

The

No. 6

Beatles

JAN.
1964

MONTHLY

BOOK



EVERY MONTH

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A BEAT MONTHLY PUBLICATION

The Beatles BOOK

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EDITOR: JOHNNY DEAN

Beatles cartoons by Bob Gibson

JANUARY 1964

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Editorial

Hi!

I HOPE YOU HAD A WONDERFUL CHRISTMAS and many thanks for all the cards and presents you sent to me and the staff of the Beatles Book. We began by sticking your cards on the walls but we didn't have an inch of space left by the 25th!!

THAT WAS A VERY GOOD YEAR FOR BEATLES, WASN'T IT! And 1964 looks like being even better with the French and American trips lined up, plus a film. And, of course, the Beatles Book will be giving you the best pix and news about the boys all through the year.

THERE'S NEVER BEEN A RECORD LIKE "SHE LOVES YOU". It was released on August 23rd and dominated the charts for over three months. The only other disc able to start pushing it out of the charts was another Beatles recording. AND, it earned the boys their first Golden Disc for selling a million copies in this country alone. So, we just had to make it Song of The Month for January.

ALSO IN THIS ISSUE is a pic of John—mit glasses—in answer to your many requests, and several pics of the boys trying on winter headgear. They always get a big kick out of trying on new clothes.

JOHN, PAUL, GEORGE and RINGO seem to have started a dozen new trends. Hairstyles, shoes, jumpers all borrow their name. But remember, if something is never mentioned in The Beatles Book you can be pretty sure that it has nothing really to do with them.

ALL THAT REMAINS is for me to wish the boys what you'd want me to. All the best in France.

See you in No. 7.

Johnny Dean

Editor.

Here are the boys with those hats. 





The Official

Beatles FAN CLUB

First Floor, Service House, 13 Monmouth Street, London, W.C.2.

NEWSLETTER

January 1964

DEAR BEATLE PEOPLE,

Christmas may be over—but it isn't quite over for us because the walls of the Fan Club office are still looking very gay where we have pinned up scores of colourful cards sent to us by members. We had a busy time passing on hundreds of gifts to the boys but you can rest assured that they received everything addressed to them c/o the Club in time for Christmas—and they've asked us to thank everyone via this page.

It seems incredible that The Beatles hadn't had a Number One hit a year ago. 1963 is a year we shall always remember, for it was a period of unprecedented success which turned the fabulous foursome into the record industry's most sensational international stars.

As we write "I Want To Hold Your Hand" and "She Loves You" are No. 1 and No. 2 in the singles charts, "Please Please Me" and "With The Beatles" are at the top of the LP best-sellers and "Twist And Shout", "The Beatles—No. 1" and "The Beatles' Hits" fill the top three slots in the EP charts. When The Beatles' Christmas Show closes at Finsbury Park, London, on Saturday 11 January nearly 100,000 people will have filled the theatre for thirty crowded performances. Whatever honours may be heaped upon The Beatles in the months and years to come they will treasure a wonderful collection of 1963 memories—topping all the music paper popularity polls, appearing in the Royal Variety Performance, starring in Sunday Night At The London Palladium, creating "Juke Box Jury" history by making up the special B.B.C. panel at the Northern Area Fan Club convention—and being seen by millions of other viewers the same evening in a complete concert performance filmed at the Convention—featuring in two unique all-Merseyside editions of "Thank Your Lucky Stars," notching up total record sales of something well over four million copies in less than twelve months.

Now a New Year opens and even more exciting plans lie ahead. After their three-week season at the Olympia in Paris the boys fly to New York to top the bill on three editions of the Ed Sullivan coast-to-coast television spectacular. On two consecutive Sundays in February they will be seen 'live' from New York and from Florida by many millions of Americans.

We needn't worry that The Beatles will be tempted to stay on the far side of the Atlantic for they'll be back in Britain to make their first major feature film for United Artists in February and March. After that? The group's manager, Brian Epstein, has assured us that The Beatles will be undertaking plenty of one-night and one-week stage appearances all over the country (Scotland included) and he's in the process of setting up strings of 1964 concert dates right now.

At the Fan Club offices we are all very, very proud to be associated with four so tremendously talented artists. Already the group's fame has spread across Europe and there are fast-swelling gangs of new fans springing up all over the world—in South Africa, Australia, Iceland, Malta, Sweden, Canada and many more far-flung territories. This time next year we have no doubt that The Beatles will be world-wide favourites—but the

30,000 Beatle People who belong to the Official Fan Club in Britain will know that they were the first to recognise the true quality and potential of this wonderful Liverpool group.

Once again, our sincere thanks for all your smashing Christmas cards—we'll be very sorry to strip them down on Twelfth Night. Next month we'll be reprinting the complete list of Area Secretaries which cover every county throughout the British Isles. The network is now filled so we cannot accept any more applications from eager Beatle People for Area Secretary appointments until an existing Secretary moves house or has to give up Fan Club work for some other reason.

Lots of good luck,

Bettina Rose

BETTINA ROSE,

Joint National Secretaries of The Official Beatles Fan Club

Anne Collingham

ANNE COLLINGHAM,

Joint National Secretaries of The Official Beatles Fan Club



ANNE COLLINGHAM wears THE OFFICIAL BEATLES SWEATER IN THE PICTURE ABOVE

the official

BEATLES SWEATER

Another number one hit !

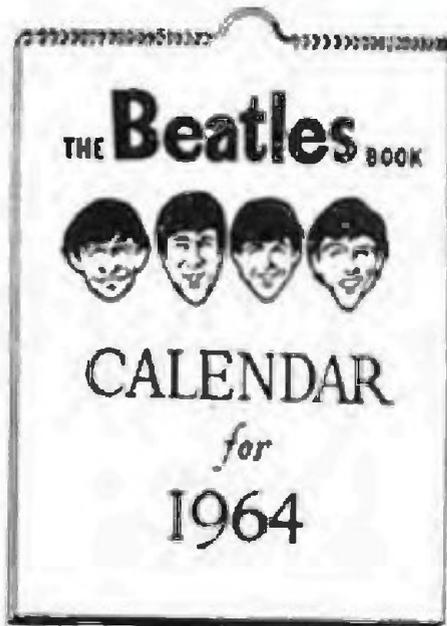
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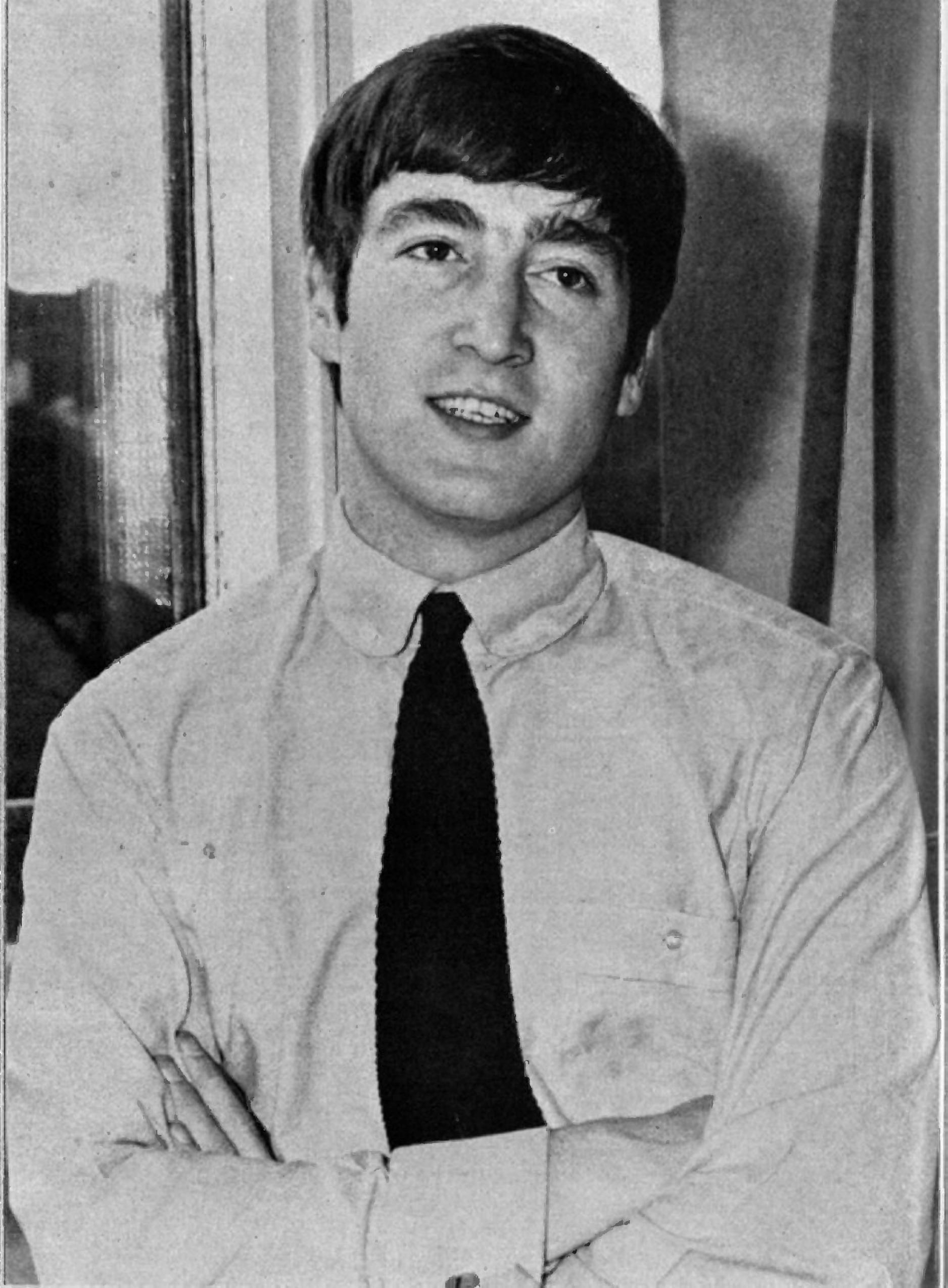
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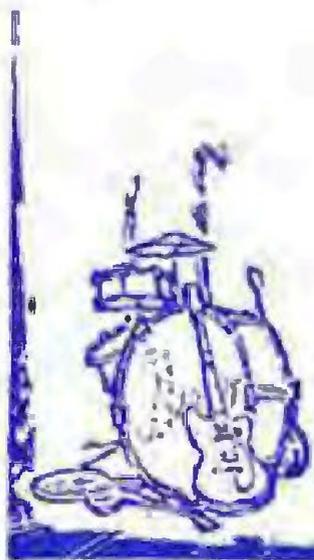
(6/- plus 1/- postage & package)

Wot's all this? Answer: A pic of four Beatle People doing an impression of a certain well-known group. L to R it's Diana Preston (Paul), Maureen Hume (George), Shirley Whittington (Ringo), and Diane Dickenson (John). They made all the gear themselves, got jeans (brother's shhhh) and had special hairdos.





A TALE OF FOUR BEATLES



by Billy Shepherd

PART V

And so as the Beatles boosted their popularity in Liverpool manager Brian Epstein was getting the “thumbs-down” sign from London record companies.

“Brian was always very nice about it”, said George. “But we were getting a feeling that we weren’t wanted. Applause and screams from our home-town audiences was fab but we weren’t getting much money.”

In fact that Christmas of 1961 was a dreary time for the boys. They had promises, but little else. Paul recalls dates further away from Liverpool where the dance wouldn’t start until the “locals” had managed to prise themselves from the nearest pub. “They’d come in sloshed and look us up and down”, he said. “Don’t suppose any of them paid any attention to the music . . .”

They certainly didn’t pay any attention to the neat suits Brian Epstein had had specially designed for the boys. John and Paul had picked up the idea of wearing collarless jackets—a style popular when they’d done their “away-from-it-all” stint in Paris—and Brian had got a top designer to adapt the style for use by a big-beat group.

Brian himself wears a collarless coat much of the time.

Let Brian take up the story: “After a lot more disappointment, I finally persuaded Decca Records to take an interest. It was all a bit grudging but they agreed to send some-

body up to the Cavern Club to see for himself how the boys were going down, on home territory, as it were.

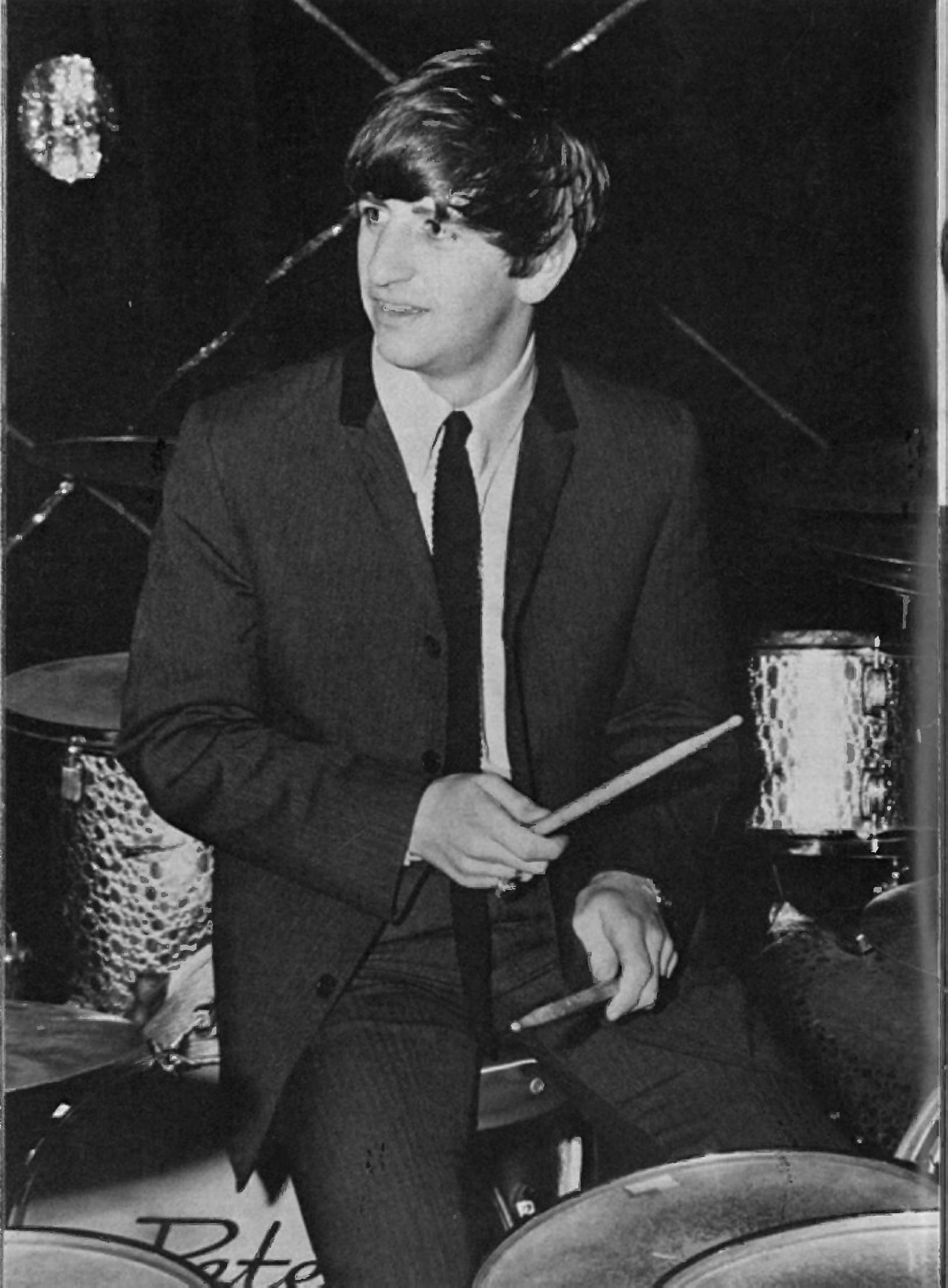
“The man who arrived was Mike Smith, a go-ahead recording executive. And he was very impressed with the group.”

So much so that the Beatles were invited to make their first official visit to London. On New Year’s Day, 1962. Nobody, of course, recognised them. Nobody wanted their autographs. They were on untapped territory—a sort of Shadows’-land.

Mike Smith recalls that, at the Cavern Club, there’d been several groups performing, Gerry and the Pacemakers for sure. Paul believes the Fourmost had been on the bill, too. But the Beatles had made the big impression . . . visually as well as musically.

THE boys turned up at Decca’s West Hampstead studios. They were nervous. Very nervous. But they tried to hide it behind a load of typical Beatle-style gagging and kidding. They spent the morning setting up their equipment and generally fooling around with some of the numbers they knew best.

Then, finally, John, Paul, George and Pete Best got down to the work in hand. Said George: “It seemed like bedlam to us most of the time. Recording studios were still pretty new to us and we weren’t sure what was going on when they kept on switching microphones around and getting us to stand in different positions . . .”



But they got a load of material down on tape. By the end of the session, they'd swung madly through numbers like "To know Her Is To Love Her", "Memphis Tennessee", "Love Of The Loved", "Hello Little Girl", "Sheik of Araby", "Mr. Postman", "Money", "Three Cool Cats", "Till There Was You".

Nerves had vanished by the end of the job. The Beatles were enjoying themselves, though they missed the atmosphere of a "live" audience. "To be honest" Paul now says, "we didn't think the results were all that good. But Mike Smith seemed impressed."

John adds: "That was the tape which was eventually turned down. Not the right material—that was one of the reasons. But times change and so do tastes."

"After all, 'Love of the Loved' became a first-time hit for Cilla Black. 'Hello Little Girl' was the hit debut for the Fourmost."

It goes further. "Money" is another chart song in the R and B field. Paul's "Till There Was You" was included in the Boys' Royal Variety Performance Act.

Anyway, the tapes remained in London. Looking back on the days that followed, the Beatles can afford to have a good hearty laugh. But at the time it was nearly heartbreaking. After what seemed like an eternity of waiting, the answer came through. A rather regretful "NO". Says Paul: "We seemed just as far as ever from getting a disc contract. We kinda had this feeling that we would do well—if only somebody in London had some confidence . . ."

BUT one bit of good came out of that recording test. The boys asked for the tapes—and got them. Meanwhile, they went on working regularly in the Liverpool area, under Brian's guidance. And Brian, the Brigadier of Beat, started on another long haul of trying to get one company, any company, interested in what the boys could do.

"It was awful", he says now. "The Beatles were so upset I worried about whether they'd go on working. I spent a lot of time in London, hoping to persuade someone about their chances. I was hawking round tapes that I thought were eminently saleable. But always that blank wall."

More material was put on tape in Liverpool. Brian went to London again. And eventually, after a further period of "no joy", he

decided he should go back to Liverpool and start putting in more time on his own business. He felt that nothing short of a miracle would get anyone interested.

What's more he'd turned down Gerry Marsden's suggestion that he should also manage the Pacemakers—he felt he couldn't take on anything extra until he'd got the Beatles on record.

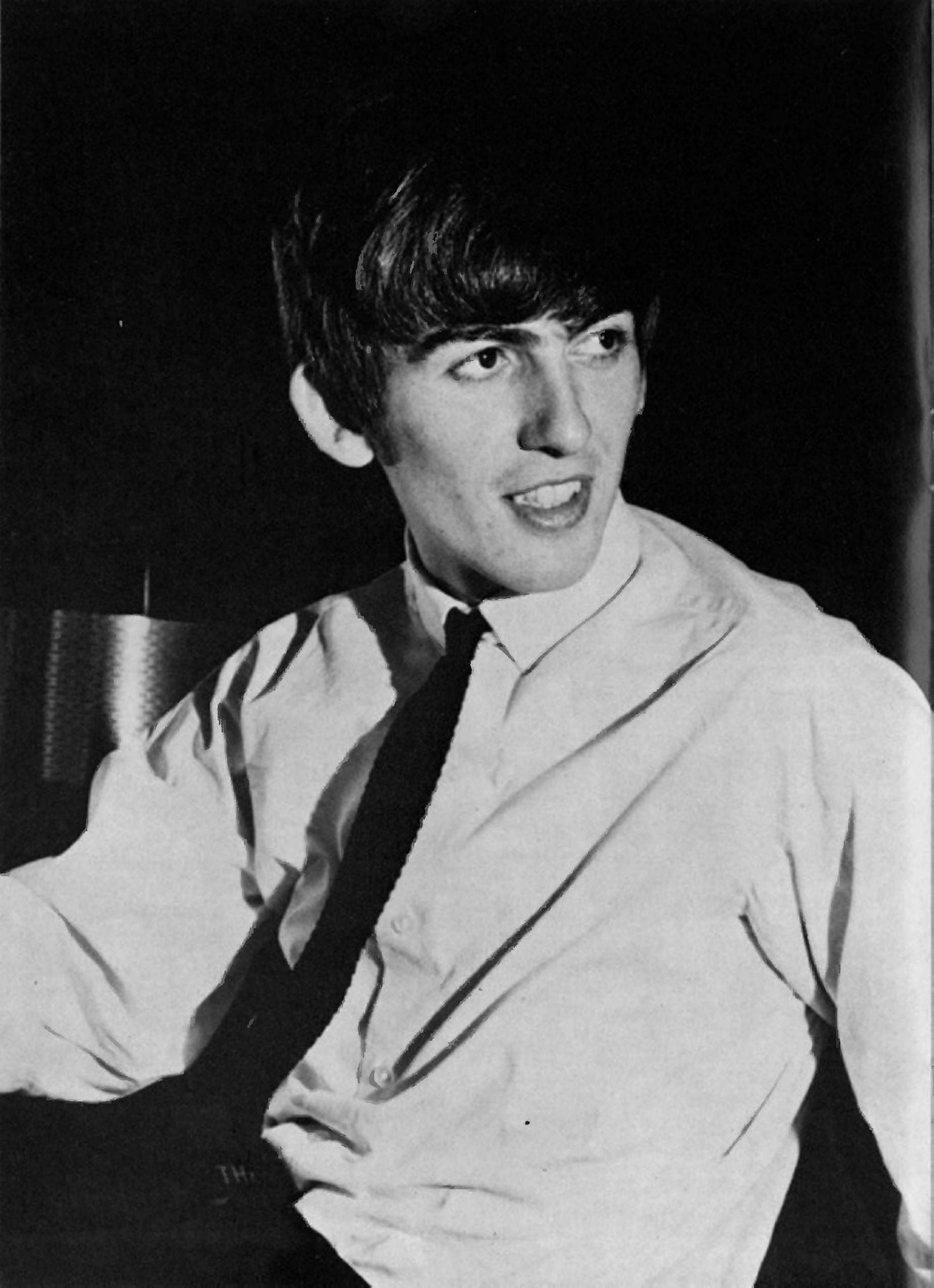


Fate does help out sometimes, though. Brian hit on the idea of having the tapes transferred to discs, so he could bombard the disc companies with Beatle-material. He went to the HMV studios in Oxford Street, London, W. It's a fast, accurate process and Brian knew he'd have time to wait before catching the fast train back to Liverpool.

Suddenly it happened. One of the sound engineers in the studios high above London's West End literally flipped as he heard the tapes. The boys' music had triggered off "something, not sure what" in his mind and he felt sure that here was a good commercial bet. He leaped out of his little room and shouted at Brian: "Do you mind if I let a music-publisher friend hear these tapes?"

To put it mildly, Brian did NOT mind . . . That publisher was Syd Coleman and he also raved about the boys. Syd was so enthusiastic that straight away he got on the phone to George Martin, at EMI. George, the man who has guided the boys' recording career from hit to hit—and into the position of being the most fantastic disc-raves in the history of British pop music.

George listened to the tapes the next morning. He thought they were great, wanted



to sign the boys . . . but also wanted to give them a proper recording test, too.

Brian looked on the brightest possible side. He tore back to Liverpool to pass on the glad tidings to the boys. There they were, four anxious Beatles, pacing up and down Liverpool Station, waiting for the train to arrive.

Brian took the boys off to a coffee-bar, tried to play it cool but couldn't keep the excitement out of his voice. "News is interesting", he said. "No, it's great! No less than three people connected with the business have gone potty over the sound you've got. Honestly, I think things are going to move fast from now on."

Then he looked closely at the four boys and said: "What's the matter? You don't look exactly wild with excitement . . ."

It was John Lennon who replied. "Sure, it SOUNDS O.K. Parlophone, eh? But . . . well, have the contracts actually been signed yet?" Brian knew what was going through their minds. So much disappointment, so much worry—they had to be one hundred per cent sure before they'd let themselves go.

And he had to admit the contract hadn't been signed.

But Beatles don't let things worry them for long. They were contracted to return to Germany and off they went. After about ten days in Hamburg, they didn't even bother to talk about recordings. There was too much to do putting on long shows for the beat-crazed residents of that German city.

MEANWHILE, George Martin was paying closer attention to the tapes. He knew he was on to something good—but there were things he wanted to sort out in his mind. The big-beat scene was at that time less dominant in his career—he'd built a name for discs by Matt Monro, or at the other end of the scale, by the Goons.

Eventually he made up his mind. "It's ON", he told Brian Epstein. "Let's meet and get the contract sorted out." But that was a minor matter. The Beatles were about to erupt on the disc world at last.

It was a momentous day for the British record industry. Of course, nobody knew that then. The boys got the good news through a cable from Brian. A simple: "Contract signed . . . going on disc definitely".

The Beatles went mad that night. They played—old stand-bys such as "Roll Over

Beethoven"—with more punch and fire than in a long long time. On stage, they bandied gags about between themselves at top speed. The regulars among the patrons were astonished.

And they sent back their own telegrams to Brian. He recalls: "One said 'Watch Out, Elvis'. Another (from John) read: 'How Soon Shall We Be Millionaires?'"

Gags. Just Gags. But consider how those wildly "Way-out" remarks have been proved correct. Says George: "We felt we were getting a break at last . . . a chance to show the rest of the country what we were doing. But there's a long way to go between a contract and a hit disc."

Now let George Martin take up the story. "The boys had to be tested. The first time I met them was in number three studio at EMI. The important thing was for us to get to know each other. First time I saw the boys? Well, I thought they were interesting to say the least!

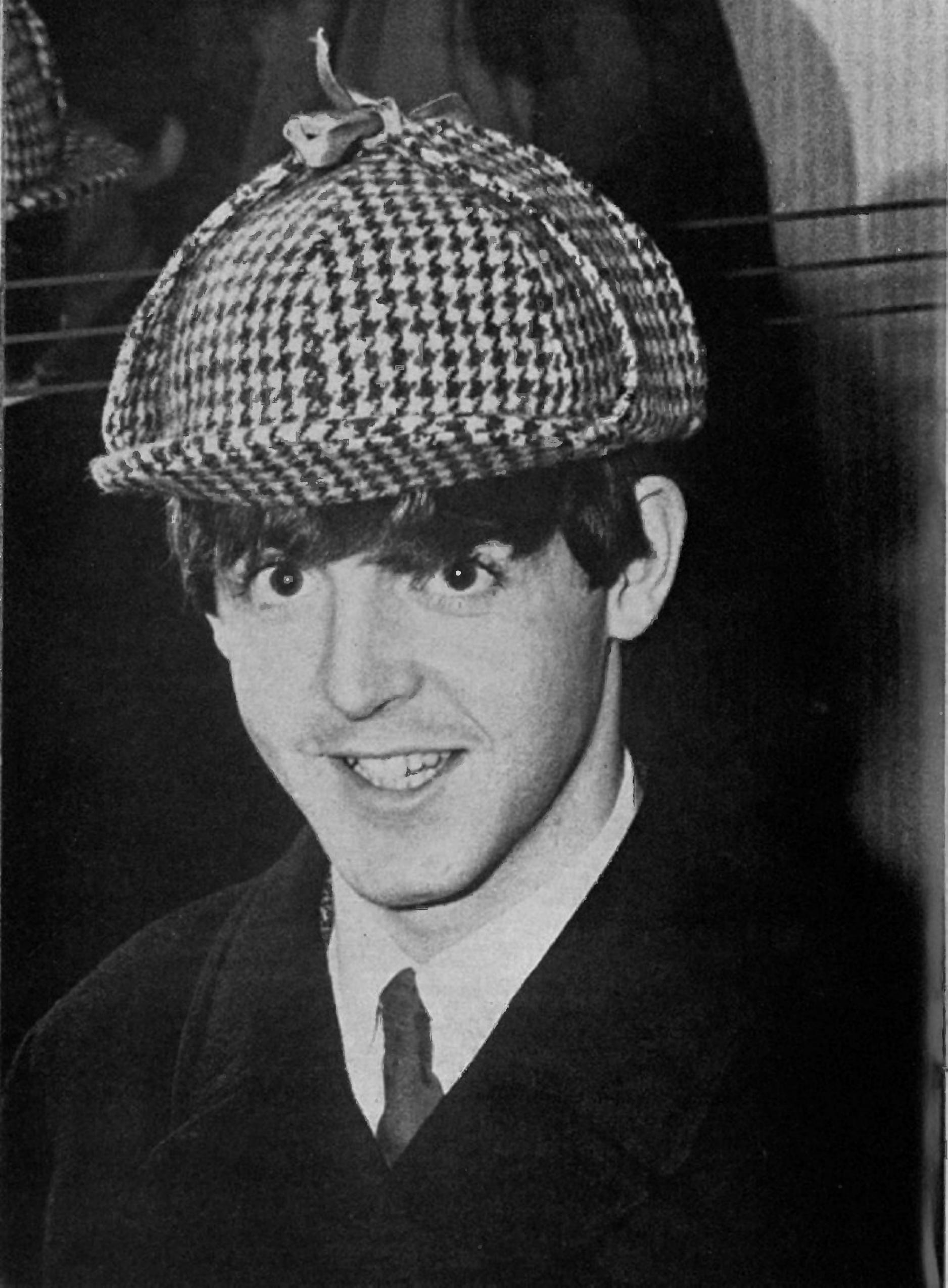
"But they were very raw in matters of



recording technique. I felt, frankly that the rhythm sound didn't really have enough bite at that time. I recommended that they get another drummer. At the same time, I was looking for a formula.

"Here were four boys with plenty of personality. Plenty of style. But I wanted to be quite sure they would record exactly the right material. I could tell the Beatles were exceptionally intelligent. And in fact they took to recording like ducks to water.

"I had a few doubts early on because I thought such strong personalities would want to do things their own way. But I soon lost those doubts. They didn't go off in a huff



or a huddle—they accepted suggestions right away and got on with the job of getting the changes down on tape.

“Their humour appealed to me immensely. Very goony in some respects—and that suited me after having worked on records with people like Peter Sellers. Even so, I was determined that I wouldn't take the Beatles just as they were. I was anxious to find that absolutely right formula for them . . .”

Now Paul comes in. And says: “On that first test, we did ‘Love Me Do’, ‘P.S. I Love You’—Oh, yes . . . and ‘Your Feet’ Too Big’. We felt nervous all over again. You know that terrible fear that it's not all right yet and that there's still time for something to go wrong.

“I seem to remember George Martin asking if we had anything else we could play. We got the impression that he wasn't exactly knocked out with ‘Love Me Do’ at that time. But, somewhat naturally, we were anxious to record our own songs right from the start”.

Says George: “I tested them only once. But we had two separate sessions while we tried to find the best material to release. By the second time we'd met, we were real pals. And the boys were talking the right language over recording techniques. They'd picked up the studio expressions in no time at all.”

That second trip to the studios featured a song called “How Do You Do It?” A Mitch Murray composition and, of course, it became eventually a first-time number one for Gerry and the Pacemakers. But the Beatles didn't really like it. They admit they were put off a bit by the fact that Adam Faith had turned it down—and they'll also admit that they didn't put heart and soul into performing it at the studios for George and Brian.

They gave the impression they didn't even know the words. Whether this was a matter of accident or something deliberate is not being revealed.

BUT the insistence on changing drummers was now pronounced. And who better to take over the chair than Ringo Starr? He'd been matey with the Beatles for a long time. He'd been spending the summer months with groups at Butlin's Holiday Camps. And he says now: “I'd my eye on a job with the Beatles. I was always dropping hints to them about it and hoping to talk my way in. That's

why I was so keen to take over on any occasion when Pete Best couldn't make a job.

“Must be fair, though. I thought I'd have to get them all blind drunk before they'd accept. When they called me and told me they wanted me to join, I made sure I brushed my hair forward into a Beatle cut before I met them face-to-face again . . .”

Ringo told of one early problem he had to cope with. When he first took over the drum chair, there were rival factions lining the walls of the dance-hall near Liverpool. “A lot were shouting out for Pete Best to return” he said. “My lot were on the opposite side.”

And so on to THE session of 1962. The



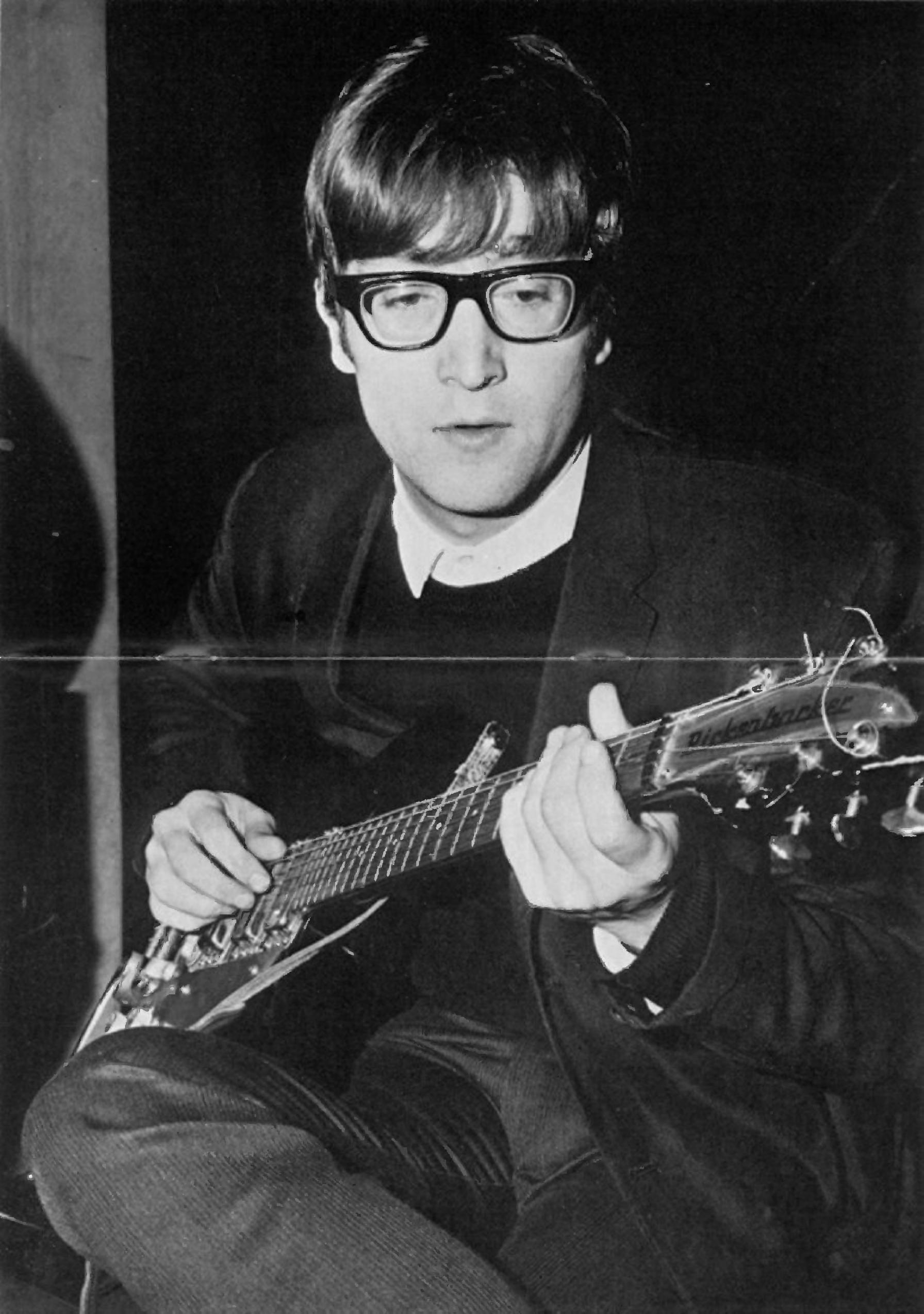
one that produced the first disc by the Beatles.

George Martin, at this stage, knew nothing much about Ringo Starr. He knew the Beatles had changed their stixman and he wondered whether it would be fair on the chap concerned to throw him straight into ‘the nerve-racking experience of a debut disc session. So, just to make absolutely sure, he booked his own drummer.

One Andy White, a highly experienced session man who had figured on quite a few recordings, though anonymously, beforehand. Andy had also played in the pit group for Tony Newley's “Stop the World—I Want to Get Off”. And he was married to song-star Lyn Cornell, who'd jumped to fame as a member of Liverpool's Vernons' Girls and who well knew the reputation of the Beatles.

And so John, Paul, George and Ringo gathered in E.M.I.'s St. John Wood Studios to make the record that was going to lead to the biggest upset in the history of British Records.

Cont'd next month in No. 7





LETTERS *from* BEATLE PEOPLE

Dear Anne,

I am sure lots of members have written to say "Thank You" for the free copy of The Beatles' Christmas Record but I can't resist dropping you a line.

I got my copy ten days before Christmas and I've never stopped playing it to all my friends. I think this personal message from the boys to their fans proves we were all correct in thinking that success hasn't spoiled them. I have belonged to eight different fan clubs since I was thirteen but only The Beatles have bothered to make a special record as a gift to their club.

I think Ringo's swing version of "Good King Wenceslas" is fab and everyone laughs when they hear that bit about "Ricky The Red Nosed Ringo". I'm puzzled about one thing—who says "Merry Christmas" in that hearty Santa Claus voice at the very end?

Sheila Barry,
51 Chelsea Gardens,
London, S.W.1,

Anne Collingham replies:—

So glad everyone is pleased with the Fan Club disc. Didn't you recognise Paul doing his Santa Clause bit then, Sheila?

Dear Bettina,

I'm very happy to see that you've joined Anne at the Fan Club H.Q. because I know you were the first person to organise a Beatles branch in the South of England—I joined when you first started in the "Love Me Do" days. I think the Monthly Book is great—where else can you get so many brand-new photographs of the boys *every month*. Please tell Johnny Dean and his team of writers that they're all terrific.

Sandra Cooper,
Somerset Avenue,
Chessington, Surrey.

Bettina Rose writes:—

I remember meeting Brian Epstein and The Beatles for the first time just after I had been given their O.K. to begin the first Southern club. Brian asked how many members I had enrolled and all the four boys looked at me in anticipation. I went very red and said "Nine"! Three weeks later I had a hundred times as many—after just one advertisement in a music paper.

Dear Beatles,

I know you all help to design your own stage suits but who actually makes the clothes for you?

Jean Sanderson,
Queens Park, Wrexham, North Wales.

Paul answers:—

The tailor who has been making most of our casual clothing *and* our stage gear is Douggle Millings. He has a new place in the West End and he's taken orders from dozens of showbiz people including Sammy Davis Jr.

Dear Anne,

I have travelled more than 300 miles to see The Beatles at five different concerts in the last five weeks. Each time I queued up overnight to be near the head of the line when the ticket booking office opened in the morning. I read somewhere that George and Paul have always been fond of camping so they'll appreciate that some of their fans are quite content to spend a night in the open waiting for seats—it's a bit of fun and not a hardship really.

Where the hardship comes in is when just a few unruly youths decide to make a show of themselves and go wild to attract the newspaper cameras. Then we all get a bad name and people start using the word "Beatlemania" as a smear rather than a compliment. Some of my parents' friends said things like "Do you really associate yourself with those roughs and hooligans?" when I came back weary but triumphant from one booking excursion.

Can't all *genuine* Beatle People make a couple of extra New Year resolutions this year. Such as (1) Not to get us all a bad name **OUTSIDE** theatres by going wild and giving the police so much extra work to do unnecessarily (2) Not to get us all a bad name **INSIDE** theatres by screaming quite pointlessly from the start to the end of every Beatles performance so that nobody can hear a word that's being sung and played on the stage.

It would be truly splendid to be able to go to Beatle concerts in 1964 knowing that everybody was going to get *both sides* of the performance—the **HEARING** as well as the seeing!

Anthea Wellington,
Aston, Birmingham

Anne Collingham writes:—

"They've paid their seat money and if they want to scream they should be allowed to" is the comment of The Beatles when they're asked about the continuous yelling. However, my mail proves that there are thousands of Beatle People WHO DON'T WANT TO SCREAM. Personally, I hope that thousands more will make a New Year resolution to join the non-screechers so that we can hear what's being said and sung even if there is a deserved burst of vocal and hand-clapping appreciation AFTER each number.

Well done Beatles! You not only appeal to the very young, the very old, the 'teens but also to the "inib-teens". You've actually got my mother into appreciating "Pop" music.

After all the years I've been trying!!

Wonders will never cease, she's an avid fan of you four and says she wishes she were twenty years younger! But that doesn't deter her!!!!!!

Lots of luck (& love),
Carolyn Seabrook,
Sevenoaks, Kent.

P.S. How about horse-riding Beatles? I love'em (horses).

Dear Beatle People,

Was My Face Red!!

When to my horror my mother stood up in the church choir and started to sing "She Loves You" with gusto. The poor demented soul had been hearing the song non-stop for two days on my record player, little wonder she couldn't think of a hymn with Paul, John, George and Ringo on her mind. I mean do you blame her?—I don't, it brightened the service up anyway.

Bernice Bewley and Kevin
2, Lund Crescent,
Blackwell, Carlisle.

Johnny Dean answers:—

Thanks for writing Bernice. We always like hearing about funny happenings like this.

Dear Johnny,

The Beatles recently made a short tour of Scotland but they missed out the capital, Edinburgh. All their fans from "Auld Reekie" were very disappointed and since then a "We Want The Beatles" Revolution has broken out.

Petitions have circulated all round the city and over 13,000 names have been collected. Also, an Edinburgh ballroom is applying for The Beatles to play there.

In the "Beatles Book" I have just read that the boys were overwhelmed at their reception in Glasgow, well, I can promise them an even better reception from Edinburgh, if they come.

I have heard rumours that The Beatles are coming to Edinburgh in April, could you tell me if there is any truth in this. (I've got my fingers, legs, arms and eyes crossed).

Yours, (now in agony)
Margaret McCabe,
195, Drum Brae Drive,
Edinburgh, 4.

The Beatles answer:—

We've going to do our very best to get to your city later this year.

Dear George, John, Paul, Ringo,
Hallo it's us again!!

Do you think it would be a good idea to issue a folder for the Beatle Books? We do.

Our suggestion for the cover is a dark colour with a coloured picture of you on the front (of course) with the Beatle Badge and the editorial staff.

Talking of Beatle Badges is it possible to buy it separately, to wear with anything.

We would also like to know how many other Bonkers Beatle Fans agree with our suggestions.

Lots of love,
Three Bonkers Beatle Fans
(Sue, Ena, Val)
36, The Drive,
Westcliffe, Essex.

Johnny Dean answers:—

That's a good idea that is! Details of a folder for your Beatle Books in the next issue.

Dear Sirs,

I'm from Sweden and like the Beatles of all my heart. Now I wonder if you want to send me this paper you give out. I will pay it by the post. Hope you understand. Well, there is no more.

Yours,
Christine Safwenberg
Djupulksgatan 10
Holmsund, Sweden.

Johnny Dean answers:...

Yes, we want to send it and will do so immediately.









SHE LOVES YOU

Written and Composed by **JOHN LENNON** *and* **PAUL McCARTNEY**

Recorded by The Beatles on Parlophone R 5055 and Released on 23rd August 1963

She loves you, yeh, yeh, yeh
She loves you yeh, yeh, yeh,
She loves you yeh, yeh, yeh,
Yeh

You think you've lost your love
Well I saw her yesterday -i-yay
It's you she's thinking of
And she told me what to say-i-yay

She says she loves you
And you know that can't be bad
Yes, she loves you
And you know you should be glad. O o o

She said you hurt her so
She almost lost her mind
And now she says she knows
You're not the hurting kind—She says etc.

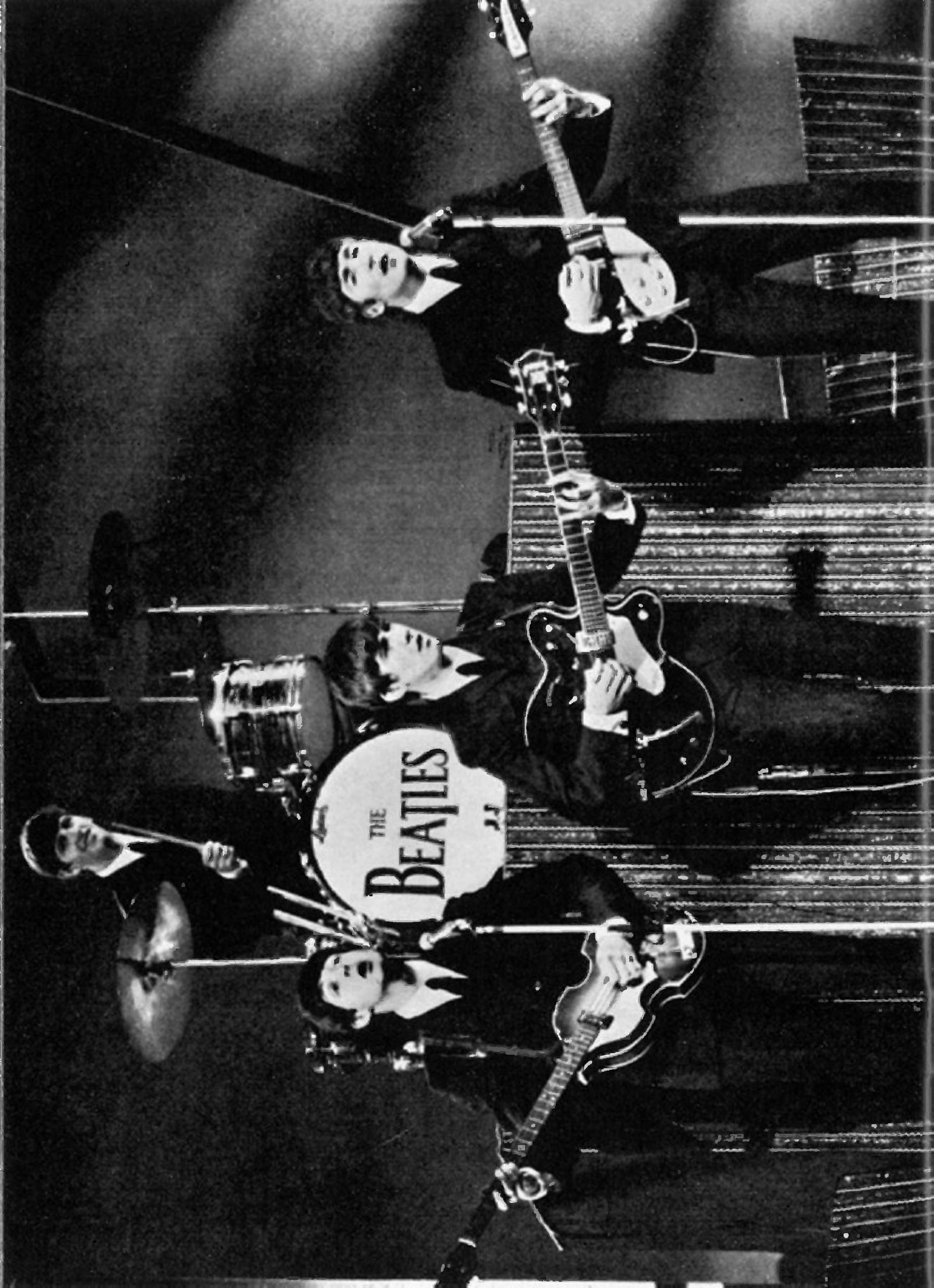
You know it's up to you
I think it's only fair
Pride can hurt you too
Apologise to her—Because she etc.

She loves you yeh, yeh, yeh
She loves you yeh, yeh, yeh
And with a love like that
You know you should be glad. Yeh, yeh, yeh

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John and Paul funning around with that beard again. 





THE
BEATLES

RUMOUR-BUSTIN' REPORT

by

Frederick James

THEY say The Beatles wear wigs—it isn't true is it?"

"They say John's *really* blind—he isn't is he?"

"They say the other three are engaged—they're not are they?"

The number of rumours about The Beatles is endless. Some of them are handed to newspapers by hoaxers. Some of them are put about by readers who misunderstand stories they've read. The least tasteful ones are spread by people who grudge The Beatles their success and take every chance they can to make up false allegations in the hope of damaging the group's popularity. This page is devoted to an all-out rumour-bustin' session designed to bring peace of mind to lots of worried Beatle people.

Hoaxers

YOU'LL be surprised to know just how far some hoaxers are prepared to go.

One nasty piece of work telephoned a national newspaper to say that Ringo had been killed in a road accident. An actual ward number at Guy's Hospital was quoted in his completely fictitious report. As he spoke to the newspaper four completely fit Beatles were walking out of their music publisher's office on the corner of Denmark-Street and none of them had even been travelling that morning!

Fan Club secretary Anne Collingham had a telephone message from a man who said The Beatles had specially requested him to sell her 20,000 bracelets for distribution to club members at five bob each. It turned out that the bracelets were

worth about fourpence and the man had never even spoken to The Beatles. That one was easy for Anne to check—two of The Beatles happened to be beside her when the phone call came through!

George Married

A national newspaper called the boys' Press Office with a "hot story."

"No good denying that George Harrison's just got married" the Press Office was told "we've talked to the caterers who laid on the wedding reception in Liverpool". It turned out that another Liverpool lad named George Harrison HAD been married on Merseyside the previous week!

A London hotel manager telephoned Brian Epstein's office. "I wish you'd told me your Beatles were going to stay with us tonight" he said "there are fifty fans in the hotel lobby and they refuse to leave until the boys arrive". Nobody discovered how that rumour had been put around but the fans were disappointed. The Beatles don't usually stay in central London hotels when they are in the capital although they sometimes stay overnight with friends outside town.

Check Reports

SELDOM does a week go by without at least one small-time dance organiser claiming that he's booked The Beatles to appear at some local hall.

Usually it is some unscrupulous character who is out to boost his takings although he hasn't even made any attempt to book the group. The answer to this one is easy—if you hear

this sort of rumour and you haven't seen the booking advertised in the local press or announced in one of the musical papers get a local reporter to check out the information with the Press Office.

No Wigs!

LET's spend these final paragraphs getting rid of some quite untrue rumours.

No, The Beatles don't wear wigs and they never have worn them. No, neither Ringo, Paul nor George is engaged—they get precious little time to even date a girl let alone going through the various stages of courtship! No, John certainly isn't blind—he wears glasses for reading but only to counteract a normal sight defect. No, The Beatles haven't any intention of making permanent homes for themselves anywhere but with their families on Merseyside.

If any of your acquaintances claims to have received a letter from The Beatles remember that the boys never type letters—unless they have dictated it to someone at the Fan Club office in which case the letter would be on official headed notepaper. If anyone claims to have been a member of the group a while back remember that there has only been one change in Beatle personnel (when Ringo replaced Pete Best) during the last three years. If a local barber claims he's "The Beatles' Official Hairdresser" take it with a pinch of salt because the boys have their hair cut at dozens of different salons wherever they happen to be on tour and they don't go to only one regular hairdresser.

There must be lots of other rumours which haven't been covered here. Drop me a line if you've heard any of them and we'll do a duplicate feature on the subject a few months from now.



WHAT DO THEY DO ?

THE fans buzz around the stage door like a swarm of busy bees.

They know what they want. To see the Beatles. Then, the word flashes through the crowd. They're coming. Police move in to frustrate the efforts of autograph hunters.

A car glides through the cordons right up to the stage door. There's a rush of bodies and **THEY** are inside.

Often John, Paul, George and Ringo are locked inside a theatre for up to eight hours. They're on stage for perhaps an hour of that time. But what do they do with the remainder?

You can see two of the answers on these pages. On the left Paul has a bash at the Joanna with Tony Burrows of the Kestrals and right, John mixes it up with Peter Jay and "Lolly" Lloyd of the Jaywalkers, plus the lead guitarist of the R and B Quartet between shows during their Autumn tour.

Nobody fixes anything. Those with nothing to do, amble onto the stage and pick up an instrument—not necessarily their own—and start playing. Anyone with a tape recorder at one of those sessions would have got a real collectors item. Usually they don't play anything special just improvise on a theme. But the result is often a real hunk of original R'n'B.

Course there's always a big crowd of newspaper men waiting to interview the boys and they have to put aside a slice of their time to answer questions and pose for the flashing photographers.

Food is organised by Neil. Their tastes haven't changed much in the past year. It's still the same old steak and chips washed down with Pepsi or a cup of tea.

A Beatle performance is a strenuous affair and the boys always need a quick wash and rub down between shows. After the last curtain call it's quick change and into the car for their stage door exit.

Do they ever get fed up? No. In fact they seem to enjoy it all from the autograph books to the police escorts.







THE FANTASTIC ACHIEVEMENT OF THE BEATLES in 1963 can only be shown by listing the awards they have been given for breaking almost every record in the book.

Here they are:

GOLDEN DISCS

She Loves You
I Want To Hold Your Hand

SILVER L.P.s

Please, Please Me
With The Beatles

SILVER E.P.s

Twist And Shout

SILVER DISCS

Please, Please Me
From Me To You

Their recording Manager, George Martin, has also given each of the boys a small silver disc as a personal memento. Note: The silver discs CAN be played but it's not very wise to try as it would ruin the needle. The gold discs CAN'T be played at all. At present the boys are splitting the awards up amongst themselves so that each one has something to adorn his mantelpiece!

LES BEATLES

France, here they come!! And the French are getting ready. Jacqueline Capstick from E.M.I. in France, who release the Beatles records over there, brought two French reporters with her when she visited the Beatles at the beginning of December. Their verdict. They may not talk the language but they certainly sing the right songs!!

SHEARS FOR GEORGE

One fan sent George a pair of GARDENING SHEARS with directions as to what to do with them. Anyone would think he NEEDED a haircut!! George, by the way must be the envy of many guitarists. He's got SIX—including two Gretsch so that one can act as a reserve in case strings start snapping in the middle of the act.

FOURTEEN HOURS NON-STOP

On December 2, John, Paul, George and Ringo did a really solid stint of work. They worked all day recording a TV show with Morecambe and Wise at ATV's Elstree studios and AFTERWARDS went on to give a knock-out show at the Spastics Ball at Grosvenor House. You won't be able to see the TV show for sometime yet it's not due for showing until February or March.

G. P. J. and R. GET LIFT IN LORRY

Their car broke down recently when they were returning from a one night stand. Luckily there was a lorry right behind and the driver was only too happy to break regulations when he heard that his passengers were going to be the Beatles.

FEDERALS CAUSE UPROAR WHEN MISTAKEN FOR BEATLES

The Federals were playing a Halifax date recently on the same night as the Beatles were appearing in Huddersfield. On the way back they stopped at a cafe for a bite to eat and the word spread like wildfire that the Beatles were in town!!! In next to no time a huge crowd had appeared and the police had to move in to control things. The Feds had quite a time escaping to their van which probably caused the mistake—it's very similar to that used sometimes by the Beatles!!

We had to go to press before the Beatles Christmas show opened but producer Peter Yoland tells us that he promises a very different and unusual spectacle. The boys get up to all sorts of tricks including appearing in a sketch called "What A Night." It was written by Peter and Ireland Cutter who wrote most of the material for Laurel & Hardy.



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← Ringo and George look as though they don't think someone's going to make that high note during rehearsals.

THE

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