

# The Beatles

**MONTHLY BOOK**

No. 19

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1965

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YEAR



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# The Beatles BOOK

*The Beatles Own Monthly Magazine*

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**EDITORIAL**

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Hi!

**JANUARY WAS DISCUSSION MONTH FOR THE BOYS AND BRIAN.** They had to decide exactly how they would divide up their time during the remainder of this year. As all of you know, there are so many different things that they *could* do—tours, TV, Radio, recording, writing (we wish they could do all of them—and so do they). But there are only twenty-four hours even in a Beatle day, so they had to decide what was going to come first.


**FILMS** look like coming top of the list. The boys start making their second major movie in two weeks time and are already talking about making their third. Their main aim is not to repeat the same old thing each time. They'd be the first to admit that they didn't know one end of a film camera from another when they started "A Hard Day's Night" and they are all very keen to make their second film even better than their first. Another important part of their lives during this year will be recording. Making records is the ideal way of spending the day for all the Beatles and, of course, recording is also part of filming. And for us every film means a new batch of wonderful songs. Paul and John told me on the last night of their Christmas show that they'd already written six new songs for the film.

**PERSONAL APPEARANCES** on TV and in your local theatres or cinemas all over the world are also being planned during the remainder of the year, but the Beatles do feel that by making a film or record they can produce something which can be seen or heard by millions of their fans, whereas only a few thousand can see them on stage during one performance. And they just can't make a personal appearance in every theatre that wants them.

**THIS MONTH'S BEATLES BOOK** gives you a chance to overhear a discussion between John and George, lots of "inside" pix of their Christmas Show, plus a special feature on "The Faces of John" and another Beatles Book Competition.

See you all in No. 20.

**Johnny Dean** Editor.

The boys run through one of the sketches in the Christmas Show. That's producer Yolland on the left. 

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The Official

# Beatles FAN CLUB

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## NEWSLETTER

February 1965

DEAR BEATLE PEOPLE,

If you are one of the many thousands of Beatle People who didn't manage to see ANOTHER BEATLES CHRISTMAS SHOW in London, you will be particularly pleased to see that Johnny Dean has acquired a special supply of Souvenir Books from the production. Ever since December club members all over the U.K. have been writing to ask if we can help them obtain copies of the Christmas Show Book. Until now this has been impossible and the only place they were available was inside the Odeon Theatre at Hammersmith. Now Beatles Book readers all over the world can add this terrific story 'n' picture book to their collection of personal souvenirs.

Here is some Club news in brief . . . that four-seater (if that's the right way of describing it) sweater worn by all four boys during the Christmas Show at Hammersmith, was sent over as a gift by a group of members belonging to the Swedish club branch. For those who didn't get to Hammersmith, we should explain that we're talking about an

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Christmas Show again. Neil looks on as the boys go through some hilarious greeting routines when they met for the first time after their pre-Christmas break.





enormous and very stretchy sweater into which John, George, Paul and Ringo managed to fit themselves for the opening scene of the show. The sweater had their initials knitted into it. Great idea which the boys really appreciated—and, certainly, their most unusual and useful Christmas gift of the season!

We don't expect to have any fresh news about 1965 concert appearances for the fabulous foursome—in Britain or overseas—just for the moment because the next main task for the Beatles is to prepare and make their second feature film. John and Paul are spending most of their time writing new material for the film right now.

A real live kitten arrived at the club offices a while ago for John. In fact he'd just been given one by George. In the circumstances John suggested that one of us might like to give it a home on his behalf. You'll be pleased to know that Anne has it at home and is looking after it very well. She hasn't taught it to play an instrument yet but there's plenty of time for that when it gets past the rug-chewing stage. What is the kitten's name? What else could it be called but BEATLE!

Here's one more reminder for overseas readers—PLEASE REMEMBER THAT WE CANNOT ACCEPT MEMBERSHIP SUBSCRIPTIONS FROM APPLICANTS LIVING OUTSIDE THE UNITED KINGDOM. YOU MUST JOIN VIA THE OFFICIAL BRANCH SECRETARY FOR YOUR PARTICULAR COUNTRY. WE'LL REPRINT A FULL LIST OF OVERSEAS BRANCH ADDRESSES ON THIS PAGE QUITE SOON. IN THE MEANTIME, AMERICAN READERS WILL SEE THAT THEIR NEW YORK BRANCH ADDRESS (SECRETARY IS LYNN HARGRAVE) APPEARS AT THE TOP OF THIS NEWSLETTER.

Lots of good luck,

Anne Collingham

ANNE COLLINGHAM

Bettina Rose

BETTINA ROSE

*Joint National Secretaries of The Official Beatles Fan Club*

*The Official Souvenir Programme from*

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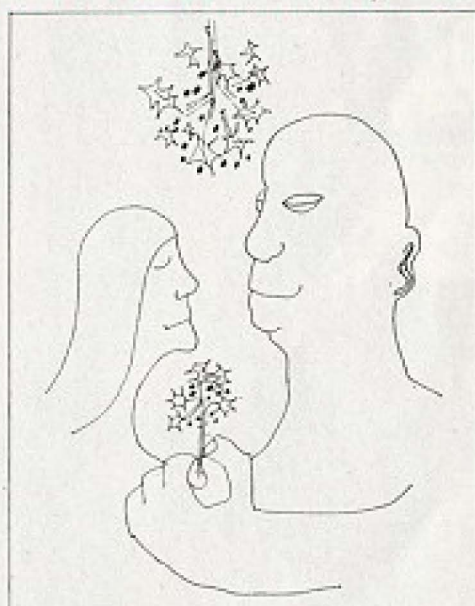
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# BEATLES TALK

In this new series **FREDERICK JAMES** lets his tape recorder listen in on informal dressing-room conversations between **John, Paul, George and Ringo.**

## *This Month: JOHN AND GEORGE*

**GEORGE:** The tape recorder's on now.

**JOHN:** We're not supposed to bother about that. We're just supposed to talk.

**GEORGE:** Well you can tell by that green light thing.

**JOHN:** Good Evening and welcome to another edition of Face To Face . . .

**GEORGE:** What a horrible thought.

**JOHN:** . . . brought to you by the makers of Foot, the new face cream that comes in five exciting flavours including purple, raspberry and onion.

**GEORGE:** Do you get corns on your nose?

**JOHN:** Yes, it's caused by eating too many corn flakes.

**GEORGE:** What are we going to talk about? Shouldn't we have a Topic For Tonight or something?

**JOHN:** Well, you think of one.

**GEORGE:** Right. Monopoly.

**JOHN:** Paul says he's going to start playing it with real houses. Next subject?

**GEORGE:** America. Because this issue of the Book is going out in America.

**JOHN:** Is it? They won't alter all this and have us saying "Aw Gee" and stuff will they?

**GEORGE:** I hope not.

**JOHN:** Here's a good start to our Anglo-American relations—"What We Hate about America by The Beatles."

**GEORGE:** I wonder if American fans realise how much difference there is between the teenage pop magazines they get and the ones that are sold over here?

**JOHN:** The majority of cheap American magazines we've seen are rubbish. I know it must be difficult for them to write about British artists they haven't met but it's not just the inaccuracies I'm talking about. If you went by the magazines you'd think all American kids were interested in was

romance-type gossip about their favourite stars.

**GEORGE:** Perhaps that's true.

**JOHN:** No, I don't believe it is. When we managed to talk to American girls on the last tour they were asking all sorts of questions about guitars and songwriting and everything. It's just that they don't seem to get any proper facts from their own magazines. All they get is sensational muck—more and more rumours which just confuse them.

**GEORGE:** The point is that nobody has given them the chance of seeing if they'd prefer sensible articles like the ones you get in Britain. There's no American equivalent of our music papers. And America is such a huge place. Say a paper over here came out with some really ridiculous stuff about a group. You'd find one of the other papers printing the group's own answers the following week.

**JOHN:** Of course most of the American magazines have to go to press much earlier. It takes them about a month to distribute each issue because of all the long-distance deliveries. If there was a weekly pop news magazine over there it might be different. I know they've got *Cashbox*, *Billboard*, *Variety* and things but these are music trade papers and they don't have a circulation outside the actual business at all. There's only *Music Business* and that's only just started to go out to the news-stands.

**GEORGE:** Right. The expert team of Lennon and Harrison has now agreed unanimously that American fans deserve better pop magazines to read.

**JOHN:** That reminds me. Mal! Put the kettle on.

**GEORGE:** It doesn't seem all that long ago that we used to have meals consisting of hot

◁ "Don't tell me they've put the price of tea up again" says John to George.







dogs and coke almost every evening when we were on tour.

**JOHN:** Getting decent meals is still the most difficult thing about touring. For ages we just got Neil or Mal to buy hot dogs from the front of the cinema we were playing. Then we got around to sending out to catts for proper hot meals.

**GEORGE:** It's not really the quality of the food we get in dressing-rooms that bothers us is it? Nobody's to blame, but you can't expect to have a really hot meal if it has to be carted all over the place before it reaches the dressing-room.

**JOHN:** So most people who tour finish up eating like dogs—one big meal each day (and you don't know whether to call it lunch, dinner or supper because of the odd times you find to eat it) and scraps in between.

**GEORGE:** There are lots of reasons why we all like filming and the food situation is one of them. You know there'll be a proper lunch break and so on.

**JOHN:** Ah yes! The glory of the silver screen and that. 'Twill be good to be back before the cameras, won't it George? Except for the getting-up-in-the-morning bit!

**GEORGE:** Did you see this fan letter that came in yesterday? Look at this paragraph: "I am continually having fights with my class-mates at school because they like The Rolling Stones."

**JOHN:** Good for her!

**GEORGE:** No, you know what I'm getting at. It's a bit soft to have fights over different groups. There's no reason why somebody who likes listening to our records shouldn't like The Stones as well. I think some fans get the idea they're only supposed to like one group or one singer at a time.

**JOHN:** That's true. One kid said to me "I used to buy some of The Stones' records but you needn't worry because I've stopped now."

**GEORGE:** Whoever your favourites are, surely it would become boring if you played nothing else but records by one artist all the time?

**JOHN:** Well, I listen to a lot of Bob Dylan albums so I suppose I'm not allowed to be a Beatle person any more!

**GEORGE:** I think that's beginning to be an old-fashioned idea. A few years ago most of the fans thought only Elvis really mattered.

**JOHN:** Bob Dylan isn't old-fashioned.

**GEORGE:** (as an aside into the tape recorder) He knows what I mean, folks, but he will have his little joke, will John. Haha Haha.

**JOHN:** There's still some rotten stuff in the hit parade but I reckon there's a lot more good stuff to choose from than there was a year ago. It's a good sign when so many new people get into the Top Twenty. It means people are looking further than the end of their noses and listening to a wider selection of pop music than they used to.

**GEORGE:** Look, it's getting towards the end of the tape.

**JOHN:** Very mechanically minded is George, knows all about that sort of thing.

**GEORGE:** Anyway the kettle's boiling.

**JOHN:** On behalf of St. Valentine may I take this opportunity of wishing all greetings card manufacturers a very prosperous New Year. And remember, folks, my new book will be out soon so don't go spending all your money, will you?

**GEORGE:** You have just heard a potty political broadcast on behalf of John Lennon's next book. Thank you and Good Night.



If you have been unable to obtain your copy of **THE TRUE STORY OF THE BEATLES**

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The Beatles Book  
244, Edgware Road,  
London, W.2  
England

Just send a Postal Order for 5/6 —U.S.A. and CANADA one dollar (to include postage and packing) and a copy will be despatched to you immediately.

⚡ Ringo goes over his script with the Abominable Snowman himself. Man beneath the hairy mask is DeeJay Saville.





"What are you laughing at?" asks John. "We always wear this 'gear' in Liverpool in Winter!"



# Beatles' Xmas SHOW

by John Emery

**F**or three weeks (December 24 to January 16) thousands of Beatle fans have crammed into the Hammersmith Odeon twice nightly to watch the Fabulous Four appear with a host of other talented artists in their highly successful Christmas Show.

Little has changed. The minute the Beatles were due on stage each night there was a mass rush to the front of the theatre, and it was only the local police—working overtime no doubt—that prevented the fans from climbing onto the stage itself. The atmosphere was still there—now perhaps even more so, for the Beatles are now signified as having conquered the world which made their presence not only eagerly awaited by the younger fans, but also by the adults in the audience.

The complete cast assembled two days before the opening, and the boys each turned up casually dressed and seemed really pleased to see each other after each had gone their separate ways a few weeks before, in search of a rest.

George had spent his time in Nassau, and as soon as he reached the Odeon received a Bronze medal in the post awarded for his fishing! He had



He's got the brightest flash bulbs in the business. George warns Freddie Garrity, one of the stars in the show.



Ringo caught doing a bit of fancy footwork on stage.





"What's the matter? You cold or something," Ringo asks the other three. "Jimmy here says he's boiling!"



Paul, Ringo and George laugh at John's take-off of how a pop idol should perform (opposite)

Opening night was Christmas Eve—and utter chaos prevailed backstage. Understandably those connected with the show were apprehensive and could be seen running in a dozen different directions.

And, as one might expect, the Beatles dressing room was the centre of attention. In fact, it was the same every night of the show's run from start to finish. If the boys weren't recording taped messages for overseas transmission to Australia, Canada and the States, then Jimmy Saville would be knocking on the door with several fans who desperately wanted to meet John, Paul, George or Ringo. And then there was the stage door man regularly trying to



make his way in with an armful of autograph books, and of course, the inevitable stream of journalists and photographers.

When they got a break, the Beatles ate. And

caught a 30 pounder in a competition while on holiday on board a ship, and gave it to the captain.

Paul went back to Liverpool and spent a quiet few weeks with his father and stepmother. Ringo, as you all know, was in hospital having his tonsils out, while John was concentrating on the development of his new house.

### First Day

**A**NYWAY, there they were—back at work again. On the first day of rehearsal the boys generally made friends with everyone and gaggled about the stage mimicking various people, taking everything in around them, and generally getting used to the place they could call "Home" for three whole weeks.



what did they have? Your imagination might conjure up great lavish spreads for artists of their standing, but you would be wrong.

A typical meal was simply egg, sausages, chips and peas! And John Lennon one night made a funny crack as to how in the old days they used to virtually live on eggs and sausages, and now, two years and many successes later, they were still eating the same course.

Now you've been backstage, join me in the stalls of the spacious Hammersmith Odeon, just five miles from Piccadilly Circus, heart of London's West End, and five minutes from the famous Palais ballroom, home of the Joe Loss Orchestra.

Above the huge stage, which has featured, in the past, Ray Charles, Chuck Berry and Ella Fitzgerald among many others, are heads of John, Paul, George and Ringo reproduced in hardboard, each wearing a Christmas bonnet and smiling down at the audience throughout the show.

The lights are dimmed, the curtain is raised, and Jimmy Saville appears. He gets everything under way by introducing the Mike Cotton Sound, who kick off with a swinging version of Georgie Fame's hit "Yeh Yeh."

Michael Haslam, one of Brian Epstein's more recent discoveries, joined the group on stage and impressed particularly with his version of the lovely "Scarlet Ribbons".

The Yardbirds were next on the bill and caused frenzy with their wild style of R 'n' B.

## Beatle Explorers

**R**AY Fell, who was himself born in Liverpool, shared the compering with Jimmy Saville, and came on stage to tell of four explorers making their way across the icy North in search of the Abominable Snowman.

The sketch saw the four Beatles dressed in Antarctic-type costume and had the audience in stitches.

Freddie and the Dreamers followed on with a wonderful stage act that was really entertaining. They started off with "Rip It Up" and "Bachelor Boy" and did a bit of comedy, with guitarist Bernie Dwyer ordering Freddie off-stage while the group went into "Cut Across Shorty".

The second half of the show was set alight with a punchy performance from Elkie Brooks, who looks set for a very bright future.

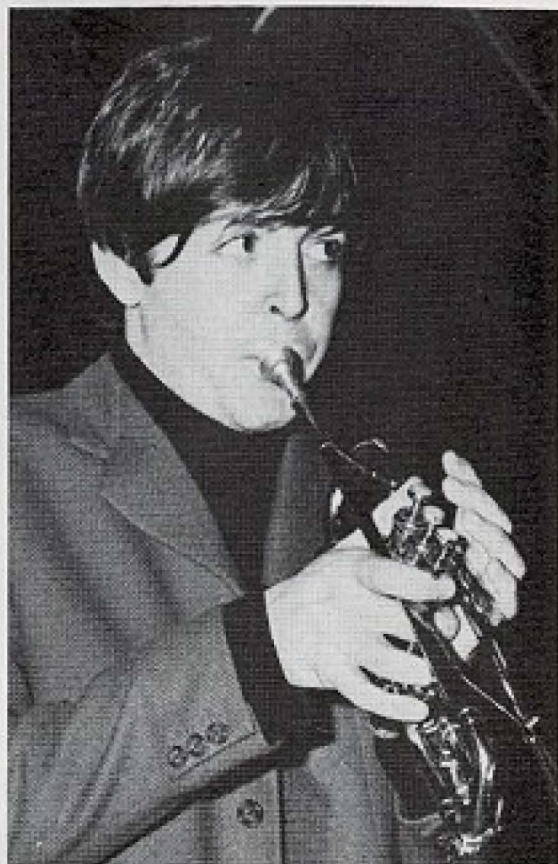
Then came Sounds Incorporated who provided a twist-beat backing while saxophone player Griff West danced, pranced and displayed some great acrobatics on stage.

## They're On

**A** little bit of patter from Ray Fell, a very funny compere, an appearance by Jimmy Saville . . . and they are on!

Dressed in midnight blue mohair shirts the Beatles leapt into "She's A Woman" with Paul taking the vocal accompanied by shrieks from every girl in sight.

Paul introduced the next number "By Gracie Fields . . ." he said as John Lennon mouths the odd lyrics of "I'm A Loser" with appropriate gestures into his microphone.



Paul has a go on Mike Cotton's trumpet.

George, who had spent the last two numbers alternating between deep concentration on his guitar work and a few typical George grins at the people in the front row, now moves up to the mike and announces his big vocal of the night "Everybody's Trying To Be My Baby".

A handful of "Sha la la's" by John Lennon into the mike, and he's joined by Paul for "Baby's In Black".

Then Ringo, outlined against the very striking skyscraper backcloth, performed his usual "impossible" nightly feat of providing a beaty bit of drumwork combined with a strong vocal of "Honey Don't" while the others move out of limelight to let him be centred in the main spotlight.

John moved back into the spotlight singing solo in "Hard Days Night" with harmony from Paul, and George then returned to the front to announce "I Feel Fine" and thanking everyone in the audience who had bought the disc.

After their chart-topper, came a raving version of "Long Tall Sally" to bring to an appropriate finale a dynamic act from the boys. The show over, the curtain was drawn despite cries of "Don't Go . . ." from the audience, which is now completely on its feet.

If you weren't there just put on their latest LP "Beatles For Sale" close your eyes and let your imagination do the rest.









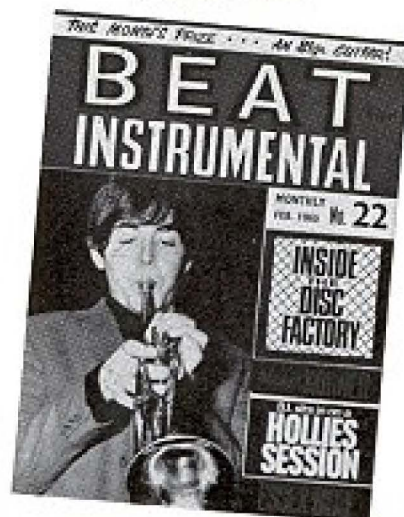
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## BEAT INSTRUMENTAL No 22



ON SALE NOW













## LETTERS from Beatle PEOPLE

### ODE TO AN L.P.

"Beatles for Sale" is tops, and that's no lie.  
 It kicks off with "No reply,"  
 (Which wasn't the case with the Fan Club, sir,  
 When I asked how Ringo's tonsils were!)  
 A fabulous track, by fabulous John,  
 And "I'm a loser" follows on.  
 This is my very fave track of all  
 Followed by one from John and Paul  
 "Baby's in Black"—it's wonderful  
 Fantastic, gear, and singable!  
 Then John roars on with out and out  
 Rock, nearly another "Twist and Shout."  
 "Rock 'n' roll music" it drives me crazy.  
 And then comes Paul, my mind goes hazy.  
 A beautiful song, "I'll Follow the Sun,"  
 Of all Paul's solos, this is the one.  
 And then I thought, silly me—  
 "Mr. Moonlight" would be quiet you see.  
 So I turned up the volume—AAGH! I flew  
 through the wall!  
 This track's not a quiet one at all!!  
 "Kansas City" rounds off side one,  
 Paul at his raviest, backed by George and John  
 "Eight days a week" begins side two.  
 If it were me you were singing to—  
 I'd say those "Words of Love" to you!  
 This track's so good it can't be true.  
 (George—so skillful through and through)  
 And Ringo's packing case—what can I say?  
 Then "Honey don't": that's here to stay!  
 I'm 'sent' by "Every Little Thing,"  
 It really makes me want to sing.  
 "I don't want to spoil the party," a song with  
 feeling,  
 When I first heard it, I hit the ceiling!  
 (NOT a good ad. for Don't drink and Drive)  
 Then Paul once more comes alive  
 "What you're doing"; I love it, although  
 What you're doing to me, I just don't know!  
 As for people who say George can't sing—  
 "Everybody's trying to be my baby" should  
 make them change their stupid minds. I can't  
 think of a rhyme, I'm too annoyed.  
 It's impossible (and here's a rhyme)  
 The Beatles get BETTER all the time!!!  
 A FAB GEAR FAVE RAVE PIC L.P.  
 "Beatles for sale's the one for me!

With love,  
 Karen Blyth,  
 37, Walmsley Rd., Broadstairs, Kent.

Dear Johnny Dean, Paul McCartney and Co.,

The Beatles were in town (Cleveland) Sept. 15 and my girlfriend Jill and I went to see them. We paid \$5.50 for our seats and we got worse seats than the \$4.50 kids (row 43 flat level on the floor). We just couldn't see, except part of a beautiful sign several feet above Ringo's drums (it read WHK presents The Beatles)! So when they started their 3rd song we could hold back no longer. Every holder of a \$5.50 seat rushed the stage. Not to hurt the Fab Four, but to be able to get a look at them once since we knew we would never get the chance again. The police ordered The Beatles off stage and gave them some helpful pushes and shoves too. The show was closed for the first time in Beatle history. Maybe the police were right once but this time they went too far ordering the world's greatest group offstage. In June they closed Peter and Gordon's show, in September The Beatles and last month The Rolling Stones. Now our mayor has proclaimed no rock n' roll groups can entertain in Public places saying they stir up mass hysteria and riots (which isn't the individual groups fault).

Our question is Paul, do the Beatles hate us !!!? We want you back soon and I found out from your promoter in Cleveland that if our mayor doesn't lift the ban you won't return. Oh Paul, George, John and Ringo, you can't do that. One hundred thousand girls tried to get tickets to see you in the Northern Ohio area.

Our congratulations to the Beatles. They walked off with these honors for 1964 according to America's pop mag:

- Best British group
- Best British male group
- Best Overworld male group
- Best Overworld group
- Best British vocalist (in America's opinion): Paul

Love,  
 Kris Santose and the 10,999 other  
 girls at the Beatle performance,  
 (age 15)

Your album Beatles '65 is too much !!!  
 9306 Glenwood Trail,  
 Brecksville, Ohio 44141 U.S.A.

Paul answers:—

Thanks for telling us what happened in Cleveland Kris. If we can't get back to your town this year at least our film will.

Dear Beatles (especially Paul),

I am writing to let you know that you've got heaps



of fans in Sarawak. We all love you so much and are dying to see you. Sarawak is only 420 miles from Singapore so next time you come to Singapore do come here PLEASE.

Beulah Stephens,  
C/o. SESCO, Kuching, Sarawak,  
Malaysia.

Dear Johnny,

I would like to have a pen-pal from Liverpool. My address is above.

Thanks, Beulah Stephens.

Dear John,

At 2.31 p.m. today I went to the mailbox and got mail. As usual, I flipped through the envelopes to see if one of my Beatle pen-pals had written. I spotted a small brown letter postmarked 'Liverpool'—Liverpool? That's the Beatles' home-town—I opened it quickly. My eyes nearly popped from my head! It was from Mimi Smith—John's Aunt!! She was thanking me for the drawing I sent. Inside was enclosed autographs of all the Beatles! I'm still in a fit—running all over and screaming. But, John, I had to tell you that I really think your aunt is a really wonderful person. I can tell from her letter that she's a kind and understanding woman who loves you very much. You're a lucky man.

By the way who plays the piano in 'Rock 'n Roll Music'? How come Kansas City isn't on 'Beatles '65'?

*John answers:—*

Paul played the piano on 'Rock 'n' Roll Music' and I guess 'Kansas City' isn't on 'Beatles '65' because they didn't put it there.

Sandi Carter,  
111 Whitmore Avenue,  
Toronto, 10, Ontario, Canada.

Dear Beatles (especially Ringo),

I feel that after two disappointing visits to Liverpool last Summer in the hope of meeting Ringo's mother, I have now been "third time lucky." My two friends and myself were very thrilled when she answered our knock and invited us into her home. She kindly showed us Ringo's gold and silver discs and some of his photographs. On leaving she kindly autographed pictures of Ringo for us, and allowed us to take some movie-film with her.

Many thanks to Mrs. Starkey and her kind neighbour Mrs. Hutchinson who helped make our visit successful and our three long journeys worthwhile.

We had to make our visit complete by visiting the famous "Cavern" club and seeing the old Mersey! In closing, can you settle an argument Ringo? Did you really paint your name in red at the entrance of the Cavern, or is it a gimmick?

Yours Sincerely,  
Lynne Hawkins,  
91, Eden Street, Alvaston, Derby.

BEATLES, BEATLES, We lud Liddypool,  
Cause you diddy liddy dere.  
We lud ze way ya do singo  
Dand de drummin' od dear Ringo.  
We be twee fans from Brummidummy,  
Dand we buy Beatle fings wid our bit O' money.  
We seened ya at ze Odeon,  
Camped out all night in ze coldean.  
We all passed oyt on ze floor,  
And zen got up and shouted for more.  
Git won or uder of ze BEATLES,  
To reply to us, we free BEATLE peoples.  
All our luddin', and rice puddin'

Pam, Sue and Lin,  
Alum Rock, Birmingham, 8.

P.S. We LUD you.

Dear Ringo,

Just read the part in gearmost No. 17 where George says he hates groups who put on mechanical-type facial expressions to match the mood of the song they're doing at the moment, and it reminded me of the time I saw John laughing himself sick while he sang "Misery". Gonk! What a luv. Ringo, I love you most of all, and I want you to know that you're the most popular Beatle over 'ere in the States. Please, please, tell me in the Beatle Book why you don't sing more songs—you've got an absolutely grinchy voice.

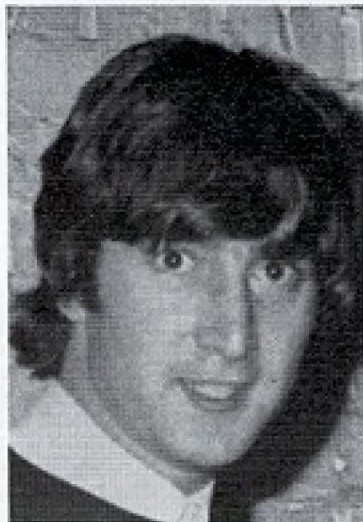
Love,  
Jan Wade (18),  
6700 Rannoch Road, Bethesda,  
Maryland.

*Ringo answers:—*

'Cos I don't want to make the others jealous!









★ ★ ★ ★ ★ ★ ★ ★ ★ ★

# ★ THE FACES of JOHN ★

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

John Lennon's many facial expressions all tend to pale when compared with his actual singing face. That's when all the dynamism powers through . . . he must have the TOUGHEST singing face of 'em all. When he really gets to grips with a wild number, it's almost a brutal facial performance.

★ ★ ★

But that's just one FACE of the Elder Statesman Beatle. His grinning, I'm-enjoying-myself profile comes and goes with startling suddenness . . . clicked on and off as if powered by a switch. But when he smiles, it's an everything-in look—eyes, forehead-creases, even the nose wrinkles.

★ ★ ★

There's his clown's face, too. This one was developed a long time ago—now it appears whenever John sees a situation he can guy. Give him, for instance, a balcony and he might become Adolph Hitler. The clowning stretches to taking off anyone, any-time, anyplace.

★ ★ ★

The Face of Interest is often on display. John hardly suffers fools gladly, but when he IS interested in a person he gives his full attention. The eyes peer intently, the head tilts in concentration. John Lennon, contrary to some theories, is a very good listener. But only if the talker is giving out with something interesting.

★ ★ ★

The whole business of having pictures taken produces some unusual Lennon "looks" . . . as Beatles Book photographer Leslie Brice knows full well. There's the face which says, in its own good time: "O.K. I'm ready to be photographed now." Which leads to a series of amusingly posed expressions. Or when he looks through the Beatles Book, jabs the forefinger on a page, says: "What the heck did you put this picture in for." His face speaks louder than his words.

One face which used to be produced regularly was his peering shortsightedly around face—trying to recognise, and greet, friends in a crowd of people. That one's virtually disappeared now, though . . . John wears contact lenses when he isn't wearing his heavy-rimmed specs.

★ ★ ★

There's the face of aggression. Not often visible, this one—but it was certainly there when police on the Continent roughly handled Beatle fans. It's a jut-jawed look, a look which says clearly that John Lennon is displeased . . . and intends doing something about it.

★ ★ ★

And the quizzical look! John can spot a phoney, a hanger-on, a long way off. The face contracts into a long, knowing look—and that phoney had just better look out, that's all. When it comes to mickey-taking, John is a master.

★ ★ ★

His dead-pan face is a gem. Total inactivity is registered. Just blankness. A bit off-putting if it happens to be beamed in your direction. The other Beatles have rather more expressive faces than John . . . but none of 'em can match him for switching-off poses.

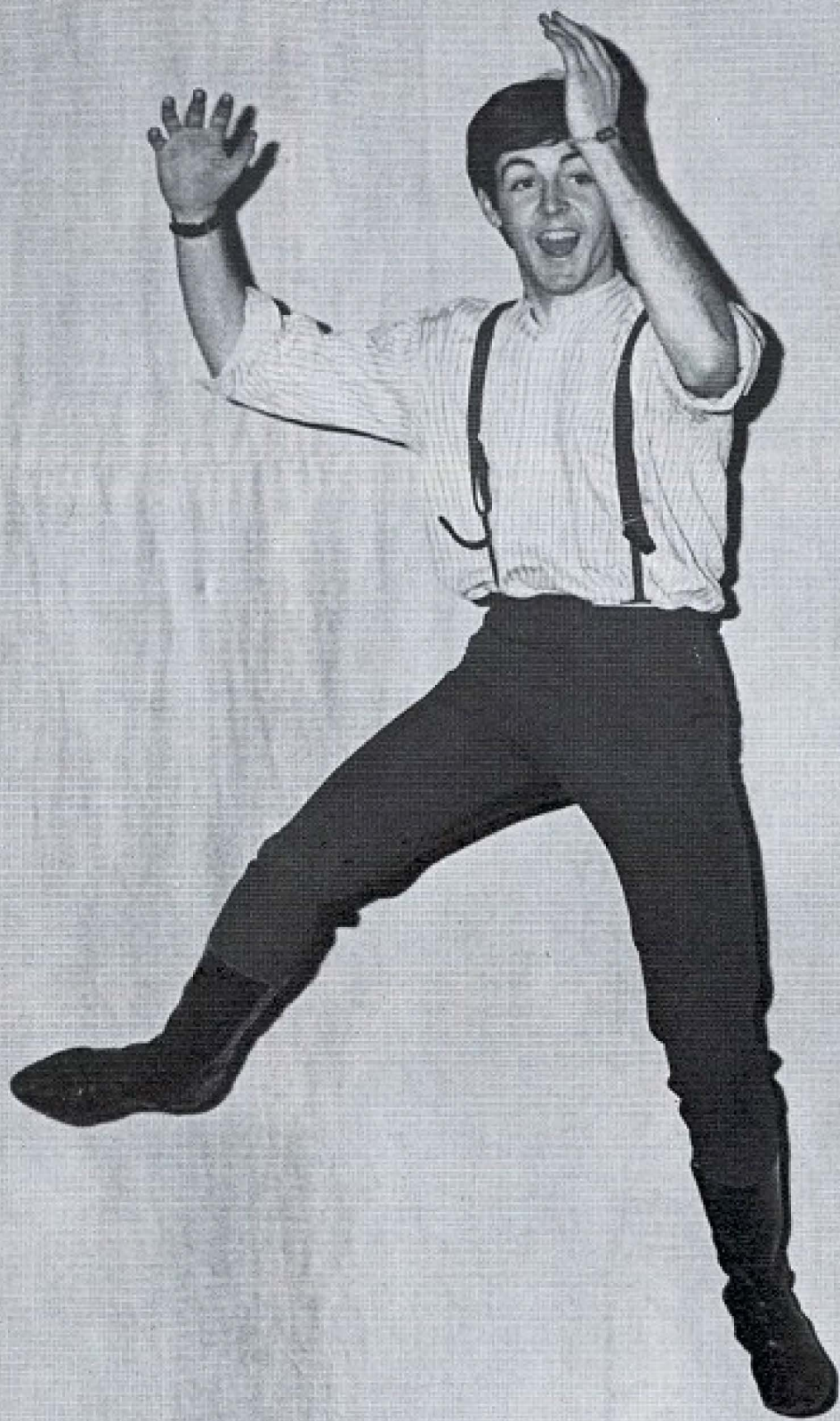
★ ★ ★

John saves one particular expression for his "in-Beatle" moments. They have their own sort of humour, their own sort of mateyness. This is an expression an outsider can't hope to understand.

★ ★ ★

A good, tough, strong face is John's. But it still has its softer moments. Particularly when he is with Cynthia. A face that has launched a million sighs. A face that photographs seldom do justice.









by Billy Shepherd and Johnny Dean

**W**e were talking about the problems, as opposed to the enjoyments, that overtake young artists as they reach star status. The problems of restrictions, or hardly having any free time, of knowing that, suddenly, it really **MATTERED** to lots of folk what the Beatles were thinking and saying and doing.

"Please, Please Me" hit the top spot. Beatle-quotes hit the headlines. And the boys were somewhat saddened at the ever-present "knockers" who said, on no evidence at all, that the Beatles were going to be just one-hit wonders. The hair-styling, the off-beat clothes, the crack-lash wit . . . somehow these things were regarded purely as gimmicks. And result was that people tended to forget the boys' musical abilities.

Anyway, this was early 1963—just about a year after the Beatles had first come to London for a recording test with Decca . . . and failed it. And, with their second record, they obviously had a very solid fan-following. Andrew Oldham, now recording manager of the Rolling Stones, had been doing publicity work for the Beatles—and also writing material for the boys' fan-club.

Already membership was in excess of 6,500 . . . and it's worth remembering that the long-established Shadows had an organised club of only around the 5,000 mark. This, the boys felt, was an indication of the way they were settling into acceptance of stardom. A good argument, too, against the "knockers".

"Please, Please Me" had proved a fantastic eye-opener, what's more. Statisticians delved into the records and found that it had crashed to the top faster than any other artist's **SECOND** record. Even in those days, then, the Beatles were setting up "first-ever" achievements.

### Already Knew

**T**ony Barrow, who was to take over Beatle publicity, recalls one of the "Spectacular" shows put on by EMI Records on Friday evenings. He was surprised to find that the fans already knew the Beatles as individual characters. Again this was a bit of an eye-opener. Sure, the fans knew the Shadows as individuals—right from the earliest days of Hank Marvin, Jet Harris, Bruce Welch and Tony Meehan. But groups, generally, were groups. How many of the fans knew, as individuals, all the chaps in the chart-topping Tornados, for instance?

While this period of development went on, Brian Epstein was conducting the business side from Liverpool. And the rest of show business was in the rare position of having to put in long-distance phone calls in order to contact Brian or the Boys. Brian felt, at the time, that the Beatles were **FROM** Liverpool, **PART** of Liverpool. He didn't particularly want to do the normal thing . . . which was to hot-foot it to set up base in London as soon as anything started happening.

So far, the Beatles were finding themselves in almost a No-Man's Land. They'd toured Scotland with Helen Shapiro and done extremely well. But they were also booked up for a lot of smaller dates around their home town . . . engagements arranged long before it was even guessed that they might have a smash-hit record on their hands. Obviously, then, the money paid

Shot of Paul, taken at the Beatles' Christmas Show, 1963.







them was a lot lower than a Number One group would expect.

The Beatles talked a lot about this in their off-stage moments. They realised that nothing could be done about . . . though sometimes they admitted to being a little disappointed that there were no immediate "riches" as a result of having smashed the charts wide open.

"But we owe a lot to the Liverpool fans," said John Lennon, decisively. "They're the ones who really started it all off for us. One thing we'll never do is let them down" And so said all the Beatles.

### Talking about Liverpool

**M**eanwhile, the rest of the country was talking about Liverpool. The Liverpool Sound, the Mersey Sound . . . and even the Beatles were baffled as to what it exactly was. Said John again: "People try to analyse what we're doing. All we know is that we've been doing it for a long time now—it's a sort of rhythm 'n' blues, but with something extra added. Funny, isn't it? We've got a couple of records and can now play music to any audiences anywhere in the country. Before the records: nobody was even slightly interested in us, outside of Liverpool and Hamburg."

But having a number one record was one thing: actually being able to top a bill on tour—ability to pull in packed crowds—was another. And the Beatles were to have an early test. Two American hit-makers Chris Montez and Tommy Roe, were brought over for a series of one-nighters and the Beatles, prompted by the enthusiastic Brian Epstein, were on the bill.

Well, Johnny Dean recalls writing, after seeing the show: "The Merseyside Marvels had things all their own way. The two American visitors just couldn't compete. By the time the second house came round, on the first date, the Beatles were clearly bill-toppers. They came on stage to a thunderous roar of welcome and couldn't hide the expressions of surprise. "We just couldn't understand that a hit record would make such a heck of a lot of difference to our popularity," said George later.

John and George check up on a newspaper story of themselves during early 1964.

### Different

**N**ow this, again, was something distinctly different for the British pop scene. We hadn't really got, in the true sense, a great crowd-pulling outfit—someone who was undisputedly top-of-the-bill on audience reaction. Promoters like Larry Parnes, for instance, put out shows with a lot of good stars—all of a fairly similar status. In truth, it didn't really matter which stars went on in which order . . . it was rare to have an audience there at the end of a show, literally hollering for more. And more. And more. Which is what was already happening for the Beatles.

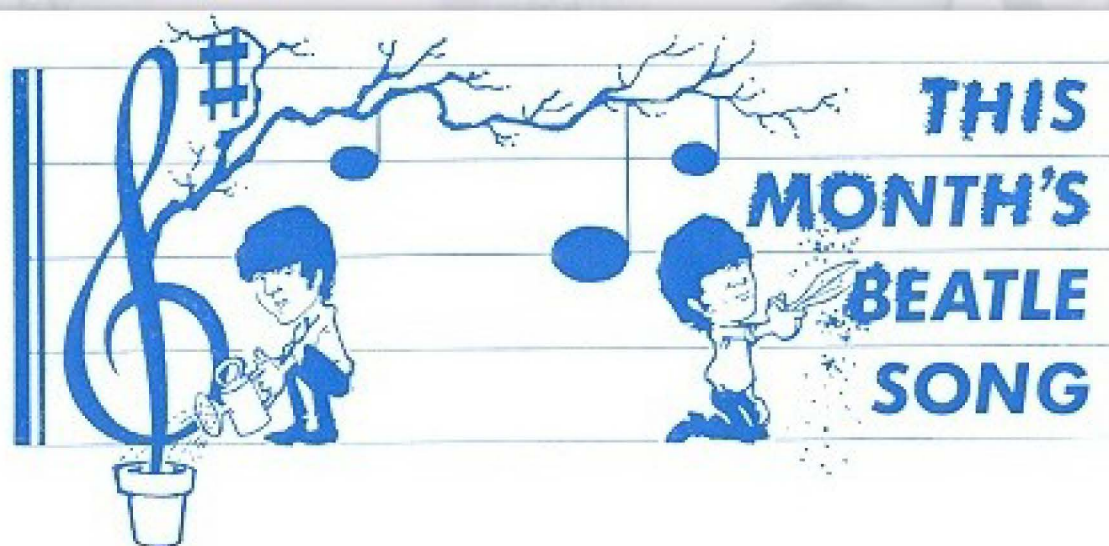
Two songs, written by John Lennon and Paul McCartney, had made all the difference. This business of writing one's own material was rather different too, in the British pop industry. Nobody, least of all the Beatles, realised at this time just how important were the Paul-John compositions. Had the Beatles simply produced new versions of some of the American R and B material they liked so much—well, would they have reached such a high status so soon?

It was obvious to the big-wigs of Tin Pan Alley that the Beatles' songs could become a tremendous gold-mine. But John and Paul, though conscious of the responsibility, were hardly the most disciplined of song-writers. Said John, "It's still rather a hit or miss business with Paul and I. We don't work to any pattern. Maybe I'll get an idea for a melody and Paul will work on the words. Or the other way round. But we don't get up early, or stay up late, specifically to write another song." That was their attitude in the early spring of 1963. It's pretty much their attitude now . . . with them often leaving it to the last possible moment before meeting a deadline for producing new numbers.

Talk soon got around to the Beatles making their first LP—around the mid-March period. The boys were certainly flushed with the success of their singles, but they wanted very much to make a long player of their own songs plus several numbers which had always gone a bomb wherever they played.

Join us next month for more.





## ***I SHOULD HAVE KNOWN BETTER***

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

Recorded by the Beatles on their third L.P. "A HARD DAY'S NIGHT" released on 10th August, 1964.

I should have known better with a girl like you  
That I would love everything that you do  
And I do  
Hey, hey, hey,  
And I do.

Whoa whoa

I never realised what a kiss could be  
This could only happen to me  
Can't you see  
Can't you see

That when I tell you that I love you—oh  
You're gonna say you love me too  
Hoo, hoo, hoo, hoo—oh  
And when I ask you to be mine  
You're gonna say you love me too.

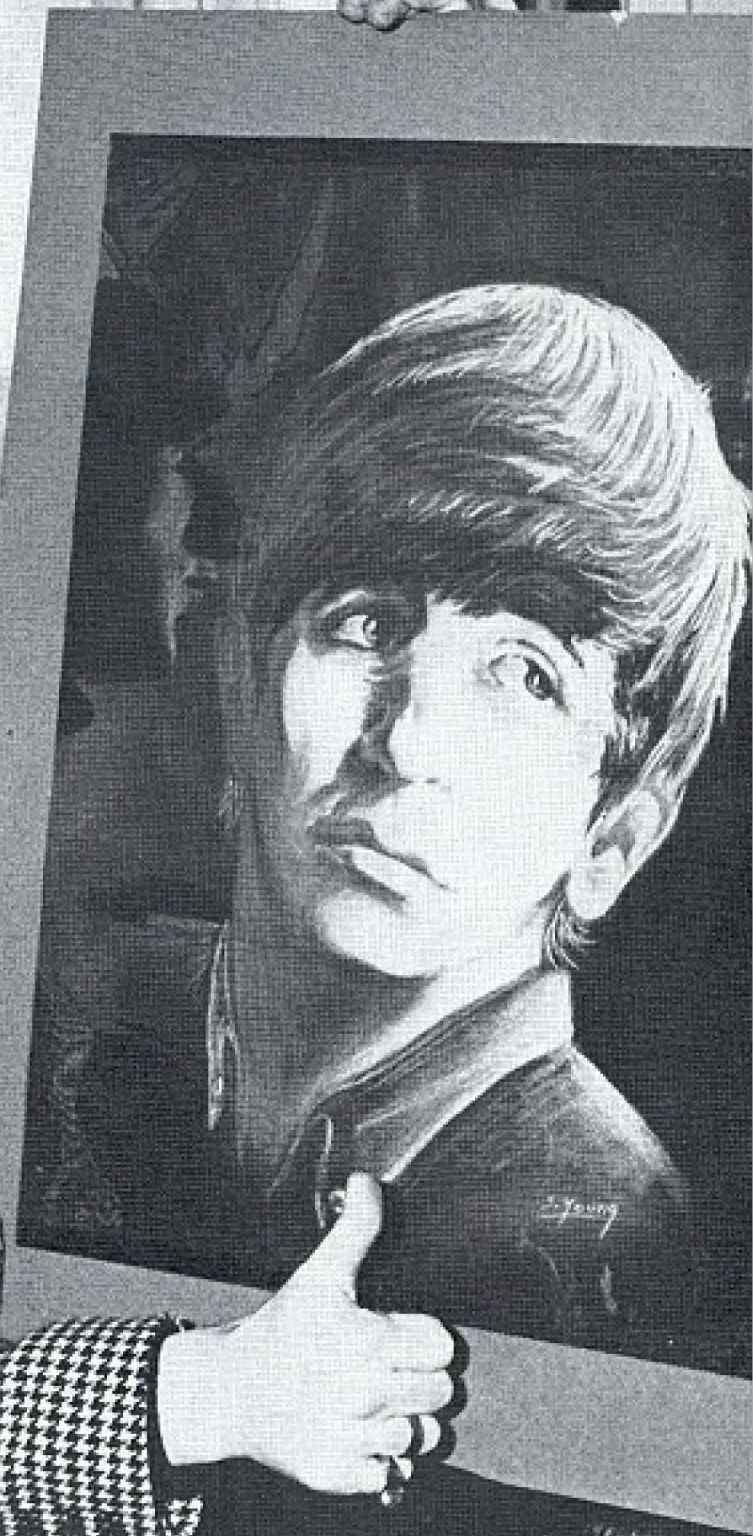
So-oh

I should have realised a lot of things before  
If this is love you've gotta to give me more  
Give me more  
Hey, hey, hey  
Give me more

Words reproduced by permission of Northern Songs Ltd., 71-75 New Oxford Street, London, W.C.1

This painting of Ringo was sent to him from America—and he gives it a thumbs-up approval. 













## FILM PLANS

**T**HE Beatles are due to start recording the new songs for their forthcoming film on February 15th. A week later they fly off to the West Indies for the first scenes. The film will be a thriller and locations will take them to Nassau for two weeks and Austria for one week. And, it will be shot in colour.

The boys say that they have already decided that their third movie will be a cowboy and that they want all the location shots to take place in Mexico.

## BEATLESANIACS LIMITED

**S**ecretary, Cherrie Machan  
President, Cheryl Tuso,  
and Historian, Terri Kujawski, of Beatlesaniacs, Ltd., want to point out that their organization is very pro-Beatles and has never been "anti." Quote from Terri: "We not only dig the Beatles—we love them! That's why we have established this club. Our aim is to promote a safer and saner reaction to the Beatles. We want to see them, not behind 100 yards of barricades and policemen, but closer and on more friendly terms, as their old fans at the Cavern did. As one member put it, 'We'd rather see them alive and breathing than six feet under in a pine box. Besides, the acoustics are rotten down there!'"

### Paul's New Fan

**P**aul's father has now married again and given him a new step-sister. She's only four years old, her name is Ruth and she reckons she's got the best step-brother in the world.

## GEORGE'S TABLE TENNIS TOURNAMENT

George organized a Table Tennis tournament for the Beatles during the run of their Christmas show at his new home in Surrey, but he had a lot of trouble getting it started because every night when he said, "O.K., let's all go and start playing," one of the others found that they were booked to do something else.

↳ The Beatles quench their thirst with an imaginary "Coke"

## JOHN AND GEORGE WENT SKI-ING

John and Cynthia went skiing with George Martin—not Harrison—in the Alps for ten days at the end of January.

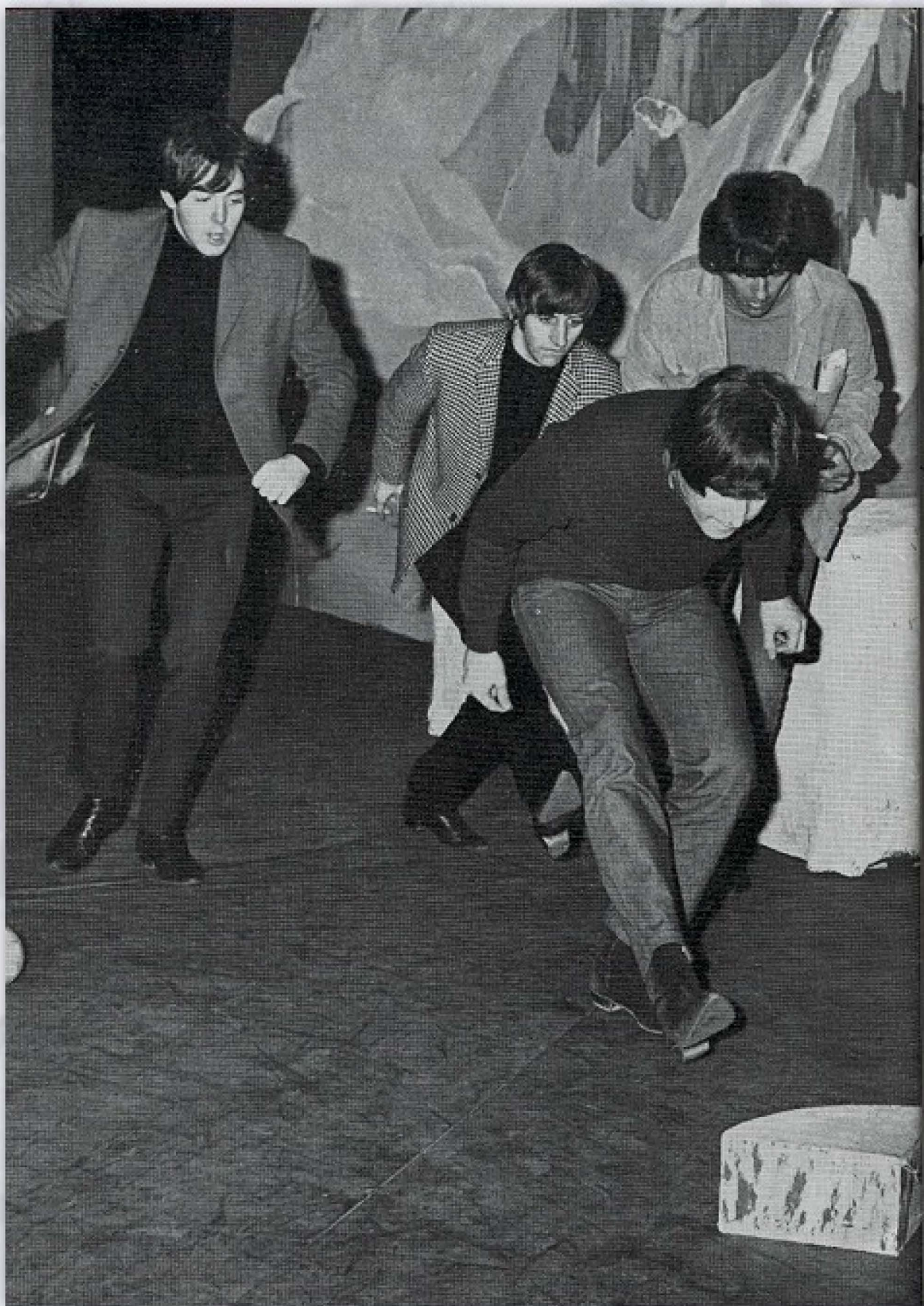
### Biggest Christmas Gift

**E**PPY'S Christmas present to John Lennon's son, Julian, was a giant rocking horse, which was delivered to John's home by Mal Evans, the Beatles' Equipment Road Manager. The rocking horse was so big that he was the only one strong enough to carry it!

## ANOTHER RINGOISM

**A** lot of Beatle People have pointed out that the title Ringo thought up for the first film, "A Hard Day's Night," was in John's book. But, quite a few of Ringo's sayings are included by John when he's writing. The latest Ringoism is "Tomorrow Never Knows"—his version of the old saying "Tomorrow Never Comes"—and it's a possible title for their next film.







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No. 19

BOOK FEB.  
1965

# The Beat

MONTHLY



EVERY MONTH

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The **Beatles**

No. **19**  
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