

The

AUGUST No. 73

2/6

Beatles

MONTHLY

BOOK



The Beatles Book

The Beatles' Own Monthly Magazine
No. 73, AUGUST 1969

EDITORIAL

You won't mind if I munch a piece of iced cake whilst I'm writing this because—just in case you've forgotten—1st August was our sixth birthday! To the best of my knowledge, only one other large circulation fan magazine has ever been published for the same length of time so I can't let this date pass without thanking all our readers for their tremendous support over the past few years.

When I look at the Beatles now I realise just how much has changed over the last 72 Beatle Books. When one sees an early photograph, their hair—which was described universally as “long”—seems extremely short. And there have been many other changes, particularly in dress and so on, but the most far-ranging change of all has been inside their minds.

Whatever they said in private, the boys have always made a point of having a “corporate image” as the Americans like to say in their public relations campaigns for big companies, and they all work hard at promoting the Beatles as a group. What one says, all repeat. It is very much a case of the Musketeers, “all for one and one for all”!

That they have stuck to this basic principle in public for so long is very much to their credit. Too many groups have broken up recently with one or more of their members attacking the others.

Not that the Beatles have always agreed in private—far from it. But I don't believe that the differences now are any greater than they were in 1961 or 1964. It's just that modern day arguments can have more far-reaching consequences. If Paul said “Let's go to the pictures” in 1961, and John didn't like the idea, then he stayed at home and no one cared. But if in 1969 John says “Let's start appearing again” and Ringo says “I don't want to” the consequences are much greater.

The Beatles have always reserved the right to change their minds. Because they are so popular, almost anything they do is investigated immediately by reporters from both television and the press. And, if they are careless enough to drop the least hint as to a forthcoming film or record, it's across the front page of hundreds of papers and magazines all round the world within a matter of hours. But if the boys want to change anything—they do!

So, although only four short weeks after giving you the very comprehensive details of the boys' new album, we have to announce that it has been postponed until later in the year, there is really no reason to have a go at the boys because they are very busy in the studio working on another album, which will be released shortly (I hope). The output of Messrs. Lennon, McCartney, Harrison and Starr still remains remarkably prodigious.

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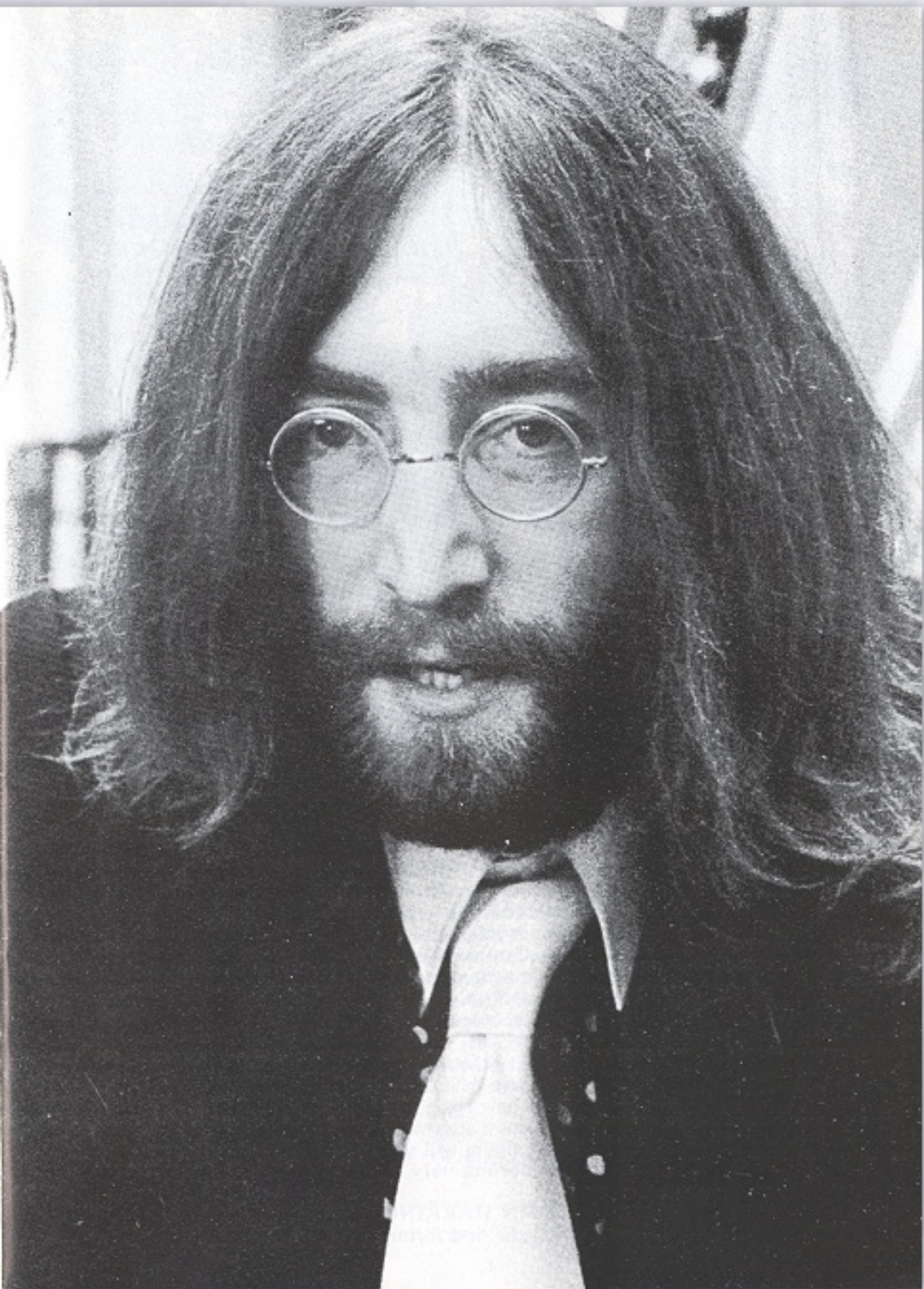
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Johnny Dean Editor.





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AUGUST NEWSLETTER

DEAR BEATLE PEOPLE,

Each week, Mondays to Fridays, all through August THE BEATLES will be back in St. John's Wood, North London, at EMI's Abbey-road recording studios to continue work on their latest lot of LP tracks. The new series of sessions started on Tuesday, July 1—while JOHN and YOKO (plus her little daughter Kyoko) were still in hospital at Golspie, Sutherland, up in Scotland, following their car crash.

In John's absence, most of the first week's vocal work was done by PAUL who was also playing piano and moving around between acoustic guitar and electric guitar. Meanwhile George took over the role of bass player, using that special-sounding six-string Fender which has been heard quite a bit on the lads' recent records.

On Thursday, July 3, RINGO and MAUREEN deputised for John and Yoko by attending Apple Records' Chelsea Press Reception to mark the issue of *Give Peace A Chance*. Then the following Sunday John, Yoko and Kyoko were able to leave the Golspie Hospital—and, thank goodness, there was good news that Yoko's superficial injuries hadn't harmed the new baby she's having. The same day Cynthia collected little Julian from the hospital.

Next afternoon, with JOHN back in action, group work continued in earnest on the taping of the new album material and, as I said at the start, further studio sessions are booked five days a week until August 29 between 2.30 p.m. and about 8 p.m.

Although after reading MAL'S story last month and getting a sneak hearing of the *Get Back* LP, I'm sorry to learn it won't be issued as soon as we'd all expected, it's great to know how keen the lads are to complete ANOTHER full set of LP recordings to be going on with. The current recordings will now be on an LP which should be finished by the end of this month and rush-released very soon afterwards. And, as you'll read elsewhere in this month's *Beatles Book*, the *Get Back* album will still come out but at a more suitable time—when we see the BEATLES' TV documentary film which is all about the making of the recordings concerned.

BEATLE BITS: Apple's busy KEVIN HARRINGTON deputised for a holidaying MAL EVANS at studio sessions during the first fortnight of July. Both NEIL and Mal



Just compare this group photograph with those published in the BEATLES BOOK of six years ago.

were vacationing in the South of France . . . Visitors to July sessions at EMI included MIKE McGEAR and DONOVAN—Don sent down a lovely big bunch of flowers before dropping into the studio which was a very nice and thoughtful thing to do . . . *Question:* Why have the BEATLES moved back to the EMI Studio when we all know they recorded their *Get Back* album in Apple's own basement studios? *Answer:* Because the Apple mixer is not ready for use yet although it's been installed in the new studio. This meant there wasn't really room to keep in there the borrowed EMI mixer used during *Get Back* sessions . . . MARY HOPKIN has been recording again in July which has meant that producer PAUL has been doubly active. One day he turned up with a brand new song for Mary, played it over to her on piano and she recorded it right away with RINGO drumming and Paul playing both bass and electric guitars as accompaniment.

Tarrah for now and Lots of Good Luck,

FREDA KELLY,

National Secretary of the Official Beatles Fan Club.



*ABOVE: Paul plays for Mary Hopkin, Maureen Starr, stepdaughter Heather and wife Linda.
BELOW: A pensive George Martin and cowboy-hatted Ringo listen to a new McCartney composition.*



WORLD'S FIRST IN-DEPTH PREVIEW OF THE BEATLES' 'GET BACK' LP RECORDINGS

Beatles Monthly exclusive by Frederick James

Editor's Special Note:

***When Frederick James listened to the LP recordings he discusses below, the Beatles were planning to release this album collection at the end of August. Now we know that there has been a complete change of plan and the Get Back LP record will not be issued until much later in the year when it will coincide with the screening of the film produced during the making of the LP. In spite of this change, I decided that Beatles Monthly readers should still have the special LP feature as promised in this month's issue. But please keep in mind that this will NOT be the next LP to go on the market. ANOTHER ENTIRELY DIFFERENT SET OF RECORDINGS will make up the Beatles' next Apple LP which is scheduled to come out within the next four or five weeks. The Get Back LP recordings will NOT BE AVAILABLE IN THE SHOPS until much later in the year—probably towards the end of November.

The words I am about to write are based on my own personal summing-up of the Beatles' autumn LP, the album they've been building around the *Get Back* theme. I want to make this personal opinion bit clear at the outset because my favourite tracks may not be yours and the ones I'm only lukewarm about you may decide to rave over once you hear the LP towards the end of the year.

The other point to bring out right away is that I've listened to the whole album twice through and only twice through. How many times do you play the majority of new Beatle recordings before you're hooked on the thought that here is another masterpiece? Only two of their singles from the past stand out in my mind as items which hit home for

me at very first hearing—*Penny Lane* and *All You Need Is Love*.

Now to business! First I'd like to pick out the three *Get Back* album tracks which I believe will live for many years and be added to the range of Beatles classics:

1. ONE AFTER 909.
2. FOR YOU BLUE.
3. LET IT BE.

OPENER

One After 909 is the Side One opener of the LP programme and it finds Paul in his rockin' raver role, letting his voice rip into the fast-moving lines of lyrics with typical McCartney thrust and infectious enthusiasm. It's not quite as wild a presentation as he gave earlier things like *I'm Down* and *Long Tall Sally* but the vocal format isn't far removed

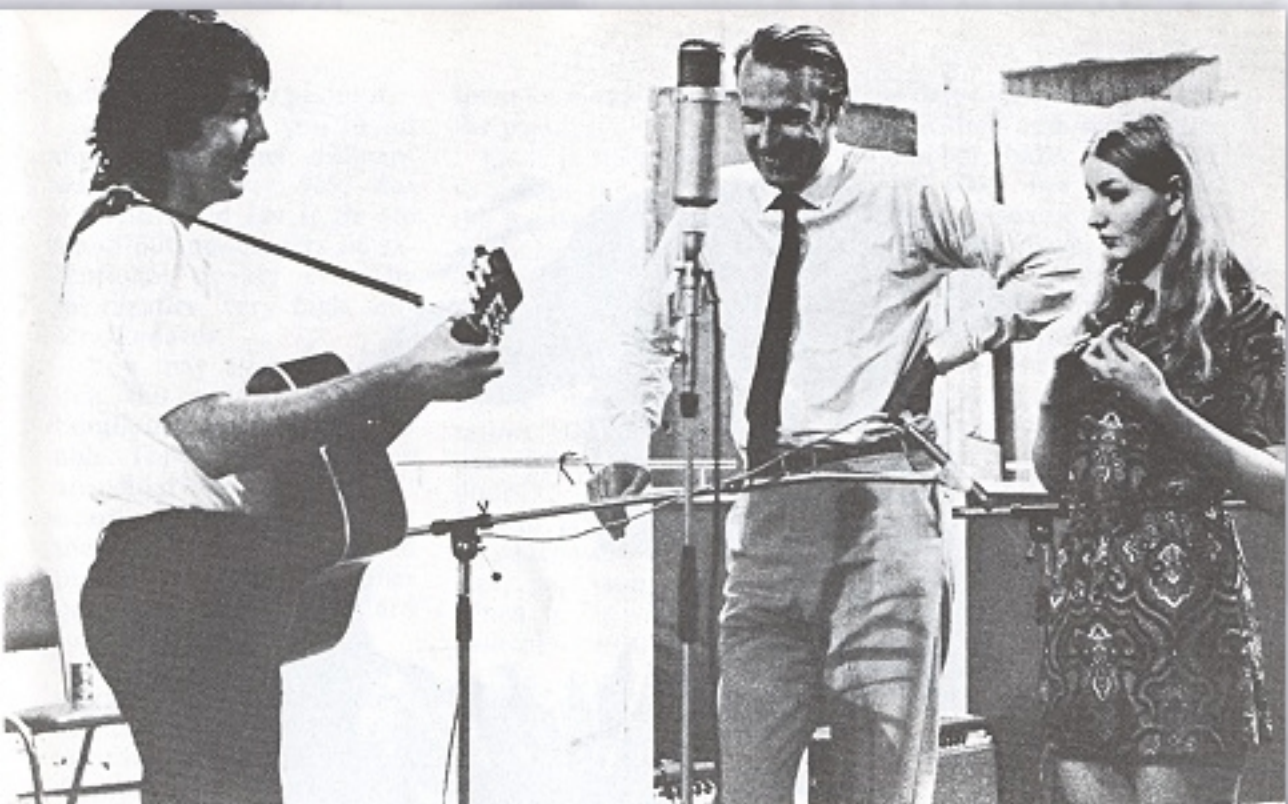
from Paul's more recent *Back In The U.S.S.R.* rouser.

Of the up-tempo stuff collected here I'd say *One After 909* will become the new album's most played track and deservedly so. It was written ten years ago by John and Paul when, clearly, their big influence was the recordings of America's Rhythm & Blues giants. Intentionally the Beatles haven't attempted very much up-dating of the piece because it works so well the way it stands.

For You Blue is George's showpiece. He's the composer, lyric writer, singer and main guitarist here.

For George this is a total "getting back" to the days before his sudden concentration upon Indian music. At the same time it's very much a 1969 track for I doubt if George would have been





ABOVE: Paul and George Martin obviously thought it was very funny, but Mary Hopkin didn't.

LEFT: And Ringo and Maureen thought her drawing was hilarious.

capable of penning or performing such an entertaining song in his pre-sitar period. John and Paul have been mighty talents at songwriting for ten years—*One After 909* reminds us of that. But George has cultivated his composition work slowly and effectively over the years. It's no surprise to hear another terrific new number from the Lennon/McCartney collaboration but it's pleasing to find that with *For You Blue* George is ready to approach that pair's high standard of writing, a fact that suggests to me that George may well extend very substantially his activity in this line in the future, creating more and more new material not only for use by the Beatles but by the various upcoming Apple artists in

whom George is taking a record production interest.

Although there isn't a hint of India about *For You Blue* I'm convinced that the considerable broadening of George's over-all musical knowledge since he began to learn the sitar will have helped him to build the very beautiful romantic ballad he calls *For You Blue*. Both the words and the melody are excellently put together.

PERSUASIVE

The performance itself is vocally persuasive and has a neat combination of Lennon and Harrison guitar sounds behind it. George plays acoustic while John presents the contrasting steel hard music of his Fender, drawing from it swirling,

curving metallic notes that give us pictures of silver sand, swaying palms and dusky island beauties!

The last of my three choices is another Paul McCartney speciality, one that lets him fly right to the other end of the scale from *One After 909* to deliver something sentimental. *Let It Be* is a warm song, a charmer put over with friendly persuasion. The words carry an utterly simple message saying that when all the world agrees there'll be a peaceful answer to everything. Not unlike the acorn theme being carried across the world by John and Yoko is it?

Let It Be could easily live as long as Paul's previous winners like *Yesterday* for it has the same hallmark of



melodious beauty about it.

I hope I leave you in no doubt that in their different ways *One After 909*, *For You Blue* and *Let It Be* are stand-out newcomers of exceptional quality even by the Beatles very high self-set standards.

You may agree with me that the rest of the new bundle are much less remarkable. This is not to say they are actual losers but I haven't heard anything else amongst the *Get Back* programme to put forward as another potential Beatles standard for the seventies.

If you read the detailed story of this album's creation in the Mal Evans piece which went into the July edition of *Beatles Monthly*, you will know that this is very different from all previous LP records made by John, Paul, George and Ringo.

PERFECTION

Instead of aiming for technical perfection, the Beatles have (as Mal so precisely put it) taken their socks off. In other words the aim of this LP is to invite Beatle People right into the Apple recording studio to hear what happens at a typical series of 1969 sessions. "By far the most intimate set of records the Beatles have ever put out" confirms Mal. And he concludes: "All the off-the-record bits are left ON the record for you to hear. None of the loose ends tied up. Just a friendly album . . . quite unlike the carefully prepared, expertly edited LP productions the fellows have

spent so many months on in the past."

So it is important for us to accept this LP for what the Beatles intend it to be—a backstage special which leaves with us not only their new numbers but intriguing glimpses into their unrehearsed studio work, their bits of 'tween-takes conversation, their shouted gag lines yelled up from studio floor to producer George Martin, engineer Glyn Johns or whichever relatives, buddies, pals and mates happened to be visiting in the control room at the moment.

The other important change, a definite bit of "getting back", is the total exclusion from this production of electronic tricks (all those curious tape-loops and back-to-front sound effects, distorted instrumental attacks and so forth), accompaniment musicians and extra vocalists in the background.

All the way through to *Sgt. Pepper* and beyond, the Beatles let their recording sessions expand to epic proportions. They fetched in banks of strings, full symphony orchestras, assorted small groups of instrumentalists—and a lot of advanced technical machinery to achieve special effects.

The new LP collection is a get-back to the recording line-up they used in 1963 and 1964. Mostly it's just three guitars and drums. As with most of their earliest recordings, Ringo stays beside his percussion kit and isn't handed a vocal mike at any stage of the proceedings. It's

true that to their guitars and drums they add piano and organ but that's all. Where piano was once added to Beatles tapes by George Martin, the player today is either Paul or Fifth Beatle Billy Preston, that extraordinarily talented American who moves between organ and piano on about half the tracks assembled here. While the other half were being recorded Billy was back home in America but we know we'll hear much more of him both as singer and instrumentalist now that Apple Records are lining up Billy Preston's own tracks for release.

OLD PHOTO?

Even the album's sleeve goes back six Beatle years. The photograph on the front cover was taken by the same photographer who did the one for *Please, Please Me*. John, Paul, George and Ringo lined up on the staircase at the headquarters of EMI Records in London's Manchester Square just as they had done a little over six years earlier. What's more I'm told that Angus McBean even used the very same camera to take the 1969 version of the same picture!

And as with *Please, Please Me*, the 1969 album includes recent tracks issued as a single and borrows its programme title from that chart-topping single hit rather than having a different title of its own.

For those who thought that the Beatles work on record has been becoming



too clever, too cluttered up with freaky ideas, the *Get Back* bundle will come as a most pleasant surprise. Here is the quartet back at its own simple, uncomplicated yet commercially musical beginnings.

Of course *Please, Please Me* was recorded in one very long day whilst the tracks on the *Get Back* album were made over a period of quite a few weeks during the first months of 1969. And to some fans who don't follow the full month-to-month activity of the Beatles, it may seem that there isn't much to show here for such a long wait. Since the two-disc LP set came out last year there has been a gap of almost nine months in the output of LP material from the Beatles. What should be remembered is that for much of these nine months the Beatles have been heavily engaged in other work—making Apple a more efficient operation, promoting the interests of other Apple artists ranging from Mary Hopkin and James Taylor to Jackie Lomax and Billy Preston. In John's case there has been much 1969 time taken to establish Bag Productions, the new John/Yoko production hive which is making not only records but books, films and peace-promoting overseas trips. George has made his Zapple album, Paul has married and Ringo has found time to take on his first full co-starring film role opposite Peter Sellers.

Thus the real production time for the *Get Back* recordings should read nearer nine

weeks than nine months—and alongside the actual studio taping work went the making of a motion picture, a film which is to be the direct visual companion to the audio contents of the *Get Back* LP. Instead of accepting the *Get Back* release as a fascinatingly informal listen-in at Beatles sessions, the knockers are sure to suggest that John, Paul, George and Ringo couldn't be bothered to put their socks on for this set, wouldn't take the trouble to tie up the loose ends, had lost the enthusiasm to aim for complete studio perfection.

I have left detailed discussion of all the other *Get Back* tracks to the end of this piece.

I don't need to write here about the album's title track, *Get Back*. Just for the record I'll confirm that it finishes the new album's first side and it crops up again very briefly at the very end of Side Two in reprise (encore) form. The "B"-side of the same single, *Don't Let Me Down*, is right up front on Side One straight after the rip-rockin' *One After 909* opener.

And, as Mal revealed to you last month, there are little fun sessions stuck in between a couple of items. Right after *One After 909* there's a snatch of free-wheeling freaky guitar work followed by the brief nostalgia of the Beatles tackling the oldie *Save The Last Dance*. Again on Side Two they repeat the idea of popping in a familiar oldie—it's the Liverpool folk/skiffle ballad

Maggie May and it comes between *Two Of Us On Our Way Home* and *Dig It* (tracks 3 and 4).

***WHEN I LISTENED TO A SPECIAL APPLE ADVANCE COPY OF THE "GET-BACK" ALBUM, IT CONTAINED ONLY SIX OTHER ITEMS, ALL FRESHLY WRITTEN MATERIAL. THERE'S ALWAYS THE POSSIBILITY WITH ANY BEATLES PROJECT THAT LAST-MINUTE CHANGES WILL BE MADE, THAT ONE OR OTHER BEATLE WILL WANT TO PERSUADE THE OTHERS TO DROP A PARTICULAR TRACK OR ADD ONE OR TWO NEW ONES FROM THE GREAT WEALTH OF OTHER 1969 TAPES FOR WHICH THERE ARE NO PRESENT RECORD RELEASE PLANS. BUT AT THE TIME I WRITE THIS PIECE, THE REST OF THE "GET BACK" PROGRAMME RUNS LIKE THIS:—

Dig A Pony . . . Here's a heavy blues with John getting most of the vocal action, Billy Preston featured on electric piano, Paul playing bass and Ringo laying down his good, good drum base. Although John sings and Paul joins in occasionally with ad lib comments, the main attraction of the track is the bluesy guitar work so *Dig A Pony* is more of an instrumental winner than anything else with the words having less importance for the listener.



*ABOVE: Maureen, Linda and Paul walk up the stairs to the control room to hear the play-back.
BELOW: Pause for a guitar adjustment.*



I've Got A Feeling . . . John replies to Paul's raw, punched-out blues-shouting and, later, takes over the vocal lead from him. I can imagine this track being a fantastic success in a club or discotheque setting where we might watch as well as hear what's happening. Perhaps the full strength of the recording will be most obvious when we get to see the film made during the LP recording sessions. For me, the fault with *I've Got A Feeling* is that it starts out at pressure and stays like that most of the way through when I was waiting for some kind of climax which never came.

INTERESTING

Teddy Boy . . . Here's a thoroughly interesting mixture. On novelty grounds I was tempted to add this track to my list of three highlight selections. So many different feelings are put into this one that it's difficult to sort out the main one and tell you just where the Beatles are going with *Teddy Boy*. One special point is that bass is discarded altogether here in favour of a guitar line-up which has electric and acoustic played alongside one another. Paul handles the vocal and the whole instrumental arrangement gradually works its way into a strange hoedown Square Dance setting!

Two of Us (On Our Way Home) . . . This is the item with which the Beatles are launching their latest Apple group, a threesome known as Mortimer made up of

talented New York teenagers for whom Paul penned the song. Vocal work is shared here by John and Paul with some splendid harmony singing from the pair on a ballad that's busy and, at the same time, relaxed. I heard some stand-out guitar playing from George here, playing electric guitar but getting right down low so that his contribution replaces Paul's usual bass role all through the recording.

INVOLVED

Dig It . . . Although he's involved in joining Paul and the others for most of the vocals on the *Get Back* album, John isn't featured strongly on this new set as solo singer. Granted he's the star of *Don't Let Me Down* and *Dig A Pony* but to my mind his main solo contribution to the album is *Dig It*. Now that's odd, you may think, because it's PAUL and not John that tackles the track's lead vocal! But John—and sometimes George—weigh in here with wild off-the-cuff shouts which add enormously to the excitement. This is a tremendously rhythmic item, a good-time track with much free-swinging guitar work and vocal vamping which reaches out from R. & B. into something that's close to jazz. And, as I say, John's involvement is just great.

FINAL BRIEF

The Long And Winding Road . . . Apart from the final brief return to *Get Back* at the end of the second side, this is the last track on the

album. It's Paul again as singer with a ballad which just fell short of *Let It Be* for me and, therefore, just missed inclusion in the *Get Back* LP Top Three I listed at the start. Again he's in sentimental mood but, unlike *Let It Be*, this is a personal love song about a girl who left him a long time ago.

And that's the lot—three very, very strong new numbers, six equally new compositions that aren't quite so strong, a couple of quickie fun tracks in the form of blasts from the Beatles' long-gone past and the couple of sides from their early-summer single of '69, *Get Back* and *Don't Let Me Down*.

Let me finish by saying that I welcome the news that this *Get Back* LP is being put back—held until around November it seems so that it can come out as the soundtrack album when the Beatles' TV film all about the making of these tracks is to be shown.

UNPOLISHED

Granted the *Get Back* long player has tremendous novelty appeal with its intentionally unpolished "backstage" approach but I'm sure you'll agree with me that it would not have been wise for this to be the record upon which the world's Beatle People would judge the group's 1969 progress. As a special bonus, as an off-beat follow-up release arriving in the shops AFTER their first main LP of the year, the *Get Back* programme will be really welcome.







LETTERS from Beatle PEOPLE

Dear Johnny,

You asked for the opinions of *Beatles Book* readers about Bob Charpentier's letter. Well, here is my opinion. Does Bob Charpentier really believe that John is making *Two Virgins* and similar "music" just for money? I don't believe that John would do anything unless he enjoyed doing it, and surely he has made it quite clear that he wants everyone to get a laugh from his "art". In fact he has admitted that it is "con-art", which surely speaks for itself. Anyway, I (and no doubt many other fans) get laughs from everything John does, so what more do we want?

Bob Charpentier stated that John is out for money first and to please his fans second. But John and the other three have been pleasing us for more than six years now and they still continue to please us with their great records. Surely Bob doesn't expect them to tour forever.

And I would also like to point out that they didn't stop touring, as Bob says, because there is more money in recording, but because if they were still touring today, everyone would be sick of them and they'd be going insane from boredom! Hope I haven't taken up too much space.

Yours sincerely,
Susan Chitty
(No. 141803),
"The Cobb",
20 South Drive,
Cheam, Surrey.

P.S.—I think *Give Peace A Chance* and *Remember Love* are great.

Dear Sir,

After reading this month's *Beatles Monthly* I must say that I wholeheartedly agree with John Finn of Ireland.

When the Beatles first became famous they gave us a completely new and refreshingly different sound. *She Loves You*, *I Feel Fine*, and many others. Each of these songs was about two years ahead of anything else on the pop-scene. For the next five years it was as if they were climbing a ladder of progressiveness. Each new song was a little more original and exciting than its predecessor. Then after the release of *Sgt. Pepper* they suddenly stopped. And we hear from people like Mal Evans that "many fans will be pleased to know that much of the new LP is in the Beatles' earlier style". But is this true? Do the fans want to go backwards into the Rock 'n' Roll era?

Do we want the simple run-of-the-mill sound of three guitars and a drum kit? Surely there are a hundred and one "pop" groups who can give us this kind of music (which really is only designed for dancing to).

Surely the Beatles shouldn't stop experimenting with new sounds! I believe that they have the ability to go on to produce even more fantastic sounds than even *Sgt. Pepper*. As indeed George Harrison proved on his *Wonderwall* (which was very underrated by many fans).

I would be interested in other fans' opinions on this. Because I can't believe that anybody who is in favour of originality would want the Beatles to tread over old ground, however high the records climb in the charts. Why don't they look to the future instead of 1962?

Yours faithfully,
S. C. Blake,
F.C. Member 139966,
7 Harley Close,
Wembley, Middx.

Dear Ringo,

I've just read in *LIFE* that you would like to play Sam in the movie version of the "Lord Of The Rings". I can't really tell you what effect this had on me! I am a bit of a nut on the book and I've read it three times. (I'm on my fourth time now.) The strange thing is, that from the very first time I read about Samwise, I immediately pictured you, Ringo. None of the other characters in the book ever took on real faces, but you stood out as the ideal Sam, even though you are nearly twice his size.

I most earnestly hope that somehow, someway, you get to play the part of Sam in the movie of "Lord Of The Rings". It would make the whole movie worthwhile as far as I'm concerned.

Another thing, Ringo, we're all very anxious for your newest movie to come out. I hope we have as much fun seeing it as you seemed to have making it. Sellers sure is a great guy. He spoke very nicely of you on a show out here.

Thank you for your time, I know it's precious.

Jai Guru Dev,
Sharon Wells,
U.S.A.

P.S.—Live long and prosper.
P.P.S.—Send all my loving to the two balloons (from your Christmas record).

Dear John,

Having just read a letter in the June edition of *The Beatles Monthly* about your appearance on the Eamonn Andrews' Show (3.4.69) I just had to write and tell you this.

After the show, which all the family watched, including Ma and Pa, we sat in the kitchen until 2 a.m. the next day, discussing both youths, long hair, peace and you.

You got through to my parents. My mother realised that boys or men with long hair weren't all just "good for nothings". My father said, "If there was peace there would have been no Second World War and his parents may still be living."

My brother began to grow his hair as a symbol for peace, although it was very hard for him to do so, as he is still at school, but he grew it until demanded it should be cut.

Credit also to Yoko, who played a big part.

Beatle mad,

Janice Blake,
41 Larcom Street,
Walworth,
London, S.E.17.

Dear Johnny,

Re the first letter in *The Beatles Monthly* June issue from Derrick Harrison. Ha, that's a goodly name. Leave the over 30s alone, even J.G.P.R. are creeping up to 30 yer-know!

Whilst I agree in the main, Derrick, I would like to point out that some of us are Dolly Birds and Fellers. No names, of course, but mine will be at the end of this letter.

I hope to be going strong for years yet Beatlewise, that is, I'm with them, and it, whatever it is, all the way.

Yours, an over-30—hm!

From Daphne Davey,
No. 123679,
9 Vicarage Fields,
Walton-on-Thames,
Surrey.

Dear George,

I felt I must write and tell you the way I feel about your composition, *Old Brown Shoe*—its brilliant! I have always admired your songwriting for its subtle humour and satire as shown in *Taxman* and *Piggies*. In fact, I have a "top ten" of all your compositions. Top of the chart used to be *Within You, Without You* because of its brilliant lyrics—but now *Old Brown Shoe* has shot right up to the top—it is so beautiful. I think what also makes your songs so brilliant is your super, weird-type—almost mystic voice and your mastering of the guitar and all the other instruments you play so well.

From a much admiring Beatle person (who believes them to be four very aware individuals).

Love,

Miss Nawal Gadalla,
Beatle Person 145684.
Berkhamsted, Herts.

P.S.—Love and best wishes to Pattie, Yoko, Linda and Maureen.

Dear *Beatles Monthly*,

I have an idea on my mind that you may like.

Can't you organise a prize? Questions on Paul and Linda's baby?

We could answer three questions;

1. Boy or girl?
2. The exact birthday?
3. The first letter of his/her name?

There doesn't have to be any prize, but let me already give the answers I think that are right;

1. A boy.
2. 29th December.
3. S.

If you keep it in mind only, it would also be very nice. If you print this, it will even be better. I won't tell how I found out the answers, but I did it myself.

My love,

Maud van Pelt,
Bleyenbeek 1,
Amsterdam Zii,
Holland.

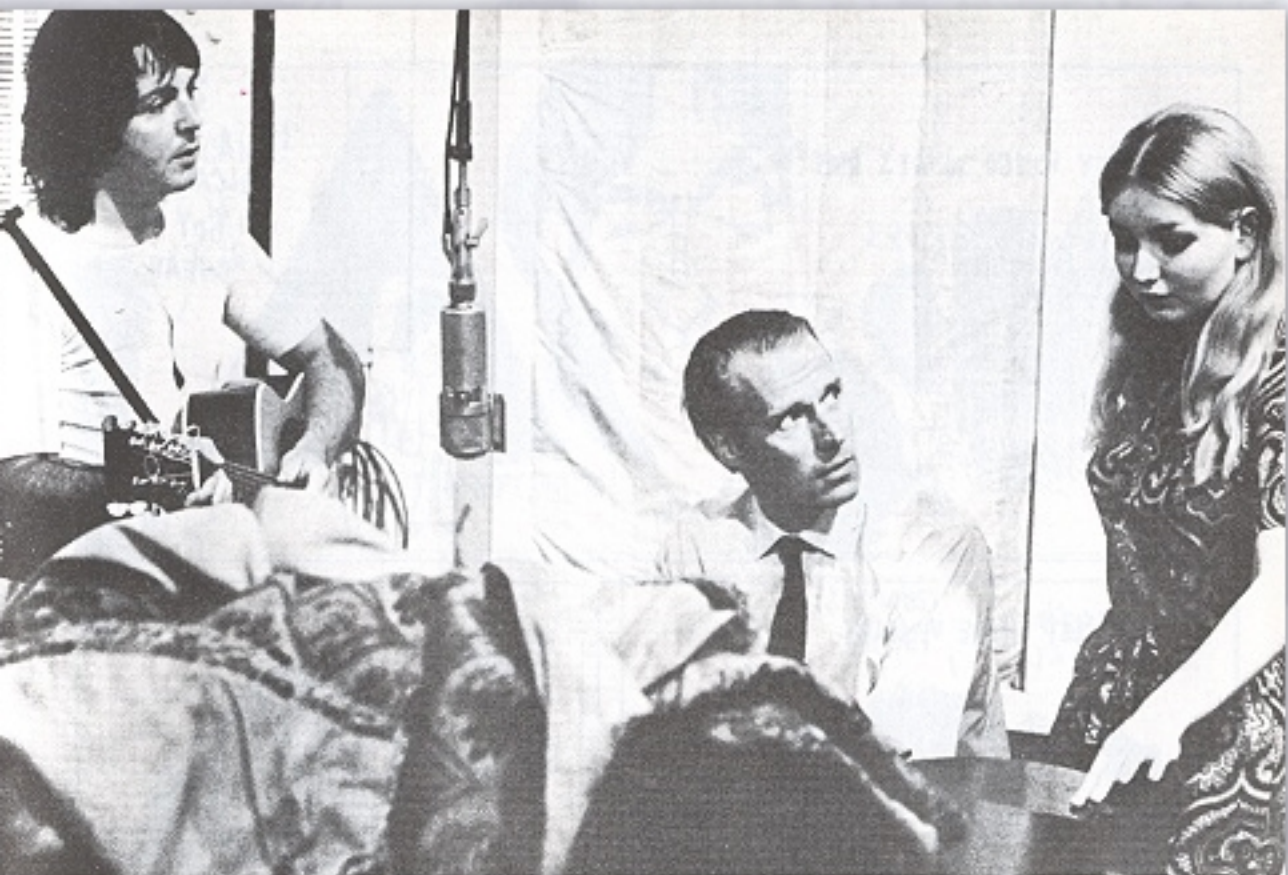




(Addresses are in England unless otherwise stated)

Raina Reid (14), 1 Rowley Gardens, Manor House, London, N.14, anywhere except London.
 Fatma Ozakat (15), c/o Melih Ozakat, Austin Acentesi, Gazi Bulvari, Izmir, Turkey, wants boy p.p. anywhere.
 Dominic Wong (18), No. 20, Road 21/30, S.E.A. Park, Petaling Jaya, Selangor, Malaysia, wants girl p.p. anywhere.
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*ABOVE: Mary Hopkin puts over a point to a very attentive Paul and George Martin.
BELOW: Paul comes up with another of his quick suggestions.*



'HEY RINGO, WHAT'S THAT?'



'IT'S A
VOLCANO
- I GOT IT
CHEAP.'



'LET'S HAVE A LOOK.'



'YOU'VE
BEEN
SWINDLED!'



'THAT'S
NEVER A
VOLCANO!'

'NAAH!'



'IT'S ONLY A
MOUNTAIN WITH A
HOLE IN IT!'



'IT IS
A VOLCANO!
IT IS!
IT IS!'



'LET'S SEE
IT ERUPT, THEN!'



'ERUPT!'



SILENCE



'IT MUST
BE SHY!'

'P'RAPS
IT'S NOT WELL.'

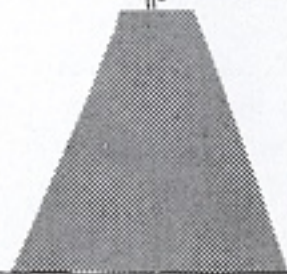
'IT FAILED ME!'



'PLEASE
ERUPT!'



BOOM
ALREADY



'SEE!'



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*ABOVE: John and Yoko didn't take every minute of their days in bed seriously.
BELOW: Paul McCartney does his famous imitation of Elvis Presley.*





ABOVE: Ringo peers at a disembodied hand as it adjusts his microphone.

BELOW: Ringo poses while wife Maureen has another go at putting his famous profile on to paper.



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'GET BACK' POSTPONED

A last-minute decision by the Beatles has led to the postponement of their *Get Back* album which was scheduled for release by Apple Records at the end of August.

Instead, the Beatles launched themselves into a concentrated series of July recording sessions to complete another entirely new LP for rush-release.

Explaining the switch of plan, Apple's Mal Evans told *Beatles Monthly*: "The fellows listened together to the final tapes of all the *Get Back* LP recordings after they got back from their various business and holiday trips abroad.

"They realised that it would be much more appropriate to hold back this whole set of recordings so that they could form an LP which would go out at the time their TV documentary is shown in Britain and America. In the meantime they wanted to get their first 1969 LP out as soon as possible. Some material was in the can already, but they got down to work again in the studios in the first week of July to complete enough new stuff to make up another full-length LP."

Beatles Monthly understands that the *Get Back* recordings will now get a November release date. Then the issue of the LP can coincide with the planned TV screening and can be treated as the documentary's soundtrack album. It is understood that the LP will still contain the same recordings—complete with the various ad-lib bits and snatches of studio conversation left in between each number.

★★★ FOR A FURTHER SPECIAL FEATURE ON THE *GET BACK* RECORDINGS, READ THE IN-DEPTH FREDERICK JAMES' REVIEW OF THE ALBUM WHICH BEGINS ON PAGE 7.

LENNONS IN GREECE

At press time, John and Yoko were planning to leave almost immediately for a short holiday in Greece. A belated recuperation spell following their recent motor crash.

Yoko spent the first weeks of July resting up while recovering from back injuries and had to spend most of the time lying flat.

Their idea is to have at least a fortnight's break in Greece, renting a boat to go round the islands. Accompanying them will be Yoko's daughter Kyoko. Julian Lennon will not join them in Greece since he is in the middle of a six-week stay in Italy with his mother.

NEW PLASTIC ONO SINGLE

At the end of August Apple Records will celebrate their first anniversary and claim to have clocked up a world-wide first year sale of more than 20 million records—including 4 million copies of *Hey Jude* sold in America alone.

The labels promotion executive, Tony Bramwell, told the *Beatles Book*: "We hope to have the new Mary Hopkin single out exactly 12 months after *Those Were The Days* and we hope everything will be ready on the Beatles' new LP too. We will also have a long and heavy instrumental single from the Plastic Ono Band for the last Friday in August. It's called *Rock Peace* and was recorded immediately after a recent Billy Preston LP session.

Bramwell added that a number of other special first anniversary releases were planned including a Modern Jazz Quartet LP called *Space*.

George records 'Krishna'

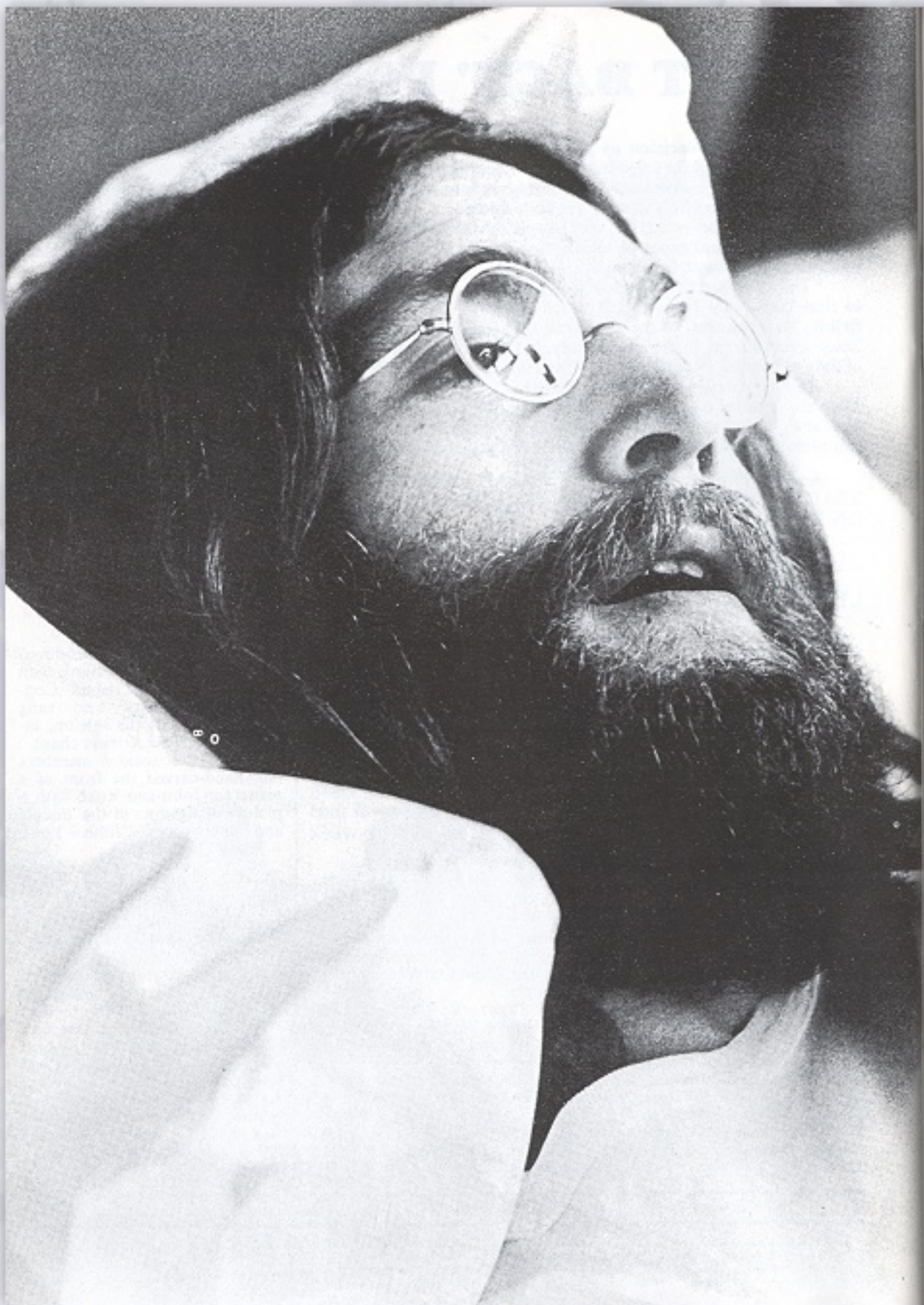
George Harrison has produced an Apple record with more than a dozen of the Krishna Consciousness Society who sang several pieces at the session, including the *Hare Krishna* chant.

One of the society members has hand-carved the front of a piano for John and Yoko with a picture of Krishna in the middle and the words "John—Yoko—Peace" beside it.

Billy Preston coming

Apple are negotiating a second BBC colour television special for Billy Preston who is likely to start a ten-city U.K. tour at London's Royal Albert Hall early next month. Meanwhile, George has finished work on Billy's first Apple LP which includes a six-minute version of *That's The Way God Planned It* which will be the album's title track.

Paul gives his mother-to-be wife a quick hug.



One Pair of Ears

In this occasional new series *Beatles Monthly* invites Guest Writers to contribute personal feature articles giving individual views on The Beatles and their music. This month's first *One Pair of Ears* piece is written by 19-year-old Scotsman WILLIAM McALLISTER, a newspaper record critic who is now working with a London P.R. company which handles publicity for people ranging from Cilla Black and The Scaffold to Bob Monkhouse and Deep Purple.

SOMEONE suggested I write an article about an aspect of the Beatles' influence on music. When I started I had a clear idea of what I wanted to say but that disintegrated in a mounting pile of rejected ideas and a waste basketful of half-truths that were only generalities.

1962. The year of The Great Unveiling. A myth was born out of the confusion of the years before. Four people were raised up and revered and not criticised to begin with because the confusion was still there. The Beatles began.

The Beatles and their music are the myth we create for ourselves to make us feel secure in the knowledge. Of what? That we understand what they are saying? Maybe. Or that we don't understand and are convincing ourselves they are aliens because they do not think along the same lines as we do? Maybe.

John and Paul and George and Ringo speak in music. We don't. Listening is all we can do. If the Beatles were a bigger influence than anything else it was not their conscious effort. What you give you get back. What you take you have to give back. A two-way flow between them and us.

Many an artist has been accused of copying Les Beatles. The Bee Gees have and so have the excellent Idle Race. Yet you know we all learn and digest from one another, don't you? I mean, Pete Townshend was the first pop guitarist to exploit fuzzed tones. John Cage, Stockhausen and all the others led the field in electronic sounds. And when John sings: "All we are saying is give peace a chance" it's not a new cry. And it's not an old one either.

We've got excellent groups today who owe nothing more to the Beatles than the incentive to pick up a guitar. Spooky Tooth, Jethro Tull, Family, King Crimson, Third Ear Band, Nice, Colosseum, Rolling Stones (!) and, oh so many others. All playing their different music derived from varied sources, yet all tied together by one connecting thread. All together just like the Beatles.

Before the Beatles we had Al Jolson, Frank Sinatra, Bing Crosby and Marlene Dietrich. All that crowd, myths all of them. But there was never anything like Beatles. We are a lucky dot in time to have them.

The blues revival of Alexis Korner and the Rolling Stones and Manfred Mann was a false start. It grew from unripe fruit. Now we have a proper start. We have Fleetwood Mac developing, Blodwyn Pig, Clouds and that lot.

STARTED AND CHANGED

Led Zeppelin do a version of *Long Tall Sally* which beats the Beatles' one but I don't suppose Robert Plant could sing *Martha*. Who leads when one does one thing better yet falls behind with another type of music? The Beatles started and changed and the world changed with them. And the Beatles go on being what they are and so we do as well, just for the hell of it. And if you were to ask Jimmy Page how the Beatles influenced him all he might tell you is that because they were there he wanted to play music. If he played Beatles' numbers it was because he didn't want to learn anything else at that time.

If you want to argue about whether it was Dylan or the Beatles who led a revolution then go ahead. Jim Proby led a revolution by splitting his pants.

If you have the strength and courage, love every kind of music there is. Make each type a personal favourite and pick out the good from the bad with a fine grace which will leave nothing unheard. What you give you get back. What you learn from John singing *Give Peace A Chance* is what he learned from you. "I am he as you are he as you are me and we are altogether." Remember?

No, the Pink Floyd really didn't influence the Beatles!

WILLIAM McALLISTER.

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