

The

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Beatles

MONTHLY

BOOK



The Beatles Book

The Beatles' Own Monthly Magazine

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EDITORIAL

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Editor: JOHNNY DEAN

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Hi!

The Beatles always seem to be in the middle of complicated business negotiations these days. And most of them are caused by one simple desire—the boys want to keep control of their own affairs.

It's perfectly natural. John and Paul, particularly, have written dozens of memorable songs and they would like to make sure that they have, at least, a fair say in what happens to the copyright.

Isn't it wonderful to hear that Linda is expecting a baby at the end of the year. It'll really be fascinating to see who she, or, he, will look like. And what a lovely surprise for Heather!

People often don't understand that pop music can live far longer than many other things which were supposed to be the outstanding points of an era. For example, the songs of the American Civil War, *When Johnny Comes Marching Home* and *The Yellow Rose Of Texas* are probably better known than any of the great battles fought during that terrible war. And Cole Porter's tunes are often used to illustrate the '20s and '30s. Surely the Beatles' music will outshine them all in the end.

I'm certain that whatever method is used for playing music in the year 2000—home video tape television sets or whatever—songs like *Yesterday*, *Eleanor Rigby*, *Strawberry Fields* and dozens and dozens of others will be played regularly.

I am also equally certain that future artists will go on recording Lennon & McCartney songs long after the boys have become the elder statesmen of pop.

As we have spent a certain amount of time looking back over the past issues, I thought it would be a good idea if in this issue we turned our heads to see exactly what the Beatles are doing NOW to remind everyone that the boys are constantly working on new ideas and projects to delight our eyes and ears over the coming months.

Many readers have complained that I have ignored John and Yoko's wedding. A thousand apologies to you all, but the photos of that happy event have only just arrived on my desk. To make up for the delay I've given John and Yoko several pages to themselves in this issue.

See you next month.

Johnny Dean Editor.





THE OFFICIAL
Beatles FAN CLUB

National Secretary
FREDA KELLY

Postal Address:

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

Club Telephone Number:
051-709 2410

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JUNE NEWSLETTER

DEAR BEATLE PEOPLE,

If you are a Fan Club Beatle Person you are about to receive this year's FULL COLOUR SOUVENIR PHOTO POSTER along with your annual subscription renewal reminder.

I'm pleased to say we've managed to produce a very limited number of EXTRA POSTERS which we'll keep on sending out to NEW MEMBERS AS THEY JOIN during the next month or two. But no promises unless you join QUICKLY because when poster stocks are exhausted we shall not be re-printing!

Members are also receiving full details and a priority order form for the BRAND-NEW SET OF SIX BEATLES SUPERPIX—SET C—WHICH YOU CAN SEE REPRODUCED IN MINIATURE ON THE OPPOSITE PAGE.

BEATLES SUPERPIX are now available to ALL BEATLES MONTHLY READERS—which includes YOU whether or not you belong to the Fan Club. So here's the information on SUPERPIX ORDERING FOR NON-MEMBERS:

1. Look at the six exclusive new shots on the opposite page—two terrific new group pictures and a set of four great portrait photos. Select the ones you want to add to your collection—and remember you can save TWO SHILLINGS by ordering the full set of six for SIXTEEN BOB rather than individual Superpix shots at THREE SHILLINGS EACH.
2. Add up the total cost of the Superpix you want — INCLUDING ANY YOUR FRIENDS WOULD LIKE WHILE YOU'RE AT IT! — and get a Postal Order to that value.
3. Make out the top line of the P.O. to "THE OFFICIAL BEATLES FAN CLUB" don't fill in any other part of it.
4. On a sheet of paper write IN CLEAR BLOCK CAPITAL LETTERS your name and full postal address together with details of the SUPERPIX SET C photographs you want. To order the lot just put "ONE FULL SET" and to order separate shots put details like "C3—two copies, C6—one copy," etc.



Beatles Superpix

SET C



5. Put your order and your P.O. in an envelope and mail it to: SUPERPIX SALES SERVICE, OFFICIAL BEATLES FAN CLUB, P.O. BOX 12, LIVERPOOL 1.

BEATLES SUPERPIX ORDERS will be dealt with in strict rotation and if we are inundated with your SET C requirements you may have to wait up to 28 days before your pictures tumble through the letterbox.

INCIDENTALLY, ALL BEATLES SUPERPIX—EACH ONE MEASURES JUST A BIT MORE THAN ONE PAGE OF THIS MAGAZINE—ARE PACKED IN SPECIALLY STIFFENED ENVELOPES TO AVOID DAMAGE BY FOLDING AND BENDING IN THE POST.

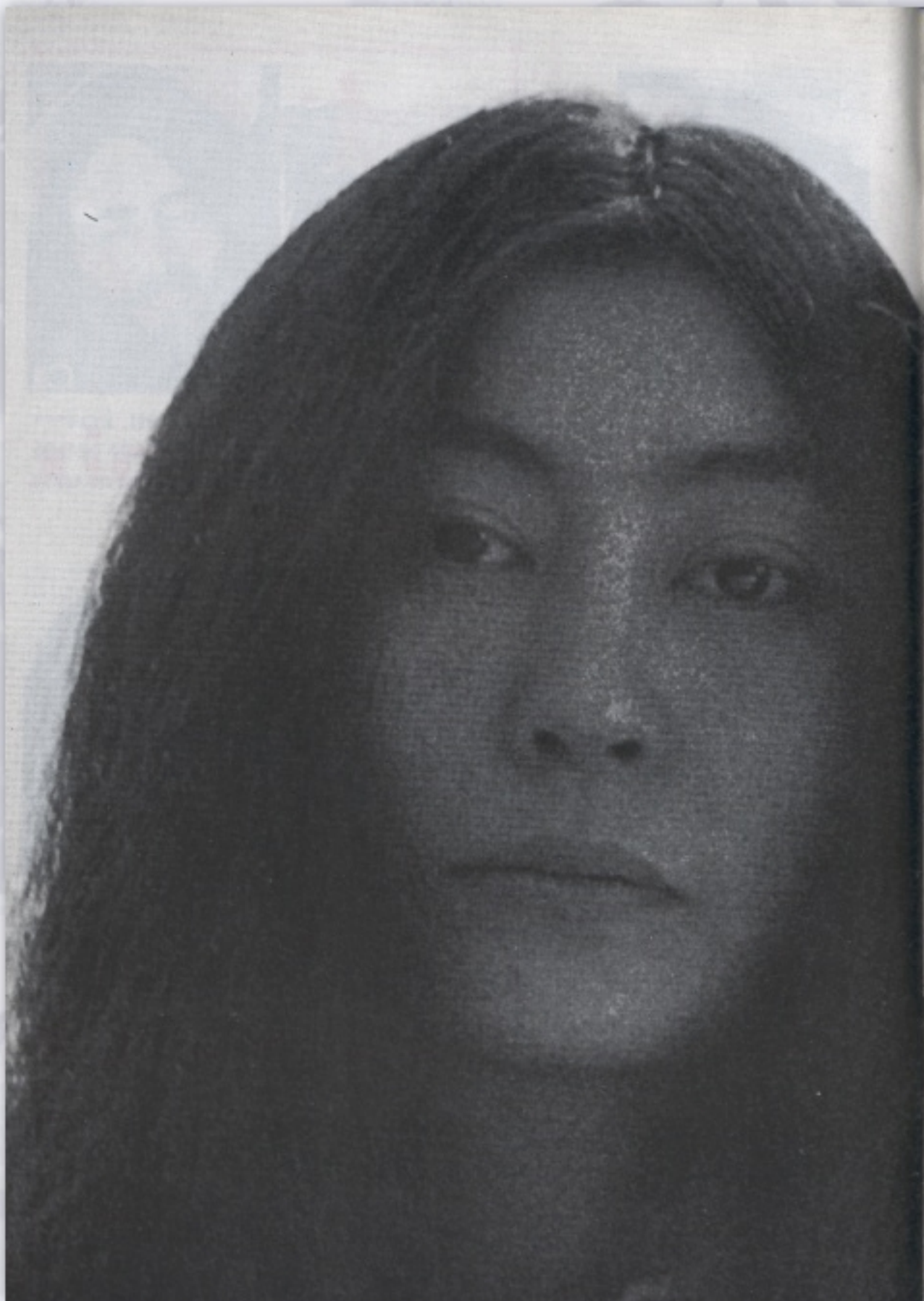
Well, I'm afraid all that SUPERPIX information has eaten up this month's available space. Next month's Fan Club Newsletter will be back to the usual format with the latest gossip and news in BEATLE BITS and FAN CLUB NOTES.

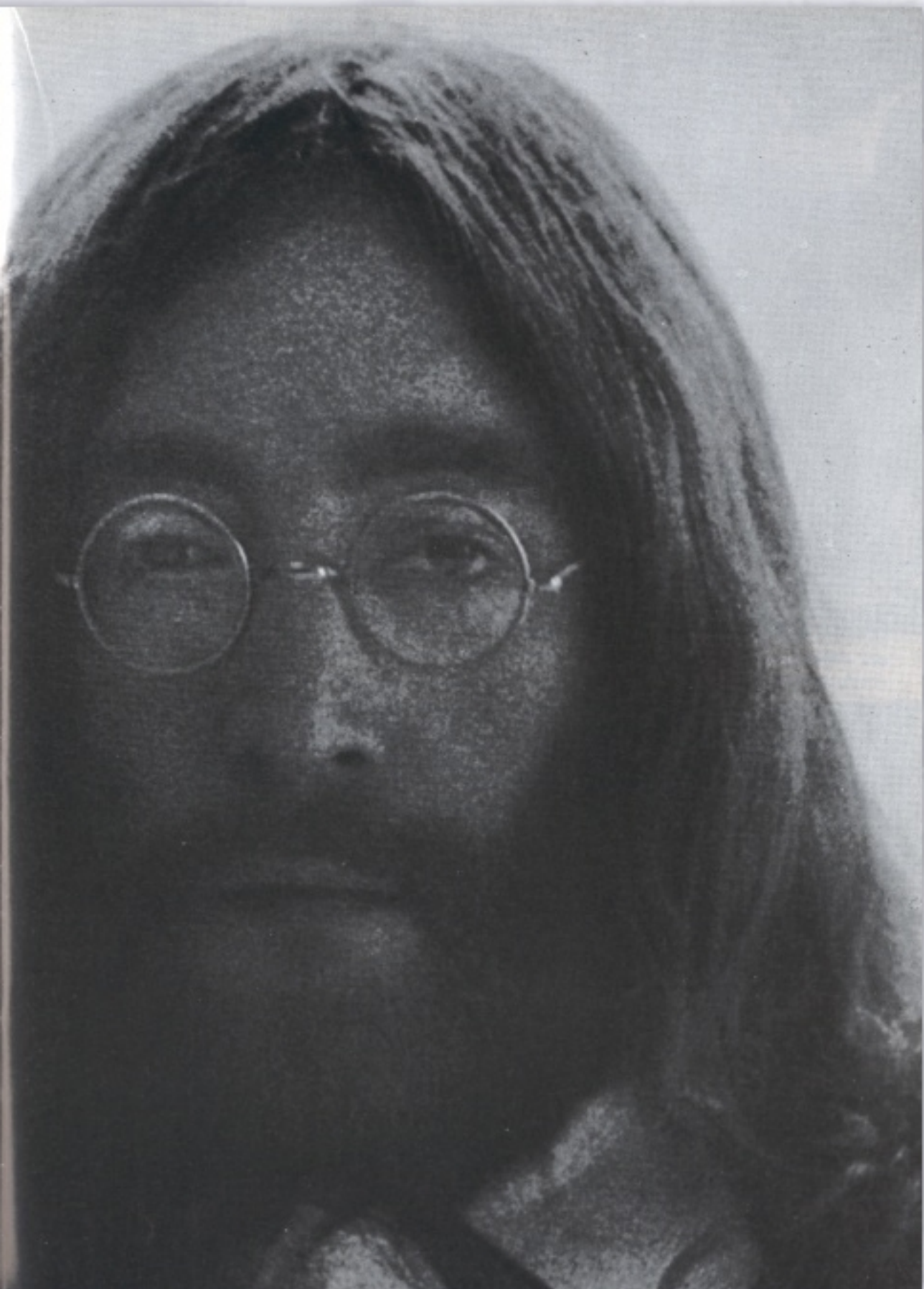
See you here around the first of July!

Tarrah for now,

FREDA KELLY

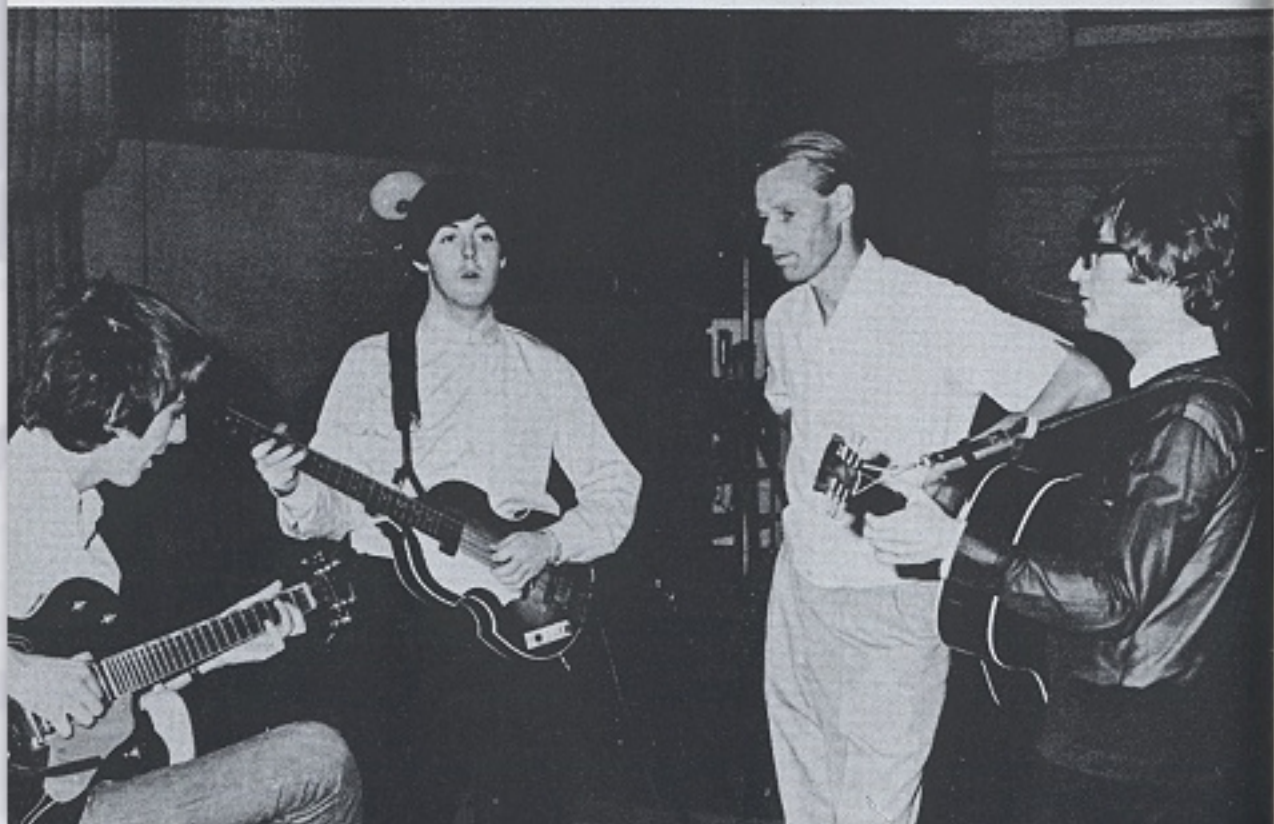
National Secretary of The Official Beatles Fan Club







*ABOVE: The boys listening to radio plugs of their songs on board Washington—New York train.
BELOW: During 1965 George Martin listened more to the Beatles than they did to him.*



When did you Switch On ?

DURING '65 and '66 the Beatles continued to widen the circle of their influence. By the end of 1966, they were known throughout the whole of the western hemisphere, the Far East, and had even started to penetrate behind the Iron Curtain.

But, it was also the period of the Great Re-think. When it started the Beatles had pretty much the same image as when their first record was released in 1962. There were a few small changes: for example their hair had grown longer—John's was curling up the nape of his neck.

But, the image of four, witty, talented, clean-faced mop-tops with those curious Liverpudlian accents was firmly entrenched in millions of people's minds right round the world.

They were still touring, although not quite so often. No great changes in their dress had appeared. Dark, sober colours, black, grey, charcoal, were still very much preferred.

QUICK CHANGE

The stage suits were switched around as always. For one performance it would be black mohair and velvet collars, to be followed by light grey for the second show.

This was also the year of "Help". The making of that film developed into a constant battle between the photographers and reporters on one side, trying to find out where the boys were going to film their next scene, and the Beatles and the film company, who were equally determined to mislead them as much as possible in the hope that they would have a few minutes' peace to get some film into the can before the inevitable deluge of fans, interested on-lookers, reporters and photographers swamped the set.

"Help" posed many questions and most of the answers were never revealed. Were all the Beatles good actors? Did they find filming an invigorating or a boring experience? Was it Dick Lester's or the Beatles' the brain behind the film's success? Were the Beatles going to take over and produce their own films in future?

I only saw a few scenes being filmed, but it was pretty obvious that, with the possible exception of Ringo, the Beatles were not terribly enamoured with the business and problems of feature film-making.

It is difficult to produce humour out of thin air at 9 o'clock in the morning. But, Dick Lester had my sympathy at times. I remember John telling me that he had never bothered to learn any of the script. One can appreciate a director's problems when he is faced with four strong-willed leading men.

WELCOMED SUGGESTIONS

Dick Lester certainly welcomed suggestions from any source. When the Beatles were in Austria filming the snow scenes, a French photographer suggested that it might be a good idea to get hold of a grand piano, stick it on-top of a nearby mountain and get the Beatles to play it. You will remember that this was one of the big scenes in the film.

But the ever-constant swarm of fans and on-lookers was a terrible problem. I remem-

ber one old scene-mover at Twickenham studios telling me that "I've never seen anything like this. There's more coming down here now than we've ever had with anyone else. And I've been on films with Sir Laurence Olivier, Richard Burton and Elizabeth Taylor—the lot!"

The changes of costume were almost as widespread as the location moves, which ranged from London to Austria to the Bahamas. The then queen of satire, Eleanor Bron, co-starred with the boys, who changed rapidly from black outfits in Austria to army uniforms on Salisbury Plain to sun hats in the tropical climate of Nassau.

The experiment with clothes had started and it was going to end up with the Beatles introducing fashions which would change the trends in countries all over the world. This was all part of the Beatles' big re-think. But, before they got round to rejecting many of the things which had helped to make them famous, they were awarded the M.B.E.

EARN PRAISE

Who can say why this was done? Some people have suggested that Harold Wilson thought he would earn praise from the younger generation for honouring their idols. The Beatles have since given different reasons for accepting the medals. At the time, I believe that they were flattered, if not excessively so.

The year was particularly important because two more Beatles got married. John's marriage had taken place before they hit the top. Ringo's wedding to Maureen on February 11th, 1965, was followed only a year later by George's wedding to Pattie Boyd.

The trend at that time was to believe that wedding bells were the death-knell for pop stars. "You'll lose all your fans" they were always warned. But of course nothing of the sort happened.

John Lennon also published his second book "A Spaniard In The Works". Some of the critics thought that it was not quite as good as "In His Own Write". The real truth was that the first book was extra-

ordinary coming as it did from what everyone regarded as "one of those pop stars from Liverpool". It revealed a more adult side of John Lennon and gave many people a very good insight into the working of his mind. In most minds, thoughts follow on logically. In John's they are often slipped in illogically which can produce very funny results, as everyone can see in his two books.

ROYAL PREMIERE

"Help" had its Royal premiere at the London Pavilion on July 29th. It got a pretty fair reception from the critics although they were not completely unanimous in their praise for the Beatles.

Ringo was singled out as the Beatle with the most acting potential. I have often wondered if the others really bothered about their roles in the film. I don't think they did care as much as Ringo, who, because he cared, tried harder and succeeded more. This was a good thing because he had always been virtually excluded from the creative work that the Beatles put into their recordings. Whenever he thought he had written a song for a new single or LP, he used to play it over to John and Paul, who would promptly tell him what he had copied it from. So, eventually, he told me he gave up in disgust.

TOPPED SHOW

In the middle of August, the Beatles departed for another American tour. On the 14th they topped the Ed Sullivan Show which was transmitted a month later, achieving very high ratings. And on the 15th, their opening concert was held at the Shea Stadium in New York. That concert was filmed and later shown in cinemas and on TV.

That performance revealed the magic effect that the Beatles' appearances had on an audience, but the one thing that was missing in the cinemas and on TV was of course the Beatles' sound. I always remember taking a friend who had never seen a pop concert to one of the Beatles' performances. He told me afterwards that he



ABOVE AND BELOW: John and Yoko pictured in their hotel room in Amsterdam where they held a love-in following their wedding in March.



found the wall of sound produced by the audience impossible to believe during the first half of the show. He was quite certain that it could not get any louder and yet, he said, the incredible thing was that the moment the Beatles were announced it doubled in intensity so that it was actually hurting his ears.

This wall of sound made, of course, by the audience plus the Beatles' visual magnetism plus the sound of their music electrified the tens of thousands of people who packed the Shea Stadium for that memorable concert. It has since been said many times that any day the Beatles want to make a million dollars they just have to do another Shea Stadium concert.

During the second half of the year, when they returned from their American tour, the Beatles started to think about themselves and their career more deeply than they had ever done before.

I don't mean that this was the first time they had ever thought about what they were doing and where they were going. But it was the first evidence that they had decided to make sure that they only did what they wanted to do in future. They were working on their *Rubber Soul* LP and I remember that it was very difficult for the BEATLES BOOK to photograph them during these months.

ANOTHER LP

Previously, the Beatles albums had been produced in the normal record company way. In other words, the boys went into a studio and they recorded 14 numbers, which were then released as an LP. But this time they were not so interested in producing just another LP. They wanted to experiment more; to write songs which had more meaning and think about the arrangements and effects that they could get in the recording studio so that the finished LP would be different to anything they had done before.

They didn't go the whole way. That didn't happen until the following year when they made *Sgt. Pepper's Lonely Hearts Club Band* but they went quite a long way along the road towards the Beatles' conception of what an LP should be.

What they were fighting against was the practice of all the major record companies to ignore the true potential of long players and even make them for the wrong reasons. Companies often rushed out L.P.s just to catch on to hit single sales. And they are still doing it. You know the sort of thing I mean. Fred Bloggs and his Bloggmen get to the number one spot with *Love Me, Baby* and a month later an LP is released called *Love Me, Baby* and 13 other tracks (one of which was inevitably the "B" side of *Love Me, Baby*).

Certainly it achieved sales, but it also did very little for the future of the artist and was, frankly, a bit of a con trick on the record-buying public who had already bought the single anyway.

LAST TOUR

During December 1965, the Beatles made their last British tour. Nobody realised then, of course, that it was going to be the last tour they would ever make. And although I only saw three of the shows, it is interesting to recall the atmosphere. The Beatles were obviously fed up with all the travelling, the cramped dressing-rooms and the cold meals that I referred to last month. They did not want to be trapped in the back room any more.

On the bill with them were the Moody Blues, the Koobas and Beryl Marsden. The recipe had changed very little. I have always felt that if everyone had been able to hear everything that was said by the Beatles during the performance, they might consider it rather ordinary. Paul's usual inter-song bit was normally "Thank you very much. For our next number we are going to sing *Love Me Do*." John was still prowling around the stage making remarks and joking with the audience as the mood took him. Once again the hair styles were the same. The suits were the same and the songs they sang were mainly the old favourites with a few new ones added on.

Whatever the reason the touring had to stop right here. What followed we shall discuss next month.





BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

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- Valerie Godfrey, 43 Limes Road, Crossbrook Street, Cheshunt, Herts, wants p.p. anywhere.
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- Jane Laplace (18½) 3 rue des Potiers, Bruxelles, Belgium, wants p.p. in London and Liverpool.
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- Maninder Dhindsa, R168, Senior Wing, Punjab Public School, Nabha, Punjab, India, wants p.p. anywhere.
- Miss Corine Julien (17), 2 Bis rue Henri BarBusse, 62 Saint Laurent, Blangy, France, wants boy p.p. in U.S.A., U.K. and Canada.
- Mark Lewisohn (10½), 42 Winchester Road, Kenton, Harrow, Middlesex, wants p.p. anywhere mainly from Liverpool.
- Diana Lynch (21), 79 Means Drive, Burradon, Dudley, Northumberland, wants p.p. anywhere.
- Hilary Baldick (13), Rye St. Antony, Pullens Lane, Headington, Oxford, wants boy p.p. anywhere.
- Susan Robinson (16), 2 Hyde Park Road, Harrogate, Yorks, wants p.p. anywhere.

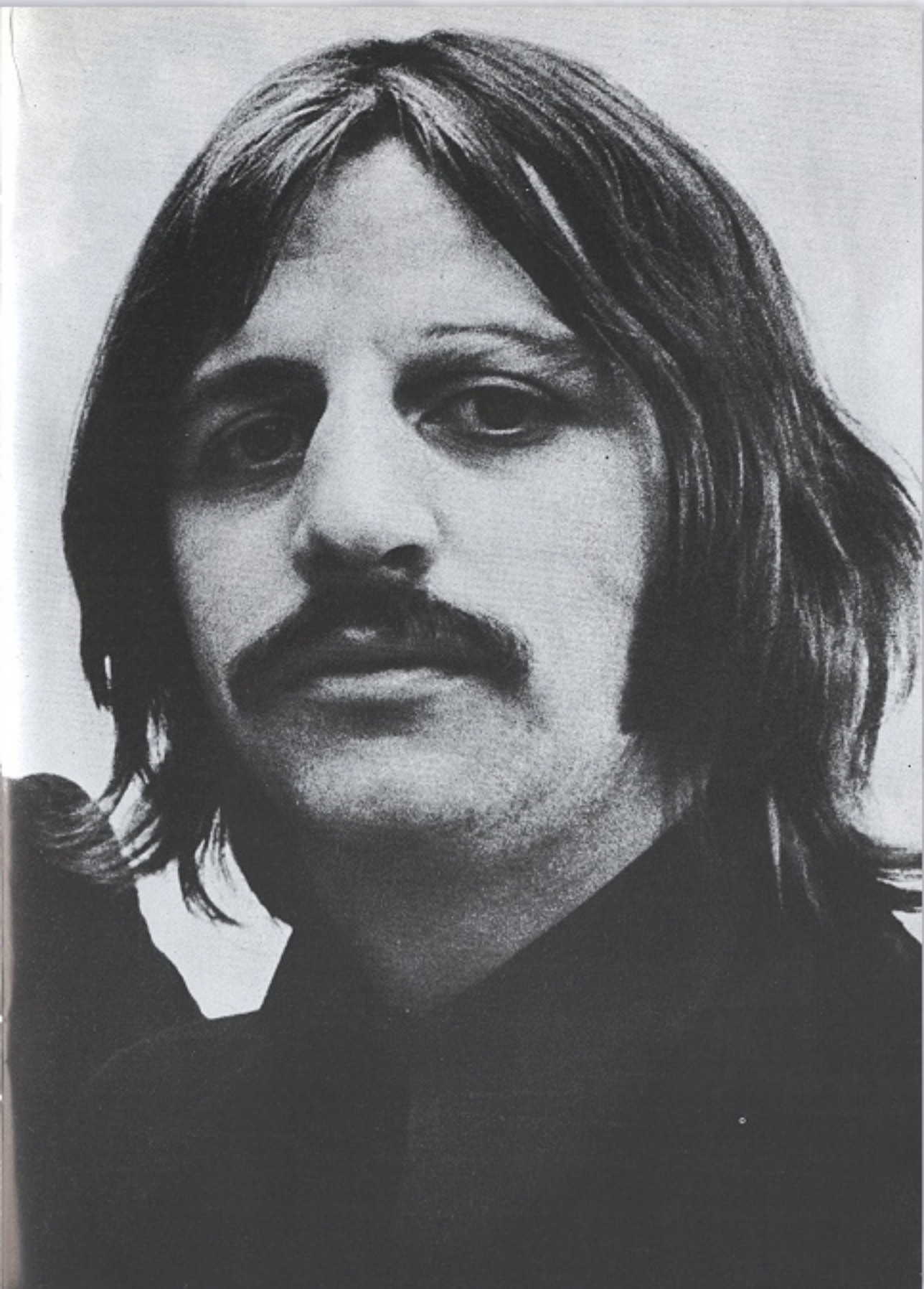
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LETTERS from Beatle PEOPLE

Dear Mr. Dean,

A great number of people are interested in the lives of the Beatles. Members of their fan club and fans are naturally interested in keeping in touch with what is happening to their idols. Why do the Press, TV, and most of the older generation (over 30s) insist on knocking the famous four, especially John Lennon, when they know they have done a lot of good in finding new faces on the Pop scene. Never again in the history of Pop music will there be such a talented group, so quit knocking, knockers.

A loyal Beatles fan.

Derrick Harrison,
36/13 Pennywell Place,
Edinburgh
Scotland, EH4 4ND.

Dear Beatles,

I would like to see a special LP released in December for the Fan Club members, made up of some of the unreleased songs previously recorded. The choice is wide: *Across The Universe*; *Not Guilty*; *What's The New Mary Jane*; *Maxwell's Silver Hammer*; *Polythene Pan*, as well as the earlier *How Do You Do It?* and Polydor's original version of *Kansas City*, with Tony Sheridan. This LP could be offered to members at a special price and take the place of the usual Christmas disc. The Beatles' 1969 Christmas record could also be included, and if after that there is time left, there are always the original EXTENDED versions of *Helter Skelter* (24 mins.) and *It's All Too Much*. (The version of this one as it is on record only has 50 or so "Too Much" repetitions, as compared to the original 8-minute version.)

What do you think of the idea? By the way, English fans might be interested to know that Australia has had six singles and three albums in addition to English releases. And we have *Yellow Submarine* on one single, one EP and no less than three albums.

Good luck!

Robert Bonte,
15 Hodel Street,
Acacia Ridge 4110,
Queensland, Australia.

P.S. *Hey Jude/Revolution* was in the Top 40 here for 26 weeks—the longest performer ever on an Australian chart.

(Station 2UW Sydney Top 40)

Dear Beatles and Johnny,

I am just writing to tell you how much I love your new single. On first hearing it on the radio I thought it nice, but strange. On Sunday, the 13th April, my request was played on Beatle Biggie by Dave Symmonds, and guess what he played? Yes—*Get Back !!!* On Tuesday the 15th I went out and bought it, and have not stopped playing it since then.

Thank you Paul, George, Ringo and John for a really great record.

Yours sincerely,

Lorraine Stimpson (No. 147751),
770 Great West Road,
Osterley, Middlesex.

P.S.—I think Paul is the most fantastic, handsome, clever, artistic man in the world. I love him!

Dear John,

Thank you so much for appearing on the Eamon Andrews' Show with Yoko tonight (3/4/69) and knocking sense into such an IGNORAMIC shower!

Andrews asked a daft question about what the John of five years ago would have thought of you now. Menuhin, who I thought sensible enough to accept you, spoilt himself by making a wisecrack about white bags, just to get the favour of a half-witted audience, and we could have done without Jack Benny, as well. Thank God, Rolf Harris had a *sensible* question to put to you!

Then there was that fellow in the audience who supposedly couldn't see the symbol of the acorns. Well, that bit you said about jam jars, Johnny, just had me in stitches! HONESTLY, they were out to make you look fools when it was *they* who were made fools when they got their answers, and so spectacularly you proved that you *weren't* cranks, as they thought! Praise be for the moustached gentleman who spoke up and said he thought your "lie-in" a lovely thing, as indeed it was, John.

I thought before the show, "if only they'll listen, for once, to what they have to say", meaning our family, and they DID!!! John, as you said then, if only five people were better for your appearance it was better than if nobody was. Well, if what happened in our house happened in the homes of other Lennon lovers who are under pressure, your talk on anti-violence did a LOT of good. I love you both, my mother doesn't, but the thing is that she took notice of what you said and was in complete agreement with you.

Well, thanks again John and Yoko for converting (I hope!) a few people and for a job superbly executed, once again. Also many thanks to Johnny Dean for allowing me to take up this space (?).

Wishing you every happiness together, in the future!

Unflinching love,
Lennon Maniac No. 136649,
Joyce Nobbs,
12 Pump Lane,
Rainham, Kent.

Dear Mr. Dean,

As secretary of the Beatles' Fan Club for Poland I receive *The Beatles Book* regularly, and I do enjoy reading it. Thank you very much for a lot of interesting articles and information which I find so useful and which help me to catch up with what's going on. Having read *The Beatles Book* I usually pass it on to my friends and my pupils at school as I'm a teacher of English by profession.

We are all fond of the monthly and would like to thank you for being such a reliable source of information about the Beatles.

Wishing you all the very best,

Yours sincerely,
Anne Ggnorowsky,
Warsaw 36,
Tatrzancka 3/19.

Dear Sir,

Who would have guessed in '67 that in 1969 the Beatles would have given up experimentation with electronics and orchestras and returned instead to the basic Beatles' line-up? Once a distinctive-sounding group, their latest single, although very good, could really have been made by any fairly good group. George Harrison has been continually telling us that they "haven't started yet" as regards music, but returning to a '64-style sound is no way to begin. I sincerely hope they will make another LP as good as *Sgt. Pepper* and forget all this "returning to the basics" craze.

Yours, etc.,
John Finn,
3 Bellevue Terrace,
Cork Hill, Youghal,
Co. Cork, Ireland.

Dear Mr. Dean,

Why are you so consistently anti-Ringo? In your article "When Did You Switch On?" in the April *Beatles Book*, you as good as suggest that he was quite unnecessary to the Beatles' success. Granted, he obviously has not the musical talent of the other three, but however brilliant their music, it would never have received the attention it did, but for the personalities of the boys themselves, and in this respect, Ringo has made an equal contribution with the others. Perhaps even more so in America where he was very definitely "the star of the show".

Yours sincerely,
Mrs. M. Thompson,
13 Raynham Avenue,
Manchester, M20 0BW.

Dear Paul,

Having bought the LP *Post Card* by Mary Hopkin, let me say this, that it was worth every penny, the brilliant production combined with the crystal clear voice (of Mary) seals it neatly!

You are so wonderful at getting that "old" 1930's feel to the songs, they are lovely. They have that magic that only you (or George, John or Ringo!) can give to them. Also . . .

Whilst listening to *The Game* by George Martin, I noticed some interesting things which other Beatles fans who have bought the LP might have noticed too: The Introduction: A cross between *Strawberry Fields* and *Benefit Of Mr. Kite* (Mr. Kite being the Barrel Organ effect!), and the overall theme of the tune is a wee bit like *While My Guitar Gently Weeps*, and the words are very McCartneyish!!! Has anyone else noticed this? . . .

Anyway, thanks for the time spent on making the LP AND congratulations on marrying Linda (and Heather!). They are both lovely, and I wish you, all three, every HAPPINESS!!!!

Love (and lots of it),
Joey,
Kingston,
Gilmerton Road,
Edinburgh 9,
Scotland.





TWO PORTRAITS

Very much a doer!

says *Billy Shepherd*

OF course, he's sweet and lovable and has the innocent smile of a choir-boy. Paul McCartney—the genuine nice-to-meet-er Beatle. The first Beatle I ever met . . . me wandering slightly open-eyed into the E.M.I. Abbey Road studios, not sure which Beatle was which and Paul coming forward, hand stretched in front of him, "Hi, I'm Paul McCartney—who are you?"

Since then, Paul has always been the Beatle who really remembers other people's faces. I'm not swearing he can always put a name to the face, but he can always put a face to a face. Courteous, though occasionally quick to flash into a spasm of temper; considerate, though sometimes slow to put himself out to remember something you have queried with him.

All the Beatles have changed to some extent. Paul, on the personal side, less than the others. But my main difference between Paul then-and-now is on the musical side. I remember when they first started . . . Paul on bass, jiggled left-handedly.

But Paul has really come on a bundle, vocally speaking. There was the memorable *Till There Was You*, a beautiful ballad. But now he encompasses the whole scene . . .

He is the one who can write and sing the 1920's and 1930's *Camp* sort of scene with songs like *Honey Pie* and *When I'm 64*. He is the one who belts out rock items like *Hey Jude* . . . and *Get Back*, the latest, with its sort of Chuck Berry influences or styles and ballads (no Sinatra, but what an expressive voice), to voo-doo-di-doh period pieces, to hard rock.

Musically, then, Paul is the one who has adapted and changed and added extra depth. But there is also the personal side, which leaves him very much the public relations man of the Beatles. For a start, I admire the way he's handled his couple of romances and his marriage. He's not

really ever misled anybody, though he has given the impression that he wishes he could suddenly alienate himself from the Beatle spotlight and just be left to cope with his own situations.

UNDERSTANDING

Even so, it has not been easy for him. That he has coped, albeit sometimes with a grudging sort of understanding, with the prying of the world's press, is very much to his credit. In the early days, Paul probably felt he *had* to be pleasant because sometimes there were growlings of fed-upness from some of the others—and "after all, we are public property, aren't we?". Now he doesn't have to be pleasant for the sake of it, but he is pleasant.

I remember a journalist mate of mine seeing Paul chatting, side-by-side, with a rather inexperienced girl reporter. My friend knew the girl and (obviously) knew Paul. So he went over, purely as a laugh, said to the girl: "Excuse me, but is this man bothering you?". It got a laugh from Paul. And though Paul was obviously hard-pushed to put a name to my friend's face, he insisted on tooting loudly at him as he drove away from the reception. My friend probably recalls the incident better than would Paul—but it's another example of how Paul has remained so much the friendly, extrovertly personable, Beatle.



*ABOVE: Paul always seemed to enjoy whatever he did. Here he is on Salisbury Plain for the Help filming.
BELOW: In the recording studio, Paul puts everything into creating Beatle music.*



Paul is very much a talker. Very much a doer, too—specially over something that he believes in fervently. Could be just that innocent face, but he seems to take great relish in recalling “ordinary” things, like a holiday in India or the West Indies. A strong sense of humour is there, too. Even when he feels a bit vicious, he can’t show it through on that Puck-ish visage. Well . . . maybe the eyebrows go a bit beetle-ish.

My best memory of Paul? At an Ivor Novello song-writing awards lunch. Both he and John were due to turn up for an

arm-load of trophies. Only Paul showed . . . and he was late. He scanned the tables, grinning and waving to the faces he knew. Still in mind were the headlines about how holders of the M.B.E. medals had sent the awards back to the Queen in protest about the Beatles being made M.B.E.s (for services to the country).

Said Paul: “I only hope previous Novello Award winners won’t send *their* trophies back.” And he sat down to a hubbub of applause.

BILLY SHEPHERD.

So many are McCartney's ideas ! says Frederick James

P“PAUL is a left-handed bass guitarist, prolific songwriter, enthusiastic conversationalist, brisk, business-like, alert. The eyes, always on the move, are deeply intense. Artistic, ambitious. Marriage, one feels, will certainly be for Paul. He admits that domesticity appeals to him.”

The lines you see above appeared in the very first issue of *Beatles Monthly* in a Paul McCartney pen portrait dated August 1963. Obviously at that stage Paul was the easiest of the four Beatles to sum up simply because he was fastest with the first answers about himself. Between the early Beatle gags which dominated most group interviews, Paul put over the facts—about himself, his opinions, his past, his hopes.

It has been said that Paul is The Beatles' own built-in public relations man, the one who always goes to great lengths to show the best side of things to outsiders, the one who was always ready to round up the others for a fun-type stunt photo, the one who offered the most free show tickets to people waiting outside stage doors.

Today there's a very valuable balance of artistic power within The Beatles. As the two main composers, Messrs. Lennon and McCartney remain the pair who do most of the controlling so far as the group's musical output is concerned. And here's where Paul's contribution continues to be of paramount importance. So often his flair for penning a strong commercial song provides the perfect contrast to John's much less straightforward approach. Take *Strawberry*

Fields and *Penny Lane*, for example. Or Paul's *Hello, Goodbye* and John's *I Am The Walrus*. Two sides of The Beatles, the John and Paul, on two sides of Beatle singles.

So many of the group's projects have been based on McCartney ideas. Things as far apart as *Magical Mystery Tour* and *Apple*.

He is an expert visualiser—where words alone won't convey what's in his mind Paul will draw diagrams. Indeed he could have become an advertising design man and copy writer with a minimum of training to augment his fertile flow of imaginative thoughts.

Paul is and always has been the group's main sex symbol. In other words more younger girls go for pin-up bedroom wall shots of Paul than of any other Beatle.

I think the way in which Paul has changed most is to be found in the amount of power he has been able to command. Earlier on it wasn't always possible to put the majority of his ideas to work because the group was far too busy coping with all the trappings of being the world's most popular touring beat group. All that past, Paul has emerged as a man capable of business control, capable of forcing through seemingly impossible policies.

FREDERICK JAMES.



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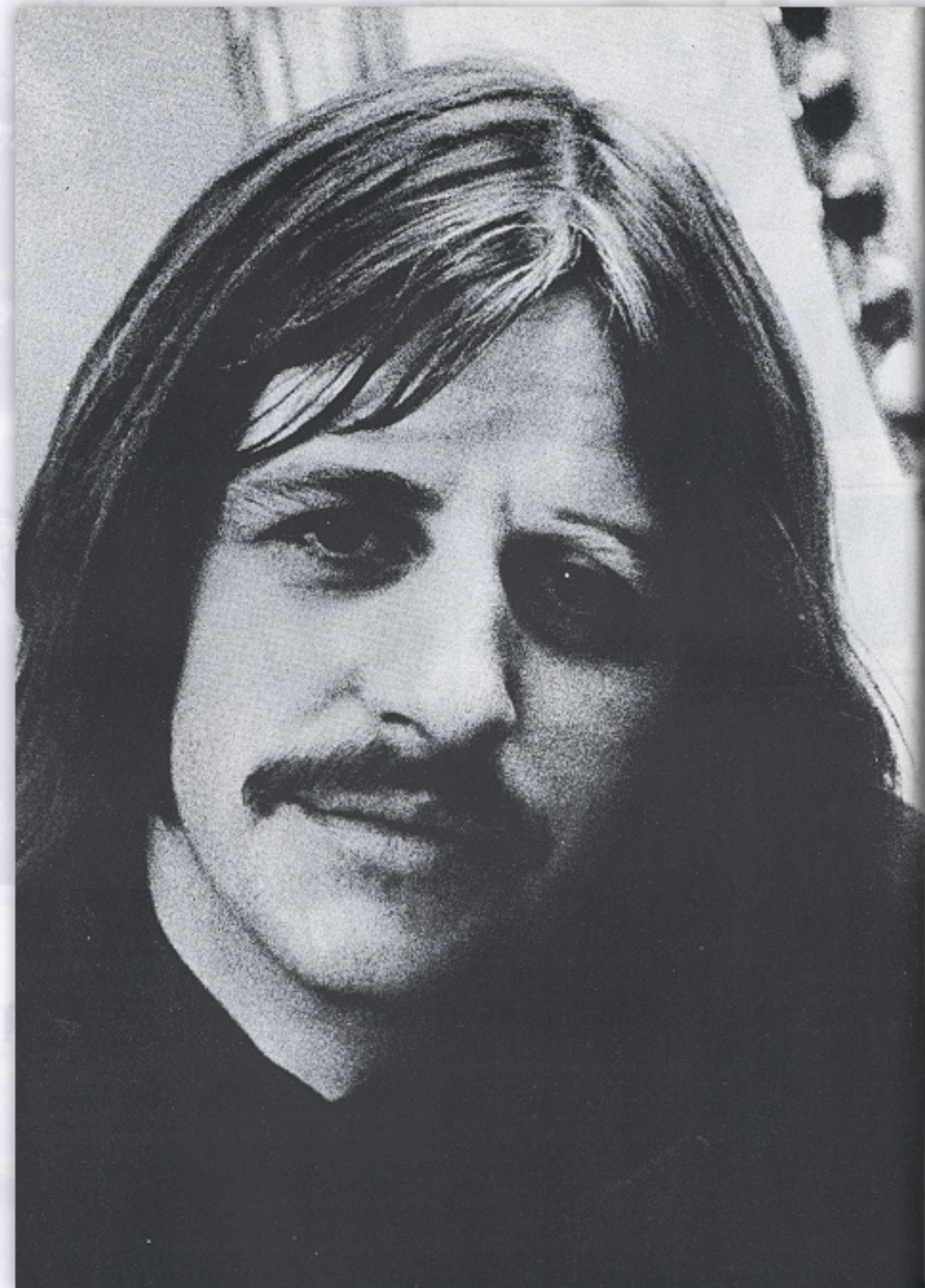
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THE NEWS BEATLES NEWS

ASCOT ACRES

Within the next ten weeks John and Yoko will move house to take up residence in what John describes as "a functional country pad" close to Ascot.

He bought their new Tittenhurst Park Georgian mansion early last month for a tidy figure approaching £150,000!

For this sum he gets seven bedrooms, four bathrooms, three main reception rooms, a lodge, a pair of staff apartments, four terraced cottages, a Tudor-style tea pavilion, a heated swimming pool and just over 70 acres of very splendid garden and park land surrounding the actual "functional country pad".

Unlike the previous Tittenhurst Park residents, John and Yoko will not be opening their lovely grounds to the public. Their next door neighbour will be dress designer Norman Hartnell.

WEDDING ALBUM

Recorded in Amsterdam, *John And Yoko's Wedding* LP album is to be issued by Apple in August as a limited edition of about 15,000 copies in a special presentation box. Apart from the LP record there will be a jigsaw puzzle, wedding and honeymoon photographs and poems by John to Yoko.

First two from Zapple

Apple's just-launched second label, Zapple, has got off to a fascinating start with special albums by John and Yoko (*Life With The Lions; Unfinished Music No. 2: Zapple 01*) and George's *Electronic Sounds* (Zapple 02).

John spent plenty of time actively promoting the new label with a series of radio and TV interviews which included *How Late It Is, Scene And Heard* and John Peel's programme plus a set of voice tapes for Radio Luxembourg.

George's *Electronic Sounds* was recorded partly in Los Angeles and partly at George's own home. It has no singing and is not divided into tracks. It features George, coaxing from his fantastic music-making machine, a Moog Synthesiser, an incredible range of sounds. George painted both front and back of the LP sleeve himself.

Paul writes Mortimer Single

Paul's specially penned new number *On Our Way Home* is to be on the top deck of a single to launch Apple's American teenage trio Mortimer. The three New York boys—Guy Masson, Tony Van Benschoten and Tom Smith—play acoustic guitars and conga drums. Their Apple single will be issued at the end of this month or early in July. It is being delayed so that it goes into the shops just before the Beatles' next LP album—which will also carry the Beatles' own version of *On Our Way Home*.

Ringo in New York

Beatles man Peter Brown and Apple press officer Derek Taylor spent the second week of May in New York preparing for Ringo's Stateside stay during location filming for "The Magic Christian". A luxury apartment was rented so that Ringo could relax with Maureen after each day's 13-hour stint in front of the cameras.

Ringo and Maureen chose to sail rather than fly, leaving Britain aboard the QE2 with their children Zak and Jason on May 16.

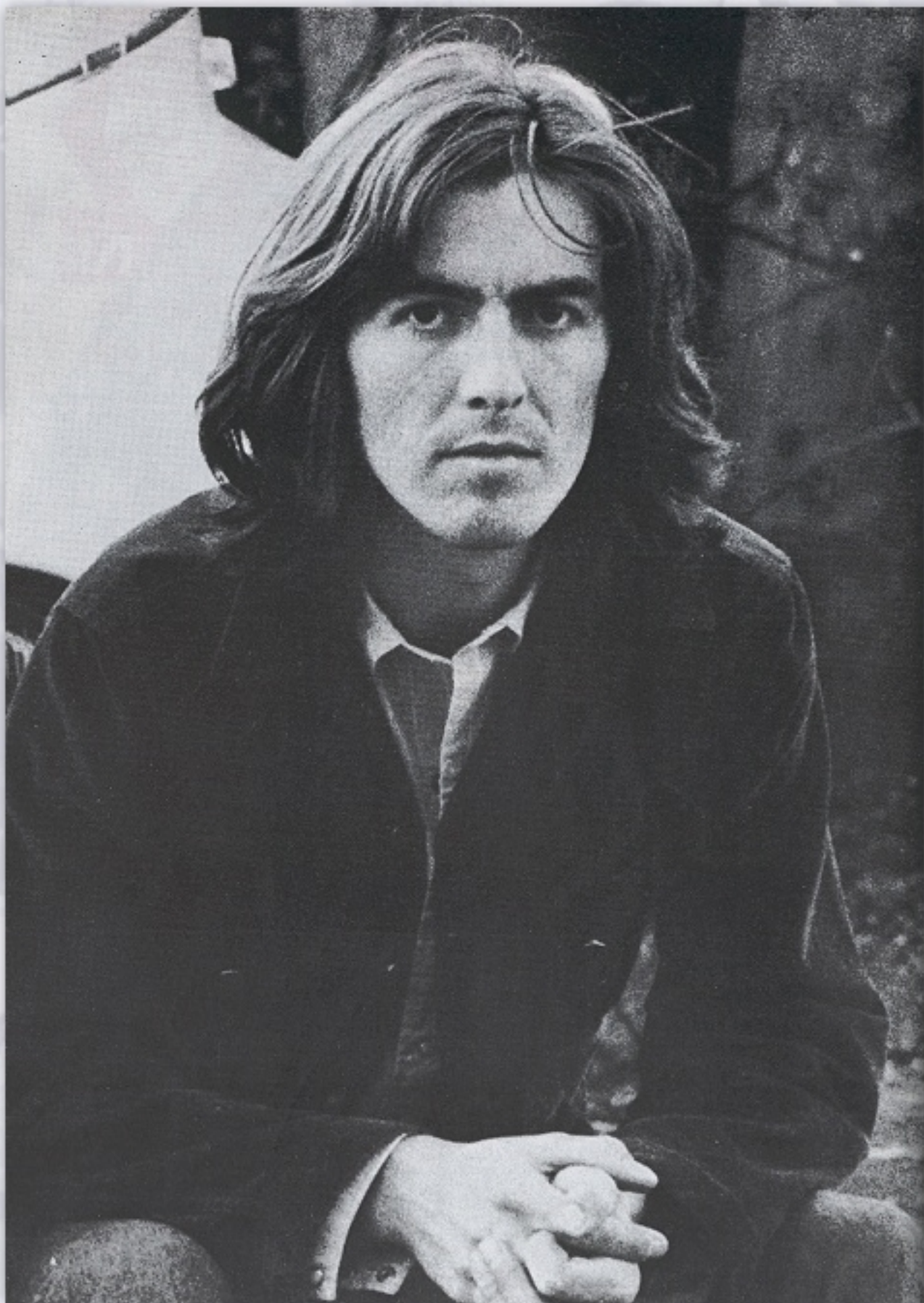
John and Yoko went along with them "just for company"!

BEATLES' NEW L.P.: LATEST

At press-time Apple Records' executive Tony Bramwell was hopeful that everything would be ready in time to set a mid-July release date, although this cannot be confirmed until all four Beatles have expressed full satisfaction with the re-mixed tapes.

STOP PRESS

John has produced a special TV film clip to promote the Beatles May 30 single release *The Ballad Of John And Yoko*. . . . Paul and Linda spent the last few days of May in the South of France and are now vacationing in Greece.



BEATLES NOW!

ELSEWHERE in the current issue of *Beatles Monthly*, Editor Johnny Dean is giving us the opportunity to take another look at the first full decade of The Beatles in a series of articles tracing their incredible career from pre-Epstein to Apple, as it were.

By contrast, this page is all about The Beatles of today and tomorrow. Far too many headlines have been concentrating upon the financial complexities of company business rather than the 1969 music-making of John, Paul, George and Ringo. Behind all the bids and counter-bids, the stories of Northern Songs, ATV, Howard & Wyndham, Triumph Investment Trust, Apple, EMI and NEMS, there's a Business As Usual sign in operation round at Apple's Savile-row HQ.

John has grown another beard, Paul has lost his. Geoffrey Emerick, the brilliant young recording engineer who got a Grammy Award from America for his *Sgt. Pepper* backroom boy activity, has become Apple's main man behind the studio control panel in the Savile-row basement. Mal Evans had taken his first stab at record production, working alongside Jackie Lomax to help put on disc that artist's own composition *New Day* which Apple issued a few weeks ago.

IN A LITTLE OVER SEVEN MONTHS APPLE RECORDS HAVE NOTCHED UP WORLD-WIDE DISC SALES OF OVER 17 MILLIONS—THE MAJORITY BEING HIT

RECORDS BY THE BEATLES AND MARY HOPKIN. AND WITHIN THE LAST FORTNIGHT PAUL HAS STARTED WORK ON MARY'S SECOND LP ALBUM, SCHEDULED FOR RELEASE LATER THIS SUMMER.

While George was abroad and Ringo was filming with Peter Sellers, John and Paul completed a new single planned to follow up very closely upon the rush-release of *Get Back*. Entitled *The Ballad Of John And Yoko* it is what John describes as "a nice, simple oldie-type ballad about Yoko and I", about the couple's marriage, their trip to Paris, their Amsterdam lie-in and other recent displays of togetherness.

The Ballad Of John And Yoko will be put out on the top deck of a single just as soon as *Get Back* has dropped away from the best-sellers here and around the world.

YOKO'S DEBUT

At the same time there's news of Yoko's own projected disc debut—John is recording her singing a song he wrote about her just a few weeks ago. "It's something we messed about together with the first intention of writing a song I would sing ABOUT Yoko" explains John "All the words are really about HER but John and Yoko are the same thing in so many ways that it'll be nice if we change bits here and there so that's a song SHE sings ABOUT ME!"

Meanwhile Mal Evans reports from the Apple basement

that all is progressing well on the final sessions for The Beatles' next LP. With luck the last recordings will have been completed by the time you read this page and we can expect a July release from Apple for The Beatles' first 1969 album.

From the style of the latest recordings for that LP you would imagine The Beatles had taken their cue from the title *Get Back*: They are returning to simpler stuff, getting back beyond the electronic mazes of *Revolution No. 9* to the styles of their yesteryears.

Instead of taking weeks or even months to perfect each recording, The Beatles are taking a much more ad-lib attitude to their new music-making. They record as soon as they've written each item. Often with just the four of them around the studio microphones instead of importing vast orchestras for additional backing. Often with just one three-hour session to complete the finished product. So there's less planning and a greater sense of free improvisation abounding in their work. It'll show when you hear the album, show in catchy, commercial songs presented without fuss. And it'll prove to those who thought The Beatles' studio ingenuity was getting TOO clever that John, Paul, George and Ringo are still more than capable of turning out material EVERYONE can UNDERSTAND as well as enjoy.

While all the City newsmen were arguing about The Beatles' money and guessing who'd grab what and how, The Beatles were busy being creative at the most important of all their levels—the musical one. As John put it: "Music is what we really want to know about. Not millions of dollars. Whatever the outcome of all the money thing, we'll go on making Beatles records."

Well I'll drink to that . . . won't you?" F.J.

The Beatles

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BOOK

