

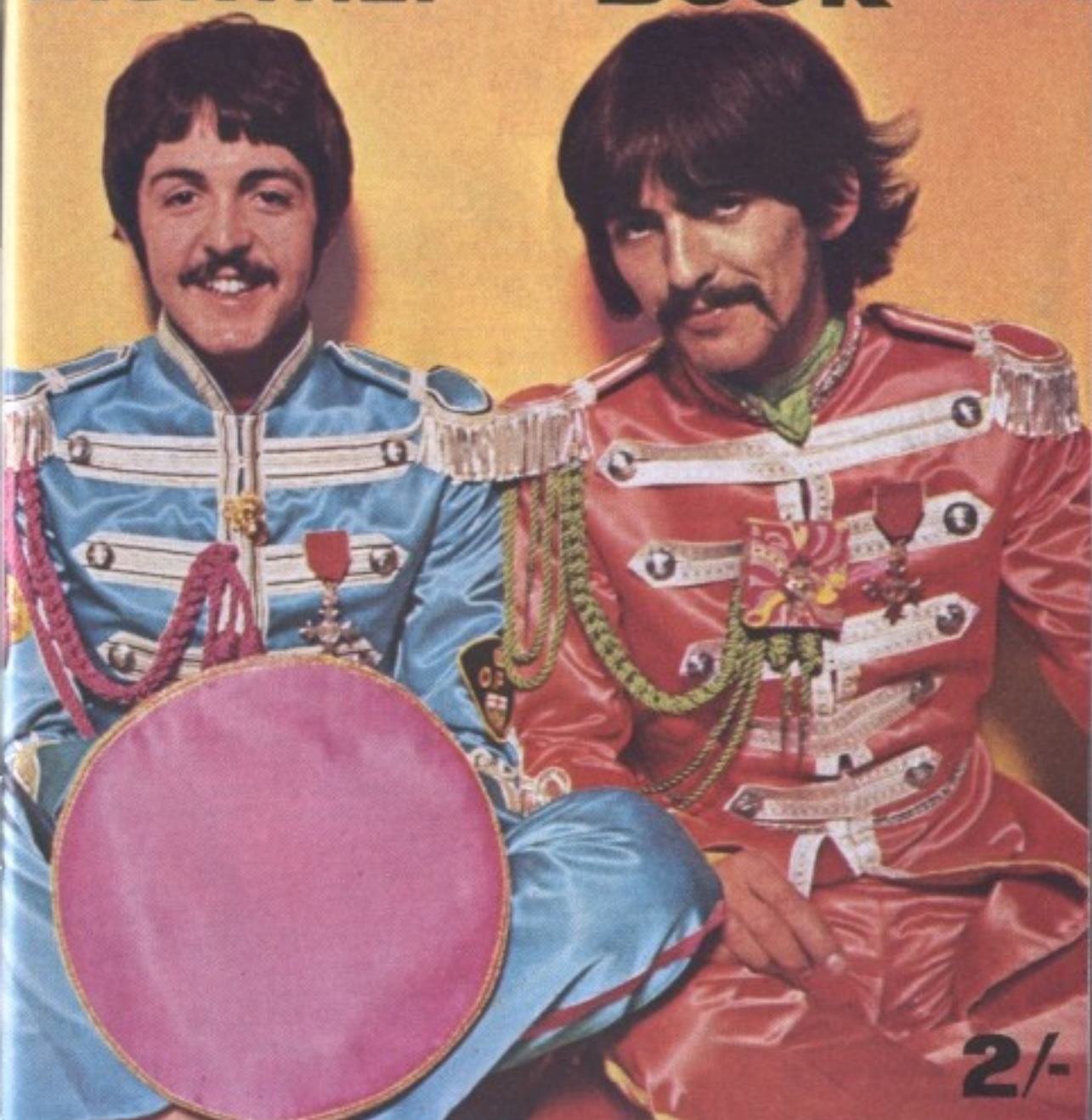
SGT. PEPPER SPECIAL

The
Beatles
MONTHLY BOOK

No. 47

**JUNE
1967.**

4th. YEAR



2/-

The Beatles Book

The Beatles' Own Monthly Magazine

No. 47, JUNE, 1967

EDITORIAL

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Hi!

THE RESULT OF ALL THOSE LONG HOURS of thinking, writing, working, planning, playing and pondering has finally been compressed into twelve inches of black plastic, and "Sgt. Pepper's Lonely Hearts Club Band" is available to everyone.

THE RELEASE OF A NEW BEATLES' ALBUM is a big event in the world of entertainment. For everyone knows that among the new songs there are bound to be one or two which will become firm favourites all round the world, the way that "Michelle", "Yesterday" and "Eleanor Rigby" have done from previous albums.

EVERY OTHER TOP RECORDING ARTIST wants to hear what the Princes of Pop have come up with this time, because the Beatles have shown the way so many times before. Cellos, French horns, mellotrons, and sitars, have been heard before on other discs, but it took the Beatles to show how they could be used to their fullest effect. Their records always have that vital ingredient which is so hard to achieve — originality.

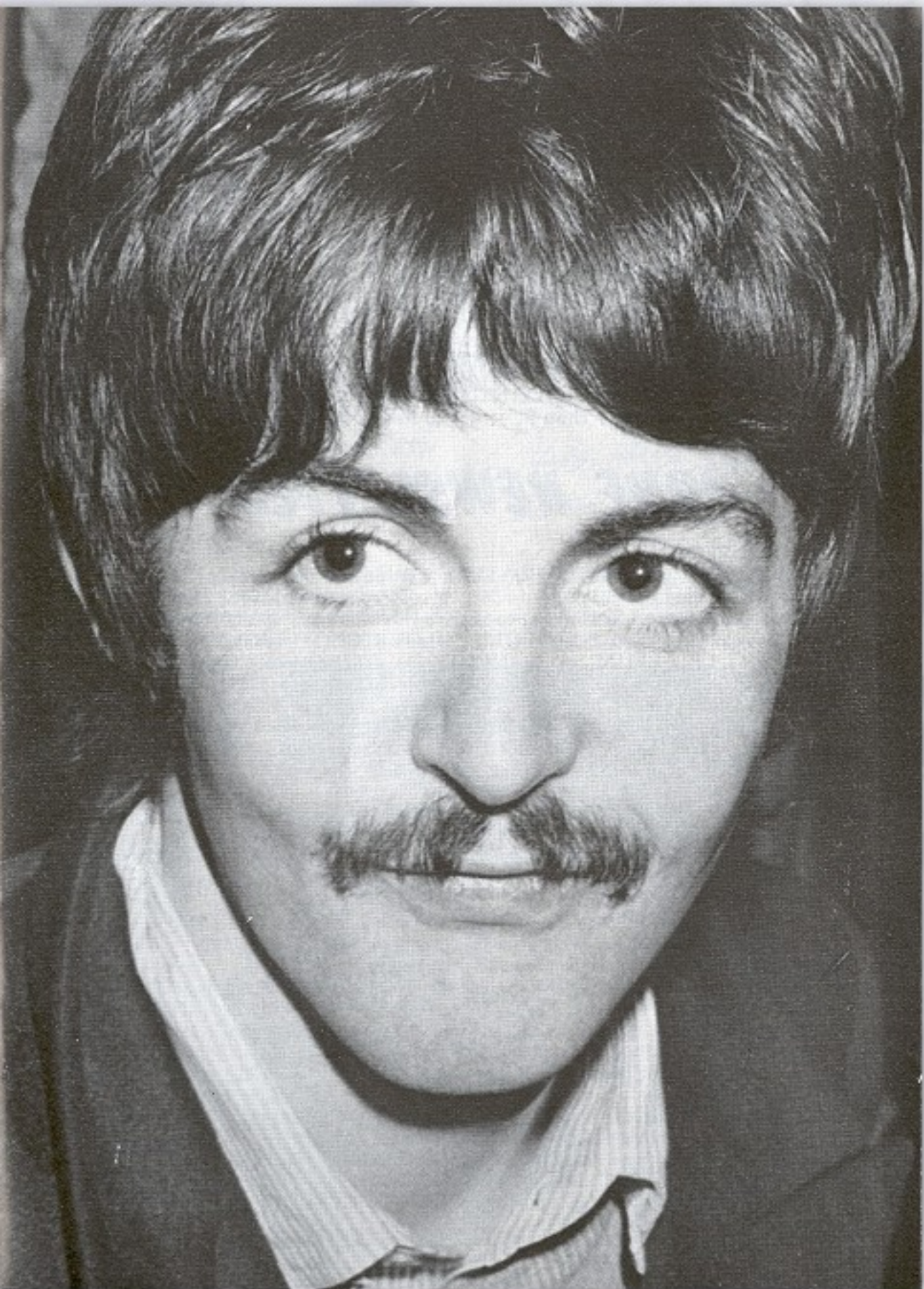
ALTHOUGH THE BEATLES ATTEMPT TO DO DIFFERENT THINGS every time they go into the recording studio, they never do anything just to be gimmicky. Unless the new idea makes sense and fits in with the basic idea of the song, it's chucked out. This is the reason they spend so much time in the studio these days, because they are constantly testing and trying new ideas and rejecting most of them.

ALTHOUGH WE HAVE HAD COLOURED COVERS on Beatles Book Christmas Extras before, we have never had a coloured photograph on the boys' own monthly magazine. But they wanted me to tie in with the release of "Sgt. Pepper" by printing a special cover, which shows them in the rainbow hued clothes they wore when the photo for the sleeve of the new album was taken. The full story of the preparations for that session were really incredible and Frederick James tells you all about it in an exclusive feature in this issue. And, as promised, Mal and Neil give you the complete run-down on all the new tracks on the new album.

See you next month,

Johnny Dean Editor.

A wry grin from Paul.





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
(01) 734-0246

*** FOR IMMEDIATE MEMBERSHIP just send your first year's subscription (POSTAL ORDER FOR FIVE SHILLINGS) plus a STAMPED, SELF-ADDRESSED ENVELOPE (size no smaller than 9" x 4") to Freda Kelly and Anne Collingham.

JUNE NEWSLETTER

DEAR BEATLE PEOPLE,

"SGT. PEPPER" SOUVENIR POSTER: Within the last week or two the huge fan club summer mailing operation got under way. Every member of the club throughout the British Isles has received or is about to receive this summer's special Fan Club Bonus free of charge by post. IT'S A B-I-G FULL-COLOUR PHOTO SOUVENIR OF THE "SGT. PEPPER" LP ALBUM—A 20-INCHES BY 30-INCHES COLOUR POSTER SHOWING JOHN, PAUL, GEORGE AND RINGO IN THE MILITARY-TYPE GEAR THEY WORE WHEN THEY WENT TO HAVE THEIR PHOTO TAKEN FOR THE COVER OF THE LP! We'd like to thank EMI Records for letting the Club have this unique souvenir from the photo session so that Fan Club Beatle People could get their special picture poster around the same time as "Sgt. Pepper's Lonely Hearts Club Band" is released.

POSTER FOR NEW MEMBERS TOO: We have printed a very limited number of extra SGT. PEPPER SOUVENIR POSTERS intended for those who join as new members within the next couple of weeks. If you're NOT a member JOIN RIGHT AWAY to be sure of your B-I-G FULL-COLOUR PHOTO. Enrollment instructions appear at the top of this Fan Club page every month.

BEATLE BITS: Hearty congratulations on behalf of all Beatle People to RINGO AND MAUREEN who are expecting their second baby shortly after Maureen's next birthday. She will be 21 on August 4 All four BEATLES plus MICK JAGGER to see DONOVAN'S opening night performance at London's Saville Theatre Latest addition to JOHN'S wardrobe—a genuine sporrán! During his ten-day trip to America (with MAL), PAUL looked in at a BEACH BOYS recording session, flew to Los Angeles in Frank Sinatra's private plane and agreed to add his name to the impressive list of stars who form the committee for the **June International Pop Festival at Monterey** On show at London's famous waxworks in Baker-street—renovated models of THE BEATLES with new wigs and moustaches! Why are NEIL and MAL wearing colourful plastic badges with a drawing of an apple on them? Increasingly close friendship between GEORGE and deejay KENNY EVERETT who first met

when **Kenny** covered the 1966 American tour of The Beatles for Radio London **NEIL AND MAL** play harmonicas with **GEORGE AND RINGO** on "Sgt. Pepper" track called "Being For The Benefit Of Mr. Kite". On "A Day In The Life" **MAL** plays piano and on "Within You, Without You" **NEIL** plays tamboura.

FAN CLUB NOTES: Received from Beatle Person **DEBORAH LEEDON** of Hoddesdon, Herts.—a set of "pictures" of The Beatles produced by her computer!!! Entire outline of the four faces made up from typewriter-ish letters spelling out John, Paul, George and Ringo. Pity this arrived too late to qualify for the recent "Draw A Beatle" competition. In Louisville, Kentucky, Beatle Person **LAURA RONDI**, a blind girl, writes regular bits of information about our favourite group for an American Braille pop magazine **GEORGE AND PATTIE** spent a few days on Merseyside staying with George's parents Congratulations to Area Secretary **BARBARA MEDHURST (LEICESTER)** upon her recent engagement. **NEW AREA SECRETARY APPOINTMENT** — **HELEN PICKERING**, 21 West Avenue, Balkwell Estate, North Shields, **NORTHUMBERLAND**.

TARRAH FOR NOW,



Joint National Secretary of The Official Beatles Fan Club.

Mal, Neil, Paul and photographer Michael Cooper, deep in a discussion about the "Sgt. Pepper" cover.









By the time you see these pages The Beatles' first 1967 LP album, "SGT. PEPPER'S LONELY HEARTS CLUB BAND", will be ready and in your local record stores. So we're going to devote all our space this month to telling you most of the things you'll want to know about each recording.

"SGT. PEPPER'S LONELY HEARTS CLUB BAND" was recorded at the EMI Studios at Abbey Road, St. John's Wood, North London, between December 1966 and Sunday April 2, 1967. The Beatles worked to that particular deadline because Paul had arranged to fly to America on Monday April 3. In fact there were just a few things left to do when he went away. Some strings had to be added to the accompaniment on "She's Leaving Home" and George had to get together with George Martin over some final production points in connection with his solo track "Within You Without You". What's more the actual running order for all the recordings had to be worked out and The Beatles took a close interest in supervising the very elaborate design of the LP sleeve, making sure the photographs were just the way they wanted.

NOT BANDED

Before we start going through the whole "Sgt. Pepper" programme track by track, here are a few more general points. The record is not split up into individual tracks—not "banded" as they say. There's only a fraction of a second's silence between the end of one song and the beginning of the next. In a couple of cases there isn't even that much gap and one number runs straight on into another. It's a bit like listening to Radio London but without jingles, commercials and a deejay. There's no Weather Word either!

On an LP disc the bit between the end of the last track and the label in the centre is called the "run-out" groove. Even the



"run-out" groove is put to use on "Sgt. Pepper". If you have a non-automatic record player, don't take the LP off as soon as the last recording finishes. If you have a dog in your house this is his/her special bit of "Sgt. Pepper". There's a special sound for dogs recorded on the first part of the run-out groove. It's a high-frequency note pitched at 18 kilocycles which is above the general limit picked up by the human ear. But your dog will hear it quite plainly. If YOU hear it you've got very unusual ears because most humans can't hear any sound pitched above a 17 kilocycle limit. That's all a bit technical—hope you know what we're trying to say.

There's other stuff on the run-out groove that you WILL be able to hear. Just a bit of jabbering conversation by The Beatles mixed up and distorted. Translated, it might well mean something like "Thank you for listening. That's all for now. Please come to our next LP—you're all invited". Well, something like that anyway!

Now let's go through all the tracks in programme running order

SIDE ONE

1. "SGT. PEPPER'S LONELY HEARTS CLUB BAND"

(Lennon — McCartney)

Recording started February 1. Lead Vocal by PAUL.

◀ Paul and George all dressed up and ready to be shot for the cover pic. Looks as though the photographer's young son wanted to join in too.



PAUL sings solo in the verses but the others join in the chorus. There are audience sound effects. The Lonely Hearts Club Band consists of four horns played by session musicians brought into the studio for that purpose. Ringo's number is actually introduced at the end of this track (who IS Billy Shears anyway?) and George Martin plays the organ that links the two songs together.

2. "WITH A LITTLE HELP FROM MY FRIENDS"

(Lennon — McCartney)

Recording started March 30. Lead Vocal by RINGO.

The Beatles started work on this one the same day that the special photographs were taken for the "Sgt. Pepper" LP sleeve. Everyone left the studio to go to Michael Cooper's place in Chelsea — complete with all the colourful military-type gear you can see in the finished pictures! PAUL plays piano on this number and JOHN and PAUL join in the vocal with RINGO. This song was originally entitled "Bad Finger Boogie" — which appears at the top of the first hand-written version of the lyrics which John and Paul worked out.

3. "LUCY IN THE SKY WITH DIAMONDS"

(Lennon — McCartney).

Recording started March 2. Lead Vocal by JOHN.

John got the title for this from his son! Julian brought home a painting he'd done at school and his father asked him what it was supposed to be. "It's Lucy in the sky with diamonds" explained Julian. PAUL and GEORGE join in the chorus and supply with vocal backing. Starts with PAUL playing Hammond Organ—using a special organ stop which gives a bell-like overchord effect which makes it sound like a celeste.

4. "GETTING BETTER"

(Lennon — McCartney).

Recording started March 9. Lead Vocal by PAUL.

GEORGE plays a tamboura on tamera,

whichever you prefer to call it) — an enormous instrument which stands on the floor, looks a lot like a sitar, has four strings and produces a droning, resonant note. You can't play actual tunes on it. JOHN and PAUL do the harmony backing. George Martin plays the piano — but he's heard striking the actual piano strings and not the keyboard.

5. "FIXING A HOLE"

(Lennon — McCartney)

Recording started February 21. Lead Vocal by PAUL.

PAUL plays the harpsichord, the guitar solo is by GEORGE. Nothing else to say about this one except it's a right up-tempo do-it-yourself. Don't you agree?

6. "SHE'S LEAVING HOME"

(Lennon — McCartney).

Recording started March 17. Lead Vocal by JOHN AND PAUL.

JOHN and PAUL sing this as a QUARTET—in other words their two voices are recorded twice to make four. The Beatles are not heard instrumentally on this one. A harp and strings—scored by Mike Leander—form the accompaniment.

7. "BEING FOR THE BENEFIT OF MR. KITE"

(Lennon — McCartney)

Recording started February 17. Solo Vocal by JOHN.

John's lyrics for this one are based on the wording he found on an old poster advertising a special benefit performance of a travelling show. The guitar solo is by PAUL and to give a sort of fairground effect there's a quartet of harmonicas played by RINGO, GEORGE and yours truly (NEIL & MAL). John wanted to use the authentic sound of an old steam organ but there isn't one anywhere in the world which can be played by hand—all existing models work on punched cards like a pianola works from a long roll which has holes punched in it. Instead George Martin played Hammond Organ and built up an electronic tape to give the effect John had described — using various organ recordings

speeded up, slowed down, electronically distorted, played backwards and dipped in a bottle of coke. Or something. Anyway it worked.

SIDE TWO

1. "WITHIN YOU, WITHOUT YOU"

(Harrison)

Recording started March 15. Solo Vocal by GEORGE.

GEORGE wrote this and he's the only member of the group heard on the recording. The playing time of this track is 6 seconds over 5 minutes which means it's the longest of the "Sgt. Pepper" titles by just a few seconds. GEORGE'S voice is heard very far back, blending into the instrumental sound of something called a dilruba. That's an Indian bowed instrument, a bit violinish and a bit sitarish, played by an Indian friend of George. Other friends supplied the following Indian accompaniment:— three tambouras (including one played by GEORGE and one by NEIL), one tabla (sort of mini-bongo drums), one swordmandel (hope that's the right spelling — it's a zither-like Indian table harp played by GEORGE and you heard it on "Strawberry Fields Forever". If you listened carefully.) In addition there were session musicians brought in to add the sounds of three cellos and eight violins.

2. "WHEN I'M 64"

(Lennon — McCartney)

Recording started December 10. Lead Vocal by PAUL.

PAUL plays piano as well as bass. JOHN plays guitar. JOHN, PAUL and GEORGE sing a wordless chorus which goes with the backing sound of two clarinets plus a bass clarinet which are played by session musicians. This number was recorded after The Beatles had finished "Strawberry Fields Forever" and before they did "Penny Lane".

3. "LOVELY RITA"

(Lennon — McCartney).

Recording started February 22. Solo Vocal by PAUL.

This is lovely Rita, a meter maid. In other words a female traffic warden. Paul got the idea when an American visitor he was with in London remarked "Oh, I see you've got meter maids over here these days". PAUL plays the piano and George Martin adds the honky tonk piano solo. JOHN, PAUL and GEORGE supply backing voices and use comb-and-paper to get special sound effects.

4. "GOOD MORNING, GOOD MORNING"

(Lennon — McCartney).

Recording started February 16. Lead Vocal by JOHN.

This begins with a cock crowing which was achieved by using the sound of a cock crowing! JOHN and PAUL sing the main choruses together. PAUL has an electric guitar solo. The front-line instrumentalists from SOUNDS INC. were invited to the session to play three saxophones, two trombones and a French horn. At the end you'll hear an assortment of various animal noises including the sound of a chicken clucking. The clucking blends into the final guitar note — which, in turn, becomes the first note of the next recording!

5. "SGT. PEPPER'S LONELY HEARTS CLUB BAND"

(Lennon — McCartney)

Recording started March 29. Vocal by EVERYBODY.


Now we're back in the auditorium where this album started — so there are audience sounds again. "Sgt. Pepper — Mark II" has different words with everyone singing together. And there are no horns on it this time. Merges straight into the final song . . .

6. "A DAY IN THE LIFE"

(Lennon — McCartney).

Recording started January 19. Vocal shared between JOHN and PAUL.

This is the one which has the much-written-about 41-piece orchestra to accompany it. The first and last segments are sung by

Mal helps George out by knotting his necktie for him, while Paul and Ringo look on. 



JOHN, the middle bit by PAUL. The full orchestra sound was added on February 10. This is the second longest "Sgt. Pepper" item and it plays for just over 5 minutes. JOHN plays the guitar passage at the very beginning. You might hear a voice counting just before the first big burst from the orchestra. It belongs to MAL. A bit later on it's MAL again when you hear somebody chuckling in the background. At the end all sorts of things are happening with three pianos being played by RINGO, PAUL, MAL and JOHN plus a harmonium being played by George Martin. George says the final drawn-out chord lasts all of 42 seconds!

EXTRA SOUNDS

And that's "Sgt. Pepper" from beginning to end. Of course we haven't mentioned every instrument you hear all the way through — just the extra sounds. Otherwise The Beatles use their own instruments and we haven't jotted that down each time.

So far as recording date information is concerned we've just shown the day when work was started on each title. On average each song took about a week of recording sessions to complete — but in most cases the week's work was spread over a longer period. In other words The Beatles would do a bit on one song, start another and then come back to the first one.

Out of the eleven songs, three were 50-50 collaborations with John and Paul contributing an equal share of the lyrics and tune. Another four contain ideas which are, for the most part, Paul's whilst John had the main say in the final four. So, over all, each has been responsible for an equal part of the total so far as composing is concerned. And, of course, George looked after his own special item from start to finish. And a good time is guaranteed for all!

BEFORE WE REALISED HOW MUCH ROOM WE'D NEED TO COVER THE NEW ALBUM IN THIS MONTH'S ISSUE MAL WAS GOING TO TELL YOU ALL ABOUT HIS APRIL TRIP TO AMERICA WITH PAUL. BUT THAT WILL HAVE TO WAIT UNTIL NEXT MONTH.



(Addresses are in England unless otherwise stated)

- Nancy Lee (16), Route 3, Box 992-c, Carmel, California 93921, wants p.p. anywhere.
 Lynne Pyne (11), 4 Stratford Cres., Acklam, Middlesbrough, Yorkshire, wants Chinese p.p.
 Heidi Seifert (16), 4231 Fluren/Wesel, Im Kathenbusch 30, Germany, wants p.p. anywhere.
 Ausrea Balestrieri (19), Vico Lungo, S. Antonio, Abate No. 13, Napoli, Italy, wants girl p.p. from England or Sweden.
 Kirsten Lorentzen (15), Ornes, N. Helgeland, Norway, wants English p.p.
 Angela Gooding (13), 33 The Orchard, Winchmore Hill, London N. 21, wants American p.p.
 Barbara Line (17), 188 Higher Brinksway, Stockport, Cheshire, wants p.p. anywhere.
 Ingrid Kinustle (18), Schieferoshle 5, 741 Reuthingen, W. Germany, wants p.p. anywhere.
 Moira Dunleavy (14), 25 Teviot Terr., Johnstone, Renfrewshire, Scotland, wants Swiss p.p.
 Laura Nugent (11), 38 Church Row, Hurworth, Nr Darlington, Co Durham, wants German girl p.p.
 Vavia Lvanova (17), Boul, Dondoukor 74, Sofia, Bulgaria, wants English p.p.
 Jeanette Henshaw (18), 89a Honey Hall Rd., Halewood, Liverpool 26., wants p.p. anywhere.
 Yoko Kato (14), 2-25 Kamiya-cho, Kita-ku, Tokyo, Japan, wants English p.p.
 Margaret Sahn (15), 287 Delmenhorst i.o. Masurenhorst, Germany, wants p.p. anywhere.
 Gillian Morse (15), 54 Irving Rd., Southbourne, Bournemouth, Hants, wants American p.p.
 Maureen Willy (14), 46 Gresham Rd., Hounslow, Midds., wants p.p. anywhere.
 Rose Goodman (17), 2919 Nicholson Drive, Dallas, Texas 75224, U.S.A., wants English p.p.
 Eva Dahlbom (18), Vattenverksvagen 14, Akersberga, Sweden, wants Australian p.p.
 Roberta Valborta (15), Via Lattanzio n. 61, Milano, Italia, wants p.p. in Liverpool.
 Heather Parker (12), 31 Foxglove Cres., Weeds Wood, Chatham, Kent, wants p.p. anywhere.
 Christine Lovell (12), 11 Weeds Wood Rd., Chatham, Kent, wants p.p. anywhere.
 Kathleen Ball, 30 Knaresborough Ave., Fartown, Nr Huddersfield, wants p.p. anywhere.
 Nancy Knight (16), 2320 Bailey Drive, Manhattan, Kansas 66502, U.S.A., wants p.p. anywhere.
 Rosemary Ball (16), 205 Nottingham Rd., Melton Mowbray, Leics, wants boy p.p. anywhere.
 Patricia Dunwell (16), The Yews, Albert Street, Bottesford, Notts., wants boy p.p.
 Celia Pearson (14), 35 Saxbourn, Hall Rd., Orchard Park Est., Hull, wants p.p. anywhere.
 Diane Wilson (13), 6 Saxbourn, Hall Rd., Orchard Park Est., Hull., wants p.p. anywhere.
 Pamela O'Meata (14), 29 Hazeldean Terr., The Inch, Edinburgh 9, Scotland, wants American p.p.
 Louise Benzenberg (17), 2674 Shirley Lane, Bellmore, Long Island, New York 11710, wants p.p. anywhere.
 Moira Ross (16), 64 The Grove, Palmers Green, London N.13., wants American p.p.

Paul plays over "She's Leaving Home" to Northern Songs music publisher, Dick James, during the sessions for the L.P.









LETTERS from **Beatle** PEOPLE

Dear Johnny,

Didn't anyone tell Mike Nevard? The Beatles have been in the quality field for years. Where's he been, on the moon or something? I think it's a pity that Penny Lane didn't make No. 1, as in my opinion it's the best Beatle release yet, not that the others weren't great too. It went like a bomb to No. 2, then stuck for some peculiar reason called Humperdinck. He deserved his success I suppose, but all the same I'd love to wring his scraggy neck and make bonfires of his records. Now perhaps people will stop predicting when a Beatles record will fail to make No. 1 because it's happened, but I think their records are still the best out, and there will be plenty more at the top of the charts. Anyway, who's worrying, No. 2, for anyone else would be considered great going, and just because the Beatles didn't quite manage the Top Spot everyone's started saying they're finished. All I can say is that it's absolute rot.

Yours Sincerely,
Maria Tindall, Ivy Bank,
Pool in Wharfedale.

Dear Johnny,

I'd like to buy (just like Charlene Degroff, Amsterdam U.S.A.) the first twelve issues of the Beatles Book and also the Beatles Book issues Nos. 15, 19, 26, 27 which are now out of stock—

Hope you will print my letter, so that if there's anyone who wants to sell these issues, can help me.

Thank you.

Marina Tiberini
126 Orti Della Farnesina,
Rome IX — Italy.

Dear John, Paul, George and Ringo,

To start off without any "preamble" as they say—here goes:— Dear John, Paul, George and Ringo,

I agree all the way with you on your "up-to-date pix" idea. Very wise move, that!

Secondly, despite the risk of starting a back and forth argument on paper with another fan, I must disagree with Kirsten Chapman over her letter in the number 45 issue.

I'm afraid Kenny Everett is partly right. Ringo himself is an excellent drummer, just the right backing for the Beatles, but, he is not *the* best. Even so, I was surprised to hear aforementioned Mr. Everett say that, as he is a strong BEATLE fan himself, and Ringo is far better than a "plonk-biffer".

Congratulations (a trifle late, maybe) on "Strawberry Fields Forever." It's beautiful.

Best wishes all round,
Kenneth Willis,
16 Devonshire Road,
West Croydon, Surrey.

Dear John, Paul, George and Ringo,

I have just been recovering from mumps and you can imagine how boring it can be just lying in bed doing nothing—That was until I decided to play your records and fan-club records—and boy, did that cheer me up!

Of course it would have been even better if you could have been here, but it wouldn't do for you to catch mumps when you are so busy at the moment, and I can't be too greedy—or can I?

THANK YOU so much for cheering me up.

All my BEATLE LUV,
Hilary Stranger,
12 Derek Drive,
Sneyd Green,
Stoke-on-Trent, Staffs.

P. S. Congrats to Ringo and Maureen.

Dearest John, (You're the greatest)

After 2 whole years, I have succeeded in one of my ambitions, in getting the first 6 issues of BEATLES MONTHLY. This lad who sold em me, got a rare profit of 3/6, cos I bought em off him for 5/- per issue, that's 30/-. But I don't care, I've got em at last, and now I've got every single Monthly. I'm going to get some folders for em. If you ask me, I think the first 10 Beatles Monthlies are PRICE-LESS Cos I tried to get em off 4 people who used to be Beatle fans, but aren't now, BUT they wouldn't sell not for even 10/- an issue. WELL! I was shocked and told em they must be still Beatle-fans but they said they just wanted to keep em, and look through em,

when they're old. WELL!!! That's not bad is it, non Beatle fans wanted to keep B. Monthly, I was glad though. (Deep down they must love ya)

All my Beatle-loving from a Lennon-maniac
Linda Walker,
35 Rosemount Avenue,
ELLAND, Yorkshire.

P.S. I hope the Monthly goes on FOREVER AND EVER AND EVER. cos that's how long my love for you, John, will last. XXXXXXXXXXXX

Dear Paul,

I'm writing this letter to you because I don't know where else to write.

Last week I saw Romeo and Juliet performed by the Bristol Old Vic Company. I want to say that I've never been so involved in a play before in my life. I'm writing to you because I would like you to tell Jane for me how great I thought she was. I'm only sorry that I didn't get to meet her after the show to tell her myself. Thank you.

Love,
Val Mesla
818 N. La Grange Rd.,
La Grange Park,
Ill. 60525, U.S.A.

P.S. Say hello to John, Cyn, Julian, Ringo, Maureen, George and Pattie too, I love you all.

Dear Jimmy,

On the "Oldies" album—which, I just thought I'd put in, has one of the greatest front covers I've even seen, but there are some striking coincidences in the placement of the tracks on both sides.

1. She Loves You

Can't Buy Me Love

Both hit singles; both used in A HARD DAY'S NIGHT

3. We Can Work It out

Day Tripper

Both are opposite sides of the same hit single

4. Help!

A Hard Day's Night

Both are title songs from their movies too

6. Yesterday

Paperback Writer

Both were the latest performable singles during

their Stateside tours during the summers of 1965 and 1966 respectively

8. Yellow Submarine

I Want To Hold Your Hand

First was *latest* single at time of recording; second was their *first* superhit

Did they plan it this way, or did it just turn out like that?—I know, and now you know, I've got into a most irreverent habit of analysing things; nothing escapes my mental tweezers. I'm in a "pick-it-apart-and-let's-see-what-makes-it-tick!" mood. This is a very interesting coincidence thought!

Yours,

Jean Markovitz,
Chicago, Illinois.

Dear Beatles,

I hope on your new L.P. you have some fast and loud records which are good to dance to, because that will make you more popular with my friends.

They say that you look ugly with those moustaches, but I think it makes you all look a lot more like musicians and far more mature (esp. Ringo).

I have no doubt that your television series will be a smash hit, and your acting will be great! Could you please tell me, if I can buy "Beatles For Sale" still for I can't get it anywhere in the shops.

Please hurry up with your next single on even E.P. (got to keep you busy!) I hope you print this letter because I have only seen one letter from "BIRMINGHAM" before in the Beatles Book.

Yours Sincerely,
Richard Hemming,
Birmingham 26, England.

Dear George, (My only love)

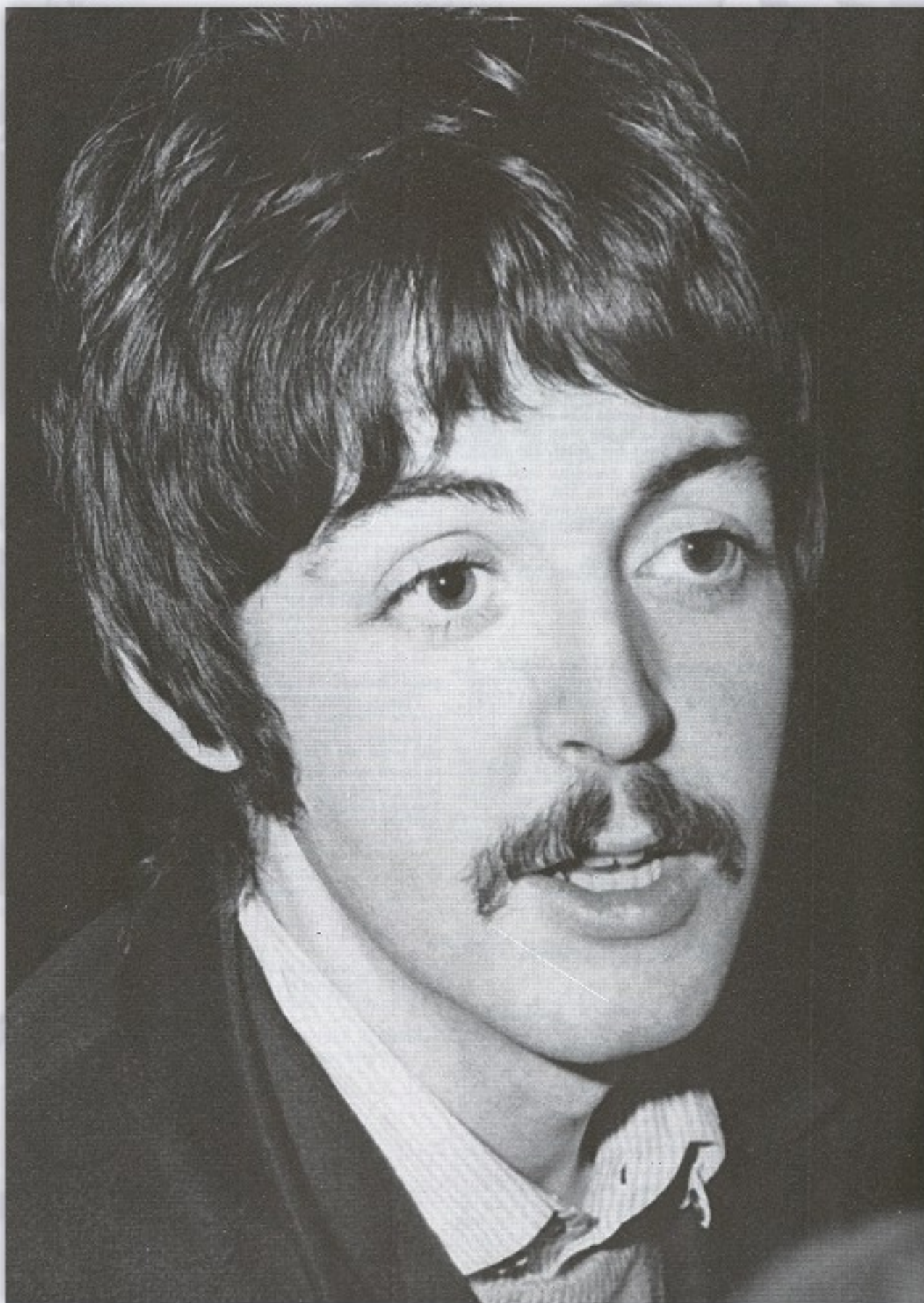
Please, *please* can you tell me what *Your* contribution to "Sergent Pepper's lonely Hearts Club Band" is going to be? How many tracks have you written, and what are they called? The fan club didn't seem to know when I rang them, so I figured you were the best one to ask. When is the newie to be released? I'm just DYING to hear it, so make it SOON SOON SOON, if you can.

and George,
Miss Eunice J. Carter,
49 Carisbrook Close,
Enfield, Middx.

George answers:—

Mal and Neil gives you all the answers in this issue Eunice.







by Billy Shepherd and Johnny Dean

June, 1965 . . . just two years ago . . . was a month when the Beatles couldn't have kept out of the headlines even if they'd tried. For this was the month when they were each awarded the MBE for their services to music and to Britain. It was a shattering sensation in the Honours' List and it met with the approval of millions throughout the world.

KNOCKED OUT

John, Paul, George and Ringo somewhat naturally played it lightheartedly even though deep down inside they were very happy with this official recognition of their efforts by the Queen herself. But as with anything involving pop music, there were the knockers.

There were the previous winners of the award who said they would send back their medals. Wrote one: "This award has, in the past, stood for achievement and for service to the community at large. Now it has been tarnished. I cannot believe that anything the Beatles have done enables them to come into this category." Rubbish, of course. There are more ways than one of earning respect and awards. The Beatles had won for Britain the interest of teenagers and fans all over the world. They had enabled Britain to lead, for a change, in at least one area of pop music. And they had earned millions of dollars — the financial side was not the least important, certainly to a country hard-pressed on a balance of payments problem.

Yet even the *Daily Mirror*, via one special writer, had a knock at the Beatle awards. If that was surprising, it was no more so than finding in the austere *Daily Telegraph* that a leader writer suggested that the awards didn't go far enough . . . that the boys should actually be knighted. SIR Ringo Starr? . . . It DOES have a nice ring to it!

Just for the record, all this investiture bit

a highly-kept secret. It always is, of course, but it was more difficult for news about the Beatles to be kept quiet. The boys had received forms to fill in some six weeks before the announcement . . . yet none of it leaked out until the official day. It was a worrying time for Brian Epstein, because his natural pride over the boys' achievement had to be stifled. Had their been an undiplomatic breach of confidence . . . well, think what the knockers would have had to say then. And we cherish the remark of Paul McCartney, hustled into a Press conference after an all-night journey and noticeably unshaven. He said: "Being an MBE doesn't make me feel more respectable. Look at my beard. I'm still a scruff at heart . . ."

On television when the news was officially broken, Brian Epstein (some said the award stood for Mr. Brian Epstein, which is a thought) said: "It is a tremendous thrill to know that the Queen has honoured the Beatles. It is the first official recognition they have had of the nation's appreciation." And, most thoughtfully, Brian sent bouquets of flowers to the boys' parents, congratulating them on their sons' achievement.

It was up to John Lennon to express the group view on the sour-faced folk who threatened to send back their medals. He said: "There must be something seriously wrong with them . . . taking it that seriously. We didn't get ours for rock 'n' roll. Otherwise we would have got OBE's and the Rolling Stones MBE's. I believe we got them for export success . . . and it's a pity it didn't make that clear on the official citation."

As a matter of interest, Frankie Vaughan was another in the pop world to be honoured. He got the OBE for his services to the National Association of Boys' Clubs—he was president of the organisation two years ago. But there was no outcry about this particular award to another Liverpudlian.

Still this controversy was only one of the important things happening to the Beatles in this sunny month of June two years back. For a start, the boys were going back to Paris to complete their total domination of the French scene. Within a few hours of the box-office opening for two shows at the 5,800-seater Palais des Sports, there was hardly a seat left.

FRENCH TASTES

They'd been before, of course, at the Olympia Theatre and had done exceptionally well . . . but French tastes generally were rather behind British ones. Stars like Chuck Berry, deep-rooted and not too imaginative or progressive, were really the biggest favourites among the fans there. We talked to the owner of "Le Golf Drouot", one of the top rock clubs in France and he told us: "The truth is that the police made things difficult for the Beatles on the first trip. They protected them so much that the fans felt they didn't have enough chance to get near the boys. In fact, there is less rioting and less trouble from French fans. They admire the Beatles tremendously for their music and would like to get to know them personally."

Well, let's see just what did happen when the Beatles went back to Paris. The receptions at the Palais were quite ridiculous. Fans with long memories were remembering how well Ray Charles had gone down there some seven years before, but the Beatles topped that by a long way. In fact, the whole of Europe had never seen anything like it. While the Beatles lolled for an hour or so in their Parisian hotel, news came through that they'd sold out in Milan (18,000 seats), in Genoa . . . and, going ahead to August, they'd already sold out (55,000 seats) at the Shea Stadium in New York. This was big business the like of which had never been recalled.

Only problem, on the musical side, was

that it had been several weeks since the Beatles had actually played together. George admitted to feeling "just a bit out of touch", but a quick run through in the dressing-room got back all "that old feeling". Professionalism took over. Not one ounce of that famous bite and attack was missing . . .

Paul tried to announce the numbers in French . . . but his brand of Liverpudlian French was about as recognisable as it would have been had he chosen Hindustani phrases. No matter. The boys bowed off with "Ticket To Ride", a big hit in Paris, then returned for a lengthy encore on "Long Tall Sally". As some of the fans had already started leaving, believing the show was over, they were caught, standing up, and away from their seats. They did try to rush the stage. But they didn't get very far.

This was the month, too, of the release of John's new book "A Spaniard In The Works". Ninety pages of sardonic humour, with items ranging from "Snore Wife and the Several Dwarfs", "The Singulare Experience of Miss Anne Duffield", "The Fat Budgie" . . . and "Araminta Ditch", the girl was "always larfing. She wood larf at these, larf at thas. Always larfing, she was." John's sometimes grotesque and sometimes cruel drawings were perfect in matching the words. And the book was reviewed by some of the most highbrow critics, many of whom thought it was tremendous judged by any standards.

Oh, yes . . . George Harrison was talking about his complete lack of plans for getting married to Patti. "If we do decide to get spliced, it'll be done so quietly nobody will know about it. Even quieter than Ringo's wedding", he said. Well, we all know what happened over that!

There was also a sensation headline suggested that Paul was going solo. You had to read right into the story to find that he had merely made one track with a string quartet for the new album. The gossips had a field day once again . . . but it merely emphasized what a memorable summer 1965 was proving for the boys. With a lot more to come. Why not join us again next month?

John Lennon seated on one of the stone lions guarding the rear entrance to Ringo's house.





Q

A

How was the new Album Cover taken?

When you buy a new LP you may, or may not, take too much notice of the sleeve — the cardboard cover — which contains the actual record. But it would be difficult to ignore the fantastic sleeve produced to accom-

pany "SGT. PEPPER'S LONELY HEARTS CLUB BAND". It wasn't just made like any ordinary sleeve — it was built. Planned with much ingenuity, the materials gathered together from all sorts of sources and then BUILT. Into a cardboard house worthy of Sgt. Pepper and of his four famed architects!

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REPEAT IDEA

The song "Sgt. Pepper's Lonely Hearts Club Band" had already been recorded when Paul, Neil and Mal had their first chat about the sleeve. During that conversation Paul developed his idea that "Sgt. Pepper" should come at the start of the whole LP — and be repeated near the end. So that the album would have one main theme, "The Sgt. Pepper Band Show". Almost like a complete 'live' recording — which is why they put audience noises on the opening number.

For this first spark came the idea that the photograph on the front of the sleeve should be linked with Sgt. Pepper. At first it was agreed that John, Paul, George and Ringo should be photographed in some sort of Salvation Army uniforms. Next stage was the suggestion for a picture montage — a photograph of many photographs making up one big crowd of people with sky above, the album's title on Sgt. Pepper's drum and "The Beatles" set out in words made up of flowers across the foot.

Who chose the more-than-sixty folk who should be included in the crowd picture? Well, the list was a team operation with each Beatle putting forward names of people he liked. Some dead—some very much alive. Some personal friends and many famous personalities admired for one reason or another by The Beatles.

From here on a series of thoughts had to be translated into fact and an incredible number of different planning and building operations were put into effect.

BRIGHTEST PATTERNS

Burman's theatrical agency sent a fellow to the recording studio with sample materials for the special uniforms Beatles picked out the four brightest patterns from a pile of satin samples (Salvation Army theory went by the board!)

FAMOUS PEOPLE

Then there was the montage of pictures every photograph had to be selected carefully so that heads and faces would fit into the complete crowd some waxwork models were added to the line-up — including the figures of Diana Dors, Sonny Liston, Lawrence of Arabia and The Beatles then came the final choice of pictures, the blowing-up, the colour tinting, the mounting and the final production of a massive wall-sized photo montage which was hung up behind the four uniformed, medal-draped Beatles.

Everything was in place — strips, badges, chords, tassels, lanyards (borrowed from a friendly barracks) a stone bust, a few statuettes, a Buddha and other small ornaments to set out on the artificial grass at the very front of the picture (all these items being from the homes and personal collections of The Beatles).

The photographs were taken by Michael Cooper, the massive montage job was shared between Peter Blake and his equally artistic colleague Jan.

ELABORATE PRODUCTION

At this point it was early April, Paul was in America, the sleeve had to go into production by the end of the month. There was a lot more to do. Artists Simon and Marajke created a design, a colour wash of reds and pinks, to decorate the sleeve's inner paper bag — the actual record container which, by simple but unworthy tradition, is normally left plain white.

So the front of the sleeve was the crowd picture and that was all O.K. The "double page" across the inside of the sleeve was O.K. too — a close-up group picture of the Sgt. Pepper Quartet. Now for the back — and onto this space went a bright fire-engine red, the vivid background behind the printed lyrics of every song used on the LP. All the words are there on the sleeve, all the words which The Beatles sing on the actual record.

Ah, yes. Something was missing. There had to be a final touch. A cardboard cut-out portrait of Sgt. Pepper and his four henchmen. To stand on your mantelpiece to the left of Great Uncle Herbert and Great Aunt Agnes.

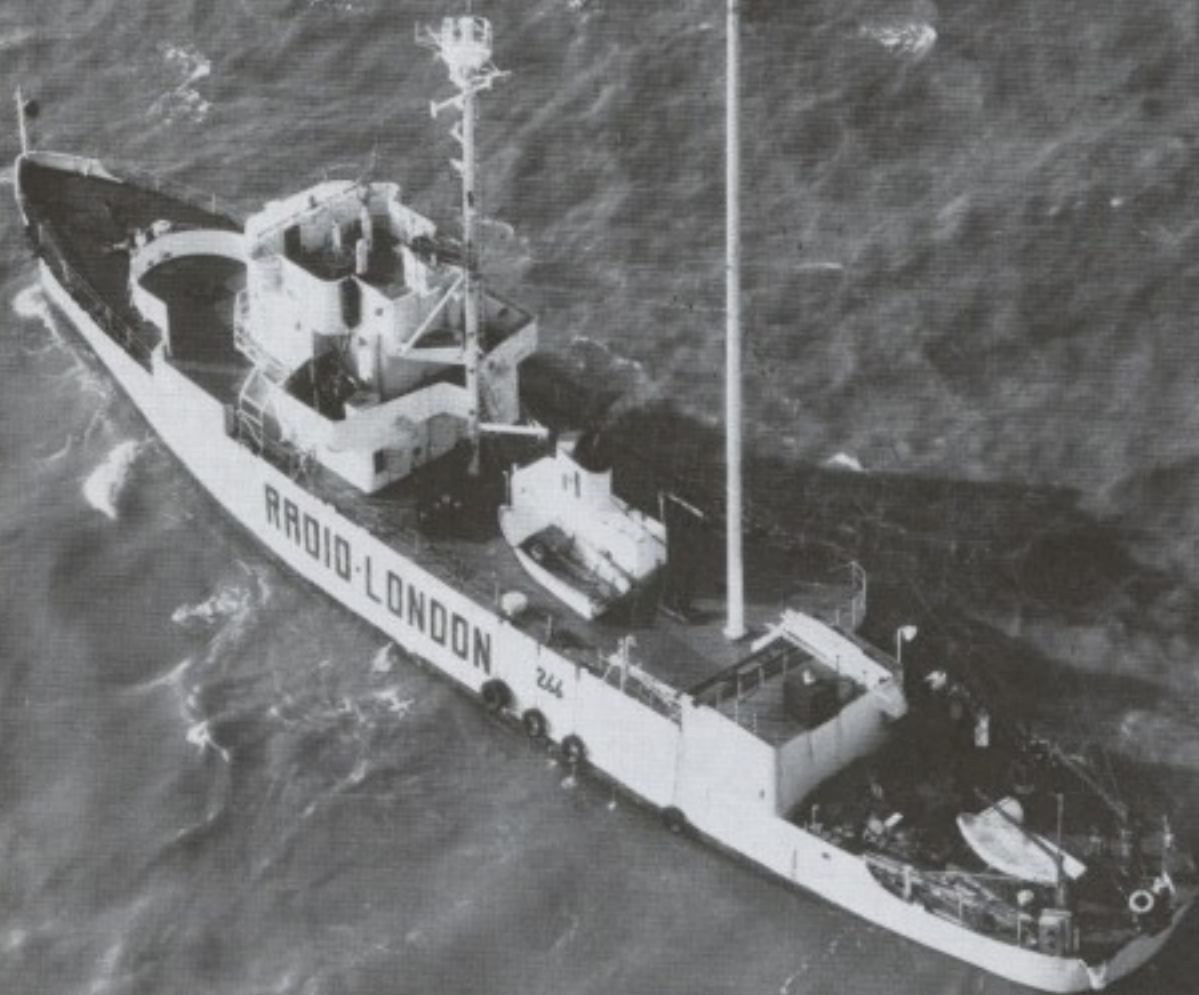
And a good time is guaranteed for all.

The actual scene in the photographer's studio, as The Beatles got ready for the cover pic of their new L.P. to be taken.

RADIO LONDON

YOUR NUMBER 1 BEATLES STATION

266 METRES









BEATLE NEWS

BIG STEAL

More than three weeks before release date "fans" stole two copies of the "Sgt. Pepper" LP from Paul's home in St. John's Wood, North London. They attacked from the rear and broke in while Paul was out.

THE SGT. PEPPER LOOK

Californian Beatle Person Vivian E. Lopez thinks Paul looks like Doctor Zhivago (Omar Sharif). She writes: "I just love Paul with his moustache. He looks so much more manly and handsome. He no longer has that little choir boy look."

BUT THE ZHIVAGO COMPARISON IS ALREADY OUT OF DATE — PAUL SHAVED OFF HIS MOUSTACHE AT THE END OF THE FIRST WEEK IN MAY!

MINI MEN

The days of the fast cars seem to have gone for the boys. Although John, of course, does, frequently appear in his Rolls, the others definitely favour their Mini Coopers for running around London.

Now everyone knows that the Beatles cars have blacked-out windows, they are recognised wherever they drive. But those Mini Coopers are very powerful and hard to catch.

PATTI'S BUBBLE CUT

Patti fooled us all. When we saw her in the studio when the boys were recording "Sgt. Pepper", she had a short bubble cut, and we duly reported this in the Beatles book. Recently of course, two Beatle people saw her with her normal style hair, and asked her how she managed to grow it again so quickly. Patti then revealed that that bubble cut was in fact a wig. "George would never let me cut it short", she told them.

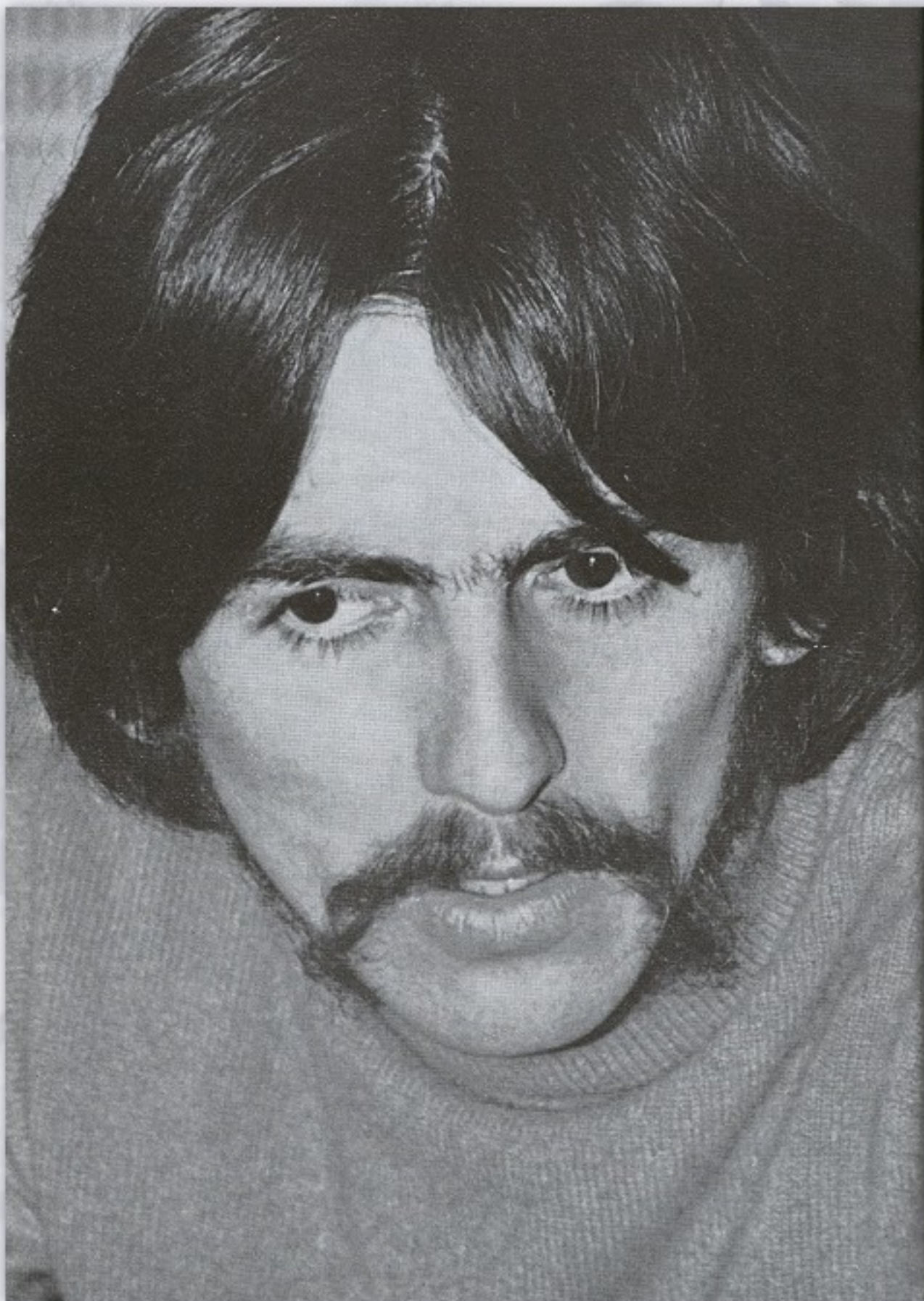
WORLD EXCLUSIVE

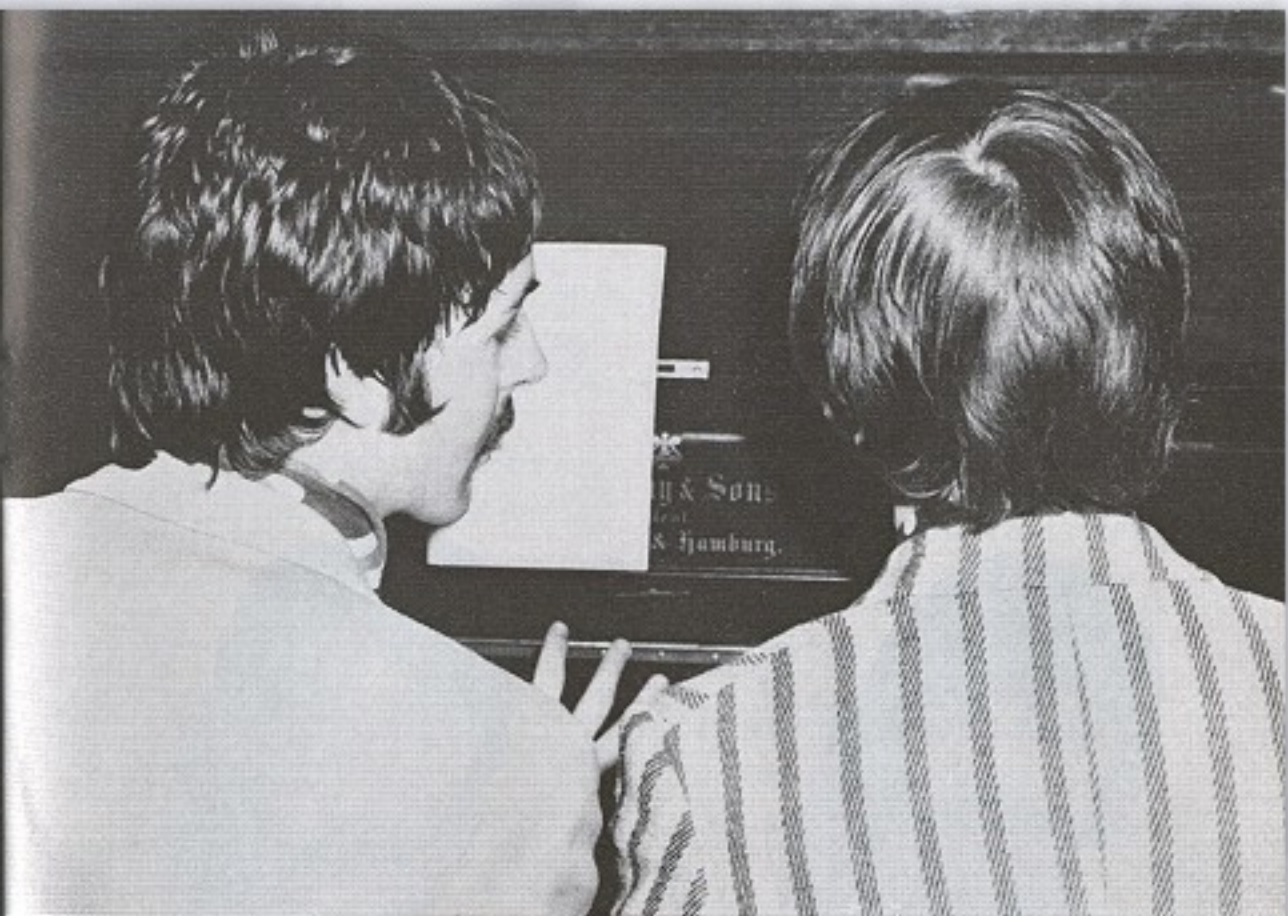
At 5.00 p.m. on Friday May 12 Radio London claimed another "Beatles World Exclusive" by beginning to play tracks from the "Sgt. Pepper" LP as Album Of The Week. Although various American stations had already been broadcasting selected tracks, Radio London claimed to be first with a copy of the finished LP in its entirety. Where that copy came from remains a mystery since the EMI factory had not started production of copies!

Left "Well, you can't change it now", Paul seems to be saying holding the acetate of one of the tracks, but Ringo and John don't seem so sure.

TV SHOW

The Beatles will take part in a world-wide T.V. hook-up on June 25th when they will be televised live from E.M.I. Studios playing a new song which they are going to write specially for the show. The Beatles insert will be seen by an estimated 500 million people as part of the Canadian exhibition, EXPO '67.





Above: Paul goes over the lyrics of "With A Little Help From My Friends" with Ringo at the piano.

RESULTS OF THE 10th BEATLES BOOK COMPETITION

*Here are the five £10 winners of our
'WRITE A BADGE SLOGAN COMPETITION'*

John: Nationalize cornflakes.

George: How's about. This for a sloghandi???????

Paul: Stamp out Eleanor Rigby's Dandruff!

Ringo: Butties make Beatles bounce with health.

John: 'Long Live Bloomers'

Paul: 'Never Be Without A Baked Bean'

George: 'Baby-Sitar Wanted'

Ringo: 'Abolish Noses'

Paul: I'm a masher for Asher.

John: I'm a deserter.

George: From India with love.

Ringo: Happiness is drum shaped.

John: Don't bite me, I bite back.

Paul: Eat me, while I'm still hot!

George: Do not disturb! (My foot's asleep).

Ringo: Don't make me smile, I'm not happy.

John: They call me 'Photojohnic'.

Paul: Electronic sound effects are mightier than the pen.

Ringo: Above par with Starr.

George: Hair there and everywhere.

Sue Morley, 28 Tewkesbury Rd.,
Birmingham 20.

Fiona Cameron, 9, Ridge Lane,
Nottingham.

Janet Gellender,
2, Thurlleston Ave., Surrey.

Denise Wright, 52 Longmead Ave,
Essex.

Susan Ramsden, 12 Meadow
Close, Spalding, Lincs.

SGT. PEPPER SPECIAL

