LENNONOLOGY

VOLUME ONE

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STRANGE DAYS INDEED

A SCRAPBOOK OF MADNESS

CHIP MADINGER SCOTT RAILE

LENNONOLOGY
Volume One | **Strange Days Indeed** A Scrapbook Of Madness

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For inquiries please contact:

Open Your Books
P.O. Box 4414
Chesterfield, MO 63006

www.lennonology.com
orders@lennonology.com

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"Well, I'm not good at dates, but whatever it was, it's all documented.
That's why I don't have to bother with dates… because it's on paper in the files somewhere. Right?"

John Lennon, 1980

"There was this girl called Yoko. Yoko Ono, who showed up at my house one day, and it was John Cage's birthday, and she said she wanted to get a hold of a manuscript to give to John Cage, of various composers, and she wanted one from me and John. So I said, 'Well, it's OK with me, but you'll have to go and see John.' She did."

Paul McCartney, 1994

Yoko Ono | b. Tokyo, Japan, Saturday, February 18th, 1933
John Winston Lennon | b. Liverpool, England, Wednesday, October 9th, 1940

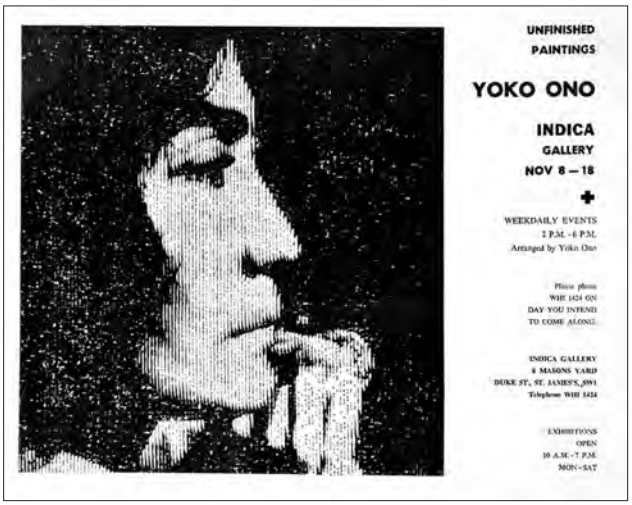
1966

Thursday, **November 3rd, 1966**

Like the other members of the Beatles, John Lennon had been on a sabbatical from the group since they played the final show of their North American tour on August 29th. While George Harrison visited India, Paul McCartney broadened his artistic gaze and composed the score for the Boulting Brothers' film *The Family Way*. Meanwhile, as Ringo Starr changed diapers and played snooker, John traveled to both West Germany and Spain where, since the beginning of September, he had adopted the character of Musketeer Gripweed in the film *How I Won The War*. With the majority of filming complete, John and his wife Cynthia returned home today from Madrid.

Monday, **November 7th, 1966**

Founded in early 1966 by author Barry Miles, artist John Dunbar and silent partner Peter Asher, Indica Books & Gallery catered to the contemporary London art scene. The street level bookshop and underground gallery were tucked away in Mason's Yard, a small courtyard off Duke Street that it shared with the Scotch Of St. James nightclub in Westminster. By the summer, Indica Books had relocated to Southampton Row, leaving the gallery to occupy the entire Mason's Yard facility. As sculptor Tony Morgan's exhibition drew to a close, avant-garde artist Yoko Ono began preparations for her one-woman show of unfinished paintings and objects. The assembly of her showcase continued into the early morning hours, and at approximately 3:00 a.m. on Tuesday, a group gathered at the gallery's front window and insisted they be allowed to enter. Amongst the revelers was film director Roman Polanski, "who rushed around the exhibits ecstatically, shouting 'This is the most beautiful apple I have ever seen' and 'that is the very essence of a needle.'"



It was also this evening that a bored John Lennon "went to the Indica Gallery looking for sex," chauffeured by Les Anthony in his black Austin Cooper 'S'. Indica co-owner Barry Miles, his wife Sue, gallery manager Genevieve Morgan, Yoko's husband Tony Cox and a few others were in the basement as Yoko made some final adjustments. "She was dressed in her usual black sweater, black trousers and shoes, with her long black hair hanging over her shoulders like a bell tent: very much the Greenwich Village bohemian," recalled Miles. "A joint was making the rounds when John Lennon dropped in to see John Dunbar. The two Johns were good friends, their relationship cemented by drugs."

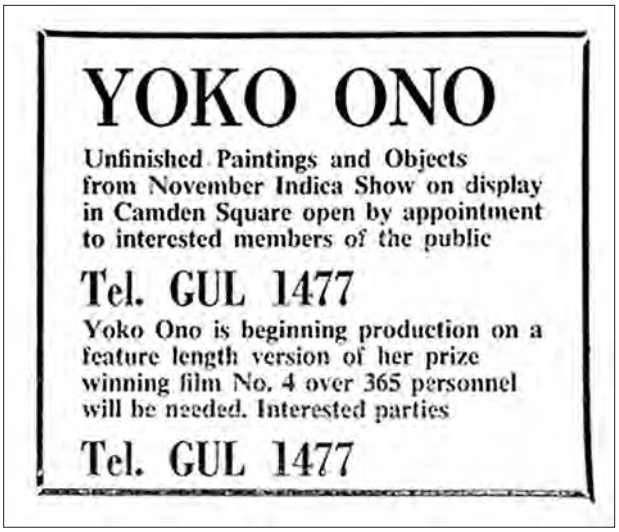
JOHN: "I'd been going around to galleries a bit on my off days… I got the word that this amazing woman was putting on a show next week and there was going to be something about people in bags, in black bags, and it was going to be a bit of a happening and all that. So I went down to a preview of the show. I got there the night before it opened. I went in—she didn't know who I was or anything—I was wandering around, there was a couple of artsy type students that had been helping lying around there in the gallery, and I was looking at it and I was astounded. There was an apple on sale there for two hundred quid, I thought it was fantastic—I got the humor in her work immediately. I didn't have to have much knowledge about avant-garde or underground art, but the humor got me straightaway… But there was another piece which really decided me for-or-against the artist: a ladder which led to a painting which was hung on the ceiling. It looked like a blank canvas with a chain with a spyglass hanging on the end of it. This was near the door when you went in. I climbed the ladder, you look through the spyglass and in tiny little letters it says 'YES.' So it was positive. I felt relieved. It's a great relief when you get up the ladder and you look through the spyglass and it doesn't say 'no' or 'fuck you.'" John explained, "Just that 'yes' made me stay in that gallery full of apples and nails, and not just walk out thinking, 'I'm not gonna buy any of this crap.'"

John Dunbar introduced him to Yoko, as John recalled: "He introduces me, and there was supposed to be an event that night… so I said, 'Well, what's the event?', you know? And she'd given me a little, lovely card... and it just says 'breathe' on it. And I said, you mean '[panting]?' She says, 'That's it. You've got it!'… And then there was a thing that says, 'Hammer a nail in.' I says, 'Can I hammer a nail in?' She says, 'No', 'cause it's opening tomorrow. And then the owner, John Dunbar, says, 'Let him hammer a nail in,' you know, 'He's a millionaire. He might buy it,' you know? She's more interested in it looks nice and pretty and white for the opening… and there was a little conference, and then she said, 'OK, you can hammer a nail in for five shillings.' So smart-ass says, 'I'll give you an imaginary five shillings and hammer an imaginary nail in,' and that's when we really met. That's when we locked eyes and she got it and I got it."

YOKO: "I met John when I had this show at Indica Gallery. He just came in and the first thing he saw was this ceiling painting. You got to it by ladder and he just climbed up the ladder, and he said 'yes.' I'd just arrived from New York and I didn't even know the name John Lennon… I found him to be a very good-looking man... I did not realize, just hearing his name, that he was one of the Beatles. I appreciated very much his behavior; I mean the way he acted that evening in front of me… Every visitor had to pay a fee of five shillings to visit the exhibition. It was not my idea, it came from the organizers. John arrived without any money. He did the gesture to give me two crowns. I entered into his game. I took… nothing!

"I did some paintings the visitors had to finish themselves. So they were changing constantly… there was this painting called 'Hammer A Nail In'. You were supposed to hammer a nail into it. Don't you see? And John asked, could he hammer a nail into it? So I thought, 'OK if you give me five shillings.' He didn't have the five shillings. So he said, could he hammer an imaginary nail instead? I said, 'That's fine.' And I realized that was my own game, because I always use imaginary things. I thought somebody's playing the same game as me. And we were off."

John made a memorable first impression, as Yoko later remarked: "To me he looked like a sensitive person. A clean-cut man with his own elegance."


YOKO ONO

Unfinished Paintings and Objects from November Indica Show on display in Camden Square open by appointment to interested members of the public

Tel. GUL 1477

Yoko Ono is beginning production on a feature length version of her prize winning film No. 4 over 365 personnel will be needed. Interested parties

Tel. GUL 1477

Tuesday, **November 22nd, 1966**

John and Yoko re-entered each other's orbit shortly thereafter, once more through the influence of the art world; this time it was at the Robert Fraser Gallery on Duke Street. John remembered, "The second time I met her at a gallery opening of Claes Oldenburg in London. We were very shy, we nodded at each other and we didn't know—she was standing behind me, I looked away because I'm very shy with people, especially chicks. We just smiled and stood frozen together in this cocktail party thing."

Yoko recalled the contrast in his appearance: "John was probably up all night. I don't know what he was doing but he looked like a totally different person—unshaven, looking very sort of, uh, angry, and he was—I just was amazed at—it was the person I met in the Indica Gallery."

1967

Early in the New Year, Yoko and Tony Cox, began to film a feature length version of *No. 4 (Fluxfilm #16)*, a five-and-a-half-minute compilation of exposed backsides, which had been produced the previous year for the *Fluxfilm Program*. The current production mirrored its precursor and carefully framed its subject so as to divide the screen into a quadrant of undulating fundaments with no perimeter edge. Staging of the extended *No. 4* took place in the Mayfair home of Victor Musgrave, one of the film's backers and former owner of the avant-garde Gallery One.

The soundtrack of the film consisted of conversations with the participants, who had been solicited via an ambiguously worded advertisement in *The International Times* and the show business trade paper *The Stage*. Yoko had evidently approached Paul McCartney about appearing in the film, as the Beatles' road manager Mal Evans penned in his diary: "PAUL HAS APPOINTMENT WITH JAPANESE LADY WHO WANTS TO PHOTOGRAPH HIS BOTTOM." Presumably Paul declined, and one must wonder if the same invitation might have been extended to John.

Saturday, **April 29th, 1967**

Indica Books had been raided on March 9th by a dozen plainclothes Criminal Investigation Department (CID) detectives under the auspices of the Obscene Publications Act (1959). They carried a warrant for seizure "by force if necessary" of *The International Times*, which operated from the shop's basement, on the grounds that there might be obscene literature on the premises.

In support of the paper's legal fees, the '14 Hour Technicolor Dream', a "Free-Speech-Human-Be-In Banana Weekend Turn-On", was organized to take place at the Alexandra Palace in North London this evening, beginning at 8:00. For £1, patrons were promised "innovations such as an indoor Ferris wheel, a festival of light machines on a scale that has never been seen in this country, and an environmental atmosphere that has never been attempted before with such a great number of people." Among those advertised to appear at the "gigantic, mind-blowing all night" benefit were Pink Floyd, The Move, The Soft Machine, Graham Bond, The Young Tradition, Denny Laine, Peter Townshend, Christopher Logue, Alexander Trocchi and Yoko Ono.

Yoko's contribution to the proceedings was to be 'Cut Piece', a performance piece where she would remain static while volunteers from the audience cut away pieces of her clothing, from tiny snips to large swaths, depending on the bravado of the participant. However, this evening a stand-in was employed while Yoko observed. Although John was also in attendance this evening, having arrived with John Dunbar, his and Yoko's paths were not destined to cross.

On July 4th, 1964, Yoko had published *Grapefruit* in a limited edition run of five hundred copies. The small, thick manuscript teemed with directions for conceptual music pieces and paintings, events, instructional poems, intangible objects, abstract architectural pieces and films. By virtue, the unfinished nature of her work leaned heavily on Marcel Duchamp's philosophy: "All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act."

Yoko had distributed copies of the book to a number of associates, artists and critics alike, and after their encounter at the Oldenburg opening, she dispatched a copy to John, whose reactions were mixed: "Sometimes I'd get very annoyed by it… and then sometimes I'd be very enlightened by it, and I went through all the changes that people go through with her work. Sometimes I'd have it by the bed and I'd open it and it would say something nice and it would be alright, and then it would say something heavy and I wouldn't like it."

John didn't just receive a copy of the book, as Yoko recalled: "I was making little objects and all that. I sent him a box of Kotex—and uh, it was a piece that you open the box of Kotex—there's lots of Kotex pad in it, and inside there was um, a red, broken cup called uh, 'Mend Piece'—you know, that you're supposed to mend the pi—uh, the cup that's broken, you know? And the idea is that when you open the Kotex uh, box, and you go through it, there's something red in there, you know, and I think he was rather embarrassed in a way."

John confirmed Yoko's assumption: "My wife wondered who this woman was that sent me a box of Kotex, you know? And I didn't know much about her work then… I didn't know what to do about it. 'Well this is actually an artist's work, my dear, and there's nothing in it, just uh, she happens to work with Kotex—that's one of the avant-garde fields, Kotex.' What do you say, you know? I didn't know where to stick—and her mother was around… and they're all looking—here's a box of Kotex coming from this woman who I'm supposedly having a platonic relationship with."

However, his reaction to one of the Architecture Pieces had an unexpected result, as Yoko recalled: "There was a call from him that he'd like me to come to 'Kenwood'. And a car was sent for me, and I went and I was thinking, 'What is this about?' He said he's read *Grapefruit*, and he wanted to know whether he can get this 'Light House' on the sales list in *Grapefruit*." Among the "Architectural Works" was a 'Light House' that was simply described as "a house constructed of light from prisms, which exists in accordance with the changes of the day." Yoko explained further, "He wanted to build that in his garden. I said, 'It's very sweet... but it's conceptual.'"

Friday, **June 2nd, 1967**

In the current edition of *The International Times*, below the review for the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* LP, was a letter to the editor from Yoko, in which she tried to explain the unfortunate proceedings that had taken place during her happening at the Electric Garden club on Saturday, May 27th. In the midst of performing a variation of 'Wrapping Piece', in which Yoko was bound to a chair with bandages, there was a confrontation with the club owners, as she recalled: "Tony Cox came and told us that we had to stop and leave the joint because the owners of the joint didn't like what I was doing and they wanted me to stop, that threats were made by the owners that we would not get out of the joint alive... in this Electric Garden incident, my art was defamated, I was insulted and Tony Cox was phys*ic*ally attacked... as far as I'm concerned those were not the most regrettable things that happened that night and later. Let's not throw bad vibrations at each other. Let's all be beautiful together."

Monday, **September 25th, 1967**

Today, while the Beatles were in Studio Two at E.M.I. recording 'The Fool On the Hill', John and Yoko met once again and were photographed in conversation at the piano. Also present were Japanese journalists Rumiko Hoshika and Koh Hasebe, who were interviewing and photographing the group respectively for a feature in *Music Life* magazine.

Wednesday, **September 27th, 1967**

An interview with Yoko about 'Music Of The Mind' was broadcast today at 5:55 p.m. on the Manchester television news program *Look North*. Yoko was paid fifteen guineas (£15 15s. 0d.) for her appearance. She also lectured today at the Liverpool College of Art.

More importantly, today marked the start of Yoko's '13 Days Do-It-Yourself Dance Festival', a solo event that was designed to take place "in your mind." Those interested were instructed to forward £1, or £1 worth of flowers and thirteen stamps, to Yoko at 25 Hanover Gate Mansions NW1. In return, the participant would receive thirteen dance instruction cards in the post. The festival ran through Monday, October 9th.

It was during this time frame that the nature of John and Yoko's relationship began to change. Asked when he realized that he was falling in love with Yoko, John replied, "It was beginning to happen; I would start looking at her book and that, but I wasn't quite aware what was happening to me, and then she did a thing called *Dance Event*, where different cards kept coming through the door every day saying 'breathe' and 'dance' and 'watch all the lights until dawn,' and they upset me or made me happy depending on how I felt. I'd get very upset about it being intellectual or all fucking avant-garde, then I'd like it and then I wouldn't."

John would later describe how he viewed the state of his relationship with Cynthia: "We were carrying on with a non-violent marriage that was slowly dying. There was nothing in it, no spark. When I met Yoko, I came face to face with reality and realized I had been living in a vacuum." His appraisal of Yoko's influence was just the opposite: "It's amazing that we think so alike coming from different ends of the earth. She's come from a very upper class scene... and I'm from wherever! It just shows that color, class and creed don't come in the way of communication. You don't even have to speak the same language... Yoko was a bit further out than me when we met—and I was pretty far out, you know—but she really opened my head up with all her work."

Yoko explained her state of mind at the time: "I wasn't happy before I met John—I had moments of happiness but I was lonely and was beginning to feel that I'd never meet a man I could live with. Because I was getting to be thirty-four or five and I asked myself, 'Is this life?' I lost my faith in men. I hated so many men—they were dumb and unintelligent and I'd never met a man who could do as much as I could do until I met John... I thought he was very sexy and all that and the fact that he was shy... I liked that. He was married, I was married and I thought at first that I'd be his mistress so we went hunting for a little flat somewhere."

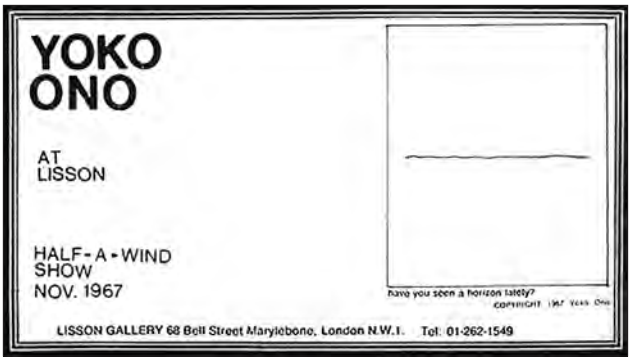
Saturday, **October 7th, 1967**

John and Yoko's artistic paths converged again at 6:30 this evening, albeit tangentially, on the premiere of *Good Evening!*, ATV's answer to the BBC's popular *Dee Time*. Yoko made a brief appearance and was interviewed by host Jonathan King about her '13 Days Do-It-Yourself Dance Festival'. Also on the program were film director Richard Lester and thespian Michael Crawford, who screened a clip of their latest film, *How I Won The War*.

Wednesday, **October 11th, 1967** - Tuesday, **November 14th, 1967**

On the surface, it didn't appear that John and Yoko could be fated for anything more than an artistic relationship; John had dutifully married his art college sweetheart Cynthia in 1962, and they were the parents of a four-year-old boy, Julian. Seven years his senior, Yoko was the polar opposite of John's "dream girl", French actress and sex symbol Brigitte Bardot. Although by her own admission the marriage was strained, Yoko herself was still wed to her second husband Tony Cox, father of their four-year-old daughter, Kyoko.

In the past, it had been Cox who would solicit benefactors to support Yoko's art. However, the current state of their marriage forced Yoko into that role. John recalled: "She came to me to get some backing for a show and it was 'Half A Wind' show. I gave her the money to back it and the show was—this was in a place called Lisson Gallery, another one of those underground places. For this whole show everything was in half: there was half a bed, half a room, half of everything, all beautifully cut in half and all painted white."



As the artist herself, Yoko admitted that she so was embarrassed about approaching John as a patron that she suggested he participate: "I said, 'Well, why don't you put a piece in there too?' It's not the kind of thing I'd ever say to anybody. I'm an artist myself who likes to fill the room with my works. He immediately said… without even missing a beat, 'Why don't you put the other half in the bottles?' I just thought that was incredible, what an incredible idea, and I just stood there. It was beautiful. And he was very pleased… he was on exactly the same wavelength."

A variety of diversely-sized translucent bottles were appropriately branded to correspond with both objects in the room ("half-a-table", "half-a-letter") and its environment ("half-a-wind", "half-a-music"). These absent halves were then put on sale. "People bought them for 10 to 15 pounds. They were the cheapest thing, actually," as Yoko recalled. She also remarked that no one seemed to notice that the bottles were labeled "from Yoko and John Lennon."

Although John funded the venture, not wishing to arouse any suspicions as to his involvement, he refrained from attending: "I didn't even go to see the show, I was too uptight." Although inadvertently, John's absence sustained the premise of the exhibit, and in retrospect he could have been bottled as "half-a-me."

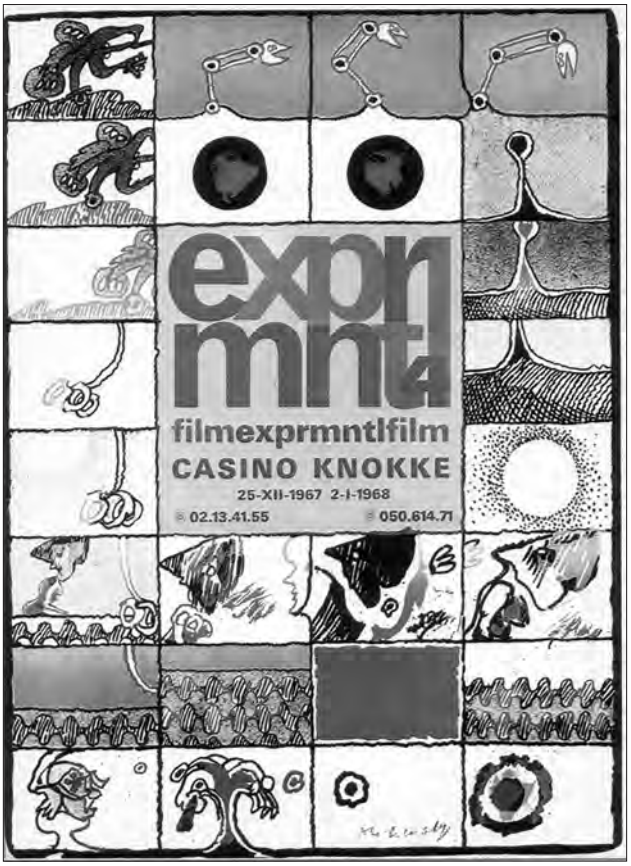
Sunday, **December 3rd, 1967**

It was most likely a coincidence that the adopted nom de plume of "ME" manifested itself in John's next solo artistic endeavor, a workshop production of *Scene Three, Act One* by the National Theatre that took place this evening at 7:30 at the Old Vic. Under the direction of Victor Spinetti, the play had been adapted from John's books *In His Own Write* and *A Spaniard In The Works* by the young American dramatist Adrienne Kennedy, who had rearranged the text and added stage directions, such as "Christmas tree turns into a horse and gallops off." Kennedy asked Spinetti to appear in the play, as he explained: "I asked them if they had John's permission and they said they hadn't, so I rang [John] up and asked him what he thought. 'They must be fucking mad,' he said. I told him I'd thought of a way how to do it, and he said: 'Well, I'll give you the rights, then you can do it.' I said, 'Wait a minute, we'll do it together.'"

The text, which exemplified a Liverpool child's fantasies about the adult world, was revised and expanded by John

and Spinetti, who wrote in his foreword: "This play is about the growing up of any of us: the things that helped us to be more aware. We used John's poems to show 'the infliences upod us,' such as the reading of comic books, going to school, a first visit to the theatre, visits to the cinema, going to church, and the effect of all the things that pour into a home via the TV and radio… The play became a kind of journey, a journey of growth: about the beginning of things, childish at first and then more serious as ME began to appreciate the wonder of words and of himself." The National Theatre's literary manager, Kenneth Tynan, declared the production: "terribly funny, terribly moving and terribly true."

In late December 1967, the International Experimental Film Competition (also known as EXPRMNTL 4) was held in the Casino Knokke, an empty casino in Knokke-Le Zoute, Belgium, between Christmas and New Year's Day. Yoko and her husband Tony attended the festival in order to protest the exclusion of their film, *No. 4*. One element of their demonstration was a performance of 'Bag Piece', where Yoko reportedly lay motionless for eight hours inside a black bag on the foyer floor of the casino, surrounded by four signs (two in English and two in French) that read "Yoko Ono is not here."



As it happened, organizers of the festival *had* invited the Coxes to enter *No. 4* in the competition; however, the artists had failed to submit the requisite registration forms.

Even more remarkable was the Coxes' fully nude appearance in an event organized by Jean-Jacques Lebel, which took place the evening of December 30th. As *The New York Times* later reported, "A final discussion of 'Films At The Festival' was marked by attacks on the social irrelevance of the avant-garde (denounced as an agent of American imperialism) and a very unplanned 'Miss Festival' contest, during which five hairy young men and two girls shed their clothes entirely, saw the prize going, not unexpectedly, to a male. One contestant, the Japanese avant-gardist Yoko Ono, covered her bosom with her number plaque while leaving the rest of her anatomy unattended."

Although she intended to return to London following the festival, Lebel and his group extended an invitation to Yoko to join them in Paris, as she recalled: "I went to Paris instead of going back to London. I thought, 'I will never go back.' Paris was great fun. I kept saying, 'I'm not going to go back to London.' I had this feeling about John—our feelings were getting too close to danger... I knew that we were kind of hot about each other by then... so then, he went to India. I was in Paris. It was like that. And fate would have it that Ornette Coleman came to a show I did in Paris. It was music and performance art. He said he's going to go to Albert Hall to do a concert, and would I come and perform there."

1968

Monday, **January 8th, 1968**

Yoko sent John a postcard from Paris today that read, "Paris is a L-shaped arrow. My direction is….. Take care, Yoko."

Thursday, **January 18th, 1968**

This evening, John, Cynthia, George, Pete Shotton and inventor Alexis Mardas (who had been christened "Magic Alex" by John and put on the Apple payroll) were present at the Revolution club in London, where Pattie Harrison was among the models for a show featuring the new designs of Alice Pollock and Ossie Clark.

Monday, **January 22nd, 1968**

Apple Corps opened its London headquarters today at 95 Wigmore Street in Marylebone.

Thursday, **January 25th, 1968**

John and the other Beatles were at Twickenham Film Studios today, where they filmed a cameo to be inserted into the forthcoming animated feature film, *Yellow Submarine*.

Meanwhile, Yoko had been banned from participating in an art event at Thurrock Technical College, Grays, Essex, which was to have taken place on February 8th. The principal, Mr. Ivor Williams, explained to the *Daily Mail* today: "Miss Ono's form of art is not the type of thing we want at this college. I consider it unsuitable."

Saturday, **January 27th, 1968**

Today, BBC Radio 1 personality Kenny Everett ventured to 'Kenwood', the Lennon family home on the St. George's Hill estate in Weybridge, for a one-on-one interview with John. The conversation was scheduled for inclusion on the February 4th edition of the Sunday morning series *The Kenny Everett Show*.

Saturday, **February 3rd, 1968**

The Beatles returned to the recording studio today for the first time since recording their Christmas message on November 28th, 1967. The session in Studio Three at E.M.I. saw the tracking and overdubbing of Paul's 'Lady Madonna'.

Sunday, **February 4th, 1968**

Tracking continued in Studio Three today, with the session being dedicated to John's 'Across The Universe'.

Monday, **February 5th, 1968**

Today, Kenneth Tynan wrote to Michael Hallifax, the executive company manager of the National Theatre, regarding the stage adaptation of John's books. In addition to such details as casting, credits and contracts, Tynan noted that John and Victor Spinetti would require the professional services of George Martin as a sound consultant to assist in preparing the play's soundtrack (Martin had worked on the Old Vic production as a favor). Finally, Tynan noted that the playwrights had requested that the production be called *In His Own Write*, rather than *Scene Three, Act One*.

Tuesday, **February 6th, 1968**

It seems that a sense of diplomacy had been instilled into the Beatles' sessions as work in Studio One today centered on overdubbing and mixing of George's 'The Inner Light', which had been tracked in Bombay on January 12th during sessions for the *Wonderwall* soundtrack. Later this evening, additional overdubs were laid onto the 'Lady Madonna' multi-track and a mono mix was prepared.

Thursday, **February 8th, 1968**

Work continued in Studio Two today with minor overdubs and mono mixing of 'The Inner Light', after which the group turned their attention to completing 'Across The Universe'. By the session's end, the decision had been made to release 'Lady Madonna' as the next Beatles single, with 'The Inner Light' on the flip.

Sunday, **February 11th, 1968**

Particulars of John and Yoko's February 1968 reunion are scarce, but it is known that she attended today's session for 'Hey Bulldog' in Studio Three at E.M.I. John's infatuation with her had grown, and it was most likely today that he gathered his resolve and made his first pass. Yoko later recalled an instance in London when "John made a kind of decisive move to me, and I didn't think that I should take it. I didn't, in fact." However, as she began to realize that she was falling in love with John, Yoko later regretted having rejected this crude attempt at seduction upon realizing that his renown precluded their conducting an affair, much less share a conventional courtship.

She also explained that John did not give good phone: "There were times when he would call me… I was always wondering why he called me. There was many people who used to call and just chat. He wasn't chatty. 'Hi.' Then silence. I wasn't chatty either. There was a lot of silences in the phone call."

John had intended for Yoko to join the other Beatles and their wives in India at the ashram with Maharishi Mahesh Yogi, and the plan had nearly come to fruition. Although precise details remain unknown, shortly before their departure, a meeting took place in London to discuss final arrangements of the trip. To Cynthia Lennon's dismay, Yoko was present at the gathering, though she did not participate beyond introducing herself. Cynthia was further unnerved by Yoko's actions after the meeting: "At the end of the evening Anthony* was waiting outside for us. He opened the car door and, to my astonishment, Yoko

climbed in ahead of us." After requesting to be delivered to her apartment at 25 Hanover Gate, there was no further conversation "until we dropped her off, when she said, 'Good-bye. Thank you,' and got out."

*The Lennons would often refer to their chauffeur, Les Anthony, as "Anthony."

In the end, John lacked the nerve to take Yoko: "The only reason I didn't take her, she was go—she was gonna come too, was that my wife was going with me and I was just too embarrassed to bring this, another female along."

Thursday, **February 15th, 1968**

Late this afternoon, John, Cynthia, George and Pattie Harrison and Pattie's younger sister Jenny Boyd departed from Heathrow Airport, bound for India, where Mal Evans would meet them when they arrived at 8:15 the next morning.

Friday, **February 16th, 1968**

Once they landed at Palam Airport in Dehli, a one-hundred-fifty-five-mile trip by car to Rishikesh was required to reach the Chaurasi Kutia ashram, the home of the International Academy of Meditation. The ashram, which had been constructed in 1961, was located where the river flowed into the plains between the mountains and Dehli, and accessed by crossing the Ganges on foot via the Lakshman Jhula suspension bridge. John described the setting: "We were really away from everything. It was like a sort of a recluse holiday camp, you know, right at the foot of the Himalayas. It was like being up the mountain, only they called it the foothills, hanging over the Ganges."

Despite being surrounded by jungle, from their vantage point, they were offered views of the bordering mountains, while the town of Rishikesh and the plains beyond were set directly across the river. A chain link fence surrounded the preserve and kept the press at bay. While the stone and stucco structures were not quite the amenities they were accustomed to at home, they were by no means roughing it. Mal Evans described the accommodations: "We lived in one of six little cottages. It had been luxuriously done out. Each of our rooms was neatly furnished, each with twin beds, new rugs on walls and floors, dressing tables, shelves and cupboards, bathroom with toilet and shower facilities."

The ashram also featured dozens of domed grottoes veneered with cobblestones, where students could meditate privately. Their morning routine began early, as Mal Evans later recalled: "As a rule John was first out of bed. He'd spend a while meditating and I would accompany him to breakfast around 7:00. We would leave the little row of cottages, walk down towards the Ganges, past the lecture hall and towards one of two dining halls… after breakfast we'd meditate for as long as we wanted… to make sure we could meditate in peace, we had little printed cards saying: 'MEDITATING, PLEASE DO NOT DISTURB' and we stuck these on the doors of our bedrooms."

Sunday, **February 18th, 1968**

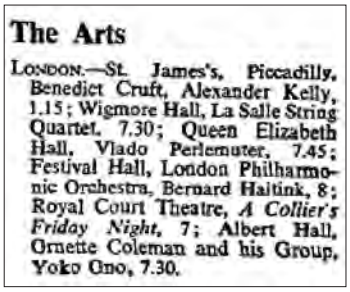
Today, Yoko observed a session by the Spontaneous Music Ensemble at Olympic Sound Studios in southwest London.

It was also around this time that she was visited by Belgian police, who were compiling a dossier on Jean-Jacques Lebel and the other participants of the "Miss Festival" contest in Knokke-Le Zoute the previous December. The Belgian authorities intended to prosecute those involved for obscenity.

Tuesday, **February 20th, 1968**

Ringo Starr, his wife Maureen, Paul McCartney and his fiancée Jane Asher arrived at the Maharishi's ashram in Rishikesh today, after traveling "through very medieval looking places to get there" (according to RIngo).

The Beatles and their entourage were nearly three weeks behind the other seventy students, who were training to become teachers of Transcendental Meditation. Ninety-minute lectures were given by the Maharishi at 3:30 and 8:30 each day of the course, which was scheduled to end on April 27th. However, life in Rishikesh was not all lectures and meditation sessions. Late in the day, the acoustic guitars would frequently come out as John, Paul and George sunned themselves on the flat roof of the main lecture hall.



The Arts

LONDON.—St. James's, Piccadilly, Benedict Cruft, Alexander Kelly, 1.15; Wigmore Hall, La Salle String Quartet, 7.30; Queen Elizabeth Hall, Vlado Perlemuter, 7.45; Festival Hall, London Philharmonic Orchestra, Bernard Haitink, 8; Royal Court Theatre, *A Collier's Friday Night*, 7; Albert Hall, Ornette Coleman and his Group, Yoko Ono, 7.30.

Thursday, **February 29th, 1968**

After a chance meeting in Paris, Yoko was invited by avant-garde jazz saxophonist Ornette Coleman to join his quartet for their sole British appearance on their current tour, which took place this evening at the Royal Albert Hall. Yoko joined the musicians for a single song, a performance of her composition 'AOS'. Coleman himself was pleased with the performance and deemed the concert "a very good success, musically and socially, and we hope to do it again. It was really a challenge all the way, from the amount of time in which we had to get it together to the actual performing of the music." Coleman later remarked, "Yoko was like an advance punk. I remember at that show we did, they wouldn't distribute her program notes 'cause she said 'pussy' and 'cunt' and 'penis' too many times." One attendee recalled, "The only thing that caused a few raised eyebrows was the concert program, a slapdash affair done by Yoko, with its content a bit too overtly sexual for some people."

Yoko later recalled that the program also included her instructions for the musicians, and that "the Albert Hall tried to threaten us that they're going to close the show because they thought it was obscene. So while we were performing, these people started coming around the hall. I was lucky we were able to finish the concert."

Although he had been unable to manage bringing Yoko to Rishikesh, John made arrangements for her correspondence to reach him without Cynthia's knowledge: "We had a kind of romantic exchange of letters when I was in India. She started telling me I was the only one who could solve my problems. Yoko gradually brought me back to a sense of realism. She wasn't impressed at all by this mysticism thing. She went through a vague period of pretending to do it but she thought it was all very phony."

Although the prospect of a romantic adventure in India alone with John initially excited Cynthia, it failed to generate any sparks, as he soon moved into his own quarters. As Cynthia recalled, "It was cruel, yes, but under the circumstances it was difficult for two people to meditate in the same room, and there wasn't much else going on. Our love life had definitely disappeared by then."

Pattie Harrison confirmed the state of the Lennons' relationship while in India: "John and Cynthia were next door to us to begin with but they were not getting on well… after a week or two he moved into a room on his own. I felt so sorry for Cynthia, he received notes from Yoko in the post almost every day saying things like, 'If you look up at the sky and see a cloud, it's me sending you love.'"

Friday, **March 1st, 1968**

In today's edition of *The Times*, Miles Kington wrote, "Last night's concert at the Albert Hall by the Ornette Coleman Quartet started unpromisingly with an avant-garde novelty number sung by Miss Yoko Ono, but when Coleman picked up his alto saxophone it immediately became apparent to the less than capacity audience who were by then all trooping to the one half of the hall where he could be heard, that he had lost none of his overwhelming power and simplicity."

Yoko later explained that her decision to return to London from Paris reaffirmed her relationship with John: "When I went back, well, I went into my apartment, and my husband Tony was staying somewhere else, and when I opened the door, there were piles of letters from John in India."

Not two weeks after having arrived in Rishikesh, Ringo and Maureen Starkey were back in London. As Ringo explained to the *Evening Standard* today, "There are lots of little reasons why we came back, but I think the biggest was that we missed the children. It was about 11:00 yesterday morning that we suddenly decided that we wanted to come home. We went and saw the Maharishi and were on our way within an hour." Ringo added that "his meditation center is a bit like a Butlin's holiday camp. We'd been sent lists of what to take with us, like blankets and camping things, but we didn't need any of them. It's all very luxurious." He also speculated that "Paul may leave there next week possibly, but he may not come straight home. Then John is likely to be the next out. George may stay right until the end."

Wednesday, **March 20th, 1968**

With "everybody flowing around in robes and sitting in their rooms for hours and hours meditating," the atmosphere in Rishikesh clearly proved to be inspirational, as John forewarned Ringo in a postcard addressed to "Rick Starr": "Just a little vibration from India. We've got about two L.P.s worth of songs now so get yer drums out."

As John later revealed, "While we were in India, Yoko was writing to me everyday. What she wrote was more interesting than the stuff the Maharishi was saying. I just wanted to get back to London to see her and talk to her." He and Yoko were still corresponding, as John recalled: "The letters were still formal, but they just had a little side to them. I nearly took her to India… but I still wasn't sure for what reason, I was still sort of kidding myself, with sort of artistic reasons, and all that."

Tuesday, **March 26th, 1968**

Today, Paul and Jane Asher returned home from India. Presumably referring to himself and John, Paul revealed to the waiting press, "We wrote ten songs while we were there."

Saturday, **March 30th, 1968**

Today's *NME* reported that the Beatles were planning a "mammoth Festival of Peace" to be staged in Britain in May 1969 with the cooperation of the Maharishi Mahesh Yogi. The group's press officer Tony Barrow played down the story: "There is nothing official yet—this is something they have been cooking up during their stay in India."

Monday, **April 8th, 1968**

Having spent the last few years in the U.S., longtime friend Derek Taylor had recently been lured back into the Beatles' employ to join the emergent Apple Corps. Taylor reported to 95 Wigmore Street today for his first day of work as Apple's new press officer.

Tuesday, **April 9th, 1968**

Today's *Daily Mirror* featured an indecorous photograph of a naked four-year-old Kioka [*sic*] Cox atop a rocking horse. The portrait was taken by American photographer Robert Hughes, who had been commissioned to produce a series of pictures of Japanese nationals in Britain to be used on posters for a "Come-To-Britain" campaign targeted at Japan.

Thursday, **April 11th, 1968**

Nearly eight weeks after arriving in India, Mal Evans noted that John and George had reached a plateau where they were meditating in excess of eight hours per day. However,

in the midst of the course, Alexis Mardas had joined them at the ashram, and began to share his misgivings about the Maharishi. Jenny Boyd, who was Mardas' platonic flatmate in London, speculated: "Then Magic Alex arrived. He came because he didn't approve of the Beatles' meditating, and he wanted John back. He made friends with another girl in our party, and I could see them walking the grounds of the ashram together, obviously cooking something up."

Cynthia Lennon was of a like mind: "Alexis and a fellow female meditator began to sow the seeds of doubt into very open minds... Alexis' statements about how the Maharishi had been indiscreet with a certain lady, and what a blackguard he had turned out to be, gathered momentum. All, may I say, without a single shred of evidence or justification. It was obvious to me that Alexis wanted out and more than anything he wanted the Beatles out as well." Pattie Harrison agreed with both women's assessments: "I think Alex wanted to get John away from Rishikesh. He seemed convinced that the Maharishi was evil. He kept saying, 'It's black magic.' And perhaps John had been waiting for an excuse to leave—he wanted to be with Yoko."

John and George Harrison confronted the Maharishi this morning, and informed him of their decision to leave the ashram and the Spiritual Regeneration Movement. John later recalled challenging the Maharishi: "We'd stayed up all night discussing was it true or not true, you know, and when George started thinking it might be true I thought, 'Well it must be true, 'cause if George is doubting it, there must be something in it.' So we went to see Maharishi, the whole gang of us the next day charged down to his hut… when it came to the nitty-gritty I had to do the speaking. And I said uh, 'We're leaving.' 'Why? Hee-hee,' you know, all that shit. And uh, I said, 'Well if you're so fu—cosmic, you'll know why.' You know, because he was always intimating, and there were all these, his right-hand men intimating that he did miracles, you know? And I said, 'You know why,' you know, and he said, 'I don't know why, you must tell me.' And I just kept saying, and he gave me a look like, you know, 'I'll kill you, you bastard.' He gave me such a look, and I knew then, when he looked at me, you know, because I'd called his bluff… And I was a bit rough to him… I always expect too much. I'm always expecting my mother and don't get her."

Cynthia Lennon summarized the incident: "Out of confusion and accusation came anger and aggression. Doubt and subterfuge replaced joy and peace of mind... The Maharishi had been accused and sentenced before he even had a chance to defend himself." However, their liberation inspired John: while waiting for the taxis to arrive, he composed another song that began, "Maharishi, what have you done?" As John recalled, "I wrote it as we had our bags packed and we were leaving, and I was just sitting in the room, and it was the last piece I wrote before I left India… It was just using the situation to write a song, rather calculatedly, but also to express whatever I felt on leaving… with a bad taste, rather than leaving in a better way."

Jenny Boyd's recollection of leaving the compound was more sympathetic: "Poor Maharishi. I remember him standing at the gate of the ashram, under an aide's umbrella, as the Beatles filed by, out of his life. 'Wait,' he cried. 'Talk to me.' But no one listened." John and Cynthia then endured an adventurous ride to New Delhi, after which they checked into The Oberoi hotel, where the Harrisons had arrived several hours earlier.

Friday, **April 12th, 1968**

The Lennons departed from Palam Airport in New Dehli shortly after 8:00 this morning. As Cynthia recalled, "During our flight I had a conversation with John about seven-year itches. I don't know why I mentioned the subject, but I do remember John's impatient reply, 'Cyn, of course people feel the need to experiment'… I must admit I was terribly naïve as far as John was concerned. I think I must have had a mental block. I never dreamed that he had been unfaithful to me during our married life."

Early this evening, shortly after their arrival, the press caught up with the Lennons "slipping into Heathrow Airport," and reported that they refused to talk about their reasons for leaving India. John and Cynthia were due to have stayed for another two weeks, but a spokesman for them simply stated, "They wanted to come home."

Monday, **April 15th, 1968**

In an effort to control any damage to his reputation, the Maharishi went on the offensive today, explaining to the world press that the Beatles cut short their stay in Rishikesh as they were "extremely busy people, and had to attend to their business at home." The Maharishi added that the group could not be certified as student teachers of Transcendental Meditation: "They didn't complete the three-month course. But I must say that while they were here they were excellent pupils."

John remained positive about the trip to India, as he told the *Daily Mirror* this evening: "It doesn't mean to say that we have given up meditation. It's enough being Beatles! We meditate every day because we want to and we find that it helps us with our own work and thinking." John also dispelled the rumor that he and George left India because an American film crew was coming to the ashram as "a load of rubbish."

Tuesday, **April 16th, 1968**

Kenneth Tynan, of the National Theatre, had mulled over the idea of an "erotic revue" for several years. An outspoken critic of what he considered to be arbitrary censorship, Tynan consistently pushed the envelope of British decency and was planning a production about sexual mores and follies, to be presented with an overabundance of nudity. The recently implemented Theatres Act 1968, which abolished the censorship of the stage by the Lord Chamberlain's office, permitted Tynan to proceed. He considered several bland titles, including *The Consenting Adult Show*, *How Come* and *Let Me Count The Ways*, before he came across a painting by the French surrealist Clovis

Trouille of a woman in repose with her more alluring curves exposed. The painting was titled 'Oh! Calcutta! Calcutta! (La Conquete de la Lune)', a pun on the French phrase "Quel cul t'as!" which roughly translated into, "What an ass you have!"

In a previous discussion with Tynan about the play, John had offered up the idea of a unique competition. Today, Tynan took it a step further and composed the following letter:

"Dear John L,

Welcome back. You know that idea of yours for my erotic revue—the masturbation contest? Could you possibly be bothered to jot it down on paper? I am trying to get the whole script in written form as soon as possible."

John responded in an undated letter, "You know the idea, four fellows wanking—giving each other images—descriptions—it should be ad-libbed anyway—they should even really wank which would be great."

John was a bit more descriptive about the limited role that he played in the production: "I came up with two lines, two or three lines which was the masturbation scene. It was a great childhood thing, everybody's been masturbating and trying to think of something sexy and somebody'd shout 'Winston Churchill!' in the middle of it and break down. So I just wrote that down on a paper and told them to put whatever names in that suited the hero and they did it."

Wednesday, **April 17th, 1968**

Don Short of the *Daily Mirror* spoke again with John today and reported, "This week John, Paul and Ringo tumbled through the swing doors of their new West End offices, bubbling with plans to go ahead with their long-awaited third film, shelved for more than two years." John said of the new project: "There was no hurry to make the film. We always said we would do it in our own time and we hope now that production will go ahead within the next two months. We're practically settled on a script at last and we are now looking for a director." Short added that: "The script, plot and title are top secret until the official announcement in a week or two."

John was also more forthcoming about the Beatles' Indian adventure: "We're still a hundred per cent in favor of meditation, but we're not going to go potty and build a golden temple in the Himalayas. We will help where and when we can." However, the group's main focus at the moment was to return to the recording studio, as John explained: "While we were in India we wrote about thirty new songs between us. Paul must have done about a dozen. George says he's got six and I wrote fifteen. And look what meditation did for Ringo. After all this time he wrote his first song." John told the *New Musical Express*, "We meditated for eight hours every day, and then worked on songwriting in our leisure time. It was an ideal place to compose. We now have ample material for a new LP and single."

Thursday, **April 18th, 1968**

Today John posted a letter to Michael Milbourne, and gave his permission for the actor to use poems from *In His Own Write* and *A Spaniard In The Works* for a touring creative theater workshop.

In the absence of any other Beatle news, today's *Daily Sketch* was left to report on their financial dealings: "Beatles John Lennon and Paul McCartney have narrowly escaped a nasty shock from the income tax people—thanks to a rapid change of plan by Northern Songs Ltd., the company which owns the copyright of their songs. Messrs. Lennon and McCartney, who between them own nearly one-and-a-half million shares in the company, were due to collect a twenty-six per cent interim dividend on April 4th. This turned out to be a slightly unfortunate date since in his budget Mr. Roy Jenkins announced an investment levy of 9s. in the £ on all sur-tax payers whose gross dividend from shares exceeded £8,000. This would be payable on all dividends received in the financial year which ended on April 5th. Which left Lennon and McCartney stuck in the taxman's net—by exactly one day. The solution emerged from a hasty board meeting of Northern Songs. The payout date for the dividend was moved forward to April 9th, when the Chancellor's levy no longer applies. Profit on the deal for Lennon and McCartney—£7,803 each."

Saturday, **April 20th, 1968**

Today's *Daily Mirror* featured an unusual story, underneath the headline "FLED BEATLE JOHN'S HOME". The piece continued: "The three little Wolf cubs huffed and puffed outside Beatle John Lennon's 'psychedelic' front door. Breathless from running, they waited to announce they had lost his dog in a bob-a-job week task that went wrong. But instead of reporting that the dog had fled, the three little cubs fled themselves. 'They were frightened by a cardboard figure of a butler in a window and the gaily-painted door. Then they discovered the doorknocker was shaped like a lady's bottom—and fled,' said assistant cub mistress Mrs. Rosemary Webb last night. 'One of the mothers said her boy came home as white as a sheet.' The three cubs, Tony Carter, Malcolm Potts, and a friend went to the exclusive St. George's Hill area of Weybridge, Surrey, to find bob-a-job week tasks. A woman there had found the Lennons' mongrel dog, Bernard (who was named after the husband of their housekeeper, Dorothy 'Dot' Jarlett), wandering in the street. So she gave the cubs 2s. to take it home. But as the cubs started off, Bernard spotted another dog and bolted... leaving the cubs behind. Mr. Jeremy Low, uncle of one of the cubs, said his nephew was so upset by the whole thing that his father did not want his name given. But there was a happy ending to the story after all. For Beatles' spokesman Tony Barrow said in London last night, 'The dog was never missing. He's always going off.'"

Just like Bernard, John was not at Weybridge this evening, either. This weekend, Derek Taylor and his wife Joan entertained guests at their new Surrey home "in the deeper rural calm of Laudate by the lake," and John took the

opportunity to visit, conspicuously leaving Cynthia behind in Weybridge. During his stay, John took LSD for the first time after a long respite, and suffered a psychedelic crisis. Taylor and Neil Aspinall spent the evening repairing John's shattered ego by reminding him of what a great artist he was, and as Taylor later recounted, "the kids woke up to see him stretched out on the floor in a crucifix position, crying like a man, thin as a twig, straggly long hair all over the place." Taylor also recalled that they went out in a rowboat on the lake and, with Aspinall's help, produced a long and rambling discourse, provisionally entitled, "Thoughts on LSD".

Cynthia recalled that when John returned to 'Kenwood', he was filled with love and enthusiasm for their marriage, and exclaimed, "We've got to have lots more children. We've got to have a big family around us." Cynthia was disturbed by John's outburst, and made the unexpected suggestion that "Yoko Ono was the woman for him." Cynthia later explained, "When I first set eyes on Yoko I knew that she was the one for John. It was pure instinct, the chemistry was right; the mental aura that surrounded them was almost identical… they looked so right together, so naturally self-composed… I felt totally superfluous."

Sunday, **April 21st, 1968**

This afternoon at the Arts Lab in Drury Lane, Yoko participated in a live concert by the Spontaneous Music Ensemble, the improvisational group whose recording session she had attended back in February. After a two-song set by the opening act Amalgam, the trio of Evan Parker (soprano saxophone), Derek Bailey (guitar) and John Stevens (percussion) performed a pair of untitled improvisations with Yoko. Their performance garnered a review in *Melody Maker* by Victor Schonfield, who wrote, "Unfortunately the ingredients of the last set—the SME under the influence of contemporary European music, joined by singer Yoko Ono—failed to find common ground."

Monday, **April 22nd, 1968**

George and Pattie Harrison returned home from India today. They had detoured through Madras, where, as George later wrote: "I went to South India and got dysentery and everything that happened to me went wrong to the point that I felt, like John and Alex, that the Maharishi had put the heeby-jeebies on me… by the time I got back to England, I was no longer in the same frame of mind as John… John was in a rage because God had forsaken him… then he went and completely reversed himself. He turned from being positive to being totally negative."

Wednesday, **April 24th, 1968**

On February 16th, the day after Jenny Boyd departed for Rishikesh, the British police raided the Westmoreland Place home of Alexis Mardas (where she kept a room) and found a Moroccan pipe that had been given to her by a friend. Traces of cannabis were found in the pipe and an arrest warrant was carried out immediately upon her return from India. Boyd was in court today to answer charges of possessing cannabis resin, where she was remanded on a bail of £50 and ordered to return on May 22nd. One unforeseen consequence of bailment was that her passport was to be surrendered to prevent her from fleeing the country. It was around this date that John made the suggestion that Cynthia travel with Boyd and Mardas for two weeks' holiday in Greece (a trip which now appeared in jeopardy, at least for Boyd).

This evening, the Lennons and the Starkeys were in London at the Adelphi Theatre, where they saw the musical *Charlie Girl*, featuring Gerry Marsden (of Pacemakers fame).

In late April, John was offered the opportunity to meet Brigitte Bardot. The celebrated French actress and pin-up was staying at the Mayfair hotel in London, and sent word to Apple that she wanted to meet the Beatles. However, at the time, Paul was at his farm in Scotland, and both George and Ringo were reluctant to venture out in public, leaving John and Derek Taylor to fulfill her request.

The anxiety inherent in meeting the woman at the center of so many of his teenage fantasies was such that both John and Taylor dropped acid before leaving for the Mayfair. As might be expected, the encounter was anticlimactic. Bardot's disappointment at meeting only one Beatle, coupled with the condition of her dysfunctional guests, spoiled the atmosphere, and the two men were left to spend the evening tripping in Bardot's hotel room, while she and her entourage went out to dinner.

Friday, **April 26th, 1968**

An Apple Corps board meeting was conducted today at 11:00 a.m. in the Wigmore Street office to discuss the company's financial position and overall structure, including wholesale and retail operations.

Saturday, **April 27th, 1968**

Melody Maker reported today that John and Ringo had recently gone out clubbing together, and attended a reception at the Revolution for Reparata and the Delrons (an American girl group who were currently enjoying a U.K. hit with their song 'Captain Of Your Ship') before they moved on to the Speakeasy.

Sunday, **April 28th, 1968**

Today's *Sunday Express* reported that the tax dodge performed by Northern Songs on behalf of John and Paul might not pan out after all. "The Finance Bill now making

its way through Parliament looks as if it will cost Paul McCartney and John Lennon an unexpected £7,800 each. Between them, McCartney and Lennon own 30 per cent of the capital of Northern Songs. Early last month Northern Songs declared an interim dividend of 26 per cent to be paid on April 4th. This would have brought the payment into the 1967-68 tax year by a single day and made the two Beatles and other big shareholders liable to the investment surcharge. On April 3rd, the secretary of Northern Songs notified the Stock Exchange that payment of the dividend would be deferred until April 9th - bringing it into the new tax year in which the investment surcharge does not apply. But the Finance Bill makes it clear that any postponement will not reduce liability. Paul McCartney owns 744,000 Northern Songs shares… John Lennon had 644,000 shares in his own name and a further 100,000 jointly with his wife."

Tuesday, **April 30th, 1968**

This evening saw the premiere of the 'Multi-Screen Film Festival' at the Leicester Square Odeon, which ran until May 3rd. True to its name, the festival featured seven multi-screen films, such as George Dunning's *Canada Is My Piano* and Don Levy's *Sources Of Power.* Although John expressed an interest in the festival to Peter Brown, it is unknown if he actually attended.

Wednesday, **May 1st, 1968**

Today's *Daily Sketch* reported that an Apple Corps advertisement that featured the company's office manager, Alistair Taylor, as a one-man band (captioned "This man has talent") resulted in a flood of more than two hundred fifty recordings from hopeful musicians in just the past week. Apple's managing director Terry Doran was quoted as saying, "Most music publishers cold-shoulder would-be composers. But we don't want to be like other firms. We want to give everybody a chance and we'll listen to every tape. Promising writers and singers will be asked to come to London to record. The Beatles will hear any selected tapes and may advise on recording sessions. Successful entrants will be backed by the group."

Finally, solicitor David Jacobs returned to court today on behalf of Jenny Boyd to request the return of her passport, as "she wants to go to Rome this weekend" (more specifically, her paramour Donovan was scheduled to perform in concert there on Saturday). Her request was granted, but only on the condition that she return to Britain no later than Monday, May 6th.

Friday, **May 3rd, 1968**

It was almost certainly today that John, in a hastily arranged meeting at Apple, made the unexpected announcement to the other Beatles that he was Jesus Christ. As Pete Shotton (John's boyhood friend, who had recently begun to serve as his personal assistant) later recalled, "Everybody sat down and waited in incredible anticipation, and John sat behind the desk and he said, 'Right,' he said, 'I've got something very important to tell you.' And they all waited, and he said, 'I'm Jesus Christ.' And they were just totally stunned, I mean there was just a complete silence and everybody kind of looked at each other… after a few coughs, somebody said, 'Well what are we gonna do about it?' 'Well, I dunno what, how are we going to tell the world?"

Unsure of how to proceed, it was determined that the best course of action was to go out to eat and have a few drinks. While at the restaurant, John was recognized by a fellow patron, who was understandably taken aback when John informed him of his newly established identity. Unsure of how to respond to such a profound announcement, the young man, still in shock, reportedly replied, "Anyway, I liked your last record."

Late this evening, back at 'Kenwood', John informed Shotton that he felt "like having a woman around." As Shotton recalled, "He said, 'I'll give Yoko a ring.' And I was really surprised. I mean, I knew that he met her a few times, and I knew he'd been friendly with her, and you know, obviously liked her, but I didn't know it was anything like that. And I said 'Oh, you fancy her then do you?' and he said, 'Well, I don't know, there's something there, I don't know what it is.' He said, 'But you know, while the cat's away, the mice'll play. While the wife's away, I may as well find out.'"

As Yoko remembered, "I was in London because of this concert that I did with Ornette Coleman. So one day John called me and said, 'OK, shall we meet?' but by then we knew how we were feeling, totally, through the letters. It was at night. He said, 'Are you coming?' I said, 'OK.' He didn't have the driver that night, and so he said, 'Take a taxi.' I went there, and he was waiting with the change to pay the taxi."

Once inside, Yoko recalled that there was no agenda for her visit: "John said, 'We can do two things.' He was sitting in the living room. 'One is just sit here and chat, or go up and make music.' He didn't mean 'make music' in a 'funny' way. He really meant make music. I said, 'Let's make music.' I'm not very good at small talk, sitting and chatting. That sounded boring to me. It sounds more exciting to make music. We went in the attic and we made music."

John's recollections were equally ingenuous: "Yoko and I, she came to visit me and we took acid, and we were—I didn't, you know, I didn't—I was always shy with her, and she was shy, so instead of making love, we went upstairs and made tapes, you know, 'cause I had this room full of different tapes where I would write and make strange loops and things like that, for Beatles stuff. And we made tape all night, and she was doing her funny voices, and I was pushing all different buttons on my tape recorders and getting sound effects. And then as the sun rose,* we made love… we'd known each other over a couple of years by then. We'd made attempts, but we'd never done it."

*In London, the sun rose on May 4th at 5:27 a.m.

Saturday, **May 4th, 1968**

Upon waking the next morning, Pete Shotton was surprised to find John in the sunroom: "I said to him, 'Oh, you're up early aren't you?' And he said, 'I haven't been to bed,' or 'I haven't been to sleep'... and I said, 'Where's Yoko then?' and he said, 'She's upstairs,' and I said, 'Oh yeah, how'd it go—nudge, nudge, wink, wink... all right?... Good night?' And his face didn't, I didn't get the reaction that I'd usually get from him. He just said, 'Yeah, it was great Pete.'"

Sunday, **May 5th, 1968**

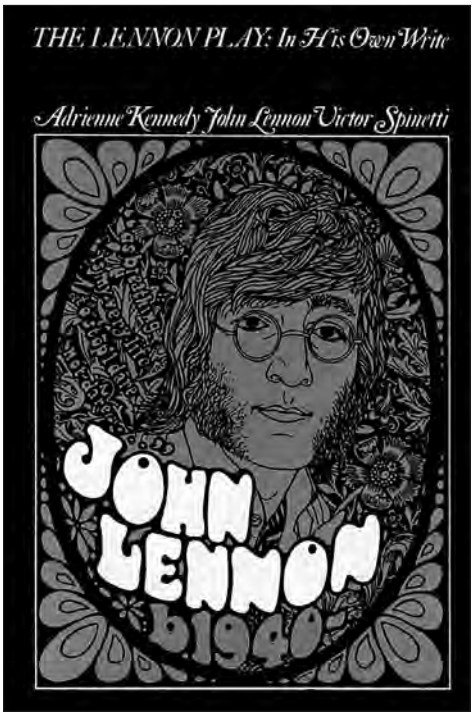
On their return trip from Greece, Cynthia Lennon and Alexis Mardas joined Jenny Boyd and Donovan in Rome, where Donovan had closed the opening day of the 'First European International Pop Festival' the night before. As they ate lunch together, Cynthia was struck by the idea that they were the ultimate jetsetters; they had enjoyed breakfast in Greece, lunched in Rome, and now they could all have dinner in London.

After returning to England (and parting company with Donovan and his companion Gypsy Dave), Cynthia, Mardas and Boyd returned to 'Kenwood' around 4:00 in the afternoon to invite John to dinner. Cynthia was disconcerted to see the porch light still on, the curtains drawn, and no sign of Julian or Dot the housekeeper. The silence was broken when Cynthia opened the sunroom door and was confronted by the sight of John and Yoko casually sitting on the floor around a table cluttered with dirty dishes. John greeted her with an impassive "Oh, hi." Cynthia was struck by the gravity of the situation and offered her well-rehearsed invitation for "dinner in London," which John dismissed with a dispassionate, "No, thanks."

After quickly collecting a few random items from the master bedroom, Cynthia fled from 'Kenwood'. A mere twenty minutes after they had first arrived, she directed the waiting taxi to Mardas' and Boyd's flat.

That evening, after having worked through a pair of bottles of red wine with Mardas, Cynthia—who described herself as "dizzy, disoriented, shocked and heartbroken"—nearly fell victim to what she described as a clumsy attempt at seduction. As she later remarked, "the next morning I woke with a hangover and the dreadful realization that my marriage was probably over."

It was not long before Cynthia left the small townhouse and returned home to 'Kenwood'. There, to her great surprise and consternation, she found John as affable and loving as ever, as if the incident with Yoko had never happened. She suggested to John that his upcoming trip to America might be a good opportunity for them to spend some time together, a proposal he rebuffed.



Meanwhile in London, rehearsals of the National Theatre's adaptation of *In His Own Write* began this week. Having resumed his role as director, Victor Spinetti described the production: "People will recognize themselves and all the silly things they did when they grew up... what I have done is to take the Beatles' ideas and present them in a form that everyone can understand. If the audience can identify with the hero as I did, then I will have achieved my objective."

Shortly after the film's May 1st opening at the Casino Cinerama, John invited filmmaker Joe Massot to see *2001: A Space Odyssey*, Stanley Kubrick's "epic drama of adventure and exploration." As Massot recalled, "Outside the theatre John introduced me to Yoko as his film expert; you could never be sure with John, he had a witty and sardonic sense of humor. Yoko was curious to see the film. John had to listen carefully to everything she said, as she spoke in a whisper... at times during the film John would whisper various points to Yoko, who scribbled intently in her notebook."

Wednesday, **May 8th, 1968**

One of the most stunning sights in London since November 1967 had been the massive mural on the exterior of the Apple shop in Baker Street, painted by 'The Fool', an art collective of four designers: Simon Posthuma, Marijke Kroger, Barry Finch and Josje Leeger. However, the trustees of the Portman Estate, the landowner that had sold the building to the Beatles, were not impressed. A solicitor for the estate told the press today, "The property is protected by a covenant to ensure it is kept in the traditions of a 'high-class shopping locality.' The trustees feel that the decorations are a breach of the covenant." The Beatles agreed, and an unnamed spokesman for the shop remarked, "I, and many other people, thought it was a lot of fun and, it became a tourist landmark. But John Lennon decided to comply with

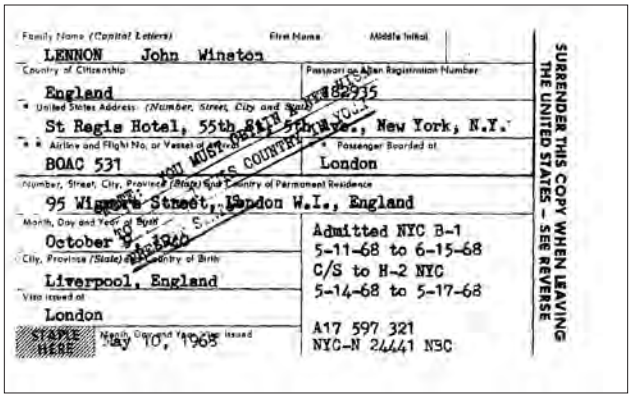
the landlord's wishes without making any fuss, and it will be painted over white by the end of the month." Posthuma was not pleased, and protested to *The Sun* today, "We did it for the people and we know they like it. It is attractive, colourful, and modern. We will protest to the Portman Estate and also ask the Beatles to change their minds and keep the mural intact."

Thursday, **May 9th, 1968**

A meeting was held today to discuss the creation of an 'Apple School,' designed to accommodate pupils "from the age of two to forty." In attendance were John, Ringo, Derek Taylor, Alexis Mardas and the prospective headmaster Ivan Vaughan, the boyhood friend who had first introduced John and Paul. The goal was to have the school operating by September.

Friday, **May 10th, 1968**

In preparation for his upcoming trip to America, John secured a U.S. visa today, which was valid until May 10th, 1972.



Lady Bower, Chairman of the Birmingham Entertainments Committee, decided that Yoko's film *No. 4* was suitable for viewing by children. She commented, "There is certainly nothing objectionable in the film and after a time it became a little boring."

Saturday, **May 11th, 1968**

With plans to introduce the American press to Apple Corps, John and Paul, along with Alexis Mardas, Neil Aspinall, Mal Evans, Ron Kass, Brian Lewis, Denis O'Dell and Derek Taylor, boarded BOAC flight 531 at Heathrow Airport today and flew into New York's Kennedy International. In a replay of the Beatles' February 1964 arrival, fans overran every observation point trying to catch a glimpse of their idols.

A group of roughly two hundred fans waiting outside the St. Regis Hotel forced John and Paul to find alternative lodgings, which they did at the East 73rd Street apartment of Nat Weiss, Brian Epstein's primary American business partner. As Lillian Roxon reported in *Eye*, "By midnight... John was getting some sleep in Nat Weiss' master bedroom; Paul was getting some sleep in Nat Weiss' red-carpeted second bedroom. Alex and Neil were getting some sleep in Nat Weiss' living room. And Nat was getting some sleep in Room 601 of the St. Regis."

Sunday, **May 12th, 1968**

Around 10:00 a.m., John and Paul (accompanied by Neil Aspinall and Alexis Mardas) ventured out towards Central Park, where the gloomy weather worked in their favor and kept the crowds at bay. They were eventually discovered by two teenaged fans named Julia and Anne, both of whom had spent a great deal of the night before chatting with Derek Taylor. When Anne told John that she was going to go to England and live on his lawn, John quipped, "You'll have to move when the gardener comes." As they came upon the Hans Christian Andersen statue close to Conservatory Pond, Paul asked Julia to take a group photograph.

Later that day, the very first Apple board meeting in New York City took place on board the *Mon Lei*, a one-hundred-fifteen-year-old Chinese junk, rented by Derek Taylor for $400 from Captain Bill Barron, the Dockmaster of the East 23rd Street Marina. And so, while sailing down the Hudson and circling the Statue of Liberty in New York Harbor, John, Paul, Taylor, Ron Kass, Nat Weiss, his aide Jock McLean and a host of others discussed and planned the future of Apple.

After the five-hour meeting, John and Paul asked Nat Weiss to suggest a restaurant; he thought of Malkan's on East 79th Street which had been a favorite of Brian Epstein's. The owner, Mike Malkan, not only closed his doors to ensure the privacy of his guests, but also went out of his way to provide a vegetarian dinner. Deviled eggs, pastries, salads and six bottles of Dom Perignon were consumed, with the final bill totaling $197.40 for the party of sixteen. John and Paul were later spotted at Steve Paul's The Scene, a nightclub in the Hell's Kitchen area of Manhattan.

Monday, **May 13th, 1968**

In London, Yoko requested that her bank, Morris, Wigram & Company Ltd., send a summary of her accounts to Pete Shotton at Apple, who had been instructed by John to settle Yoko's debts.

Meanwhile in New York, John and Paul had a full agenda for the day, meeting with a host of reporters inside Suite 630 of the St. Regis Hotel. Their itinerary read as follows:

11:00 a.m.	Elliot Bernstein, *Business Week* magazine
12:00 noon	Marion Buhagiar, *Fortune* magazine
1:00 until 2:00	Virginia Page, *Time* magazine
2:15	*The Economist* magazine
3:00	Herm Schoenfeld, *Variety* magazine
3:30	John Lynagh, *Newsweek* magazine

John told Lynagh what they hoped to accomplish with Apple: "The aim of this company isn't a stack of gold teeth in the bank. We've done that bit. It's more of a trick to see if we can get artistic freedom in a business structure and to see if we can create things and sell them without charging three times our cost."

Newsman Larry Kane was not on the schedule, yet he filmed an interview with John and Paul, presumably under the auspices of Philadelphia's ABC affiliate, WFIL-TV. Kane, a veteran of the Beatles' 1964 and 1965 American tours, spoke with John and Paul about Apple, India and LSD; however, their blithe remarks must have seemed reminiscent of those early press conferences. For instance, when asked if they missed the enormous crowds of Beatlemania, John cracked, "Five looks quite big to me these days... me eyes are going, twenty-seven, you know."

Perhaps the most revealing statement of the entire trip was John's explanation of his business plan for Apple: "It's like a top, and we set it going, and hope for the best."

Tuesday, **May 14th, 1968**

After a day of interviews with the print press, today's agenda was filled with a number of television and public appearances. At 1:30 p.m., a reception was held in the Americana Hotel, where approximately two hundred journalists (including photographer Linda Eastman, who was frequently in Paul's company during this visit) gathered to hear the formal announcement of Apple Corps. However, they did not seem to be in a mood to humor the Beatles today, which may have led to John's defensive explanation* of Apple's organization, "It's a business concerning records, films and electronics. And as a sideline, whatever it's called, manufacturing, or whatever. But we want to set up a system whereby people who just want to make a film about anything don't have to go on their knees in somebody's office - probably yours."

*Dave Finkel of Record World characterized John and Paul as "sullen, bored, unresponsive, uninformed and downright nasty."

What the press seemed more interested in was the Beatles' break with the Maharishi. John reserved comment about the guru, limiting his response to "We made a mistake... we're human." He later added, "I have nothing against Maharishi. All he got from us was publicity, and we got a mantra and a nice trip to the Himalayas."

Denis O'Dell and Brian Lewis of Apple Films also announced that production was expected to begin shortly on a number of films, including *The Jam*, *Walkabout* and *Gorgeous Accident*. Additionally, the first album scheduled for release on Apple Records was George Harrison's soundtrack for *Wonderwall*.

A stop at the studios of WNDT (Channel 13), New York City's affiliate of the Eastern Educational Network, followed and it was here that John and Paul recorded an appearance on *Newsfront*. Interviewer Mitchell Krauss did not bond well with his subjects, and the serious tone of the thirty-minute conversation didn't waver much further than an exchange where Paul mockingly asked John what he thought of young people, to which he replied, "I think they're young."

The two Beatles then made the short trip across Manhattan to 30 Rockefeller Plaza, where they taped an appearance on *The Tonight Show* in NBC's Studio 6B. The program's regular host Johnny Carson was on vacation, and former Major League Baseball player-turned-broadcaster Joe Garagiola interviewed John and Paul in his absence. The resulting conversation was unremarkable, and was highlighted mostly by fellow guest Tallulah Bankhead's slightly distracted banter.

On Monday, John and Paul had applied for a change of their nonimmigrant status from a B-1 (Business Visitor) to an H-2 (Temporary Worker) in order to make their television

appearances. The Immigration and Naturalization Service approved their applications today.

In London, Alan Morris from Morris, Wigram & Company Ltd., Yoko's bankers, addressed the following letter to "Pete Shotton Esq.": "At the request of our customer we set out below details of the debit balances on her account as at close of business last night... We understand that you have instructions to remit funds to all these accounts in order to place them in credit."

Wednesday, **May 15th, 1968**

John, Paul and their entourage departed from Kennedy International this evening, bound for London. Derek Taylor later recalled that he passed out on the flight home, having had a negative reaction to the caviar that he consumed on the plane. However, when reported in *Disc and Music Echo*, the story had somehow morphed into both himself and John fainting "on flights to and from America."

In London, work began today on the task of whitewashing the mural painted on the façade of the Apple shop in Baker Street. At the same time, today's *Daily Sketch* reported that The Fool had fallen out with the Beatles, and asked to be released from their five-year contract after a mere eight months. Simon Posthuma was quoted as saying, "We are fed up with the Beatles," while Marijke Kroger wasn't quite as harsh, and stated, "We are grateful to them for giving us the opportunity to make our first impact on the fashion world in this country." When asked if the Beatles would be sorry to see The Fool go, a spokesperson for the group replied, "The Beatles have released The Fool from their contract—draw your own conclusions from that." Apple managing director, Neil Aspinall remarked, "I think they were too far-out for everybody. Mostly though, they wanted to run the whole show."

Ringo and Maureen Starkey left London tonight for the Cannes Film Festival, where *Wonderwall* was due to be screened. This evening, at home in Esher, George spoke to the *Daily Mail* regarding the Maharishi: "The whole situation is delicate. I have not broken with the thoughts of meditation. I have only broken with the Maharishi and his ideas of making the whole thing subject to mass-media. We believe that he took advantage of all the publicity that we gave him by going to him in the Himalayas." When asked how much the Beatles had contributed financially to their guru, George replied, "I have given him nothing. And as far as I know, nor have John, Ringo and Paul."

Thursday, **May 16th, 1968**

As John, Paul and the rest of the Apple staff arrived at Heathrow Airport early this morning, George and Pattie Harrison were leaving London en route to Cannes, to join Ringo and Maureen Starkey.

Friday, **May 17th, 1968**

Having returned to Britain, John and Paul were tentatively scheduled to meet today with Italian film director Franco Zeffirelli to discuss an unspecified project.

Saturday, **May 18th, 1968**

Whitewashing of Apple's mural was completed today, and an elegant black "*apple*" in cursive script now marked the entrance to the shop.

Today's *Evening Standard* reported that not only was John preparing a stage adaptation of *In His Own Write* and *A Spaniard In The Works*, but that Apple Films intended to produce a film based on the books.

Monday, **May 20th, 1968**

In preparation for the Beatles' return to E.M.I., Studio Two had been block-booked on weekdays, from Monday, May 20th through Friday, July 26th. However, with George and Ringo having only returned from France the day before, the group may have felt unprepared, as today's date was cancelled and the start of sessions postponed for another week and a half. It was most likely today that the Beatles first gathered at 'Kinfauns', George's home in Esher, to rehearse and refine the demos of the mounting backlog of songs that they had composed in India.

During John's trip to America, Cynthia had busied herself by planning a two-week trip to Italy. She surrounded herself with family and was joined by Julian, her mother Lilllian, and her aunt and uncle, Daisy and William Penkman. It was around this date that the entourage began their trip with a flight to Milan. Cynthia recalled that her mother had offered John her ticket, but when the time came for everyone to depart, John had become so withdrawn that he "did not even come downstairs to wave goodbye."

With John's family in Italy, and Tony and Kyoko Cox in Provence, France, Yoko moved her belongings into 'Kenwood' this week. Pete Shotton recalled, "After John saw the state of her wardrobe, he pressed into my hand a fat wad of banknotes." John then directed him to take Yoko shopping, and "to fill her in on the Beatles... she doesn't even know who's who."

John had long envisaged the relationship that, he felt, Yoko now fulfilled: "I always had this dream of meeting an artist woman that I would fall in love with, and all that. Even from art school. And when we met and were talking and that... I don't know. I just realized that she knew everything I knew and more probably. And it was coming out of a woman's head. It just sort of bowled me over. It was like finding gold or something... I'd be going over what she said, and it was so incredible some of it, the ideas and the way she was saying it. It was turning me on, you know. And then once I'd got a sniff of it, I was hooked. Then I couldn't leave her alone. We couldn't be apart for a minute from then on."

Yoko was reluctant to begin an affair that was anything more than platonic, as she later recounted: "For many reasons we both hesitated becoming lovers. I treasured any freedom I had and dreaded another involvement. John, though he was a young man then, in reality he had to weigh everything very carefully because of the position he had achieved in the world." Despite their reticence, their relationship developed suddenly as Yoko explained, "I was ready to be independent from my marriage and I thought, 'Well, OK then,' I would probably live in a loft by myself or something like that. John didn't like that idea. And so we came together that first time and we finally got together in May... we started living together." John later added, "I fell in love with an independent, eloquent, outspoken, creative genius."

Tuesday, **May 21st, 1968**

Today's *Daily Mail* speculated on the Beatles' future plans for educating their children, and spoke with Scottish poet, humorist and *Magical Mystery Tour* co-star Ivor Cutler, who now taught primary schoolchildren: "Last week a man and woman came to watch one of my classes... I rather imagine that the job would involve teaching several children." When contacted, Derek Taylor remarked, "I don't know anything about Ivor Cutler being approached... I can tell you, however, that this whole question of education has been discussed with Ivan Vaughan, an old school friend of John's who took up teaching and is now doing postgraduate studies." Vaughan was, in fact, currently involved in the early planning stages of a private school for children whose parents were a part of the Apple organization.

Wednesday, **May 22nd, 1968**

In celebration of the following day's official opening of Apple's second boutique, Apple Tailoring (Civil and Theatrical), located at 161 King's Road, a launch party and press reception was held today at the Club Dell' Aretusa, which was located just up the road at number 107.

Both John and George attended the launch, and while the presence of two Beatles was enough to generate a buzz, perhaps the most notable individual at the event was John's escort, Yoko Ono. The party marked John and Yoko's first appearance together in public, and there was certainly no effort made to conceal their relationship as the couple even posed for photos following the reception, as they walked to the Apple shop.

Meanwhile, in a Belgian court, indecency charges were being brought today against Yoko, Tony Cox, Flemish artist Hugo Claus and event organizer Jean-Jacques Lebel, for their role in the "Miss Festival" happening at Knokke-Le-Zoute the previous December.

Saturday, **May 25th, 1968**

Tony Barrow was quoted in today's issue of *Disc and Music Echo*, and denied that the Beatles were planning on traveling Down Under to work on the Apple Films production of *Walkabout*: "They are not in it at all. But it will be made on location in Australia. It is just another of the Beatles' Apple Company Films."

In America, *Billboard* noted that Ron Kass had been named the managing director of Apple Records, and that Capitol Records would be phasing out the manufacture of mono LPs in the U.S.

Sunday, **May 26th, 1968**

Today's *Daily Mail* reported on Apple Corps' latest acquisition: "The Beatles have bought impresario Jack Hylton's old home in London's Savile Row for about half a million pounds... it is a five-story affair which still looks like a private house. But for the past three-and-a-half years workmen have been completely redecorating it, hanging regency wallpapers, laying close fitting luxury carpeting and turning it into 10,000 square feet of London's smartest office space."

Tuesday, **May 28th, 1968**

According to an advertisement in the current *IT* (formerly *The International Times*), Yoko's *Water Show* was scheduled to open at the Arts Lab in London today, where it would run through June 1st. However, curator Biddy Peppin later recalled: "I don't think that happened. Sometimes the listings were a bit of wishful thinking."

In Paul's absence, John (accompanied by Yoko), George and Ringo continued pre-production work today at 'Kinfauns'.

Wednesday, **May 29th, 1968**

The start of recording for the Beatles' next LP was delayed once more, as the session scheduled to take place in E.M.I. Studio Three today was cancelled.

Thursday, **May 30th, 1968**

This afternoon, the Beatles returned to E.M.I. for the first time since mid-February. Proper recording sessions commenced in Studio Two for the group's first full-length album since *Sgt. Pepper's Lonely Hearts Club Band*. Work began with the tracking of John's "Revolution".

Accounts of today's session are ambiguous in regards to Yoko Ono's attendance; however, an early mix of the track suggests that not only was Yoko most likely present today, but that she also participated in the recording, challenging an unwritten protocol for where and when "Beatle women" should be seen and heard.

John later revealed he "had to get permission" for Yoko to attend and explained how entering into a relationship with her affected his bond with the other members of the group: "You leave the guys at the bar, and you don't go play football anymore, and you don't go play snooker or billiards. Maybe some guys like to do it every Friday night

or something... but once I found the woman, the boys became of no interest whatsoever other than they were like old school friends... it just so happened the boys were well known and weren't just the local guys at the bar."

Pattie Harrison witnessed the transition: "John said he had never known love like it; and she seemed to take the place of everyone else in his life. It was as though he no longer needed the Beatles or any of his friends."

Friday, **May 31st, 1968**

The current issue of *IT* featured an alternate campaign soliciting submissions tor Apple, which read, "If you're a singer, sing for us. If you're a writer, write for us. Send us tapes and picture. APPLE, 94 Baker St. W.1. (Thanks)." The ad was illustrated with a cartoon drawn by John and annotated, "WITH THE EMPHASIS ON ENJOYMENT."

Work on "Revolution" continued at E.M.I. this afternoon and evening with the recording of overdubs in Studio Three.

Saturday, **June 1st, 1968**

Although John had initially told Pete Shotton that he'd "live in a fucking tent" with Yoko if he had to, he'd decided that a house was a better option, and had dispatched Shotton to find someplace that he and Yoko could call their own. Today, the threesome packed into John's yellow and green Mini Cooper and went to view a country estate that Shotton had found. Around this same time, Yoko began to record an audio diary, using a portable tape deck. Speaking in the car as she, John and Shotton were on their way to the "castle," Yoko revealed little more than the fact that she and John had gotten up about 10:00 that morning, and that he and Shotton were trying to stop smoking.

Shotton later described the property as "a Gothic castle fronted by an enormous clock, and surrounded by a dried-up moat... beyond the trees were stables, and a lake with a boat house." John was so enamored of this unusual home, he directed Shotton to begin negotiations for its purchase. *Petticoat* reported that John had already bought "a rambling castle deep down in Hertfordshire" that would be used to showcase his and Yoko's sculpture. The feature went on to warn intruders: "at night, the grounds will be set with booby traps and ghostly voices coming from hidden microphones."

Sunday, **June 2nd, 1968**

Yoko and John's next undertaking opened today at the Arts Lab with little notice. Although the couple had collaborated before, this was the first time that John had let his name be openly associated with Yoko's in an artistic capacity. Titled *Four Thoughts*, the exhibit was scheduled to run through June 9th and included John's contribution, entitled 'Build Around'. The object, which began as the remnants of a broken drawer, was similar to Yoko's instruction pieces, but differed by physically involving the observer with an invitation for them to contribute as they saw fit. It was reported that empty Coke bottles and biscuit wrappings were frequently attracted by the sculpture.

As curator Biddy Peppin recalled, "We weren't allowed to label it, because Yoko said she wanted it exhibited anonymously. Another problem was that people tended to sort of come and leave things sort of lying around—rubbish, bits of their luggage, whatever. It was always quite a problem keeping the place tidy. So I remember that during the exhibition, all we could do was put it on the floor. I had great difficulty preventing people from tidying it up and throwing it away. Because it was a piece of junk it needed to be in a pristine gallery on a nice exhibition stand with a label on it. It was unrecognizable as art."

The exhibition was not well received, as Yoko confirmed: "They thought I'd sold out, because John is like the Establishment to them. After that the show was treated very badly."

Actor Matthew Scurfield remembered another of Yoko and John's visits to the Arts Lab, where he worked clearing tables: "She seemed to lead the way, whilst John remained a cautious step behind. They did one of their performance happenings in the lobby once and John became a little more animated, when he broke an egg into Yoko's small bag of white flour. This work of art was then shrouded in mystery and displayed as a piece of sculpture near the main entrance with a little rope fence around it and a sign saying 'John and Yoko'."

Arts Lab founder Jim Haynes recalled, "When John and Yoko got together we used to spend a lot of time in each other's company. Jack Moore and I would see them at their home or we'd go to various Japanese and macrobiotic restaurants and we'd talk about theatre and the underground and video and what-have-you."

Although John got along well with Haynes and his co-founder Moore, he did not necessarily endear himself to everyone at the Arts Lab, especially other artists. During one visit, John went so far as to taunt mime Adam Darius, "Why don't you paint your prick white instead of your face?"

Tuesday, **June 4th, 1968**

Yoko continued recording her audio journal today, and mentioned that she and John had started the day by going to the office, where they saw a "lousy animation film." They were then bound for E.M.I. where the Beatles continued work on "Revolution" in Studio Three, with the recording of vocal overdubs and a pair of unused tape loops. After further overdubbing, a rough mono mix was prepared and a copy made for John's private use.

While John was on the studio floor with the other Beatles working on "Revolution", Yoko committed about an hour's worth of very personal thoughts onto her diary tape. She revealed that "Cindy's coming back maybe," meaning that Cynthia was due home from Italy very soon, and, even though Apple had found a nice flat for Yoko in London, she nervously expressed her uncertainty about what might happen upon Mrs. Lennon's return.

It is likely that John and Paul's meeting with Italian film director Franco Zeffirelli, which had been scheduled for May 17th, actually took place today in the reception room at E.M.I.

Wednesday, **June 5th, 1968**

With work on "Revolution" apparently complete for the time being, the Beatles turned their attention to Ringo's first composition, which after at least five years of gestation was completed after his return from India. Tracking of "Ringo's Tune (Untitled)" took place in Studio Three today, with the song's title having graduated to "This Is Some Friendly" by session's end.

Today Apple remitted payment in the amount of £2,025 13s. 8d. to cover Yoko's debts in her account at Morris, Wigram and Company.

Thursday, **June 6th, 1968**

Yoko met with the Beatles' solicitor David Jacobs today at 3:30 p.m. Although the details of the meeting are unknown, they were almost certainly in regard to the guilty verdicts handed down today at a court in Bruges, Belgium. Both Yoko and Tony Cox had been sentenced to three months in prison on charges of indecency, stemming from events at the International Experimental Film Competition the previous December.

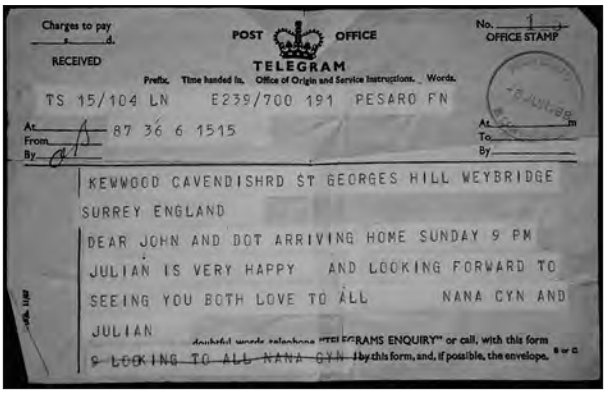
At E.M.I. work continued on Ringo's "This Is Some Friendly" with an overdubbing session in Studio Two. In addition to participating in the Beatles' session, John kept quite busy within E.M.I. today, fulfilling a number of other commitments.

From 5:00 until 7:00 p.m., he and Victor Spinetti spoke with interviewer Peter Lewis for the BBC2 arts program *Release*, in order to promote *In His Own Write*, which was scheduled to open on June 18th. John spoke highly of the upcoming production, and explained some of his early literary influences: "I was determined to be Lewis Carroll, with a hint of Ronald Searle!" The conversation quickly veered away from the play, however, allowing John a chance to express his feelings about today's society: "I think our society is run by insane people for insane objectives… we're being run by maniacs for maniacal ends… I'm liable to be put away as insane for expressing that, you know? That's what's insane about it." The program was scheduled for broadcast on June 22nd, from 10:05 until 10:45 p.m.

"Insane" is a relatively apt way to describe John's chat with the BBC's Kenny Everett. The nonsensical conversation veered wildly, from the current sessions to India to Tiny Tim, as John punctuated the dialogue with bizarre jingles such as "Tiny Tim For President" and an absurdist performance of the Lead Belly classic, 'Cotton Fields'. The interview was recorded for broadcast on the June 9th edition of *The Kenny Everett Show*, which aired from 10:00 a.m. until noon.

Once work on Ringo's track had been completed for the evening, John continued to work in Studio Two, assembling sound effects for the stage production of *In His Own Write*. "Vicar's Poem", "Queen's Mess", "Come Dancing Combo", "Organ Last Will Test", "Neville Club", "Theatre Outing" and "Applause/T.V. Jingle" were all given formal titles, while five further recordings were noted simply as "Various Sound Effects."

Cynthia sent a telegram to Weybridge from Pesaro today to tell John and housekeeper Dot Jarlett that she and Julian expected to return home Sunday evening around 9:00. It would appear that Cynthia's missive was to prevent a repeat of the scene that awaited at 'Kenwood' upon her last return from Italy.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DEAR JOHN AND DOT ARRIVING HOME SUNDAY 9 PM
JULIAN IS VERY HAPPY AND LOOKING FORWARD TO
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doubtful words telephone "TELEGRAMS ENQUIRY" or call, with this form
9 LOOKING TO ALL NANA CYN by this form, and, if possible, the envelope.

Friday, **June 7th, 1968**

There was a pause in the recording sessions for the new Beatles album, as George, Ringo and their wives departed for the Big Sur area of California today, where George was to film an appearance in a documentary on the life of his musical mentor, Ravi Shankar. During the lull, Paul served as best man at his brother's wedding today to Angela Fishwick in Merionethshire, North Wales.

Saturday, **June 8th, 1968**

Today's *Disc and Music Echo* carried an article about the new fashion store, Apple Tailoring (Civil and Theatrical), featuring an extended interview with John Crittle, the twenty-five-year-old designer who ran the shop. "We won't get teenyboppers here, because prices will be too high for them," remarked Crittle, "We're catering mainly for pop groups, personalities and turned-on swingers."

During his visit to Derek Taylor's in April, John had been coerced into speaking on the phone with Harry Nilsson, and gracefully expressed his admiration of Nilsson's music. In the weeks that followed, he had become more enamored, and as recently as two days earlier, while speaking with Kenny Everett, John had mentioned that Nilsson's "River Deep - Mountain Dew"* was one of his current favorites. Today, their mutual admiration society was cemented as John played host at 'Kenwood' during the singer's twenty-four-hour whirlwind visit to London. Nilsson recalled: "So I went over and stayed at John's house in London. It was a great night. We spent the whole evening talking about music and divorce and marriage and life and what does it all mean and fame and fortune. The next thing you know it's morning, the sun is coming up, and a guy comes in with a camera crew."

*John was referring to the singer's cover of 'River Deep - Mountain High', the closing track on Nilsson's 1967 LP, *Pandemonium Shadow Show*.

Meanwhile, in Italy, it was around this date that Cynthia went out for a night on the town with a new acquaintance. When they returned late that evening, she was surprised to find Alexis Mardas, who had been charged with the task of locating Cynthia to notify her of John's intentions. As Cynthia recalled, Mardas said, "I've come with a message from John. He is going to divorce you, take Julian away from you and send you back to Hoylake." Although she had intended to return home on June 9th, Cynthia had become ill enough to postpone her trip, while Julian and her mother returned home as planned.* As she convalesced at the Hotel Cruiser in Pesaro (owned by the Bassanini family) Cynthia came across a newspaper report that featured a photograph of Yoko by John's side that reinforced the sense of finality that her marriage had reached its end.

*Cynthia's sojourn to Rimini with Julian and her mother cost £111.15s. 0d.

Sunday, **June 9th, 1968**

Today, Yoko and John collaborated on their first films. A high-speed camera had been hired by Apple Films assistant Tony Bramwell (with some difficulty, considering that there were very few such devices in Britain) and delivered to 'Kenwood'. After beginning in the sunroom (where John was filmed strumming 'That'll Be The Day' on his acoustic guitar), the four-man crew moved outside to the pool area to take advantage of the sunlight that the camera required. The end result was a simple, soft-focused headshot of John gazing into the lens, and smiling for approximately two-and-a-half minutes. However, as this was captured using the specialized camera, those few minutes of film would stretch to nearly an hour when projected at the standard frame rate of 24 fps.

The second film also incorporated slow-motion effects, but not to the same degree. Footage of John and Yoko was shot independently from the same vantage point; the précis was to then superimpose the two, and give the impression of John and Yoko being a single individual. The couple were then seen embracing and sharing a lengthy kiss; all filmed using the same slow motion technique.

Monday, **June 10th, 1968**

Left to their own devices, John and Yoko worked in Studio Three at E.M.I. this afternoon from 2:30 until 5:45, recording three takes of "Sound Effects", that were almost certainly related to the production of their films.

Tuesday, **June 11th, 1968**

Don Short of the *Daily Mirror* visited Apple's Wigmore Street offices today (where Yoko's 'Apple' sculpture was now proudly on display) to conduct interviews for a piece that he was writing on the Beatles' new business empire. John and Paul both arrived in the fifth-floor offices for their interview soon after 9:00 a.m. Short wrote, "They have decided to run the organization themselves, although they haven't become directors or chairmen, because they own it—and that's all they need to do." John revealed, "We've been looking for a Beeching figure* to come in and organize us. We had several of 'em in, but they just didn't come up to scratch. The chaps we had in the interview were bigoted. They thought they knew everything and that they were just dealing with four clowns. But we saw through them right away and felt we couldn't offer any one of them the £20,000 a year we were prepared to pay. We could fall flat on our faces - but, so what if we do? But at the moment, we can only see success."

*John's reference was to Lord Richard Beeching, the fifty-five-year-old former chairman of the British Railways Board, who was best known for his drastic pruning of the British rail network in 1963. Beeching was renowned as a "cutter"—a quality that appealed to John.

John and Yoko attended today's Beatles' session in Studio Two, during which Paul McCartney tracked 'Blackbird'. Also present was a film crew directed by Tony Bramwell that was collecting footage for use in a film to promote Apple Records at upcoming Capitol and E.M.I. sales conferences.

As Paul refined his arrangement, John and George Martin discussed the closing sound effects for *In His Own Write*. Martin suggested a piano and organ piece he had prepared with Chris Thomas, followed by Victor Spinetti

intoning a repeating 'That's All Folks!' in a chipmunk-styled tone. John envisioned something more sinister to put the audience on edge and encourage a hasty retreat, "a very squeamy voice... whispered so loud, that when they went out, it was really, 'LOOK AFTER YOURSELVES, LOOK AFTER YOURSELVES!'"

While Paul continued to work with George Martin in Studio Two, John and Yoko moved to Studio Three where they worked from 7:00 until 10:15 p.m., experimenting and creating a variety of tape loops.

Wednesday, **June 12th, 1968**

Paul and John, along with Neil Aspinall, had lunch today with Clive Epstein, Brian's younger brother, who had assumed control of NEMS (the management organization whose protégés included the Beatles), following the elder Epstein's death.

Thursday, **June 13th, 1968**

Today, John and Yoko attended a rehearsal of *In His Own Write* conducted in a warehouse near the Old Vic Theatre. Meanwhile, at the New Refectory in Brighton, the Apple Peel Players were holding auditions for a set of children's plays to be staged on the beach beginning July 8th. Producer David Peel's troupe was one of the early beneficiaries of Apple's "Foundation of the Arts," whose intent was to encourage unknown performing artists.

Friday, **June 14th, 1968**

John met with solicitor Lawrence Harbottle today from 12:00 noon until 1:30 p.m., and although the specifics of the meeting are unknown, it is likely that they discussed divorce proceedings.

Sponsored by the Arts Council and by invitation of Canon Stephen Edmund Verney, the First National Sculpture Exhibition was to be held in the ruins of Coventry Cathedral, which had been destroyed during a Luftwaffe raid on November 14th, 1940. In early June, John and Yoko had wrangled an invitation from Anthony Fawcett of the organizing committee to display their work alongside a legion of legendary sculptors including Henry Moore, Barbara Hepworth and Roland Piche. Although there was relatively little notice, the couple quickly began work on their submission for the exhibition, which was scheduled to open on June 15th and run through late August.

John's idea was derived from one of Yoko's earlier works, as he explained: "We put two acorns in as a living sculpture along with all the heavy old sculptures... I got the idea from a piece she did at the Indica Gallery, an apple on a stand and the idea of that sculpture was that the apple gradually dissolved." Yoko detailed her contribution to the piece, "The only way that you can better John is by copying him exactly. It's just a beautiful idea of John's. That's why I have copied him." John added, "In fifty years' time, people will understand what we're trying to say when there are a couple of lovely great oak trees up there." However, Fabio Barraclough, the organizer of the exhibition, had tipped Fawcett that John and Yoko might meet resistance from Canon Verney, who did not want it to seem as though the Cathedral was turning a blind eye to the couple's out-of-wedlock relationship.

The day before the exhibition, a large garden seat, newly wrought at a foundry in Basingstoke, was put on a trailer, and towed to Coventry by Les Anthony. As Anthony Fawcett recalled, "We travelled up by car as planned with the acorns and plant pots towing behind us. On arrival we were met by the Canon who flatly refused to let us do anything. A heated argument started inside the Cathedral offices which turned into a real shouting match. Finally after much nastiness and many long-distance phone calls to the country's top sculptors, the Canon realized that he could not go back on his word and subsequently agreed to us planting the seeds. This we did ceremoniously with John and Yoko digging the hole themselves and inserting the plant pots, much to the amusement of the crowd." A silver-plated title plaque to cover John's excavation had been procured for the exhibition and engraved to read:

"Yoko" by John Lennon
"John" by Yoko Ono
Some time in May 1968

The *Daily Express* reported that as John and Yoko planted the acorns side by side in two flower pots, Lennon said, "This is to symbolize that East and West have met in Yoko and me."

Apparently under the impression that John and Yoko's garden seat would not be displayed, John Hewitt, a member of the exhibition committee, remarked, "It could not be considered as sculpture, but the thought behind it is quite beautiful. The metalwork is quite intricate and lovely. And for all I know, John Lennon is a skilled metalworker."

Due to the production timetable, John and Yoko's installation was not included in the official catalog of the exhibition, so they simply created one of their own. Anthony Fawcett penned the notes in a vacant office at Apple: "The concept of these sculptures by John Lennon and Yoko Ono is expressed by their statement 'this is what happens when two clouds meet'. It is both symbolic and humorous at the same time. The thoughts behind it are beautiful and its true fulfillment through the cycle of growth is an end in itself—the best idea that can ever be conceived as a work of art—Mother Nature is supreme, overriding man's artificial constructions." The photographs were taken by Keith McMillan at Sprout, a basement adjunct to Gregory Sams' macrobiotic restaurant in Notting Hill Gate. The perspective distortion used by McMillan for the cover shot made it appear as if John and Yoko themselves were sprouting from the plastic pots.

This evening in Cardiff, Wales, an audience of two hundred waited at the Reardon Smith Lecture Theatre in anticipation of a happening by Yoko. Mr. Keith Richardson Jones, a member of the 56 Group of Welsh Artists who had organized the event, was outside expecting Yoko's arrival when a chauffeur-driven car delivered two photographs and a one-word message, "Fly." Jones carried a two-foot-square portrait of Yoko to the theatre stage and propped it up on a piano. Forty minutes later the audience realized that the happening had already happened, and were refunded their 5s. entrance fee as they filed out of the theatre.

After more than three weeks in Italy, this weekend Cynthia finally returned to England where, upon her arrival, she was promptly served with a divorce petition. During this time, she stayed with her mother in Ringo's Montagu Square flat, while her family rallied around her and helped her to find legal representation of her own. Cynthia was able to negotiate a return to 'Kenwood', forcing John and Yoko to adopt a nomadic lifestyle.

Paul McCartney's paramour Francie Schwartz later revealed that John and Yoko "moved in with us while their story was still something to hide," and added that the three of them "would watch the 'telly' through the evenings when Paul was out raving." Peter Brown recalled, "For several months John and Yoko lived out of suitcases, like homeless waifs... They spent a few days at Paul's house on Cavendish Avenue, but Paul's presence loomed too large for them. They passed a night or two at my flat and then went on to Neil Aspinall's for a week. Eventually, they ended up in Ringo's old flat, the vacant basement apartment on Montagu Square."

Monday, **June 17th, 1968**

Today's *Conventry Telegraph* reported that Mr. Norman Pegden of the Herbert Art Gallery, who was in charge of staging the exhibition at Coventry, claimed that it was his decision to keep John and Yoko's sculpture outside of the Cathedral: "It's a beautiful thought, sitting on a garden seat contemplating two acorns growing—but it's not sculpture... the Lennon-Yono [*sic*] piece is very good—but only as a garden seat, and it is being used as such by visitors." A member of the Cathedral staff reported that fans had stolen the title plaque: "They said they were going to guard it against souvenir hunters, but we haven't seen it since."

Tuesday, **June 18th, 1968**

Today saw the official premiere of the National Theatre's production of *In His Own Write* at the Old Vic Theatre, as part of the "Triple Bill", which also featured Henry Fielding's 1732 play *The Covent Garden Tragedy* and John Maddison Morton's *A Most Unwarrantable Intrusion* from 1849. When John finally did arrive, shortly after the curtain had gone up on the first play, he entered the theatre hand-in-hand with Yoko, not Cynthia.

Peter Lewis of the *Daily Mail* wrote that the stage production of *In His Own Write* put passages from John's two books on the stage, "inventively knitted together by director Victor Spinetti, but inclined to come undone in places... The whole comes over as a picture of our times seen through Lennon's distorting mirror as the trash most of it is. It is the joking of a desperate and original man who really thinks there's nothing much to laugh at. The National Theatre took a big gamble. This 'play' is so unusual it justifies it. I wish I could say the same for the other two... they have not been played for a very long time. I can only say they were justly neglected."

Wednesday, **June 19th, 1968**

Today, John went to lunch with Derek Taylor and Victor Spinetti to celebrate a successful opening night and to contemplate the reviews. Taylor recalled advising John, "As your friend and press officer, it is my duty to inform you that anything you say will be taken down and blown up and broadcast to a waiting world."

Taylor was on the mark, as the newspapers were equally interested in the escort John was flaunting. Buried on page ten, under the headline "Lennon sees his play with 'bottoms' girl," the *Daily Mail* provided enough details regarding marital statuses and Cynthia Lennon's whereabouts for readers to connect the dots. The piece quoted Victor Spinetti, who had made a valiant yet transparent attempt at covering for John, "Mr. Lennon and Miss Ono are doing a sculpture exhibition together. Miss Ono came to rehearsals and got interested in the play and asked if she could have a ticket."

Thursday, **June 20th, 1968**

Ray Connolly reported in today's *Evening Standard* that agreements were due to be signed this weekend transferring the Beatles to their new Apple label and giving Capitol Records the exclusive manufacturing and distribution rights to Apple Records for the U.S. A similar contact with E.M.I. for distribution rights in the U.K. was to be finalized the following week, while label chief Ron Kass continued to pursue other distribution agreements.

Connolly went on to report that Ringo's new composition established him as the first Beatle not to be published by Northern Songs, but the newly formed Apple Publishing.

The *Evening Telegraph* reported that John and Yoko planned to return to Coventry to replant the acorns that had been moved by the Cathedral staff. A spokesman for the Cathedral explained, "The acorns and the seat were originally put in front of the Chapel of Unity for security reasons. Then later it was decided that it would look better in the Cathedral garden, where it still is." An Apple spokesman for John and Yoko disagreed, "They think it was unnecessary to move the acorns, which were a vital part of the piece of sculpture. Moving them will upset the balance of the creation. John and Miss Ono are very cross. The acorns were planted very carefully in an east-west position."

From 7:00 p.m. until 3:00 a.m. this evening, the master of "Revolution No 9" was compiled using studios One, Two and Three at E.M.I. with John at the helm. George Harrison later recalled assembling the recordings: "The effects came from live effects we created ourselves or things we already found on tape by editing tapes and making loops of tapes; and we built the whole thing out of that. We got a lot just from the tape library... we cut sounds out of old records." Ringo added: "George and I went down to the vaults of E.M.I. and found a lot of tapes and we just chopped pieces out."

Friday, **June 21st, 1968**

On Apple Corps stationery, Yoko penned a letter today to her husband, who was currently living in Bouzigues, France: "Thank you for your warm understanding letter... Please give my love to Kyoko. I hope she doesn't miss me too much. John says he will send plane tickets to both of you if you want to come to London. Enclosed is a sculpture show in which we entered two acorns."

At E.M.I. today, "Revolution" received brass and guitar overdubs (the latter following a reduction mix) during a 2:30 to 9:00 p.m. session in Studio Two. From 10:00 p.m. until 3:30 a.m., both "Revolution No 1" and "Revolution No 9" were mixed to stereo. Copies of both 'bests' were then made for John's private use.

Meanwhile in Los Angeles, Paul McCartney was in attendance at the Capitol Records sales convention in the Century Plaza hotel, where he screened the promotional film *Apple* that had been recently compiled by Tony Bramwell.

Saturday, **June 22nd, 1968**

On May 5th, 1967, John had purchased the barren, windswept four-acre island set in a quiet cove off the coast of Ireland for £1,550 (plus costs of £243. 5s. 3p.). Located at Clew Bay in County Mayo, the uninhabited island (save for the seabirds and sheep) was a potential setting for a private Beatles retreat. In fact, John had commissioned a design by Hildebrand and Glicker Architects for "Irish Mythical Studios," an ultramodern recording facility and residence comprised of pod-like rooms.

Early this morning, a chartered Hawker Siddeley HS.125 executive jet plane departed from Luton airport, bound for Shannon airport, where its party changed to a chartered helicopter and flew seventy miles along the west coast of Ireland to Mulranny. The helicopter, containing John, Yoko, Ronan O'Rahilly, Jeremy Banks, Pete Shotton and two others, set down on the island of Dorinish that afternoon.

At approximately 4:00 p.m. today, Margaret Nealis, the receptionist at the Great Southern Hotel in Mulranny, Ireland, received a phone call asking for the manager, Bob Lalor. The person on the other end of the line announced that "Mr. John Lennon of the Beatles and a party of seven to land by helicopter in two hours' time on the hotel lawn. They will be guests for the weekend for a strictly private visit."

Today, John had brought along an acetate of "Revolution" to share with his guests, but realized too late that he had neglected to bring anything to play it on. And so, the helicopter returned to Westport Quay, where O'Rahilly and Banks searched the shops of Ballycastle looking for a battery-operated record player.

As John, Yoko and Shotton waited for their return, the sun began to set and the wind began to howl, prompting them to take refuge inside Julian's "Sgt. Pepper" caravan (which

had been shipped to the island from 'Kenwood' in May at the cost of £216. 15s. 2p.). The helicopter finally arrived and, at approximately 9:30 p.m., they landed at the Great Southern Hotel, where John and his guests were greeted by Bob Lalor and shown to their suite.

In London, the *Evening Telegraph* reported that the acorns planted by John and Yoko in Coventry had been stolen. An anonymous call to the paper's offices today by a young man declared, "I have them in my possession." A Cathedral official stated that they had replanted the acorns in the Cathedral Garden with John's permission, a claim denied vehemently by Anthony Fawcett: "No permission was given… we suspected something like this would happen. Luckily we have a few acorns to spare. Now that there has been a theft, they will be even more determined to put matters right."

Sunday, **June 23rd, 1968**

This morning, John, Yoko and their guests took a driving tour to Achill Island and ate lunch at the Amethyst Hotel in Keel before returning to Mulranny, where they were given a tour of the hotel grounds. The *Mayo News* reported that this evening at the Great Southern Hotel, a special Irish concert was organized by Mr. Lalor and compered by Tony Chambers. Taking part were the Mulloy Brothers from Mulranny, Dominick Grady of Shraloggy, Newport, Mrs. Peggie Jennings, hotel receptionist and a native of Hollymount and Mrs. Larry McGovern from Newport.

Following the concert, John reciprocated the hospitality by premiering a recording of the yet-to-be-released 'Revolution'. As John later recalled, "I tried to put 'Revolution 1' and "9" out as a single, and one on each of the B-sides. And we had the acetates and we were listening to them on an island and… it was beautiful."

Monday, **June 24th, 1968**

After lunch today, the Lennon party departed by helicopter bound for Shannon airport, where a private plane was waiting to return them to London. Meanwhile, the news broke that both John and Cynthia had consulted lawyers about a divorce. The *Daily Mirror* reported that "both were away from their £40,000 home on a private estate at Weybridge, Surrey. John was in Ireland with friends, including Ronan O'Rahilly, founder of Radio Caroline, and Japanese sculptress Yoko Ono… On Tuesday John and Yoko were seen together at the National Theatre in London. John said then that he did not know where his wife was. Cynthia returned at the weekend from a three-week holiday in Italy with her mother. Yoko and her American husband, Anthony Cox, made the film *No. 4*—which showed a series of naked bottoms. Mr. Cox is in the South of France." The Beatles' solicitor, David Jacobs, refused to comment.

Tuesday, **June 25th, 1968**

Today's *Daily Sketch* featured yet another article about Apple by an unnamed reporter, detailing the chaos that was unfolding at 95 Wigmore Street: "I've just spent a week there—and my main impression is that's it's some kind of underground charity organization. So far The Beatles have spent nearly £1 million on Apple. One hundred pounds went to a man in Brighton who needed money to keep a children's theatre going. Ten bob here and a pound there goes to designers who have come to Apple, but haven't got their fare home. Hundreds of pounds have been spent on advertisements which say, 'If you've got talent—send it to us.' And people have… so far, eight hundred fifty pop music tapes have arrived in packages stuck with stamps from all over the world. More than two hundred poems, thirty large paintings and eighty drawings all await decisions. So do the people. Two were young men from the Middle Earth Club to ask Apple for backing for their music festival. Cassius Clay rang up to speak to Paul. They both told each other they were the greatest. A man came in to ask for an artistic environment. He didn't really know what he wanted to do but he's now sleeping in Ringo's garage. Then there was a girl who wanted to make black patent leather sculpture… Along came two artists to discuss an idea for a new version of the Bible. John liked it. Then, since John was thinking about using the Alexandra Palace building for a concert we piled in a car and went to see it - and back again for more appointments, so it went on. 'We don't want to be running Apple for the rest of our lives,' John explained. 'But we reckon it will take a full year to set it up.'"

Today from 2:30 until 8:00 p.m. in Studio Two, mixing of "Revolution No 1" continued, after which roughly one minute was excised from the June 21st mix of "Revolution No 9". Once again, copies of both tracks were made for John's use.

Wednesday, **June 26th, 1968**

The Beatles spent from 7:00 p.m. until 3:30 a.m. this evening in Studio One at E.M.I., rehearsing an untitled Lennon composition about a man and his monkey.

Thursday, **June 27th, 1968**

Work at E.M.I. resumed in Studio Two from 5:00 p.m. until 3:45 a.m., as the group formally recorded the track that

they had rehearsed the previous evening, which George Harrison later revealed was simply "John Lennon singing a very lovely song that he wrote about himself."

Friday, **June 28th, 1968**

In addition to Canon Verney's stance prohibiting the installation of John and Yoko's sculpture on the consecrated ground of the Cathedral, he had also forbidden the distribution of John and Yoko's privately produced catalog to the public.

Clearly upset by the sequence of events, John penned a letter to the Canon that challenged his actions: "Thank you for your Christian attitude. I think the leaflet is explicit—Anthony Fawcetts' notes are especially for 'puzzled people'—anyway do you have to explain an acorn? I don't understand why you can't issue our leaflet, unless you worry about gossip... Jesus would have loved our piece for what it is." John offered an alternate solution in a postscript: "Could we not substitute something which is not worth stealing, instead of Coventry Cathedral, and which says quite simply "Sit here, and think of a church growing into a bigger church."

From 7:00 p.m. until 4:00 a.m. in E.M.I. Studio Two, the Beatles rehearsed and recorded a yet-to-be-titled lullaby penned by John with his five-year-old son Julian in mind.

Saturday, **June 29th, 1968**

Today's *Disc and Music Echo* offered up Gavin Petrie's insightful review of *In His Own Write*: "The stage is set with a bed representing the bedroom of the young man, and the young man's family seated round the kitchen table constantly glued to the television. Side screens reflect the fantasies of the young man. Pictures of John Lennon's drawings are used to illustrate them. The young man, played perfectly by Victor Spinetti, cannot communicate with the family and then goes off into the fantasy world. John Lennon's doubletalk comes over well, and is even improved from the stage, but I feel anyone who was not British or born after 1946 might miss a lot because it does use a lot of names from the past, and does mutilate the English language very funnily. Although the books thinly disguised the fact, the play of the book puts over quite depressingly that John Lennon was not being funny but showing the disillusionment and hang-ups of a war baby and the humor is vicious, at times sick. No one escapes. A bold production worth seeing, and not just because the author's name is John Lennon."

Monday, **July 1st, 1968**

Although John and Yoko had jointly presented *Four Thoughts* at the Arts Lab in early June, it was a relatively small and poorly publicized event that occurred before their relationship had entered into the public eye. In fact, the exhibit was so imperceptible, one reviewer observed, "the object itself and its presentation was scarcely distinguishable from the junk that seems perpetually to accumulate in the Lab." Today's opening of John's new exhibit, *You Are Here (To Yoko From John, With Love)*, was guaranteed to elicit a far greater response from the media and the public.

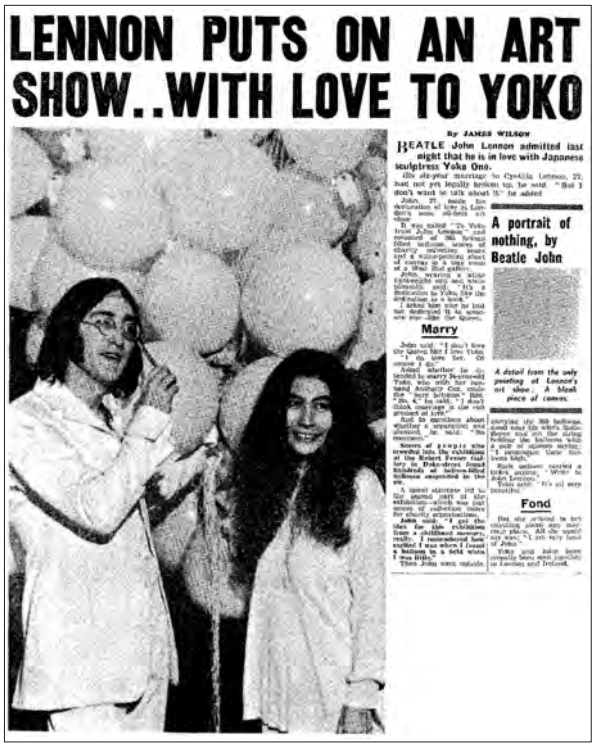
Staged at the Robert Fraser Gallery in Mayfair, the floor was cluttered with twenty-four charity collection boxes, from ordinary round tins and homemade boxes to nearly full-scale models of crippled children. John explained, "I wrote to a lot of charities telling them about the exhibition. I had a lot of nice letters and a lot of charity boxes back. There are no hidden secrets. My art is in fact displaying these boxes for charity." However, the main focus of the exhibit was a circular white canvas, six-foot in diameter that hung on the wall at the bottom of the spiral staircase, like a huge drumhead. In the center of the otherwise vacant canvas, John had printed neatly in tiny letters, "you are here". The same message was reproduced on small white badges, offered as thanks for a donation into the artist's hat.

The press, however, was far less interested in the exhibit than they were with the couple's relationship. Yoko later recalled her naiveté in handling the media: "When we did the *You Are Here* show, John's show, we came out of the car and there were tons of reporters there, and the photographers, and my first instinct was, 'Let's immediately rush into the back room.' He said, 'They are waiting and we have to accommodate.' We stood and let them take the photos. I thought, 'Oh, that's what you do.'"

John did not disappoint, as he stood and held Yoko's hand nonchalantly in front of the media. When asked why he had not dedicated his exhibition to the Queen, John replied, "I don't love the Queen as much as I love Yoko." Seemingly still intimidated by the press, Yoko had little more to say than "I am very fond of John."

The opening was capped off with the release of three hundred sixty-five white helium-filled balloons, each one tagged, "Write to John Lennon, c/o The Robert Fraser Gallery, 69 Duke Street, London W1." John explained, "I got the idea for the exhibition from a childhood memory, really. I remembered how excited I was when I found a balloon in a field when I was little." As he cut the strings with a pair of scissors, John exclaimed, "I now pronounce these balloons high!"

Jill Johnston, an associate of Yoko's from her time in New York City (and a writer for *The Village Voice*), happened to be in London and attended today's opening. She was invited to this evening's session in Studio Two, where the Beatles overdubbed 'Everybody's Got Something To Hide Except Me And My Monkey'.



LENNON PUTS ON AN ART SHOW..WITH LOVE TO YOKO

By JAMES WILSON

BEATLE John Lennon admitted last night that he is in love with Japanese sculptress Yoko Ono.

A portrait of nothing, by Beatle John

Marry

A detail from the only painting at Lennon's art show: A blank piece of canvas.

Fond

Tuesday, **July 2nd, 1968**

A new lead vocal and background harmony vocals were added to 'Good Night' during this evening's session in Studio Two, which ran from 6:00 p.m. until 12:15 a.m. George Martin took away a copy of the proceedings in order to arrange additional parts for a choir and orchestra. John later revealed, "When I wrote it, it was just a child's lullaby. If I'd recorded it I would have done it straight, with just picking and singing and nothing else. But then I thought it would be good for Ringo, so I just said to George Martin, 'Arrange it just like Hollywood.'"

Wednesday, **July 3rd, 1968**

While Jill Johnston was staying in Yoko's flat near Regent Park, she observed a note of support from John pinned on the wall, reassuring Yoko that the flak she was getting for "*Bottoms*" was unwarranted, since "the Lord Chamberlain doesn't know his arse from his elbow."

This evening in Studio Two, the Beatles tracked and overdubbed Paul's 'Ob-La-Di, Ob-La-Da'.

Thursday, **July 4th, 1968**

Overdubbing of 'Ob-La-Di, Ob-La-Da' continued this evening in Studio Two with the addition of the lead and backing vocals.

Friday, **July 5th, 1968**

'Ob-La-Di, Ob-La-Da' was subjected to more overdubs this evening in Studio Two, including saxophones, percussion and a new guitar part by Paul. A rough mono mix was then prepared for Paul's evaluation.

Saturday, **July 6th, 1968**

In today's issue of *Disc and Music Echo*, Tony Barrow explained how the new songs from the Beatles' forthcoming film, *Yellow Submarine*, might be released: "It will either be an album of all the material—new and old. Or just an EP of the fresh material, which the boys think will be more suitable for release around Christmas." As for the movie itself, director George Dunning appeared on BBC2's Release this evening to discuss the film and introduce excerpts from it.

Sunday, **July 7th, 1968**

Derek Taylor had remarked to *Disc and Music Echo* that George and John were anxious to see the Byrds perform at the Royal Albert Hall this evening; however, it is unknown if they actually attended the concert.

Monday, **July 8th, 1968**

Today's *Daily Mirror* reported that Yoko had been 'paid' by members of the 56 Group for her happening in Cardiff the previous month. Art college lecturer Eric Rowan explained, "Since she made some effort towards fulfilling her contract, we decided to respond. So we sent her a photograph of a £50 cheque made out to her—which of course, we destroyed afterwards."

A press preview of the Yellow Submarine film was held at the Bowater House Cinema in Knightsbridge today; in John's absence (he was "out of town") dozens of press photographs were taken of Paul, George and Ringo cozying up to a cardboard cutout of John's likeness from the film.

However, John did attend this evening's session in Studio Two, which saw the Beatles re-make 'Ob-La-Di, Ob-La-Da'. As Paul McCartney recalled, "I remember being in the studio with George and Ringo, struggling with an acoustic version of the song. John was late for the session but when he arrived he bounced in, apologizing, in a very good mood. He sat down at the piano and instantly played the blue-beat-style intro. We were very pleased with his fresh attitude. It turned us on and turned the whole song around."

Tuesday, **July 9th, 1968**

Dissatisfied with their previous attempts, the Beatles re-cut 'Ob-La-Di, Ob-La-Da' for a second time, working this evening in Studio Three. The result was apparently unsatisfactory, as they proceeded to overdub the "best" take from last night's session. The balance of the session was dedicated to rehearsing an electrified version of 'Revolution'.

Wednesday, **July 10th, 1968**

The Beatles spent this evening in Studio Three at E.M.I., where from 7:00 p.m. until 1:00 a.m. they tracked, overdubbed and made rough mono mixes of the freshly rearranged 'Revolution'.

Thursday, **July 11th, 1968**

At 12:00 noon today, at St. Sophia's Greek Orthodox Church in Bayswater, Eufrosyne Doxiades married Alexis "Magic Alex" Mardas, the head of Apple Electronics Ltd. John and Donovan served as joint best men during the ceremony, and helped the priest, Father Athanasios, to crown the bride with a double tiara of forest flowers. Yoko, George Harrison and his wife Pattie were also in attendance.

Afterward, while the wedding party posed outside the church for photographs, a traffic warden issued a parking violation on Mardas' car, prompting him to remark, "Too bad, but I couldn't miss this."

Having received an invitation from E.M.I. session fixer Laurie Gold, session pianist Nicky Hopkins overdubbed an electric piano onto 'Revolution' later this afternoon in E.M.I. Studio Three. As Hopkins later recalled, "There weren't really any instructions except where they wanted the piano to start. I just basically played some blues stuff that I played anyway—I mean, we did it in one take." Hopkins was paid £6 10s. for his contribution.

Work continued in Studio Three this evening as 'Ob-La-Di, Ob-La-Da' and 'Revolution' were treated to further overdubs and, in the case of the former, mono mixing.

Friday, **July 12th, 1968**

The current edition of *IT* featured an intriguing advertisement today, "MYSTERY TRIP - A MAGICAL MYSTERY TOUR is organized jointly by Middle Earth and Apple for the first weekend in August. It will be a three-day event (Friday, Saturday, Sunday, August 2nd, 3rd, 4th) at a secret venue within 60 miles of London. This is the first festival promotion in which Apple has been involved. There will be theatre, poetry and groups. Negotiations are going on with Donovan, The Pentangle, Traffic, The Incredible String Band, The Family with Tim Hardin, The Soft Machine, Fairport Convention, Hurdy Gurdy, Free and Blonde On Blonde. Arrangements will be made for people to be picked up by buses at points in London and possibly certain other towns. The buses will all have windows covered with brown paper and the Magical Mystery Tour will leave for its unknown destination. There will be no alcohol or plastic food, but efforts are being made for organic and macrobiotic food to be sold. Watch IT for further developments."

This afternoon in Studio Two, Jack Fallon, a violinist who doubled as a booking agent (and handled performances by the Beatles in 1962 and 1963), added his distinctive overdub to Ringo's 'Don't Pass Me By'. After further overdubs were added to Ringo's track, mono mixes of both 'Don't Pass Me By' and 'Ob-La-Di, Ob-La-Da' were prepared.

The session resumed in Studio Two at midnight (technically July 13th), where 'Revolution' was subjected to further overdubbing before being mixed to mono.

Sunday, **July 14th, 1968**

Today's issue of *The New York Times* included Martin Esslin's lackluster review of *In His Own Write*: "It is all most ingenious and skillful, but ultimately less than satisfying. For, whereas Joyce used his portmanteau language to illuminate hitherto inaccessible layers of meaning, Lennon merely conveys incomprehension and bewilderment and that is not enough to add up to a message, let alone to an artistic 'Last Will and Testicle' (to use a Lennonism)."

Monday, **July 15th, 1968**

A new chapter in the history of Apple began to unfold today in its new home at 3 Savile Row. "Beneath the white angels and cherubs frolicking on the ceiling in Georgian splendor" stood immense white plaster walls that were sheathed with wainscoting capped by carved panel molding. Although the custom-woven olive Wilton carpet had been laid, operations commenced in offices that had not yet been completely furnished.

Members of the Apple staff were not the only ones being displaced, for it was early the previous week that the Lennon homestead, 'Kenwood', went on the market. Estate agents were reportedly sworn to secrecy not to divulge the identity of the current residents.

Work began in Studio Two this afternoon at 3:30 as 'Revolution' was mixed to mono. Paul then overdubbed a new lead vocal onto 'Ob-La-Di, Ob-La-Da', after which the track was mixed until 8:00 p.m. Then, following an hour-long break, the Beatles rehearsed John's 'Cry Baby Cry' until 3:00 a.m.

Tuesday, **July 16th, 1968**

This evening's session in Studio Two was dedicated to the recording of 'Cry Baby Cry'. Work on the track concluded with two hours of overdubs, including a harmonium played by George Martin and a piano line added by John.

John Lennon Squabbles With Church on Acorns

LONDON, July 16 (AP) — John Lennon, who once contended that the Beattles were more popular than Jesus, is now squabbling with the church over acorns.

Mr. Lennon and Yoko Ono, his Japanese girlfriend, who is a sculptor, planted two acorns in plastic pots last month as part of a sculpture exhibition in the garden of Conventry Cathedral.

Wednesday, **July 17th, 1968**

Although the Beatles had little to do with the new animated film *Yellow Submarine*, all four attended the World Gala Premiere this evening at the London Pavilion on Piccadilly Circus. Yoko, John and Paul arrived together and, in an all-too-redolent scene, had to push their way through the crowds, both inside and outside the theater. Afterwards, all four Beatles and "their ladies" reportedly retired to the newly opened Yellow Submarine discotheque in the depths of the Royal Lancaster Hotel.

Yoko spoke with the press for the first time today about her new film. Leonard Santorelli of Reuters reported: "Beatle John Lennon smiles, smiles, and goes on smiling for ninety minutes [*sic*] in the latest film by his Japanese girlfriend Yoko Ono who has become Lennon's constant companion... Miss Ono explained that she intended originally to approach President Johnson, Chairman Mao Tse-Tung, Prime Minister Harold Wilson and other world leaders to make a smiling film. 'Conceptually, my new film is a natural progression from the earlier film. My ultimate goal was a long, long film with everybody in the world smiling and I needed the cooperation of world governments. Then I met John, and I thought why not use his smile?' Miss Ono said she uses high-speed cameras that shot the film in two-and-a-half minutes flat. Projectors, playing at normal speed, will stretch it out feature length. 'It took two days to put him in the mood.' she said. 'He doesn't smile much, but eventually he was sending out really good vibrations.' John Lennon footed the £3,000 bill for the project, but the couple are still looking for a distributor for the film, which is coloured. To make the austere fare more appetizing to prospective cinema-owners, they are throwing in a short called *Two Virgins* as a package deal. 'It's just about us. We just exist in it. But we do have our first screen kiss,' a giggling Miss Ono explained. Asked about rumors that she and Lennon were planning to wed, if he gets divorced, she snapped, 'Marriage, that's really beside the point.'"

Yoko elaborated on the films and their "vibrations" when speaking with *The Observer*, "We've finished two already. The first, which I might call film *No. 5*, is ninety minutes [*sic*] long. It's in Technicolor and stars John and is directed by me. It consists of John smiling. We hope that the smile will send vibrations all around the world… The vibrations should keep on going for people to get one hundred years from now. After all, the love vibrations that were sent by some people two thousand years ago I can still feel, can't you? What's happening between us is something that we want to share with everybody. For example, we've made another film which we want to distribute with film *No. 5*. This one is called *Two Virgins* and it's directed and produced by John and myself. We've both composed the music and we're both in it together... We're already planning film *No. 6*. We don't really want a script. It's going to be really good, because we want to send out all these good vibrations, and film is such a marvelous way of abstracting vibrations and putting them into a more accessible form for everyone else. People might start loving each other a bit more. The art circle from which I came is very dead, so I am very thrilled to be in communication with worldwide people. And John and I are fighters. We don't compromise. There wasn't any point in just making love secretly. We had to make a film together which had the same vibrations as making love. It's like throwing a stone into water and making ripples. By being together, John and I are making good vibrations which we hope other people will catch. If these vibrations make just a few people happy, surely that's enough?"

Thursday, **July 18th, 1968**

Work resumed in Studio Two this afternoon with numerous parts being added to the 'Cry Baby Cry' multi-track. When the overdubs were complete, the group began to track Paul McCartney's 'Helter Skelter'. Although the first two takes both ran in excess of ten minutes, the third and final attempt ran over twenty-seven minutes, clearly the longest Beatles' recording to date.

Today, Yoko pre-recorded an interview in Studio Two at Television Centre for the BBC1 program *How It Is*. Yoko spoke with the program's producer, Tony Palmer, about *Film No. 5*, for which she was paid 25 guineas. She explained that the film consisted of nothing but a single shot of John smiling: "The effect is almost like, say if you have a painting in the house and you're looking at it every day, Saturday, Sunday—and then one day it kind of winks."

Friday, **July 19th, 1968**

Sessions concluded for the week in Studio Two, as 'Sexy Sadie' was committed to tape. As Paul McCartney later recalled, "Originally 'Sexy Sadie' was called "Maharishi"... but George persuaded John to change the title and he made the suggestion of 'Sexy Sadie' to protect the innocent." Also captured on tape was an innocuous ad-libbed jam about the brothers Epstein, sung by John.

This evening saw the premiere of *How It Is*, a new TV pop show described by producer Tony Palmer as "a new approach to pop, encasing the arts and politics, and with a touch of the old *Ready, Steady, Go!* format." The forty-minute program aired on BBC1 at 6:00 p.m., and ran opposite Eamonn Andrews' nightly *Today* program. The initial broadcast carried a strong Beatle influence for, in addition to Peter Asher's debut as co-host with DJ Chris Denning, the program featured footage from the *Yellow Submarine* premiere and Yoko's pre-recorded interview with Tony Palmer.

Saturday, **July 20th, 1968**

A reporter from the *Sunday Express* made the trip to 'Kenwood' today to speak with Cynthia about the rumor that she was romantically involved with Roberto Bassanini. An unnamed person (most likely Cynthia's mother, Lil) met the reporter at the door, and remarked, "Mrs. Lennon has read what Mr. Bassanini is supposed to have said. It is rubbish. Of course she has met him. She stayed at the hotel which his family owns in Italy. But she told me to say that her

comment about the whole thing is, 'The only man in my life is Julian.'"

The article continued, "Cynthia has remained silent. She has Julian and her mother for company, and a housekeeper, a gardener, and a chauffeur to run the place. Someone who knows her well said yesterday, 'At the moment she is living like a nun. She hardly ever goes out or sees anyone. She is very upset about everything. Mrs. Lennon saw her lawyers again last week about her marriage, the matter is still in their hands.'"

The twenty-six-year-old Bassanini had been quick to defend Cynthia's honor when collared by the press, saying, "I hold in affectionate regard, Cynthia Powell Lennon, but I am not in love to the extent that we will get married if she and John are divorced… I met her two years ago when she came to Italy on vacation and we went out together night-clubbing; nothing serious though—just as friends."

Cynthia herself was confident that she and Bassanini had been followed by a private detective, "The mere fact that 'Magic Alex' arrived in Italy in the middle of the night without any prior knowledge of where I was staying made me extremely suspicious." This was a sentiment shared by Bassanini: "I think it is very obvious because our every move almost immediately became public knowledge… My total experience of Mrs. John Lennon over these couple of years has been that I have danced and dined with her, gone swimming with her and I found her to be a person of class; very nice—very, very sweet and very sympathetic." He added, "A lot of fuss has been made of the fact that I was in England just recently, when there was all this talking of a breakup of the marriage between Cynthia and John. It was pure coincidence that I should be there at that time. I represent a travel agency and I went on business. I saw Cynthia once or twice but always with other people. She and I went out with her mother, just the three of us, to the Pierata, an Italian restaurant in Surrey, which was once owned by my father." Bassanini revealed, "I have many girlfriends and Cynthia is one of them. We are very fond of each other indeed… but I am not going to say I am in love with Cynthia."

Today's *Disc and Music Echo* reported on the forthcoming releases from Apple Records. 'Revolution' was suggested as the next Beatles single, and was scheduled for release on August 16th, along with discs by the Black Dyke Mills Band and Mary Hopkin. George Harrison's *Wonderwall* soundtrack was also penned in for release on the 16th, while a single from Jackie Lomax was slated for release two weeks later, on August 30th.

Monday, **July 22nd, 1968**

Guy Brett reviewed John's ongoing *You Are Here* exhibition in today's *Times*, reporting that in addition to the exhibition of charity boxes ("with all their ingenious or grotesque ways of soliciting and holding the money"), part of the exhibit now consisted of the letters John was receiving from people responding to the tags cut from the white balloons released at the opening. The *Times* also remarked that "people have been inspired to make elaborate contributions to the visitors' book," while *IT* noted that a variety of newspaper cuttings about the couple's relationship was being displayed at the entrance.

This evening's session in Studio One at E.M.I. began with the recording of a jangling piano fill, intended to serve as the introduction to Ringo's 'Don't Pass Me By'. However, the move to the larger studio was to accommodate the twenty-six musicians and eight representatives of the Mike Sammes Singers on hand to record John's 'Good Night'. Once the orchestra and backing choir had been recorded, Ringo added his lead vocal to the track.

Tuesday, **July 23rd, 1968**

The *Daily Mirror* reported today that sculptor James Butler had just put the finishing touches on the updated George and John wax figures for Madame Tussaud's famous museum in Central London. The 1968-model-year Beatles were expected to go on display soon, complete with "very sharp gear" purchased at their own Apple shop.

This evening in Studio Two, the Beatles overdubbed onto the July 1st recording of 'Everybody's Got Something To Hide Except Me And My Monkey'. The track was then mixed to mono, as was the recently completed 'Good Night'.

Wednesday, **July 24th, 1968**

Today, Pattie Harrison and her sister Jenny Boyd opened their own stall, "Juniper" (named after Donovan's song 'Jennifer Juniper' that the younger Boyd had inspired), in the Chelsea Antiques Market on the King's Road. The sisters were visited today by John, Yoko, Paul and George, who assembled later that evening in Studio Two at E.M.I. to re-record John's 'Sexy Sadie'.

Thursday, **July 25th, 1968**

John and Yoko spent much of the afternoon at Apple today. Their first meeting was at 1:00 p.m. with representatives of Granada Television, regarding an unspecified project. Neil Aspinall met with John and Paul at 2:00, while George and Ringo joined the trio an hour later.

The Beatles worked in Studio Two at E.M.I. this evening, rehearsing 'While My Guitar Gently Weeps'. George recorded a single formal take alone on acoustic guitar, with a faint harmonium part appearing midway through the performance.

Friday, **July 26th, 1968**

Working in the upstairs music room of Paul's home in St. John's Wood, John spent much of the day helping with the finishing touches on Paul's new song, 'Hey Jude'. McCartney considered the song to be lyrically incomplete and sang the mock lyric "the movement you need is on your shoulder," which he had inserted as a placeholder. Paul

later recalled that when he turned to John and remarked, "'I'll fix that… it's a stupid expression, it sounds like a parrot, you know. I'll change that'. John said: 'You won't,' you know, he said, 'that's the best line in the song,' he said, 'I know what it means!'"

John later revealed that although the song may have begun as a consolation for his son Julian, his interpretation of the lyrics was that they were a personal message to him from Paul: "I always heard it as a song to me, if you think about it. Yoko's just come into the picture. He's saying, 'Hey, Jude, hey, John.' I mean, so I'm sounding like one of those fans that's writing things into it... so subconsciously I take it that he was saying, 'Go ahead.' On a conscious level, he didn't want me to go ahead. Subconsciously he—he, the angel in him was saying, 'bless you.' The devil in him didn't like it at all because he didn't want to lose his partner."

Meanwhile, writer Dorothy Bacon interviewed Yoko for the Asian edition of *Life* magazine. Later that evening, Bacon, along with photographer John Reader, followed John and Yoko to Trident Studios in Soho, where they were editing the soundtrack of their film *Two Virgins*. The interview concluded over dinner.

In the early hours of Saturday morning, Paul took Francie Schwartz to the Revolution nightclub. *Disc and Music Echo* later reported: "they arrived around 1:00 a.m. and stayed till almost four. They had a meal and drinks together and held hands a lot. She seemed very nice, but didn't talk much. She danced, but not with Paul."

Saturday, **July 27th, 1968**

The Beatles decided today to shut down the Apple shop on Baker Street. However, the closure was not to be handled traditionally; instead, it was decided that beginning the following week, all of the merchandise would simply be given away.

Sunday, **July 28th, 1968**

In need of updated publicity photographs for their forthcoming releases, the Beatles dedicated the afternoon to an extensive photo session, which took place at a wide variety of locations around London. At least six photographers participated, as Stephen Goldblatt, Don McCullin, Tom Murray, Ronald Fitzgibbon, Mal Evans and Tony Bramwell followed the Beatles on their "Mad Day Out."

The Beatles were also accompanied by Yoko, Francie Schwartz and Evans' six-year-old son Gary, all of whom gathered at Paul's house on Cavendish Avenue at 2:00 p.m. The troupe then departed St. John's Wood, bound for the photo studios at Thomson House (headquarters of the *Times*) where they were photographed in front of a backdrop of crumpled foil (both with and without props).

The next stop was the Mercury Theatre in Notting Hill, where the Beatles were photographed both inside and outside the venue. The Beatles and their coterie then drove to Highgate Cemetery where they hoped to pose at the tomb of Karl Marx. Finding the cemetery closed, they were photographed at two locations (Nos. 79 and 59) in nearby Swain's Lane.

The Beatles next arrived at the Old Street underground station around 6:00 p.m., and posed atop a concrete block in the middle of the roundabout. Taking advantage of the summer sunlight, the group traveled to St. Pancras Old Church and Gardens where they were photographed in a number of unique settings, ranging from the ornate church archway to a field of flowering hollyhocks and a simple cast iron picket fence.

The bleak urban landscape of the Wapping Pier Head was the penultimate stop of the day, as the group posed amidst the quay, and in a nearby wasteland.

The day trip finally came full circle, as the group returned to Cavendish Avenue for a tea break and more photos. While the sun began to set, the foursome was photographed inside and on top of the geodesic dome that Paul had erected in his back garden.

Monday, **July 29th, 1968**

With the giveaway at the Apple shop scheduled for the following day (the store was regularly open Tuesday to Saturdays), the Beatles previewed the remaining stock. As Paul McCartney explained to Ray Connolly of the *Evening Standard*, "We decided to close down the shop… so we went along, chose all the stuff we wanted—I got a smashing overcoat—and then told our friends. Now everything that's left is for the public."

Connolly himself had been sort of tipped off: "Mike McGear telephoned me and insisted that I go up to the Apple shop first thing (Tuesday) morning, but refused to explain why, saying it was all very hush-hush but would be to my advantage. I forgot to go!" John reportedly asked that two mannequins—a male and a female—be set aside for him, while Peter Brown recalls Yoko spreading a large swatch of fabric on the floor, filling it full of clothes and dragging it out of the store "like an oriental Santa Claus." John later recalled, "Yoko came up with the idea of giving it all away, and we did—that was the best thing that ever happened to Apple. It was a big event and we told everybody… but the night before we all went in and took what we wanted… it was great, it was like robbing. We took everything we wanted home."

George Martin was absent from this evening's session in Studio Two, where the Beatles tracked Paul McCartney's latest composition, 'Hey Jude'.

Tuesday, **July 30th, 1968**

When the employees of the Apple shop came to work today, they were handed severance checks and informed that the boutique was to be closed. They were then instructed to tell the customers that today, everything was simply free. The first customer to reap the benefits was actor Michael J. Pollard (best known for his role in *Bonnie And Clyde*), who came in for some shirts and jackets, only to be told to keep his wallet in his pocket. The items were on the house, "a gift from the Beatles."

When business slowed, the employees actually went outside and told passers-by that anything in the store was simply theirs for the taking. It didn't take long for word to spread, however, and by noon the store was packed. By mid-afternoon, it had been cleaned out. The shop was then closed, and re-stocked for the final giveaway to be held the next day.

Paul McCartney was quoted this evening: "We have decided we are just not shopkeepers. We got fed up with being in the rag trade. We want to concentrate on films, records and electrical adventures. We had to re-focus. We had to zoom in on what we really enjoyed and what we are really saying is being alive and being the Beatles. When we began we were hopeful of starting a chain of stores where beautiful things could be bought, but we found it was turning into a garment shop just like any other." McCartney told Ray Connolly of the *Evening Standard*, "It may all look very surrealistic and very gimmicky, but it's not really. We're cutting back on a few of our interests. We can't try to run fifty businesses at once."

Ringo added, "I never could find anything to fit me there anyway."

There was some confusion as to what might happen to the Apple Tailoring shop on Kings Road, but it was expected that it would revert to exactly what it had been before the Beatles became involved, that is, a shop called Dandie Fashions, run by designer John Crittle.

This evening, the Beatles were in Studio Two at E.M.I., continuing work on 'Hey Jude'. The session was atypical thanks to the presence of a crew from the National Music Council of Great Britain, who filmed the session for inclusion in an upcoming documentary entitled *Music!*

Wednesday, **July 31st, 1968**

Today saw the second day of the great Apple giveaway and, thanks to the word of mouth (not to mention articles in every major paper in the London area), it was a far more frantic and chaotic day than Tuesday had been. Even though the store wasn't scheduled to open until 10:00 a.m., people began queuing as early as 2:00 a.m. By the time the "psychedelic Woolworths" opened, more than seven hundred people were lined up, ready to cram into the tiny store, and had to be held back by twenty-five policemen, who worked hard to ensure that only ten people entered the store at a time. Newsreel cameras were also inside, documenting the chaos. In a mere two hours the shelves had been stripped bare, and the shop was forsaken.

Alistair Taylor drafted a memo to John about Dorinish today that read, "As you know John, the island is still totally in my name. I suggest I start taking steps to 'sell' it to you, as it is now no secret that it's yours!"

The Beatles' recording sessions moved to Trident Studios this evening to take advantage of the studio's eight-track facilities. Tonight the group re-made 'Hey Jude', capturing the backing track on their first attempt. The recording was "magic", as Paul McCartney later recalled: "Ringo walked out to go to the toilet and I hadn't noticed. The toilet was only a few yards from his drum booth, but he'd gone past my back and I still thought he was in his drum booth. I started what was the actual take, and 'Hey Jude' goes on for hours before the drums come in and while I was doing it I suddenly felt Ringo tiptoeing past my back rather quickly, trying to get to his drums. And just as he got to his drums, 'boom, boom, boom', his timing was absolutely impeccable."

Thursday, **August 1st, 1968**

This evening at Trident Studios, a thirty-six-piece orchestra was dubbed onto 'Hey Jude', along with the vocal chorus and handclaps for the track's extended refrain.

Friday, **August 2nd, 1968**

With negotiations for his own divorce already underway, John requested that Peter Brown arrange the terms of Yoko's divorce from Tony Cox. As Peter Brown later recalled, "Charles Levinson, a London lawyer, handled the divorce for us, although most of the negotiations were done in my office at Apple, where John, Yoko, Cox and the lawyers met amicably to discuss the settlement." One, if not the first, of these meetings took place this morning at 10:30.

Overdubbing and stereo mixing of 'Hey Jude' took place this afternoon and through the evening at Trident Studios. At some point during the proceedings, John and Yoko dined with Peter Brown, Paul, Francie Schwartz, Peter Asher and Betsy Doster at La Capannina, an Italian restaurant in Soho.

Saturday, **August 3rd, 1968**

John's interest in Yoko had begun on an artistic level and he had contemplated producing an album of her a cappella recordings as one of Apple Records' early efforts. While in India, still unaware that his thoughts had turned to Yoko because he had fallen in love with her, he envisioned that she should appear naked on the record sleeve: "Her work was so pure. I couldn't think of any other way of presenting her... I just thought she should be naked on the front." He returned to this idea when visualizing the artwork for their joint effort, transposing the idea of Yoko's artistic purity. "It seemed natural that both of us should be naked on the cover."

It was most likely today that John and Yoko turned this concept into reality and took the photographs that they intended to feature on the cover of their yet-to-be-released LP. This afternoon, John had asked Tony Bramwell to bring some milk around to the Montagu Square apartment and then sheepishly inquired about how to operate the timed shutter release function on his camera. Once alone, John and Yoko stripped down and took a series of photographs of themselves en déshabillé. John, wearing nothing but his leather talisman necklace, operated the camera remotely, and in one photo exhibited a momentary return of reason by modestly using a nearby newspaper* as cover.

*One of the broadsheets happened to be the August 1st, 1968 edition of *The Times*, which on page 17 featured an interview with Sir Henry Jones, chairman of Britain's Gas Council. It was the accompanying photo of Sir Henry that appeared in this portrait with John and Yoko.

THE TIMES BUSINESS NEWS

THURSDAY AUGUST 1 1968

ROW OVER US STEEL PRICE RISE

Pressed Steel strike peace formula

Government are urged to move into property development

By PHILIP JACOBSON

Natural gas 'will save Britain £100m a year'

Roadstone rejects £30m takeover bid

Employment down

Auditor for state firms

Sterling up six points

Sovereigns surplus

MP asks for law to regulate takeovers

July boom in new issues

COMMERCIAL UNION

PO Savings chief named

Bid news sends up TWW shares

Morris gives up Gallaher bid

HOW THE MARKETS MOVED

£14m Rediffusion rights offer

Are you enjoying your share of the profits along the High Street?

C. E. Golding & Co. (L & P) Ltd.

Sunday, **August 4th, 1968**

Tony Bramwell recalled being summoned to Montagu Square once again this afternoon to drop off more groceries, and as he was leaving John asked if he knew of a developing lab that would handle his pictures. Tony assured him that Sky Labs in Soho could be trusted to handle them discreetly, and with that assurance, John handed over the film for Tony to have developed the following day.

Yellow Submarine went into general release in movie theaters across the U.K. today.

Monday, **August 5th, 1968**

After less than two full days in general release, the Rank Organization (which owned a number of theaters showing *Yellow Submarine*) pulled it from several cinemas owing to unexpectedly bad business in both North and South London. An official from Rank explained: "All I can say is that *Yellow Submarine* has now been booked for a lesser number of theatres than originally planned. The box office has not been up to expectations." A spokesperson from Apple was quoted today: "I am amazed by the Rank decision to drop *Yellow Submarine*. The critics and trade papers were pretty well unanimously for it."

Tuesday, **August 6th, 1968**

Today, Paul McCartney spoke to Judith Simons of the *Daily Express* about the new Beatles single, and explained: "Though the record is not dedicated to you, I always thought the name Judith—or Jude, as I call you—had a very musical ring."

Ron Kass announced to the press today that Apple Records would be launched on August 25th, with the simultaneous release of four singles (including one by the Beatles) and George Harrison's *Wonderwall* soundtrack. Kass either misspoke or was misquoted, since August 25th was a Sunday, not a traditional day for record releases.

'Hey Jude' was mixed to mono during a brief early evening session at Trident Studios. However, as John and Yoko were spotted out clubbing tonight, it is unlikely that he participated in the session. The couple was seen at the Revolution, as the "Rev" was hosting a show of designer Ossie Clark's new fashions, once again featuring Pattie Harrison. Freelance reporter Matthew Robinson interviewed John this evening (along with Pattie and *Daily Mirror* fashion editor Suzy Menkes), and the resulting chat was inserted into tonight's edition of *Late Night Extra* on BBC Radio 1 and 2. A British Pathé newsreel covering the show captured a few fleeting seconds of a deadpan John and Yoko staring into the camera, as the announcer dryly remarked, "John Lennon and friend Yoko Ono managed to restrain their enthusiasm."

Felicity Green of the *Daily Mirror* wrote of her encounter this evening with John: "I have an interesting theory about John Lennon. Sitting facing him at the above-mentioned fashion show, I noticed a certain change in his physiognomy. John is becoming a victim—or a happy example, depending on how you look at it—of the look-alike habit. It happens to old married couples. It happens to pets and their devoted owners. It can obviously happen to good friends. John is growing to look like his friend Yoko "Bottoms Up" Ono, the Japanese girl who made the film with a cast of several hundred human behinds. Behind those inscrutable granny glasses, John has developed a distinctive Japanese look. John and Yoko were practicing sartorial togetherness with their footwear. Together they had chosen dirty, off-white canvas tennis shoes."

It was around this date that the reopening of the Vesuvio Club was celebrated. Located in the basement at 26 Tottenham Court Road, the club's new format as an exclusive hash den was conceived and realized by the Rolling Stones' confidante "Spanish" Tony Sanchez, who managed the club along with Mick Jagger and Keith Richard. In addition to belatedly marking Jagger's twenty-fifth birthday, the party also celebrated the completion of the Stones' *Beggars Banquet*, which was premiered at the gathering. Considering the nature of the event, and the amount and variety of illicit substances on hand, it's easy to understand why recollections of the events are foggy. Some in attendance recall that Paul McCartney brought along an acetate of the recently-recorded 'Hey Jude' which, when slipped onto the turntable, upstaged and understandably upset the guest of honor.

John and Yoko had also been in attendance and their departure from the club was delayed considerably when three doormen failed to produce a cab, as Sanchez recalled: "Later I discovered that they had all gone completely gaga when the fresh air combined with the mescaline and hash they had taken." When Jagger heard of the disappearing bouncers, he offered the use of his Aston Martin DB6 and Sanchez arranged for his cousin to act as chauffeur. "John and Yoko got in the back of the car while he climbed in the driving seat. Then his problems really began… the car was parked on a yellow line, which was against the law. Suddenly there was a tap on the window, and a huge policeman peered in. John was doing a lot of cocaine at that time, and he was convinced he was about to be busted, so he discreetly dropped a little bottle of the stuff on the floor of the car." Sanchez explained that his cousin was unfamiliar with the car, so that the policeman had climbed in, started the car and wished them a good evening, "John sighed with relief, then started searching… as John poked around on the carpet, my cousin was experimenting with the power of the Aston, and at one point he accelerated so hard that John lost his balance and fell off his seat. By then they had traveled to the Warren Street tube station, less than a quarter of a mile from the club. 'Stop the car!' shouted John. 'We're getting out. I'll walk home if I have to. You find the coke and keep it.'"

Wednesday, **August 7th, 1968**

At 2:00 this morning, Paul, Francie and two friends paid a visit to the empty Apple shop on Baker Street and etched

the words "HEY JUDE" into the whitewash covering the front window, and "REVOLUTION" on the Paddington Street side. "I thought we'd paint the windows for a gas," Paul told the *Evening Standard*. "What would you do if your shop had just closed?" The *Daily Sketch*, however, was more intrigued by the "attractive dark-haired girl" who helped Paul with the painting, announcing today that the "new girl in Paul McCartney's life is Frances Schwartz." Francie offered the simple explanation: "I work at Apple as a helper. Paul and I have been seeing a lot of each other."

This evening in Studio Two at E.M.I., the Beatles worked diligently and recorded nearly fifty takes of George's 'Not Guilty', of which only five were complete.

Thursday, **August 8th, 1968**

George Martin was on hand to produce this evening's session, which took place in Studio Two from 6:40 p.m. until 6:30 a.m. In an effort to compensate for the differences between the monitoring environments of E.M.I and Trident, mono re-mixing of 'Hey Jude' was the first order of business. The group then resumed tracking of 'Not Guilty', not stopping until the take count had exceeded 100 attempts. Copies of the mono master mixes for both "Revolution No 2" and 'Hey Jude' were made at the end of the session and taken by George Martin.

In today's edition of *The Sun*, Allan Hall reported that "John Lennon has sold his £10,500 psychedelic Rolls-Royce simply because an American offered him a fortune for it. The replacement is an unostentatious white."

Friday, **August 9th, 1968**

An unusual story from Rome appeared in the international press today regarding Italian director Federico Fellini's next project, a film adaptation of *Satyricon* that would star the unlikely trio of Mae West, Groucho Marx and Jimmy Durante. Production was scheduled to begin in September, and the news report indicated that "the Beatles also would participate in the film by composing some of the music and perhaps acting in a few scenes."

This evening, the Beatles worked in Studio Two, overdubbing 'Not Guilty'. The session was also attended by reporter Allan Hall of *The Sun*, who was working on the final installment of his three-part article about Apple. After the other members of the group had departed for the evening, Paul continued work, tracking 'Mother Nature's Son' on solo acoustic guitar. As Mal Evans recalled, "Paul just sat in the box, sang and played his acoustic guitar. At three o'clock in the morning."

Saturday, **August 10th, 1968**

Stan Gortikov, the new president of Capitol Records, was in London today (accompanied by head of promotion Ken Mansfield and press chief Larry Delaney) to meet with his most famous talent regarding the distribution of Apple Records in America. Gortikov began his day by having morning tea with the Beatles (and Yoko) at Apple, followed by lunch at the Ritz.

As Ken Mansfield later recalled, "the Beatles were Capitol artists, and distributing Apple through Capitol was the only way the Beatles were ever going to be on their own label… technically, the Beatles were not Apple artists. Although they released their records on the Apple label, the controlling documents, contracts, accounting, and record numbers were Capitol's."

This evening, John and Yoko escorted Gortikov to the Queen's Theatre, to see Robert Morley in Peter Ustinov's comedy *Halfway Up The Tree*. Following the play, all four Beatles and Gortikov gathered at the Club Dell' Aretusa to cap off the evening.

Monday, **August 12th, 1968**

John and Paul met with Apple Records head Ron Kass today at 3:00 p.m. This evening in Studio Two, work continued on 'Not Guilty', with further overdubbing followed by mono mixing.

Tuesday, **August 13th, 1968**

Today Peter Brown continued negotiations with Tony Cox over lunch at a Japanese restaurant.

This evening, from 7:00 p.m. until 5:00 a.m., George Martin produced a second attempt at re-making 'Sexy Sadie' and the recording of another new Lennon composition, 'Yer Blues'. Tracking of both songs took place in Room 2A, the annex next to the Studio Two control room. Paul McCartney later recalled: "Where we were working there was a little tape room. It was quite a small room, about ten feet by four feet, a poky cupboard really that normally had tapes and microphone leads and jack plugs in it. And we said, 'Can we record in there?' And George Martin said, 'What, the whole band?' We said, 'Yes! Let's try it!'… We actually did it shoulder to shoulder in this tiny little cupboard."

Wednesday, **August 14th, 1968**

George Martin produced this evening's session in Studio Two from 7:00 p.m. until 4:30 a.m., which began with overdubbing and mixing of 'Yer Blues'. John, Yoko, George Harrison and Mal Evans then tracked and overdubbed 'What's The New Mary Jane', a "mad thing" that John "wrote half with our electronics genius, Alex." A rough mono mix followed, after which tape copies of both 'bests' were run off for John to take away.

Thursday, **August 15th, 1968**

A productive session in Studio Two this evening saw the tracking, overdubbing and mono mixing of Paul McCartney's 'Rocky Raccoon'.

Friday, **August 16th, 1968**

This evening in E.M.I. Studio Two, the Beatles re-cut 'While My Guitar Gently Weeps'.

Saturday, **August 17th, 1968**

John's announcement of his love for Yoko combined with the floating solicitations from the July 1st opening of *You Are Here* had drawn numerous responses, not all of them favorable. As visitors arrived at the gallery, the letters were posted at the entrance for all to read: "It's great that you have taken such an active part in the psychedelic revolution," wrote a man from London. A woman in Scotland responded, "My ordinariness frightens me, your activities impress me much more than the music of the Beatles ever did." One less positive reply simply stated, "Get back your sanity," while another recipient's response was an emphatic "FUCK YOU!"

John planned to publish the letters as a book entitled *You Are Here*, and today he took the time to compose a form letter to be sent to each of the recipients. Typed on letterhead from the Robert Fraser Gallery, the boilerplate response read: "Thank you very much for writing and sending me my balloon back. I'm sending you a badge just to remind you that you are here."

Pulitzer Prize-winning journalist Gene Sherman penned a fictional "letter to Grandma" following his visit to the exhibit that read in part: "I won't tell you some of the things written in the visitors' book Grandma. It was sort of a loose-leaf outhouse."

In today's *NME*, press officer Tony Barrow dismissed reports of the Beatles' participation in Italian filmmaker Federico Fellini's latest project as "nonsense," but added, "No doubt the Beatles would consider any invitation that was made, even though it is unlikely they would accept. However, there has been absolutely no approach from Fellini."

Monday, **August 19th, 1968**

George, Pattie and Mal Evans had flown to Greece for a brief vacation on August 17th, forcing the cancellation of today's session at E.M.I. as a result.

Tuesday, **August 20th, 1968**

Disc and Music Echo spoke with Derek Taylor today, who clarified that John's friend Ronan O'Rahilly, orchestrator of the pirate station Radio Caroline, had started to work for the Beatles as a "business advisor," not their manager: "Ronan joined us a week ago. He's been sitting around talking to the Beatles about radio—and other things. They get on very well together. I know John admires him very much for what he did with Radio Caroline. But he isn't their manager."

Negotiations with Tony Cox continued this afternoon at 5:15. John was most likely not present at the meeting, for from 5:00 until 5:30, he and Ringo Starr were working in Studio Three at E.M.I. They first re-mixed the count-in to 'Yer Blues' and reattached it to the finished mono mix from August 14th, after which they created the mono master of 'Revolution 9' by copying and reducing the stereo master, which had been completed on June 25th.

Working with George Martin this evening in Studio Two, Paul McCartney added a number of overdubs to the multi-track of 'Mother Nature's Son', including a Northern brass band (as John had once suggested might be suitable for the backing of 'Blackbird'). In addition to recording a demo of a song entitled "Etcetera", Paul also tracked and overdubbed the extemporized 'Wild Honey Pie'. The session concluded with the preparation of mono mixes for both 'Mother Nature's Son' and 'Wild Honey Pie'.

Wednesday, **August 21st, 1968**

Work on the basic track of 'Sexy Sadie' from August 13th took place this evening in Studio Two with George Martin producing. The session consisted of a combination of multiple reduction mixes and overdubs, and resulted in the preparation of a finished mono mix. George Harrison is believed to have returned from his Greek holiday in time to participate in the proceedings.

Thursday, **August 22nd, 1968**

Today's *Daily Express* reported on Ronan O'Rahilly's involvement at Apple, "advising them in relation to the pop world and finance." The *Daily Mirror* elaborated on the freelance arrangement: "One of their first joint ventures has been a half-hour film based on a new LP, '*The Two Virgins*', made by John Lennon and Yoko Ono." O'Rahilly mentioned another one of their cinematic efforts as well: "Yoko has completed a longer film, a portrait of John called *No. 5*. This is a follow up to *No. 4*, the movie on bare bottoms she made last year."

Although John had initially been very aggressive in regards to his divorce proceeding against Cynthia, claiming adultery on her behalf with Roberto Bassanini and others, it was Cynthia who filed divorce proceedings against John today (on the eve of their anniversary), naming Yoko as "the other woman." In turn, John and Yoko filed an acknowledgement of service denying the charge of adultery. Divorce negotiations continued with Tony Cox this evening as well, during a 5:00 p.m. meeting with Peter Brown.

The Lennons' housekeeper, Dot Jarlett, gave a formal statement to Cynthia's solicitors, Herbert Oppenheimer, Nathan & Vandyk: "Before Mrs Lennon went to Greece, I had seen Yoko Ono at the house twice. I had brought tea and coffee into the room and John and Yoko had always been chatting together. I had no reason to suspect any illicit associations. It appeared to me that she was rather more a friend of John; she always spoke to John and I never saw her talking to Mrs. Lennon. On one occasion, I know that she stayed at the house overnight, but Mrs. Lennon was

there and I made breakfast for the three of them the next morning."

By this time, details of John and Yoko's affair had filtered into the American press, as the latest editions of the movie tabloids *Screenland* and *Silver Screen* carried the respective headlines "The Woman Who Came Between John Lennon And His Wife" and "We Find The Girl John Lennon Hides!"

As if the stress of his marital issues wasn't enough for John to cope with, Ringo announced today that he was leaving the Beatles. "I left for two weeks. I felt I wasn't part of the group. I felt that the other three were really together and close and I wasn't part of the group, so because of that feeling, I felt I wasn't playing well. I went around to John, knocked on the door and said, 'I'm leaving the band, man. You three are really close and I'm getting out.' And he said, 'I thought it was you three.' So I went around to Paul and said the same thing. 'I'm leaving; I'm not playing well because you three are real close and I'm not in the band anymore.' And he said, 'I thought it was you three.' I said, 'Well, I don't know who it is, but I'm going on holiday.'"

The remaining Beatles soldiered on and tracked Paul's 'Back In The U.S.S.R.' in Studio Two at E.M.I. this evening where, in a literal game of musical chairs, John switched to bass while Paul sat in for Ringo. George, refreshed by his recent sojourn in Corfu, remained unmoved on lead guitar.

Friday, **August 23rd, 1968**

Work continued on 'Back In The U.S.S.R.' in Studio Two as the track was subjected to numerous overdubs before being mixed to mono. A number of tape copies were also made this evening for the group to evaluate the work in progress. The tracks included 'Back In The U.S.S.R.', 'Rocky Raccoon', 'Wild Honey Pie', 'Mother Nature's Son' and 'Sexy Sadie'.

Saturday, **August 24th, 1968**

After having kept their relationship relatively quiet, John and Yoko took the first step towards bringing their romance directly into the living rooms of the British public with a live appearance on David Frost's new show for the fledgling London Weekend Television network, *Frost On Saturday*, which aired at 6:45 p.m.

The discussion began with the *You Are Here* exhibit, and quickly turned to the concept of unfinished art. Frost then screened a few silent seconds of the yet-to-be-completed film *No. 5*. John apologized, saying: "we didn't bring the soundtrack because we lost it… there is a soundtrack, but we haven't put it on yet." He then explained that the film worked as a portrait (much like one by Renoir), but it simply used the medium of film rather than paint and canvas.

John and Yoko then spent an inordinate amount of time trying to explain the concept of "vibrations," after which audience members, and Frost himself, were invited up to participate in Yoko's 'Painting To Hammer A Nail In'. The piece led to John recounting the story of his first meeting with Yoko at Indica Gallery, and a discussion of the relative merits of imagination versus reality. The soon-to-be-released 'Hey Jude' served as the program's closing musical cue as John and Frost encouraged the audience to sing along.

Today's *Disc and Music Echo* broke the news of John and Yoko's forthcoming LP, which was drawn from the recordings they made at Kenwood in early May: "It is titled *Two Virgins* and will be released on the Beatles Apple label sometime next month… The album was made a few weeks ago in a privately hired recording studio. Both John and Yoko contributed ideas—and Lennon produced the LP. *Two Virgins* will feature black and white pictures of the couple on the sleeve." Derek Taylor revealed, "It is an album of sounds and experiences created by both of them. Not actually singing or talking. More the meeting of two minds. It's very interesting."

In today's *Evening Standard*, Ray Connolly couldn't help but rave about the new Beatles single: "Normally a double-A promotion for a single means the kiss of death because disc jockeys cannot decide which side to play—but in this case it is well justified. Both sides are No. 1 songs. Trying not to be blinkered by the stars in my eyes, I must say that this record is going to be one of the most important that the Beatles have ever made."

Monday, **August 26th, 1968**

In an effort to improve on the August 20th session, a mono mix of 'Revolution 9' was once again extracted from the stereo master. Work took place from 4:00 until 5.00 p.m. in the control room of Studio Two.

'Hey Jude' backed with 'Revolution' was issued as a single in the U.S. today.

Tuesday, **August 27th, 1968**

More tape copying took place this afternoon in the Studio Two control room where, from 4:30 to 5:00, copies of 'Ob-La-Di, Ob-La-Da', 'Blackbird', 'Not Guilty' and 'Revolution 9' were dubbed.

Wednesday, **August 28th, 1968**

Negotiations with Tony Cox continued today during a 3:00 p.m. meeting with Peter Brown.

With Paul drumming in Ringo's absence, this evening's session at Trident Studios saw the tracking of John's 'Dear Prudence'.

Thursday, **August 29th, 1968**

Don Short enthused about 'Hey Jude' in today's *Daily Mirror*: "The Beatles prove that they're still dominating the scene. The long-awaited new single is wistful, and wonderful."

Work on the new album continued without Ringo, as overdubbing of 'Dear Prudence' began this evening at

Trident Studios. In addition to John's lead vocal, both he and Mal Evans added percussion via tambourines. The backing vocal chorus also included contributions from Evans, Apple artist Jackie Lomax and Paul McCartney's cousin John.

Evans was also busy this evening making arrangements for the taping of a live, in-the-studio performance by the Beatles to promote their new single.

Friday, **August 30th, 1968**

Today, John and Yoko elected not to attend the wedding of Suzy Ornstein to Apple's managing director Neil Aspinall or the reception that followed.

Appearing two weeks later than originally planned, 'Hey Jude' b/w 'Revolution' was released as a single today in the U.K. A unique promotional package entitled *Our First Four* was created by the ad agency of Wolfe and Ollins, and consisted of a sleek black plastic case that held photos and press bios of the artists along with copies of the label's first four releases: 'Hey Jude' by the Beatles, 'Those Were The Days' by Mary Hopkin, 'Sour Milk Sea' by Jackie Lomax and 'Yellow Submarine' by The Black Dyke Mills Brass Band.

Although *Disc and Music Echo* had previously reported that the *Two Virgins* sleeve would feature "black and white pictures of the couple," today's *Private Eye* further detailed the reality of the cover art: "The long-playing record produced by John Lennon and Yoko Ono (or 'Okay Yoni' as she has been dubbed by a satirist) will feature on its sleeve a photograph of the two artists entirely nude. Those who have seen proofs of the sleeve are using such expressions as 'a profound sense of nausea' to describe their emotions."

John later defended the photo as being nothing more than "two lovers just standing hand in hand. It was not an attractive picture. There were more attractive pictures on the reel, on the roll of film, where—and also it was done by an automatic camera with just the two of us there, 'cause we're too—Yoko wasn't as shy as I was, she'd done 'Cut Piece'... so she didn't have the hang up about showing her body that I did. Both of us were slightly overweight. We're not standing in a position that makes us look attractive."

With all of the overdubs in place, 'Dear Prudence' was mixed into both mono and stereo during tonight's session at Trident Studios.

Saturday, **August 31st, 1968**

Penny Valentine reviewed 'Hey Jude' in today's *Disc and Music Echo*: "This is one of theirs which would have been a hit by anyone... I still have a sneaky suspicion it could have been cut by a minute but by that time I didn't really care." Peter Jones of *Record Mirror* agreed: "I found interest vanished up the creek for a short while mid-way... but I should jolly well think it'll be a hit!" The *NME* also made note of the song's extreme length, while it found 'Revolution' to be shimmering with "excitement and awareness."

Sunday, **September 1st, 1968**

Tony Palmer, who was also busy directing the BBC-TV film *All My Loving*, authored a history of Apple for today's issue of *The Observer*. Despite its impressive length, it was little more than a compilation of press clippings; however, a sidebar entitled "The Private Empires" provided a fascinating breakdown of each Beatle's financial holdings.

Palmer also included thumbnail sketches of several key figures at Apple, perhaps the most unique being John's private astrologer: "He makes his calculations daily before John arrives at the office. On these John plans his day. So if an important business trip to America is planned and the astrologer predicts that long journeys over water are unwise, the trip is cancelled. Presumably, the astrologer predicts for John a leaning towards the East and hence Yoko Ono. So far it seems the others reckon that Yoko is a giant put-on."

In the absence of yarrow stalks, Mr. Rupert Ashburton-Dunning (better known as Caleb) had thrown coins and interpreted the *I Ching*, a three-thousand-year-old book of Chinese philosophy, for the salary of £20 a week. He had come to Apple's offices via the shop on Baker Street. "I realized I was silly to be running the shop when I could be providing a better service by applying the book to their business. John Lennon listened to my scheme and then said, 'Let's give it a try.' I would go in every morning, find myself a place somewhere on the floor, and study the book in a business context."

Derek Taylor confirmed Caleb's role at Apple: "He used to manage the boutique, but when the Beatles learned about his interest in the *I Ching* they took him on to study it in relation to the organization. All the Beatles threw for the *I Ching* and they took it seriously. Caleb gave them reports and they studied them at business meetings. But I don't know what was in them. They were confidential."

However, shortly after publication of Palmer's piece, reports of Caleb's demise appeared in the press. Ashburton-Dunning had decided to consult the *I Ching* regarding his own future with Apple, and was directed to a passage of wisdom indicating "it was time for a change."

Tuesday, **September 3rd, 1968**

George Harrison worked alone this evening in Studio Two from 7:00 p.m. until 3:30 a.m. attempting to record a backwards guitar solo overdub for 'While My Guitar Gently Weeps'. In addition, to circumvent the Musician Union's miming ban, a tape copy of the 'Revolution' backing track sans vocals was prepared for the promotional film shoot scheduled to take place the following day.

Wednesday, **September 4th, 1968**

With Ringo having returned to the fold the previous day, the Beatles assembled at 1:30 this afternoon at Twickenham Film Studios to produce promotional films for both sides of

their new single with director Michael Lindsay-Hogg. Taping began with 'Revolution', which featured the Beatles singing live to the pre-recorded backing created the night before.

Also on hand was television compère David Frost who, with the assistance of "the greatest tea room orchestra in the world," taped a prologue to preface the 'Hey Jude' clip when it screened on the next episode of *Frost On Sunday*. Once the taping of Frost's inserts was complete, filming moved on to the song proper, with the group singing along with the completed track.

Invitations had been distributed to some three hundred extras, who had been instructed to meet at the Grosvenor Hotel near Victoria Station at 4:45 p.m. where coaches were waiting to take them to the studio. For the film, the Beatles were accompanied by a thirty-six-piece orchestra (in evening dress) and upon reaching the song's climax the extras swarmed the stage to join in, singing the song's extended coda. Shooting of 'Hey Jude' began around 6:00 p.m. and continued into the early morning hours.

Thursday, **September 5th, 1968**

After applying additional overdubs to the August 16th re-make of 'While My Guitar Gently Weeps' in Studio Two, George Harrison decided to scrap the recording; the Beatles then set about re-making the song for a second time.

In America, an unknown official initiated a search of the Central Office Index of the Immigration and Naturalization Service today, requesting details of John's past arrivals and departures in the United States.

Friday, **September 6th, 1968**

This evening's session in Studio Two was dedicated to overdubbing the previous day's re-make of 'While My Guitar Gently Weeps', and included the taping of a guitar solo by Cream guitarist Eric Clapton.

Saturday, **September 7th, 1968**

Disc and Music Echo speculated in today's issue: "Didn't John Lennon get his inspiration for his 'Chairman Mao' line in the song 'Revolution' from the picture of the Chinese boss hanging in the entrance to London's Revolution club?"

Sunday, **September 8th, 1968**

Between 9:00 and 10:00 this evening, the promotional film for 'Hey Jude' made its television premiere on London Weekend Television's *Frost On Sunday*.

Monday, **September 9th, 1968**

This evening's session in Studio Two found the Beatles (with John on bass) re-making Paul's 'Helter Skelter' from 7:00 p.m. until 2:30 a.m. Serving as "producer" in George Martin's absence was Martin's assistant, Chris Thomas.

Tuesday, **September 10th, 1968**

Today's *Daily Mirror* attempted to generate a controversy over the promotion of the Beatles' recent appearance on *Frost On Sunday* as a "live" performance. *Top Of The Pops* producer Johnnie Stewart remarked, "I don't think the public could care less," but was more steadfast in his opinion that "It's time that the TV boys stopped these tactics… if somebody—David Frost, David Jacobs or Uncle Tom Cobleigh says that you're seeing something 'live,' then let it be truly live. Not something you put in the can a day, a week, or a year earlier."

With the master take selected, overdubbing of 'Helter Skelter' took place this evening in Studio Two. In addition to guitars, drums, and vocals, the overdubs featured a pair of cacophonous brass parts provided by "The Two Harrys": John Lennon on saxophone and Mal Evans on trumpet.

Wednesday, **September 11th, 1968**

This evening's session in E.M.I. Studio Two was spent tracking John's 'Glass Onion'. As he had with 'I Am The Walrus', John sought to deliberately confuse fans and critics with the lyrics, leading them down blind alleys and "just having a laugh." As he later remarked, "this one was just my way of saying, 'You're all full of shit!'" Paul McCartney later recalled that the song was all John's: "He and Yoko came round to Cavendish Avenue and John and I went out into the garden for half an hour, because there were a couple of things he needed me to finish up, but it was his song, his idea, and he worked on the arrangement with George Martin."

Thursday, **September 12th, 1968**

Peter Brown met with Tony Cox at 5:30 this afternoon in Apple's Wigmore Street offices, and work on 'Glass Onion' continued this evening with an overdubbing session in Studio Two from 8:30 p.m. until 1:30 a.m.

The promo clip for 'Hey Jude' made its *Top Of The Pops* premiere this evening between 7:30 and 8:00 on BBC1.

Friday, **September 13th, 1968**

Overdubbing of 'Glass Onion' continued this evening from 8:00 p.m. until 1:45 a.m. in E.M.I. Studio Two.

Today, the 'Hey Jude' single was certified Gold by the RIAA for having sold 500,000 copies in America.

Saturday, **September 14th, 1968**

Perhaps best known as the "topless cellist," mixed-media artist Charlotte Moorman was also responsible for establishing the New York Avant-Garde Festival. The annual event was held today in Central Park, and although Yoko reportedly participated *in absentia* (Moorman was a champion of Yoko's work), details of her contribution are unknown.

Today, Jean Rankin, Lady-in-Waiting to Queen Elizabeth, penned a letter "to send her Majesty's thanks for so kindly sending the four new records recently made by the Apple Corps. Her Majesty is greatly touched by this kind thought from the Beatles and their new Company and has much enjoyed listening to these recordings."

Monday, **September 16th, 1968**

John and Yoko were scheduled to go shopping for a house this afternoon at 3:00, and left Peter Brown on his own to meet with Tony Cox at 3:30.

This evening, the Beatles (minus George) worked in Studio Two at E.M.I., where they tracked Paul's 'I Will'. Before the end of the session, a brief overdub was taped for 'Glass Onion'. Following the lyric "he living there still," a short recorder flourish reminiscent of 'The Fool On The Hill' was added to the multi-track tape.

Tuesday, **September 17th, 1968**

Jonathan Cott, a writer from *Rolling Stone*, a relatively new "underground" magazine based out of San Francisco, met with John and Yoko today in their Montagu Square flat to conduct an interview for the magazine. Having arrived at 5:00 p.m., he was told by John that he could have about thirty minutes before they'd have to leave for a recording session. They chatted briefly about the *You Are Here* exhibit (the interview itself had been arranged by Robert Fraser), before John and Yoko departed for E.M.I. Cott was invited to return the following day.

This evening's Beatles' session in Studio Two focused on mixing 'Helter Skelter' into mono, and recording Paul's numerous overdubs for 'I Will'. In addition, the four-track of 'Cry Baby Cry' was copied onto a fresh eight-track tape for future overdubbing.

Wednesday, **September 18th, 1968**

Although he had only slept about two hours, John was willing to sit down and continue his conversation with Jonathan Cott. The photographs intended for the cover of *Two Virgins* were one of the main topics of discussion. As John explained, "It was only after I'd got into it and done it and looked at it that I'd realized what kind of scene I was going to create... so after that, when we got together it just seemed natural for us, if we made an album together, for both of us to be naked. Of course, I've never seen me prick on an album or on a photo before. 'Whatnearth, there's a fellow with his prick out.' And that was the first time I realized me prick was out, you know." John later added, "I don't like to be nude. There's a little chill goes through you when you see yourself. You say 'What, no clothes on?' I was losing me nerve. She pushed."

During the conversation, John expressed his distaste for Tony Palmer's piece on Apple in the September 1st edition of *The Observer*: "Such a lot of mistakes and lies in the article, saying it was Yoko's show and just some very nasty bits about Yoko, just cruel, you know." However, John did exhibit a keen sense of awareness as to how his lifestyle with Yoko was being perceived: "I didn't see Ringo and his wife for about a month when I first got together with Yoko, and there were rumors going around about the film and all that. Maureen was saying she really had some strange ideas about where we were at and what we were up to... and if *they* are puzzled or reacting strangely to us two being together and doing what we're doing, it's not hard to visualize the rest of the world really having some amazing image."

Although no timeframe can be ascertained, John and Yoko's behavior suggests that not long after they became a couple, they graduated from hash and LSD to cocaine and heroin. John later rationalized their drug use: "We got such a hard time from everyone. And I've had so much shit thrown at me and at Yoko, especially at Yoko... And we get in so much pain that we had to do something about it. And that's what happened to us. We took 'H' because of what the Beatles and their pals were doing to us."

Lensman Ethan Russell was also present, and was tasked with the responsibility of capturing photos of John and Yoko in their current domain to accompany the interview. Russell's shots revealed the clutter of an artist's loft and, by this point in time, a junkie lifestyle.

Following the interview, John and Yoko left for E.M.I., where work was scheduled to begin at 5:00 p.m. in Studio Two. Ringo recalled the session: "'Birthday' was made where we went in to the studio with no idea, and there was just a newspaper on the floor saying something about someone's birthday."* Paul elaborated: "We thought, 'Why not make something up?' So we got a riff going and arranged it around this riff. We said, 'We'll go to there for a few bars, then we'll do this for a few bars.' We added some lyrics, then we got the friends who were there to join in on the chorus."

*It is possible that the birthday in question was that of the legendary actress Greta Garbo, who turned sixty-three years old today.

The session was interrupted when the group and their entourage retreated a few blocks away to Paul's house to watch the 1956 comedy/musical *The Girl Can't Help It*, which was being screened on BBC2, beginning at 9:05 p.m. Work resumed around 11:00 p.m. with numerous overdubs, including backing vocals by Yoko and Pattie Harrison. The session concluded around 5:00 a.m., the final half hour having been dedicated to the preparation of a single mono mix.

Thursday, **September 19th, 1968**

This evening on BBC1, *Top Of The Pops* opted for the B-side of the new single and, between 7:30 and 8:00, screened the promotional clip for 'Revolution'. Meanwhile in Studios One and Two at E.M.I., the Beatles recorded George Harrison's 'Piggies'.

Friday, **September 20th, 1968**

The current *IT* featured the new Beatles single as part of Miles' review of *Our First Four*: "'Hey Jude' is a beautiful song, very simple as the Beatles is getting, with the sort of bass orchestration that only they can achieve. They reign supreme—who else would, without pretention, put a four-minute fade-out on a pop single? Complete with the full orchestra from 'A Day In The Life' and scat singing from Paul. A perfect record of utmost simplicity."

Work on 'Piggies' continued this evening at E.M.I. with an overdubbing session in Studio Two. One of the additions to the track was a tape loop of animal sounds produced by John from E.M.I.'s sound effects library. He also took the opportunity to create a quartet of loops for overdubbing onto 'Glass Onion'.

Saturday, **September 21st, 1968**

Today's *Disc and Music Echo* featured some news from the Beatles' press officer Tony Barrow, who remarked that the Beatles "were very happy with the way the promotional films for 'Hey Jude' and 'Revolution' worked out. And they think that the next logical step would be to do a sort of TV concert. In fact, a forty-five/sixty minute show is a distinct possibility." Barrow added that the four new songs from *Yellow Submarine* might be issued as an EP in Britain around Christmastime but that they would be part of a full-length album in America.

Monday, **September 23rd, 1968**

This evening from 7:00 p.m. until 3:00 a.m. in Studio Two, with Chris Thomas producing, the Beatles began recording John's "Happiness Is A Warm Gun In Your Hand", the title having originated from an essay appearing in the May 1968 issue of *The American Rifleman*.

Also this evening, photographer Linda Eastman arrived in the U.K. at Paul McCartney's invitation.

Tuesday, **September 24th, 1968**

At 3:00 this afternoon, John and Yoko met with E.M.I. Chairman Sir Joseph Lockwood to discuss the distribution of their *Two Virgins* album. As John later recalled, "Joseph Lockwood was a nice, nice guy, but he sat down on a big table at the top of E.M.I. with John and Yoko and told me he will do everything he can to help us, because we explained what it meant and why we were doing it… Then, when we tried to put it out, he sent a personal note to everybody saying: 'Don't print it. Don't put it out.' So we couldn't get the cover printed anywhere."

Tracking of "Happiness Is A Warm Gun In Your Hand" continued this evening from 7:00 p.m. until 2:00 a.m. in Studio Two.

Wednesday, **September 25th, 1968**

Today, Derek Taylor confirmed to David Wigg of the *Evening News* that it was certainly more of a "probability" than a "possibility" that the Beatles would play live again before an audience.

This evening's session in E.M.I. Studio Two saw the editing, overdubbing and mono mixing of "Happiness Is A Warm Gun In Your Hand".

Thursday, **September 26th, 1968**

This evening's session, from 7:00 p.m. until 1:30 a.m. in Studio Two, was dedicated to mono mixing of 'Happiness Is A Warm Gun', 'What's The New Mary Jane', 'Glass Onion' and 'I Will'. Working with producer Chris Thomas, John spent the end of the session compiling sound effects for the coda of 'Glass Onion'.

This evening's edition of BBC1's *Top Of The Pops* once again screened the promotional clip for 'Hey Jude'.

Friday, **September 27th, 1968**

Cynthia Lennon and Peter Brown met for lunch today at 1:00 p.m., almost certainly to discuss the final terms of her divorce from John.

Saturday, **September 28th, 1968**

George Harrison revealed to Alan Smith in this week's *NME* that the next Beatles' album would be a double package with twenty-four tracks, and would be released by Apple on November 16th.

Monday, **September 30th, 1968**

Hunter Davies' authorized biography, *The Beatles*, was published today. Davies later recalled that although the group was obliging, his interview sessions were not always successful: "With John, it often turned out to be one of his days for not talking. Having dragged out to Weybridge, I'd spend hours not talking. Usually, the not talking took place in the pool, so that was all right."

Tuesday, **October 1st, 1968**

This evening at Trident Studios the Beatles tracked Paul McCartney's 'Honey Pie'. A rough mono mix was prepared at the end of the session in order for George Martin to score a brass and woodwind accompaniment.

Wednesday, **October 2nd, 1968**

Work continued on 'Honey Pie' this evening at Trident Studios, as Paul McCartney overdubbed his lead vocal and John added an unexpectedly befitting, Django Reinhardt-styled lead guitar part.

Thursday, **October 3rd, 1968**

Without John's participation, the remaining Beatles recorded George Harrison's 'Savoy Truffle' this evening at Trident Studios.

In the new issue of *Rolling Stone*, Derek Taylor noted that although the cover design for the new Beatles album had not been revealed, there would certainly be "a marked absence of psychedelia." In describing the album, Taylor remarked, "Imagine a double *Sgt. Pepper*'s album, all at once, the only difference being that this is 1968 and not 1967... there is a lack of guile in them and their approach, and that is what this record is like."

Friday, **October 4th, 1968**

This evening at Trident Studios, 'Martha My Dear' was tracked and overdubbed, while 'Honey Pie' was subjected to additional overdubbing. It is quite possible that Paul McCartney was the only Beatle that participated in the session.

Saturday, **October 5th, 1968**

Today's *Disc and Music Echo* included a long feature on Yoko written by John Kercher. "Yoko believes that there is some measure of art in everything, and is now in the position of having so many ideas that she cannot execute them quickly enough, 'So now I find myself starting a project and letting someone else finish it. I like doing half things.' Yoko continued, 'There was also a great deal of artistry in the closing of the Apple boutique in Baker Street. I mean, what a wonderful idea, to just give away clothes to people. The Beatles had letters asking them why they didn't sell the stock and donate the money to charity, but things like that they can do individually anytime; but to give away the contents of an entire shop may be the only opportunity. If I had done it, it would have been declared a "happening," and so it should be with them. A thing like that in New York would make Modern History.'"

Yoko touched on her current projects with John: "Well, we've just completed a sound LP called *Two Virgins*, and even the process of distribution will, in its own way, be artistic and tactful. But the major thing is a film that John and I are making. There is no deadline, and we are just going out weekends and shooting what we fancy. But the idea's secret. We only release that after completion on any project. And it won't be one of these 'directed by Yoko, produced by John' things. Just a joint production."

Today's *Daily Mirror* reported that following the closing of the Apple shop, Apple Films was next on the chopping block: "Four major productions which were once envisioned are no longer. But Denis O'Dell, the 41-year-old producer the Beatles brought in to head the division, still stays as a director of Apple. Reason for the close-down? It may be because no films have yet been directly made by Apple. And Mr. O'Dell says 'This decision has been reached because more time is being devoted to other interests.'"

Finally, the *New Musical Express* reported that the Beatles had booked the Royal Albert Hall "for a live concert in December."

The Beatles continued to record outside of E.M.I., as both 'Savoy Truffle' and 'Martha My Dear' were treated with overdubs this evening at Trident Studios. With that work complete, 'Honey Pie', 'Martha My Dear' and 'Dear Prudence' were all treated to mono mixes, after which both 'Honey Pie' and 'Martha My Dear' were mixed in stereo.

Sunday, **October 6th, 1968**

Unlike its British screenings, which were all broadcast in monochrome, the 'Hey Jude' promotional film appeared in color when aired on *The Smothers Brothers Comedy Hour* this evening from 9:00 to 10:00 p.m. EST on the CBS television network.

Monday, **October 7th, 1968**

Back in Studio Two at E.M.I., today's session began with the making of tape copies of the mono and stereo Trident mixes of 'Honey Pie' and 'Martha My Dear'. Stereo and mono mixing of 'While My Guitar Gently Weeps' followed, after which the Beatles (once again minus John) tracked George Harrison's "It's Been A Long Long Long Time".

Tuesday, **October 8th, 1968**

Work resumed late this afternoon in Studio Two with George and Paul first adding overdubs to "It's Been A Long Long Long Time" before the group tracked and overdubbed a pair of Lennon originals: 'I'm So Tired' and 'The Continuing Story Of Bungalow Bill'. George Harrison later remarked on the recording of the latter's chorus, commenting, "it's Ringo's chauffeur, and wife, and all the engineers, and anybody's who's around really." This included Yoko, who soloed on the line "not when he looked so fierce."

When pressed by *Disc and Music Echo* about their earlier report of John and Yoko appearing in the nude on the cover of their forthcoming album, Tony Barrow only confirmed that a photo session for the LP sleeve had taken place, but that "no final decision" had been made as "the LP hasn't even been scheduled yet."

Wednesday, **October 9th, 1968**

Although the summit had originally been scheduled to take place the following day, John and Cynthia met in Peter Brown's office at 3:15 this afternoon regarding the final settlement of their divorce. Cynthia had not wished to exploit John's fortune, and longed to quickly reach a reasonable settlement without exposing details of their marriage to the public. Recounting an earlier telephone conversation, it appeared to Cynthia that John did not share the same goal: "There's nothing to talk about. My final offer is £75,000. That's like winning the pools, so what are you moaning about? You're not worth any more." She later revealed: "He raised his offer to £100,000. This was broken down into £25,000 for a house and £75,000 to support me and Julian until he was twenty-one… a further £100,000 was put into a trust fund for Julian. I would be allowed to draw on the interest from this to pay school fees, but withdrawals would have to be approved by John and Yoko, who were the co-trustees with me of the fund. It was also agreed that should John have more children the fund would be equally shared with them."

This evening's session in Studio Two saw the stereo and mono mixing of 'The Continuing Story Of Bungalow Bill', after which George's 'Long Long Long' was subjected to further overdubbing. During the session, Paul McCartney stole away to Studio One, where he recorded the basic track of 'Why Don't We Do It In The Road?'

Thursday, **October 10th, 1968**

This evening's session in Studio Two saw the string overdubs on 'Piggies' and 'Glass Onion', after which the latter was mixed to both mono and stereo. More mixing followed as the multi-tracks for both 'Rocky Raccoon' and 'Long Long Long' were reduced to stereo. Once again, Paul McCartney worked on his own this session, adding overdubs to 'Why Don't We Do It In The Road?' in Studio Three.

Friday, **October 11th, 1968**

Derek Taylor spoke with Don Short of the *Daily Mirror* today, regarding the recent decision by *Disc and Music Echo* and the *New Musical Express* to reject trade advertisements for the *Two Virgins* LP. Taylor toed the company line, saying, "Frankly, we see nothing wrong with the cover. Has anyone ever taken offense at Adam and Eve?" When speaking with the *Daily Mail*, Taylor added, "We thought the papers would accept the advertisement. They said that they had to protect their readers. We trust that their readers are grateful to those that protect them."

Taylor himself was of two minds about the cover, as were the other Beatles, as John later recalled: "We took it to Apple, where the so-called 'Swingin' Generation' was born. And we got from Paul and George the most ridiculous Catholic onslaught. I mean they really gave us hell."

Meanwhile at E.M.I., the afternoon was spent overdubbing in Studio Two, as a brass section consisting of two baritone and four tenor saxophones was layered onto 'Savoy Truffle'. Subsequently, an evening mixing session saw the completion of three more tracks, as mono and stereo re-mixes of 'Piggies', 'Don't Pass Me By' and 'Good Night' were produced.

Saturday, **October 12th, 1968**

Today's *New Musical Express* reported that a Beatles concert at the Royal Albert Hall was probably out of the question due to "booking and other problems," but that a performance at the Roundhouse in Chalk Farm might be a possibility. Tony Barrow elaborated when speaking with *Melody Maker*: "The Royal Albert Hall has definitely not been booked. The Beatles want to do some sort of live show, but it is almost certain to be before a special audience of perhaps five hundred. The show would be filmed for TV and would require a more intimate venue than the Royal Albert Hall. The group would probably prefer somewhere with theatrical stage facilities." Derek Taylor told *Disc and Music Echo*: "The Beatles will appear 'live' but not before the New Year. It will be on the lines of their 'Hey Jude' TV film with a proper audience, but it will be a much longer performance."

The *Two Virgins* saga continued to play out in the pages of today's *Daily Mirror,* which reported on the album cover design (illustrated by a copy of the back cover photo) and the layout of the rejected trade advertisement that featured the caption "It isn't a trend or a trick—it's just two of God's children singing and looking much as they were when they were born, only a little older."

This evening's mixing session took place in the control room of Studio Two, and saw the preparation of both mono and stereo mixes of 'Everybody's Got Something To Hide Except Me And My Monkey', 'Mother Nature's Son' and 'Ob-La-Di, Ob-La-Da'. In addition, 'Helter Skelter' was mixed into stereo, while a mono mix was prepared for 'Long Long Long'.

Sunday, **October 13th, 1968**

The People, a London weekly, scooped the world press by publishing the front cover of the *Two Virgins* LP sleeve on today's front page. The brief article that accompanied the "U certificate family version" of the photo reported that Apple was encountering resistance from the music trade papers, who were refusing to carry advertisements for the album. In response to the rejected advertising, it was around this time that John scribbled a loopy facsimile of the LP cover as a possible substitute.

In Studio Two this evening, John performed as a solo artist for the first time, recording and overdubbing the serene ballad 'Julia'. The recording was then mixed in both mono and stereo, as were 'Dear Prudence' and 'Blackbird'. Stereo mixes were also prepared for 'Wild Honey Pie' and 'Back In The U.S.S.R.'

As 'Hey Jude' had the week before, the 'Revolution' promotional clip appeared in color when screened on this evening's edition of *The Smothers Brothers Comedy Hour.*

Monday, **October 14th, 1968**

'Savoy Truffle' was subjected to further overdubbing during tonight's session in Studio Two. The balance of the evening was spent mixing. Both 'Savoy Truffle' and 'While My Guitar Gently Weeps' were mixed in mono and stereo, while 'Long Long Long' was given a mono re-mix that superseded the version prepared only two days earlier. Stereo mixes were also prepared for 'I Will', 'Birthday', 'Yer Blues', 'Sexy Sadie' and 'What's The New Mary Jane'.

Tuesday, **October 15th, 1968**

A two-hour mixing session of Lennon tracks in Studio Two this evening saw the preparation of mono and stereo versions of 'I'm So Tired' and 'Cry Baby Cry'. 'Happiness Is A Warm Gun' was only reduced to stereo, the mono mix having been prepared three weeks earlier.

Meanwhile, Yoko spoke with Ray Connolly of the *Evening Standard* about the forthcoming *Two Virgins* LP, and John's inspiration for the project: "He heard one of the tapes of my voice pieces and said this should be an LP record, and that if it were made it should have a picture of me naked on the cover. I don't know why he said that. I suppose he just thought it would be effective. He didn't even know me that well at the time. Anyway, he sent me a drawing of me naked, and I was terribly embarrassed. But when we decided to make a record we decided that we should both be naked on the cover. He took the photograph with an automatic camera. We wouldn't have had anyone else there to photograph us. And it's nice. The picture isn't lewd or anything like that. Basically we're very shy and square people. We'd be the first to be embarrassed if anyone was to invite us to a nude party."

Yoko went on to explain the album's sub-title, *Unfinished Music No. 1*: "Most artists work in monologue form, I don't believe in the artist deciding what has aesthetic values, but in letting the painting or music or whatever it is grow and be in a state of process. Everything I do is unfinished, so that you or somebody else can add something and then pass it on."

Wednesday, **October 16th, 1968**

Negotiations with Tony Cox resumed this morning during a 10:00 a.m. appointment with Peter Brown.

Beginning at 5:00 p.m. this evening, the next twenty-four hours were spent mixing, editing and sequencing the new Beatles album. With Ringo and his family having left for Sardinia earlier in the week, George departed for Los Angeles with Mal Evans and Jackie Lomax today, leaving John and Paul to attend to the final details. All three studios at E.M.I. were pressed into service, as were the auxiliary Rooms 41 and 42. During the course of the evening, both 'Why Don't We Do It In The Road?' and George Harrison's 'It's All Too Much' were mixed in mono and stereo. The latter (which dated back to May 1967) was not under consideration for the new LP, but was prepared for inclusion on the *Yellow Submarine* soundtrack album.

Thursday, **October 17th, 1968**

While work on finalizing the new album continued at E.M.I., discussions with Tony Cox took place this afternoon during a 3:30 appointment with Peter Brown.

The Beatles decided this evening to part company with Tony Barrow, who had been their press representative for the past five years. An Apple spokesperson told the *Daily Sketch*, "I would like to make it very clear that this change is not the result of disagreement between any of the involved parties - on the contrary, it is an amicable situation."

Today's *Daily Mail* reported that John was among the six celebrities who had designed Christmas cards on behalf of the Variety Club of Great Britain. John described his card, which depicted "a London street scene" via a series of multi-colored blobs, as "a friendly and willing effort."

Friday, **October 18th, 1968**

Daily Mirror journalist Don Short had tipped John that Detective Sergeant Norman Pilcher, the same police officer who had busted Donovan, Brian Jones, Mick Jagger and Keith Richard, now had him on his radar. As John later recalled, "A friend of mine from Fleet Street gave me a call after he'd overheard a cop in a pub saying how he was going to get the Beatles. Yeah, was gonna get the Beatles. Which meant me. I mean, he's not about to bust Ringo or Paul. I was really up for grabs, what with *Two Virgins* and living in sin with a foreigner and all." Not wanting to take any chances, John took extra care to "clean" the apartment, especially since the flat had been previously occupied by Jimi Hendrix (before likely being the scene of his and Yoko's own excesses).

However, all of John's housekeeping efforts were for naught. At 11:55 this morning, four policemen and one policewoman arrived at the flat and, being in possession of the requisite search warrant, began to hammer on the door. Detective Sergeant Pilcher reported that Yoko partially opened the street door and that "upon being informed that we were police officers and the reason for our visit, she ran back along the passage into the flat and slammed and locked the door." Pilcher also testified that "an attempt was made to enter the premises by way of a rear ground floor window but this was prevented by Lennon who held the window closed" and reportedly exclaimed, "I don't care who you are, you're not bloody coming in here!"

The police had begun to force open the front door when John finally opened it, a reported eight minutes after the ordeal had begun. The authorities were let inside to begin their search; however, as there were only two drug-sniffing dogs in London at that time (a pair of Labradors, named

'Yogi' and 'Boo-Boo'), the search was suspended until the dogs and their handlers arrived at 12:35. While waiting at the apartment, John spoke briefly on the phone with Neil Aspinall, requesting that the interviews scheduled for this afternoon at Apple be cancelled. When asked 'why?' John replied, "Imagine your worst paranoia, because it's here."

The flat was subsequently searched, and according to Detective Pilcher's report, "cannabis resin was found secreted in a leather binocular case and a suitcase. Both of these quantities were found by the dogs." John and Yoko were promptly arrested.

In the meantime, two lawyers had arrived, as had several members of the press, who reported that Yoko was the first to emerge from the apartment, escorted by a policewoman. John followed shortly thereafter in the presence of two detectives. The couple were transported separately to Paddington Green Police Station, and led to a CID office on the first floor, where their solicitors joined them thirty minutes later. John was officially booked at 2:30 p.m., and bailed out at 2:45; Yoko was also booked at 2:30 and then bailed at 2:50 p.m. They were each bailed in the sum of £100 for themselves and one surety of £100 for their appearance at Marylebone Magistrates' Court the following morning. The *Daily Mirror* reported, "After spending nearly two hours at the police station, Lennon and Yoko left by a side entrance which is usually closed. The door was opened specially for them so that they could avoid photographers waiting outside the station's main entrance." After leaving the police station, John and Yoko briefly visited at the home of their solicitor Nicholas Cowan.

John's unavailability did not preclude a tape copying session held in Studio One from noon until 1:00 p.m. today, during which dubs were made of the mono master mixes for 'Yer Blues' and 'Don't Pass Me By'.

Beatle Lennon, Girl Held on Drug Charge

Saturday, **October 19th, 1968**

John and Yoko's presence was required today at Marylebone Magistrates' Court for the formal hearing on their drug possession and obstruction charges. The official register read (and misspelled "Montagu") as follows:

"Having in his/her possession a dangerous drug to wit, a quantity of cannabis resin without being duly authorised at 34 Montague Square W1 on 18-10-68 Con. to Regs 3 Dangerous Drugs (No 2) Regs 1964 and Sec 13 Dangerous Drugs Act 1965" AND "Wilfully obstructing Norman Pilcher, a constable of the metropolitan police force, then exercising his powers under the Dangerous Drugs Act, 1965 on the 18th, October 1968 at 34 Montague Sq W1. Contrary to Section 14 (3) Dangerous Drugs Act. 1965."

The couple was then remanded on bail, pending a further hearing on November 28th. As might be expected, the crowd outside the courthouse had swelled to enormous proportions, and it took a herculean effort by Yoko, John and a phalanx of police to simply move from the courthouse to their car.

In addition to reporting that the Beatles' double album had been completed, today's *NME* speculated that the scheduled release date of November 16th would not be met, and that an Apple spokesman had confirmed that November 30th was more likely.

Monday, **October 21st, 1968**

The stereo album masters for the new Beatles LP were cut today by Harry Moss at E.M.I., the mono discs having been completed on October 18th and 19th.

In the House of Commons today, the following question was put forth by Mr. Arthur Lewis: "To ask the Secretary of State for the Home Department, why it was necessary to have a large number of police in attendance and to take to Marylebone Station John Lennon and Yoko Ono on Friday 18th October; how many police were so engaged; what is their total wage and salary bill per week or per annum; and why two dogs were used for this arrest, in addition to the police." It was requested that an oral response be presented by Thursday, October 24th.

Tuesday, **October 22nd, 1968**

Yoko composed an essay today about the films she had made with John, simply titled, 'On *No. 5* and *Two Virgins*': "Last year, I said I'd like to make a 'smile film' which included a smiling face snap of every single human being in the world. But that had obvious technical difficulties... One afternoon, John and I went out in the garden and shot *Film No 5*, the smile film, and *Two Virgins*. They were done in a spirit of home movies... 8mm copies of the film are also available for people who'd like to have the film on their wall as a light portrait."

Despite the promotion that the cover of *Two Virgins* was generating, E.M.I. announced today that they would not distribute the album in the U.K., and that they had released John from his contract in order that Apple could make their own marketing arrangements.

Also today, a forensic analysis of the materials seized during John and Yoko's arrest revealed a small number of 'Omnopon' tablets (a combination of Codeine and Morphine) in addition to the 219.1* grains of cannabis resin they were charged with possessing.

*In addition to traces of cannabis found in a cigarette-rolling machine and in the living room, an envelope in a suitcase contained 27.3 grains while an additional 191.8 grains were found in a binocular case—enough for about forty cigarettes. The street value of the drugs was roughly £10.

Meanwhile, in Paris, the owner of a small Left Bank bookshop found himself in court. One of the best-selling posters in his store featured all four Beatles stark naked, which was

actually a montage created by artist Richard Bernstein, who had pasted their heads onto a photo of four nude models. Unfortunately for the French entrepreneur, one of the customers who purchased the poster was "an executive" from Apple, who promptly took it back to London to show to his employers. Attorney Raymond Badinter told the French court today that his clients had not posed for such a picture and that it was an obvious forgery; the judge agreed and ordered all copies of the poster to be handed over to the court, bringing the saga of the "nude Beatles poster" to a swift and ignoble end.

Wednesday, **October 23rd, 1968**

Detective Sergeant Norman Pilcher himself addressed the inquiry made by the House of Commons suggesting that the raid on John and Yoko's flat was heavy-handed: "The officers involved in executing the search warrant were: two Detective Sergeants, two Detective Constables, one Woman Detective Constable and the two dog handlers… it was found on this occasion that at least five officers were required, because of the difficulty in gaining entry to the premises and the fact that the premises consisted of two floors with numerous rooms that were in a very untidy condition. It is not unusual to find when executing search warrants for premises occupied by members of the entertainment world to find large numbers of people present taking part in unusual parties." Pilcher went on to report that the total weekly wage of the officers involved was £178. 14s. 6d.

Thursday, **October 24th, 1968**

Cynthia Lennon's divorce petition appeared for the first time today on the weekly list of forthcoming defended actions set for hearing. Yoko Ono was listed as a respondent.

A copy of Derek Taylor's in-house Apple newsletter (which was a deliberate take off a government white paper) had reached the mainstream press, and today's *Daily Mirror* reported on the publication, "Well, nothing is sacred any longer. So why should special protection be given to dreary old Government White Papers? Examine these two documents. One is for real, of course. The other is the Beatles' joke of the month. Their outfit, Apple, has seized on Paul McCartney's idea for a house magazine. Issue Number One is hot, as the saying goes, from the presses. As can be gathered by the comparison here, it is a neat take-off of the genuine Whitehall article. Jokes start on the cover. The royal coat of arms has been doctored to illustrate beetles and a record in the shield. The Norman-French mottoes are amended too. One substitutes Mal Evans, The Beatles' road manager, for Mal y Pense. While Dieu et Mon Droit becomes Do It On Monday. Translated, The Beatles' White Paper title reads: The life jacket is under the seat. Furthermore, it is not published by Her Majesty's Stationery Office, but Their Majesties Station-Masters Office."

Friday, **October 25th, 1968**

As if a naked album cover and drug bust weren't enough to tarnish John and Yoko's public image, the couple spoke with Don Short of the *Daily Mirror* today, revealing that Yoko was pregnant, and that her baby was due in February. John explained, "Babies make the world happier, and that's our scene. When we are both free to marry, we will." Yoko was only slightly more reserved: "It wasn't love at first sight, but almost the day after. We are both very thrilled about the prospect of a baby, and we both want a large family." Short pointed out that John would be Yoko's third husband, but he was quick to defend: "That doesn't bother me. We love each other. We know what we are doing and we wouldn't be as rash to say this unless it were true."

John was also acutely aware of what the general public thought of him at this point: "I've blown my top. Isn't that the word? That my thinking has gone wrong and all the things I've got into have put me in disgrace. If I am to believe that—what should I do? Send my MBE back to the Queen? Is that what they want?" At the same time, he was not about to apologize for his love for Yoko: "I've never known love like this before, and it hit me so hard that I had to halt my marriage to Cyn. And don't think that was a reckless decision, because I felt very deeply about it and all the implications that would be involved."

John then recounted the transformation that took place following his return from India: "While I was there I wrote to Yoko. But at that time it was in a business sense. I had ideas to record her as an artist." However, once he returned to London and was reunited with Yoko, "the buzzings between us grew louder. Cyn asked me whether it was Yoko. I stalled, because I wasn't absolutely sure. But when I knew the answer I sent a friend to tell my wife in Italy, where she had gone on holiday. Some may say my decision was selfish. Well I don't think it is. Are your children going to thank you when they are eighteen? There is something else to consider too. Isn't it better to avoid rearing children in the atmosphere of a strained relationship? My marriage to Cyn was not unhappy. But it was just a normal marital state where nothing happened and which we continued to sustain. You sustain it until you meet someone who suddenly sets you alight. With Yoko, I really knew love for the first time. Our first attraction was a mental one, but it happened physically too. Both are essential in the union—but I never thought I would marry again. Now the thought of it seems so easy." Yoko was on the same wavelength: "I also thought I would never marry again. But I am ready to marry John. He is the most compelling man in the world… would you please tell everyone that we know what we are doing—and we are quite sane."

Finally, John addressed the cover photo of their forthcoming LP: "We were both a bit embarrassed when we peeled off for the picture, so I took it myself with a delayed action shutter. The picture was to prove that we are not a couple of demented freaks, that we are not deformed in any way and that our minds are healthy. If we can make society accept these kinds of things without offense, without sniggering,

then we shall be achieving our purpose. There has got to be law and order, but that doesn't mean we should suffer bad, out-of-date laws. If laws weren't changing they would still be jumping on queers and putting them away. So there is a case for us all to put society right, and that is basically why there is unrest all over the world: because a revolution must come."

Not yet in American theaters, *Yellow Submarine* was given a midnight screening this evening at the San Francisco Film Festival.

Saturday, **October 26th, 1968**

In addition to announcing the release of the new Beatles' album (containing 27 tracks and costing 73 shillings) on November 16th, *Disc and Music Echo* reported, "John Lennon's controversial album with Yoko Ono titled *Two Virgins* is available from next Friday... but not from record stores. Apple, who are issuing this 32s 6d album, have not asked record stores to stock it. But a spokesman for the famous HMV record store in Oxford Street, said on Monday, 'I imagine that if they wanted to put this on general distribution, we would stock it despite the sleeve pictures.' Beatles spokesman Derek Taylor told the newspaper, 'We have made arrangements to distribute the album. Apple will ensure that anyone who wants a copy will be able to get one.' Taylor added that the album, recorded at a private studio, was a non-vocal series of effects and images."

John elaborated on how he had envisioned the album sleeve: "I was going to record Yoko just as an artist. We weren't going to be lovers or get married. I had this idea because I'd seen her work, that the only way to show her was to show her pure, nude. It was going to be white, all her gallery shows were always white, and it was just going to be her, just in this whiteness."

Sunday, **October 27th, 1968**

'An Open Letter To John Lennon' was published in today's edition of *Black Dwarf*, a broadsheet paper journal of New Left politics. John Hoyland, a twenty-seven-year-old teacher at the North London College of Further Education, had penned a mordant, contemptuous review of the Beatles' 'Revolution' that bordered on a personal attack: "That record was no more revolutionary than *Mrs. Dale's Diary*... your music has lost its bite, at a time when the music of the Stones has been getting stronger and stronger."

Hoyland closed with his observations on the Establishment's attitude towards John: "They still hate you because you act funny and because you're working-class (in origin at least) and you're undisciplined and you aren't in the army and, above all, you've been going out with a foreigner."

Monday, **October 28th, 1968**

The film *Performance*, featuring Mick Jagger in his first dramatic role, was currently in production, and John's white Rolls-Royce was on loan for today's shoot in Notting Hill Gate.

Tuesday, **October 29th, 1968**

With plans for a December rush-release in place, a stereo mixing session took place in E.M.I. Studio Three this morning to prepare the remaining stereo mixes for the *Yellow Submarine* soundtrack LP. It is doubtful that John (or any other Beatle) contributed to the session.

Wednesday, **October 30th, 1968**

Peter Brown had arranged for John to meet with a photographer at 12:15 p.m. today, and it is quite likely that the session had been scheduled with John Kelly, who was taking portraits of the Beatles for the artwork of the new album.

A further question was put down by Mr. Arthur Lewis in the House of Commons today: "To ask the Secretary of State for the Home Department, to what extent the Metropolitan Police notified the Press and publicity services of their intention to raid the private residence of John Lennon; and whether he will give an assurance that the police do notify the Press of intended action, either of arrest or impending Court action." An oral response was expected by Thursday, November 7th.

The first anniversary issue of *Rolling Stone* appeared on newsstands today, and in addition to featuring the backside of the *Two Virgins* sleeve as its front cover, a full-page spread of both photos was included inside the magazine, along with Jonathon Cott's mid-September interview and a series of photos by Ethan Russell.

Meanwhile, today's edition of *Variety* reported that, like E.M.I., Capitol Records had declined to handle *Two Virgins* in the U.S. Once again, this left Apple in search of an alternative distributor.

Around this date John was interviewed (without Yoko) at Apple by Derek Nicholls of the Australian newspaper magazine *People*. "He was wearing an old blue denim battledress jacket with matching trousers. Around his neck was a huge yellow tie with a big knot and he wore white sneakers." John talked about his marriage, his love for Yoko, the Beatles' latest record 'Hey Jude', the *You Are Here* exhibition, the *Two Virgins* album cover, and the child he and Yoko were expecting. "We both want our baby very much and we want lots of babies and we want to live together in a big house in the country."

Thursday, **October 31st, 1968**

Tony Cox spoke with the *Daily Sketch* this evening, and announced, "I am starting divorce proceedings. I don't know when. But fairly soon... I don't dislike John for what has happened. How could I?" Cox went on to detail his future plans, which included writing a book, "all about Extra

Sensory Perception," and producing an album of songs sung by Yoko.

Friday, **November 1st, 1968**

Today was an auspicious day for Apple Records as their first two albums were released to the British market; unfortunately, only one of them was available in the shops. *Wonderwall Music By George Harrison* was shipped to music retailers all over the country, but such was not the case with the other album. John and Yoko's much-maligned *Unfinished Music No. 1: Two Virgins* could only be obtained directly from Apple, either by calling in person at 3 Savile Row or by ordering a copy through the mail (in which case it would be shipped in an unmarked package).

Meanwhile in America, Tetragrammaton Records, which was co-owned by comedian Bill Cosby, announced today that they would be receiving exclusive distribution rights for *Two Virgins*, and intended to release the disc on December 3rd.

In other Apple news, a reporter from the *Daily Mail* was granted access today to the Boston Place research lab of Alexis Mardas. This gave the incomparable Greek inventor a perfect opportunity to show off some of the twenty innovations he claimed to have perfected since becoming the head of Apple Electronics in February. Among them were a robot housewife, a tape recorder that used no tape and "the Machine of the 10,000 Echoes." The visit resulted in a glowing, if slightly exaggerated, account of Alex's inventions in the following day's *Mail*, promising a virtual electronics revolution (and millions of dollars flowing into Apple) within just a few short months.

In response to the Parliamentary question regarding the Metropolitan Police Service's policy regarding notification of the press, Detective Chief Superintendent P. Davidson offered the following: "One thing is certain as far as this incident is concerned and that is the Press were informed by somebody... the Police Officers involved have been questioned and strongly deny being responsible for any leakage of information. Police do not notify the Press, or any other body of their intended actions… to do such a thing would negate the element of surprise, which is so essential in cases of this nature."

Saturday, **November 2nd, 1968**

Although Apple was, for all intents and purposes, a brand-new company, the strains of running such a mammoth business were already starting to show. It had become obvious that the Beatles needed someone with a tremendous amount of financial background and savvy to help the band negotiate their way through the business world. In June, John revealed that the Beatles sought a "Beeching figure." But if such a figure couldn't be found, then why not hire the man himself? And so it was most likely today that Lord Beeching traveled to Savile Row to meet with John and Paul to discuss the possibility of him running Apple Corps.

Monday, **November 4th, 1968**

After complications developed with her pregnancy, Yoko was checked into the hospital today. Registering under the name "Mrs. J. Williams," she was given a private room (Room No. 1) at the far end of the Second West Ward. John remained by her side, and simply slept in the room's second bed.

Tuesday, **November 5th, 1968**

Northern Songs announced today that the previous fiscal year was the most profitable in their history, with total profits of £932,000, an increase of £89,000 over the previous year. They also noted that George Harrison had sold his 40,000 shares of Northern back in August for about £48,000, giving him a profit of around £32,000 (most of which would be eaten up in taxes). George also had not renewed his contract with the music publisher, leaving all of his future compositions to be handled by the newly formed Apple Publishing Ltd., at least for the time being.

John was reported to have sold half a block of 100,000 shares of Northern stock (which had been held in trust with Cynthia), leaving him with 644,000 shares (worth approximately £772,000). Paul McCartney was listed as owning 744,000 shares (which had soared in value since 1965 from £288,000 to £892,000), while Ringo still had his piece of Northern Songs, a total of 40,000 shares worth £48,000.

Today's *Los Angeles Times* reported that Tetragrammaton Records, would be distributing *Two Virgins* in the United States and Canada. The company clearly had high expectations for the LP as Bill Cosby's partner Roy Silver remarked, "We expect the sales to be a million albums, not a million dollars. That's in front, before we even release it."

Wednesday, **November 6th, 1968**

Although Yoko was housed in a private ward with two beds, tonight John was forced to spend the night on the floor, as the second bed was required for another patient. An official confirmed this evening that Yoko "was admitted threatening to miscarry. She is here for rest and observation." The child was expected on February 23rd, 1969. At an undetermined point prior to initiation of the new sleeping arrangements, John Kelly took a series of photos of the couple, side by side. One picture revealed John's pajama bottoms neatly folded on Yoko's nightstand.

Thursday, **November 7th, 1968**

IT had approached Gregory Sams, one of the co-owners of Seed, a macrobiotic restaurant in Paddington, to find someone to write a brief review of *Harmony*, a new magazine devoted to the macrobiotic lifestyle. In turn, Sams asked John to write the article, and he responded today with "A Short Essay On Macrobiotics," where in a few simple sentences he managed to plug macrobiotics, the book *You Are All Sanpaku*, the restaurant and the magazine. The

charming strip cartoon was planned for publication in the November 15th-28th issue of *IT*.

While John was busy scribbling his macrobiotic essay, Derek Taylor was at Apple, confirming to the press what had been a long-standing rumor: the Beatles planned to perform three concerts in December. He revealed that Apple had booked the Roundhouse, Chalk Farm, from December 14th through the 23rd, and that there would be three stages to the performances: a rehearsal, a run-through, and then the actual concert, all featuring an audience. Taylor added that any proceeds generated by the concert would be donated to charity, and the program would revolve around songs from the forthcoming album.

The distribution of tickets presented a myriad of untold problems, many caused by the limited capacity of the Roundhouse. The venue held less than two thousand people, which would result in countless disappointed Beatles fans. The current solution was to be a one-hour television program, filmed by Apple Films and directed by Michael Lindsay-Hogg. Taylor was unsure, however, about which network might purchase the film, as negotiations were currently in progress. Indeed, the indecisiveness of the whole project at this stage was summed up by Taylor's statement that "We'll say what we want and then find out if we can."

Friday, **November 8th, 1968**

After six years, John and Cynthia's marriage was dissolved today in a mere eight minutes. Justice Roger Ormrod privately approved a prior agreement hammered out between John and Cynthia before the hearing was brought into open court, where only two people sat in the public gallery. The agreement provided Cynthia with £100,000 and full custody of Julian, a settlement which her attorney, Mr. Joseph Jackson, QC (Queen's Counsel), described as "generous and proper."

Standard procedure in divorce cases was to issue a *decree nisi* (a non-binding judgment) lasting for three months to allow for any further evidence or petitions to come forth, followed by a *decree absolute* to finalize the divorce.

In this case, however, John and Yoko's counsel, Mr. J.C. Tatham, argued that the *degree nisi* should be expedited, considering that a settlement had been reached, John was not contesting the divorce and there was the awkward matter of Yoko being pregnant. Cynthia's counsel, Mr. Joseph Jackson, agreed that their party had no objection to the case being expedited. To that end, Justice Ormrod granted Cynthia her *degree nisi*, and ordered that the *degree absolute* be issued in only twenty-eight days. When told at the hospital that the decree had been granted, John reportedly remarked, "So be it. Amen."

With the assistance of Peter Brown, Tony Cox was engineering his divorce from Yoko in the American Virgin Islands, where a brief residence requirement paired with a lenient incompatibility clause appeared to make it the ideal forum. As their marriage had not been celebrated in the district of the suit, the plaintiff (in this case, Cox) would be required to be an inhabitant for six weeks, a sufficient time frame to grant the court jurisdiction regardless of where the marriage was performed or the cause of action arose.

In return for payment of his and Yoko's collective debt (which dated back to March 1967 and exceeded £12,100), an undisclosed cash settlement and £22/14/- worth of macrobiotic groceries from Yin-Yang Ltd., Tony and Kyoko Cox would take up residency in the Virgin Islands, where he would promptly begin divorce proceedings. In regards to the divorce, Cox was quoted as saying: "I'm not too upset about what's happened between John and my wife. It's not part of my philosophy of life to get upset about things. I have met John Lennon and I think he's a great artist. And although it sounds trite, I think he's a great guy as well. If he's fallen in love with my wife, well, people fall in love all the time."

John and Yoko themselves were scheduled to meet with Peter Brown today at 3:00 p.m.

So be it, says Beatle John as his wife gets divorce

Saturday, **November 9th, 1968**

Filming began today for John and Yoko's next film project, although neither one of them was on location. Following Yoko's instructions for *Film No. 5 Rape (or Chase)* (as published in *Thirteen Film Scores by Yoko Ono*), the picture was to be a meditation on the symbolic rape of a person by the constant intrusion of an omniscient media, an intrusion on privacy well known to the Beatles.

Cameraman Nic Knowland and a sound recordist journeyed to Portobello Market and Hyde Park in London today, and simply began to follow people around with their camera, answering queries about their actions with a disturbing silence. The results weren't as expected, as the selected "participants" either registered a slightly bemused curiosity, or worse, got aggressive with the men, forcing them to blow their cover.

The front page of today's *Billboard* magazine offered more information about the impending American release of *Two Virgins*. Roy Silver and Arthur "Artie" Mogull, executives with Tetragrammaton Records, pledged to release the album in the United States by December 1st. The men had been in London earlier that week with Tiny Tim (who was performing at the Albert Hall), and took advantage of their trip to engage in talks with Ron Kass, the head of Apple Records. Silver indicated that he was aware of the struggle that they were going to have on their hands: "We'll probably have to fight lawsuits state by state, but we are releasing the album because we think John Lennon is a genius who has produced a product worthy of being sold." He also pledged that Tetragrammaton would not change the cover: "We're handling the album because we believe in its worth as a complete package." To the contrary, today's *NME* reported that when released in the States, the cover would be "wrapped in brown paper!" The newspaper also detailed that "in Britain, the album is not on general distribution, but it may be obtained by personal order from Apple Records."

If news of the upcoming Beatles concerts at the Roundhouse wasn't exciting enough, the *NME* upped the ante: Apple artists Mary Hopkin and Jackie Lomax would be added to the bill as support acts. Elsewhere, the paper minced no words in Alan Smith's review of the group's new double album, *The Beatles*: "The bad and the ugly is crystalised in Revolution No. 9, a pretentious piece of old codswallop which is no more than a long, long collection of noises and sounds seemingly dedicated towards the expanding sale of Aspro. I am angry because this 'listen-to-me-I'm-being-mysterious' bit is a piece of idiot immaturity and is a blotch on their own unquestioned talent... This is a pimple on the face of the album."

Sunday, **November 10th, 1968**

Derek Taylor spoke with the *Daily Sketch* this evening regarding Apple's arrangement with Track Records, the British record label founded by Who managers Kit Lambert and Chris Stamp, which would be handling the U.K. distribution of *Two Virgins*: "This doesn't mean a break with E.M.I. They will distribute our other records as usual." Taylor added: "The record's sleeve has not been censored or altered in any way. We expect some smaller shops to refuse it—but small shops have never been in the vanguard of the arts."

Monday, **November 11th, 1968**

Don Short of the *Daily Mirror* spoke with Lord Beeching today regarding his recent wooing by Apple. However, Beeching did not sound positive about his future with the new enterprise: "I would like to help the Beatles as I greatly admire their talent. But it is not an appointment to which I could give total involvement as I see it now... I would rather help them where I can. I think that is where the matter rests at this stage. I like them very much, and we had some discussions about their aims and objects. But the discussion was sketchy. I cannot say anything further. But it may be that I will try to help them where I can."

Short also spoke with John this evening, who said of Beeching, "He has a good head on his shoulders."

Over the past two days, John and Yoko's film crew continued to assault unsuspecting individuals with their camera, in a variety of locations including Hyde Park, Festival Hall, the East End and Hampstead. One of their subjects today was a particularly interesting elderly man, who at first seemed amused by the silent stare of the camera, but then quickly became defensive while still maintaining his sense of decorum, "Now look, pack all this up. Now, I'm getting naughty now, look, you can bugger off now! Now, I'm sorry if I'm swearing, but you're making me!"

Tuesday, **November 12th, 1968**

In addition to Don Short's piece, 'The Beatles Want To Sign Up Lord Beeching', today's *Daily Mirror* offered a pair of strange Beatles-related items; first, Italian filmmaker Federico Fellini was quoted as saying that he wanted the Beatles for his next film (along with Mickey Mouse, Mae West, Danny Kaye and Terence Stamp). It was also reported that the mysterious group "The Moles" (whose Parlophone release 'We Are The Moles (Part 1)' was played on BBC's Radio 1 the previous day) might conceivably be the Beatles. An Apple spokesman denied the allegation.

Anne Nightingale offered her opinion of *The Beatles* in today's *Daily Sketch*: "The thirty tracks on the new album prove one thing only: the Beatles are still the world's greatest rock group."

Wednesday, **November 13th, 1968**

The "Nude Beatle" frenzy continued in the British press as both the *Evening Standard* and the *Evening News* reported that a photograph of an unclothed Paul McCartney (along with a shot of John Lennon sitting naked in bed with his Japanese girlfriend Yoko Ono) featured on a giveaway poster contained in the soon-to-be-released Beatles album.

In America, *Rolling Stone*'s editor Jann Wenner editorialized in the new edition about the difficulties incurred in distributing the previous issue due to the inclusion of the *Two Virgins* cover photos. Wenner came to the conclusion, "Print a famous foreskin, and the world will beat a path to your door."

Yellow Submarine finally opened in New York City at both the New Forum at 47th and Broadway, and the Loew's Tower East at 72nd Street and Third Avenue. Distribution across the United States was scheduled to take place before the end of the year.

Thursday, **November 14th, 1968**

Yoko and John's *Two Virgins* and *Film No. 5* had their world premieres this evening at the fourth Chicago International Film Festival. The movies were screened at

the Playboy Theater on North Dearborn Street, a venue known for showing offbeat, foreign and avant-garde films. Despite the theater's reputation for the unusual, however, it was reported that, thanks to the title of *Two Virgins*, the management "quietly but firmly" insisted on a preview screening before making a commitment to show the films.

The six-hundred-six-seat theater was packed for the midnight screening with moviegoers who brought their own guitars, tambourines and other noisemakers in accordance with John's "instruction" for *Film No. 5*. Adding to the chaos was the suggestion that the supposedly naughty films might lead to a bust by the vice squad; more than one patron was heard to exclaim eagerly: "Tonight's the night we're gonna get busted!"

Roger Ebert, the film critic for the *Chicago Sun-Times*, was in attendance and was happily impressed with both films. He thought that *Two Virgins* was "infinitely more beautiful and moving than the posed wedding pictures approved by Western culture... It was one of the lovelier films you could imagine. You had to help it, though; it didn't do everything for you like a Hollywood movie, leading you by the hand, telling you what to think and how to feel. But if you could understand these two people in their garden in the sunlight, you had a lovely time."

Neither Ebert nor the audience was quite as enthusiastic for *Film No. 5*. The rather uneventful nature of the film quickly led to impromptu jam sessions, people shouting out slogans, and general pandemonium. By the time management cleared the stage, many of the patrons had left, some indignant, some just unsure of what the film was all about. But, as Ebert later wrote, "I guess they expected a Beatle movie, with lots of songs or something. So of course they were disappointed. But wouldn't you think that once they were there they'd use their imaginations and say, yes, sure, why not have a movie like this—like no other movie I've ever seen!... Anyway, for the people who stayed, John finally started to smile about forty-five minutes into the film. It was a swell smile."

In other news, Lord Beeching was now singing a slightly different tune to the *Financial Times* than he had to Don Short. Responding to articles suggesting that he was about to take over at Apple, Beeching was quoted, "The whole thing is nonsense, and if I hadn't been so busy, I would have raised the matter with the Press Council." He insisted that he was only responding kindly to a letter soliciting his help, and only had a short meeting with the Apple executives. He added, "Unfortunately, it was a case of kindness of heart leading to a great deal of embarrassment."

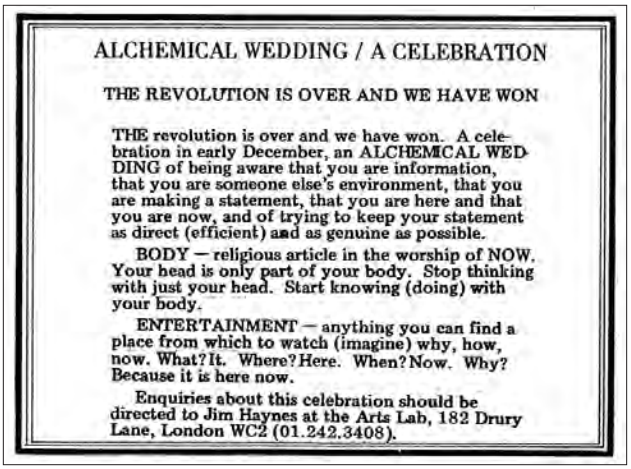
Apparently there were additional executive positions available, as the *Daily Sketch* reported that five directors had recently left Apple. The transitions had not been announced, but were confirmed by the absence of the directors' names on Apple's stationery. Among the five were Stephen Maltz, a bookkeeper for Apple who, according to an Apple spokesman, "battled bravely with our whims and eccentricities," and accountant Harry Pinsker, who reportedly left due to his concerns over the release of *Two Virgins*. Pinsker was quoted as saying, "My advice concerning a proposed publication was not accepted. In the circumstances I felt it right to resign. The resignation, of course, applies only to Apple. My friendly relations with the Beatles remain. I am still acting on their behalf."

Although Denis O'Dell intended to stay on and produce the television film of the Roundhouse shows in December, the future of former directors Pete Shotton and Terry Doran was more uncertain.

Friday, **November 15th, 1968**

One week before the official release date in America, at precisely 4:00 p.m. local time, Capitol Records lifted their broadcasting embargo on the new Beatles album. The radio response was swift and enormous, with some stations devoting up to fifty percent of their total airtime to the new album.

Halfway around the globe, the *Two Virgins* photos were causing even more problems. In Melbourne, Australia, today, magazine vendors were warned that they risked prosecution if they sold the current issue of *Truth*. The weekly tabloid contained three photos of John and Yoko in the nude and had engendered many complaints according to Vice Squad chief, Detective-Sergeant K.P. Walters.



ALCHEMICAL WEDDING / A CELEBRATION

THE REVOLUTION IS OVER AND WE HAVE WON

THE revolution is over and we have won. A celebration in early December, an ALCHEMICAL WEDDING of being aware that you are information, that you are someone else's environment, that you are making a statement, that you are here and that you are now, and of trying to keep your statement as direct (efficient) and as genuine as possible.

BODY — religious article in the worship of NOW. Your head is only part of your body. Stop thinking with just your head. Start knowing (doing) with your body.

ENTERTAINMENT — anything you can find a place from which to watch (imagine) why, how, now. What? It. Where? Here. When? Now. Why? Because it is here now.

Enquiries about this celebration should be directed to Jim Haynes at the Arts Lab, 182 Drury Lane, London WC2 (01.242.3408).

Saturday, **November 16th, 1968**

Today's issue of *Disc and Music Echo* featured a ballot for the "Valentine Awards 1969," where readers could vote for their favorites in twenty-four different categories such as "Top British Boy Singer" and "Best-Dressed Girl Star." John sent in his ballot sometime this week, heavily favoring the Beatles (in the group categories) and John Lennon and Yoko Ono (in the "boy" and "girl" categories), with nods to Mary Hopkin, Kenny Everett and John Peel. For the "1969 Hope (World)," he changed his vote from the Beatles to Berenice Kinn, wife of *New Musical Express* Executive Director Maurice Kinn. For his favorite radio show, John chose a childhood favorite and nominated *Life With The Lyons*.

This week's issue of *Billboard* continued their interview with Tetragrammaton executive Roy Silver about the forthcoming release of *Two Virgins* in the States. Silver was quoted as saying, "I can't believe that anyone can seriously hold the view that the naked human body is, in itself, obscene." When asked if a similar album cover by an unrecognized artist would have been deserving of release, Silver explained, "No, because an unknown artist would not have paid his dues. But we regard John Lennon as a genius who has produced a product worthy of being sold—and we are going to sell it. It's as simple as that."

Ron Kass of Apple Records explained that *Two Virgins* was unlikely to be released in America until early January: "John Lennon is remastering it, and it just won't be ready for the December 1 release date we originally planned." It was expected that when issued in the States, the list price of the album would be slightly higher than normal (most likely $5.79) to justify the extra cost of producing a brown paper sleeve.

Billboard also reported that Apple had released a twenty-page *Two Virgins* publicity booklet in Britain, designed to look like a government white paper and sent to the press along with a copy of a speech the Queen had made to Parliament. The booklet concluded with five paragraphs from the book of Genesis, ending with "and the man and the woman were naked, and they were not ashamed." In fact, the booklet was not produced to publicize *Two Virgins*, but was the premiere issue of Apple's in-house magazine.

Finally, today's *Daily Mirror* reported that when the music trades in the U.K. roundly rejected the nude photos of John and Yoko as part of the advertising for *Two Virgins* several weeks earlier, John had responded by sending them a doodled cartoon sketch of the album cover—which was also rejected.

Wednesday, **November 20th, 1968**

Today's *Daily Mirror* featured a piece on Cynthia Lennon, who could offer no explanation for the collapse of her marriage to John: "Most of the time it was very happy. What went wrong I don't know. It was a normal happy marriage… I had a normal life."

Thursday, **November 21st, 1968**

Despite the efforts of her physicians, Yoko's pregnancy ended in a miscarriage this morning.

At one point during her treatment, Yoko required a blood transfusion and, not surprisingly, she had an unusual request: she wanted the blood to come from vegetarian donors, and wanted to meet each of them. Gregory Sams, the owner of the macrobiotic restaurant Seed, was dispatched in John's Rolls-Royce to pick up a half-dozen candidates, of which one Vince Badman-Walker was selected to be the donor (there were also reports that disc jockey John Peel donated blood on Yoko's behalf as well). Several days later, Badman-Walker received a copy of *The Beatles*, which had been signed, "Thanks for your blood, love John + Yoko."

In John's absence, Paul McCartney had helped shoulder the promotional duties for the Beatles' new LP. A two-hour special was aired today, the eve of the LP's release, on Radio Luxembourg. In addition to the new songs, the broadcast featured comments taped the previous day at Paul's home with program director Tony Macarthur.

Friday, **November 22nd, 1968**

Nearly six months after recording sessions for it began, the mammoth two-LP set *The Beatles* was released simultaneously in the United States and Great Britain. Although such publications as *Disc and Music Echo* and the *Evening Standard* had railed about the expensive 73-shilling list price (which jumped to 74 shillings, 10 pence thanks to a newly implemented purchase tax), the retail response was enormous, with well over three hundred thousand advance copies already sold in Great Britain, and three and a half million copies shipped in the United States. Anyone who was surprised by the list price must have been placated by the music, not to mention the packaging, which included a set of portraits by John Kelly and an intriguing poster assembled by Richard Hamilton. It was, in the words of William Mann's glowing review in today's *Times*, "the most important musical event of the year."

Saturday, **November 23rd, 1968**

For the second consecutive week, the back cover of *Disc and Music Echo* featured the ballot for 1969's "Valentine Awards," which John had filled out during the past week. Today's issue noted that John had already sent in his picks, "but the ballot's secret so we can't say for whom he voted."

The paper also included the latest news on the ever-evolving plans for the upcoming Beatles concerts at the Roundhouse. Earlier in the week, Derek Taylor revealed that, despite having considered the concept of donating the proceeds to charity, the Beatles had now decided to simply play for free, with members of the official Beatles Fan Club getting top priority for the three thousand tickets. This was tempered by the announcement that the concerts had now been postponed until after Christmas, and most likely into the New Year.

Photographer Susan Wood joined John and Yoko in the hospital this evening. The scene, including how John and Yoko had made the room their own during their stay, was described in *Look* magazine: "The walls of the room at the end of the corridor on the second floor of Queen Charlotte Hospital in London are thicketed with photographs. There's Ringo dancing with Elizabeth Taylor; there's Bob Dylan in the grass; and there's the infamous *Two Virgins* album sleeve of John and Yoko naked. Ed Sullivan, clothed, is up on the cupboard door. 'Lots of food in the cupboard,' bellows John, doing an imitation of a Cockney tour guide. 'No expense spared by Beatle John!'… Yoko sits up in bed, her fingers like little hammers tapping the typewriter keys.

Newspaper clippings about her and John are spread across the bed. She is composing songs from them. John, meanwhile, is tearing about the room, slightly wild-eyed, looking for something, as usual. 'Where is it? Where is it?' he yelps, scrambling under the bed. In the background, a tape is spinning of Yoko singing some of her newspaper compositions. 'Where his girll friend Yoooooko Ono was beeeing kept under observation' croons the taped Yoko in a shrill monotone. Suddenly, there is a birdlike tapping. The door opens and a terrified female head appears. 'The bill for Mr. Lennon,' the lady whispers, indicating a paper hanging from her hand. 'Thanks veddy much,' says John, bright as an apple. Then, his nose in the bill, 'How do they know what calls we'll make before we leave?' Nobody answers, so he drops it and goes and leans over Yoko's shoulder, 'You're doing veddy well.' 'I know my dear,' she says, not quite liking his unserious mood."

Wood's photographs documented the artistic chaos that had descended this evening on Room No. 1, as John and Yoko spoke to their lawyers, watched television, and generally held court.

One photograph in particular was quite striking: although the couple was just watching television (with Yoko in her hospital bed and John set upon his air mattress on the floor), there is a lost, haunted look in both their eyes that reflected the burdens they were currently facing.

Sunday, **November 24th, 1968**

After a long and difficult November, Yoko was discharged from Queen Charlotte's Maternity Hospital today.

An article in today's *People* inferred that not all was well at Apple. Terry Doran, former director at Apple and current manager of the band Grapefruit, explained why the group had parted ways with Apple: "I like the Beatles as friends, but not as bosses. There is too much driftwood at Apple. The Beatles themselves are great, but there are too many other people in the organization who want to run things... I thought it was better to leave and take Grapefruit with me while I was still friends with John, Paul, George and Ringo. They are great. It is a shame they cannot control the entire company. They know what they want from Apple, but there are too many people who don't know what the Beatles want." A spokesman from Apple responded, "The Grapefruit were always really Terry's group, and it's only natural they should leave when he did. We never had a contract with them because Apple Records had not been formed."

Monday, **November 25th, 1968**

This morning, photographer Susan Wood joined John and Yoko, who were bound for Knightsbridge where John had a 10:00 dental appointment with Dr. Anthony Halperin. Yoko joined John during his treatment, as did Wood, who took the opportunity to shoot more than a half a roll of film.

From the dental office, Wood, Yoko and John were chauffeured in the white Rolls-Royce to Apple, where John and Yoko met with Peter Brown to attend to some business matters (including negotiating the return of John's love letters to Cynthia from her lawyers). Yoko also wanted to see if there were some glossy photos of her and John that they could use for autographs, as she exclaimed, "All the ones now are just Beatle photos."

The trio left Apple and set out for Alice Pollock's Quorom boutique, before stopping at Cranks restaurant on Marshall Street, where they met up with Betty Rollin, a classmate of both Yoko and Wood from Sarah Lawrence College. Rollin was currently a senior editor of *Look* magazine, and had contacted Yoko in hopes of gaining permission to write an article about her (and her relationship with John) for the magazine. After the meal, Rollin took her leave, and John, Yoko and Wood headed to a boutique in the King's Road.

At the shop, John spent twenty-five guineas on a black velvet double-breasted suit, and he helped Yoko pick out a pair of pants. John explained to Wood, "I'm tryin' to keep her ethnic but smart."

Finally, John and Yoko returned to 'Kenwood', which had recently been abandoned by Cynthia, but not before she and her mother tore out the carpet in the master bedroom, leaving a symbolic border of tacks.

A prerecorded interview between John and Kenny Everett was broadcast during *Foreverett* this evening, between 6:45 and 7:30 on BBC Radio 1.

Tuesday, **November 26th, 1968**

Betty Rollin and Susan Wood journeyed to 'Kenwood' today to continue their interviews with John and Yoko. Yoko prepared a vegetarian lunch, which they ate sitting on the floor in the sunroom as John and Yoko told the story of how they met at Indica Gallery. John spent some time talking to Rollin about his first marriage, and how he had fantasized about a woman like Yoko coming into his life. His train of thought sparked by a recent article in the *Daily Mirror*, John said, "I suppose I was hopin' for a woman who would give me what I got from a man intellectually. I wanted someone I could be meself with... Of course, I'm a coward. I wasn't goin' to go off and leave Cyn and be by meself. But it was no good. Now Cyn keeps sayin' in the papers she didn't know anythin' was wrong. I don't understand that."

After lunch, Wood continued to photograph John and Yoko as they strolled through the grounds and lounged

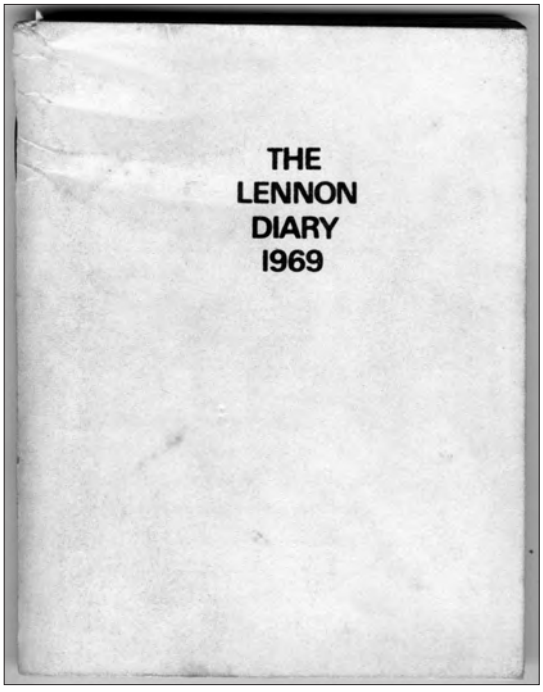
around 'Kenwood', including a photo of them snuggling in a bathtub together, while still fully clothed.

Wednesday, **November 27th, 1968**

Less than three weeks after the announcement of the Beatles shows scheduled for December at the Roundhouse, Apple now had to back off of those claims. It appeared that with Paul immersed in the production of Mary Hopkin's album and with George currently in America, there would not be sufficient time to rehearse properly. As such, the "Christmas television special" was now going to become a "springtime television special," shown simultaneously in the United States and Britain, likely around May 1969 thanks to the tight American programming schedule.

The plans were still on, however, to film the shows in front of an audience, but it simply couldn't be at the Roundhouse, since their facilities weren't available when the Beatles required them. Therefore, the decision had been made to film the special in a studio.

Although the Beatles' plans were put on hold, John, for his part, wasn't about to let any grass grow under his feet. It was highly likely that on this date he created THE LENNON DIARY 1969, a Fluxus-inspired satire of the monotony of modern life. John simply took a day planner for 1969, and began making entries. A typical day read, "Got up, went to work, came home, watched telly, went to bed." This entry (or slight variations thereof) was repeated over and over, day after day, punctuated only by the weekly "fucked wife." On Monday, July 14th, John scribbled "went to Majorca," and left the next eleven days completely blank, before the entry on July 26th: "came back" after which the same regimen continued through the end of the year. On the last page, underneath "MEMORANDA," John wrote, "REMEMBER TO GET NEXT YEARS DIARY."



Thursday, **November 28th, 1968**

Defended by Mr. Martin Polden, of Polden, Bishop & Gale, John and Yoko returned to Marylebone Magistrates' Court today to plead the charges against them. The first part of the proceedings dealt with the obstruction charges against both John and Yoko, and as such the couple entered the dock together to give their plea of "not guilty" to "obstructing the police in the execution of a search warrant." The prosecution, Mr. John Frisby, accepted the plea for both, saying that "later information" revealed that the delay of seven or eight minutes before the police were admitted into the flat may have been unconnected with drugs. The proceedings then went to the charge of the possession of cannabis, and Yoko entered a "not guilty" plea. No evidence was brought against her, and the plea was accepted.

Yoko had stood before the Magistrate for only two minutes before the charges against her were officially withdrawn. Although she had been dismissed, her counsel asked if she could remain in the dock with John. Magistrate John Phipps did not permit it, and Yoko stepped down.

At that point in the proceedings, Frisby went through the official scenario of what happened on October 18th, and described how the police had found cannabis in the apartment. Mr. Polden then took over, and painted as sympathetic a portrait of John and Yoko as he could. He explained how they had moved into the apartment three months earlier, after the break-up of John's marriage. Polden did not deny that John had used drugs in the past, but added, "Early this year, when he became involved with Eastern philosophy, it occurred to him that that and drugs were not compatible." As such, Polden claimed, John and Yoko were drug-free at the time of the arrest, but, due to John's habit of keeping everything (such as the small scraps of paper on which he would compose songs), admittedly not all of the drugs had been cleaned out of the apartment. Nonetheless, said Polden, "there was no question of either of them indulging." In what seemed like a plea bargain for all of the charges against Yoko being dropped, John pled guilty to unauthorized possession of cannabis resin.

Magistrate Phipps seemed to sympathize with Polden's narrative, fining John £150 (plus 20 guineas court costs). He also offered the stern warning that if John were to be convicted on drug charges again, he could face a year in prison. John impassively offered a simple "Thank you" to the Magistrate. Outside the courtroom, he told reporters, "I'm very happy to be free again... it really is nice to relax." He also conceded, "I suppose I was fair game, wasn't I? I mean, even the police saw through my mop-top image."

Martin Polden later explained the reason behind John's guilty plea: "The alleged offense took place at a time when [Ms. Ono] was expecting a baby and was experiencing physical and emotional difficulties. The impact of the proceedings needless to say added to her burdens. What Mr. Lennon did not want to do, at the time, was to aggravate her condition and he sought my advice as to what course

he should adopt in this regard. The facts of the case were such that I considered Mr. Lennon to have a good defense but for the presentation of the same it would be essential to call [Ms. Ono] as a witness. I was obliged to explain to him that the only course open that would obviate the need for her appearance as a witness would be for him to plead guilty."

Back at Apple, John spoke with the press: "I suppose all this was to be expected. The police who raided our flat must have thought I was courting prosecution. But all that is over. It was explained in court and I will say it again now—the whole drug scene is over. It was an experience that has now been left behind. As far as I am concerned drugs are a thing of the past—forgotten—only the court case is now. I am very relieved it is over."

A relaxed state could be heard in John's contribution to this year's Beatles Christmas record (the annual flexi-disc released exclusively to members of their fan club). Today he recorded his simple offering, reading two poems as a piano tinkled softly in the background. In contrast to the fully produced discs of the preceding years, the Beatles did not plan to collectively record this year's message. Instead, they intended to leave disc jockey Kenny Everett to stitch together the individual recordings provided by John, Paul, George and Ringo.

Friday, **November 29th, 1968**

Despite numerous delays, and the appearance of an ad in the current *IT* promising a nationwide U.K. distribution of *Two Virgins* "as soon as we can," the album was, indeed, actually released today through Track Records. Interestingly enough, it was a markedly different disc than the mono LP that was available at the Apple offices earlier in the month. There had been minor modifications to the artwork, and the disc itself was now in mock stereo, having been rechanneled by John during an undocumented mastering session at Trident Studios.

Saturday, **November 30th, 1968**

The *NME* reported that *The Beatles*' placement at number twenty-two in this week's Top Thirty was unprecedented, explaining that "for an EP to make the Top 30 is an achievement, for an LP to show itself in the singles chart is tremendous." Demand was so great that, in some outlets, copies of the more popular mono format were not to be found, as the pressing plants could not initially fulfill orders for the album.

In the States, today's *Billboard* detailed the numerous companies producing tape versions of *Two Virgins* for the American market. Tetragrammaton had licensed no less than four manufacturers, all of which planned to package the product differently. The International Tape Cartridge Corporation intended to wrap their product in a manner similar to the albums, but Playtape planned to reproduce the album's cover untouched for the first time in their history (it was just a coincidence that *Two Virgins* happened to be the album that broke the mold). The Ampex Company hadn't yet decided how to handle the artwork, but General Recorded Tape (GRT) announced that the cover would be reproduced like any other tape, albeit with the "rear view" only. GRT President Alan Bailey was quoted as saying, "There is a point where liberalism goes too far—where it reduces art to a means of commercial gain. However, it is not our job to act as a public censor."

LENNON IS GUILTY IN NARCOTIC CASE

Lawyer Terms Marijuana Part of Past—Fine Is $360

LONDON, Nov. 28 (AP)—John Lennon's habit of scribbling his million-dollar songs on old envelopes and scraps of paper helped lead to his conviction today for possessing marijuana. He was fined £150 ($360).

It was the first trial of any member of the Beatles.

Martin Polden, the lawyer for Mr. Lennon, said in court that his 28-year-old client was "an artist of note and integrity" who had "cleansed himself" of narcotics.

Monday, **December 2nd, 1968**

On only the second business day after John's judgment, the Central Office of the Immigration and Naturalization Service (INS) requested that the American Embassy in London procure a certified record of John's conviction, "for use in exclusion proceedings should subject be intercepted."

This afternoon at 'Kenwood', John and Yoko welcomed representatives of *UNIT*, the official publication of Keele University's Student Union. Twenty-three-year-old Maurice Hindle had written to John via the Beatles' Fan Club requesting an interview, and on November 24th, John had replied in the affirmative. This morning, Hindle, Bob Cross and Daniel Wiles (who owned the essential portable tape recorder) hitchhiked from North Staffordshire to Weybridge station, where John and Yoko picked them up in John's black Mini. The conversation took place around a low table in the living room, where Hindle began by showing John a copy of John Hoyland's open letter in *Black Dwarf*.

Amongst the dialogue about politics and artistry, one interesting topic broached was John's belief in the afterlife. He said, "I believe in reincarnation, and I believe that each time it's better, you know? Even if you had a shit time this

time, the next time will be a little less shit, because you've worked off—it's like it's one bloody big exam and that's the drag really, because it goes on and on." Although the visit lasted several hours, only what could be captured on a single C-120 cassette was recorded.

Tuesday, **December 3rd, 1968**

Today John typed "A VERY OPEN LETTER TO JOHN HOYLAND" in response to Hoyland's letter in the October 27th edition of *Black Dwarf*. John defended his lifestyle and addressed each of Hoyland's criticisms with an acidic tone: "Who do you think you are? What do you think you know? I'm not only up against the Establishment, but you too it seems… I've been up against the same people all my life - I know they still hate me." John then sent a copy of his response to both *Black Dwarf* and Maurice Hindle in hopes that it would be published in *UNIT* alongside a copy of Hoyland's "cheery" note.

George Sells and the Reverend Jonathan Tuttle were arrested today after a woman complained about the display of the *Two Virgins* album cover photo in the window of Head Imports, the shop they owned on the North Side of Chicago. It was actually just part of a display that featured photos of the Rolling Stones, as well as other groups. The men were released on $25 bail, and were remanded to appear in court on December 13th. According to Chicago's obscenity laws, they faced a maximum fine of $200. Sells was quoted as saying that the arrest wasn't about the photo, but "the police have been out to do us in since we opened last June." Unmoved by the arrest, Sells planned to print up five hundred posters of both the front and back cover of the album to give away with every purchase of the LP.

Thursday, **December 5th, 1968**

Having heard about their recent arrest in Chicago, John and Yoko sent Sells and Tuttle a telegram today, which simply read "Congratulations."

Friday, **December 6th, 1968**

Only two weeks after its release, The Beatles was certified Gold* today by the Recording Industry Association of America.

*To reach Gold certification, an album must sell 500,000 units (250,000 copies of a double album),

Saturday, **December 7th, 1968**

Once again, the plans for the live Beatles show had been altered. Today's *Melody Maker* quoted Derek Taylor, who revealed that although January 18th had been fixed as the date of the performance, it was now the venue that was in question: "It does not look as though it will be the Roundhouse, and reports that it will take place in Liverpool are also unlikely." One thing that hadn't changed was the plan for run-through and rehearsal performances that would also be attended by an audience; those were tentatively scheduled for January 16th and/or 17th. Paul McCartney told the *NME* that the program "will definitely be free and we may now do the show in a television studio."

Disc and Music Echo detailed a number of John's future projects. One plan was for a book featuring the replies that he had solicited via the white-tagged balloons released at the Robert Fraser Gallery in July. Derek Taylor enthused, "John was amazed at the energy of people in replying so plentifully. The farthest distant reply came from Hungary, and the various answers were amusing, abusive and intelligent. Some asked why he had changed in appearance, some said bluntly and nicely what they thought of him, others asked why he had betrayed the middle classes."

In addition to the book, John was reportedly working on a calendar for 1969, each month of which featured a drawing (by John) that represented an important Beatle event for the corresponding month in 1968. Yet another venture was connected to an American enterprise, in which artists filled a box with random items and auctioned them off, with the proceeds going to charity. John and Yoko contributed a variety of pictures of cultural figures along with a copy of the 1969 diary John had created back in November, which had been provisionally entitled "Diary of A Nobody".

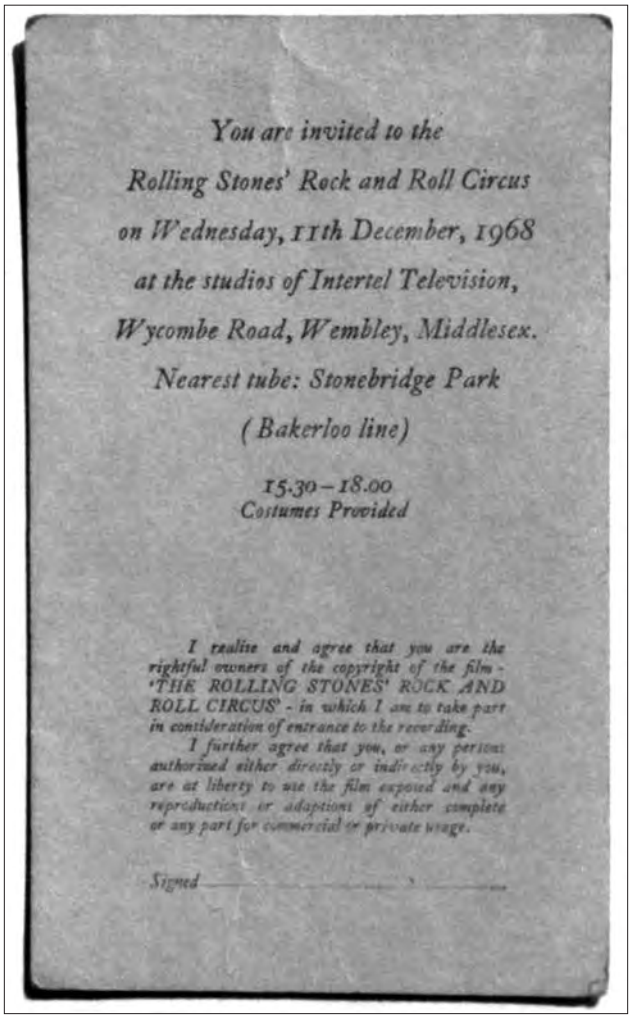
And if all that wasn't enough, John and Yoko were reported to be actively considering a screening of their films at the London Cinema of Contemporary Arts. More albums figured in their future as well, including one based on the time that they had just spent in the hospital.

Finally, this week's edition of *New Musical Express* featured John's hand-drawn cartoon of the Beatles, thanking the magazine and its readers for voting them the "No. 1 World Vocal Group." John annotated it, "THANKS YOU FAB GEAR WACKERS FROM THE BOYS THE MEN - ……. ….THE BEATLES John Lennon Nov '68." The magazine also noted that Polydor Records had apparently intended to distribute *Two Virgins*, but had made an about-face and decided not to handle the disc.

Tuesday, **December 10th, 1968**

The lessons of *Magical Mystery Tour* notwithstanding, the Rolling Stones had decided to forge ahead with their own television extravaganza, *The Rolling Stones Rock And Roll Circus*, a carnival of mirth and music with Mick Jagger serving as ringmaster. A diverse musical palette that included the Who, Jethro Tull, classical pianist Julius Katchen, bluesman Taj Mahal and Mick's girlfriend Marianne Faithfull was scheduled to appear amidst the clowns, fire-eater and trapeze artists borrowed from Sir Robert Fossett's Circus. John (and by extension, Yoko) was also asked to participate, and so on this day, he and Yoko (along with Julian) went to the Stonebridge Park studios of InterTel (V.T.R. Services) for an early-afternoon photo call and rehearsal. During the proceedings, John was introduced to the Rolling Stones' manager, Allen Klein.

In somewhat sobering news, the United States visa that had been issued to John on May 10th (and which should have been in effect until its fifth anniversary in May of 1972) was invalidated today, as the result of his recent conviction.



You are invited to the
Rolling Stones' Rock and Roll Circus
on Wednesday, 11th December, 1968
at the studios of Intertel Television,
Wycombe Road, Wembley, Middlesex.
Nearest tube: Stonebridge Park
(Bakerloo line)

15.30 – 18.00
Costumes Provided

I realise and agree that you are the rightful owners of the copyright of the film - 'THE ROLLING STONES' ROCK AND ROLL CIRCUS' - in which I am to take part in consideration of entrance to the recording.

I further agree that you, or any person authorised either directly or indirectly by you, are at liberty to use the film exposed and any reproductions or adaptions of either complete or any part for commercial or private usage.

Signed _____

Wednesday, **December 11th, 1968**

Filming of the circus began in earnest around noon today at InterTel, starting with the "Grand Parade" sequence, as the Rolling Stones and company marched in to the accompaniment of 'The Entry Of The Gladiators'. John appeared dressed as a tumbling trumpeter, while Yoko, covered from head to toe in black and topped with a witch's hat, bowed an imaginary violin.

It wasn't until late in the evening that "The Dirty Mac" (the "supergroup" made up of John, Eric Clapton, Keith Richard and Mitch Mitchell) took the stage. As John counted off 'Yer Blues', Yoko disappeared into a black bag, where she remained for the duration of the performance. The group was then joined by classical violinist Ivry Gitlis, who seemed surprised to find himself sharing both the spotlight and the microphone with Yoko. The result was a free-form jam based loosely on the lick to Larry Williams' 'Dizzy Miss Lizzy'. A crew from ORF-TV,* the Austrian television network, was also on hand to film The Dirty Mac's performance for a feature they were producing about John and Yoko.

*Österreichischer Rundfunk

George Harrison had intended to appear alongside John and Yoko, but "urgent remixing sessions" for Jackie Lomax's LP preempted his involvement.

With The Dirty Mac's contribution complete, John and Yoko left InterTel, bound for Broadcasting House, where they were guests on John Peel's radio show *Night Ride*, which broadcast live from 12:05 to 2:00 a.m. John and Yoko only appeared during the first half of the program, after which they returned to InterTel in plenty of time to catch the Stones' performance.

Today's *Daily Mirror* reported that both Ringo's and John's Weybridge homes were on the market, with a listing price of £50,000 for Ringo's and £40,000 for John's. The houses were being offered by Knight, Frank & Rutley, Mayfair estate agents to the gentry and nobility. While John and Yoko remained at 'Kenwood' for the time being, the Starkeys left St. George's Hill, having purchased Peter Sellers' home in Elstead, Surrey.

Thursday, **December 12th, 1968**

The crew from ORF-TV journeyed to Weybridge today to collect more footage for their profile on John and Yoko. Filming began late in the afternoon with a unique scene staged on the stone patio outside the study at 'Kenwood'. A number of takes were filmed, with the camera panning across the lawn to find John and Yoko seated together (on the wrought-iron bench that had been retrieved from Coventry Cathedral), gently singing a new song entitled "Everybody Had A Hard Year". As the camera approached and intruded on the couple's solitude, John, having been discovered, would stop each time, point directly at the lens and announce, "Surprise, surprise," before returning to his guitar as if nothing had happened. After pausing for several moments, the cameraman would slowly retreat and complete his panorama, focusing once again on the misty grounds.

As darkness set in, the crew moved inside, and set up in the makeshift art gallery that had been established in the drawing room. As John noodled on his acoustic guitar, Yoko led the filmmakers on a tour of her artwork, many pieces of which had been installed in the *Half-A-Wind Show* at Lisson Gallery. The gallery at 'Kenwood' not only included such past works as 'Half-A-Room', 'Apple', 'Eternal Time' and 'Pointedness', but also featured a new piece of hers, realized recently by John, entitled 'Plastic Ono Band 1968'. Yoko conceived a pop group with no musicians, just plastic boxes "with a tape recorder or phonograph, or something like that inside."

Today, the Ministry of Health defended John's vigil during Yoko's stay at Queen Charlotte Hospital. Tory MP for Arundel and Shoreham, Capt. Henry Kerby had received a complaint from a constituent asking "if the facility would now be open to all prospective fathers." Mr. Julian Snow, the Parliamentary Secretary, Ministry of Health replied: "Queen Charlotte's Hospital allows prospective fathers to attend confinement and to be present at delivery unless asked by a doctor to leave... when necessary prospective parents may be afforded the facility of remaining together when such a course is considered to be medically desirable."

Friday, **December 13th, 1968**

The latest edition of *IT* featured "a conversation with John Lennon's prick on the state of meat" by founding editor David Muirowitz. The ersatz conversation was reminiscent of John's conversation with Jonathan Cott for *Rolling Stone*, only presented from a different point of view:

"What do you think of your recent rise to fame?"

"Well, I just wanted to be on an album cover, because I never saw meself on an album cover before."

"If you are proud of being on the cover, why have we seen your picture only on American publications?"

"Well, you know, in England, the laws are stricter. We're posting the album to people, but we couldn't sell it in the record stores, you know."

"Some record stores wouldn't be afraid to carry it."

"Yes, but we don't want to get anyone busted."

"Do you think you'd look more appealing on the cover if you stood up straight and tall?"

"Well, you can't do that. We'd get busted right off..."

Saturday, **December 14th, 1968**

Seizing the opportunity to satisfy press obligations while seeing to slightly more mundane tasks, John and Yoko simultaneously held court for no less than three different media outlets while in the reception area of their Knightsbridge dentist, Anthony Halperin. However, the print journalists and photographers from *Look* and *Nova* were secondary to the film crew from the Dutch television program *Rood Wit Blau*. Sociologist Abram de Swaan began the interview with Yoko (as John was being fitted with a new bridge), discussing topics ranging from her philosophical views of art to her fateful meeting with John at Indica Gallery. Seemingly still heavily anesthetized, John eventually joined the proceedings, and gradually grew more cognizant as the interview continued, discussing finances, and giving a surprisingly frank account of their recent arrest.

Details of the Beatles' forthcoming concerts continued to flow in the music press, and despite Derek Taylor's earlier statement that Liverpool was no longer under consideration, today's *Disc and Music Echo* hinted that the band might indeed return to the Cavern, based on Paul's recent nostalgic visit to the club. Taylor backpedalled, stating, "The idea of the Beatles playing the Cavern again isn't bizarre as it seems. We won't say POSSIBLY or PROBABLY. But it's very attractive." The magazine also noted that a new, 20-minute edit of Yoko's *Film No. 4* (better known as "Bottoms") was due to be shown at the "Times" cinema in Baker Street.

Today's *NME* reported that *Two Virgins* would now be distributed by Track Records in the U.K. (only via mail order), and that purchasers would be "required to sign a statement accepting all risks consequent upon supply of the album." In America, this week's issue of *Billboard* announced that at least five major retailers in Los Angeles had declined to carry *Two Virgins*. The Korvettes chain was the only store that elected to sell the disc (a spokesman maintained: "An artist of John Lennon's stature is too important not to be heard. Appropriate arrangements are being made to handle the LP and still not offend our family trade"), while Sears, White Front, Broadway, the May Co., and Wallich's Music City all passed on the album. Montgomery Ward, Fedco and other retailers were reserving judgment on how to handle *Two Virgins* until they could actually see the cover. Coincidentally, the only other album ever banned by Wallich's was by Murray Roman, who also recorded for Tetragrammaton. Despite all of the attention it was generating, as of this date, the album had still not been incorporated into the label's release schedule.

The magazine also reported that Apple Records was planning to institute a line of low-price bargain albums (specializing in poetry, talk and music) aimed at the college market. Three albums were already scheduled for release on February 1st, with an expected list price between $1.50 and $2.00. Finally, they noted that The Beatles was by far the fastest-selling Beatles album to date, with 1.1 million copies sold in its first week, and another eight hundred thousand on back-order (figures that were even more impressive when the album's $11.79 list price was taken into consideration).

Today's *Daily Mail* carried Virginia Ironside's review of *Two Virgins*: "I suppose the kindest thing to say about this is to describe it as 'experimental'. Yoko Ono shrieks and wails to a moody backing all the way through. Both sides. The result is pretty embarrassing stuff."

Sunday, **December 15th, 1968**

David Jacobs, Brian Epstein's solicitor who factored heavily in negotiations of the Beatles' merchandising rights, was found dead in his Sussex home today. A Beatles spokesman commented that "he was a great friend to all the Beatles and, of course, to Brian."

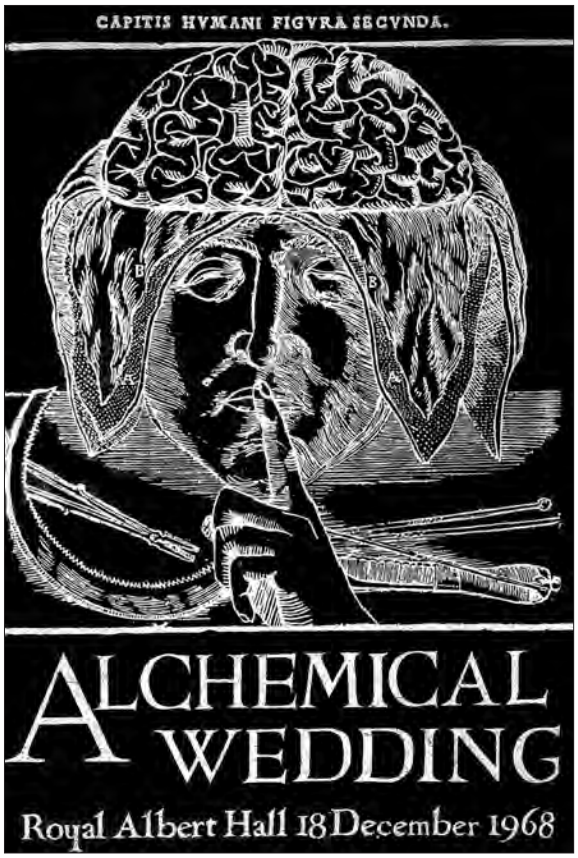
Monday, **December 16th, 1968**

Irma Kurtz, the journalist from *Nova* magazine who had sat in on the *Rood Wit Blau* interview two days prior, traveled to 'Kenwood' today, paired with photographer Ray Green, to complete her interview. Much to her dismay, as she was approaching the house, she bumped into Susan Wood, who had returned to snap even more photographs of John and Yoko. Both photographers captured rather mundane, idyllic shots of life at 'Kenwood', such as the couple curled up on the couch together, and John reading the newspaper while Julian played with a young friend.

As the day progressed, the photographers and their subjects moved outdoors. Green took close-ups of the couple wearing their fur coats, and after a costume change, in front of John's white Rolls. Looking like a pair of well-dressed witches in black capes and felt hats, the couple posed in and around the limousine as the evening sun faded. Both the *Look* and *Nova* features were scheduled to appear in the March editions of their respective publications.

Tuesday, **December 17th, 1968**

The Times reported today that the Reverend John McNichol (a Baptist minister, religious journalist and a founder-member of the National Association of Drug Addiction) had written to the BBC, claiming that the interview with John and Yoko on John Peel's *Night Ride* radio show the week before was in "bad taste." The BBC were said to be reviewing the Reverend's claim of "suggestiveness."



Wednesday, **December 18th, 1968**

In an effort to generate funds to support the Arts Lab, a happening entitled 'The Alchemical Wedding' had been organized to take place this evening at the Royal Albert Hall. So as not to draw attention to the underground origins of the event, the hall had been booked under the auspices of a performance by the enigmatic poet, novelist and singer-songwriter Leonard Cohen. The tickets themselves read "Celebration In December - A Community Benefit." The proceedings were scheduled to begin at 7:30, while doors to the hall opened at 7:00 p.m. As fervent patrons of the collective, John and Yoko planned to participate.

However, before they even appeared, John and Yoko were upstaged by Elizabeth Marsh, a young blonde from Texas who stripped off her dress during a frenzied drum-and-chant number, and sat naked in the third row as officials pleaded that she get dressed. When the police arrived, audience members formed a human shield around the young woman and began to strip themselves. When Marsh was later asked to explain her actions, she replied, "I don't know why I did it, but at the time I had some good reasons."

Following Marsh's distraction and a performance by the Third Ear Band, John and Yoko walked to the center of the stage, retrieved a large white linen sack, climbed in and were completely engulfed, as poet/flautist Neil Oram recalled: "I was in the wings when they walked out. I was due to read and play my flute, and John and Yoko turned up with their big bag. I had no idea what they were up to, and then they got their bag out and got inside it. People were booing, and they were calling out for me to read and play my flute. So while they were in their bag, I played my flute and read my poems. And after an half an hour, they were inside this fucking bag, they then got out to people booing them and everything and John Lennon was really pissed off. I don't know why they turned up with such a boring stunt at such a fantastic event."

To embellish the visuals, members of the Third Ear Band had remained onstage and rode white bicycles around John and Yoko's bag as Oram played his flute and walked slowly around them. Despite Oram's recollections, news reports claim that John and Yoko "laid down and stayed there twenty-five minutes, moving occasionally... On emerging, the audience applauded wildly." John later remarked, "We didn't know what people were doing outside the bag. We just heard all this thumping and never knew what was going on until we saw a shaky old video of it. It was a beautiful thing, but very nerve wracking. I mean I was scared shitless going into a bag we couldn't see out of. It was worse than singing, going on stage and doing that."

As Arts Lab founder Jim Haynes later revealed, the true reason for the event was to raise funds to purchase new video equipment. He and Arts Lab compatriot Jack Moore proceeded to purchase a portable recording unit, "hoping that the gate receipts from the Albert Hall would cover the cheque. We even talked the salesman into coming along and recording the event for us." As Haynes also recalled, "It turned out to be a crazy and spectacular evening... and I was told in no uncertain terms not to come back to the Royal Albert Hall again, ever."

Friday, **December 20th, 1968**

Beginning at 8:00 p.m., the former Mrs. Cynthia Lennon threw a party for friends and family (including Paul McCartney and Linda Eastman), and it was at this gathering that her engagement to Roberto Bassanini was publicly announced. To be perfectly accurate, Cynthia herself refused to confirm the engagement, but Bassanini was happy to, exactly two weeks after Cynthia's divorce from John became final.

Earlier in the day, *Happy Christmas* (a.k.a. *The Beatles' Sixth Christmas Record*), was mailed to members of the British fan club, with 30,000 copies distributed at a total cost of £5,000.

Saturday, **December 21st, 1968**

Today's issue of *Disc and Music Echo* was filled with Beatles news, beginning with the story of how members of California's Hells Angels Motorcycle Club had roared into London the previous week at the invitation of the Beatles. "Angel" Peter and "Sweet William" came with author Ken Kesey, who, according to Derek Taylor, was actually working on a project for Apple: "We've given Kesey a tape-recorder and asked him to move around London observing and taping things he feels are interesting. The recordings will become the first of a series of 'live' spoken-word LPs which Apple will market at around 10s. a time." Taylor revealed that writers William Burroughs and Norman Mailer also planned to contribute to the new series of albums.

According to Taylor, the Beatles were now soliciting advice from fans as to where to hold their big concert, now slated for January 18th: "We'd welcome suggestions as to where people would like to see the Beatles. We could take Chelsea Town Hall, Wembley Stadium or hire a village hall somewhere. Perhaps fans would like to write in with suggestions for venues." Maintaining his about-face, Taylor hinted that a return to the Cavern in Liverpool wasn't out of the question, and was still being seriously considered.

Further details regarding the sale of 'Kenwood' were reported as it was announced that the estate firm of Knight, Frank & Rutley, in conjunction with Mann and Company, had been instructed to seek offers of better than £40,000 for the property. It was described as "extremely well appointed, and includes a hall, three reception rooms, sun room, modern kitchen, principal suite of bedrooms, dressing room and bathroom and four secondary bathrooms. House has oil-fired central heating. There is garage space for three to four cars and grounds over one acre include superb heated swimming pool." Interested parties were encouraged to phone the agency at 01-629 8171.

And finally, it was noted that John Lennon had joined the Marmalade fan club. The group had recently entered the British charts with their cover of 'Ob-La-Di, Ob-La-Da'.

Monday, **December 23rd, 1968**

Apple's first office Christmas party was held today for invited guests, members of the staff and their children. The

festivities began at 2:30 p.m. and extended well into the evening. John and Yoko were filled with Christmas spirit, and dressed from head to toe in red and white as Father and Mother Christmas, "eating ice cream and jelly under the tree with Mary Hopkin," and handing out presents to the attendees.

Entertainment for the children was provided by conjurer Ernest Castro and "April." The adults were treated to an elaborate buffet dinner featuring "the Largest Turkey in Great Britain", but only after a few tense moments, with some hungry and impatient members of the Hells Angels.

Thursday, **December 26th, 1968**

Top Of The Pops '68, which aired in monochrome on BBC1 from 6:35 to 7:15 p.m., included the 'Hey Jude' film clip in its Boxing Day television special.

Saturday, **December 28th, 1968**

It seems that the American release of *Two Virgins* wasn't the only thing brewing between Apple and CSC (Campbell, Silver and Cosby), as today's *Billboard* reported that the two companies were also planning on building a $500,000, eight-track recording studio in Beverly Hills together. Negotiations for the project had begun back in November when Roy Silver and Art Mogull had been in London, and further talks between Silver and Ron Kass were planned for January. The twelve-story CSC Headquarters and the mooted studio were scheduled to begin construction in March 1969, with an estimated fourteen months required for completion.

Monday, **December 30th, 1968**

This evening, John and Yoko attended *Guildford Minus 40* at the Royal Institute Galleries in Piccadilly. The exhibition showcased works by a group of forty part-time teachers who had been terminated by Guildford School of Art. While there, John and Yoko distributed copies of John's 1969 diary booklet, and sheets of paper with the instruction, "FOLD NINE TIMES," a task generally believed to be unachievable.

Tuesday, **December 31st, 1968**

Northern Songs shareholders had another reason to celebrate today, as the company successfully bid £812,500 to acquire the music catalog of the late Lawrence Wright, "The Daddy of Tin Pan Alley."

This evening, John and Yoko attended a New Year's Eve gathering at the Arts Lab. John's attendance at the party broke the "Liverpool crew's" tradition of celebrating New Year's Eve at Cilla Black's Portland Place flat.