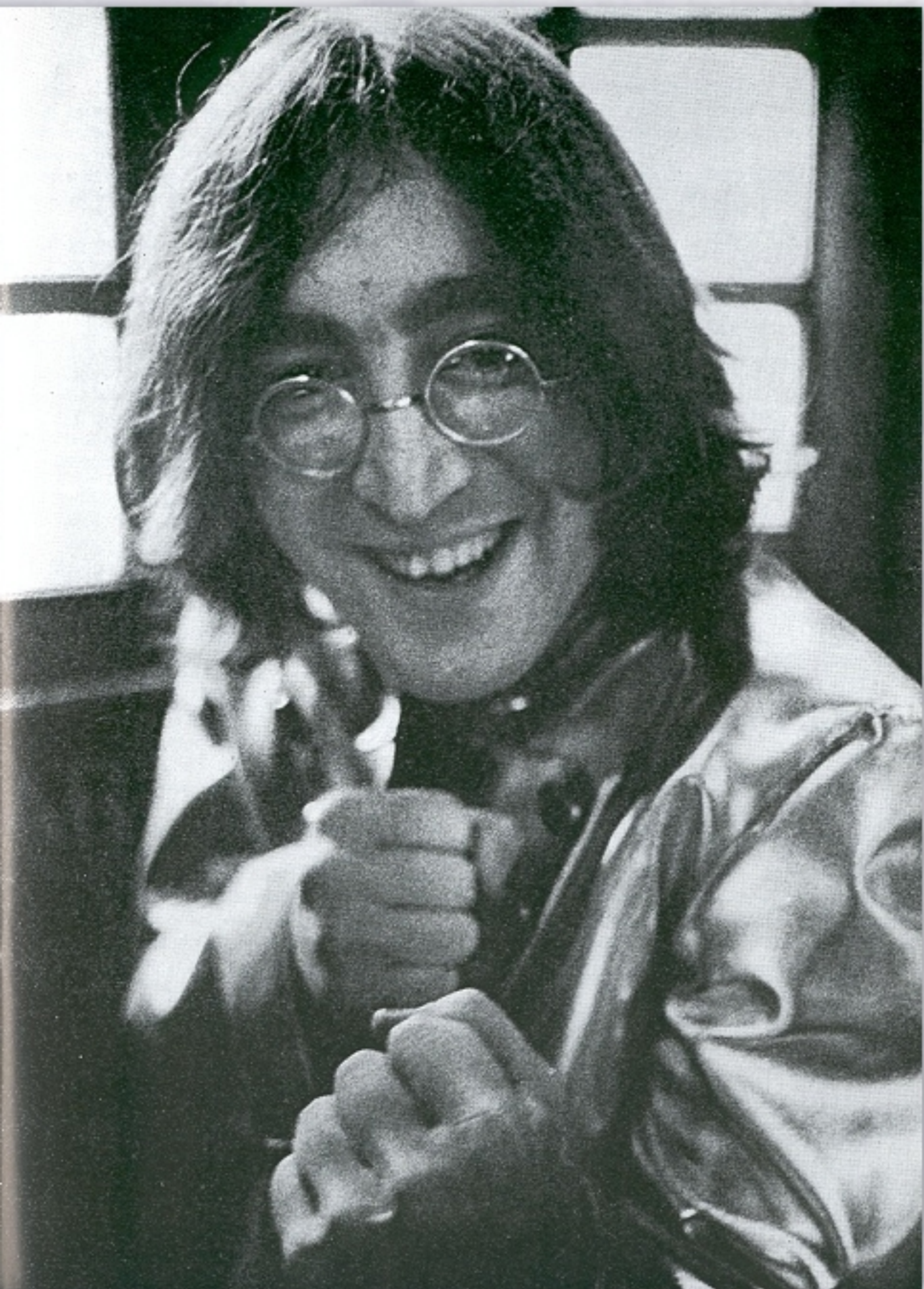
They were not all old, but their minds certainly were, and completely set with the idea that this country didn't have much talent in it so it was a waste of time making records for sale overseas. Their reasoning seemed to be that if their brilliant brains were incapable of making a hit record then no-one else could.

And, but for Brian Epstein, they might well still be strangling the business with their pathetic attitude today.

But Brian Epstein did tramp around. He did manage to get a recording contract for the Beatles and EMI did record, and release, *Love Me Do* in 1962.

I certainly didn't wake up right away when *Love Me Do* came out. I thought that





the new group would end up like all the others and fail to produce a second, decent record and the old roundabout would go on as before.

But when *Please Please Me* came out—a much more dynamic and newer sound than *Love Me Do*—I suddenly realised that here was somebody who could break the whole scene wide open.

One look at the reaction to the boys' performance on stage was enough for me. The miracle had happened. I immediately approached Brian Epstein and asked if I could publish a magazine especially for the Beatles.

Having battered my head against the brick wall of the 1950's pop establishment, I was very anxious to do everything possible to consolidate the Beatles as a group in this country and to promote their interests outside England.

When I first got together with the boys in a BBC studio while they were recording a *Saturday Club*, at the beginning of 1963, they were rather doubtful. John asked a couple of questions and then seemed to accept the idea; Ringo said nothing; George was very charming; Paul asked "What on earth was I going to put in it after the first three issues?".

## FIRST ISSUE

I assured them that there was loads to write about. A few days later Brian contacted me to say that the boys had agreed for the publication to begin. The first issue was published in August 1963 and sales soared to over 300,000 a month by the end of the year.

The basic role of any one artist or group publication is, of course, to keep all their followers informed about what they have been doing, are doing or are going to do.

The first bit is easy. Spend as much time with the artist as possible; get your photographer to snap away like mad and the results are lots of factual features and, one hopes, good photographs.

The second bit is not so easy because, when you have to go to press two or three weeks before the magazine goes on sale, you can't report what they did just before the

magazine is on sale at the news-stand. So one does miss out a bit on up to date news. The weekly newspapers did often give more recent facts about the boys than we could. Nevertheless, *THE BEATLES BOOK* was a perfect medium to carry details of future releases, tours, film dates and so on.

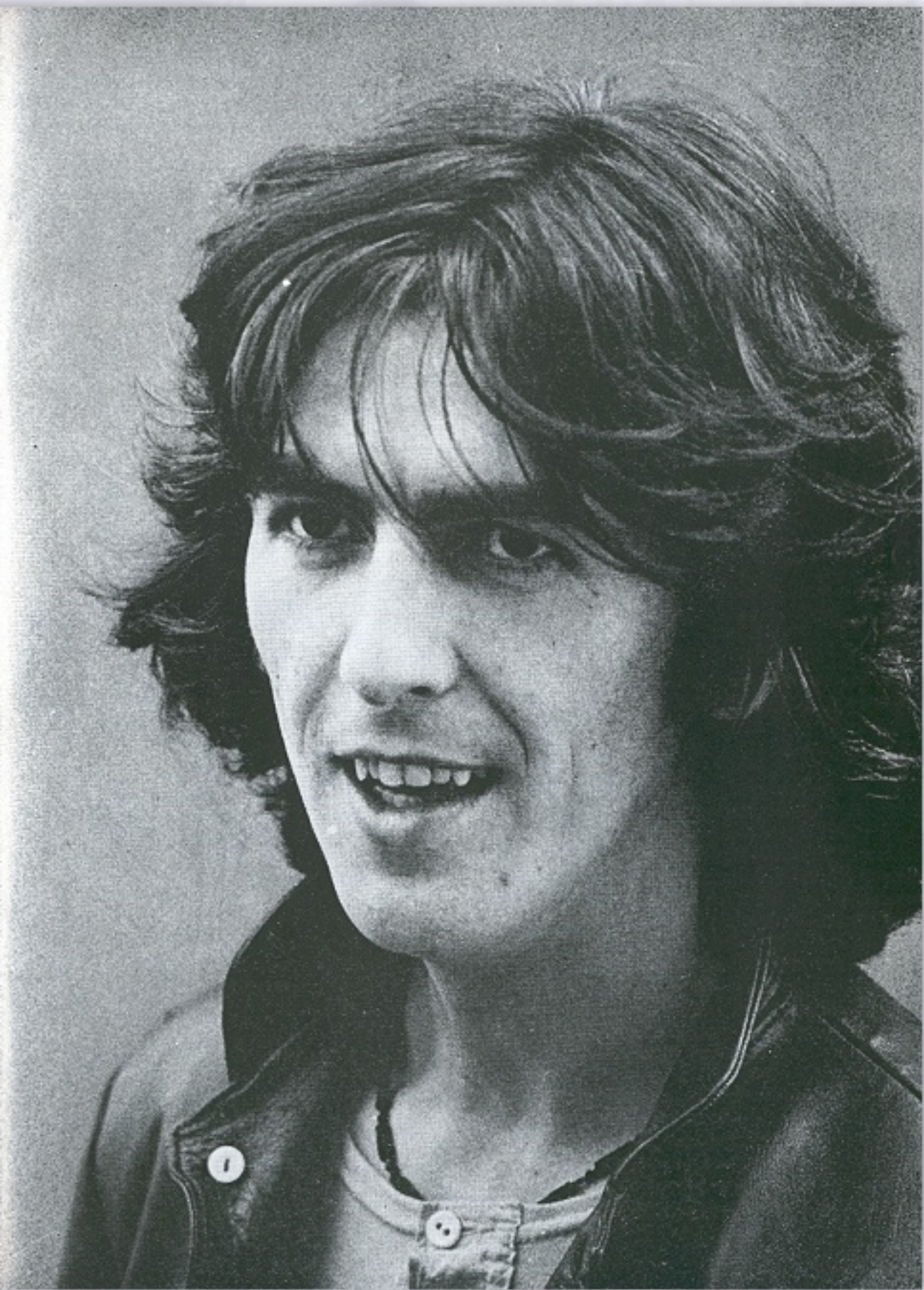
The first duty of any fan magazine editor is to feature the artist he is supposed to be writing about. In our case, that was easy. We had four very photogenic and interesting characters.

One of the early instructions I had from the Beatles was that they didn't want the magazine to intrude into their private lives too much. And, indeed, we avoided publishing photographs and information about their girl friends and, in the case of John, his wife, for as long as possible.

## GIRL FRIENDS

But a difficult situation arose very quickly. The *National Press*, in particular, for example, the *Daily Mirror*, with a circulation of almost six million, carried stories and photos of the Beatles' girl friends and we didn't. This was obviously daft and so we had to change our policy and intrude a little into the Beatles' personal lives. But when you consider that the information was already being read by millions of people almost daily there didn't seem any point in pretending that wives and girl friends didn't exist any more. If the daily press could stamp all over their living rooms I couldn't see any harm in us politely knocking at the front door.

It is very interesting to consider the people who have been associated with the Beatles and just how much attention they have received from the Press and big circulation magazines once they have ceased to be connected with a particular Beatle. The answer, in most cases, is very little. Perhaps they have always shunned publicity afterwards. But, whatever the reason, they have been largely ignored once their association with the Beatles ceased. For that reason no one of the staff of *THE BEATLES BOOK* has ever striven to try and attract any of the limelight away from the Beatles. To do so would have been stupid and narcissistic. The spotlight properly belonged on four





people and four people alone. And this is the way, as far as possible, we have tried to concentrate it over the past six and a half years.

Once the mad period of touring was over, the Beatles had time to think and one conclusion they certainly came to, individually, was that each one was going to pursue certain aims on his own behalf.

## INVOLVED

Sometimes, the other Beatles have gone along. As, for example, when George became deeply involved with the Maharishi. All the other Beatles eventually took enough interest to find out what it was all about. Ringo, judging by his fairly hasty departure from India, was not terribly impressed. John and Paul stayed much longer but they also eventually lost interest.

The real reason why THE BEATLES BOOK is stopping publication is because it was the Beatles' publication of the '60s while the Beatles were in their twenties. Now, as the Beatles approach their thirties, I feel, and I believe they do too, that we can't do the job in the '70s.

This is the real crux of the matter. As I have said before, the magazine was first published in 1963 to keep the fans informed about the activities of the Beatles because John, Paul, George and Ringo were very happy to accept the one identity.

I don't think this is true any more. Two of the Beatles have gone on record and made quite a number of statements about their future intentions. Indeed, if one took them literally, one can only assume that they are rejecting the Beatles' image these days.

It is not hard to understand why the Beatles have changed. They were, after all, four lads from Liverpool who, after years of trying, were suddenly acclaimed as the leaders of the younger generation and were deluged with praise, attention, power and money.

The reason they received all this attention was because John and Paul wrote superb songs, the Beatles as a group made records which sold in huge quantities, they had tremendous personal attraction for the female half of the population and their

clever banter whenever they came to grips with television and Press interviews was refreshing and amusing.

The results would have turned the heads of any other four individuals from any other area of the country. In a way it is extraordinary that they remained comparatively sane at the end of the first period. But once the process of individual development had started, it obviously could not be reversed, unless they all came to the conclusion that they were better off as Beatles than as individuals.

## BEATLE-MINDED

There is no question in anyone's mind now, and it is certainly common knowledge, that Paul McCartney has always been the most Beatle-minded one. But when you consider the arrangement he came to with John Lennon they both must take tremendous credit. There have been many other world-famous songwriters who have agreed to do everything on an equal basis with another partner, but the majority of such partnerships have been very rough rides indeed. But, Paul McCartney and John Lennon agreed at the start to have both their names listed as the writers of all their songs, whether they were both equal writers or not and they've stuck to it ever since.

The jealousies that could have arisen over this arrangement are immense, but to this day no one has ever managed to get any firm list of "who wrote what". Every BEATLE BOOK reader, of course, knows very well that one can quite often guess who was the main writer of the song because that Beatle has performed it. Paul McCartney was certainly the prime mover behind *Yesterday*, and *Eleanor Rigby*, while John was obviously the main writer of *Strawberry Fields*. But it would be fascinating to find out which one was the real creator of all the others.

It is no secret now that George was the Beatle who objected most to the grim touring routine that the Beatles went through during 1963, 1964 and 1965.

Having experienced just a few instances, one can have the utmost sympathy with him. I remember another leading group member telling me that it was very hard to take more

than three years of touring. If you put up with it for five or ten years, he said, you would find yourself ten to twenty years older physically at the end of it all.

Recently, of course, the individual interests of the Beatles have become very marked. John gave his famous performance in Toronto. Ringo has starred in "Candy" and "The Magic Christian". And all the signs are that they will continue to diversify their activities even more in the future.

Throughout the early years of THE BEATLES BOOK, whenever we went to report on a Beatles show or reception, normally all the boys were there. If one was missing, it was usually for a very good reason—they were away on holiday, or visiting their parents or something like that.

Nowadays, it is comparatively rare to find them together. With four Beatles present it was easy to photograph them, whereas now one can mostly only do it on an individual or two-some basis.

I doubt whether anyone else has been photographed as much as the Beatles. Whenever they appeared at a Press conference in the early days there seemed to be about 200 photographers present. The glare of flash-bulbs was almost blinding. And if you multiplied the number of photographers present with the rolls of film that they shot off, one came up with some startling statistics. If each photographer shot off four rolls of 35 mm. film, he must have ended up with a hundred pictures of the Beatles, so one hundred times two hundred equals 20,000 photographs of the Beatles in the same spot with the same smiles and the same clothes on. One wonders what on earth the photographers did with all those similar shots.

## GREAT EFFORTS

When we took our first photographs of the Beatles they were very co-operative and although they did grumble a little they were prepared to make great efforts to give you the right pictures. But, eventually, they began to get a hate complex about all those horrible little glass eyes peering at them (and some of the people behind the lenses) and the sessions became fewer and fewer.

Once they had reached their re-think period in 1966, they almost ceased. And although we have had periods since when we have been able to take photographs of the Beatles, as far as the BEATLES BOOK has been concerned they have been too infrequent recently.

Perhaps this answers the questions of all those readers who have written to me, either complaining that the pictures in a particular issue were not as good as the ones before or that their favourite Beatle was being ignored. The real reason, of course, was that their favourite Beatle just would not pose for any pictures for THE BEATLES BOOK.

Recently, as you can see from the title page of THE BEATLES BOOK, a variety of people have supplied the photographs—but most of them have come from Mal Evans.

The Beatles are certainly tremendously photogenic, or at least they were in the days when you could see all of their faces. . . .

## AMAZED

The best of all, of course, is Paul. I never ceased to be amazed at the results that we obtained from an apparently ordinary session. Often Paul would have only just got up and would appear looking rather tired but the results were always excellent.

Personally, I much prefer the Beatles as they were before they entered their "hairy" period but then others may think differently.

It is obvious from what I have said so far that it has been difficult to run the publication in the correct way for the past three years. It is an impossible task to mirror the interests and ideals of four very different individuals unless they are usually in general agreement.

Before he died, Brian Epstein told me that he thought THE BEATLES BOOK should change and I think the readers who stayed with us will agree with me that the magazine did change quite a lot during the past three years.

For example, one got dozens of cranky letters in the early days which really had to be ignored because one never knew whether they were true or not.

But we have not been averse in recent years to publishing letters which were

critical of the Beatles' records or activities and I think that the boys accepted this as a logical development.

But their attitudes to this development did vary. George stated quite some time ago that he did not like the publication, whilst the other three, as far as I know, showed varying degrees of approval. While accepting George's attitude, I obviously continued to follow the wishes of the majority of the Beatles. But now, even this is really no longer possible.

## NEW BOOK

The Beatles may decide to promote some other publication which is already in existence, or, indeed, may ask somebody else to start something new. But the new publisher and editor will have a very difficult job because they will have to decide whether to publish four individual magazines in one, which would be the most sensible thing to do to mirror the separate careers of each individual Beatle in future; or, to try the much more difficult task of producing one corporate publication which will satisfy them all—something which I now regard as impossible.

I would like to add that I have not purely been trying to please the Beatles over the past six and a half years. I have always considered that my job was to provide a publication for the people who were interested in the Beatles' activities without forgetting that the prime movers were the Beatles themselves, and that without them the publication could never have existed.

## STUPID

But I can't close **THE BEATLES BOOK** without mentioning the drug problem. On several occasions the Beatles have made it very plain that they have experimented with drugs. Many of their close associates have said that they consider the mild drugs like pot are okay. I had always hoped that the Beatles would have come out with a straightforward condemnation of drugs. Although I'm sure at least one will, eventually, personally I believe that to experiment with drugs is utterly stupid.

To accept the theory that your own mind is not good enough without taking extra

dangerous chemicals to alter its natural processes seems to display a certain lack of self-respect. The pro-pot brigade, of course, say that pot is no worse than alcohol or smoking and it doesn't lead the user on to the really dangerous drugs like heroin. The facts don't bear them out. And because we have already got two bad habits is no reason to introduce a third. There are tens of thousands of chronic alcoholics in this country—millions in the States. Do you admire that old wreck you see shuffling along the road late at night boozed out of his poor mind. And anyone who has watched a relative die from lung cancer or chronic bronchitis would agree we would all be better off now if tobacco had never been introduced. The third evil is still only in its early stages, thank God, but too many girls and boys have died already, starting on pot and going on to something stronger, for there to be any real argument.

I had to say this in the last issue because I would never want any of my publications to be associated with the pro-drug brigade.

## HUMOUR

Just one last thing. One of the most important factors in the success of the early Beatles was their humour. It could often be cruel but usually it was very, very funny and that is the big thing that I miss about the modern Beatles. Ever since Apple started everything seems to be so very, very serious. Nothing is just plain fun any more.

I hope what I have said has been factual and objective. I don't want to knock the 1970 Beatles. It would be pointless and silly to do so. One must never forget that without them a tremendous amount of really beautiful music would never have existed, and it was their brains and their efforts which produced this music.

I hope that **THE BEATLES BOOK** has given you pleasure over the past few years. Now that we have ceased publication, I am sure that the value of back issues will start to go up. It would be nice to think that there will always be copies of the magazine around to remind people of the biggest show-business stars of this century.

'Bye.









## LETTERS from Beatle PEOPLE

Dear Johnny Dean,

I have recently come to live in Montreal and would like to take this opportunity to tell you that I am still keeping up with the news of the Beatles, by ordering the magazine to be sent to me.

I expect you will know by now about the really fantastic rumour of Paul's death about two years ago and a substitute introduced into the group. I thought your readers might like to know of the really fantastic lengths the radio station, CFOX of Montreal, has gone to in order to prove its point. They turned the whole day over to Beatles records and in between gave us what it called "clues" as to the truth of Paul's death. I will enumerate.

1. If you turn Strawberry Fields right up, at the end you can hear John saying "I buried Paul".

2. The cover of Sergeant Pepper shows a bass guitar and the letter 'P' in flowers. (I have searched in vain for the letter 'P').

3. Walrus is a Viking!—yes Viking—term for death and in *Glass Onion* John sings that "the Walrus was Paul".

4. A picture of Paul in the booklet from M.M.T. shows a sign in front of Paul saying "I WAS" (I have noticed this before but took it as a joke way of indicating the First World War).

5. In the last picture in the M.M.T. booklet Paul is the only Beatle wearing a black carnation.

6. On the front of *Abbey Road* the Beatles are really supposed to be a funeral procession!

John is the preacher, Ringo the mourner and George—poor George—the grave-digger. Paul is supposed to be dead because he is out of step and shoeless, also he is holding his ciggy in his RIGHT HAND.

7. If you play *Revolution No. 9* backwards—yes, backwards—number nine comes out as "Turn me on dead man".

8. Paul has been depicted on the sleeve of M.M.T. as a Walrus dressed in Black. (They didn't check well—that was John!)

And so it goes on. No amount of telling them that he is alive and well, seems to shut them up.

I really don't understand how anyone can believe that someone as famous as Paul—or anyone really—can die and nobody know. It would be splashed around the world. Also how do they think the hoax would work. Paul is too well known and involved with too many people and businesses to fool everyone. Too many people would have to keep their mouths shut.

Well, that's it. I hope you can find room to print this letter. I know it's long. One good thing came out of it—I had one day of Beatles music on my radio. It's an ill wind . . .

Best wishes to you and the magazine. Keep up the good work and keep me up to date with Beatle activities.

Long life to all the Beatles—John, Paul, George and Ringo.

Yours sincerely,

B. Lewis,

Apt. 41, 3440 Aylmer St.,  
Montreal, Canada.

*Goodnight CFOX Montreal!*

Dear Beatles Book,

I don't know what rumours are flying around England, but there's one going around the States at an amazing speed. Is the one about Paul dying in a car-crash in November 1966 around the U.K.? A friend of mine and myself are very worried because there has been something about this rumour in the newspaper every day for about five days, and today in a paper there was a long article about how if you analyse some songs and album covers this rumour could be true.

Paul is my second favourite Beatle, and he is my friends' favourite Beatle. We are worried sick, and just pray (except we are atheists) that it isn't true. It would be wonderful if you could print something about it in the next issue of *The Beatles Book*, or at least send me some information on it.

Thanks a million.

Beateley Yours,

Laura Mason,

2291 Eunice Street,  
Berkeley, Calif. 94709, U.S.A.

*That's NOT funny!*

Dear Johnny,

In February 1969 during the Beatles' first press conference in this country, they were gleefully informed that a "Stamp out the Beatles" campaign had begun in Detroit and they were asked how they would counter this threat. Paul answered that the Beatles were starting a "Stamp out Detroit" campaign.

Today, five years later, Detroit has lashed back through its radio station WKNR, fountainhead of the infamous "Paul is dead" rumour. Are the Beatles going

to take it? They should have no trouble spreading a "Detroit is dead" rumour throughout England in retaliation. May the best rumour win!

Allegedly yours,  
Eileen Mullaly,  
145 Livingston Avenue,  
Yonkers, N.Y. 10705, U.S.A.

Now THAT'S funny!

Dear Beatles,

I, as a Beatle person, live every day in thoughts of you, as musicians and people.

On the release of each new single and L.P. I grow more devoted and appreciative. This has happened all over again on listening to *Abbey Road*. It surprised me on first hearing, because it wasn't at all what I was expecting to hear—so different—mature, as you are now—and just beautiful to understand. I'm thankful to be one of those people who understand you in all that you do.

Praise goes to each of you, on my behalf, on your work on a truly wonderful *Abbey Road*. It has given me, and I know, many others so much more happiness and meaning in life. Without you, here, may I refer to the letter of Nawal Gadalla, October edition, who thinks as I do, "where would we be, and what could we do?" I wouldn't like to think of that. I know that from listening and observing many other performers, more interest me like you do, and that has been SIX YEARS of observing, so you'll never be replaced, in my opinion.

Always with you,  
Joan Gallagher (Miss),  
Club Area Secretary for Ireland,  
3 Linsfort Drive,  
Creggan Estate, Londonderry,  
N. Ireland.

Dear Johnny Dean,

I would like to comment on the letter that was sent in by Rick Tindall, U.S.A., I completely agree with him that the Beatles are the leaders of the pop world, but when he said he fell over in embarrassment on hearing *Get Back*, this was too much. In my opinion *Get Back* is one of the most fabulous singles ever released by the Beatles. The first time I heard it, I must be honest, I did not get that sudden zing like I did the first time I heard *Hey Jude*, but now I think *Get Back* is better than *Hey Jude*. In any case *Get Back* is a completely different type of record from *Hey Jude*, and if the Beatles wish to go back to 1963 rock and roll that is up to them, as all of the fashions seem to be going back in time, so why shouldn't records. *Honey Pie* was set as though it was in the 1920's and that was a fantastic record, with Paul doing his world famous vocal voice at his uttermost best.

If John Lennon wishes to have his hair long, and have a beard then by all means he should do just that! I think it suits him very well both ways. I'm sorry that I have had to write such a letter like this but I'm sure many other fans entirely agree with me.

Yours truly,  
Elaine Lord (148333),  
Birmingham 8.

Dear Sir,

Although I am still a faithful member of the Beatles Fan Club and have every monthly issue of "their" book from No. 1, and generally like the Beatles records enough to buy them, I find it very disheartening to think how rapidly the original four, clean, handsome lads suddenly changed their image to the four scruffy messes they have now become. What went wrong? Their so-called "appearance" definitely does them far from justice, and I am sure a razor would "turn tail" if it were faced with the hairy mob.

And when I read in the September issue of the B.B. about George apparently walking around Regent's Park Zoo and not being recognised, and then you putting it down to the fact that so many youngsters have the same similar hairCUT these days, I think: WHAT haircut?

But congratulations Paul to your more modest hair style, and I hope the rest of the group follow suit.

Yours faithfully,  
Miss Linda Lakey (144713),  
41 Foyle Drive,  
South Ockendon, Essex.

P.S. I will be surprised if you print this letter.

*Whatever turns me on, Linda!*

Dear Johnny and the Beatles,

I've been reading all the past letters in the Beatles Monthly, and I'm becoming more and more confused. People want the boys to go on with Sgt. Pepper type music, they want them to go on to Country and Western, they want R. & B., they want Tamla, they want Soul, they want Bubblegum music, they want Folk. All I can say is: "Let the boys just get on with what they, personally, want to do. If fans want to hear these various brands of music, why can't they buy records by the appropriate artists instead of pestering the boys to conform to their own musical beliefs. As far as the Beatles music is concerned, everything they have done in the past has suited me fine, and everything they will do in the future will suit me too, whatever direction it moves in.

I love them, and I love their music, whatever.

Love 'n stuff to all four boys and their families.  
Barbara Clark,  
38 Church Lane,  
Gosforth,  
Newcastle-on-Tyne, 3.

*Love that tinkle!*



# SPECIAL OFFER

This is your very last opportunity to purchase certain rare Beatle items.

None of them will ever be offered for sale again. Certain of these items are strictly limited. For example, we only have ten of the large, solid copper, half-tone etchings available, so it is important to order quickly so that you won't be disappointed. You must use the order form below when purchasing any of the items listed here.

## ORIGINAL BEATLE PHOTOS

We have a few original photos of the Beatles, most of which have been used to produce the magazine. Unfortunately, you cannot order photos from particular pages of back issues. We are only able to supply them singly or in batches, as follows:

One photograph	£1	Five photographs	£3
Two photographs	£2	Ten photographs	£5

Nobody can order more than ten photographs. All are approx. 10" x 8" in. size.

Please make sure that you put the Beatle or Beatles that you require when ordering on the form below.

## BACK ISSUES

We still have a few back issues of the magazine for sale. They are numbers 16, 44, 46, 48, 52, 53, 54, 55, 56, 57, 58, 59, 61, 64, 65, 68, 69, 70, 71, 72, 73, 74, 75, 76.

All back issues are now 3/- to include postage and packing. We may be unable to supply you with the issues you require as it is possible that certain numbers will be sold out by the time we receive your order, so please do state alternatives when ordering.

## REAL SOLID COPPER HALF-TONE ETCHINGS

These are the actual solid copper printing plates which were used to produce certain issues of *The Beatles Book*. With one of them you could, of course, run off 100,000 prints, but we have had them sprayed by a special process with a glossy black ink so that the normal negative photograph effect has been turned into a positive picture. If you are in doubt as to what you will actually be getting, do please check before you order. Only one of each solid copper half-tone is available, so you will never find a duplication and they are being offered at virtually the cost price. They are ideal for framing to make wall decorations, etc.

Prices:	Large size for centre pages of <i>The Beatles Book</i> : 12½ in. x 8½ in.	£15 each
	Page size: 8½ in. x 6½ in.	£8 each
	Half-page size: 4 in. approx. x 6½ in. wide	£5 each

Please make sure that you state which Beatle you require when ordering. There are also quite a number of group half-tones available.

CUT HERE

## ORDER FORM

(Please use block capitals)

### ORIGINAL BEATLE PHOTOS

Please send me..... Beatle photographs of.....\*

(\*Insert which Beatle you require)

### BACK ISSUES

Please send me issues nos.: .....

### REAL SOLID COPPER HALF-TONE ETCHINGS

Please send me one large†/page size†/ half-page size† real solid copper half-tone etching of .....

(\*Insert which Beatle you require)

†Delete whichever does NOT apply)

I enclose cash/cheque/Money Order for.....in payment for the items ordered above.

NAME: .....

ADDRESS: .....

I understand that all the items I have ordered are non-returnable.



# THEY HAD TO CHANGE

by  
BILLY SHEPHERD

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THE plea came deep from the heart of a long-standing Beatle fan. "Why, oh why," she wrote, "did the Beatles have to change? Why has the fun, the humour, the sheer zest for living all gone?,"

And, predictably, that's what a lot of fans have voiced. Always there is nostalgia. It surrounds any epoch-making star or group and it certainly surrounds the Beatles. But, at the same time, it must be obvious that all things have to change.

Do we really prefer the old days of the Beatles? Think back on those early, formative years. The years of *Please, Please Me* and that ilk. Of *Twist And Shout*. Of riotous tours, with police pressure everywhere. Packed theatres, excitement, hulla-balloo—yes, fine! The trek to the recording studios, the record releases according to schedule, the gossip columns filled with "Paul likes black socks" . . . and so on.

Did we ever really think those days could go on for ever? One can think of many groups of that early British

Beat Boom era who prayed that those days would never end. Of course they did end. Look back on the chart colleagues of the Beatles at that time and see how many of them really rate much attention right now. They were groups who stuck to the formula of records-and-tours . . . stuck, literally, in that rut because there wasn't anything else.

## DETERMINATION

There was no real determination to do different things. No basic desire to change. And, what's more important, a very strong fear of trying anything unusual simply because it might fade away . . . and bring oblivion.

Which it frequently did. But surely we who followed the Beatles in the early days knew that, even when they became the biggest team in pop, ever, that it was only the beginning. They started as the biggest, then went on to become the most authoritative, then emerged today as the most daringly inventive.

Maybe, in those fits of nostalgia, we look back.

I look back to when the Beatles all lived together in various flats in London. Beseiged most of the day by fans, but inside was a sort of baffled atmosphere of "How on earth is all this happening to us?" The Beatles invariably had to move from place to place. But even in those slap-dash bachelor-type days, they were the biggest.

We tried looking ahead, crystal-ball gazing on their behalf. And we were stuck. At that time, it seemed that they were destined to do the eternal round of theatres and cinemas and make their records and count their money and eventually retire. We could see John and Paul, their playing days over, being involved in song-writing. After all, the experts were already classing them with Rodgers and Hammerstein and the other great duos . . . and song-writing, an art in itself, was something you could always do for other people if you decided to stop performing the material yourself.

The Beatles planned. We

went through the "we want to get into films, but in a different way to most pop people" days. Okay, that was a legitimate break from the usual life of a pop personality. Because we knew, from listening to the planning, that the Beatles *would* go for something different for the big screen, even if it meant keeping us waiting for ages and ages.

The boys joked, sometimes bitingly, about the general standard of pop films. They laid on acid impersonations of how the Mark Wynters, Adam Faiths and so on had emerged in movies. Cues for songs were blatant—and the off-stage violins came in. Ugh! All the Beatles said Ugh. And vowed it'd never happen to them . . . And it didn't.

But to return to the main theme. We enjoyed those days a lot. It was something fantastically exciting to motor down to, say, Bourne-mouth and weave through the throngs outside the Beatle Hotel—and beard the boys in their lair. I felt privileged. I drank lager with them, talked shop with them, and carried on wondering just how long it would last.

Let's own up—that's what everybody was asking. "How long can it last?" Sure, there was Presley and he'd been going longer but his influence seemed to be waning. Partly his own fault, because he was churning out similar-type movies like something from a sausage factory and he didn't seem to *care* because his records were mostly from the sound-track

of those movies.

His fans felt he was being lazy. Not, to coin a phrase, putting himself about enough. The Beatles dug Presley and what he stood for but they knew that his star was waning. He'd had the big Hollywood build-up, which extended his career quite a bit, but it was easier to slot one artist into a movie than find a suitable vehicle for four boys . . . four stars, individually equipped to be a world sensation, who were fast resenting being known as the Four Mop-Tops from Liverpool.

The Beatles' films made a fortune. They were never mass-produced. There were inevitable delays. Well, okay. So who minded waiting if the end product was really something good? But the people who continued moaning: "How long can it last?" reckoned without the individual characters of the boys . . .

### PRESSURE

Of course it could last. As long as John and Paul, George and Ringo wanted it to last. But not in that same stereotyped, this-is-pop formula. John wanted to go one way, George wanted to go another and so on and so on. The Beatles continued, but some of the pressure was off. They didn't have to roar round the country simply because everybody else was doing it . . .

Mind you, their absence helped to kill off the personal appearance goose that laid a thousand golden eggs. If the gov'nors of stage excite-

ment were missing, virtually everything seemed an anticlimax.

What it really added up to was that pop, at top level, had to get away from the backbreaking pace that had gone before. The Beatles took months to produce a single . . . and other groups followed suit. It wasn't a matter of keeping up to a pre-arranged recording schedule and release list—it was a matter of working until something was perfect and then bringing it out.

Okay again, so the early records had a basic simplicity which is sorely missed. Those concerts had an excitement which just isn't there any more. But we'd be darned unfair to expect the Beatles to stop developing and return to a safe old routine way of life.

Other groups had a leader, a strong man. The Beatles were all strong, albeit in varying degrees of strength. Ringo didn't change much, but he demanded his own personal freedom when it came to making solo acting appearances in films. George widened his musical horizons to take in India and Far Eastern influences—and those influences have rubbed off on a million musicians elsewhere.

There were the fads, the fancies. The Maharishi bit. The Apple scene. The rampaging headlines, specially where there was the slightest hint that all was not spectacularly well in the Beatles' empire. And there was John and Yoko. And peace. And

*continued on page 28*









messages of goodwill. John is Yoko and Yoko is John and who can doubt it, despite the mickey-taking from some sections of the masses.

John said it. "We were of Liverpool and part of Liverpool. But that couldn't be the end. People were against us going even to Manchester. And then to France. Or America. But we couldn't wait around for people to decide just what they wanted us to do next."

So the Beatles, as a group or individually, got on and just did it.

### SHOW-BIZ

Some people wanted the Beatles to become a sort of show-biz group. If they'd done that, they'd probably have won quite a reputation with the conformists.

Something like the Mills Brothers or the Inkspots? Well, that's the way it could have been. And the Beatles would have hated it. They wanted to do what they wanted. They wanted influence and they've certainly got just that. They wanted musical freedom and they've found it. They've not allowed themselves to be subdued or submerged. And good luck to them.

Maybe there are things we don't understand. John has said that he can't wait for us, for anybody, to understand. If he hides himself with Yoko in a plastic bag, or stands naked, or sends out peace-message acorns . . . at least it is what he wants to do. But if he waits while others catch up with him, then he'd achieved nothing.

Obviously, the Beatles

have changed greatly in terms of appearance. Does this offend the fan quoted in the first paragraph? Gone are the neat suits and all that. Change is inevitable. Freedom is vital. And that's it.

Besides, isn't it good that their music has changed so much? So there has been a return to rocking simplicity in some cases recently, but did we really want them to churn out the same kind of material for ever more? They don't really write together now. Just the occasional bits, the odd line here and there. They used to, of course.

John and Paul would write when on tour because they got hopelessly bored when whiling away the long hours shut away in a hotel suite. It was right to write then, but now there are so many other things. Says Paul: "Today we just go into a studio and it happens, eventually."

One can see one aspect of the "why-did-they-change" fraternity. When a group bounds out of a set area of work, they run the risk of deep criticism. They can become reviled, put down, hated in a sense. That makes it harder for a fan to bear up in face of the laughter, the sneering. But that is actually what being a real fan is all about.

In reminiscent moments, we here get together and talk about the good old days. The good old times . . .

So we'd like, sometimes, to imagine going back to a full Beatle concert. The old build-up, the unbearable ex-

citement, everything. But all things *have* to change, or stagnate. We've heard some Beatle albums which have been thought-provoking, to put it mildly . . . and maybe there's been a sign of wishful thinking about a return to the direct, hard rock approach of days gone by.

But then you come to your senses. You realise that the Beatles themselves have a right to live. In their own way, not in some pre-ordained way simply because *other* artists, *other* groups, have found themselves in a rut.

In the early days, the Beatles were easy to explain—in music, in work, in the quotes they gave out. Now they are deeper, most of them anyway, and it's not so hard to explain. But why should they *have* to explain. Why cannot they continue just *doing*?

### FASTER

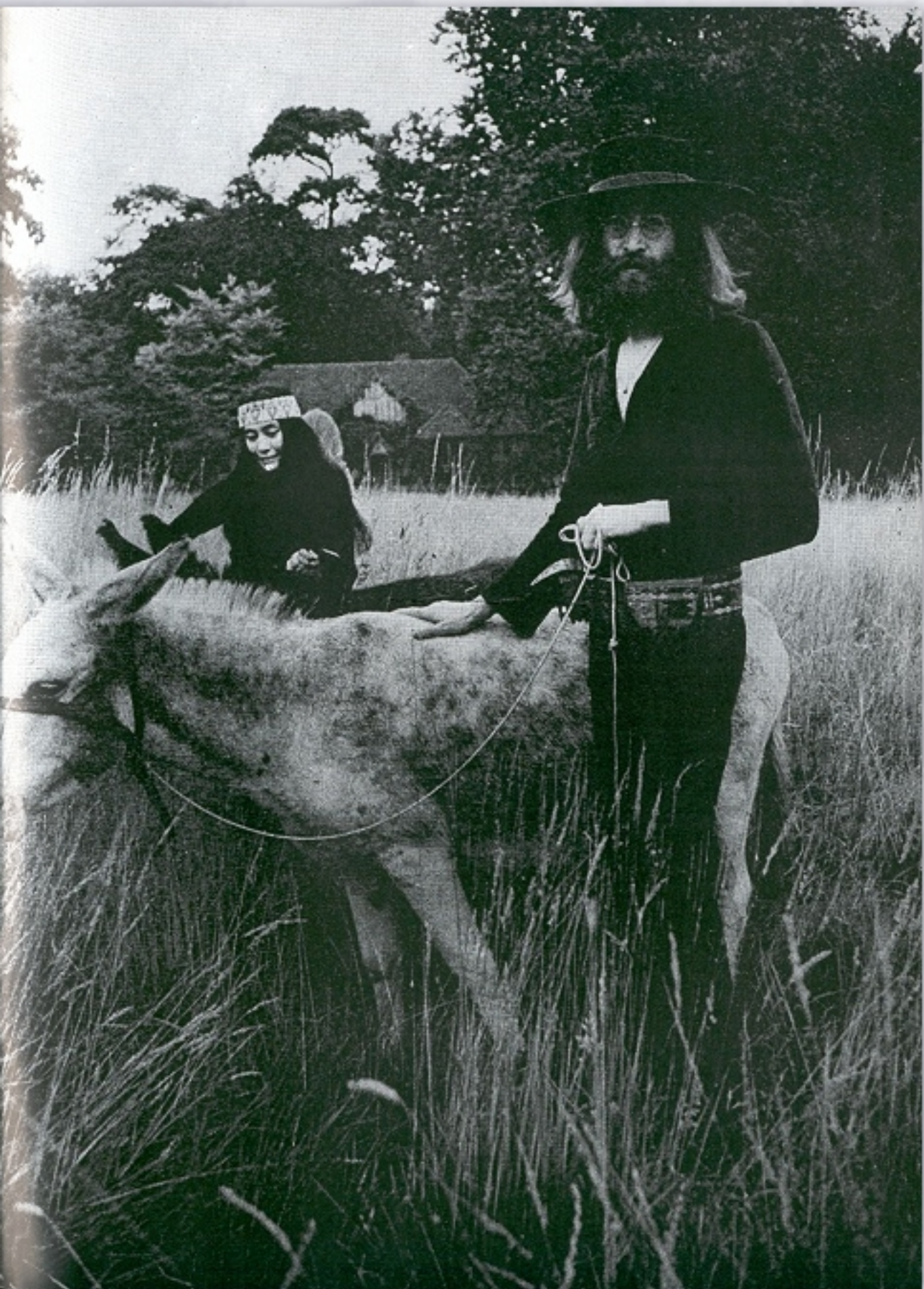
Things go on. The Beatles often seem to go on faster than other people. To us, that's fair enough.

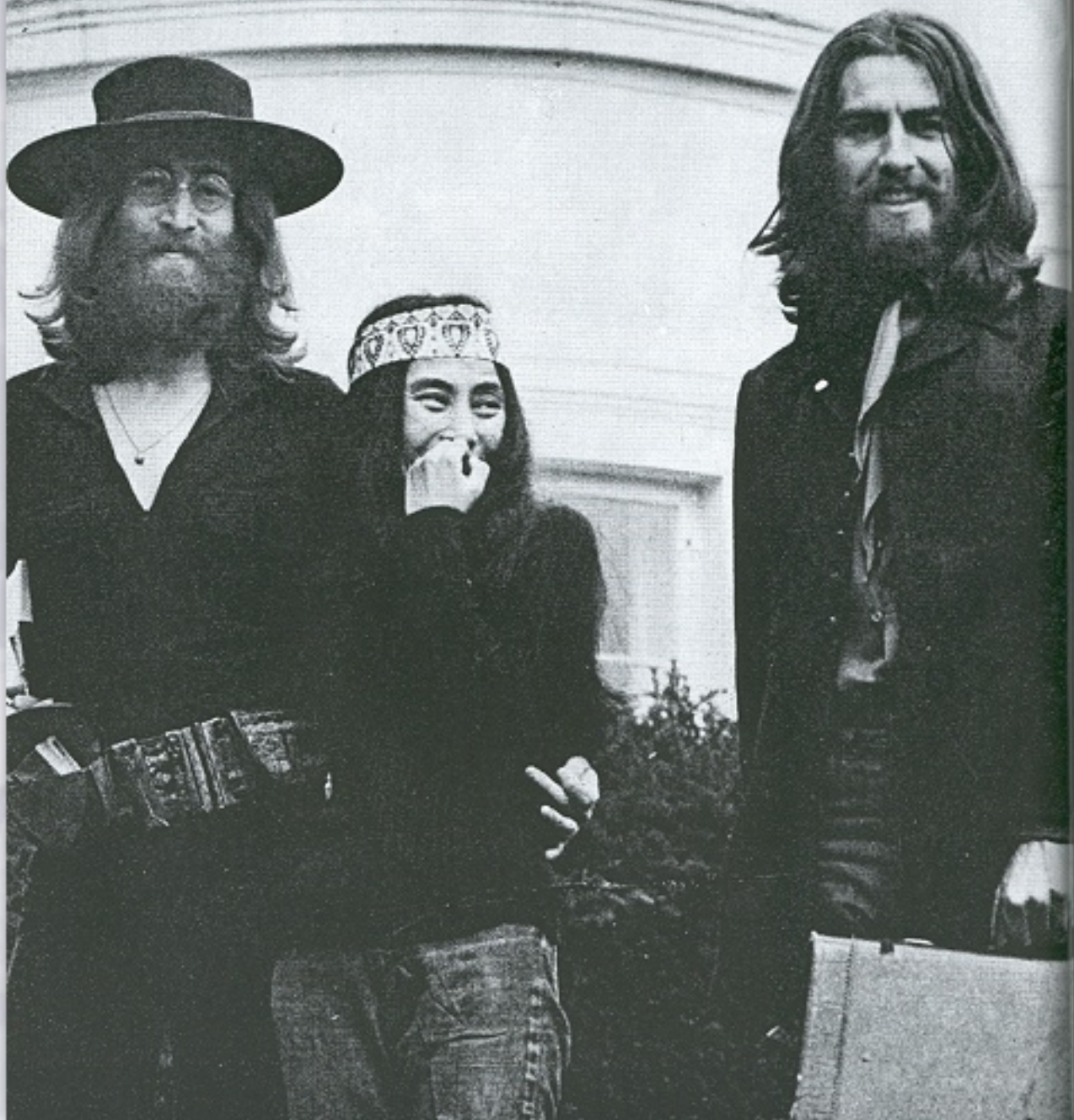
Rockers hark back to the old days of rock . . . but that's because their favourite performers didn't change, or couldn't change. It has to be completely nostalgic.

But Beatle fans, while momentarily nostalgic, have so much going for them in terms of what is happening today. Life is full of surprise. That makes life all the more worth living.

Let's not keep on about "why - did - they - change?" Let's just accept that they *had* to change . . .

BILLY SHEPHERD







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