

The

No. 10

Beatles

MAY
1964

MONTHLY

BOOK



EVERY MONTH

Price ONE SHILLING & SIXPENCE

The Beatles BOOK

MAY 1964

Published by
BEAT PUBLICATIONS LTD.

London Offices
244 EDGWARE ROAD, LONDON, W2

POSTAL SUBSCRIPTIONS:
G.B. only, £1-1-0 per annum
(Single copies 1/9 by post)
U.S.A. & CANADA 4 DOLLARS per annum

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Beatles cartoons by Bob Gibson
Beatles Book Photographer - Leslie Bryce, A.I.B.P., A.R.P.S.

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Editorial

Hi!

MILLIONS AND MILLIONS OF WORDS have been written about John, Paul, George and Ringo during the past year, so, this month, I thought it might make a nice change to ask the boys what they thought about YOU! Frederick James put the question and what they told him is included in this issue.

BILLY SHEPHERD SENDS HIS THANKS to all those Beatle People who have written to him about his book "The True Story Of The Beatles". It looks as though it's going to be high up in the Paperback Top Ten (yes, there really is one) for a long time to come. Good on you Billy! Personally, I always refer to it whenever I can't remember some fact or other about the boys' careers.

MY BIGGEST PROBLEM every month is deciding what letters to print in the next issue of your Book. The Beatles always give me loads to go in. But, there's only room for about a dozen each time. So, please understand if yours is not included.

THAT CELEBRATED AUTHOR JOHN WINSTON LENNON has caused a big stir with his fantastic book "John Lennon In His Own Write". The fab title was thought up by Paul, by the way.

COMPETITION MINDED READERS should turn immediately to page 11 where you can read all about the first Beatles Book competition. There are four fab prizes AND each winner will get a personal letter from one of the Beatles!!! The questions aren't easy, but all the answers have been printed in either The Beatles Book or "The True Story of The Beatles" so regular readers shouldn't have too much difficulty.

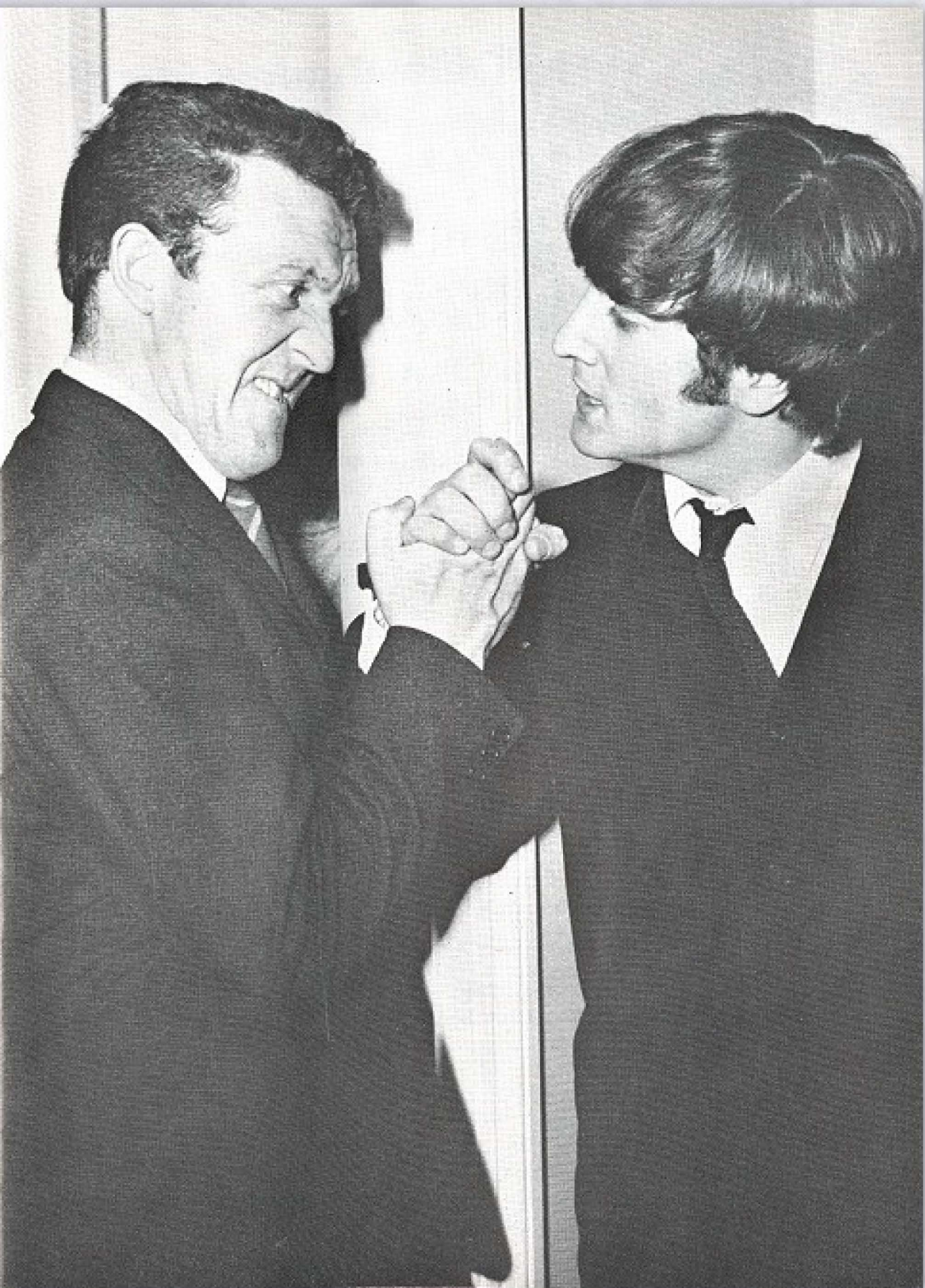
ALL OF YOU will want to know the full details of what has been happening on the boys' first major movie and Billy Shepherd is giving you a full report, split between this, and the next issue. It's a very important event for the Beatles themselves AND for all of us, because for the first time Beatle People will be able to see the boys in close-up—as many times as you like—in a way that you never have before.

See you in No. 11

Johnny Dean Editor.

P.S. Thanks for all the letters lads. But, the lassies are still beating you!!!

Norman Rossington has a trial of strength with John waiting for the next take.





The Official
Beatles FAN CLUB

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

NEWSLETTER

May 1964

DEAR BEATLE PEOPLE,

Another milestone in the career of the world's most popular recording group has now been reached. Our fab foursome's first film is almost finished and "in the can". The boys called on us at the Fan Club Headquarters a few days ago and told us some of the exciting times they had during the shooting. One day they'd be dashing across an airfield and climbing into a helicopter—and the next they'd be trundling along a branch line in the film's own specially chartered railway train being photographed as they went! We're dying to see the finished production and the boys say it will be premiered within the next three months so we won't have all that long to wait. Will Beatle People take their summer holidays at home this year to make sure they're not out of the country when the film goes on release?

Now The Beatles are on holiday for a month. We think they deserve a break after getting up every morning at six o'clock for weeks on end to reach the film set for an 8.00 a.m. start! This is the first really good get-away-from-it-all holiday they've had since long before their last concert tour in the autumn. If you DO happen to spot them somewhere within the next few weeks won't you try and pretend you HAVEN'T seen them even if they're definitely there as large as life? What we mean is that it would be terrible if they were surrounded by autograph hunters right through their holiday so that they couldn't go anywhere quietly and privately. Don't you agree?

At the Fan Club Headquarters we're rapidly getting up to date with all those outstanding memberships now. In the next four weeks we'll be mailing out copies of the special glossy magazine we've been preparing for all club members. Amongst other things the magazine contains pages of pictures which trace out The Beatles' visit to America from New York and Washington to Miami.

Also, every copy of the Newsletter Magazine contains a coupon entitling members to a large glossy photograph of the boys free of charge. Each photograph has the signatures of John, Paul, George and Ringo on it—plus a special handwritten message to members. Fifty thousand copies will have been posted to the homes of all Official Fan Club Beatle People by the end of May.

Lots of good luck,

Bettina Rose

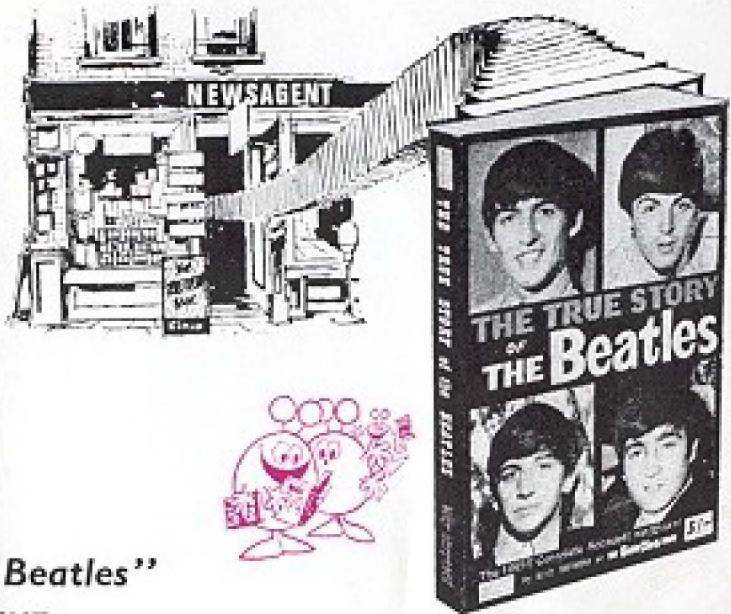
Anne Collingham

BETTINA ROSE,

ANNE COLLINGHAM,

Joint National Secretaries of The Official Beatles Fan Club

It's zooming up the paperback Top Ten



IF YOU HAVE BEEN UNABLE
TO GET YOUR COPY OF
"The True Story of the Beatles"
FROM YOUR LOCAL NEWSAGENT

You Can Get It Direct From:-

THE BEATLES BOOK, 787 HIGH ROAD, FINCHLEY, LONDON, N.12.
JUST SEND A POSTAL ORDER FOR 5/6 (Including Postage and Packing)

Other Countries: Equivalent of Six Shillings and Sixpence—America
and Canada One Dollar. International Money Orders Only Please.

PHOTO CAPTIONS

Front cover: The boys pose for a quick pic before shooting scene 228. — (P. 12) Ringo looks dangerous with that brush. Girls are (L) Rosemarie Frankland and (R) Sheree Winton — (P. 14) Everybody's got to queue up for their cuppas but it's a bit much for Ringo when he finds George won't give him his tea. — (PP. 16 & 17) John and Paul doing a quick take for our photographer (P. 20.) George offers a sip from his cup to Dick Lester's son Dominic with Wilfred Brambell in the background — (P. 22) Ringo (rehearses a line — (P. 24) Just John looking at you — (P. 28) Morecambe and Wise kept the boys in fits on their T.V. show.

WHAT **THEY** THINK OF **YOU**

You don't have to look far to find out what Beatle People think about The Beatles. Umpteen mailbags every week are filled with letters of praise which find their way into the correspondence columns of almost every newspaper and magazine in the world.

But what do The Beatles think about Beatle People? I thought I'd switch the spotlight around and hear what John, Paul, George and Ringo have got to say about YOU, their fans. I tracked down the boys in a movie studio where they were putting the finishing touches to their first feature film before taking a well-earned holiday, I found that **THEY** have just as much to say about **YOU** as **YOU** have to say about **THEM**. Between takes and during cuppa breaks in the shooting schedule I collected their own candid comments exclusively for **THE BEATLES MONTHLY BOOK**



John Lennon

“I never realised exactly what fans were like until we left the Liverpool scene.

We never thought of the girls at The Cavern as fans. They were friends we'd met and chatted up in the clubs. In those days I suppose to be a Beatle fan meant to join the four of us in the coke bar between sessions and to talk about guitars and new numbers and the possibility of having success with our first record. I first became aware of having fans when strangers actually came up to me in the street to ask me to sign their books or pictures. In Liverpool there wasn't any need to ask for autographs because we were all on first-name terms with most of the girls who followed us around from club to club. The idea of being recognised in London or in Glasgow by people I'd never seen in my life before was a bit frightening at first. I suddenly felt as though eyes were staring at me from holes in every wall and hidden voices were whispering "That's John Lennon out of that Liverpool group". The next stage was to feel all proud and important because so many different people wanted to know us. Then came the time we'd find great crowds waiting for us wherever we went. Even if it was just a broadcasting studio and there hadn't been any publicity to tell the fans where to find us. These days Beatle People roll up in great numbers in all sorts of unexpected places. It's great. We finish up having races with the fans to see who can reach doorways first. If they win we lose a tie or a scarf or something. It's terrific to know that so many people are interested in you. I only wish we could be on friendly first-name terms with every fan we've got—like a sort of enormous Cavern Club where everybody knew everybody else.”



George Harrison

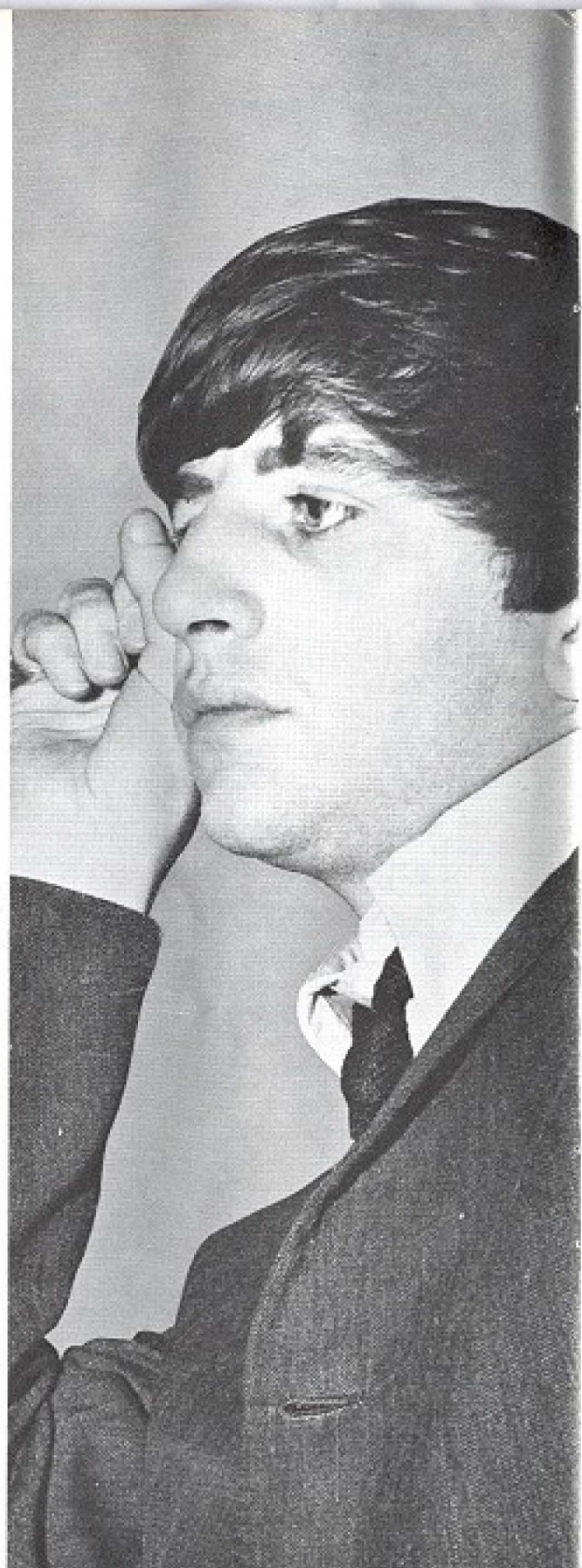
“**T**hey sent me fifty sacks of cards and gifts when I was 21 a few months ago.

They knew I'd never be able to look at all those thousands of cards but I think they also knew that I'd get to know exactly how many had arrived for me and that was good enough for them. I spent ages ploughing through all the silver keys and boxes of gifts. I've enough new tie pins and cuff links to keep me going until I'm 121! I'd like to have been sentimental and kept every single card and every empty envelope just to look back on—but I'd have needed to rent a whacking great warehouse 'cos there certainly wouldn't have been room at home! I love seeing crowds of fans outside studios and theatres. If you find lots of happy people everywhere you go you can't help being happy yourself. I think being in show business is a particularly rewarding job. All the time I meet people at shows and there's only time to say 'Hello'. I really would like to be able to talk to lots of Beatle People—not all together but separately—so that I could ask them all the questions that have been piling up in my brain during the past year. I really enjoy performing, you know. Other people—perhaps they make television sets or sell chocolate cakes—never get any pleasure out of actually seeing their handiwork being enjoyed. They have to wait for the boss to say 'You're sacked' or 'You've got a rise'. We get the chance of knowing we're doing just what the fans want us to do. And that has always been the most important thing to me. There's only one thing I DON'T want them to do and that is stand on my car. Apart from that give me an audience of fans and I'll knock myself out for them anyday. I think they deserve it.”

Ringo Starr

This might sound corny but I mean every word of it. I feel very grateful, very honoured by the way our fans treat us.

I'll never forget coming back from America to see twelve thousand girls waiting to welcome us home at London airport. It was more like a celebration at the end of a war than the end of an overseas tour! We were all glad to be back home in any case—but that fab welcome turned the day into a very special occasion. This is one reason why I always want to go out of my way to treat our fans as SPECIAL PEOPLE. If they wanted to be selfish they could just collect our records and leave it at that. After all they're not obliged to say 'Thank You' for anything. But they don't leave it at that. They spend money on train fares and everything so that they can try to be wherever we are. That's loyalty and friendship — qualities which I admire and want to repay in any way I can. It gives me a tremendous kick to read all the letters and cards the fans send me. And I like the way they confide in me, telling me all sorts of personal things about themselves. I'll always be happy to give everything I've got in the way of time and energy to the fans—and I know this goes for everyone else in the group too. In return I ask only one thing—that we can occasionally keep a little free time for ourselves. I love reading and doing quiet things like that to form a contrast to the busy, noisy lives we live. That's the only time I like to be on my own (or with a few friends) and away from the fans. In John's case he likes to have a small part of his life which is quite private—when he can be like any other husband and be near his wife. Otherwise (I'm speaking for all four of us again) the closer we are to the fans the better."



Paul McCartney

“Everything happened so quickly last year we didn't get a chance to sit back and take it all in.

A few weeks ago we were working on the film in a London theatre. We were shooting a concert sequence with a special audience of fans to make it just like an ordinary one-night stand. As I stood there in the centre of the stage and heard all that screaming and applause I realised just how much the fans mean to me. Now I just can't wait to get back to doing a concert tour of Britain. Singing and playing to live audiences brings us into close contact with our fans. Everybody can let themselves go. Us up on the stage and all the fans down in the stalls. We can all get together and have a whale of a time. I can't explain the terrific feeling it gives me, personally, when I know that everyone in the audience is with us. It makes everything so worthwhile, and I can tell you straight that it warms the cockles of my heart, and urges me to try even harder than before. I know we'll be seeing all sorts of exciting new places on our overseas trips in the next few months—but none of them will give me as much personal pleasure as touring from town to town at home in this country. What else do fans mean to me? They mean stacks of 'Get Well' cards if I have a cold, lots of warm wishes from thousands of people all over Britain whenever there's a birthday or Christmas around, helpful people pointing out the way in unfamiliar towns we visit and get lost in. Sometimes I get talking to groups of fans and I realise they know all about me and my family just as though they were close relatives. It's a great feeling to hear them ask after my father or my brother and I know they're really sincere or they'd just talk about The Beatles.”





FIRST BEATLES BOOK COMPETITION

THE PRIZES ARE FOUR
OF THESE FAB H.M.V.
TRANSISTOR RADIOS

PLUS

A PERSONAL LETTER
FROM ONE OF THE
BEATLES WITH EACH
PRIZE



TO ENTER

Answer the following questions:-

1. On what date was "Love Me Do" released in England (month and year only).
2. Name one school that Ringo went to.
3. Which singer did John and Paul write "Misery" for.
4. In what month and year did John, Paul and George sign with Brian Epstein.
5. What is the name of the first Disc Jockey to play a Beatles record on the B.B.C.
6. Name two of the boys who played with John Lennon's Quarrymen when the group was first formed.

PRINT YOUR ANSWERS ON A POSTCARD AND SEND THEM TO - BEATLES BOOK COMP., 244 EDGWARE ROAD, W.2 (to arrive not later than 5th JUNE). All postcards with six correct answers will be placed in a box and the four winning cards will be picked out by John, Paul, George and Ringo. The winners will be announced in The Beatles Book No. 12.

◀ Dick Lester directing Paul and Ringo in a scene with former Miss World, Rosemarie Frankland.

Same scene but George has joined Paul and Rosemarie in "watching the birdie". ▶







FILMING with the BOYS
IN

BEATLESCOPE

by Billy Shepherd

First Day

JOHN LENNON took a deep breath and said: "Who's that little old man over there." And Paul McCartney queried: "What little old man?" Dialogue which doesn't mean much out of context . . . but words which were very important indeed to the fantastic Beatles. Because it was the opening sentence from their first-ever major movie.

The early days of filming were strange for the boys. They were knocked out by the friendly approach of all the technicians and production staff; but baffled at the apparent "waste of time", when they simply had to sit around and do nothing while lighting, cameras and scenes were set just right.

And there was something, too, that they positively HATED. Getting up so early in the morning. They usually had to be on the set by 8.30 a.m., a time which a Beatle would normally regard as being in the middle of the night. Job of getting them out of bed fell, as ever, on road-manager Neil Aspinall.

After the first few days, he was telling friends: "I'm wearing myself to a shadow! It means getting up at five o'clock to call the boys. They can't keep their eyes open. I try to get them breakfast, but they don't want to know. They're night people, that's the trouble. The day, for them, doesn't start until mid-afternoon."

Only Late Once

BUT gradually Paul, John, George and Ringo got more into the

rhythm of the film studio's day. Only once, in the first few weeks of filming, were they late. And that was less than half-an-hour.

The first week was spent entirely on a train. They left from Paddington, went to Minehead and back. And every newspaper in the country wanted to get pictures of the boys embarking. The fans? Well, film-making is a very expensive business, and they couldn't risk hold-ups. So, the boys, on later days, got aboard at Acton station . . . but there was no way to avoid crowds of Beatle fan-atics waiting at the principal stations all the way to the West country.

Twice, the train went to Newton Abbott and back. There was a special dining-car laid on, so that the stars could have whatever they wanted to eat and drink all day. But, said John, they still took advantage of the 40-minute break at journey's end to grab a snack . . . "just to eat something without rolling from side to side!"

Aboard, apart from the technicians and staff, was Wilfred Brambell—"Steptoe Senior" of telly-fame. And he was the "little old man" referred to in the opening dialogue. He plays Paul's grandfather—and a real old mischief-maker he is, too. In the opening scene, he admits who the old man is. Says another Beatle: "No, he's not your grandfather. We've seen the grand-dad round at your house."

Says Paul: "Well, you are allowed TWO, you know."

A normal day's filming during the "train" sequence ended about six o'clock in the



evening. But the boys could never be sure what time they'd knock off because they had to fit in with the British Railways time-table—and could only use a track when there was no ordinary train due through.

In the Evenings

SAID Ringo of the early filming days: "We were tempted to go out in the evenings and relax . . . because they WERE pretty long days. But we realised it was important to be as fresh as possible early in the mornings. So we normally just hung around our own flat. We were probably a bit scared, because at the back of our minds was the thought of Neil coming round at the crack of dawn and it would have been fatal to be late. . ."

The boys always turned up on the set together. Reason was simple. It meant only ONE tremendous effort to get them all through the sight-seeing crowds. Which was a relief to the film company.

Line-learning? Not really any problem. The boys got a shooting schedule every day, notifying them which scenes would be included the following day. With four of them, all getting equal parts, it meant that each individual Beatle had rather less to learn. They'd just read through the scripts in the evening, and maybe glance at them again (if their eyes stayed open long enough) in the car on the way to the set in the morning.

Script-writer Alun Owen was often around. Sometimes the boys would disagree about some words he had put into their mouths. As when George had to say: "Oh, get away" . . . when he would normally say: "Oh, gerroff". Alun didn't mind the changes a bit. He'd lived with the boys and got to know their ways of talking—but all that mattered to him was that the dialogue was as accurate as possible.

Keep Them As They Are

PRODUCER Walter Shenson took time off during the first week's shooting to tell me: "The vital thing here is not to do anything to damage the boys as they really are. They are great personalities in their own way and we want to present them exactly as they are, day in and day out. Even bearing in mind the American audiences . . . well, if they don't understand all the things the boys say, it's better than changing anything about the Beatles just for the sake of it."

Mr. Shenson, quiet-spoken, balding, with constantly expressive hand gestures, added: "We're certainly not going to build one of the boys bigger than the others. They complement each other—you can see that after watching them for just a few moments. It's equal shares for all.

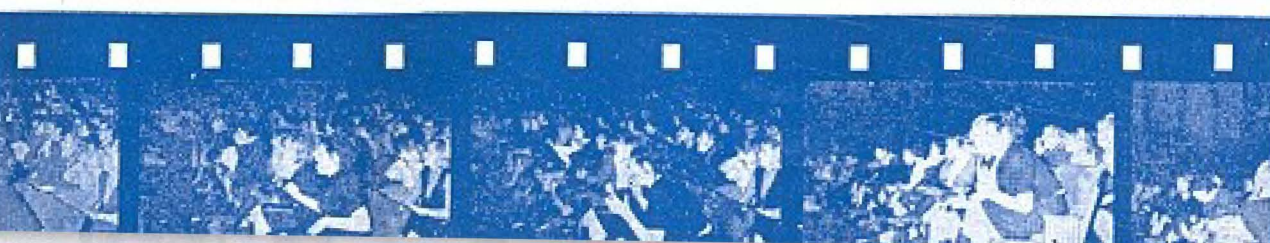
"To be honest, you can't call this film a 'musical'. There are only six numbers in it. All written by John and Paul. It's really a Beatle story with music added. . ."

In a studio, getting the right sound level is easy. But it's darned hard on a rolling train. So, for the dialogue inside the compartments, the Beatles had to wear special neck microphones inside their shirts, with the leads running down their trouser legs and being strapped to their usual-style Beatle boots. Even then, there were many "re-takes" because the level of a voice didn't come through loud enough.

Generally, though, the boys took to filming like the proverbial ducks to water . . . and they kept right up to schedule during the first week.

Director Dick Lester, dressed in casual clothes, bald head always prominent wherever there was any action, took to the boys right away. Said: "I've been connected, as director, with the Goon shows on television. All I can say is that the Beatles, too, have a great off-beat sense of humour.

Continued on page 21









LETTERS *from* BEATLE PEOPLE

Dear Beatles (especially George and John),

Thanks very much on behalf of millions of people all over the country. The reason why I am thanking you so profusely is because you are so "formidable et epatants" (that's supposed to be French). I'd also like to thank George's mum and dad and John's Auntie Mimi for writing to me. It was dead nice of them to spend their time doing so, especially since they have your fan-mail to answer. I'd like to thank "Beatles Book" as well because it was through it that I got myself a pen-pal in Liverpool.

I must finish now but I send you Best Wishes and all my loving so keep up the good work and keep Dave Clark and his mob at bay 'cos I love you (George anyway, but I still like John, Paul and Ringo very much).

Yours ever faithfully,

Margaret,

40 Lizard Lane, Marsden Estate,
South Shields, County Durham.

George answers:

I think my Mum and John's Aunt Mimi are great for helping us out with our mail. In fact, I'd like to thank all our relations for being so wonderful about everything.

Dear Johnny,

In the April edition of "Beatles Monthly", a Finnish girl wrote to you and said that one of her favourite records was "That's My Plan". None of my mates or I have heard of it, and 'cos we suffer from shocking Beatlemania we wondered if we can buy it in England and we missed it.

Jenny,

"Melrose", Spear Road,
Southampton.

Johnny Dean answers:

That's exactly what the boys said when they read No. 9, Jenny, "What is 'That's My Plan'?" We all reckon that Hannele Ogard got one of her titles wrong.

Dear Mr. (Namesake) Harrison,

Quite honestly (I'm always honest!) I don't know whether I should thank or dehydrate (good make up-type-word eh?) you—

REASON:

I also am blessed with the very honourable name of George Harrison, Esq., and some of the consequences it brings are killing.

e.g. Yesterday my girl friend informed half of London (at least!) that George Harrison would be visiting this certain (no names) record shop and

consequently when I, quite innocently, arrived to buy a record this morning with her she was asked what time he was arriving and pointing at me she collapsed and yelled "April Fools" and told all that I was also a G. Harrison—Boy was I embarrassed! I "Murdered" her afterwards but then saw the funny side of it so I very graciously forgave her.

Perhaps I'll change my name to something like Jim Bloggs. Then life will be less eventful.

Is anyone else blessed with a Beatle name?

Yours sincerely,

George Harrison, Esq.,
London.

Ringo answers:

Well if you go and choose the same names as old George what can you expect. Best of luck with it in future.

Dear Johnathan Lemon,

May I conjugate your worthy self on your idiotic Block aptly called "Jon lonely in his own print". I fondled it quite nilaptuous in its dwarfings and funnily stories.

But how do you think of it. It took me ages to make a weak attempt at this miserable sentence. How about another one as, to quote a phrase, "it was the most wonderfoul larf I've ever ready."

Yours very sincerely,

Yvonne E. Tingle (Beatle),
56 Alexander Street,
Kettering, Northants.

John Lennon answers:

I never think of it. The words righted themselves acrobatically on the paper all alone.

Dear Beatles Book,

I'm sure that this proves that the Beatles give you more attention if you don't scream yourself hoarse.

Three weeks ago when they were filming in the West Country I saw them five days running. One day no one was expecting them and there were only about half a dozen of us on the station. We didn't scream and as a result we ended up talking to George, Paul and Ringo for about ten minutes. They couldn't have been more friendly and I also took several photos.

Devoted fan,

23 Lansdowne Road, Taunton,
Somerset.

P.S. It's just hit me I met them ah h h h h ! ! ! !
Also please tell them—especially Paul and Ringo that it's wonderful to really meet them and realize that they're not at all spoiled by success like most stars.—Thanks, Whackers.

Dear Beatles,
 I have a fringe, and of this I am sure,
 It's just like dear George's half-way to the floor
 I comb it and set it, and treat it with care,
 As if it were really George Harrison's hair.
 I cherish it dearly, and won't have it cut,
 My mother thinks that I'm some kind of a nut.
 One day in the bathroom, while taking a scrub
 I heard Ringo's voice, as I sat in the tub.
 On Radio Lux, just as clear as could be
 I screamed, then I slipped and submerged in my glee,
 I really went under and as I went down
 My most sorry plight would have raised a big frown
 My fringe got all wet, and turned up the wrong way
 And now it's an advert for Billy J. K.
 P.S. No offence meant to Billy J. but hair looks
 more like his now.

Thank you for your kind attention.
 Marion Wilkins,
 (one rather damp Beatle fan)
 6 Hytheheld Ave., Egham, Surrey.

MUM'S LAMENT

The Doctor said I'd got the flu,
 But could not see from what 'twas due.
 "Oh dear!" sighed Mum, "You are a mug,
 It's clear she's caught the Beatle Bug".
 "For John she yearns, for Paul she weeps,
 George Harrison puts her off her sleep.
 And Ringo, though to me insane,
 Has her entranced as if in pain!"
 "I've heard enough" the Doctor stated.
 This common germ is overrated.
 The answer is without a doubt,
 The latest "Beatles Book" that's out!

Sally A. L. Clark,
 Bramhall, Cheshire.

Dear Beatles,

If you really read these letters, then I'm sure that if you're the kind of people I think you are, you'll be interested to know that most of our children (ages 3 to 7) are some of your keenest fans. They are quite "Beatle Mad" and although they don't scream they get very excited.

Some of the questions I get asked, you'd think I knew you personally. Naturally, I'd like to, but I guess I'm one of millions.

Ann Townsley, Sunshine House,
 Nursery School for Blind Children, Northwood.

P.S. If Mrs. Lennon would like a qualified nurse for baby Lennon, then "baggy" me first!!!!

Paul answers:

Thanks for your letter Ann, and give all the children a big kiss from us to them.

Dear Johnny,

Although this letter has as much chance of getting published as I have of becoming king, it still gives me great satisfaction to know that it will help swell the already steady stream of letters they are receiving all proving the greatness of these four lads. Ever since I saw them at the Astoria Theatre in Finsbury Park, London, on January 2nd, I have literally dwelt on the memory of it. However this will soon stop since I will be going to their one night stands at Edinburgh and Glasgow at the end of April. I would like to close by saying that no matter what the ultimate fate of these four boys will be I will be with them to the bitter end.

James B. Park,
 7 Union Street, Stonehouse,
 Lanarkshire, Scotland.

P.S. I am 19 and I would very much appreciate it if you could get me another Beatle Mad Male as a pen pal. Particularly from Liverpool. as I now pay this great city frequent visits.

Johnny Dean answers:

Well thanks for your letter King James.

Dear Johnny (Dean),

I once read about some girl who wrote 11 reasons why she disliked the Beatles. It made me so very angry that I wrote 12 ravin' reasons why I love the Beatles.

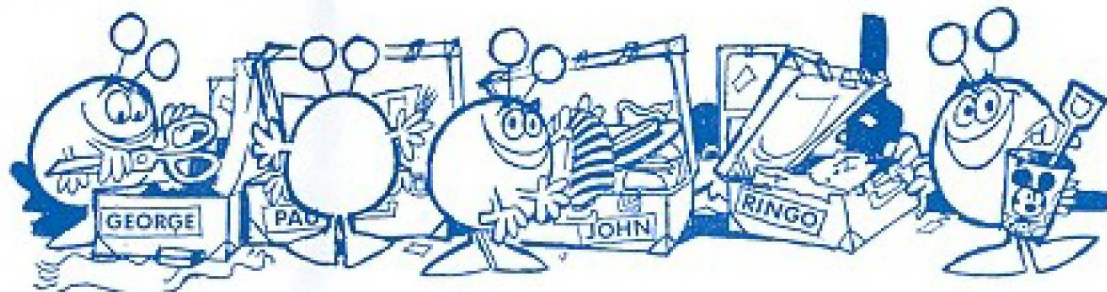
They have a tonsil teasin'
 ear pleasin'
 pulse poundin'
 lip lovin'
 gear givin'
 heart thumpin'
 juke box jivin'
 telly watchin'
 nippy smashin'
 mate makin'
 gear geein' appeal about them.

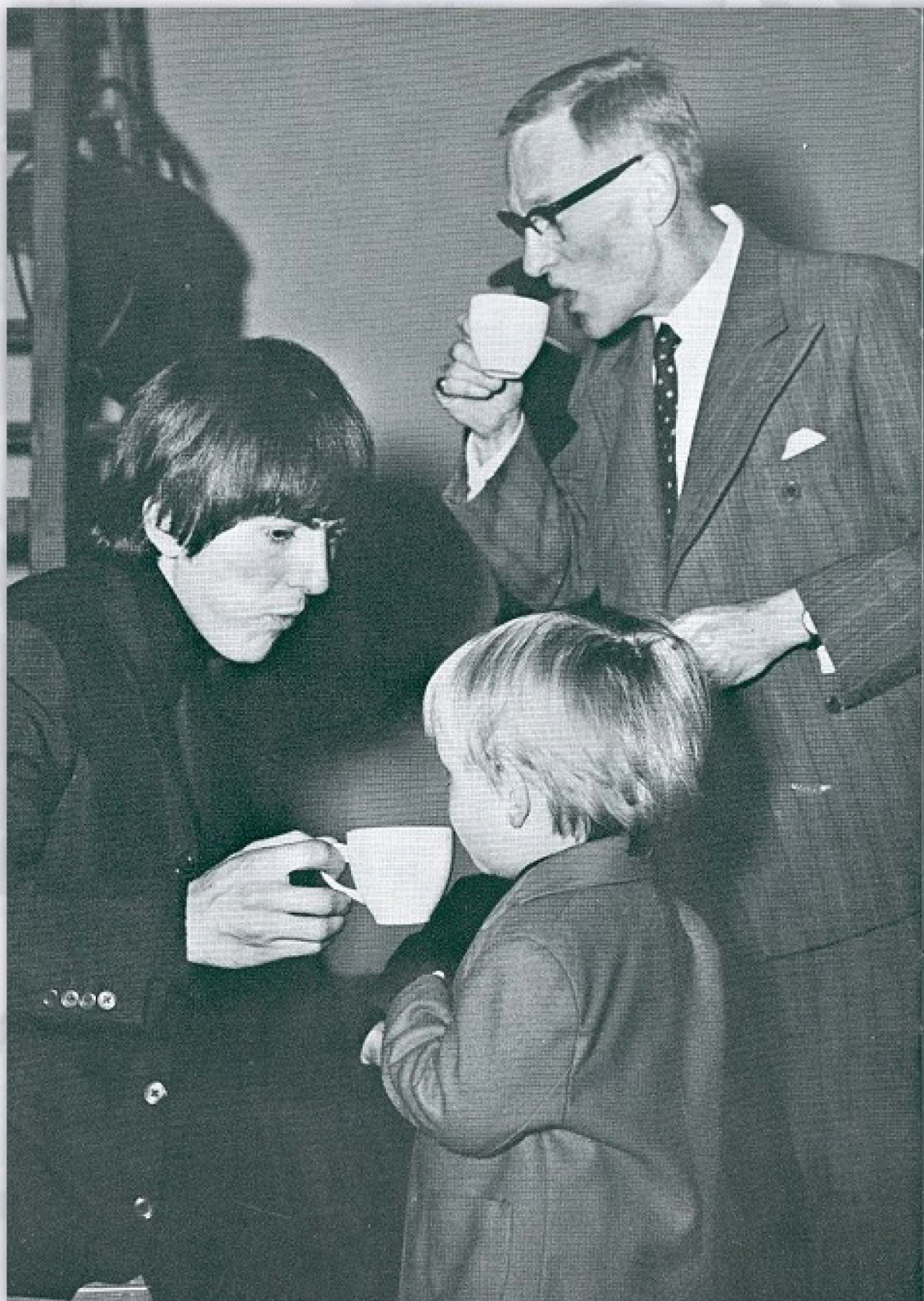
I guess that fixed her, eh!

Pat Bell,
 Scarboro, Ont., Canada.

Johnny Dean answers:

Thanks for all the nice things you wrote about the Beatles Book people in the first part of your letter. We really appreciate it.





They'll send anybody up with the greatest of ease—why, they don't even respect the director of their film! But they're just fine at handling their lines . . . in fact, they give the impression sometimes they don't even need their scripts. They could make it all up as they go along."

But things were cramped on that train. The days went by, one pretty much like another—and the boys travelled more than 2,500 miles in six days, going over and over the same ground. And they seemed amazed at the way the technicians clustered around them, begging for autographs or signed pictures. Said Ringo: "We'd have thought they'd all be a bit blasé about the actors, if you'll excuse the expression. But it's fantastic. Still, it all made us feel pretty much at home—kind of relieved the tension a bit."

Wait For Cues

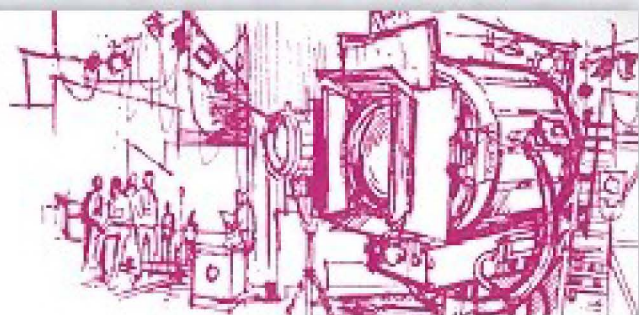
HARDEST thing for the boys was listening to other actors giving their cues. They'd been used to "feeding" each other with lines and sometimes it was difficult for them to let the others "get a word in edgeways."

Norman Rossington, dumpy-ish, wavy-haired—an actor very popular on television via "The Army Game"—plays the boys' road-manager—Neil Aspinall, of course, in real-life. I cornered Neil one morning, asked him: "How does it feel to see yourself being played by somebody else?"

Neil grinned. "Oh, it's great," he said. "But Norman has some lines to say that make me laugh a bit. He says things to the Beatles . . . well, if it had been ME saying 'em, I'd be fired on the spot. Like when he takes in a great pile of fan-mail and tells the boys: 'Get on with that lot, right away.' Honestly, I know what they'd say to me if I tried that lark on them."

Neil has been permanently on call through the filming. He copes with queries, picture-requests, helps the boys in a dozen different ways. And he's seen some scenes shot so many times, he's got most of the script off in his mind.

Then Norman Rossington came over for a chat. An experienced professional actor,



he'd been summing up the individual Beatles as they'd struck him on the sets.

Norman scratched his head, thoughtfully. Then said: "I think Paul really was the most self-conscious one of the four in the earlier days. He'd clown around sometimes, but I thought he was hiding a little bit of embarrassment. After all, filming is a difficult sort of medium, you know. You shoot a scene, then go through it all again just to get different camera angles. At first, it's hard to tell WHY something is being done . . . and you have a feeling that all those hard-bitten technicians are looking straight at you.

"John and George don't seem to care, or worry, too much. You know—they take it all pretty much as it comes. When they've got nothing much to do, they seem pretty relaxed. And then there is Ringo. Well, he is being made to be the dumb one of the four—like Harpo Marx, of the Marx Brothers. He's doing very well indeed, but in a different way to the others. 'Course, when you get them all together, anything at all can happen."

Ringo In Disguise

RINGO, in fact, had his own day of glory—when he was in a scene all by himself in a public-house. He'd got lost and didn't know where John, Paul and George were, so he crammed on a disguise-type cap and darted into the pub for a drink. He admitted feeling a bit shaky, all by himself, at first, but soon he was working like a star of long-standing.

Once the railway sequence was out of the way, the boys had a day clear then went to Twickenham Studios. This was much more like the film-making they'd expected. Four chairs, prominently placed . . . with their individual names written in large black letters. George rushed straight over and sat in the canvas-backed seat and



tugged at a huge cigar. "Might as well act like a film-star now I've got my own chair," he said, grinning hugely.

They were all fascinated at seeing so many different "sets" laid out in the same studio. It looked a maze, confusing, with cameras, lights, props everywhere and anywhere. This was a Wednesday . . . and it could easily have been the day that the Beatles failed to turn up at all.

Neil Aspinall had not got the key to the boys' flat. He only remembered this when he was just about to call there for them. Luckily, a friend of the boys, Carol, lived in the same area. "I had to wake her up and use her telephone to get through to the boys." What would have happened if they'd refused to answer the phone (or just regarded its ringing as being part of a bad dream), nobody wishes to think about.

First day's shooting involved a guard's van scene, the van being re-created on the set. Paul had locked his grandfather inside, apparently to keep him out of trouble.

The boys had two dressing-rooms—two in each. John and Paul shared one; George and Ringo the other. And, in between takes, they listened to some play-backs of the new songs in the film. Paul grimaced quizzically once or twice, but generally they seemed pretty happy with the end products.

Everything Out Of Order

SCENE in the guard's van featured some co-stars, in the shape of dogs and chickens. And the song in it is called "I Should Have Known Better", which comes right at the end of the scene. It's not the first number in the actual film, but was the first one the boys filmed. "That's another thing that's odd about filming," said George. "You do everything in such a strange order. You've got to keep checking with the script to find out what the actual story is all about!"

This particular sequence has the boys sitting around on various boxes and playing cards. Paul sings and plays bass; John sings and plays harmonica; George is on twelve-string guitar; and Ringo just plays snare drum and cymbal. And it featured another case of the boys speaking out about something in the original script which they thought was a bit corny.

In dialogue with the grandfather, they were to be asked: "Well, what can YOU do?" and were then to take up the guitars, etc., and just sing. But the Beatles felt it was a bit "much", so they started off playing cards and then, with a touch of fantasy, the picture fades into them holding their instruments instead of the cards.

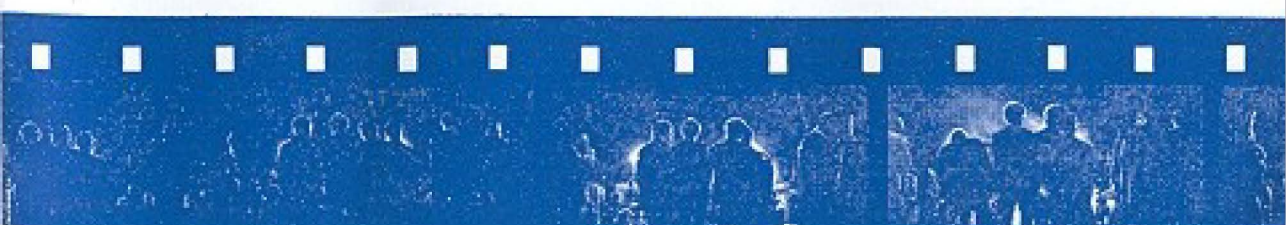
Longest Day

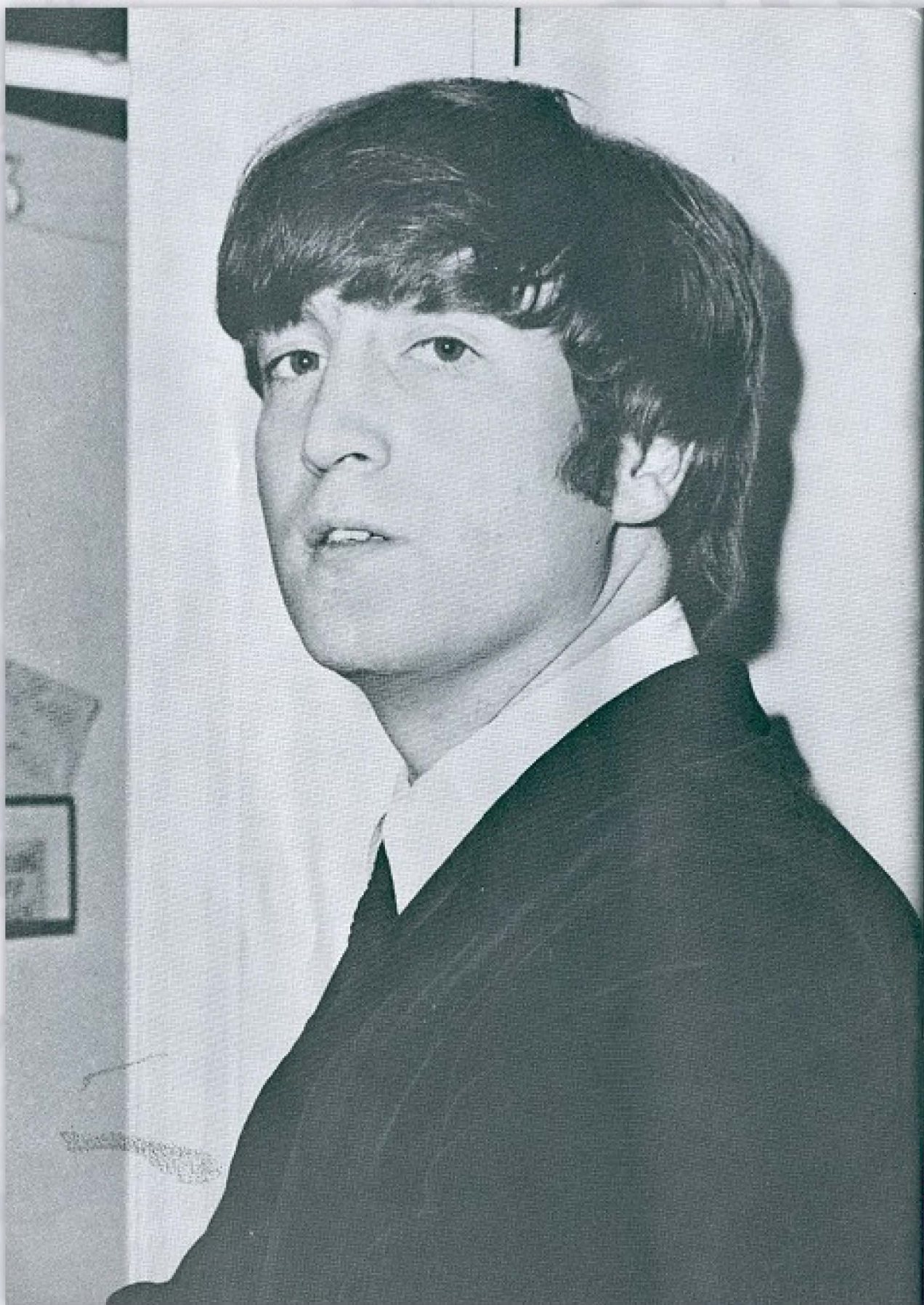
THIS was a very long day's work. They started at 8 a.m. and were still hard at it just before 10 p.m. that evening. They ran into one more bit of trouble, too. As this was an "artificial" train, studio-hands had to stay outside and rock the set . . . giving the impression the boys were still aboard a moving express train.

After a couple of takes, director Lester realised what was wrong with the scene. The studio boys were actually rocking it IN TIME with the Beatles' music. It made the train look like one gigantic foot a-tapping. So he called a halt, told the blokes involved to make sure they rocked out of time!

But really it was a big tribute to the boys' talents in laying down a solid beat. . .

Next day, things looked a bit brighter for the boys. Because they'd worked late the previous evening, they didn't have to report to the studios until nine o'clock. A few weeks before, they'd still have regarded this as being "the middle of the night", but gradually they were realising





that some people actually did work in the mornings!

And this second day in the studios was a riot! Ringo was largely featured—in a scene in which he found an old man, a waiter, in a cupboard at the hotel. The Beatles had their first change of costume for this scene—though that merely meant wearing their indoor casual stuff instead of their travelling clothes!

But poor Ringo kept getting things wrong. He forgot the opening line . . . and the boys laughed quietly. He got it more wrong next time—though you couldn't blame him, what with George, Paul and John trying so hard to keep straight faces. Each time it had to be re-shot, the laughs got louder and louder. Soon even the technicians joined in the gaggle of giggle.

It took more than twice as many "takes" as usual. But, after a break when things quietened down just for a moment, Ringo eventually emerged triumphant. And another scene was in the can.

Everyone Is Friendly

DURING a break in filming, John summed up the views of all the other Beatles about the people on the set. "Everybody is so friendly and polite to each other," he said. "It's fantastic. They all smile, laugh and joke together all the time. There doesn't seem to be any tension or worry at all."

An example occurred in the canteen soon afterwards. One bloke knocked a cup of tea down his mate's sweater. Tea everywhere. But he just grinned and made a joke of it. "Imagine that," said Neil. "He's probably scalded all over, but even then he doesn't lose his temper."

John Lennon got a big laugh when, temporarily, the other three Beatles were missing when called for by assistant director John Merriman. He sidled over to Mr. Merriman and said, in a voice which

carried round the set: "Don't worry, chum. I'll have another group by Monday!"

At this stage, the film had not been given a title. The boys had a session trying to dream up one. Paul plumped originally for "What Little Old Man?", relating to that first scene they'd shot. Someone threw in "On The Move", but the boys didn't go for that. It sounded like John who suggested: "It's a Daft, Daft, Daft, Daft, Daft World". From then on, they made up a similar name to most of the big recent movie productions . . . and again the technicians had a real big laugh.

Friday 13th

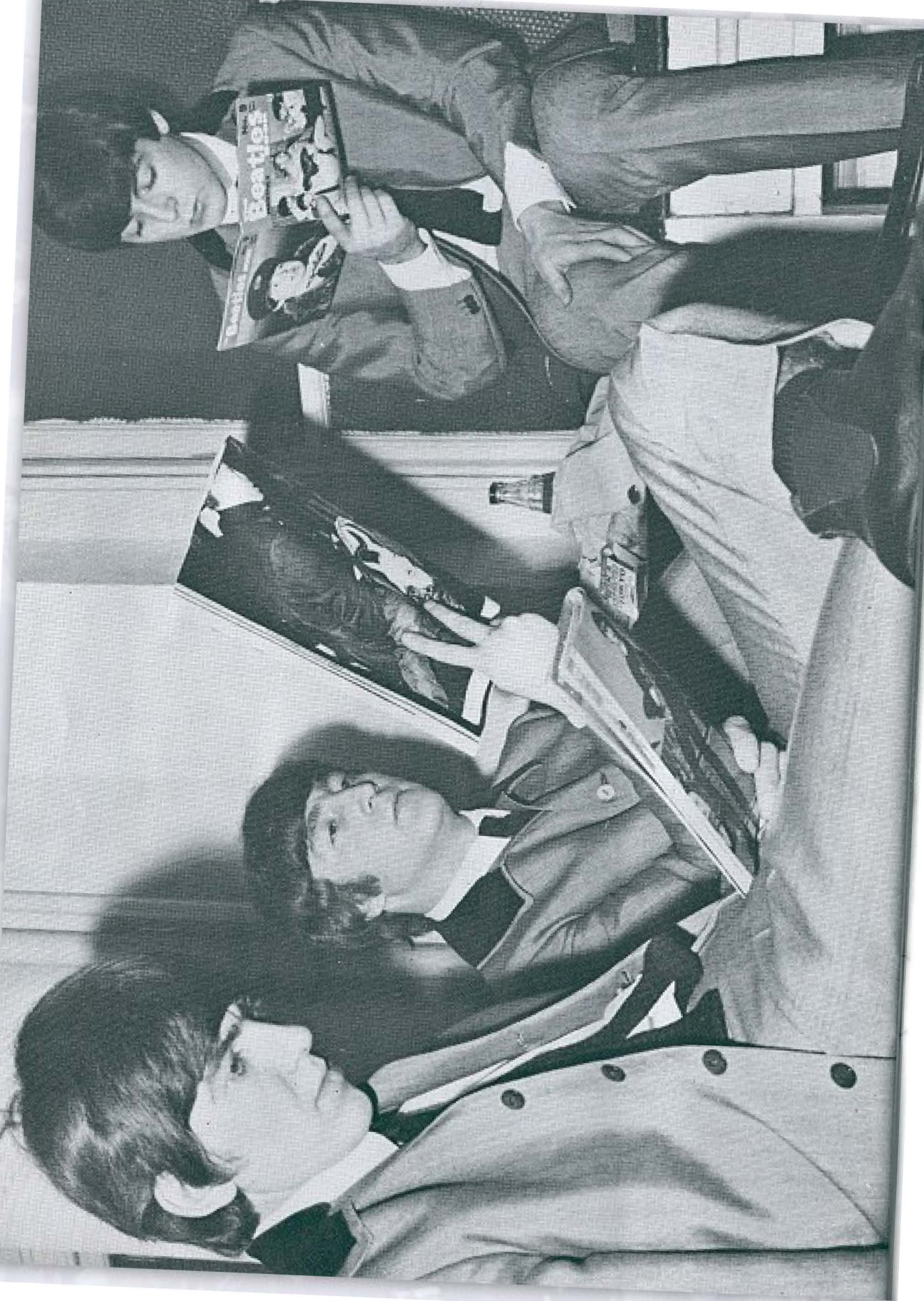
NEXT day was, ominously, **FRIDAY THE THIRTEENTH**. And it happened to be a day for going outdoors for some shots at Gatwick Airport. Of course, it rained. The Beatles, shivering more than somewhat, had to wait until the cameras were set up—and the rain stopped. Then, when the light was exactly right, they had to run across a field into a helicopter . . . as if making a rush departure from a television studio.

A quick lunch, then the boys had to run round and round the field until they were dead-beat, whacked, exhausted. Meanwhile, the helicopter, with the cameras aboard, hovered overhead. It's a scene where the boys were being chased from a field by a rather irate man!

"Bed'll seem better than ever after this little lot," said John, slumped in a chair. The boys hadn't had so much exercise in a long, long time. And they were realising fast that filming isn't ALL as easy as it looks.

THE SECOND PART OF "FILMING WITH THE BEATLES" WILL BE IN YOUR BEATLE BOOK, NO. 11







THIS MONTH'S BEATLE SONG

THIS BOY

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

Recorded by the Beatles on the 'B' side of "I Want to Hold Your Hand"
and released on 29th November, 1963.

That boy, took my love away
He'll regret it some day-i-ay
But this boy wants you back again

That boy, isn't good for you
Tho' he may want you too
This boy, wants you back again

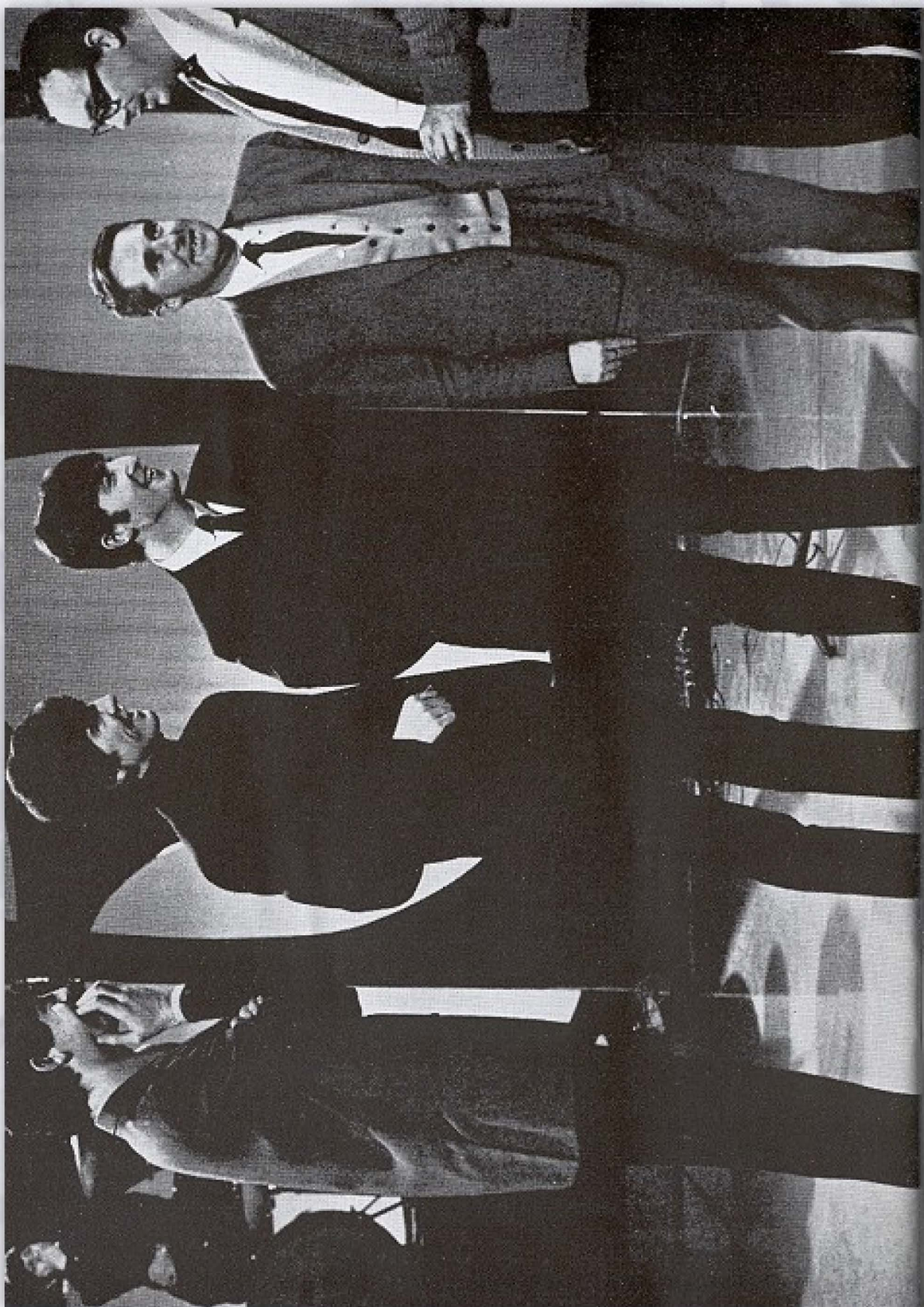
Oh, and this boy, would be happy
Just to love you
But oh my, that boy, won't be happy
Till he's seen you crying

This boy, wouldn't mind the pain
Would always feel the same
If this boy gets you back again

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Three Beatles get down to some serious reading. John with a glossy mag and George and Paul with the last Beatles Book.





BEATLES BEHIND IRON CURTAIN

A tremendous demand for Beatles records is building up in many countries behind the iron curtain. Poland and Yugoslavia particularly are very keen to see the boys in person.

Chances of a visit are very slim at present because of a full list of engagements during the next few months. Visitors to these countries are finding that a few Beatles records in their suitcase are wonderful for making friends.

EVENING FILM SHOWS

Producer Walter Shenson has been fixing up special evening shows for the boys so that they can "go to the pictures" in comfort and see what they like. Among the titles that the boys have asked to see are both the James Bond thrillers "Dr. No" and "From Russia With Love," the new musical "Irma La Douce" and that incredible goon epic the crazy "Running, Jumping and Standing Still" film. This last one was directed by Dick Lester, who is also director of the Beatles own film.

What films do the boys like? Apart from John, who isn't keen on war pictures, they all agree that "We like any good film, no matter what it's about."

TEA AND DOUGHNUTS

Everything stopped on the film set for the tea break. And apart from the famous cuppa, doughnuts were a "must" on the menu. This was also the time for impromptu sessions with John, Paul and George making up new lyrics for old favourites on the spot. And pretty funny most of them were too.

RINGO'S CARD GAME

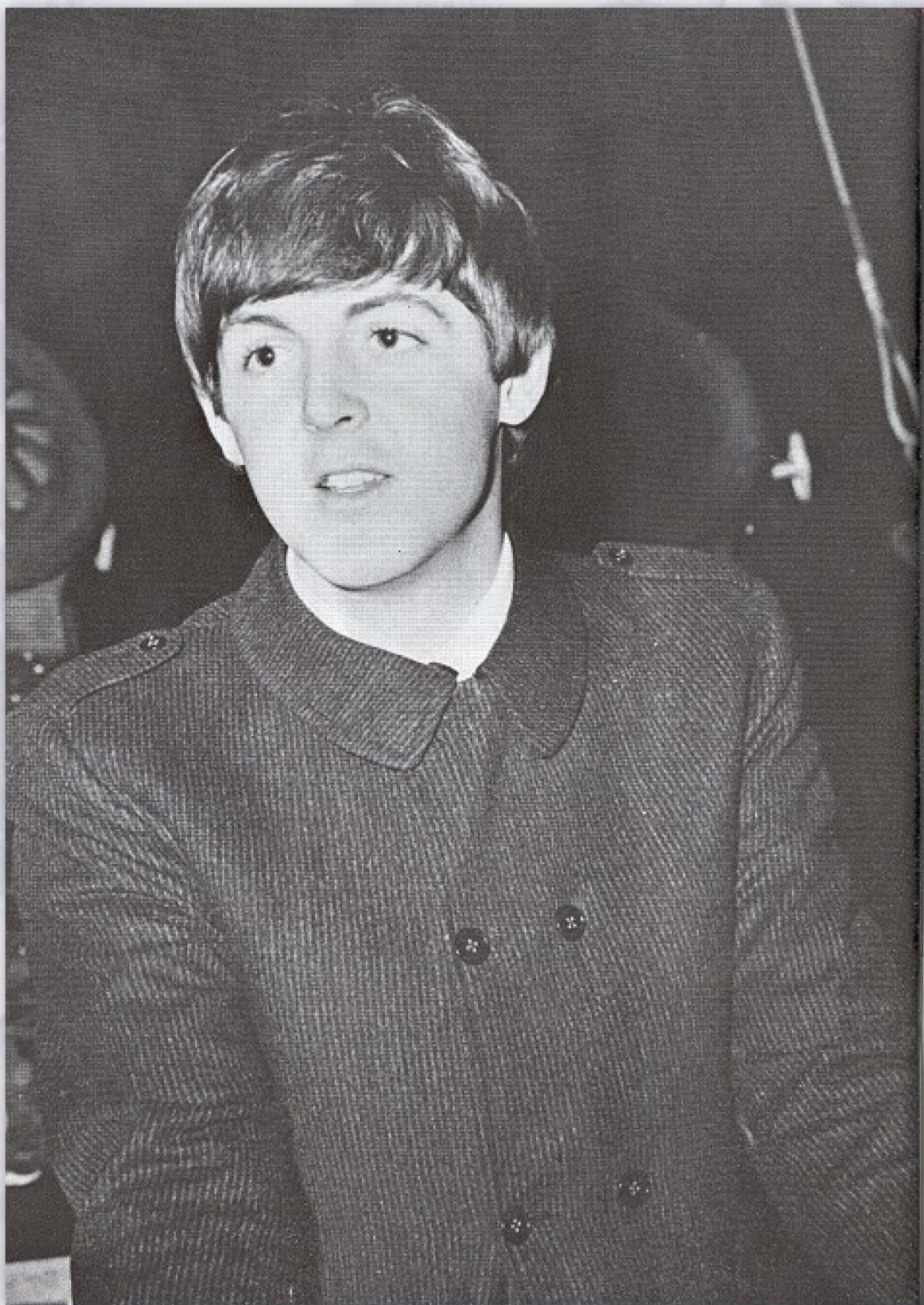
Ringo passed the time between takes playing a continuous game of cards with actor John Junkin, who plays road manager Mal in the film. After two days of playing at the Scala theatre Ringo stated that he was 2/7d. up but he reckoned that he'd probably lose that in the next three days.

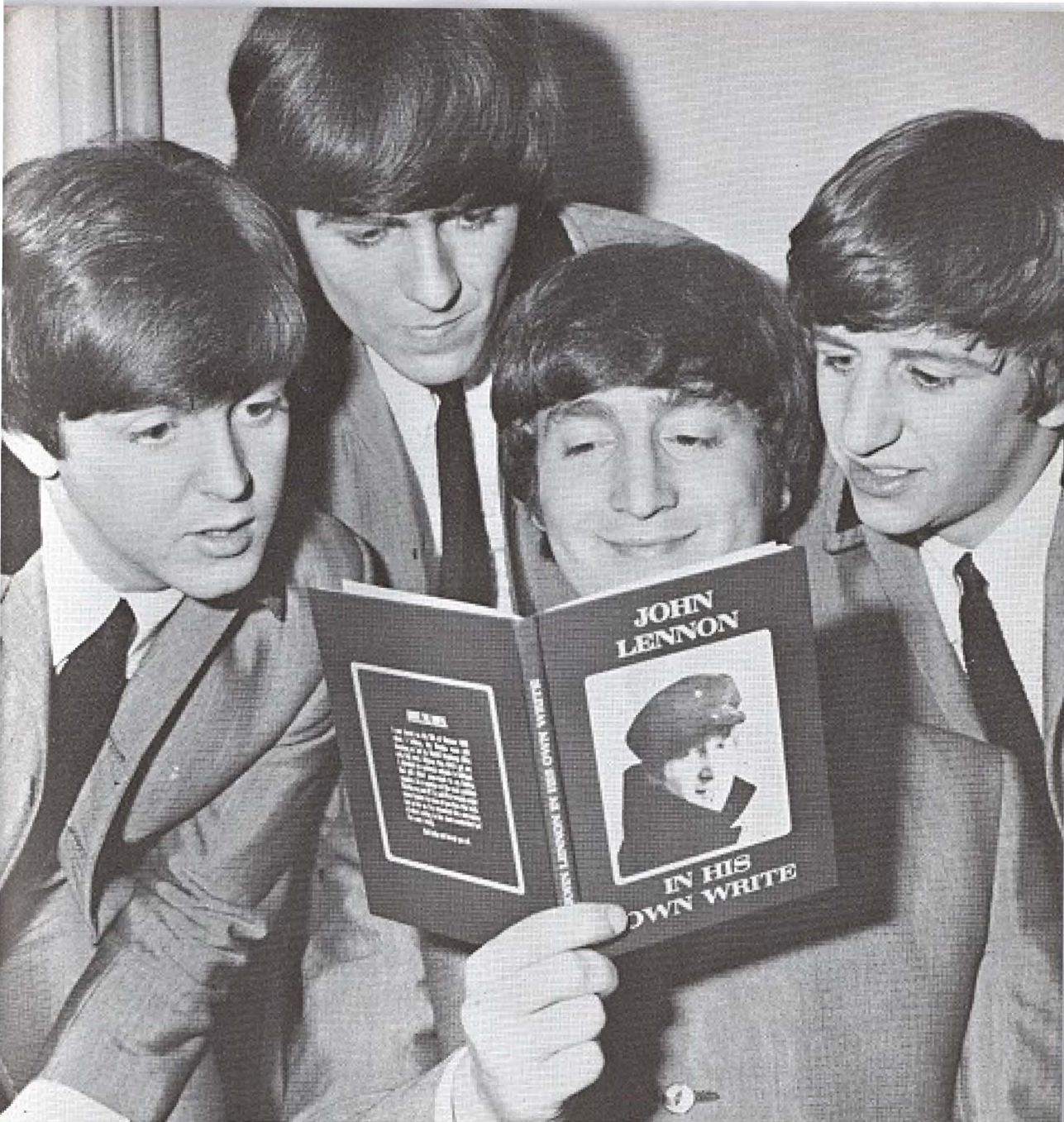
More Photographers Than Extras

QUOTE from a scene painter on the Beatles film. "I've worked on hundreds of films with most of the big-name stars like Errol Flynn, Alec Guinness, Laurence Olivier and Peter Sellers, but, I've never seen so many press photographers around as on this one."

BEATLES RACING TO BEAT ELVIS SALES

A PART from topping the British and American charts the boys are also No. 1 in Canada, Australia, New Zealand, South Africa, Holland, Germany, Denmark, Sweden, Norway, Brazil, Belgium, Japan and the Philippines. Latest country to ask for all the tapes for release is Mexico. And total world sales are racing towards Elvis's total of approximately eighty million. Bing Crosby, of course, holds the record with over 250 million.





Author John Beatle's got a big proud grin as he shows Paul, George and Ringo his book.

BEATLES BOOK SUBSCRIPTIONS

If you are unable to get your Beatles Book from your local newsagent you can have it sent to you by post every month. One year's subscription costs £1 1 0. Overseas readers can pay by International Money Orders. One year £1 5 0. U.S. and Canada \$4.

AND THE THIRD ISSUE OF GERRY AND THE PACEMAKERS OWN MONTHLY MAG with Part 2 of their exclusive LIFE STORY will be in your local newsagents on 7th MAY next.

THE

Beatles

BOOK

No. 10

MAY
1964

