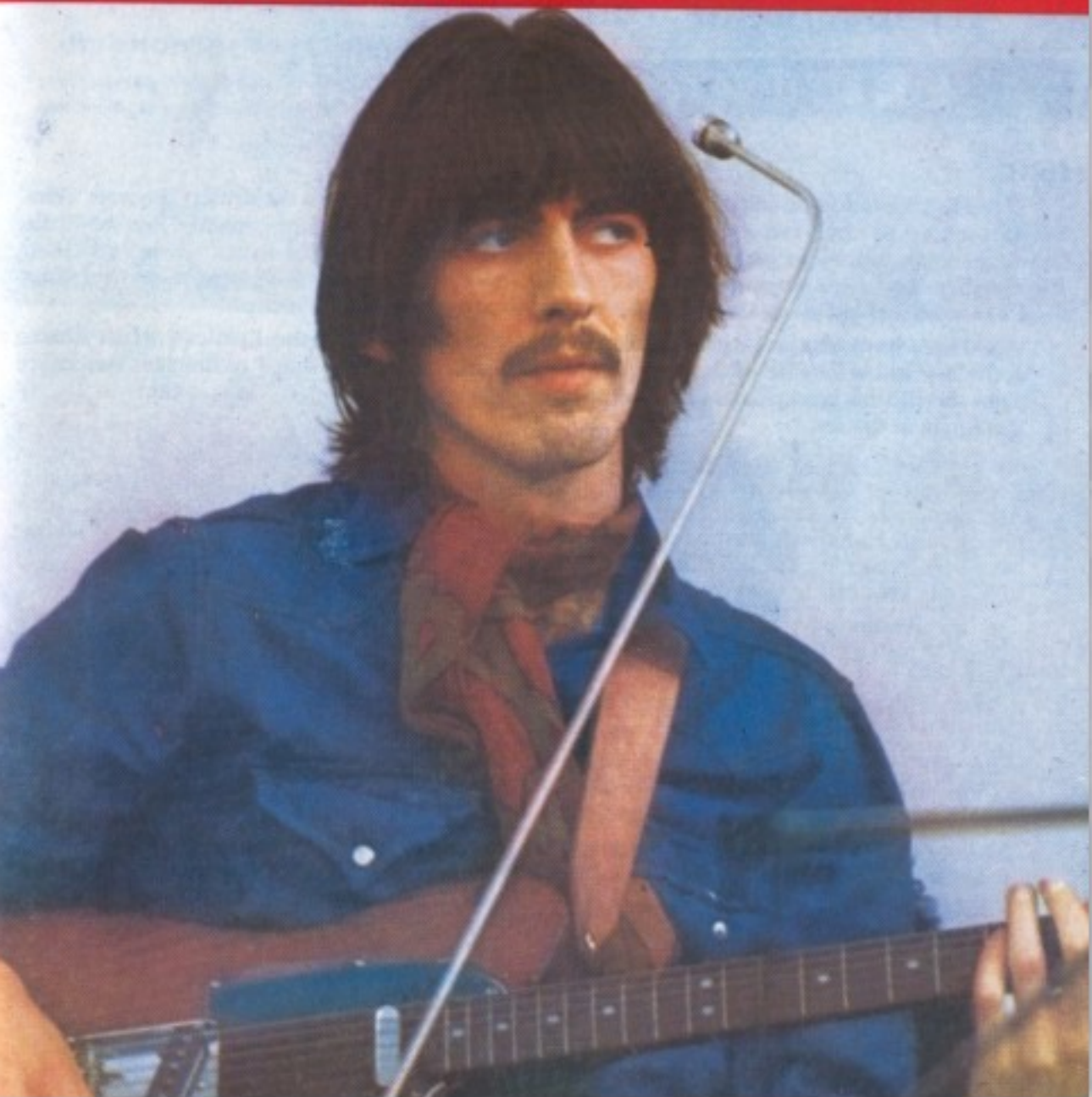


The MARCH No. **68**
Beatles 2/6
MONTHLY **BOOK**



The Beatles Book

The Beatles' Own Monthly Magazine

No. 68, MAR. 1969

EDITORIAL

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Mal Evans and Tony Bramwell

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Hi,

The big question during February was definitely: will Linda Eastman become Mrs. McCartney or not? Despite all the answers given by people who are supposed to be in the know, there are only two people who can really know the answer and that's Linda and Paul. The Beatles have always maintained a pretty strict silence about the girls in their lives, and Paul has probably given the least information to the Press of any of them.

There have also been lots of photographs and stories about the Beatles current filming activities. In the middle of January, a horde of cameramen and sound technicians descended upon the Beatles headquarters and installed what seemed like miles of electric cable to film all the Apple activities.

When I walked into the reception of number 3, Savile Row, two days after it all began, I didn't realise at first that I was being filmed, but the room did seem to be lit very brightly. And then I saw the one-eyed monster peering at me over the shoulder of the dark-haired Apple receptionist. Her cheek must be on miles and miles of film. Other cameras around the building have been recording the activities of everyone, including the four Beatles themselves, as they have gone about their work both in the offices above and the recording studio below.

The Beatles have been working in their own recording studio for several weeks now, even though it isn't really finished. They have already taped enough numbers for a new L.P. and I understand that the present plan is for the songs to be tied in with the filmed activities of Apple to make either a full-length documentary film or a television show.

But, as with all the Beatles' activities, they won't decide what they are going to finally make until they see what they have managed to produce. Then, no doubt, Paul will once again take on the marathon task of cutting and editing all the bits and pieces into a film.

As the boys have changed so much over the past six years, I thought it would be a good idea to see how different writers who have been closely involved with the magazine see the boys at this present time. The first of these Double Pen Portraits features George.

See you next month.

Johnny Dean Editor.



ABOVE AND BELOW: If you hear a six-year-old girl's voice on the Beatles' next LP you can be pretty sure it will be that of Linda Eastman's daughter Heather, who has been helping Paul with several of the new tracks.





THE OFFICIAL
Beatles FAN CLUB

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MARCH NEWSLETTER

DEAR BEATLE PEOPLE,

One piece of news which has been particularly welcome so far as younger Beatle People are concerned is the Apple release of an EP disc with the four new 'Yellow Submarine' tracks on it PLUS *Across The Universe*. Now those who can't afford the film soundtrack LP (or, to be frank, don't want to spend almost two pounds just for four new Beatle recordings even if they *do* agree that George Martin's Orchestra plays some very beautiful music on the second side of the album) can get *All Together Now*, *All Too Much*, *Northern Song*, *Hey Bulldog*, and the bonus 1968 recording of *Across The Universe* on a handy little seven-incher.

The *Beatles Monthly Book* and your Fan Club have been campaigning for the issue of *Across The Universe* for almost a year. It's a terrific John performance which was almost (but not quite!) chosen instead of *Lady Madonna* to be the lads' first single of 1968 in March of last year.

BEATLES SUPERPIX. Elsewhere in this month's Book you'll find full details about the current range of 14 exciting Superpix. They cost just three bob each and you DON'T have to pay extra for postage if you live within the U.K.; readers abroad should add an extra two shillings to the total cost of their order to cover additional postage involved. For your LAST CHANCE of collecting SUPERPIX SETS 'A' AND 'B' turn to PAGES 26 AND 27 and order your choices right away!

BEATLE BITS. One of RINGO'S new L.P. numbers takes him back into 'Yellow Submarine' territory—all about an octopus' garden at the bottom of the sea . . . on the back of the sleeve for the MARY HOPKIN album 'Postcard' PAUL'S own handwritten title details appear . . . cold drinking-water dispenser in Beatles own office suite at Apple named 'Mr. Policeman' by GEORGE . . . Apple Records executives fascinated by American test pressing of record by BRUTE FORCE called *King of Fuh* which they are hoping to issue over here. . . For Cilla Black's wedding to her personal manager Bobby Willis, RINGO AND MAUREEN sent a giant basket of flowers; the bride was given away by Beatles' man



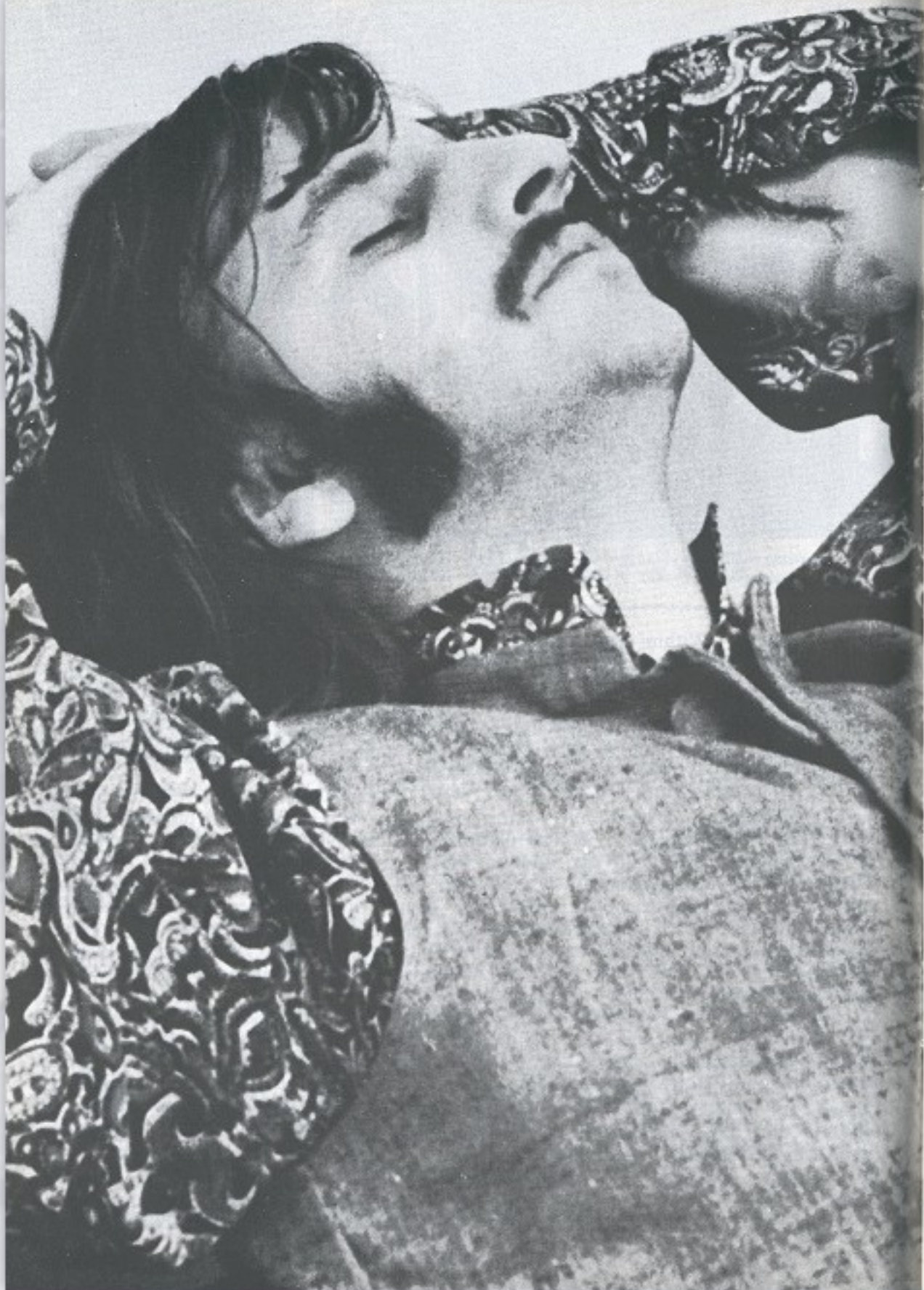
Here's a group that could go places. No, John hasn't left the Beatles. It's just a shot of him with Keith Richard when he appeared on the Stones' T.V. special recently.

Peter Brown . . . Within the past few weeks **PATTIE** and her sister **Jenny** have stopped running their Chelsea Antique Stall which they called Juniper. Apparently getting up around five in the mornings to buy stuff for the stall from London's East End markets got to be a bit of a strain . . . Belated release of yet another new single using one of the best songs from 'The Beatles' double album—for the NEMS label Czech songstress **VERA MARIA** sings *Martha My Dear* and even if it doesn't hit Number One like **Marmalade's** *Ob la di* we rate Vera's performance as a good Top Ten possibility.

FAN CLUB NOTES: Thanks from **GEORGE** to all those who remembered his 26th birthday (February 25). Next anniversaries coming up are **JULIAN'S** 6th birthday (April 8) and **PAUL'S** 27th (June 18) . . . Congratulations to Leicestershire Area Secretary **BARBARA PAVEY** on her recent marriage and our best wishes to Norfolk Area Secretary **PAT MANNING** on her engagement . . . Here's one new Overseas Branch appointment and if you'd like a Beatle Penfriend in **GERMANY** drop a line to the new Secretary: **HEIDROSE A. HUBSCH, TULPENWEG 2b, 708 AALEN, WEST GERMANY** . . . Quick reminder to members—whenever you write to me at the Club Headquarters **PLEASE REMEMBER TO ENCLOSE A STAMPED SELF-ADDRESSED ENVELOPE** if you expect a speedy reply.

During the next few weeks we'll be organising this spring's Special Free Bonus for Fan Club Beatle People and since the idea has proved so popular in the last couple of years I'm hoping to produce a 1969 FULL COLOUR PHOTO POSTER using another brand-new picture of John, Paul, George and Ringo. More news about this Special next month—it'll be ready for mailing to **ALL MEMBERS** at the end of April so if you haven't joined the Club let's have your application and first year's seven and sixpence this month to qualify for a free-gift poster!

Tarrah for now,
FREDA KELLY,
National Secretary of The Official Beatles Fan Club.



MAL'S DIARY

- ★WHEN WILL THE NEXT JUST-COMPLETED BEATLES LP BE RELEASED?
- ★WHAT REALLY HAPPENED THE DAY GEORGE STALKED OUT OF A BEATLE SESSION?
- ★WHO IS THE 'FIFTH BEATLE' WHO HAS BEEN RECORDING IN THE STUDIOS WITH THEM?
- ★WHAT'S THE TRUTH ABOUT THE CALLING OFF OF THAT 'LIVE' TV CONCERT?

MAL EVANS answers these and many other intriguing questions, bringing you up to date on all the Beatle activity since the New Year.

BETWEEN the release dates of Sgt. Pepper and The Beatles there was a gap of seventeen months. Now, less than seventeen WEEKS after The Beatles' first Apple LP, the two-record album set, I'm happy to tell you that twelve completely new tracks have been finished. Before the end of March, Apple hope to announce an issue date for The Beatles' first 1969 LP. Since no more than two or three final recordings remain to be done, there's a fair chance that the release will be fixed for April or May at the latest.

During sessions for The Beatles I guess the fellows produced an average of one and a half new recordings each week. In January and February, during two fortnights of round-the-clock sessions they've put on tape at least three titles a week. There's 1969 Beatle productivity for you!

But that's really the END of my story rather than the start. So let's get things in the right order. In two important ways the latest recording sessions have differed from all the others which we've had over the last few years.

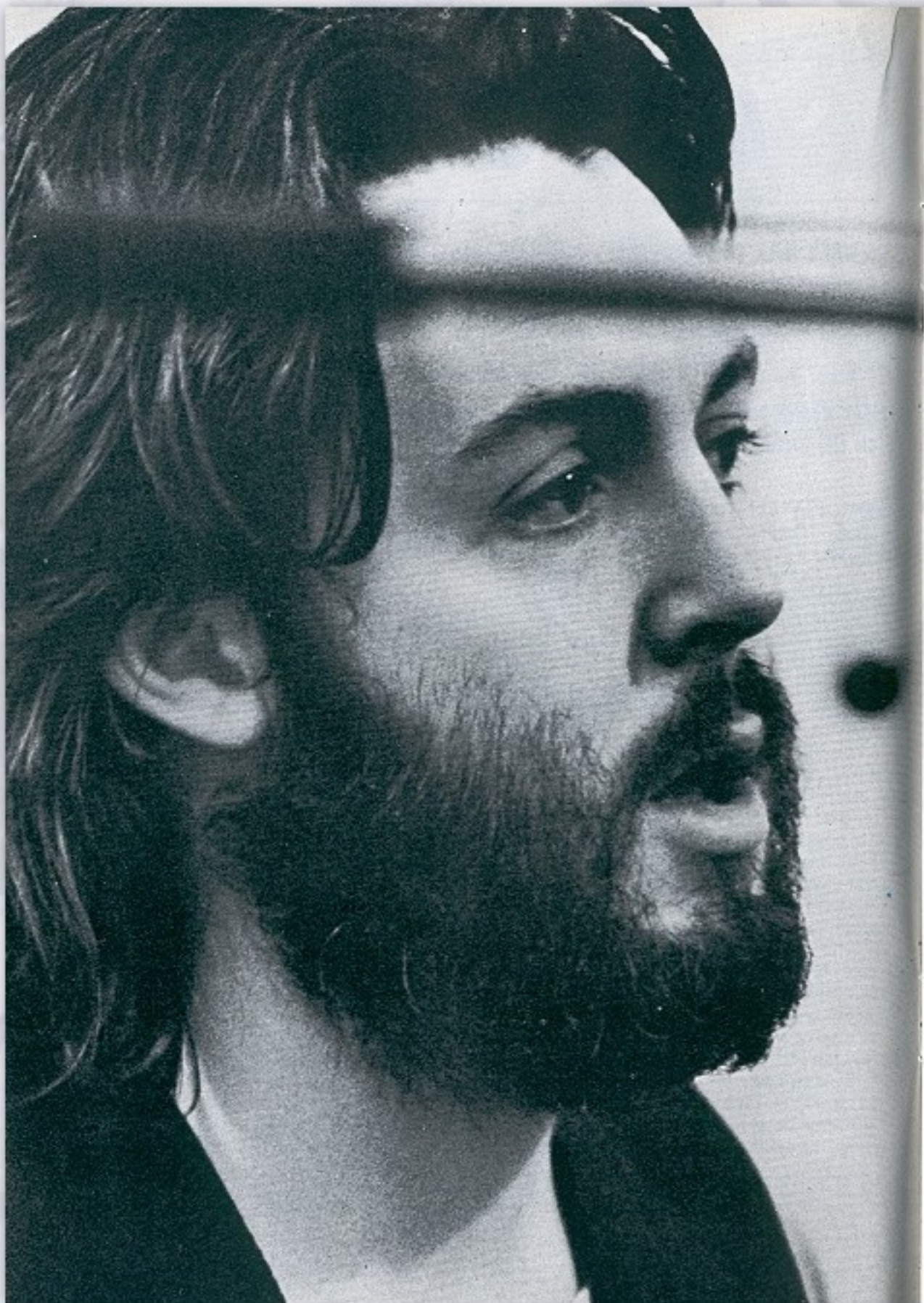
Ever since Revolver The Beatles have chosen to work at nights, reaching the studios at anytime between seven and ten in the evening, knocking off when most people are

thumping their alarm clocks and thinking about getting up for breakfast. This time the routine was changed. Sessions started with breakfast in the studios at ten or eleven in the morning. Many finished by teatime in the afternoon, others went on through until ten at night.

Even if I think way back to pre-Revolver days I can't remember more than a handful of Beatles sessions which took place before noon; in 1963 the earliest start-time used to be half past two!

The other big change has been the amount of pre-session rehearsal time The Beatles have put in. The old idea was to go into the EMI Studios with half-written numbers and spend half the night getting everything together. Deciding on tempo, trying various combinations of backing sounds, working out vocal harmonies, writing whole new verses or chunks of tune. If you're hiring EMI's huge No. 2 studio for whole nights at a time that can become a pretty expensive way to prepare new material to record! In the first weeks of January all the writing, arranging and general rehearsal was put out of the way. Then The Beatles went into their own Apple studios in the basement of Number 3 (Savile Row, that is) with finished stuff ready to start putting down layer after layer of record-

The others can sweat their hearts out thinking up new songs for Beatle tracks. After all, there must be some advantage in not being a Beatles songwriter, and here's Ringo enjoying one of them—a quick nap between takes.



ed sound on tape.

Mind you, when rehearsals started on January 2 the basic idea of the whole project was different. You might think it was surprising that the fellows should want to plunge straight into making another LP right after Christmas when 30 new tracks had only just gone out on the November double-disc album. Well, the thinking behind it was this. They wanted to put something quite new before the public. The film clip they'd done for *Hey Jude* was such a success that The Beatles wanted to expand the same format of performing 'live' in front of an audience, letting the fans join in and get a bit of a party mood going, into a full-length TV show. An hour of Beatle numbers, one after another, no guest stars and very little filming done outside wherever the concert performance was to happen.

So the January work began in the film studios down at Twickenham with January 18 or thereabouts agreed upon for two or three 'audience shows' at which all the filming would be done.

At the same time everyone agreed it would be great to film all the rehearsal work too. Make a sort of 'Beatles At Work' documentary production on the side and quite apart from the TV Special, a film which could be saved and shown later, perhaps even 10 years later, to let people see what goes on, what's to be seen and heard, when The Beatles start off to build up a new set of songs.

We went out looking at different places to hold the actual show. The Roundhouse in North London, for instance. By the New Year we hadn't found a suitable venue so Twickenham Film Studios were made the home base as it were for preparatory work. We looked at an old flour mill on the Thames quite close to town. We considered a dozen other alternatives in London and in the provinces. The ideal place was impossible to find—somewhere good visually and good from the sound point of view, both equally important factors for the show we had in mind.

Michael Lindsay Hogg who had been brought in as show director suggested Africa.

Certainly we wanted sunshine and if we had to do the filming outdoors the British winter weather couldn't be relied upon. Michael and producer Denis O'Dell knew an old Roman theatre on a shore in Tripoli which sounded just the thing. But that one had to be blown out too. On Monday, January 13, I was due to fly over to Africa to look at the Roman theatre. On Sunday, January 12, the fellows finally gave up all idea of doing the TV show. Here's what happened.

If you read certain national newspapers at the time you may well have believed a load of rubbish about George having a punch-up with the others. It wasn't like that at all. There WASN'T a fight, physical or verbal. There WEREN'T any tempers or shouting. I just couldn't believe it when I saw the press afterwards. So, to set the record straight, here's the truth behind George's 'walk out' and the cancelling of the TV Special.

ENTHUSIASTIC

Of the four Paul was the most enthusiastic all along about doing the 'live' show. John would have gladly taken the whole production unit to Africa or America to find the right location. John and Ringo had mixed feelings about the plan, agreeing with Paul on a lot of the ideas but feeling this might not be the best way of making a 1969 Beatles TV film. George wasn't keen at all. Ever since the last Beatles tour of America in the summer of 1966 he has considered 'one night stands' to be a thing of the past, a backward step for a group he believes should concentrate on perfecting recordings rather than churning out the same programme of too-familiar songs on stages here and abroad.

So on Friday at Twickenham George stated his case. Singing and playing together would always be fine with him and the last thing he was suggesting was any break-up of The Beatles. So that day, January 10, George didn't want to stay at Twickenham rehearsing for a show he couldn't believe in.

We were all having lunch when George came over and said very quietly that he was going home. With that he went off, climbed into his car and headed for Esher.

◀ *Here's the great big black bushy beard that Paul grew while the boys were working on their new album. When you add all those long-flowing locks, it's enough to drive a hairdresser to drink.*

Later he told a bunch of press people: 'Look, we're old enough and wise enough to be past all this punching-up rubbish. We've been through everything together for so long we don't need that sort of row. We discuss things and we finish up agreeing or disagreeing and that's the finish of it.'

So George's departure made it impossible to continue with the original project. If there HAD been a real row the others might have gone ahead. But Beatles don't work like that. If all four are not united on anything it's dropped in favour of an alternative that everyone likes and wants to be enthusiastic about.

In this case the alternative that George was as happy as the rest about was to continue rehearsing the new stuff, finish writing all the new material which had been intended for the TV performance, but use it for an LP album instead. And to go on with filming all that work both at Twickenham and, later in the month, at the Apple recording studios when the album itself was being put on tape. One difference was that more than a dozen new songs would be needed instead of the initial eight planned for the TV show.

LP OUT IN SUMMER

So the result is that The Beatles will have their first 1969 album out before the summer. In addition they'll be spending time in March and April looking at hundreds of hours of colour film shot at Twickenham and Apple, film that shows them working on the new numbers and includes lots of actual conversations between the fellows. From all this film will come a semi-documentary based on the making of an LP record. It will be available for showing on television later—both here at home and across the world in just the same way as the 'live performance' special might have been. It could even finish up as something just as suitable for cinema screening as for telly. And to go with the film and the LP, Apple are preparing a photobook from thousands of 'still' shots taken all through January and February.

Having tried to give a clear picture of what has been happening and what has NOT been happening WHATEVER you see in the papers, I'll go right back to my diary entries for January 2, start of Twickenham fortnight.

Kevin Harrington and I set up all the equipment in the huge bare Stage One at the Film Studios. And they started filming us right there from the beginning. There was no scenery or anything, just the standard white background with lots of different colour lights playing on it as the setting. So that apart from capturing good sounds there would be good things for the camera to see.

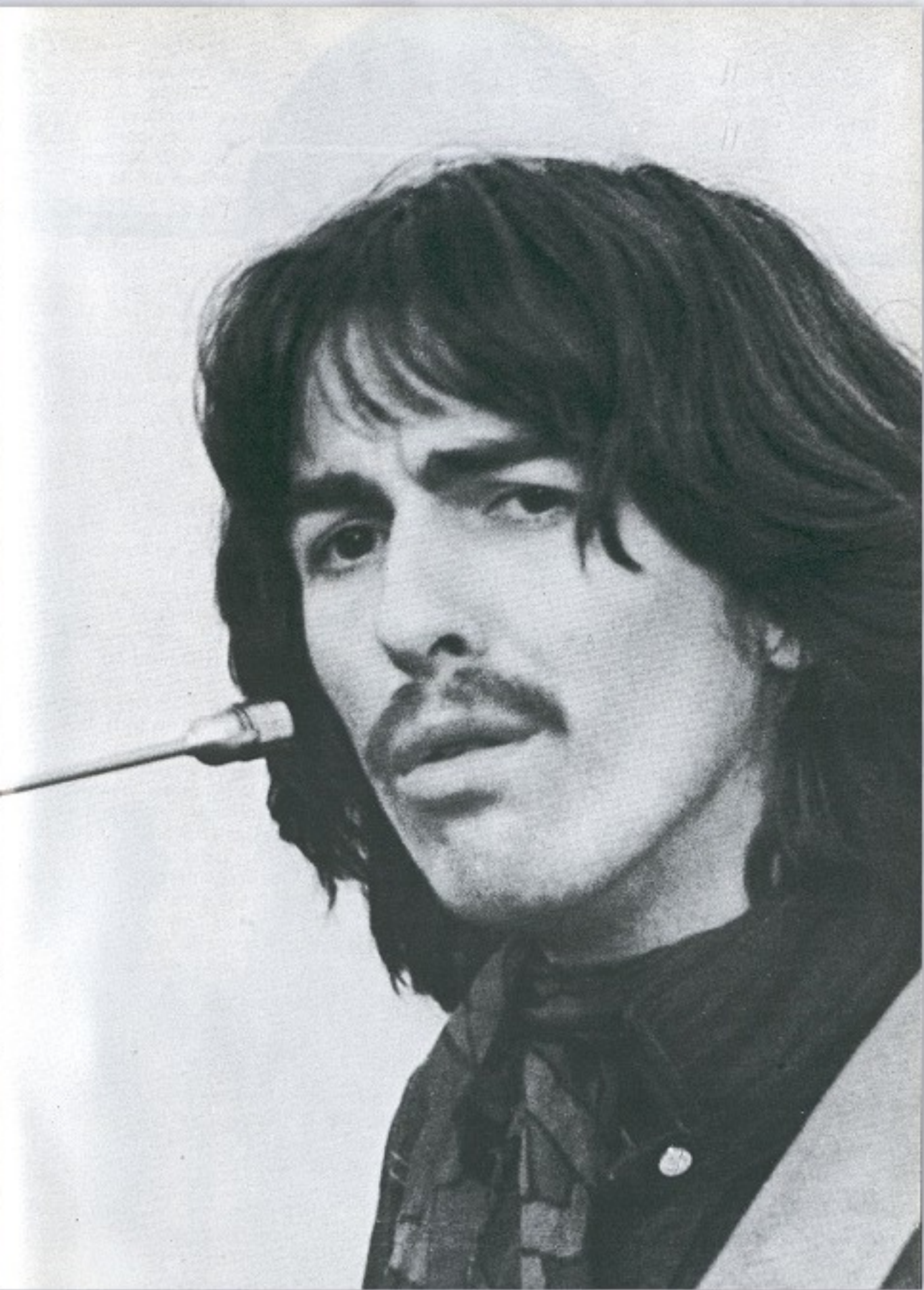
At half eight that morning, between bites of breakfast, I'd telephoned round all four fellows to remind them it was getting up time and they were due at Twickenham by eleven. On that first day Paul was last to arrive—half an hour after noon!—having come by underground, then local train, then taxi from Hampton Court station. He'd meant to do the entire journey by public transport but, knowing he was late, he chickened out and caught a cab rather than wait at the bus stop!

During the weeks which followed he often used trains and buses to and from what amounted to a routine-hours five-day-working week!

Toast, cornflakes and tea were ready for each arrival on the open space of Stage One every morning. Beatles prefer to get where ever they're going for the day and THEN start the day's eating!

Kevin and I brought over all the food from the Studios canteen. For lunch they started off by using some new flats which have been built for film actors and actresses so that they can make themselves at home between 'takes' without leaving the studio area. That didn't work because the food was cold by the time we served it so we block-booked a couple of big tables in the canteen and added a bottle or two of good wine to whatever was on the day's menu! Of course we all know that canteen well. We'd worked there on *A Hard Day's Night*, *Help!*, and, more recently, on the *Hey Jude* TV film clips which were done on the same Stage. So all the crews are old mates too.

Here's George, singing the lyric of one of the songs on the boys' new LP. ▶





During the first week at Twickenham it was Elvis' birthday. The following day at lunch I reminded everyone that Elvis had just turned 34. Whereupon John stood up and toasted Elvis and the rest of us joined in!

One of the first new numbers the fellows got together was an up-tempo item of Paul's called *Maxwell's Silver Hammer*. If that title sounds familiar it's because I mentioned it here in November as one of several numbers which were almost but not quite recorded before we finished 'The Beatles' album sessions. By the way, I play anvil on the finished version!

On Thursday, January 16, we finished at Twickenham and moved all our gear back into town. On Monday, January 20, we used the new Apple Studios in the West End for the first time. Actually Alex Mardas hadn't put in our own studio equipment so EMI brought in an eight-track tape machine and console as a temporary measure. Alex started putting all the new equipment into the studio in the first week of February so that our most recent batch of sessions have made use of all his amazing gadgets!

The engineer for all these sessions at Apple has been Glyn Johns, a name you may well know for he's got a great reputation and we were pleased we could get him. He's done a lot of stuff with The Stones at the Olympic Studios, produced the Steve Miller Band and so forth. In fact he's more of a producer than an engineer although, of course, we had our own producer, recording manager George Martin on hand for that side of things.

First new number to be completed at Apple was something called *All I Want Is You*. Another was *Teddy Boy* and, as I mentioned earlier, there was *Maxwell's Silver Hammer* from the end of last year.

Although they'd had all the rehearsal time they needed at Twickenham and all their material was written and ready to be recorded, the fellows spent hours each day 'limbering up'. Now that there aren't regular concerts to keep them in musical and vocal trim, so to speak, they have fantastic jam sessions to get the singing and playing flowing free before they start putting things on tape. They just go wild and roar into *Lawdy Miss*

Clawdy or any of the 10-year-old skiffle hits. Some day we really must release a record of just such a jam session and let you hear what goes on BEFORE The Beatles tape their hits! You should have heard the treatment they gave to *Maggie May*!

George had a pair of interesting presents to bring into the studio for the first sessions. One was a splendid Rosewood Telecaster guitar from Fender of America. The other was a Leslie Speaker from Eric Clapton. It's a speaker with two revolving horns and a revolving drum. You can put a guitar or organ through it and with an organ it gives a terrific swirling effect.

THIRD PRESENT

The same Tuesday morning George decided to buy HIMSELF a third present and asked me to round up a complete collection of LP records by The Miracles for him.

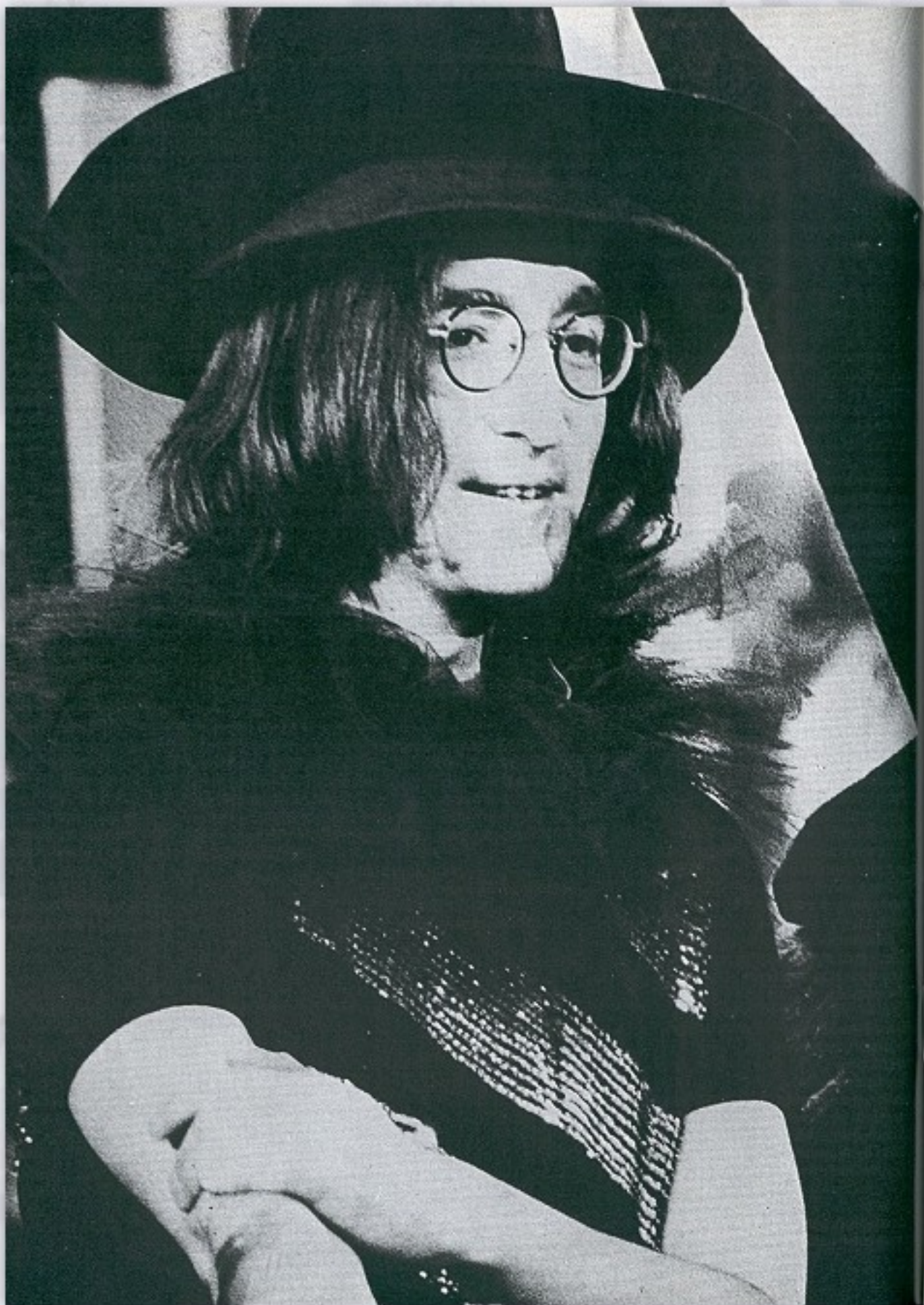
Unlike previous times, The Beatles haven't been using session musicians during the new series. The new idea is to bring in regulars instead, regulars from Apple-signed groups or particular individual musicians who will work with them frequently whenever they want an extra guitarist or an extra organist.

One very important guy in this line is Billy Preston, formerly organist with Little Richard and a mate of the fellows since Hamburg days. Billy was signed up as an Apple artist on January 31. Although he's an American he's worked quite a bit in Britain, was here with the Ray Charles Orchestra not too long ago and had his own colour telly show on BBC-2 a few Fridays back. So Billy has been a Fifth Beatle at most of the recent sessions. Watch out for his solo debut on Apple in March or April. Billy writes most of his own stuff, sings, dances and plays both organ and electric piano. George will be producing Billy's first Apple single.

Billy's first sit-in session with The Beatles was on Wednesday January 22 when he played electric piano.

During the first half of February Billy went back home to America for a brief tour of Texas but there weren't many sessions while he was away and Billy was back in time

◀ *He's awake and concentrating this time, as he lays down a typical Ringo drum backing to one of the new songs.*



for the latest recordings over the past ten days.

Meanwhile the cameras have kept on rolling at every single recording session so that there is colour film, candid sounds and shots, of every stage of the album's production.

One particular day's work at the end of January caused quite a stir. To get something a bit different, an open-air sound, we shifted the session from the basement studio to the roof of 3 Savile Row! With a scaffolding platform for all the gear. You could hear the singing and playing right out across Regent Street and, according to one unofficial spokesman for Savile Row police station, the local constabulary's switchboard was jammed with dozens of calls from puzzled and/or cross neighbours of Apple's within minutes!

HELICOPTER

We'd have loved to get a helicopter shot to show both the fellows on the roof and the crowd in the street but the law won't let you fly one over London and it was too late to borrow a balloon!

The roof idea came after we'd taken a breath of fresh air on the roof after lunch

the previous Sunday. Anyway it's certainly the first time The Beatles have recorded an album track on a roof in the middle of London!

While that was going on—at lunchtime on a Wednesday—we had film interviewers chatting to passers-by down below in the street. Some of these comments just HAVE to fit into the film when it's all put together!

Around here I have to finish for this month because space has run out on me.

NEXT MONTH IN THE APRIL ISSUE I'LL GO INTO FULL DETAILS OF ALL THE NEW LP ALBUM TRACKS—IN EXACTLY THE WAY WE DID LAST NOVEMBER FOR THE THIRTY NEW NUMBERS THAT WERE READY FOR THE TWO-DISC SET. I'LL TELL YOU THE TITLES, WHO SINGS WHAT, WHICH INSTRUMENTS ARE PLAYED BY WHICH BEATLE AND ALL THE OTHER FACTS YOU MIGHT LIKE TO HAVE. LIKE LAST TIME, I'LL EVEN INCLUDE THE EXTRA RECORDINGS WE'VE MADE THAT WON'T FIT ON TO THE SPRING LP SO THAT YOU'RE KEPT RIGHT UP TO DATE ABOUT **EVERYTHING** THE BEATLES HAVE PUT ON TAPE.

MAL EVANS.

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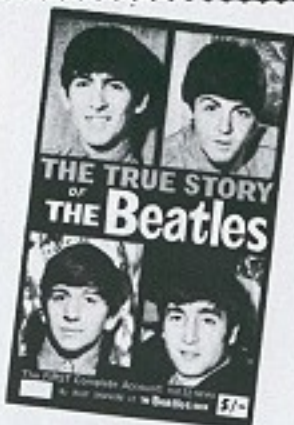
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LETTERS from Beatle PEOPLE

Dear Johnny,

I just purchased this month's *Beatles Book* and flicking through it near the shop the first thing to come to my attention was the excellent colour photography AND REPRODUCTION OF THAT PHOTOGRAPHY.

I believe when colour is reproduced on paper it is laid down in several stages, one colour after another, and in most mags all the colours merge and it looks a mess. But I must comment on the centre-spread of the *Beatles Book*. It seems to me that that picture was a real challenge to your reproduction department because behind the four Beatles is an open space of real clear sky, and yet there is no "haze" or "overlapping" around any of them.

Excellent job, really Excellent!

Thanks very much,
Yours faithfully,
Peter Wood,
1, Wyndham Road,
Andover,
Hampshire.

Dear Johnny Dean and Beatle People,

On January 2nd, after the "too long" wait of an entire year, people in the Toronto area had their first opportunity to view the Beatles' much maligned 'Magical Mystery Tour' film.

Whatever it was that turned off all the critics who put down this great insane venture, I and the thousands of others packing the huge O'Keefe Centre would be very curious to know!

I thought the picture's assets—its riotous comedy and whimsical madness, together with the touches of pathos and mystical surrealism—far outweighed any minor technical flaws which may have occurred.

And the critics dug it too "It was like the Beatles' own home movie, filled with personal sketches of all four of them just packed full of fun and Beatles' jokes and ideas".

"Turn a Beatle's imagination towards a project, and you're certainly, and happily, bound to get something wild, even if it is a lark. They used a reversed color landscape before '2001' was released, and split the screen, and used multiple images, inserts—in fact they used everything they could get their hands on." (Melinda McCracken in *The Globe & Mail*).

" . . . The group can claim an eye for composition and color, of rhythm and movement, a command, though incomplete, of the medium.

"Occasionally, 'Magical Mystery Tour' gives the feeling of having awakened from colorful dreams to stare at the grayness of an industrial city at dawn. A streak of melancholy, of terror, runs through to the end. And the movie's success lay in its ability to adjust and accommodate the two tones, to calibrate finely between effervescence and fear" (Peter Goddard, *Toronto Telegram*).

Great work, as always, Beatles. And I'm eagerly looking forward to your projects for the coming year.

Sincerely,
Don Monson,
24 Mayall Avenue,
Downsview, Ontario,
Canada.

AN OPEN LETTER TO THE BEATLES:—

We have just heard that your long-awaited "live" concert appearance has been scrapped for good.

Just how much are faithful Beatle fans expected to take? We've stuck up for you through thick and thin, even though we haven't always agreed with you. Our American pen-pals have pulled you all to bits (e.g. John and Cyn's break-up, the drug business, the meditation lark, and John and Paul's nudity for LP covers, etc.), we have told them that what you do in your private lives has nothing to do with them or us, but still the battle goes on.

We thought we were getting compensation for waiting so long for your third film, which still hasn't been started yet, but it appears that the waiting has to go on. Yes, we know we had "Yellow Submarine"—and we all enjoyed it—but it wasn't you was it? Oh! we've had some great albums too, for which we are grateful, but we still yearned to see you live (if we were lucky enough to get tickets) and if not at least we would have seen you via our TV sets.

We have been faithful followers now for 6½ years and intend to stay that way, to the lovable boys who revolutionised the pop-music world, who showed people that pop-artists really *do* have talent and that long hair is not a sign of stupidity.

Is this sudden disappointment a symbol of your gratitude??

From:

Lilian Hunter, Janet Brown, Dorothy Wilson (Misses)
18 Dockwray Square,
North Shields,
Northumberland.

Dear Johnny,

I am writing to tell you that I wholeheartedly agree with *Beatles Monthly* policy of not publishing details of The Beatles' private lives. I read a story recently in which someone (was it John?) said that if you paid 8/6 you got a record, but if you didn't want the record you could go and do the other thing! He's right of course, because your money only buys the entertainment provided by the record, not the right to examine The Beatles' private affairs under a microscope, although to fans these things may be interesting. No one else (not even royalty) is subjected to the volume of publicity The Beatles receive, but unlike them The Beatles' private affairs are treated by the newspapers as fair game at any time, especially if it presents an opportunity to start yet another "Beatle Knocking Campaign".

You may be interested to know that my parents own a cafe and I get all the records for the juke box. We don't keep to the Top 20 all the time because I like to put records by unknown artists on, in the hope that it may help their careers. In a recent four week period Apple Records accounted for 90% of all the records played on the juke box. This broke down as follows: *Hey Jude* 50%; *Sour Milk Sea* 30% and *Those Were The Days* 10%, so even if they don't all make the charts at least the people in this area are playing and listening to the discs! I was most disappointed, however, that I could not get The Iveys disc in any of my local record shops. Maybe the distribution system needs streamlining?

Anyway the double LP was great, so was *Wonderwall* and so is *Yellow Sub*. so what's next and when?

Well that's the end of the complaints and the praises, I don't expect you to publish this letter in *Beatles Monthly* or you'll have to put in a supplement to get it all in and that would put the price up, so I'll just apologise for going on so long and also for the bad typing and probable spelling mistakes!

All the best.

Rod Chunn, Fan Club No. 135893,
Flat 2, Florence Court,
1 Wimbledon Park Road,
London, S.W.18.

P.S.—Is *Across The Universe* ever going to be released and if so, when, when, when?

Dear Johnny,

I'd like to add something to R. J. Hall's letter which was published in *B.B.* 65 and for R. J. Hall, Esq

to take note!!!

A "con" is the act of a confidence trickster. He gets people "eating out of his hand" and leads them "up the garden path", i.e. tricks 'em.

So when Johnny L. says that it's all a con, I think that's the definition he means. It'd be a sign of bad faith if we went round preaching it and you don't *have* to agree with it, but I think we should at LEAST accept what John says, after all, he's in the business and should know.

As for "selling somebody something they don't want". Well, Johnny isn't behind the counter of MY local record shop and I buy Beatle records 'cos I like 'em and they're unBEATable. Nobody HAS to buy ANYTHING. Johnny does NOT say "You're to buy our records" and neither does anybody else, for that matter. Like the biography (which I thought was great!), nobody "conned" R. J. Hall into buying THAT either (s'nobody else's fault if it's not to his liking, sa ther!!!).

Which reminds me! You must have had "A Hard Day's Night" including something for every taste on the GREAT new LP's. Every song is a masterpiece, as usual, and you're getting *even* better with arrangements and things. It's impossible to get tired of the songs when there's FOUR sides to choose from. Thanks for the MARVELLOUS LP's Beloveds. (Have a rest in your Happy New Year from me!!!) (I don't understand THAT either!).

Love,

Joyce Maniac No. 136649.

P.S.—To J. D. I hope you can print my letter (I jus' wanna make a point thas all!!!).

Joyce Nobbs,

12, Pump Lane,

Rainham,

Kent.

Dear Johnny Dean,

I just received my December *Beatles Book*, and before I say what I'd like the Beatles to do in 69, I want to tell you that on page 25 in this issue, is the most beautiful thing I've seen in a long time. The smile on Johnny's face is so rare. For the past year he has seemed so very unhappy. But not in this pic. He's beautiful!

Beatley Yours,

Mrs. Mildred Reynolds,

4214 7th St.,

Rockford, Ill. 61109.





TWO PORTRAITS OF GEORGE

He'll never go back

says Frederick James

ONE Friday afternoon in January George became the unwilling centrepiece of what the public were led to believe had been a Beatle Punch-up. In fact not a fist had been clenched nor a Beatle voice raised in anger. But, it was true that George had walked out in the middle of a day's recording rehearsal at Twickenham Film Studios and left John, Paul and Ringo at the canteen table to finish their lunches.

DISAGREEMENT

Basically the point of disagreement between George and the other three had been on the question of making a public performance. For months we'd read plans, rumours and tentative dates for The Beatles to give their first 'live' performance in front of a concert audience in more than two and a half years. Throughout the 60-minute show, cameras would

capture both performance and crowd reaction to make a TV concert for the world's Beatle People to see.

Paul was the main man behind the whole thing. When all the apple aides reported that they had problems finding a venue for the affair, Paul popped up with the suggestion that they forget indoor locations, take camera crews and guitars into a field and film it all there by the light of bonfires.

George's attitude was that to do any 'live' show was like going back to the touring days instead of maintaining the group's standard of progress. It's true that John and Ringo were not quite as sold on the whole effort as Paul but George came right out and declared that he felt far too much Beatle energy was being put into something which all four had agreed to stop doing in 1966—concert work. He made his point in discussion at first and, finally by leaving Twickenham and

driving home. And the demonstration worked, for that very afternoon the rest of the group agreed to scrap their show plans and concentrate on the LP instead.

Had he stormed off, raged about amongst them in a temper, it would have been non-typical of George who thinks silently for a long time before making decisions and then speaks their contents firmly but quietly. George is easy-going but determined, a superb guitarist who cares much more about the techniques of the music he makes than the other Beatles and has studied his subject with deep care. Just as he studied meditation and Indian sitar playing with a devotion which all but obsessed him for spells in 1967 and 1968.

KIND-NATURED

George can be the most polite, kind-natured and considerate of The Beatles. Yet he can be cruel in his bluntness too when he thinks the time is right. When unwelcome strangers invade Beatle sessions and neither Mal nor Neil notice their presence, chances are the cry of 'Mal—Cripples!' will come from

◀ *A "then" and "now" portrait of George by top cartoonist Bob Gibson.*

George who knows that this cryptic cry will lead to the instant departure of the intruding person(s) as soon as Mal gets the message.

George has changed a great deal since we met in the early days of the group and the earliest days of *The Beatles Monthly Book*. I think he was the last of the four to show outward signs of Beatlemania strain yet as a highly sensitive boy and, today, an equally sensitive man, he must have bottled up within him in 1963 and 1964 enormous pressures which would break many a weaker mortal's spirit. So, having weathered the most hectic times without display of temperament, George found in his studies of Eastern culture a new interest great enough to divert him from being a Beatle. By 1966 he was the first to assure himself that The Beatles

should cease to exist as a touring show and should stick together only as a recording group. He was the first to put behind all the trappings of pop stardom. Yet, at the same time, it's important to notice that he will still take a genuine pleasure in stopping short outside a studio entrance or beside his car to talk to fans. So here's the curious mixture that is George—the hatred of letting Beatlemania live beyond its first three years plus the pleasure of making small-talk conversation that's far from artificial with a Beatle Person who wants to spend moments in his company.

TOO HONEST

Summing him up, I'd say he's a bit too honest for today's plastic world. With relatives, colleagues or cas-

ual acquaintances he'll say what he truly feels at the time. And if he's sore about something at the time it'll show without any cloak of conventional politeness to hide his bitterness.

He and Pattie have very few close friends but for those several trusted buddies George would do almost anything. Even on a professional let alone social level just look at the help he's given one-time Liverpoolian group rival Jackie Lomax upon whose new solo career George lavished his time and energy throughout the last months of 1968. And look at his loyalty to the friendship he's built with Ravi Shankar, a closeness that made him willing to travel 6,000 miles to America's West Coast for a minutes-long guest appearance in a documentary film with Ravi.

The helpful Beatle

by Billy Shepherd

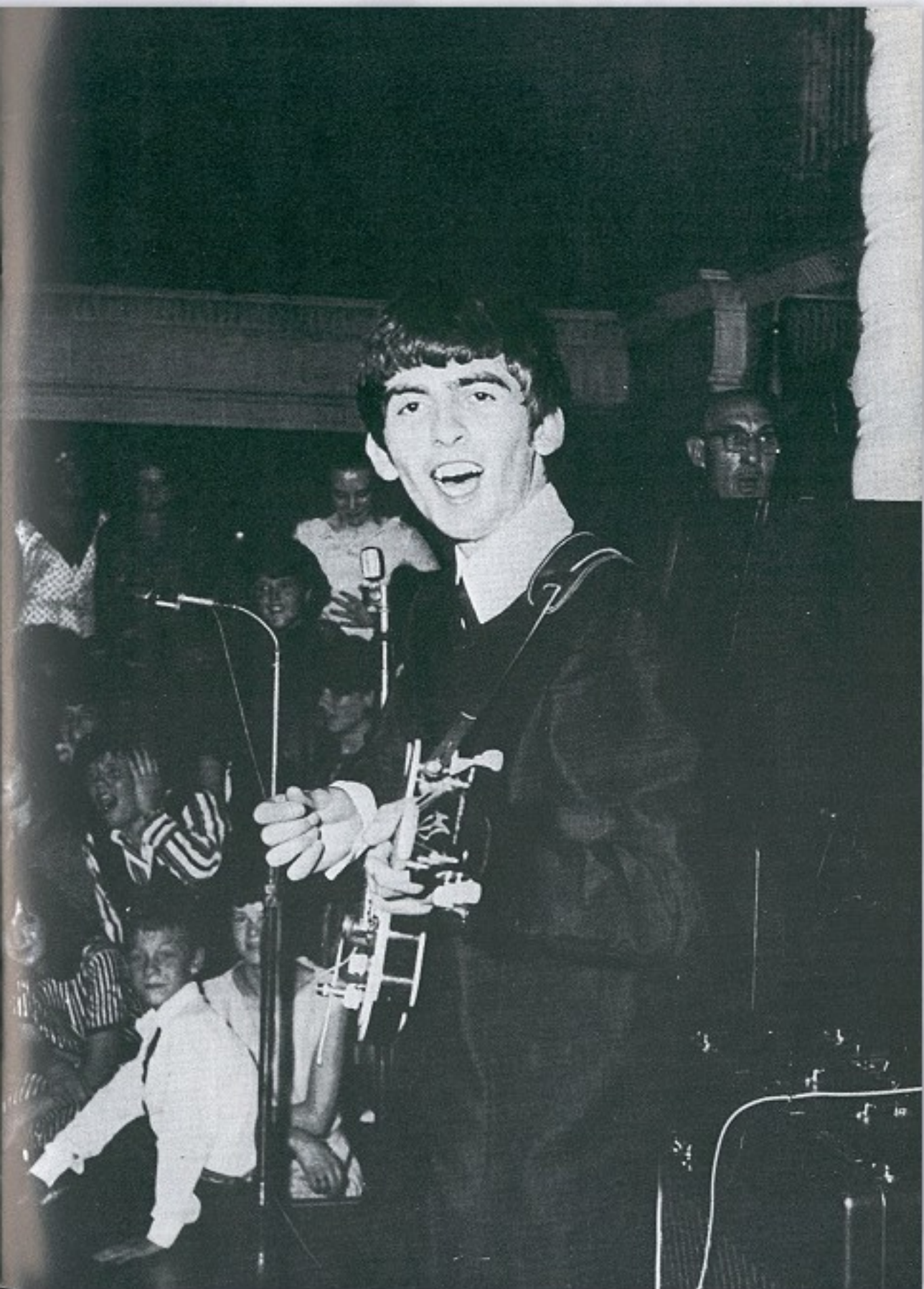
HE'S certainly the least show-businessy of them but he's also the Memory Man when it comes to harking back to those image-building loud-stamping days in Hamburg or Liverpool. And he's surely the most dedicated instrumentalist of the four.

Where do you start to analyse the man inside the lean, angular frame? I'll start at the beginning. A very early recording session at E.M.I's Abbey Road studios. Paul was the public relations expert of the team . . . moving straight over to a visitor, hand extended. 'Like to ask you about how

it all started' . . . and right away Paul pointed to a lounging George and said: 'Oh, ah—HE'S your man.'

George talked slowly, taking pains to make sure that every fact offered was accurate. He recalled names and places and dates — putting them in chronological order. He was literally the fount of all knowledge on Beatle matters. And, as the source of info, he became the one I latched on to. For his generous patience I'm still very grateful. In those days, life for the Beatles was hectic to near breaking-point, but George was al-

George pictured playing at the Tower Ballroom, in 1963. Do any of our readers recognise themselves in the background? If so, do write and let us know.



ways willing to give up time to answer even the most futile-sounding questions.

As he told me: 'It gets me down when I read untrue things about how we started. It's worth it to me to get things right, even if it takes a fortnight.' But the facts which interested George, the down-to-earth Beatle, were musical facts... not so much the fan fodder as to what he ate for supper or how often he changed his socks.

What also impressed me at this stage was his dedication, love almost, for his guitar. One could see Paul or John virtually sling their guitars away after a show, but George treated his with the utmost reverence... almost as if it was a part of him. He'd re-tune it, polish it, rehearse on it. His sober appraisal of other guitarists was a revelation—he was almost like a top soccer manager when it came to working out the weakness and strength of the opposition.

In those days, I felt that nothing could ever shake George out of his collected calm. He talked languidly, never seemed to get excited, even by the fan furore. Once, approaching the boys' Bournemouth hotel, I moved peacefully up behind a mass of fans, looking for a gap in the ranks. George, peeking behind a curtain, spotted me, flung open the window and yelled, 'Hi, we're up here'. And, of course, everybody outside went mad. Later George said, 'I honest-

ly forgot that sticking my head outside can cause that sort of scene...'

And it was easy to believe him. Super-cool, often baffled by Beatlemania. Yet as the strain began to tell, George proved that he was capable of getting ruffled. In Paris, he got upset with the non-stop stream of visitors. 'Leave me alone,' he blazed. 'For the time being this is my home, and I don't see why people should traipse uninvited round my pad.' Later he unleashed a load of orange juice over a member of the entourage...

LOSING PATIENCE

As time went by, it was obvious that George was losing patience with the non-musical side of a Beatle life. That was when his mind started wandering to India and things Indian. The culture and the music of the Far East appealed to him because it gave him fresh fields to explore. The one-time Rocker had gone off at a tangent. For a time, it was much more difficult to talk to him. He felt, I believe, that it was time-wasting to simply chat about things that 'most people' didn't understand. In the company of Indian-music experts like Ravi Shankar, George felt at ease... and miles away from a Beatle life that, to him, was becoming rather routine.

For a while, George virtually disappeared from the scene—submerging then em-

erging for the occasional recording session. And the rumours started. 'George has gone so far out nowadays that he's almost vanished. And if he does talk about anything normal, it's usually about money...'

True, I'd always found that George WAS interested in the financial side of the business. He often asked me if I knew how much such-and-such an artist was getting. Once I 'caught' him studying the *Financial Times*. He grinned and said, 'It's just a new prop to enable me to live up to my image.'

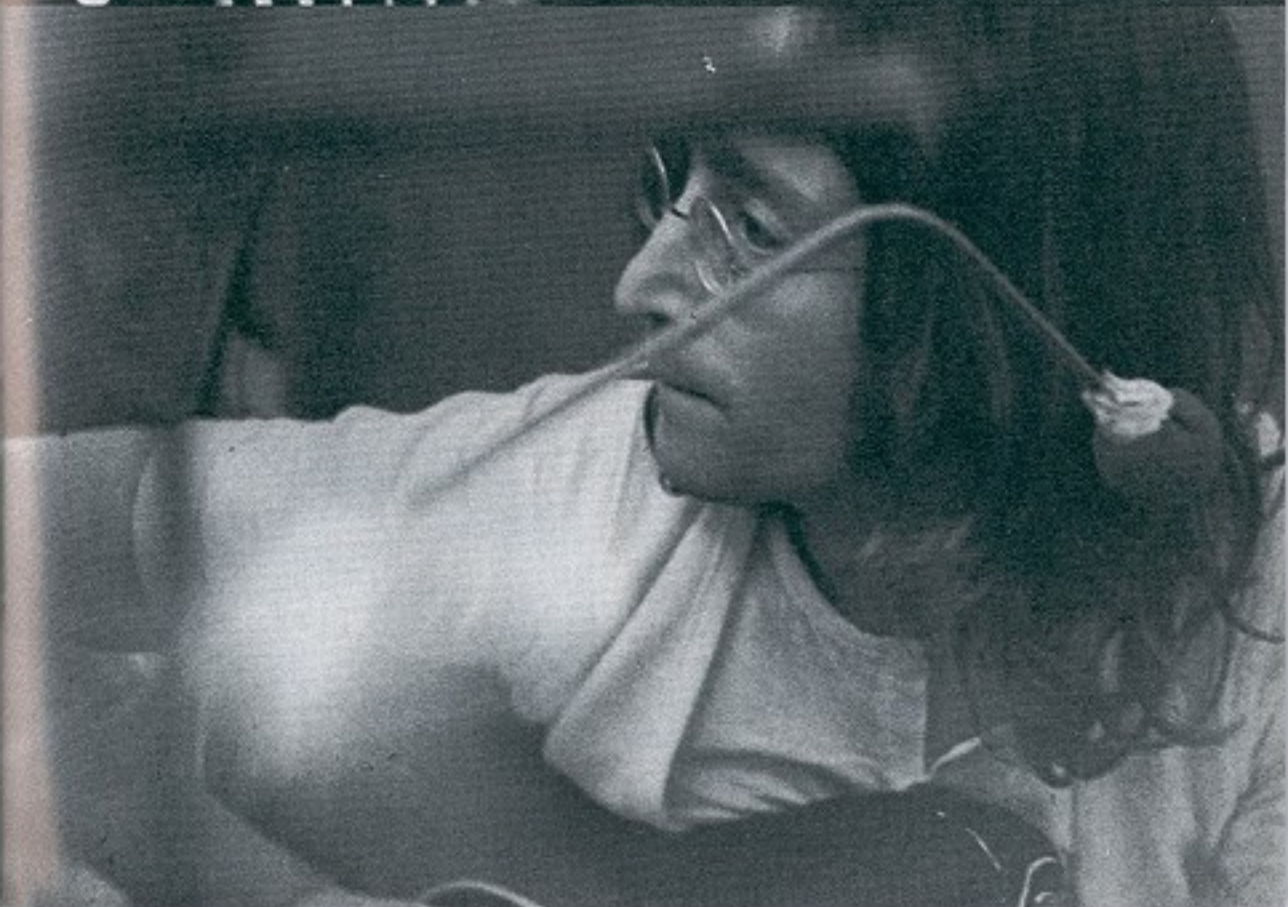
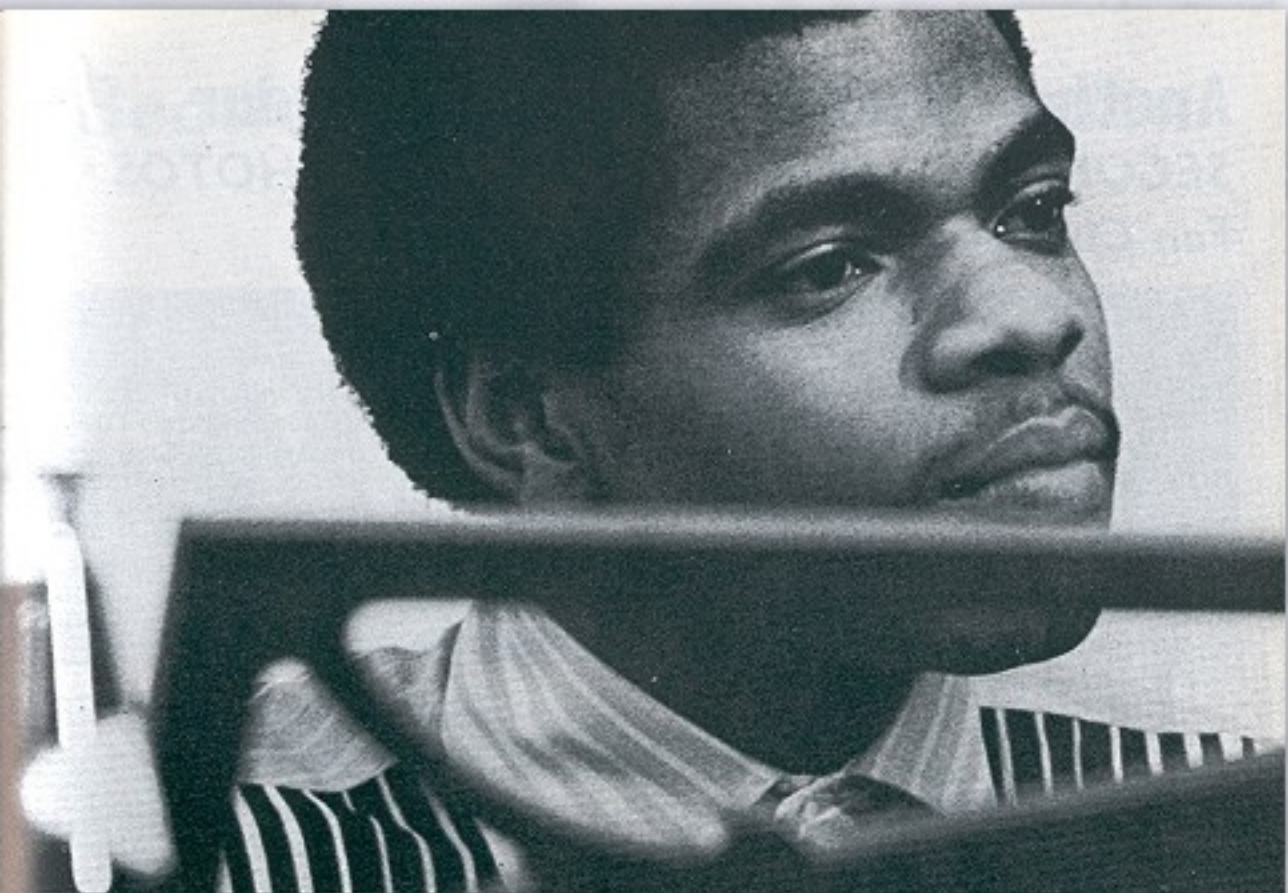
Then, suddenly, I met up with George again. An informal gathering, the usual instant recognition, the handshake. Rarely did he forget a face or the name which went with it. And whatever he'd been like during his 'Eastern' period, this was George back on a rock kick... talking about his mate Jackie Lomax and the single he'd produced for him.

Generally speaking, the quiet, thoughtful, slow-to-anger Beatle, George Harrison, values his friends even if he is slower than most to make friends, and a man with a worthwhile ability to switch off his Beatle-image and retire into his Harrison-image. It's not too easy to maintain that ability when you are such an important international figure.

But I think of him still as the HELPFUL Beatle.

TOP RIGHT: Billy Preston, formerly organist with Little Richard, became the fifth Beatle when he played keyboard for the boys during many recent sessions.

LOWER RIGHT: Nobody can concentrate like John Lennon when he's playing or singing in the recording studio.



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Fan Club Secretary Freda Kelly writes:—

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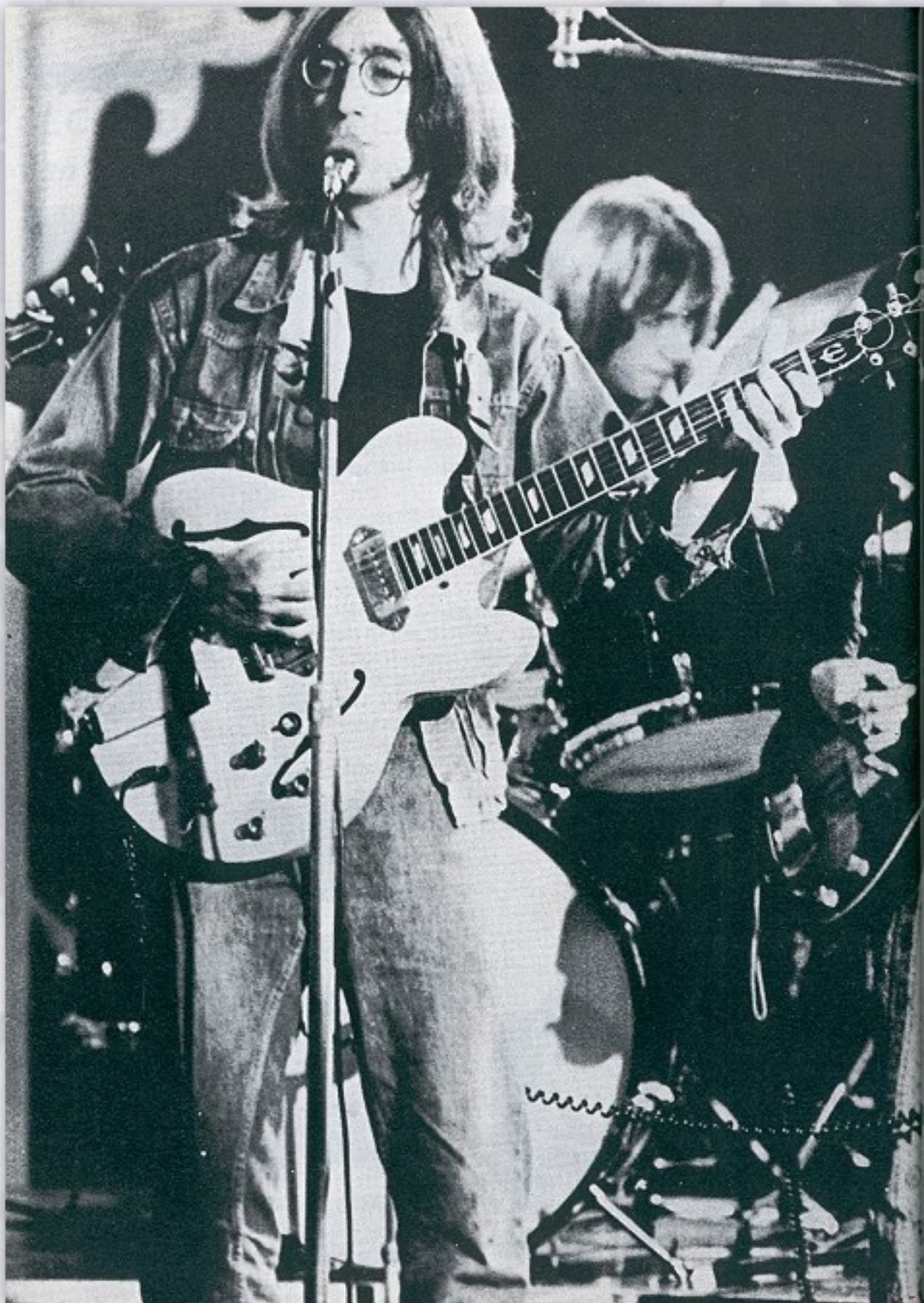
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THE NEWS BEATLE NEWS

MARY'S LATE VALENTINE

Apple Records were striving to meet a St. Valentine's Day release deadline for their first Mary Hopkin LP *Post Card*, but the album missed that romantic date by a week and went into the shops on February 21. Already a best-seller tipped to take over the Number One LP chart spot from Diana Ross and the Supremes, *Post Card* includes three Donovan numbers—*Voyage Of The Moon*, *Lord Of The Reedy River* and *Happiness Runs*. Mary sings one track, *Y Blodyn Gwyn*, in her native Welsh tongue. The rest of the LP programme includes *Love Is The Sweetest Thing*, *There's No Business Like Showbusiness*, *Honeymoon Song*, *Someone To Watch Over Me*, *Inch Worm*, *Lullaby Of The Leaves*, *Young Love*, Nilsson's specially penned *Puppy Song* and another specially written number from Beatles' recording manager George Martin entitled *The Game*.

Post Card, produced by Paul, also features some of his own guitar playing behind Mary's singing. Another celebrity guest guitarist involved is Donovan.

Between now and April 13 Mary makes her first concert tour in a series of potential sell-out one-nighters starring Engelbert Humperdinck.

THREE NEW SINGLES FROM "THE BEATLES"

Three further cover-version singles using Lennon-McCartney material first recorded by the Beatles on their recent two-disc album set are scheduled for immediate release.

Promising new Czech girl singer Vera Maria has made her version of *Martha My Dear* out now on the NEMS label. For the same label the Vic Lewis Orchestra couples *Blackbird* and *I Will* on a March 7 single.

Third single also features *I Will*, but has *The Continuing Story Of Bluebell* as its main side. On Pye this one features *Young Blood*.

PAUL'S ROSETTA

Not too many weeks ago Paul took up with a new girl-friend, Rosetta. You might say she was a very old flame, for *Rosetta* is the title of an old jazz standard which Paul "re-discovered" and felt would be just right for Liverpoolian group The Fourmost. He called Fourmost leader Brian O'Hara with the suggestion that *Rosetta* be considered for the group's new single on CBS.

This led to Paul not only attending The Fourmost session but producing the finished single which was released on February 21. That's not really the end of the McCartney involvement because Paul's Scaffold brother Mike has been taking a personal interest in the plugging of the disc, taking copies to deejay mates and telling them how highly he thinks of The Fourmost and their new 1969 chances of hitting the Top 20 jackpot with *Rosetta*!

★★★ Biggest previous chart entry for The Fourmost was with a Lennon-McCartney composition *Hello Little Girl*, recorded when the group was under Brian Epstein's management.

◀ Another shot of John when he appeared on the Stones' T.V. special.

RINGO'S MAGIC

Shooting of "The Magic Christian" in which Ringo makes his second solo screen appearance is about to begin—almost ten weeks later than the originally proposed start date. John Sebastian, former Lovin' Spoonful star, has been signed to write the film's soundtrack score.

★ Meanwhile "Candy", the "X" certificate comedy picture for which Ringo filmed his brief contribution in Rome 15 months ago, had its U.K. premiere at the Kensington Odeon in West London ten days ago (Thursday, February 20). General release begins in the second week of April with Rank theatre screening in the North London area planned for the week of Monday, April 7, South London, April 14, and key provincial city openings for either April 21 or April 28.



BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

- Oriel Harvey-Lee (16), Westoak, Hemel Hempstead, Herts., England, wants p.p. anywhere.
- Karin Christensen (16), Bimosegarden Falsted, 5642 Millinge, Fyn, Denmark, wants boy p.p. anywhere.
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ABOVE: Two Beatle girl-friends currently very much in the news—Yoko Ono and Linda Eastman.

BELOW: George and Ringo have recently been wearing clothes they could have bought three years ago



The

Beatles

No. 68

MARCH

1969

BOOK

