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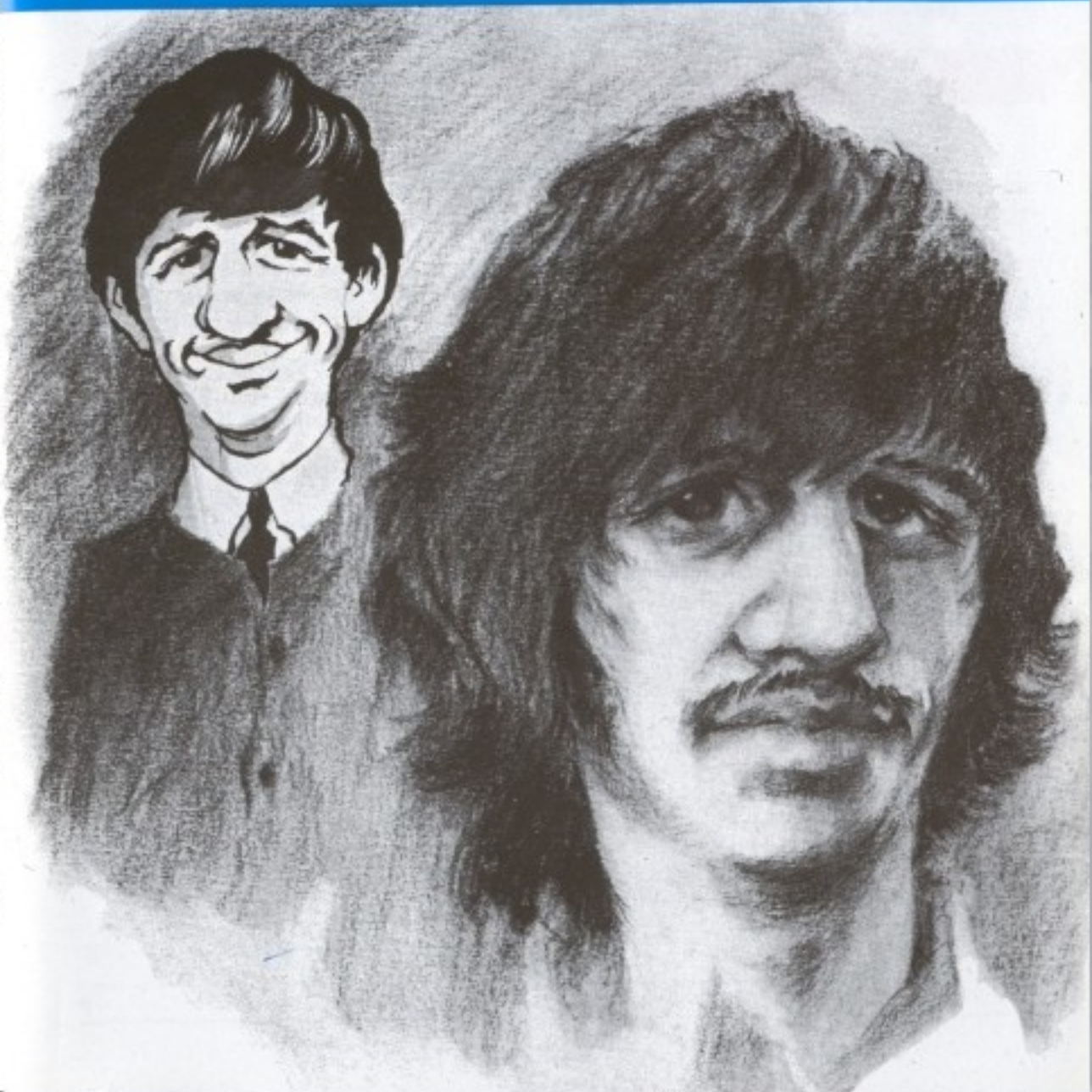
APRIL No. 69

2/6

Beatles

MONTHLY

BOOK



The Beatles Book

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in association with

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Editor: JOHNNY DEAN

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Mal Evans and Tony Bramwell*

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The Beatles' Own Monthly Magazine

No. 69, APR. 1969

EDITORIAL

Hi,

Great jumping record needles! TWO BEATLES MARRIED IN ONE MONTH! Paul ended months of cliff-hanging suspense by marrying Linda Eastman on March 12. And John and Yoko surprised everyone by following suit eight days later.

I know that all BEATLES BOOK readers will want to join me in saying to Linda, Paul, Yoko and John CONGRATULATIONS and lots of happiness to you all!

No doubt many of you read Ringo's statement in the interview which appeared in the Sunday Express on 9th March when he said that he thought it was wrong for the Beatles to make any more concert appearances.

It's a great pity because I know that almost every Beatle person I have met would dearly love to see them do one or two big stage shows each year. I don't agree with Ringo that it would be an anti-climax. On the contrary, I think they would be surprised at the tremendous reception they would undoubtedly get.

The one bright spot in the "Will They Or Won't They Do Another Stage Show" controversy is the fact that the Beatles make a habit of saying one thing at some particular stage and completely contradicting it six months later. So, even though George and Ringo have come out so firmly against stepping foot on a stage again, I still think they will eventually.

This month we are spotlighting Ringo. He has certainly remained the most approachable Beatle. One can still talk to him because even though, as he says, he has changed, he still hasn't erected the big barriers around himself.

This month the BEATLES BOOK is making a VERY SPECIAL OFFER to all its regular readers. If you turn to page 15 you will see a list of back issues which you can buy at SPECIALLY REDUCED PRICES for a LIMITED PERIOD ONLY.

Now is the time to complete your collection of BEATLE BOOKS. So many readers have written in to tell us that they treasure their collection of magazines because they can always pull them out and look through old issues to remind them of the frantic days when the Beatles first rose to fame. And, of course, all the other exciting events which have happened since.

Sorry we had to put off Mal's piece this month but we have replaced it with a very interesting feature by Frederick James who lived in Liverpool at the same time as the Beatles, about the atmosphere in the city before the boys went into a recording studio to make *Love Me Do*. I think it gives a marvellous insight into their very early days.

Johnny Dean Editor.

Paul and Linda pictured immediately after their wedding at Marylebone Registry Office.





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APRIL NEWSLETTER

DEAR BEATLE PEOPLE,

If YOU have just been THINKING about joining The Official Beatles Fan Club but haven't got around to ACTING upon the idea April is the month to turn thoughts into deeds!

Within the next four weeks we shall be producing the first of this year's FREE FAN CLUB BONUS GIFTS. Like last year this will take the form of a GIANT FULL-COLOUR PICTURE POSTER, a groovy new photograph of John, Paul, George and Ringo enlarged to bedroom-wall-type size and printed superbly in natural colours. To buy anything similar in the shops (which, by the way, you CANNOT!) would cost you about ten bob. To members of the U.K. Fan Club it is completely free of charge.

Before we go further here are two important points—

1. BECAUSE WE ARE PRINTING JUST ENOUGH SOUVENIR PICTURE POSTERS FOR U.K. MEMBERS IT IS NOT POSSIBLE TO OFFER POSTERS FREE OR FOR SALE AT ANY PRICE TO BEATLE PEOPLE WHO ARE NOT ON OUR MEMBERSHIP LIST OR WHO LIVE ANYWHERE OUTSIDE THE UNITED KINGDOM.
2. BECAUSE WE HAVE OFFICIALLY RECOGNISED CLUB BRANCHES IN MORE THAN 40 COUNTRIES ALL AROUND THE WORLD, WE DO NOT ACCEPT FOR U.K. CLUB MEMBERSHIP BEATLE PEOPLE WHO LIVE IN TERRITORIES OUTSIDE THE UNITED KINGDOM. THOSE WHO LIVE ABROAD MUST JOIN THEIR LOCAL BRANCH WHOSE SECRETARY OR PRESIDENT WILL ORGANISE QUITE SEPARATELY THE LOCAL PRODUCTION OF OTHER CLUB BONUS GIFTS AND THE EQUIVALENT OF OUR BEATLES SUPERPIX FOR SALE TO MEMBERS.

Now—back to business for U.K. residents! If you join the fan club at once—and certainly no later than MONDAY, APRIL 21—you will qualify for your free copy of the 1969 COLOUR PHOTO POSTER SOUVENIR. If you leave it later you may well miss this bonus because supplies will run out and there WON'T be a reprint.

Quite apart from the Poster here's what ALL NEW MEMBERS RECEIVE:—
***A FULLY ILLUSTRATED BOOKLET CONTAINING PORTRAITS OF JOHN, PAUL, GEORGE AND RINGO PLUS VERY DETAILED BIOGRAPHICAL DETAILS OF THE BEATLES STARTING WITH SCHOOLDAY INFORMATION, TRACING OUT THE STORY OF THE GROUP'S FORMATION AND INCLUDING EVERY IMPORTANT DATE AND RECORD RELEASE DATE IN THEIR CAREER FROM 1962 TO 1968.

***A HANDWRITTEN LETTER OF WELCOME TO THE CLUB FROM THE BEATLES.

***YOUR OWN PERSONAL MEMBERSHIP CARD AND OTHER EXCITING CLUB MATERIAL.

***THE PROMISE OF TWO SPECIAL FREE GIFTS EACH YEAR—SOMETHING AROUND THE BEGINNING OF MAY (USUALLY YOUR COLOUR PHOTO POSTER) AND THE EXCLUSIVE BEATLES FAN CLUB CHRISTMAS RECORD AROUND THE MIDDLE OF DECEMBER.

In terms of hard 1969 cash value you can't lose. That poster and that record are worth at least twice the year's membership subscription on their own. But on top of those you also get

***MEMBERS' FACILITIES FOR THE ANSWERING OF QUERIES BY LETTER AND BY TELEPHONE.

***MEMBERSHIP OF WHAT ONE MAGAZINE DESCRIBED RECENTLY AS "THE MOST EFFICIENT AND FRIENDLY FAN CLUB IN BRITAIN".

***THE EARLY OPPORTUNITY TO SEE AND ORDER NEW BEATLES SUPER-PIX PHOTOGRAPHS AND OTHER CLUB GOODIES AS THEY BECOME AVAILABLE DURING THE YEAR.

***YOUR OWN LOCAL AREA SECRETARY CONTACT SO THAT YOU CAN JOIN IN ACTIVITIES ARRANGED IN YOUR COUNTY BY AND FOR BEATLE PEOPLE WHO SHARE YOUR INTEREST IN THE WORLD'S GREATEST GROUP.

Finally, here's how you join our constantly increasing number of Official Beatle People . . .

1. MAKE OUT A POSTAL ORDER FOR SEVEN AND SIXPENCE TO "THE OFFICIAL BEATLES FAN CLUB".
2. ON A SHEET OF PAPER SHOW IN CLEAR BLOCK CAPITAL LETTERS YOUR NAME, FULL POSTAL ADDRESS AND AGE.
3. ADDRESS AND STAMP A REPLY ENVELOPE TO YOURSELF AND BE SURE TO MAKE THE SIZE AT LEAST 9 INCHES BY 4 INCHES.
4. ENCLOSE THE STAMPED ADDRESSED ENVELOPE (FOLDED IF NECESSARY), THE DETAILS OF YOUR NAME, ADDRESS AND AGE PLUS YOUR POSTAL ORDER IN AN ENVELOPE ADDRESSED LIKE THIS:—NEW MEMBERSHIP, OFFICIAL BEATLES FAN CLUB, P.O. BOX 12, LIVERPOOL 1.

That's all you have to do. And your initial seven and sixpence gives you FULL MEMBERSHIP FROM NOW UNTIL THE END OF APRIL 1970 WITHOUT FURTHER SUBSCRIPTION PAYMENT OR ANY HIDDEN EXTRA COSTS.

Provided your application is with us by April 21 you'll get your 1969 poster. But because this will be one of the busiest periods of four year PLEASE ALLOW ANYTHING BETWEEN THREE AND FIVE WEEKS FOR YOUR MEMBERSHIP CARD, ETC., TO COME THROUGH. AT OTHER TIMES WE CAN HANDLE NEW MEMBERSHIPS IN LESS THAN A FORTNIGHT BUT WITH THOUSANDS OF POSTERS TO GO OUT EVERYTHING GETS DELAYED A BIT.

FREDA KELLY,

National Fan Club Secretary for the U.K.



When Did YOU Switch On?

WHEN did The Beatles begin for you? Was it as early as 1962 when you genuinely recognised something that sounded special in a single called *Love Me Do*? Was it when you saw Paul's face on "Thank Your Lucky Stars" in February 1963? Or was it the following summer when you were on holiday at the seaside and decided to see a Roy Orbison Sunday concert and found you had fallen for the group that was Number One with *From Me To You*? Perhaps it was as late as July 1964 when someone took you to see "A Hard Day's Night" at the Odeon or even 18 months later when your big sister gave you the *Rubber Soul* album for Christmas and then kept stealing it back again to take to parties.

Whenever it was that you were switched on to John, Paul, George and Ringo, I doubt if you would have guessed how much The Beatles would have changed by 1969. On May 1 it will be exactly three years since The Beatles gave a public performance for their British fans—and even then they only appeared for a few brief minutes in a star-loaded pollwinners' show at Wembley rather than giving a full programme of ten or twelve numbers. Incredibly (for nobody else in the entertainment world has managed to get away with it) The Beatles have stayed in the headlines for six years WITHOUT doing any of the things expected of them. It is 45 months since their most recent feature film

was premiered and, apart from very occasional specials like "The Music of Lennon and McCartney" (December 1965), "The Beatles at Shea Stadium" (March 1966) and "Magical Mystery Tour" (December 1967), they have refused to make television and radio appearances during that period.

Without concert tours, without films and with a minimum of other visual exposure, The Beatles have stayed at the top of the pop charts all over the world. Even Elvis hasn't the grand record of consecutive disc hits they've scored and during his ten years as king he's at least shown himself via numerous films!

PUBLIC IMAGE

What's more, Elvis has preserved a public image which is as bright as Persil white whilst The Beatles have said and done much that has knocked down the faith and devotion of more than a few followers. Even before John's misunderstood remark about Jesus three years ago The Beatles had been rudely outspoken or unswervingly honest in their publically stated opinions and one doubts if even Elvis could have got away with that. In recent times the storm clouds of controversy have hung heavy above most Beatle projects, personal and professional. Few outsiders were able to appreciate why John should set aside what had looked like a sturdy marriage and a beautiful wife.

These were the sort of madcap antics which delighted both the Press and the Beatle fans in 1963.

Plenty of fingers pointed accusation and blame at Paul for breaking off with Jane after their four-year story-book romance. Apart from those who thought they agreed with the strength of Transcendental Meditation, there weren't many who approved of George's all-pervading interest in India and the time-consuming trip made by all four Beatles to the banks of the Ganges and the home of the Maharishi.

On top of this all four boys became men. All four Beatles had looked like teenagers but were showing their true ages under closer inspection. The addition of beards, moustaches and bushy shoulder-length hair put extra years upon the four so that the ageing was suddenly much more apparent.

So why in the spring of 1969 should the majority of pop-collecting and non-top teenagers of 50 countries about this globe of ours continue to join with their elders, their aunts, their parents and even their grandparents in wanting to know? Why should The Beatles increase their record sales in the face of all these facts?

By now it must be clear that the real magic is in the music and nought else matters. Not the way the four faces look, not the way their possessors behave, not the earlier images they have destroyed, not the new ones which they have contradicted.

And if the music is the one vital factor it's high time we went way back to its beginnings and looked once more at the way The Beatles started out, the way they learnt to sound the way they do today on their records, the true source of their still-substantial success.

TOGETHER

John, Paul and George came together as a music-making unit between 1956 and 1958.

Five years ago John told the writer of *The True Story Of The Beatles* that his first guitar cost him thirty bob. Last year he told official biographer Hunter Davies that he pinched his first guitar from a boy at school, decided he couldn't play it, gave it back to its owner and persuaded Aunt Mimi to get him a secondhand instrument costing ten pounds. Anyway a six-piece skiffle group was put together with John joined by local buddies Pete, Len, Eric, Colin and Rod who were Teddy Boys with Elvis-type creamed hair. Not because he had been responsible for forming the group but because he had the most aggressive personality, John became unofficial boss of The Quarrymen, the name being taken from that of the school he attended at the time, Liverpool's suburban Quarry Bank High at Allerton.

On an eventful day in June 1956 which their friends remember much more clearly than the two Beatles themselves, John and Paul met at a church fete.

Paul's first £15 guitar, a present from his dad, was handed to him when he was 14, the same year that he became an avid admirer of contemporary skiffle king Lonnie Donegan.

Although American recordings (and American soul, blues and R. & B. stuff in particular) had yet to influence John and Paul, it was this music which was to cause the first marked difference between The Quarrymen of 1957 and The Silver Beatles of 1960. Meanwhile Bill Haley and Lonnie Donegan were their

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Ringo with co-star Ewa Aulin in a scene from CANDY which has certainly turned out to be one of the most controversial films of the year.



heroes rather than Elvis, Little Richard and, later, the Tamla Motown big names.

A couple of months ago at the new Apple studios, The Beatles and a bunch of friends had themselves a fantastic free-for-all jam session after they'd finished the day's recording work. The number they used for that fun-session was the old Liverpool folk-skiffle song *Maggie May*. Almost 13 years ago *Maggie May* was also one of The Quarrymen's first rehearsal items.

OWN SONGS

But if existing folk and Top 20 material was that group's first basic programme, it has to be remembered that almost immediately they began to switch over to self-penned songs. During the early sixties a lot of the songs recorded by The Beatles (and given by them to a few handpicked fellow artists) were Lennon-McCartney collaborations, things they really did write as joint efforts. More recently we know that Paul and John have written much new material separately although even if one of them did all the work the finished song has appeared with its usual Lennon-McCartney composing credit beneath the title, a scheme they agreed to so that whoever wrote what would always share the resulting royalty money with the other. In this respect things have turned full circle for in 1956 and 1957 John and Paul were each writing songs separately and it was not until the end of The Quarrymen in 1958 that they started working together as a twosome tunesmith team, a composing duo.

AUTHORITY

Although George's adult hatred of authority, convention and Establishment red tape can be traced back to his earliest school years as a teenager at Liverpool Institute, his home life at that time was more balanced and conventional than those of the other three.

John's father had spent most of his time at sea and had left home altogether when John was five. When John was 12 his favourite uncle, Uncle George, died and, five years later his mother was killed in the

road by a car. His Aunt Mimi was responsible for his upbringing from the time he was of infants' school age.

Paul's mother had died when Paul was 14, leaving his father to raise two teenage boys on a wage of £8 a week.

Ringo's parents parted when Ringo was three years old. Ten years later his mother re-married and, in the interim, much of the responsibility for looking after Ringo passed to his grandparents while his mother went out to work. But the real interruption to Ringo's childhood progress was a series of severe and prolonged spells in hospital through which he missed most of his classroom training and found himself living in a curious world of beds, nurses, doctors and operating theatres.

Curiously then, George the teenager showed even more signs of rebellion against society than the others—even if John was a fairly close second in the race to defy the powers around them!

FIRST GUITAR

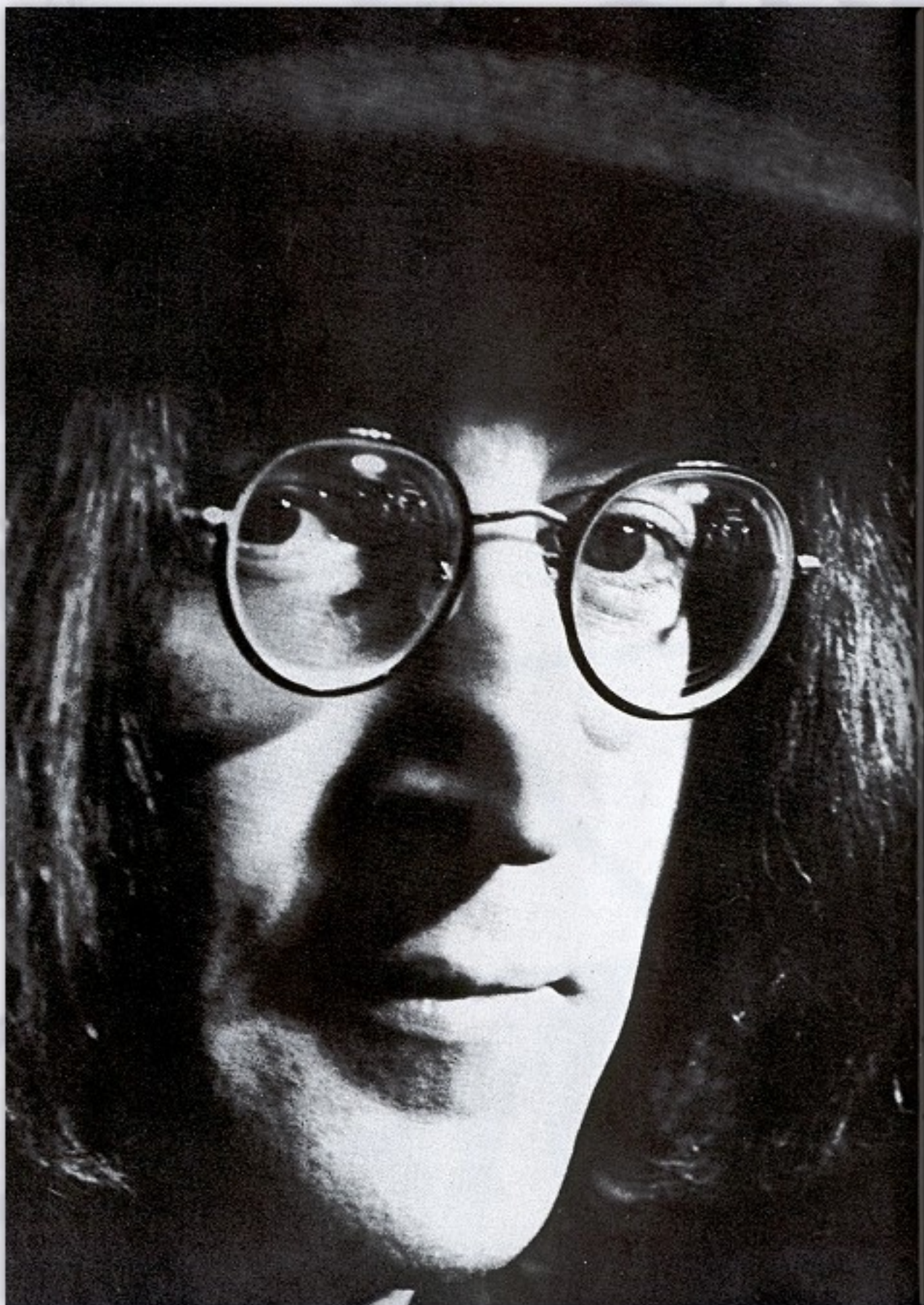
George's mother bought him his first guitar for £3 and she sat up with him long after midnight while George taught himself to play it. It seems that George was deeply involved in his compulsion to learn thoroughly even then. Just as in recent years he threw all sorts of other delights and labours aside to devote himself to Indian culture and philosophy, so as a child he zealously grouped together a gang of mates to form The Rebels.

When Billy Shepherd collected his material for *The True Story Of The Beatles* in 1964, the story he was given about the coming together of George and the Quarrymen differed from the more recent version told to Hunter Davies. Shepherd wrote that John and George met on a bus and George had his guitar with him. The same night John introduced George to the others at a hall in Woolton.

But in 1968 George corrected the earlier error by telling Hunter Davies: "I first saw The Quarrymen when they were playing at the Wilson Hall at Garston. Paul was playing with them and said I should come and see

Paul ponders a tricky problem during the recording of one of their songs for their new album.





them. With knowing Paul, I got introduced to John."

In any event George, still only 15, began to play regularly with The Quarrymen in the final months of that group's being. By the end of 1958 The Quarrymen were past history although John, Paul and George were together, eager to form a new group, playing frequently in front rooms of their family houses and hearing American records which were to influence their future playing towards Rhythm & Blues rather than skiffle.

In 1959 it was still skiffle which brought the three boys their pocket money even if they had started to prefer the music they were hearing on American records. As The Rainbows and under a variety of other group names which lasted just as briefly as George's original Rebels, the trio played at parties and entered skiffle contests.

Meanwhile Ringo was doing much the same as far as his music output was concerned though he had not even met John, Paul and George and, quite probably, hadn't heard of Moondogs, Rainbows or Quarrymen!

SKIFFLE

Through friends of his father, Ringo got a job training to be a joiner and from the other apprentice lads around him he formed an outfit called the Eddie Clayton Skiffle. If that name sounds familiar to you it is because you have read about an Eddie Clayton working at recent recording sessions with The Beatles. In fact neither Ringo nor the others ever knew an Eddie Clayton (the nearest to it was an Eddie Miles in Ringo's skiffle group) and the recent use of that name has been to conceal the identity of a famous guitarist!

The Eddie Clayton Skiffle and the group which was to become The Beatles never did work together. Ringo moved on to join Rory Storm's Hurricanes for a Butlin's season which was worth to him more than twice the weekly wage of £8 he'd been earning at his joinery job.

By the end of that year Ringo was doing nicely with Rory's group. If anything Rory was pulling in more exciting dates than The Beatles who were conquering Hamburg but remaining almost unknown at home on Merseyside.

In 1961, of course, Brian Epstein was to come into the lives of The Beatles and the future course of their career was to take an entirely new direction—towards the headlines, the pop charts and an almost incredible worldwide stardom.

Within a year of Brian's arrival as the group's manager and artistic director came the departure of drummer Pete Best who was replaced by Ringo just before the release of the group's first Parlophone single, *Love Me Do*, in October 1962.

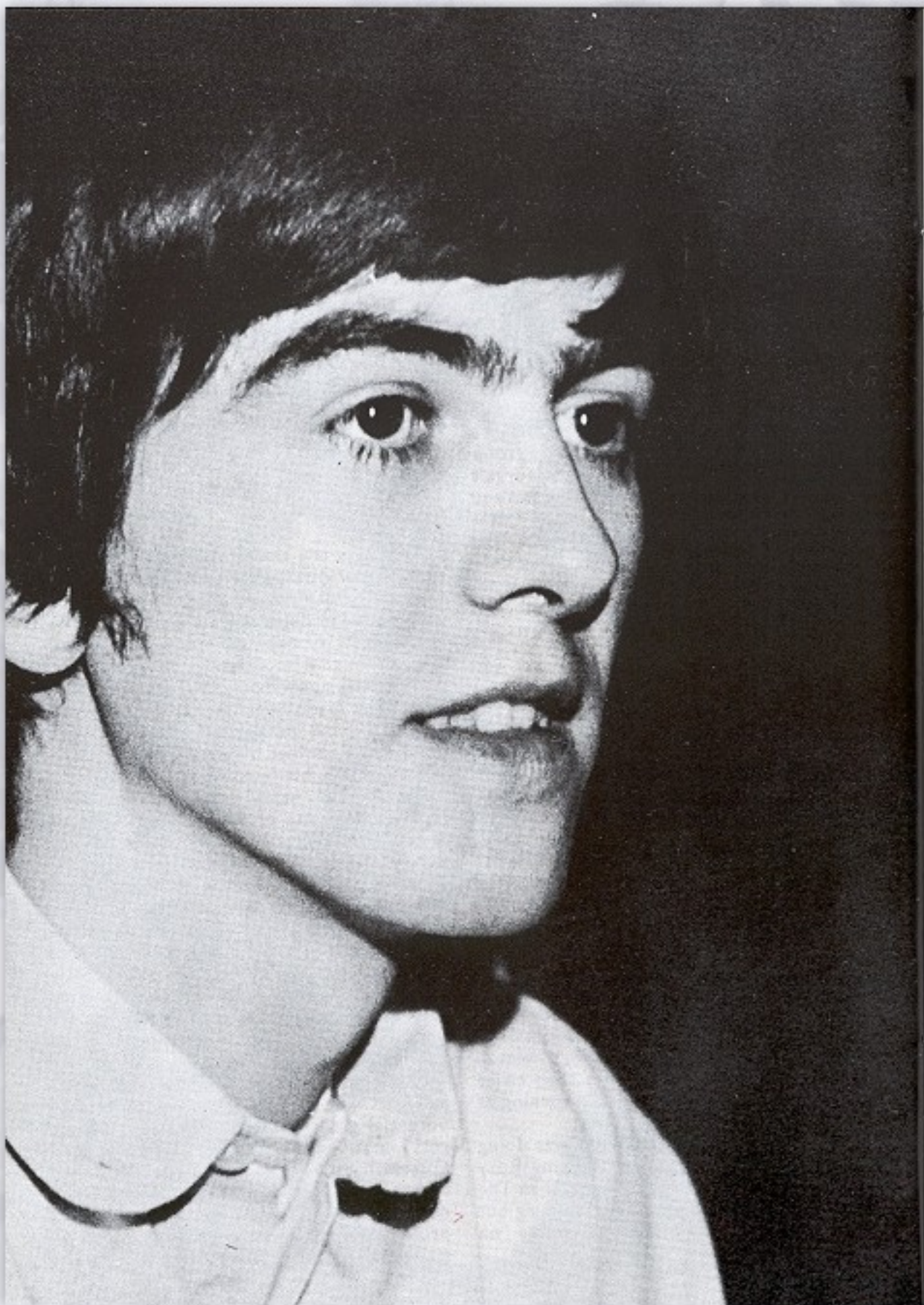
SUPERIOR DRUMMER

An intriguing question to which we shall never get an answer is this: would The Beatles have gone the same way, found the same success, with Pete Best behind the drum kit? Or was and is Ringo a superior drummer?

The facts are that Pete Best was a very popular personality with The Beatles' Liverpool fans. Many were thoroughly angered by his sudden departure. It is not for me to say whether or not Pete was a better musician although I suppose we may draw our own conclusions from the fact that Pete never has made headlines for himself with groups he has formed or been a part of since 1962, nor has his drumming found its way on to any hit records.

On the other hand I don't think the choice of drummer, Pete or Ringo, would have had any great effect upon the success of The Beatles. I mean this without being unfair to Ringo but I'm sure he has been, and always will be, the least important of the four contributing talents which together form The Beatles. It would be different if you took away Paul or John. At once half of the group's composing talent would be gone and much more than half of its general organising ability would disappear if that half happened to be Paul!

Most important of all, however, is the fact that The Beatles had no idea of their potential greatness until chart-topping success surrounded them in 1963. If Brian Epstein hadn't rounded them up, got them together and pointed them in a London direction The Beatles might have died a professional death along with more than 200 struggling Liverpool beat combos.



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Just to remind you of what George looked like five years ago and there are dozens of other delightful shots in the early editions of the BEATLES BOOK offered for sale.







LETTERS from Beatle PEOPLE

Remember to send your letters to our New Address at 58 PARKER STREET, LONDON, W.C.2

WINNER OF FREE SUBSCRIPTION

Dear Mr. Dean,

You asked for reports of the live Beatles concert from those lucky enough to attend it. As this concert never occurred, no comments are able to be shared.

But late in January, I happened to be in Savile Row just as the roof-top telly-recording was taking place. I was unable to see the Beatles, but, oh, what I heard was fantastic. (For all the times from '64-66' when the situation was see, not hear, it was quite a switch!)

If there are any personal reasons why John, Paul, George and Ringo don't want to give a live concert, I, for one, would love to know them. I know many fans are waiting, patiently, for a chance to enjoy the Beatles' efforts a la 1969.

Sincerely yours,
(Miss) Leslie Samuels,
8 Rutland St.,
London S.W.7.

Dear Sir,

Despite the fact that I do not belong to the fan club I am a great fan of the Beatles, and even more so of John. This is not a letter of complaint, nor one of those letters that claims the Beatles are slipping, but just a plain old letter saying what I think of them and their actions.

I have always borne a great deal of respect for the group. This respect has always been supported by the fact that they follow nobody in any way at all. This individuality held them high above everybody else in a class of their own, and for that matter still does. The omitting of stage appearances furthered this and I feel that if a live LP was to be released then it should have been when the Beatles had no intention of doing live performances. But now—when there is a chance of live performances returning—now a live LP or even, LPs are due to be finished. This probable releasing of live albums automatically brings the Beatles to the same plane as many other groups.

LPs are to listen to the group, but performances are to see and hear the group, so why have live LPs?

Nevertheless, when it is released I will undoubtedly like and buy it.

Yours sincerely,
Raddie Knipping,
7 Worle Avenue,
Llanrumney, Cardiff.

Dear Johnny,

Sheila Shillman (February edition) is talking a lot of rubbish! She talks as though the groups and individuals who have recorded Beatles' records were stealing them! Does she think people make records solely for money? Who cares who has written the song—if the artist can sing it, and sing it well—that's all that matters (she even admits this—Joe Cocker). In the beginning, the Beatles did other people's songs—so what? They sang them—and they sang them well—that's all that mattered!

I would like to point out to Miss Shillman, that NO record published yet, is an exact copy of the original—if Miss Shillman would take more trouble to listen carefully she would notice that the arrangements and STYLE of singing are vastly different from the originals. But what does it matter?—They're sung well—that's why they're in the charts!

Christine Allan,
29 Fernleside Ave.,
Edinburgh 9.

Dear Johnny,

Where did Frederick James find those people who are supposed to represent "What You Would Like The Boys To Do In '69'?" They certainly had a field-day with Paul, and we hope he doesn't give a thought to what some self-appointed critics had to say.

It's about time somebody (besides Donovan) publicly gave Paul McCartney ALL of the credit he deserves for all the brilliant things he's done and is doing. We truly believe it is Paul who has kept the Beatles on top with his great ambition, energy and charm, his commercial sense and inexhaustible talent. He is fantastically intelligent and creative and, actually, everything he's produced has come off very well, even if a few people are left too far behind to catch on right away. (They do catch on eventually though, and usually end up cashing in on one of Paul's ideas that they had put down months before.)

To top it off, Paul is very well assembled above and below his handsome face . . . none of us has ever seen him look bad—EVER, so if there are any New Year's resolutions to be made, let it be for the McCartney critics to STOP PICKING ON PAUL.

Yours sincerely,
S.M.
C.K.
L.M.
M.S.

Dear Johnny Dean,

Will anyone desert Paul to punish him for getting married? Not a genuine fan, anyway.

Meditation didn't really make him happy; family life is much more likely to do so. He has given his fans so much happiness that they surely can only be glad that he now has the chance of happiness himself.

Anyroad, what difference will his marriage make to us? Far from deserting us, he's working harder than ever on new records. He looks as appealing as ever and marriage won't alter his voice or gift of song. As for him now being finally out of reach, wasn't he always?

I wish him all the very best.

Anna Renton,
Galashiels,
Selkirk.

Dear Johnny,

Having bought and listened to *Yellow Submarine* LP I must write and say how much I admire both sides (the A-side has grown on me tremendously). As for the B-side, well, I can safely say George Martin is now on my list of favourite composers!

I didn't really listen to it fully in the film as you concentrate more on the story. His music is marvelously expressive and has glorious touches of Gustav Holst in it. I really love it.

Pepperland is so flowing and happy and the rest is gorgeous too. The version of *Yellow Submarine* is really effective.

On the A-side—*Only A Northern Song* and *It's All Too Much*—lovely. They both grew on me and George is definitely showing wildly-sprouting composing talents. *All Together Now*—very cute. *Hey Bulldog* needs several listenings and I really love it now. That dog at the end makes me laugh when it bites John! It's mostly his anguished yell that does it!

So, altogether, thank you very much, Beatles, and George Martin, for an LP well worth buying.

Yours sincerely,
Paul Appreciator,
134 Felstead Road,
Orpington, Kent.

(And three cheers for the *Observer's* pic of Paul in that hat and his gorgeous hand-knitted jumper!)

To the Editor,

Dear Johnny,

Today is the fifth anniversary of the day the Beatles first arrived here and took back the American colonies. Having received my January *Beatles Book*

only a few days earlier, I was surprised and delighted to find the magazine is finally growing up, and about time.

I'm referring to Sherry Clarkson's "tell-it-like-it-is" letter (and the many like it you must have passed by before this). Though I can't agree with her remark that the Beatles "rose to ruin" (if that's true, why is she still interested?), I do agree that there are an awful lot of us Beatles fans around who have been kicking around on this old earth for a good many years now (including, I believe, the four gentlemen in question) and it is an insult to even the 12-year-old set (and they're pretty sharp today, Johnny!) when you dish up four of the greatest of the modern cynics on a "Snow White" fairytale format.

Sincerely,
Eileen Mullaly,
175 Livingston Ave.,
Yonkers, N.Y.

Dear Johnny,

I share the same opinion as that which Elaine Danson expressed in her comments on "Revolution No. 9" (in *B.B.* No. 66). I, too, fail to see what it is all about and what our four heroes are trying to put over.

In his review of *The Beatles* LP, Mal Evans tells us that two songs were left off the album to make room for other material. Surely they could have been put on instead of *Revolution No. 9*.

Yours sincerely,
Anthony Doyle,
22 Claddagh Green,
Dublin 10, Eire.

Dear Johnnie,

First, congratulations on the continued excellence of *The Beatles Book*, and specially the lovely colouring remarked on in No. 68 by Peter Wood.

Secondly, congratulations on the fact the *Beatles* double album is No. 1 in U.S.A. LP charts and *Yellow Submarine* is No. 2—this as shown in Top Pops. Also mentioned was that Wonderwall and the Two Virgins are in the U.S. charts.

Mary Hopkins' *Postcard* is up in our charts—the daily papers never mention these things, they are taken for granted, and only "knocking things" are put in as interesting—most unfair.

Best wishes to you all.

(Mrs.) Diana Cavaghan
(No. 118521),
23 Adam and Eve Mews,
W.8.



TWO PORTRAITS OF RINGO

He's satisfied with his success says Frederick James

WHATEVER he may look like, whatever he may tell you, whatever you may imagine from the stories you read, I don't believe Ringo has changed very much. Certainly the things around him are different—but even those are already heading back to a cosier, less grand style.

In the years of Beatlemania Ringo drank Scotch or Bourbon with Coke, bought himself a massive mansion at Weybridge and spent as much as you and I will earn in our lifetime on nightly (and mostly night-long!) sprees in the London clubs.

SMALLER HOUSE

Today he has gone back to drinking beer with his chip-surrounded meals, has moved to a smaller house at Elstead which he bought from Peter Sellers, and seldom celebrates at the clubs unless there's a special party he and Maureen want to join.

When I first met him when *The Beatles Monthly* was born in 1963, he had a small streaky patch of silver-grey hairs above his ear. Now the patch has extended along the right side of his head and

other fresh streaks are appearing. And he sports a sagging moustache. Otherwise at 29 he looks much as he did at 23, the oldest Beatle but with less musical or business responsibilities than the others.

"There is something very likeable about Ringo" wrote a Sunday newspaper man a few weekends ago. "He is so small and vulnerable-looking and his clown's eyes are startlingly blue. He is much more attractive than he appears in photographs."

SAD-LOOKING

Ringo has always felt sad about his sad-looking photographs but that's about the only sad thing about him. He doesn't smile too often or just to look happier. But behind the face there's a contented soul, for Ringo, the only settled family man of the

foursome, is satisfied with his success, his security, his wife and his two tiny sons with whom he spends more and more time at home.

His education was never completed at school or college yet his intelligence is obviously at least average and his sense of humour way above average.

INFATUATION

While John rushes from infatuation to infatuation and George skips from obsession to obsession and Paul churns out a continuous flow of creative thinking, Ringo stays in the background, avoids too much decision-making, falls in with group agreements, does his very adequate job behind the drums, tries to lead as near normal a life as Beatle involvement will allow.

We can't tell from "Candy" whether he's destined

Please note we are unable to accept any more orders for subscriptions to the **BEATLES BOOK** at present due to reorganisation. As soon as we are able to accept subscriptions again, we will advise you in the **BEATLES BOOK**.



ABOVE: Ringo as he appeared on stage with the Beatles in 1964. BELOW: One of the earliest shots of the boys taken together. Note Ringo still has a light coloured streak in his hair.



for future greatness as a screen actor but there were promising glimpses of Ringo the comedian in "Help!" and the real test must come now that he's playing opposite master character actor Peter Sellers in his major "Magic Christian" role.

In fact his flair for drama dates back way behind his association with The Beatles and a 1952 Christmas school report gives him an "A" and the comment: "Takes a real interest and has done very well."

From time to time Ringo has been the world's favourite Beatle but in the heydays of Beatlemania there was a constantly shifting move-

ment of affection which ousted the others at the top of the popularity polls too. It's worth remembering that nobody wrote a song called "Paul for Prime Minister" but there was an American hit record named "Ringo For President"!

DIFFICULT

Without The Beatles it's difficult to know what Ringo might have done, whether he'd have married his Liverpool sweetheart, hairdresser Maureen Cox, whether he'd have finished up as a drummer in a local ballroom or a joiner or a barman on a boat.

I noticed in a magazine the other week this heading:

"If one had to be shipwrecked on a desert island with just one of the Beatles for company, Ringo would be the most valuable—he'd have a fire going and a hut built in no time at all." Seems to sum him up doesn't it? While Paul was drawing plans for the hut and listing materials to fashion the furniture and George was deciding it was just as good to sleep on the beach with a covering of branches and John was making artistic designs by knocking nails into the trees it would indeed be Ringo who would build his little hut and get Maureen and the kids seated round his fire for a cuppa!

He's a sensitive soul says Billy Shepherd

IN the beginning, there were four Beatles. Obvious enough remark, certainly, but there were three Beatles who lived with a sort of telepathic understanding. And there was Ringo Starr. The newest, the shortest, the quietest, the one at the back, on-stage and off.

"He's a bit morose," said a record company executive when I first turned up to talk to the boys. Well, at least I felt I knew what to expect. And sure enough Ringo DID sit there with a bloodhound-sad expression on his face, apparently not involved in the general conversation . . . occasionally tapping with forefinger that nose which used to embarrass him at picture sessions, sometimes drumming his fingers on the table.

Morose? Could be, thought I. What journalists wanted to know in those days is HOW the Beatles started

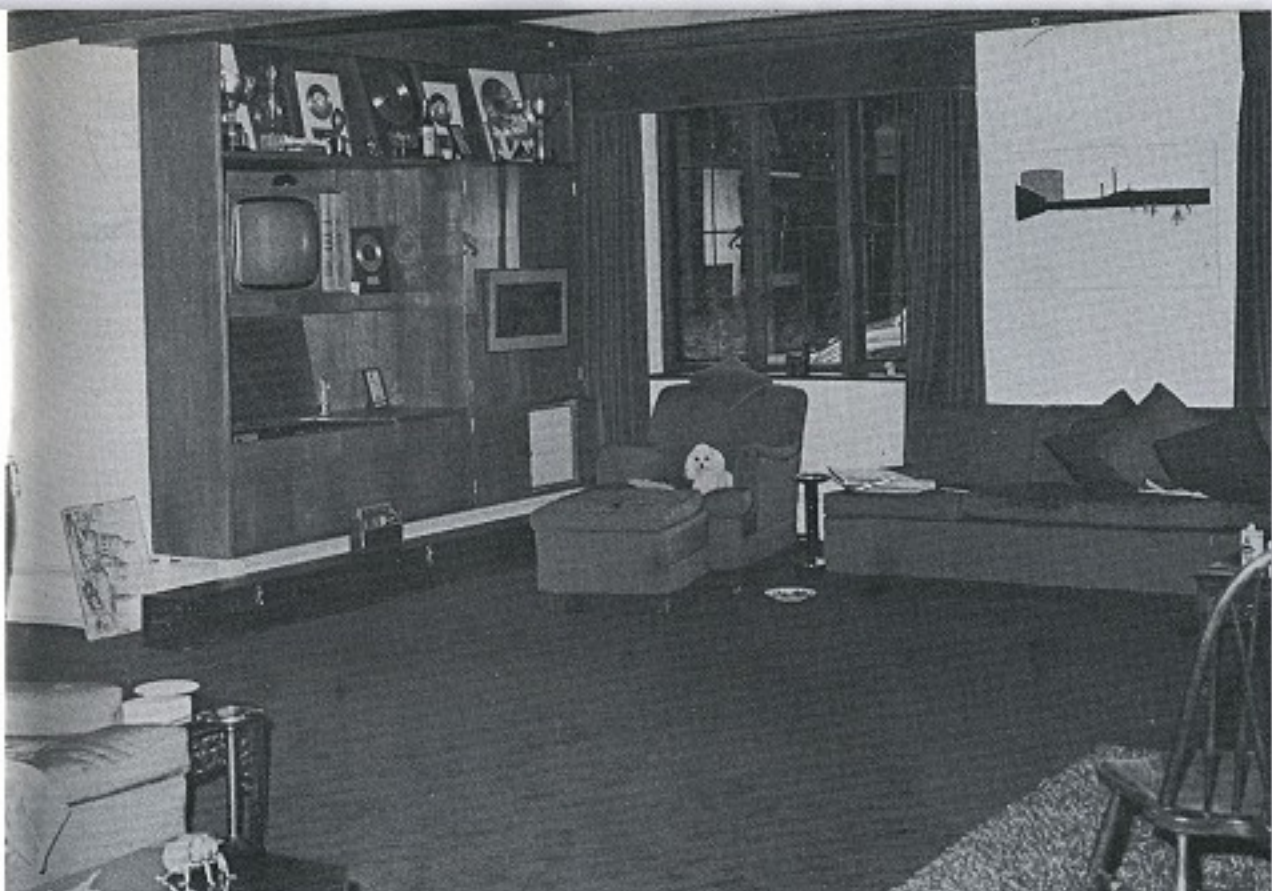
and the information came from John and Paul and more regularly from George. Sure Ringo was courteous, helpful in sliding into the required postures for the picture-men . . . but SURELY he wasn't normally as quiet as he seemed. And then it registered!

Ringo had only joined the group around the time of their first records. The background earlier than that was really just a matter of hearsay as far as he was concerned. He was self-conscious, not deliberately morose. In fact, I dragged him into the conversation by

asking him how HE felt about things at that moment. He seemed positively glad to get a word in. But he still eyed the others as he spoke, as if anxious not to say anything that could cut across the general Beatle policies.

And when he'd given his views, he joined me for a cuppa and showed a great interest in what it was like to be a journalist and how hard I had to work and how I got into the job. He said: "Once I wanted to be a reporter . . . seems such an interesting life!"

Interesting? Compared with being in at the start of



*ABOVE: The main lounge in the palatial home that Ringo bought in Weybridge.
BELOW: Ringo pictured in the garden of his Weybridge home.*





Beatlemania? He went on: "But then I'm not very good with words. I missed a lot at school, you know, through being ill. That lot there—they're good with words. I just like to sit and listen to them."

CRITICISM

I found Ringo a most sensitive soul—both in the early days and right now. If there was a chip on his shoulder, it was over criticism (unfairly levelled at him) over the departure of former Beatle drummer Pete Best. There had been the odd demonstration in Liverpool clubs by Best fans and it had turned against Ringo. It took several meetings for Ringo to produce his now famous shafts of wit—and he can be a very funny man indeed, given the right "feed" lines.

Personally I doubt if Ringo is capable of a deep hatred of anything or anybody. And, once he gets to know you, he is capable of a very deep loyalty which is unshaken by any kind of gossip. I can't go into details for obvious reasons but at one stage there was a serious danger of the Beatle and I being involved in a libel action. He had given out some information about a promoter who, he said fervently, had not paid him . . . "because he was too drunk to know what he was doing." I winced a bit, because this was obviously dangerous ground.

"Sure you want to say

that, Ringo?" He said: "Well, perhaps not. No, hang on—go ahead. It's true—and I can prove it." We printed it. And a writ for libel was issued . . . later withdrawn. It would have been headline news, obviously. And for me, a journalist, a career-damaging thing . . . not to mention costly! At a Christmas party in London soon afterwards, Ringo came up and said: "I know you're worried about this writ. But forget it and have a good Christmas. The responsibility is mine—and I'm certainly not going to get out of it by doing the usual thing and saying I never told you the story."

And as Beatlemania went on, I felt that Ringo was probably the most evenly happy Beatle. He accepted fan-worship with a sunny, appreciative smile—even chants of "Ringo For President" from his American supporters. He didn't get hung up on way-out things—even the Meditation Era saw Ringo, along with Maureen, make the fastest get-away to normality.

I doubt if Ringo has ever been a true party-going type—he prefers small groups of genuine friends, or just the comfort and security of his own family. His whole future, his whole planning, centres round Maureen and the kids. He's tasted the richest of living, yet he's just as happy playing a slow game of chess or a slightly faster game of billiards.

But compared with the early days, his self-confidence has grown immeasurably. The early uncertainty has gone because he has become accepted so much as a personality in his own right. Yet throughout the development of the Beatles, it is true that Ringo has continued to stand on the outside, artistically speaking. He's not so strongly involved . . . as writer, or musician, or recording ideas man. Where the others have literally hurried to take on extra responsibilities inside pop music, Ringo has taken advantage of lulls to slope off home and put his feet up.

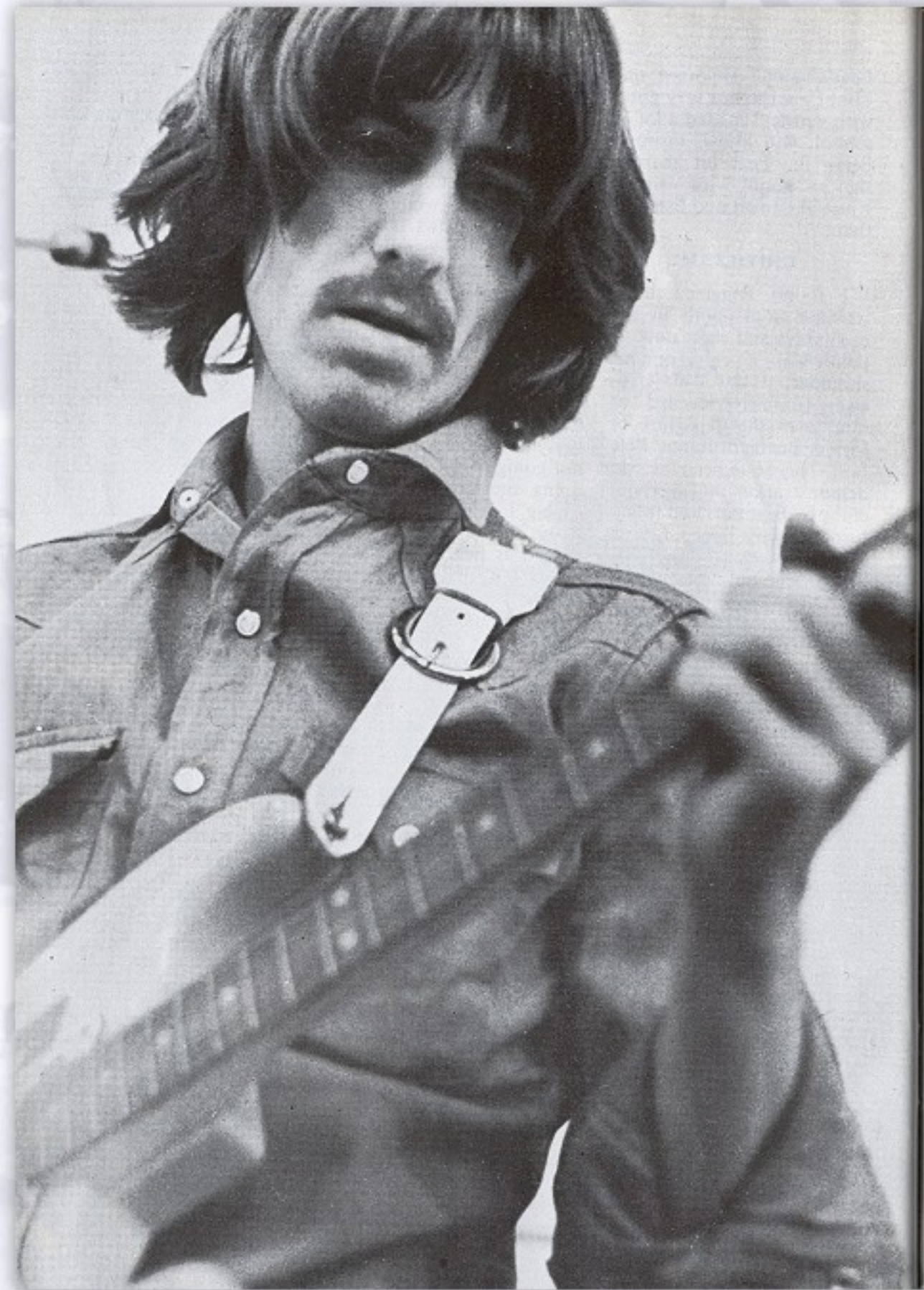
TWO RINGOS

He once told me: "There are two of us—Richard Starkey and Ringo Starr. Two of us, yet basically the same. But all the way I've wanted R. Starkey to lead his own life without it being splashed all over the papers. R. Starr can look after himself—a lot better now than I could in the beginning."

A very genuine, down-to-earth fellow is Ringo as he was before being lifted to the very pinnacle of fame and fortune. Some of his off-the-cuff quips have had me doubled up with laughter. But you know how it is . . . even if I tried to write them down they just wouldn't be the same as when delivered with dead-pan Groucho-Marxian Starr appeal. The happiest Beatle? Oh, sure.

FAR LEFT: The spotlights catch the smoke from Ringo's cigarette during rehearsals for a television show.

NEAR LEFT: Ringo pictured on Salisbury Plain during the filming of HELP.





BEATLE Pen Pals

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- Joanne Elizabeth Ratner (16), 83 Young Avenue, Yonkers, New York 10710, U.S.A., wants English writing p.p.





BEATLE NEWS

FIRST MAN TO KNOW

First person to learn about Paul's wedding was journalist Ray Connolly, who called at the Apple headquarters on 11th March. While he was there, he saw Paul who casually remarked: "Hello, Ray, do you know I'm getting married tomorrow morning!" And that, as far as we know, is how the Press got on to the biggest Show Biz wedding of 1969. When Paul McCartney married Linda Eastman at the Marylebone Registry Office on the morning of 12th March.

Although many of the Apple executives were surprised by the news, they all turned out in force for the wedding. Mal Evans and Peter Brown were very much to the fore in protecting Linda from the hectic crush outside the Registry Office

PAINT REMOVED

Here's a sure sign that the psychedelic "Sergeant Pepper" era is well and truly ended. Paul recently took his Rickenbacker bass to an elderly craftsman in a Soho back-street to have a two-year-old coat of psychedelic painting removed.

Paul chatted to the old man throughout the hour it took to strip off the bright colours and smoothe the guitar's woodwork to a plain, unpainted finish.

ODD ERRANDS

Mal gets asked to buy some mighty curious things these days. George recently asked him for a string clip-on tie and John wanted him to go and buy a false chest. Mal's comment: "I don't know whether they are joking half the time. I did try to get John his false chest but without any luck. He really creases me with some of the things he says. One day when he was sitting on the studio floor he suddenly came out with 'For sale, one French sailor's left leg. One owner.' I mean, what do you reply to that?"

ROYAL MAGIC

Princess Margaret made an unscheduled visit to Twickenham Film Studios on Tuesday, March 4, arriving there at eleven in the morning and staying until just after 5 p.m.

She watched the stars of the film "The Magic Christian,"—Ringo Starr and Peter Sellers—rehearsing and shooting some of the production's first scenes. There was one particularly hilarious sequence in a restaurant setting.

Other visitors that day included Paul with Linda Eastman and Mary Hopkin. Paul spent a long time sitting next to the Princess in deep conversation during the afternoon.

BEATLES' ENGINEER

The boys plan to do all future recording in their own studio which has been built in the basement of their Apple headquarters in Savile Row. The engineer in charge is Glyn Johns. The Beatles think very highly of his abilities and they stopped recording in February when Glyn went to America to make some recordings with the Steve Miller Band.

Mary Hopkin has proved the most successful Apple signing. Here she is with Paul at the party thrown to launch her first L.P.

JUST THE FOUR AGAIN

It looks as though the Beatles have turned full circle because they have tried to record all the tracks on their new LP using just the Beatles—with very few extras.

The days of vast orchestras seem to be gone—at least for the moment! The news will certainly please all lovers of their *LOVE ME DO* and *PLEASE, PLEASE ME* days.

When they do add extra musicians it will only be one or two and they will normally all be good friends and not session players.

LIGHTING MAN

The Beatles have been heaping praise upon the head of lighting man Tony Richmond who was a key backroom boy throughout the making of the "Beatles At Work" documentary film in Twickenham Film Studios and at the Apple headquarters in Savile Row.

PRESTON'S FIRST

Mal Evans mentioned last month that Little Richard's former organist, Billy Preston, had played keyboard on several songs going into the Beatles new LP. Now, he is to have a release all his own this month. His first single, which Billy wrote, has been produced by George.

John, talking about George to Billy Preston, said: "He has got a really perfect pitch, you know. At the bottom of his garden. Plays anything—tennis, cricket!"

MAL EVANS REGRETS

Last month's issue of *The Beatles Book* included a promise from Mal Evans that he would be writing at length and in detail for the April *Monthly* about The Beatles' next LP album. Unfortunately further March recording sessions required to complete the LP tracks were severely delayed while each Beatle polished off behind schedule various individual projects—not least of these being Ringo's heavy involvement on the Twickenham Film Studio set as co-star of "The Magic Christian" and the group's series of concentrated business conferences at Apple following the arrival there of their new business adviser, Allen Klein.

For these reasons publication of Mal's album track piece has been postponed. Says Mal: "I am sorry to disappoint readers who were expecting all the LP information this month but until the whole album is finished I'd rather not write about it. I'm hoping we'll have all the information ready for inclusion in the May issue and, in any case, I'll make sure everyone can read all about these recordings in *Beatles Monthly* ahead of the release date."

Mal agreed that an April issue for the album was not out of the question.

POLICE REFUSAL

You will remember that the Beatles attempted to record their new LP on the roof of the Apple building but were stopped when the neighbours complained. Mal actually tried to persuade several of the policemen, who came along to enforce the ruling, to join them on the roof.

Said Mal: "We had umpteen complaints from other people in the street during the lunch-time session and I've got to admit you could hear the music all over the place. But the police had their duty to do, even though they seemed to be enjoying the Beatles' music."

Mal didn't actually manage to get the music stopped until the Beatles had played, sung and taped their planned quota of five numbers!

APPLE COOKS

During weekday recording sessions at Apple, the Beatles are fed with delicious meals cooked by Apple's full-time catering staff headed by *cordon bleu* kitchen genius Shirley and her assistant Janet.

They cook for all the Apple executives and their lunch-time business guests throughout the week, and also save other Apple employees from starvation during working hours with sandwiches as required. Nerve centre of Apple's eating division is a magnificently furnished top floor kitchen.

A shot of John taken in St. Johns Wood studios while the Beatles were recording ALL YOU NEED IS LOVE.



The Beatles

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