

The

Beatles

No. 7

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1964

MONTHLY

BOOK



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The Beatles BOOK

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EDITOR: JOHNNY DEAN

Beatles cartoons by Bob Gibson

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Editorial

Hi!

SO MUCH HAS BEEN HAPPENING TO JOHN, PAUL, GEORGE and RINGO during the last few weeks that it's almost impossible to get it all into one edition. So, after a lot of hard thinks, I decided that as so many of you were unable to go to either the two Fan Club get togethers, or the Christmas show, we must concentrate on those two events.

THE FAN CLUB DO's were a great idea, at Liverpool, thousands of Beatle People were able to see the boys taking part in the special edition of "Juke Box Jury" and afterwards the television show "It's The Beatles." At Wimbledon everyone was able to meet John, Paul, George and Ringo personally. And it was obvious that they all got a very big thrill out of it. Everything was rounded off with the boys putting on a special show for what must have been their most appreciative audience ever.

THE NEWS FROM AMERICA IS TERRIFIC. "I Want To Hold Your Hand" is racing up the American charts. That one appearance on the "Jack Paar" show was all that was needed to start a mad rush to the record shops. It could well be right at the top by the time the boys arrive in the States on the 7th February.

THE CHRISTMAS SHOW was a very merry crumble indeed. Some of the costumes the boys wore were a riot. We'll put some more pix from the show in future issues. There's a full description of everything, act by act, on pages 25 and 27.

EVERY BEATLE PERSON WILL want to know exactly what happened to the boys on their French and American trips and we'll be giving you the full inside stories of both in the next two editions—with pix of course!

AS WE WILL BE GIVING THE FULL Story of The Boys' French trip in the next edition, the shortage of space means that we will have to delay Part VII of "A Tale of Four Beatles" until issue No. 9.

WHAT A KNOCK-OUT "I WANT TO HOLD YOUR HAND" is proving. No one thought it could do better than "She Loves You" but they are now happy to eat their words because sales are fast approaching the ONE AND A HALF MILLION MARK. The great thing about "I Want To Hold Your Hand" is that you seem to like it more every time you hear it.

SEE YOU IN No. 8.

Johnny Dean Editor.

P.S. The Beatles Book No. 8 will be in your local newsagent's on 29th February.

John, Paul, George and Ringo meet their fans at Wimbledon







The Official Beatles FAN CLUB

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

NEWSLETTER

February 1964

DEAR BEATLE PEOPLE,

Although it is weeks and weeks past Twelfth Night we still have just one enormous Christmas Card stuck up on the office wall. It was the largest The Beatles ever received—around the four foot by four foot mark!—the boys admired all the fancy bows and trimmings on it when they came in to collect their cards. Just for the record we think June Clark, Susan Gibbons, Audrey Tree and Mary Durant (all from London, S.E.17) deserve this special mention for the hard work they put into “building” this out-size home-made card!

We can see another new peak post period ahead for our mail-opening staff (that's Yvonne Sainsbury, Monica Stringer, Michael Crowther-Smith and Tony Catchpole) because we're already beginning to receive the first congratulations cards for forwarding to George Harrison on his 21st birthday towards the end of February.

Many members believe we have advance information about The Beatles' forthcoming concert dates and they write in for details of local appearances. In fact, everyone can rest assured that the latest new theatre bookings available appear in the pages of this monthly book and it's impossible for us to give any earlier information.

Our fabulous foursome will be in America by February 14 but since this is Leap Year we thought it might be a good idea if they could take with them this special Valentine message—from all of us at the Club headquarters and from every one of the 30,000 members on our register:—

TO THE FOUR MOST FAB BOYS IN OUR WORLD . . . WE LOVE YOU AND YOUR MUSIC BECAUSE THE SONGS YOU SING ARE ORIGINAL AND EXCITING, BECAUSE ALL THE COMMENTS YOU MAKE ARE JUST THE THINGS WE'VE ALL BEEN LONGING TO SAY BUT WE'VE NEVER HAD ANYONE TO PUT FORWARD OUR OWN IDEAS SO PERFECTLY ON OUR BEHALF UNTIL YOU CAME ALONG. WE ADMIRE THE WAY YOU DRESS, YOUR DISDAIN FOR THE DULL AND THE CONVENTIONAL. EACH OF US WOULD LOVE TO HAVE AT LEAST ONE OF YOU ALL TO OURSELVES BUT WE DON'T WANT TO BE AS SELFISH AS THAT AND SO, JOHN, PAUL, GEORGE AND RINGO, WE'D LIKE *ALL FOUR OF YOU* TO BE *OUR VALENTINE* FOR 1964. YOU AREN'T SUPPOSED TO KNOW WHO SENDS YOU A VALENTINE—AND IN THIS CASE YOU DON'T BECAUSE THOUSANDS AND THOUSANDS OF GIRLS ALL OVER THIS COUNTRY AND ABROAD ARE INCLUDED IN OUR MESSAGE—BUT YOU'LL KNOW WE ALL

MEAN WHAT WE SAY WHEN YOUR RECORDS KEEP GOING STRAIGHT
TO THE TOP OF THE HIT PARADE IN 1964. ISN'T THAT THE SIMPLEST
AND MOST EFFECTIVE WAY OF SAYING
WE LOVE YOU.

We'll be back with another Club Newsletter on this page in March.

Lots of good luck,

Bettina Rose

Anne Collingham

BETTINA ROSE,

ANNE COLLINGHAM,

Joint National Secretaries of The Official Beatles Fan Club

THE OFFICIAL BEATLES FAN CLUB :

COMPLETE LIST OF AUTHORISED AREA SECRETARIES

In earlier editions of The Beatles Monthly Book we have published up-to-date additions to the list of area secretaries. Now the network is complete and we have a name and address for every part of the country. Below you will find details of YOUR Area Secretary. Everyone on this list gives her services to the Fan Club on a voluntary basis. Area Secretaries are responsible for answering query letters from members and, whenever possible, organising local activities from time to time. They can also send out membership application forms although intending members should COMPLETE THE FORMS AND RETURN THEM DIRECT TO THE LONDON HEADQUARTERS so that Area Secretaries don't have to deal with actual enrolling and subscription jobs. * WHERE AN ASTERISK APPEARS BEFORE A PARTICULAR AREA IT DENOTES SOME AMENDMENT TO THE ORIGINALLY PUBLISHED NAME AND ADDRESS (i.e. CORRECTED NAME, CHANGE OF ADDRESS OR FRESH APPOINTMENT):—

Notts & Derbyshire: Miss Joan Liversidge, 49 North Road, Retford, Notts.

Somerset: Miss Margaret Heayes, Globe Hotel, West Huntspill, Nr. Highbridge,

Somerset.

Gloucestershire: Miss Heather Bryant, 144 Seymour Road, Gloucester.

Berks & Oxfordshire: Miss Jacqui Simon, "Brackens," Farley Hill, Reading, Berks

Kent: Miss Barbara McDonald, 2 Bostall Hill, Abbey Wood, London, S.E.2.

Lincolnshire: Miss Anne Coates, 12 Hawthorne Avenue, Cleethorpes, Lincs.

Westmorland: Miss Lynne Forsythe, The Bungalow, Parkside Road, Kendal, West-

morland.

N. Wales: Miss Eirwen Davies, 52 Hullah Lane, Queens Park, Wrexham, Denbighshire.

Northern Ireland: Miss Ann McGowan, 54 Killronev Bend, Gregah, Belfast, 6.

Kincardineshire & North Scotland: Miss Anne Thomas, Banchory Lodge, Caravan Site,

Banchory, Kincardineshire.

Staffordshire: Miss Dawn Jackson, "Clovelly," Caverswall Road, Cookshill, Cavers-

wall, Nr. Stoke on Trent, Staffs.

Durham: Miss M. Kane, 6 Pontdyke, Leam Lane Estate, Gateshead, Co. Durham.

Shropshire: Miss Susan Durrands, 5 Springfield Green, Springfield Estate, Shrewsbury,

Salop.

Glasgow: Miss Irene Brown, 61 Machrie Drive, Glasgow, S.5.

cont'd on page 31.



READY FOR LES BEATLES

Paris is all set to go Beatle crazy!

On January 15, George, John, Paul and Ringo hit France, and "yeah, yeah, yeah" or "oui, oui, oui" will be heard up and down the Champs Elysees for months to come.

This invasion has been very carefully planned. Already three E.P.s and two Beatle L.P.s have been released. "Please, Please Me" has soared to number two in the French pop parade and the latest L.P., called simply "Les Beatles" isn't far behind.

Record dealers will have Beatle wigs decorating their shops, and soon the Official Beatles sweater will be on sale there. I took a shipment of wigs to Paris a few weeks ago and had a moment of panic when the Customs Officer at Le Bourget eyed them curiously.

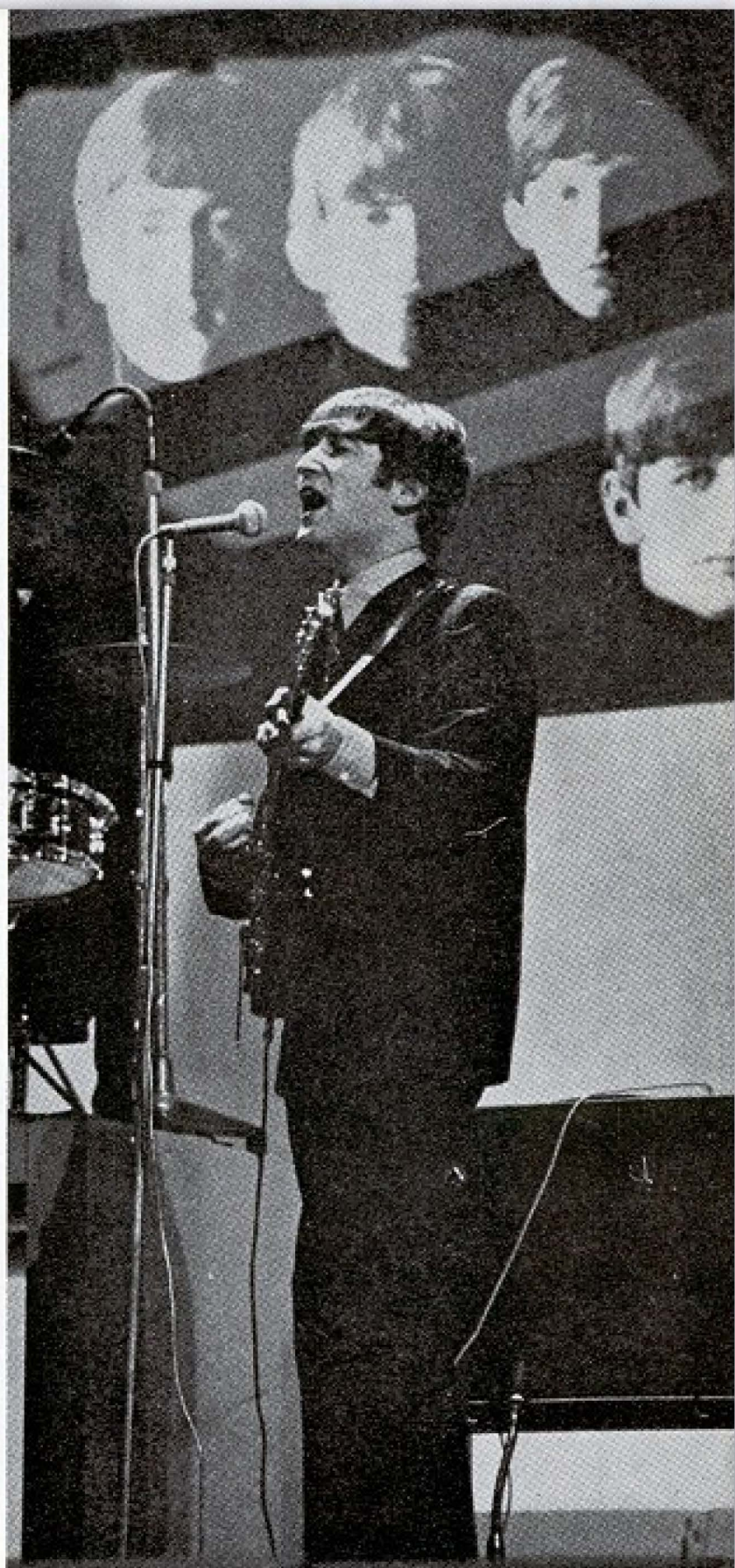
"They are for the bath?" he asked.

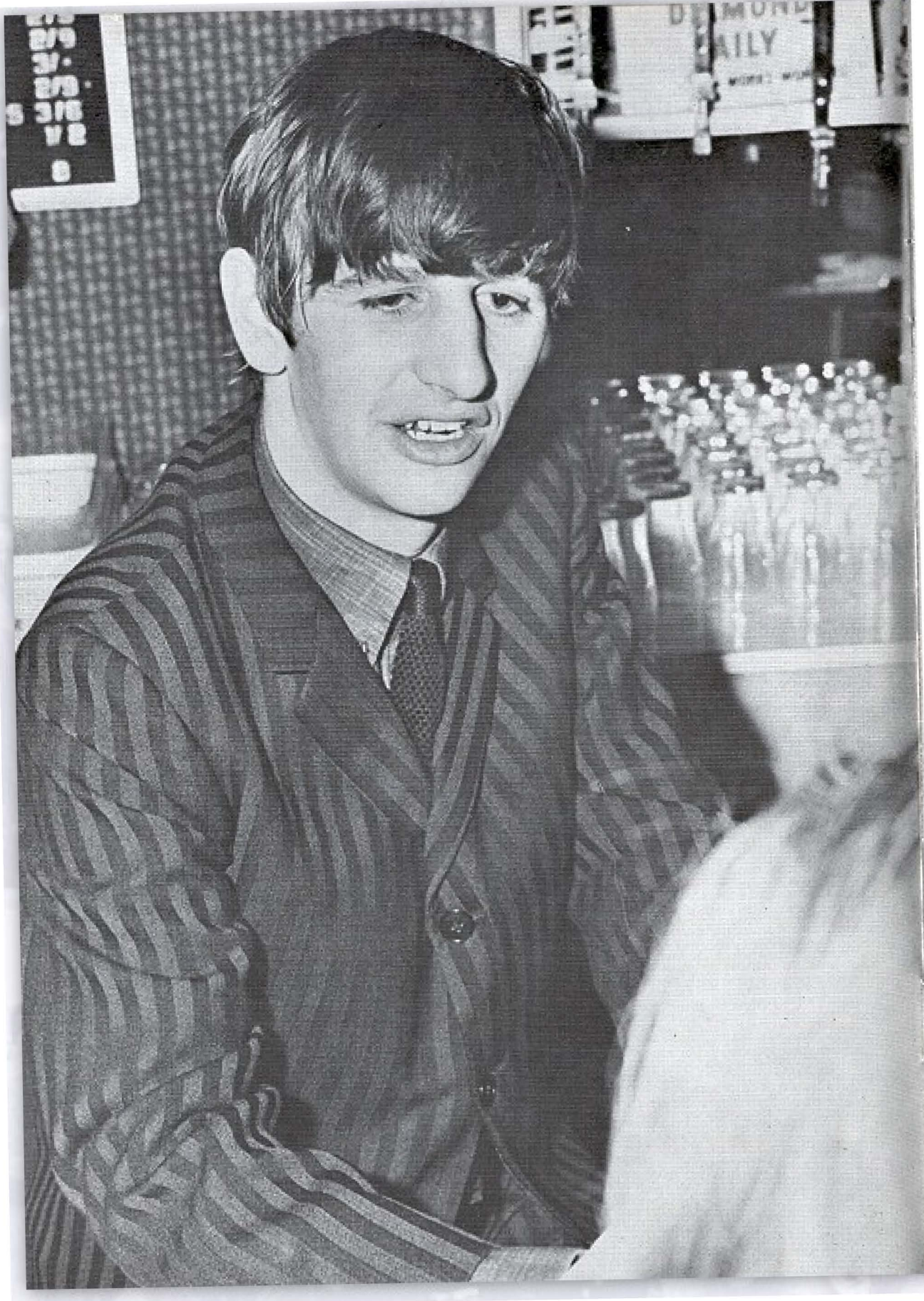
"No, they are for Beatles," I answered hopefully. Then I demonstrated. His slight frown changed to a look of glee. "Ah, pour les Beatles." This was the first indication I had that those haircuts were so well known.

Meanwhile, on our side of the Channel, French journalists and photographers have been busy chasing the Beatles all over England, trying to uncover the secret of the phenomenon which has raged in these past, few Beatle-mad months. What they have said in leading French newspapers has aroused tremendous curiosity in the entire French public. Everyone from taxi drivers to intellectuals knows who the Beatles are, even if they aren't sure what sound they make.

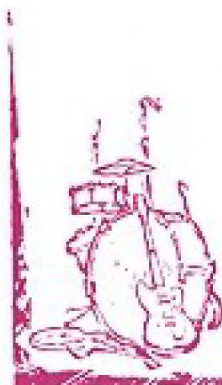
A typical French reply to the question, "Have you heard of the Beatles" is "Oh yes, they're the English group with the French hairstyles. When are they coming?"

JUNE MEREDITH.





A TALE OF FOUR BEATLES



By Billy Shepherd

PART VI

So it was at the third session that 'Love Me Do' was finally, accurately and decisively, in the can. Said George: "We still didn't feel really at home in the studios.

"It was like playing 'cold'. No atmosphere. Nothing to get us excited, like crowd reaction—we just went on and on playing the number over to a handful of technicians and a battery of microphones."

"On and on" is about right. George estimates it took SEVENTEEN takes to get things right on "Love Me Do".

Said John: "My mouth and lips went all hard and tight after blowing harmonica so many times. I didn't use it all that much anywhere else. I was so grateful when it was all over . . ."

And George says: "I'd borrowed an acoustic guitar for the session. The strings were a lot tighter and harder than on my own instruments and, honestly, my fingers were just about killing me."

There's a fair old mystery about Ringo and this particular session. Paul recalls that drummer Andy White did a couple of takes on the number but somehow didn't get precisely the sound they wanted. Ringo, more nervous than the others, tackled tambourine on those takes . . . but eventually settled in to play on the single as released.

"P.S. I Love You" took another session on the same day but worked through much

faster. By the end of that long, tiring day, the boys had regained their confidence.

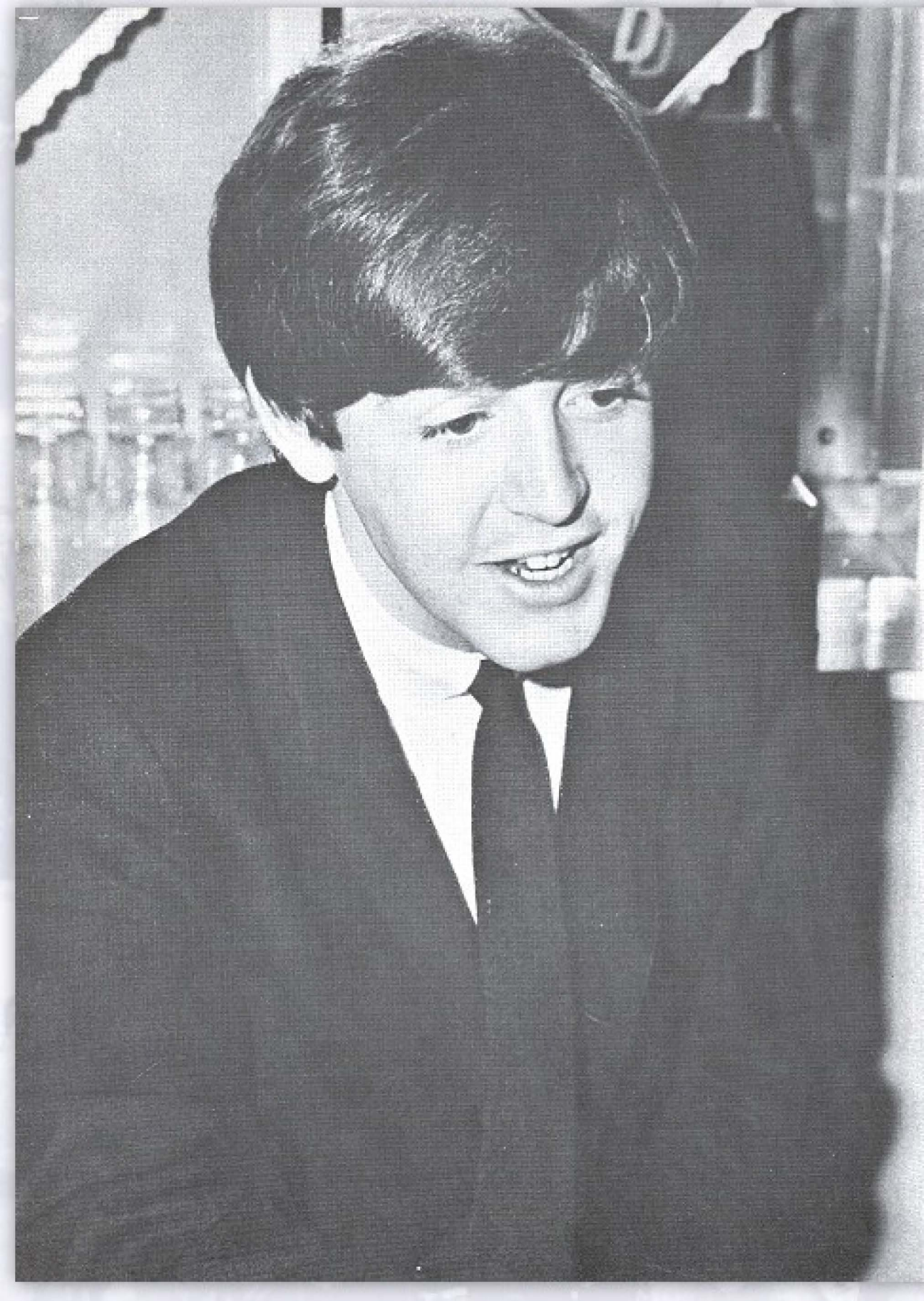
Recording manager George Martin was extremely taken with Ringo's drumming. It meant, finally, that the boys were getting the solid sound that he had striven for all the way through that first audition and the subsequent recording sessions.

"It wasn't easy putting my finger on exactly what was wrong—it was a matter of experimenting until the right thing came up", says George. "It hadn't been a matter of doubting Ringo's abilities as a drummer—but I'd wondered if it was fair on him to thrust him straight into a recording session . . . at the deep end as it were!

"RINGO soon got over his nervousness.

In no time at all, he was giving as good as the others in the good-natured bantering that went on between the control-box and the studio floor. Whether that bantering was hiding general nerves, I don't know."

After getting both 'A' and 'B' sides of the debut disc away, the boys had a run-through on "Please Please Me"—even in those early days it was reckoned almost certain to be their next release. George recalls "Ringo had a maracca in one hand, a tambourine in the other—and he casually bashed the cymbals as well. He looked like a one-man band. What he sounded like . . . well, that's another story."



It was only a run-through. Nothing particularly serious though it convinced George Martin that the boys had a great number with "Please Please Me".

And so a long, tiring day in the studios ended. "We knew we finally had achieved one of our ambitions, though we were too tired to take it all in," says Paul. "Brian Epstein took us all off for a meal in Swiss Cottage, near the EMI studios. Can't remember what we celebrated with... but certainly the food went down well."

Now a release date had to be fixed. October 5, 1962, was the historic occasion... though nobody would have thought it historic from the "wave of silence" which greeted it all.

Next day, the boys returned to Liverpool to carry on as before and wait for the disc to appear. Visits to the Cavern Club, of course, plus various not-so-well-paid jobs round and about the City. Their popularity was growing fast but there was still no sign of any sort of national following for the new beat craze.

Friends and fans of the boys in Liverpool could hardly wait to get news of the disc. If the Top Twenty was compiled strictly on Liverpool shops, then it looked like a monster hit for the Beatles.

Eventually it got to the week of release. And it was obvious national reviewers were NOT going overboard for the boys. Nobody really sensed that this disc was to be the start of something extra-special—unique! The New Record Mirror at that time, reviewing all singles as a matter of course, led off with: *"Harmonica again starts off 'Love Me Do' and then this strangely-monikered group gets at the lyrics. Fairly restrained in their approach, they indulge in some off-beat combinations of vocal chords. Though there's plenty happening, it tends to drag about mid-way, especially when the harmonica takes over for a spell. Not a bad song, though..."*

NOT bad? Anyway, the Beatles went on hopping around looking for further signs of success. The local papers, knowing the strength of the boys, quietly raved. But John recalls another national review which said: "They sound like the Everly Brothers, or possibly the Brook Brothers, depending on which side of the Atlantic you live."

Not particularly encouraging. And John adds: "That bit about harmonica AGAIN starts it off. That shook us. The harmonica

sound had become popular through Bruce Channel's version of 'Hey Baby'. At the time we started those recording sessions, we were probably the first British group to use it. But by the time the disc had come out, we were about the ninety-sixth group..."

But things WERE happening. Says George: "All the fans in Liverpool were buying the disc. They'd been waiting for it, so it sold quite a few copies in the first days. Enough, anyway, to get it in the Top Fifty. What's more, they were doing as good fans should—and writing in to all the request programmes on radio."



But it reacted in a funny way. George believes that so many Liverpool postmarks on the BBC and Radio Luxembourg mail caused some producers to think it was all a bit fiddled. Anyway, the boys didn't get many plugs.

Getting into the charts, no matter how low, helps a lot. It draws attention to the record and, gradually, the boys became known outside their own area. They checked all the trade papers... and in it came. At Number 49 in the New Record Mirror. First write-up said the boys were "probably the most vocal and instrumental group in the North."

And it went up to Number 46 the following week. It showed in the New Musical Express chart at 27 and then passed quietly away for a time.

Imagine the tension for the boys. They were going their scream-ridden way through Liverpool well enough. But they didn't look like moving fast enough at a national level.

A story appeared, introducing the boys. Much was made of the fact that Ringo was at



school with Billy Fury. Much more of the fact that they'd been big in Liverpool long before the disc came out. And Bob Wooler, Liverpool compere, was saying to anyone who'd listen: "The Beatles are rhythmic revolutionaries with an act which is a succession of climaxes."

Up to 41 in the "NRM". Then 32 (week of November 3). And a battle was on. The boys wanted to see the disc safely established before they had to leave the country for a previously committed trip back to Hamburg—the Star Club. They were due there for the last two weeks of November and the first two of December.

BUT the disc slumped again. Down five places to Number 37. They weren't exactly dismayed—they'd never really expected to get that high. And sure enough there was a leap back to Number 29 the following week—the week they flew back to Hamburg.

Just before leaving, they did their first television. The show: "People and Places", a magazine programme transmitted only in the North. It's called "Scene at 6.30" nowadays. The boys played their disc—and again experienced that sinking feeling as they broke fresh ground.

They say now: "Gay Byrne was the bloke who introduced us. He was marvellous. Made us feel at home and showed us round and generally took some of the fright out of the whole business. We didn't want to just stand there and do the number straight so eventually they allowed us to jump up and down at the end and shout out things like 'Hello Mum' and that sort of thing.

"It broke the show up—in more ways than one."

The show no doubt tacked more sales on.

Off flew the Beatles, feeling a lot happier. It had been on their previous trip that Brian Epstein had cabled them telling that the disc contract was definitely ON. They wondered what fresh surprises would reach them in Hamburg this time.

"We had all the papers sent over to us," said George. "We couldn't get them quickly enough, to be honest. Though we got a lot of kicks out of playing to the German fans again, we felt sort of remote from the things that were happening in Britain."

The news that reached them was a trifle

mixed. The record went up to Number 23, then 21. Nearly in the Magic Top Twenty . . . but it imitated a yo-yo once again and dropped to Number 26.

And the boys had to wait until the week before Christmas before it actually hit the Twenty. And it stayed only a week. Says Ringo: "It was my first trip to Germany with the Beatles and I must say we felt we had plenty of cause for celebrating. And the fans over there were as pleased for us as if we'd hit the top in the German Hit Parade."

All through, the boys had kept in close touch with Brian Epstein. They fairly plagued him with phone calls demanding to know sales figures and the number of times the disc had been played on the radio.

They knew it was going well in Liverpool. But where else? Brian would report, deadpan, that: "Sales are excellent in Upper Criddleington" . . . and other non-existent places. Paul admits believing him for a while . . . before the penny finally dropped.

While they were away, the dee-jays started making a fuss of the Beatles. They cracked umpteen gags about the group's name—but who minded a spot of mickey-taking just as long as the disc was doing nicely? The full powerhouse treatment was under way. The Beatles were beginning to mean something to many, many thousands of beat fans who didn't necessarily speak with a Liverpool accent.



Even adults were thinking of them as something different from insects.

Something else very important happened while the Beatles were away in Germany. The results of the New Musical Express poll were published . . . and already the Beatles were beginning to show through.



SKOL LAGER BEER

In the vocal group department, the boys came fifth. Winners were the Springfields, with 21,843 votes. The boys had 3,906. A long way to go, obviously, before they got near to the domination they enjoyed in 1963—the fact is they did better than the established Viscounts, Dallas Boys, King Brothers and Allisons. And one of the four groups beating them were . . . the Shadows, who certainly didn't make a habit of vocal numbers!

In the small group (British) department, the boys chalked up 735 votes to come eighth. This put them only a shade behind Peter Jay and the Jaywalkers—and above Joe Brown's Bruvvers and Sounds Incorporated.

This was, felt the Beatles, the stuff to give the troops.

Their run in Germany was almost continuous—though they flew back for a few days in Liverpool before returning once again (their fifth trip, in effect) to stay until New Year's Day.

And still more good news hit them fairly between the eyes while in Germany. They were, it was announced, to make their first L.P. either in late December or early January. Turned out to be January. Another news item said simply: "It's expected that a large percentage of the material will be written by the Beatles themselves."

That's all it merited at the time. Nobody, once again, could possibly see just how important the song-writing talents of Messrs. John Lennon and Paul McCartney would become in the pop field—or how many other artists would ride high in the charts propelled by a Beatle composition.

TH**ERE** was talk, about this time, of the Beatles recording some of their L.P. tracks "live" in the Cavern Club. George Martin had a feeling that the atmosphere there, on home ground as it were, would produce a real block-buster of a disc.

As the Beatles built steadily towards a bumper 1963, Joe Brown was one of the first British artists to shout aloud their praises with phrases like: "They're a great bunch of geezers". And Americans like Little Richard, Gene Vincent and Bruce Channel, who'd topped bills featuring the boys in Liverpool, were also enthusiastic.

Said George: "Of course it didn't happen as quickly as it takes to talk about. It's hard

to describe the little day-to-day excitements we had all around this time. Every jump in the charts was like a shot in the arm. Honestly, the first time I heard 'Love Me Do' plugged on the radio, I went all shivery and cold.

"It's difficult. But it's the feeling of knowing something you've done is going all over the country. You get a feeling of satisfaction . . . of doing something that you've always wanted to do. All of us kidded each other, of course, but we all felt exactly the same way. We'd banged our heads against brick walls for such a long time that it was a relief to feel that we were stopping . . ."



But the point at this stage was that none of the Beatles were really known as individuals. They were just an unusual name on the scene . . . they hadn't registered as important "discoveries".

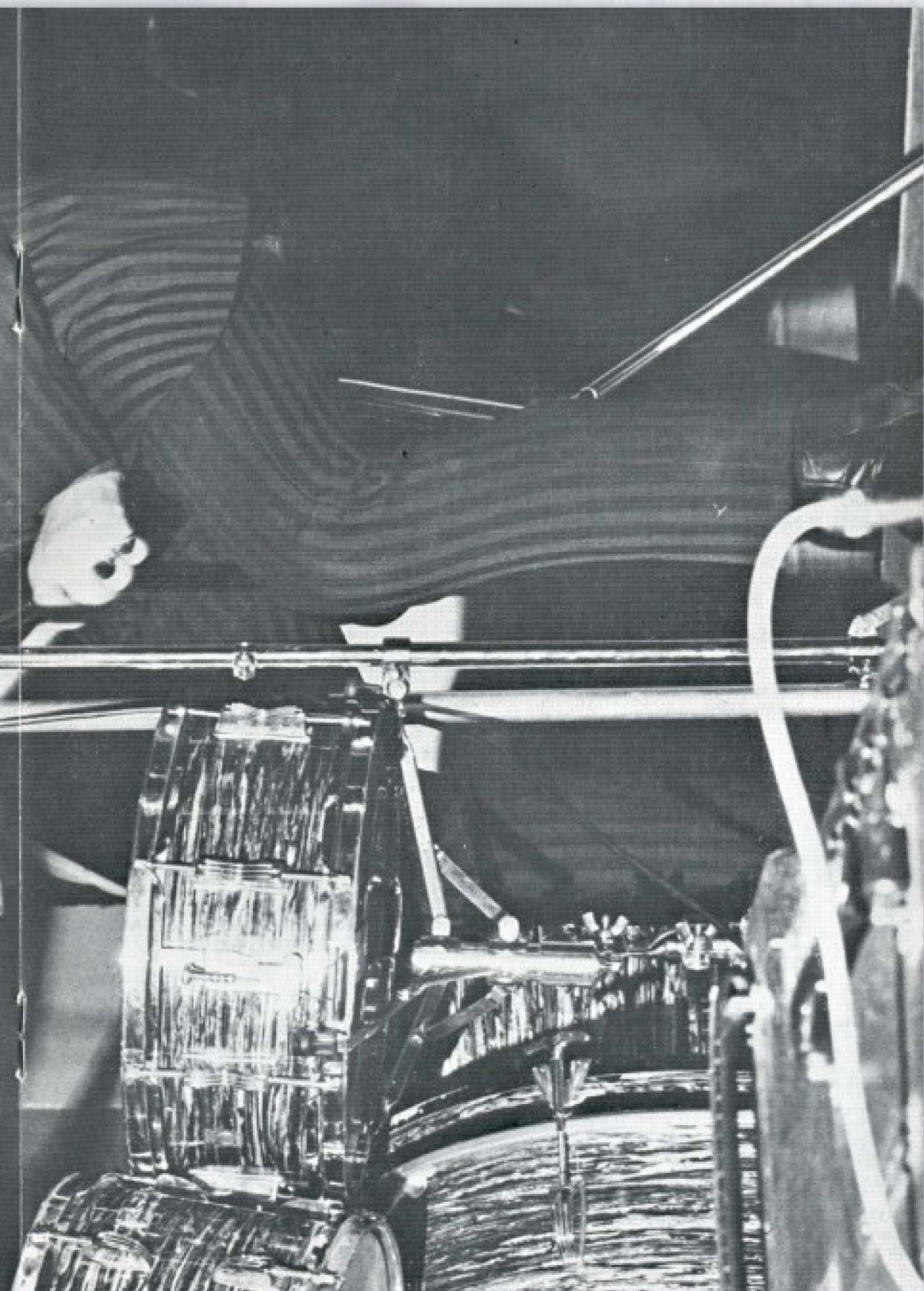
Maybe "Love Me Do" had just about come to the end of its run. But the boys were delighted with the way they'd been received and the way their name was now a talking point. Just one thing angered them: the allegations that they'd just come up and started in the business.

Nobody seemed to know about the years that went before—the years when the Beatles couldn't get proper recognition and when only a few were "with it" enough to see how powerful they were going to become. "Sweat and tears" is the way John describes it. And anyone who knows about the heartbreak of show business would agree.

On New Year's Day, 1963, the Beatles flew out of Germany again. Straight to Scotland. And straight to the coldest weather in many a long year.

Cont'd in issue No. 9







LETTERS *from* BEATLE PEOPLE

BEATLEMANIA

The group that makes the girls all scream,
(Especially Paul, 'cos he's a dream)
When they're singing "From Me To You,"
"Twist and Shout," and "Love Me Do,"
The girls are screaming; fainting; mad . . .
Funny; 'cos they're not THAT bad.

On his drums Ringo is banging,
On his guitar George is twanging,
John is singing "Thank You Girl"
While Paul has sent us in a whirl.

In the papers we always read
About the girls when they stampede,
To see the BEATLES, face to face,
Means queueing all night in a certain place,
Waiting for Ringo, John, George and Paul;
We dig this group the most of all.

Lots of love from,
two Beatle crazy people,
Jennifer Troops and Jennifer Bishop (13-13).
10 Chestnut Ave., Ordsall, Retford, Notts.

Dear Tina and Anne,

Thank you for making my dream come true—in other words thank you for inviting me to attend the Southern Area Fan Club Convention at Wimbledon Palais in December! I shall never forget that day as long as I live—it was the happiest of my life. I not only saw the boys performing—I actually touched John, Paul, George and Ringo after queueing up to meet them all for two hours.

Thank you for making it possible for me and for everyone else who was present on that fab afternoon at Wimbledon.

Lots of love,
Ursula Fuery,
6 Emerson House, Matthias Road, London, N.16.

Tina and Anne write:—

We've been receiving hundreds of letters like this one from Fan Club members since the middle of December and we're more than pleased everybody had such a good time at the Get Together. We'd like to take this opportunity of thanking The Beatles for giving up a free afternoon at the end of a very busy tour to attend.

Dear Anne,

Thank you very much for my copy of The Beatles Christmas Record. It is really fabulous—I have played it over and over again and I can just picture the four boys singing round a Christmas tree. I like the way the recording starts off with that off-beat version of "Good King Wenceslas" before each of the boys talks to us all. Paul is absolutely terrific and George, Ringo and John are just as cute.

Yours sincerely,
Dawn Ratcliffe,
16 Glenhills Boulevard, Leicester.

Anne Collingham replies:—

Not a single copy of the Fan Club record remains undistributed—a final total of 28,000 discs went into the post to members just before Christmas. We were asked by some of the big newspapers to sell them copies for competition prizes but we said "No" to preserve the true souvenir value of this recording—free copies went ONLY to club members and the disc will NOT be available to the public.

Dear Beatles,

Lately in our American newspapers and magazines there have been lots of articles about the Mersey Beat and photographs of you four. I was particularly interested in all this because I was lucky enough to see one of your shows at Weston-super-Mare when I was over in England last summer.

I simply fell in love with your sound and I bought your "Please, Please Me" LP album and your current singles. At home I have been playing them to all my friends. All of them think you have a "tuff sound" as we say here.

I hope I'll have a chance of seeing you on television when you come to America in February and, in the meantime, we're all keeping our fingers crossed for your success.

Your faithful fan,
Louise Hauser,
907 Granard Parkway, Steubenville, Ohio.

Paul writes:—

We've just read your letter in our dressing room at the Olympia in Paris, Louise, and I can tell you we're all very, very excited about our

trip to New York and Miami. We're flying to America on Friday, February 7, and we're due to do our first "live" Ed Sullivan Show appearance the following Sunday.

MY BEATLE-DIGGING MAMA!

There are Beatles on the staircase
And Beatles in the hall
Four Beatles in the bathroom
On every flipping wall.

There is Ringo on the landing,
George, and Paul McCartney's head,
John Lennon's place of honour
Is the wall above her bed.

Her mind is filled with Beatles
She "Twists and Shouts" and sways
She renders "All My Loving"
And walks like in a daze.

At times when I address her
She looks at me—Oh heck!
The Beatles stare at me as well
They're dangling from her neck. . . .

She used to care for knitting,
Debussy, Gershwin, Trad—
But now she digs John Lennon
The woman's Beatle-mad!

Is this my loving Mother
Who once nursed me on her knee?
I think her "Taste of Honey"
Needs a dash of D.D.T. . . .

Peter Crane,
13 Harehills Place, Leeds, 8.

Dear Johnny,

I was wondering whether the Beatles ever get to read the letters from their fans? Also would you please tell me who arranges and writes down the music that John and Paul compose, as I have heard that neither of them can read music.

Lesley King,
12 Bew Court, Lordship Lane,
East Dulwich, S.E.22.

John and Paul answer:—

Well we're reading yours aren't we. We don't usually bother to write the music down—just the words. When we get into the recording studio we usually change bits before we get it right. Then afterwards someone else does the donkey work for us.

Dear Johnny and Beatles People,

I'm sure you've heard that The Beatles have been in Sweden. Yeah, yeah, yeah!!! "Gear, fab, smashing and everything" Beatles!! Before their first performance here (I saw all their performances) I sat quite calm talking to my friends. Then suddenly they came up on the stage! I found myself jumping into the air, then crawling on the floor with my tongue hanging out of my mouth like a red tie and my eyes nearly fell out of my head! (Recognize yourself, girls!) After the show I flew home singing "You really gotta hold on me." At home my mother met me and she said very angrily: "Who has put a picture of George Harrison over our wedding-photo?" I tried to hide behind a big heap of Beatle-pictures and answered innocently: "Must be the cat, I haven't." Mother went on: "Isn't it enough to see the big (it's 3 feet square) picture of George and the whole of your wall is covered with Beatle-pictures. "No," I said and went on reading The Beatles Book.

I also have a black scarf called John (after John Lennon, who has one just like mine). One morning I cried: "Where is John?" "Who," said my mother and looked like a big question-mark. Then my sister (she's mad about Ringo) cried from the bathroom: "John is on your bed!" Two minutes later I came galloping through the flat with John around my neck and jumped out of the door. Then my mother looked more like an exclamation-mark.

When I have a test at school I have my two mascots on my table. They are a little beetle (yes, a beetle even if I wish it was a BEATLE) and a picture of George Harrison. The little beetle is called George (after who?) and he's so cute!

Must sign off now 'cause I haven't read The Beatles Book number five yet and I have to put on the other side of their new LP!!!!!!

Yours Beatlesmadly,
Marie Selander,
Hasselquistvägen 1, Johanneshov,
Stockholm, Sweden.

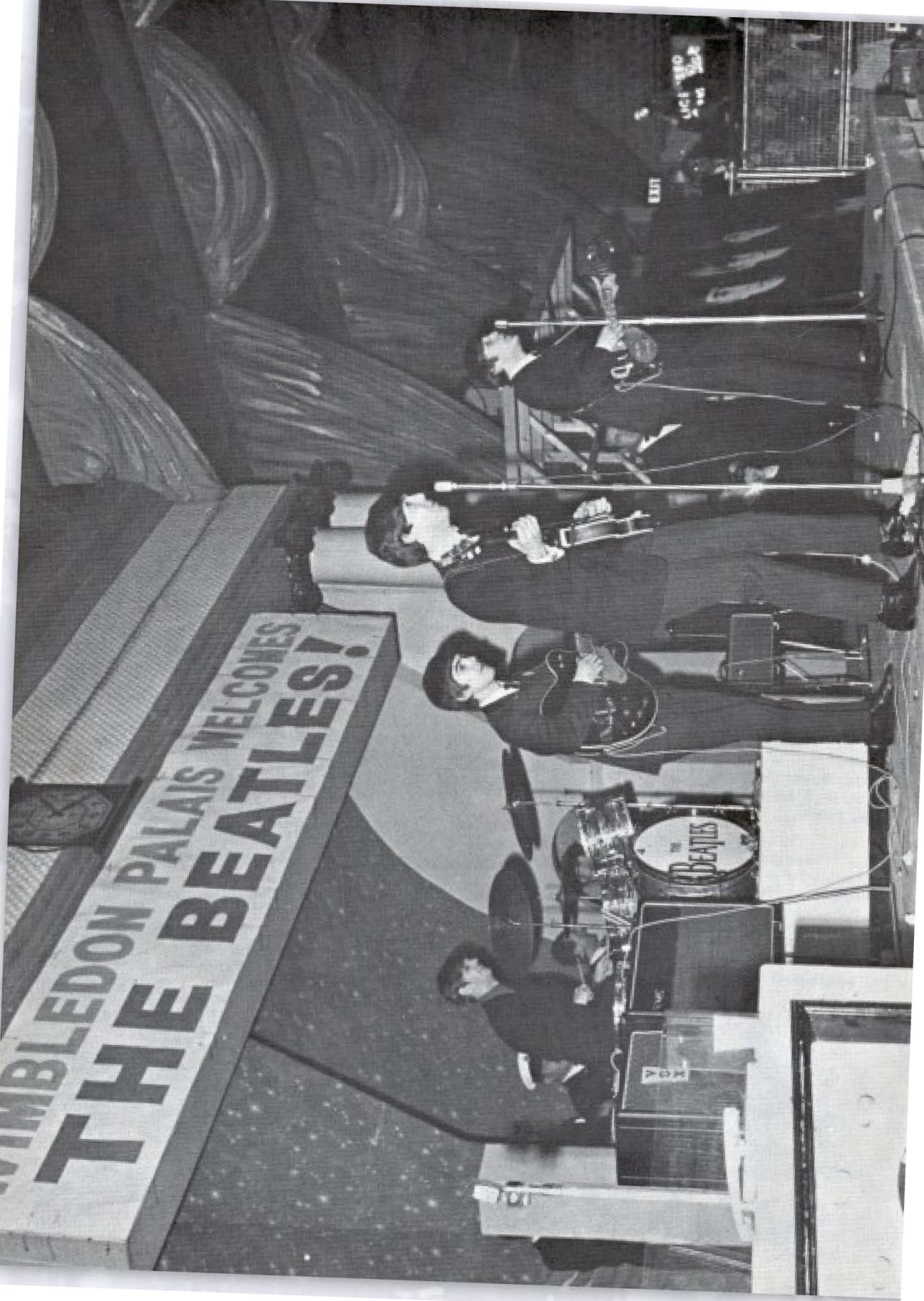
PS: Why do they have seats on Beatles shows? No one is sitting down!

Do you think you can get a pen-friend for me (Beatles-mad, of course) in Liverpool? I should be deady thankful!

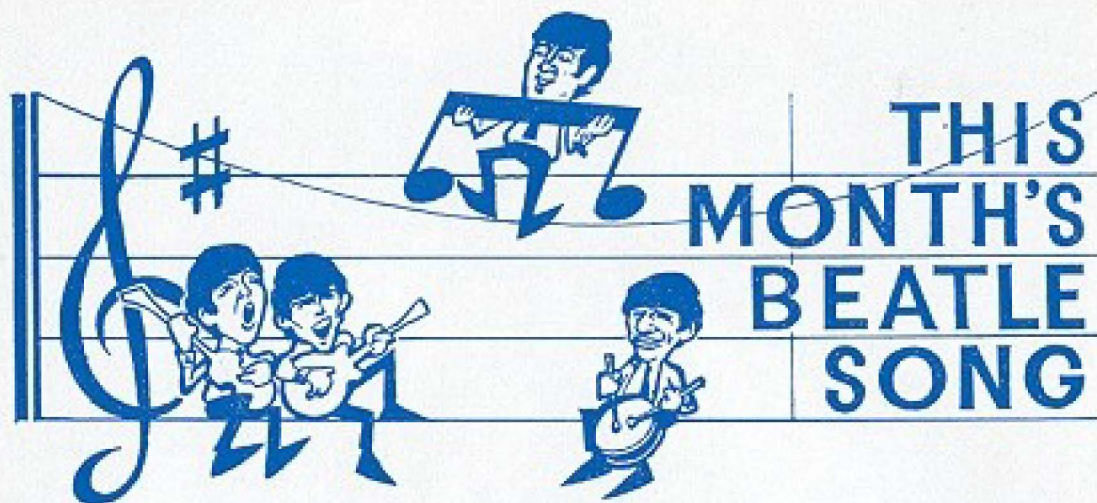
My address is above.
Love, Marie.



WIMBLEDON PALAIS WELCOMES
THE BEATLES!







P.S. I LOVE YOU

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

Recorded by the Beatles on Parlophone R.4949 and Released on 25th October, 1962

As I write this letter
Send my love to you
Remember that I'll always
Be in Love with you

Treasure these few words
Till We're Together
Keep all my love forever
P.S. I love you—you—you—you

I'll be coming home again to you, Love
And till the day I do, Love
P.S. I love you—you—you—you

As I write this letter
Send my love to you
Remember that I'll always
Be in love with you.

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Tucked away on the flip side of their very first single release "Love Me Do," "P.S. I Love You" was virtually ignored by the D.J.s. Later on, it was included in that incredible smash debut album "Please, Please Me" and it certainly did—very much!! It is always sung by Paul, who showed, even on that first disc, that he was just as much the master of the gentle beat as he was of their famous Cavern grinders.

Britain's top songwriting twosome look as though they've just got the idea for yet another hit.





At London's Finsbury Park Astoria theatre . . .

THEIR SPECTACULAR CHRISTMAS SHOW

by Frederick James

BETWEEN Christmas Eve and Saturday 11 January almost 100,000 people trooped out to North London's three-thousand-seater Finsbury Park Astoria to see Brian Epstein's presentation of "The Beatles Christmas Show." Outside the theatre a gigantic photograph of the fabulous foursome grinned down upon "All Tickets Sold" notices. To cross the pavement and reach the entrance one had to scramble through a small siege of salesmen—the new street-corner spivs of the Beatle era who must be making themselves a small fortune from the shoddy pictures and out-of-date booklets they try to flog in any town where The Beatles are scheduled to appear.

I felt quite sorry for some of the fans who'd forked out their cash in the street only to find that the books they'd bought had nothing to do with the show. The much more valuable Souvenir Programmes were, as always, available INSIDE the theatre from official attendants.

No Spare Seats

THROUGHOUT the vast auditorium on Christmas Eve there wasn't a spare seat to be seen.

Brian Epstein was scuttling to and fro with batches of telegrams for the cast. Producer Peter Yolland was making last minute checks on lighting plots and scenery changes. The Beatles were running through a sketch in their dressing room. Fan Club secretaries Anne Collingham and Bettina Rose stood in a gangway surrounded by members who had recognised them. Your editor, Johnny Dean, sat amongst the press guests at the front of the dress circle. As the house lights dimmed and the safety curtain climbed out of sight to reveal four Beatle-boncos bursting out of a cartoon cracker the atmosphere of anticipated excitement reached its climax.

The novel introduction to the show set the pace for the whole streamlined production. A speeded-up Film from the silent-screen days had the audience in tucks of laughter as a soundtrack commentator spoke these words: "By land, by sea and by air come the stars of The Beatles Christmas Show." The curtains parted and a huge cardboard helicopter descended onto the stage. In the role of airline ticket collector, compere Rolf Harris introduced each member of the cast individually.

Final "passengers" to leap out of the helicopter were John, Paul, George and Ringo complete with BEA travel bags and dark glasses!

THE BARRON KNIGHTS WITH DUKE D'MOND opened the programme with their energetic treatment of "Big Girls Don't Cry" plus a comedy-slanted version of "You Don't Have To Be A Baby To Cry."

Doctor Beatles

AS soon as The Knights had done their stuff the stage blacked out and a "News Flash" lit up the screen.

"Three out of four doctors . . ." cried the commentator as a spotlight picked out four white-coated men of medicine at the front of the stage. As three of the "doctors" dashed away into the wings the audience realised they were watching Paul, Ringo and George. ". . . leaves one doctor" said John Lennon who was left in the middle of the stage all on his own!

Two more of Brian Epstein's most promising Liverpoolian acts followed in quick succession. TOMMY QUICKLY donned a scarf to sing "Winter Wonderland" (lobbing snowballs into the audience as he did so) before closing his

(Cont'd. on page 27)





FRENCH GET BEATLE-WISE

THE FRENCH PRESS AND TELEVISION suddenly became very interested in LES Beatles around the Christmas period. There was only ONE French photographer at the Wimbledon Fan Club get together; but after that everything snow-balled. Just about every French teenage or record magazine has been crying out for photos and news about John, Paul, George and Ringo.

STRANGEST GIFTS

Beatle People are liable to send almost anything as gifts to their favourite foursome. Most suitable—a pair of long Johns for John. Oddest—One smartie heavily wrapped in paper. The one that made them cry the most—an onion!!!

BEATLES TELLY SHOW STOPS BURGLAR

Andrea Sherter, of Leeds, rushed home earlier than usual to catch the Beatles spot on "Thank Your Lucky Stars." Her parents were out and it was only after switching on to let "Twist And Shout" blare out that she realised that the glass in the hall window was broken. One verse of "Twist And Shout," however, made the burglar run for his life. Even the Beatles didn't think their voices were THAT powerful.

GREATEST GATHERING OF LIVERPUDLIAN TALENT EVER !

Somebody called it a great big "Pool" which suddenly filled the Astoria, Finsbury Park. Some of them are pictured here. You probably know the gentlemen in the front, with the second row of Tommy Quickly, Billy J. Kramer, compere Rolf Harris, and thrush Cilla Black. Back row is made up by the Dakotas, half the Fourmost and Barron Knights. Incidentally, on the opening night, Rolf Harris made the Barron Knights, who were supporting him, laugh so much that they almost had to stop playing.

GIANT XMAS CARD

Your Yuletide cards and gifts arrived by the sackful. But the biggest, or rather, the longest, the boys received was sent by The Shrubbery School and had no fewer than 1,146 signatures on it. And it was 35 feet long!!

J. & P. STAY FAITHFUL

Every musical instrument manufacturer in the country would like to get John and Paul to lay down their old guitars and accept shining new models—completely free of course. But the boys are not interested. Paul is particularly attached to his left-handed Hofner. By the way that very unusual bass guitar accompaniment to "I Want To Hold Your Hand" was produced by George and Paul together.

THE BEATLES BOOK FOLDER is now ready. It's covered in light-grey leather cloth and has the heads of the boys from the top of this page embossed on the front. The title of the magazine "The Beatles Book!" is embossed on the spine in gold lettering on a black background. Each folder will take at least twelve editions. It's a very good job and the cost is 12/6d each, including postage and packing. They can be obtained from Beatles Book Pix, 787 High Road, Finchley, London, N.12. Don't forget to cross your P.O. and make it out to The Beatles Book.



bright and breezy performance with "Kiss Me Now." Apart from their catchy "Hello Little Girl" the obvious highlight of THE FOURMOST'S appearance was a specially-devised version of "White Christmas" with Brian O'Hara imitating Adam Faith, Elvis, Dean Martin, Jerry Lee Lewis and Gracie Fields. Hastily switching his guitar from right hand to left hand Brian and his fellow threemost finished up with a lightning impression of The Beatles.

What A Night

WITH the stage plunged into darkness again the cinema screen announced amid suitably impressive film-type music:

"Beatlerama presents 'What A Night' a drama starring Sir John Jasper (John Lennon) and Emyrtrude Our Heroine (George Harrison)!" The spotlights flickered across the stage to show us a John Lennon complete with vicious looking whip, villainous moustache and traditional cloak 'n' top hat. The volume of screams (combined with laughter) increased as George came into sight dressed as the 'heroine.' Sir John flung 'her' onto the railway line to await the fateful arrival of The Beeching Express. "And the snow continued to fall" read the screen sub-title as Ringo ran across the stage sprinkling paper snow on everyone in range. All was saved by the timely arrival of "Fearless Paul The Signalman."

The first half of the programme was brought to a colourful conclusion by THE DAKOTAS who played "The Cruel Sea" and "Magic Carpet" before introducing singing star BILLY J. KRAMER. Bill's stage presentation becomes more and more polished every time I see him. In the Christmas Show he was on top form with a string of now-familiar Kramer favourites ranging from "Beautiful Dreamer" and "Pride" to "I Call Your Name" and "Bad To Me." He also included a splendid delivery of that seasonal bal-

lad "Scarlet Ribbons" before closing his act with "I'll Keep You Satisfied."

THE BARRON KNIGHTS WITH DUKE D'MOND opened up the second segment with their newest recording, "I'm Coming Home Baby," followed by a big-beat big-laugh interpretation of "Blue Moon."

Personality Girl

SONGSTRESS CILLA BLACK, a newcomer with a most unusual personality and a most remarkable voice, gave out with a forceful "Shot Of Rhythm And Blues" before tackling an up-dated "Frankie And Johnny" plus her own hit recording "Love Of The Loved."

Audience tension was starting to mount now with less than ten minutes to go before the bill-topping appearance of The Beatles. It is to his credit as a thoroughly professional entertainer that ROLF HARRIS filled those minutes so ably. He had re-phrased the lyrics of "Tie Me Kangaroo Down Sport" to include rhyming lines which ended in "Ringo" and "lingo" etc. "Sun Arise," "English Country Garden" and a hilarious "I've Lost My Mummy" completed his exceptionally popular act.

They're On Stage

NOW came the moment more than three thousand eager Beatle People had been waiting for.

A roll of drums. A roar of audience excitement. A slender beam of light showed us Ringo and his shining kit on a high pedestal. More drums and a second beam lit John, George and Paul as they stood upon different levels of a tall staircase to one side of Ringo.

Above the continuous screeching of the fans George drove his voice hard into "Roll Over Beethoven" and Paul bounded into that most infectious of "With The Beatles"

album titles "All My Loving." John, Paul and George closed on a single microphone to offer their half-wistful, half haunting harmony arrangement of "This Boy."

At this stage Paul passed the vocal spotlight to Ringo by introducing "I Wanna Be Your Man." The crowd went wild with enthusiastic appreciation.

John came forward to speak. Most of his announcement was drowned out by the over-enthusiasm of the scream-agers but we knew from the first guitar chords that the boys were launching themselves into that million-selling "She Loves You" hit.

Now it was Paul's turn again as the tempo slackened for his sensitive performance of "Till There Was You." John joined him to increase the pace again with The Beatles' latest million-seller "I Want to Hold Your Hand."

Everyone Let Go

PAUL encouraged the audience to let rip with foot-stamping and/or hand-clapping (as if anyone required the hint!) before John pounded into "Money" and straight on into "Twist And Shout."

It was a fever-pitch finale to the most lavish pop production ever staged. Every night for two and a half weeks the Astoria safety curtain descended upon the last echoes of "Twist And Shout" and three thousand well-satisfied theatre patrons moved out to make room for an equally massive second-house crowd.

Two people deserve particular praise for the success of this memorable presentation. Brian Epstein—for assembling such a luxurious array of top-name pop attractions on one crowded bill and Peter Yolland for his ingenuity in creating so many excellent lighting and scenic effects to enhance the visual appeal and the swift-moving production of "The Beatles Christmas Show."



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