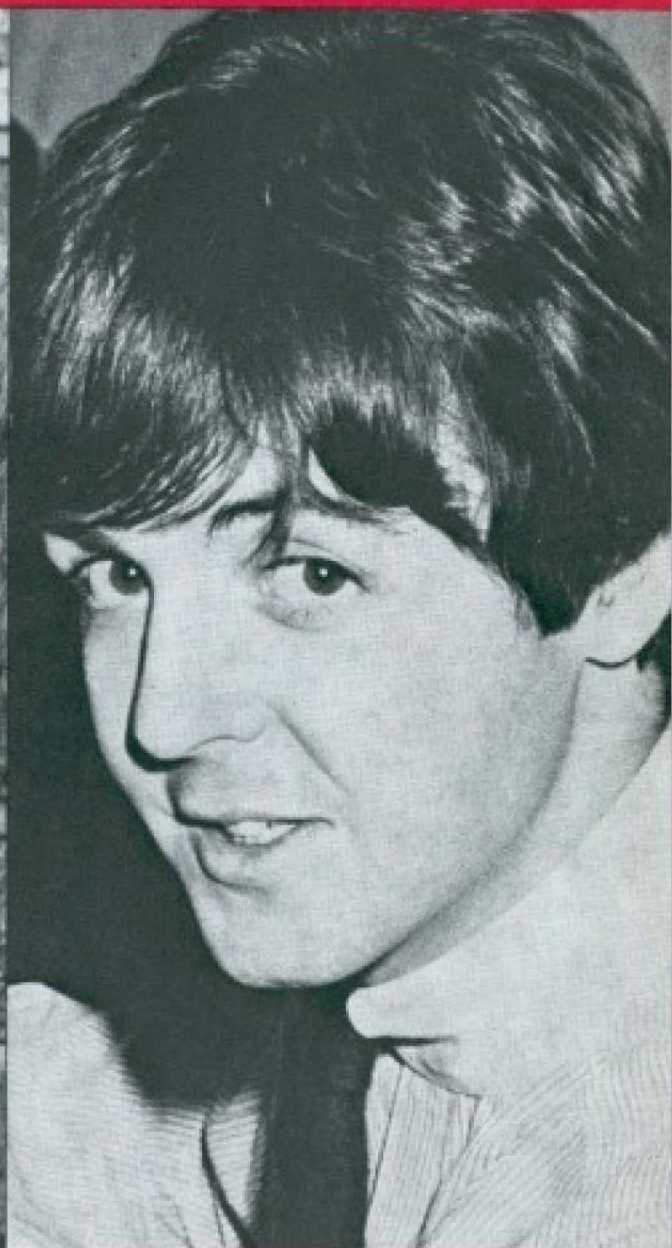


The Beatles

MONTHLY BOOK

No. 21

APRIL
1965
2nd
YEAR



EVERY MONTH

Price ONE SHILLING & SIXPENCE

The Beatles BOOK

The Beatles Own Monthly Magazine

No. 21. APRIL, 1965

Price in U.S.A. & Canada 50 cents.

EDITORIAL

Publisher: **SEAN O'MAHONY**

in association with

BEAT PUBLICATIONS LTD.

244, EDGWARE ROAD
LONDON, W.2. ENGLAND

Editor: **JOHNNY DEAN**

Beatles Book Photographer:

LESLIE BRYCE, A.I.B.P., A.R.P.S.

Beatles Cartoons: **BOB GIBSON**

World Copyright Reserved

© **BEAT PUBLICATIONS LTD.**

Reproduction in whole or part of any article without permission is prohibited

Hi!

NASSAU IN THE BAHAMAS, OBERTAUEEN IN AUSTRIA. Sounds like a beautiful holiday, doesn't it. But, the boys have had little time to go swimming or skiing just for fun. Filming is tough, hard work and they are very well aware that the "knockers", who are always waiting to have a go at the famous Beatles these days, would love them to make a real hash of their second film. But, J. P. G. and R. are determined that they won't get any chance. So, every day on location has seen them up at dawn and off to work. And, even though on many occasions only one or two of the boys have been required for the particular shots being filmed that day ALL of them have turned up. "If one works we all work" seems to be their motto.

THE BOYS HAVE ASKED ME not to reveal any of the song titles from the film just yet because, as George put it: "Someone else will come out with a record with exactly the same title as one of ours and everyone will get muddled up."

NOW THEY'RE BACK in Twickenham Studios working on the indoor shots for the film. We'll be giving you lots of pics taken on the set in the next issue.

THIS MONTH we have an exclusive feature giving a host of facts and figures on Northern Songs, Ltd., the Company which has published nearly all the songs written by John, Paul and George. Ringo says he's still working on ideas but secretly I think he's happy to let the others (who have been pretty successful up to now) carry on with their good work.


MOST OF THE PICS in this issue were taken in the recording studios when the boys were working on the sound track for their film.

NEXT MONTH we've got another Beatles Book Competition lined up for you, which will be the biggest and bestest yet.

See you in No. 22.

Johnny Dean Editor.

P.S. To all those Beatle Book readers who ordered Binders: Sorry to have kept you waiting and your binder will be posted to you this month.

Optical illusion by Ringo. No, he's not that short, he's just kneeling in his shoes. 





The Official Beatles FAN CLUB

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

Fan Club Telephone: London COVent Garden 2332

Beatles (U.S.A.) Ltd., Box 505, Radio City Station, New York, N.Y. 10019.

Canada: Miss Jody Fine, 5270 Van Horne 2, Montreal, Quebec, Canada.

Miss Trudy Metcalf, 7 Stratton Ave., Scarborough, Ont., Canada.

NEWSLETTER

April 1965

DEAR BEATLE PEOPLE,

The price of being a Beatle is that you just don't have time for your own birthday. Last week was the first opportunity George had to settle down to have a good look at all the thousands of cards and hundreds of presents that poured into the office for his 22nd birthday. We gave them to him on his return home and he spent many happy hours amidst piles of wrapping paper and empty envelopes trying on shirts, jumpers and ties. He has always liked gonky sort of things and was lucky enough to get many giant ones that now decorate his home. In the words of the man himself, "All my presents were great. I had some fantastic pairs of cuff links. I didn't know which to wear so I took them all out and changed every half hour."

There is only one month left now in which to renew your membership for 1965-1966 period. All members will receive notification in the form of a renewal slip which is to be completed and returned to the club H.Q. with a five shilling postal order before the end of April. **ONLY THOSE MEMBERS WHO RENEW THEIR SUBSCRIPTIONS FOR A FURTHER YEAR WILL RECEIVE THE SPECIAL SUMMER NEWSLETTER.** Our photographer flew with the Beatles to The Bahamas to take **SPECIAL COLOUR PHOTOGRAPHS** of the boys working on location at Nassau. The best of these will be reproduced in full colour in the Summer Newsletter. Lots more Beatle information will be included in the newsletter—exclusive to members of The Official Beatle Fan Club.

How would you like to become an Official Area Secretary to the Beatles Fan Club? Now that Bettina Rose has left, her original area will no longer be run from this office and so a vacancy occurs for Surrey. The work is varied and entails corresponding with Beatle Fan Club members in your own county. If you have spare evenings and would like to do some interesting work why not apply to me—in writing at the above address. We also need a new secretary to look after the Dorset area. Members in Middlesex please note that your new area secretary is: Andrea Sacks, 38 Wykenham Road, Hendon, London, N.W.4.

During the past few weeks many of you have been on half term holidays and as in every holiday many of you have taken time off to visit us at the club H.Q. We are always glad to see you but when we are very busy we are not able to entertain you for long. On looking back on the past few months we must have had visitors from every country. These included two young men Yukito Takahashi 17 and Katsuhiko Takahashi 18—who had hitched hiked all the way from their homes in Japan via Moscow. They had included us on their list of places



The main Fan Club office at Monmouth Street is a hive of activity all day long.

in London that *had* to be visited. We talked for sometime about the boys and gathered they have many firm fans in Japan. Yukito took loads of photographs of the office—and us—and concluded the visit by presenting us with a "Fan of Friendship" which they both signed in Japanese. A very touching end to a memorable visit.

Lots of Good Luck

Anne Collingham

ANNE COLLINGHAM

National Secretary of The Official Beatles Fan Club

FIFTH BEATLES BOOK COMPETITION The Two British Winners are:

MARY FULLERTON,

16 East Road, Northallerton, Yorkshire,
with the caption: "The psychiatrist said that
I should stop thinking I'm a Beatle and be what
I really am—Napoleon II."

and

MISS J. KENNEDY,

36 New Road, Harrold, Bedfordshire,
with the caption:
"Poor Lennon! I knew him well."

THESE WINNERS WILL RECEIVE THEIR PRIZES OF £10 PLUS A PAIR OF RINGO'S DRUMSTICKS AND A BEATLE GUITAR STRING WITHIN A FEW DAYS. (Overseas winners to be announced in Beatles Book No. 22.)



Here's Anne Collingham, Secretary of the Fan Club reading last month's Beatles Book.

For The Beatles, the writing is on the wall! But please don't let me be misunderstood. The wall I'm thinking of is at the entrance to The Official Beatles Fan Club and it's covered in writing. There are messages for Paul scrawled up in blood-red lipstick and chalk-drawn hearts 'n' arrows for Ringo. There are good wishes for John and little poems dedicated to George. And there are hundreds of names and addresses criss-crossing one another in great profusion from ceiling to floor. The writing on the wall is evidence of visits from just a few of the club's 70,000 Beatle People who have dropped in at the first-floor headquarters to see what it is really like at the nerve centre of the world's largest society of fans.

The club offices are situated in Monmouth Street, W.C.2. If you make your way along Charing Cross road, turn up Shaftesbury Avenue at Cambridge Circus it doesn't take many minutes to reach the top of Monmouth Street, a narrow one-way street which is really in Holborn although many reporters seem to imagine it's part of nearby Soho.

VISITORS

During school term-time the club gets few visitors. When holidays come around there's a sharp increase in the number of personal callers. "At first" says secretary Anne Collingham, a bright pretty 18-year-old brunette from North London, "we thought every caller was hoping to meet the boys. Then we discovered that most of them just wanted to have a chat, ask a few questions and look around the club offices."

Anne became National Secretary of the club nearly two years ago and wouldn't switch her job for the world. She was joined by Bettina Rose, a young blonde from Surrey, the following autumn. Bettina had been running the Southern branch of the club long before there was any need for a full-time office staff in London. Recently she celebrated her 21st birthday, became engaged and gave up her club work in readiness for her forthcoming marriage and a move to a new home. She took with her a personal note of good wishes from John, Paul, George and Ringo plus a very special gift sent to her from The Beatles' film set in the Bahamas.

"It would be impossible to run an organisation of this size with just one or even two secretaries" admits Anne. "Luckily I've got a wonderful team of workers at the club headquarters plus forty area secretaries who have volunteered to look after different parts of the U.K. The forty girls work at home in their spare time and do a

THE WRITING ON THE WALL...

terrific job handling local queries from members. It's a pity we can't get round the country to meet them all in person but we keep in touch at least twice a month by letter. Everyone realises how hard they work—the boys sent each area secretary a card and a little memento last Christmas to prove nobody was forgetting them."

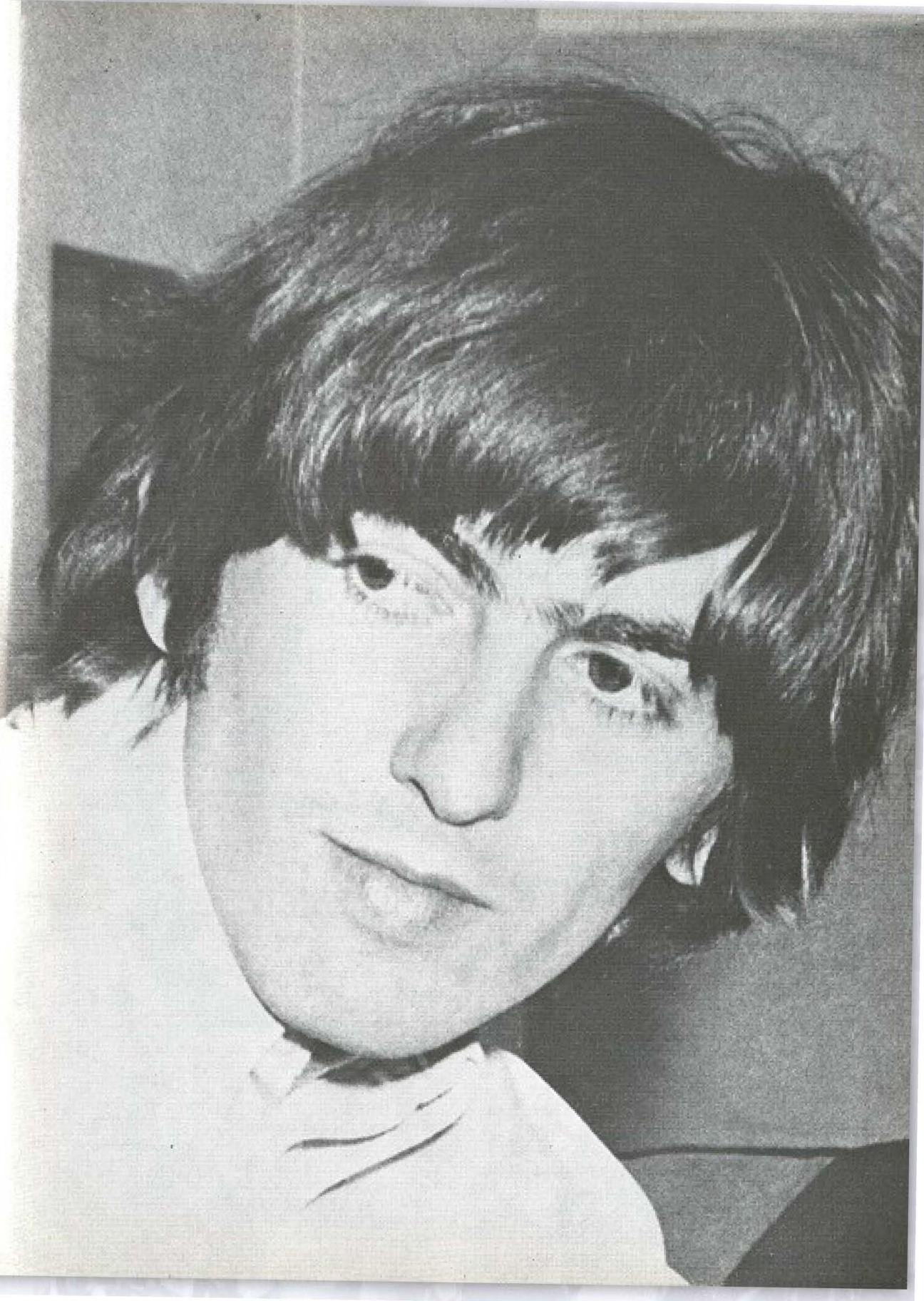
NON PROFIT-MAKING

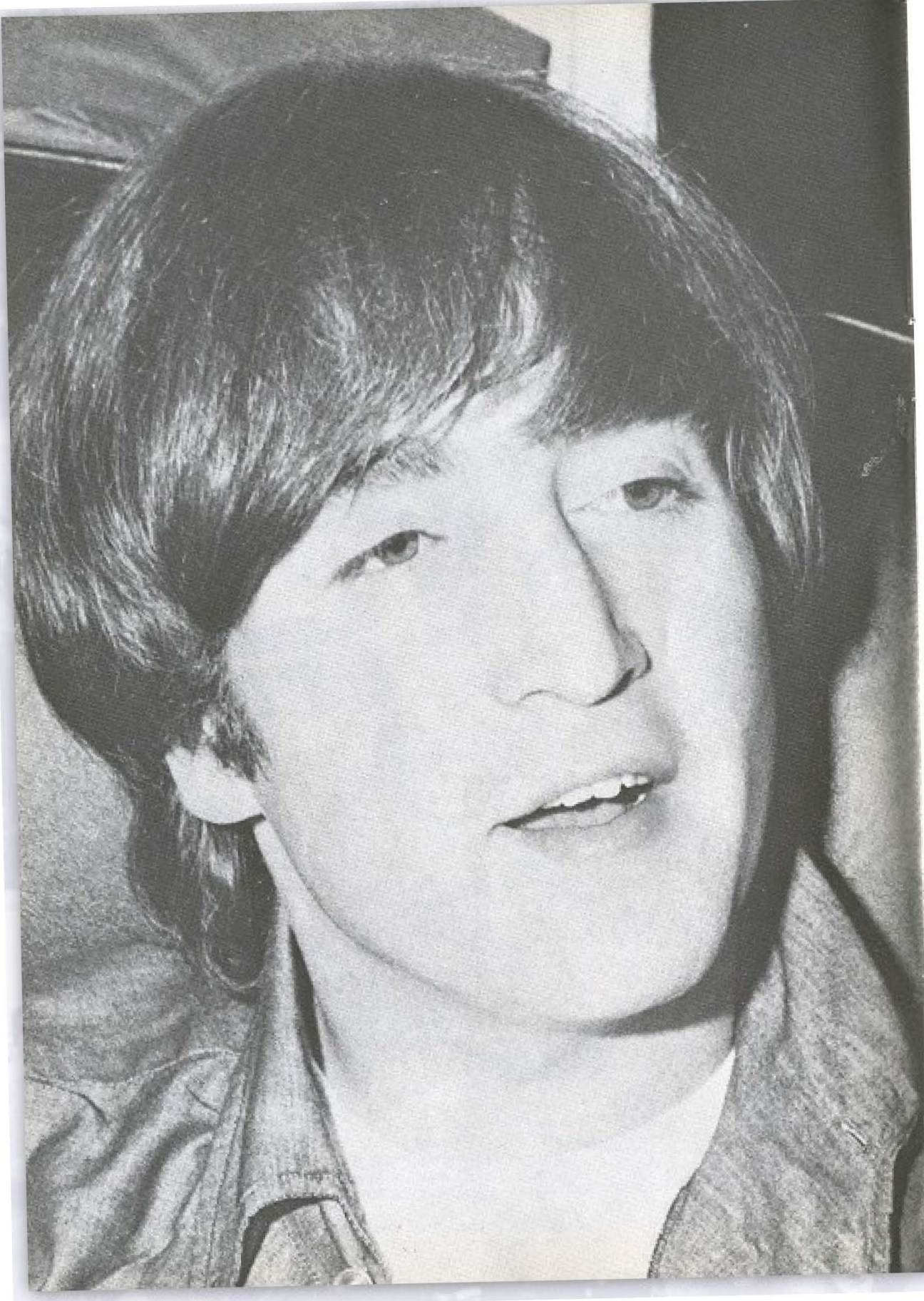
This month 70,000 Beatle People throughout Britain are being asked to renew their club subscriptions by forwarding a five bob postal order that will re-validate their membership until the middle of next year.

Says Anne: "This is the first time we've asked people to renew their membership since 1963. All existing members were given a free year in 1964."

This means that the club runs at a loss despite that enormous membership list. Any fan who enrolled in, say, September 1963 has received a big return on her original payment of five shillings. There have been two special records (each costing well over half a crown to produce and distribute), a 32-page glossy magazine which was mailed out last summer and a large glossy photograph of The Beatles with a handwritten message and four autographs on each copy. Together these special items must have cost the club more than ten shillings per member. That's without the enormous postage bills, the printing of biography sheets and membership cards, the overheads of the club headquarters plus a hundred other

Continued on Page 31.





NORTHERN SONGS LTD ❖ ❖ ❖ ❖ ❖

❖ ❖ ❖ ❖ ❖ *for* Beatle Songs Unlimited

Dick James is a jovial man, fast with a joke. Wears heavy-rimmed glasses; is sparse of hair, and sits in an office one floor above London's New Oxford Street. A luxurious, yet comfortable, office. Leather-covered arm-chairs for the visitors . . .

And the visitors include the biggest names in show business. Specially the Beatles. For Dick James, one-time dance-band singer controls Northern Songs Ltd., the company which publishes the numbers written by the phenomenal team of John Lennon and Paul McCartney. This is a million-pound business. Yet basically a three-man business . . . just John and Paul, with their erratic way of composing; and Dick, with his highly-organised way of publishing them.

Dick, his hands expressively underlining points made in conversation, went into music-publishing straight from singing. He's the "Robin Hood" man, of course, even now . . . his recording headlines the telly-series featuring Richard Greene. He worked with publisher Sidney Bron, then formed Dick James Music. He did well . . . but not even a supreme optimist could have foreseen the position he now holds in the music world.

THE BEATLE "BIBLE"

Facts and figures torrent out of Dick. He refers to his "bible", a book which shows facts about each Beatle song and its progress throughout the world. He says: "Our latest survey showed 1,920 different money-making units of a Beatle song in the world." This statement needs clarification . . .

Take a Beatle song like "Hard Day's Night". Its release in Britain on record is one money-making unit. Its release in America is another . . . it then earns dollars, Pesetas, drachmas, francs—each counts separately. Of course, this huge total includes also Beatle songs written for other artists, like Billy J. Kramer, Cilla Black, The Stones, Peter and Gordon.

It's a fantastic network of facts and figures. Dick explains: "The actual details are sometimes slow coming in. There've been many different

releases in the States, for instance, that we haven't yet heard about. So if I tell you there have been about 50 different versions of 'All My Loving' . . . well, the new total could already be about 55."

We look through Dick's "Bible", together. Each song penned by Messrs. Lennon and

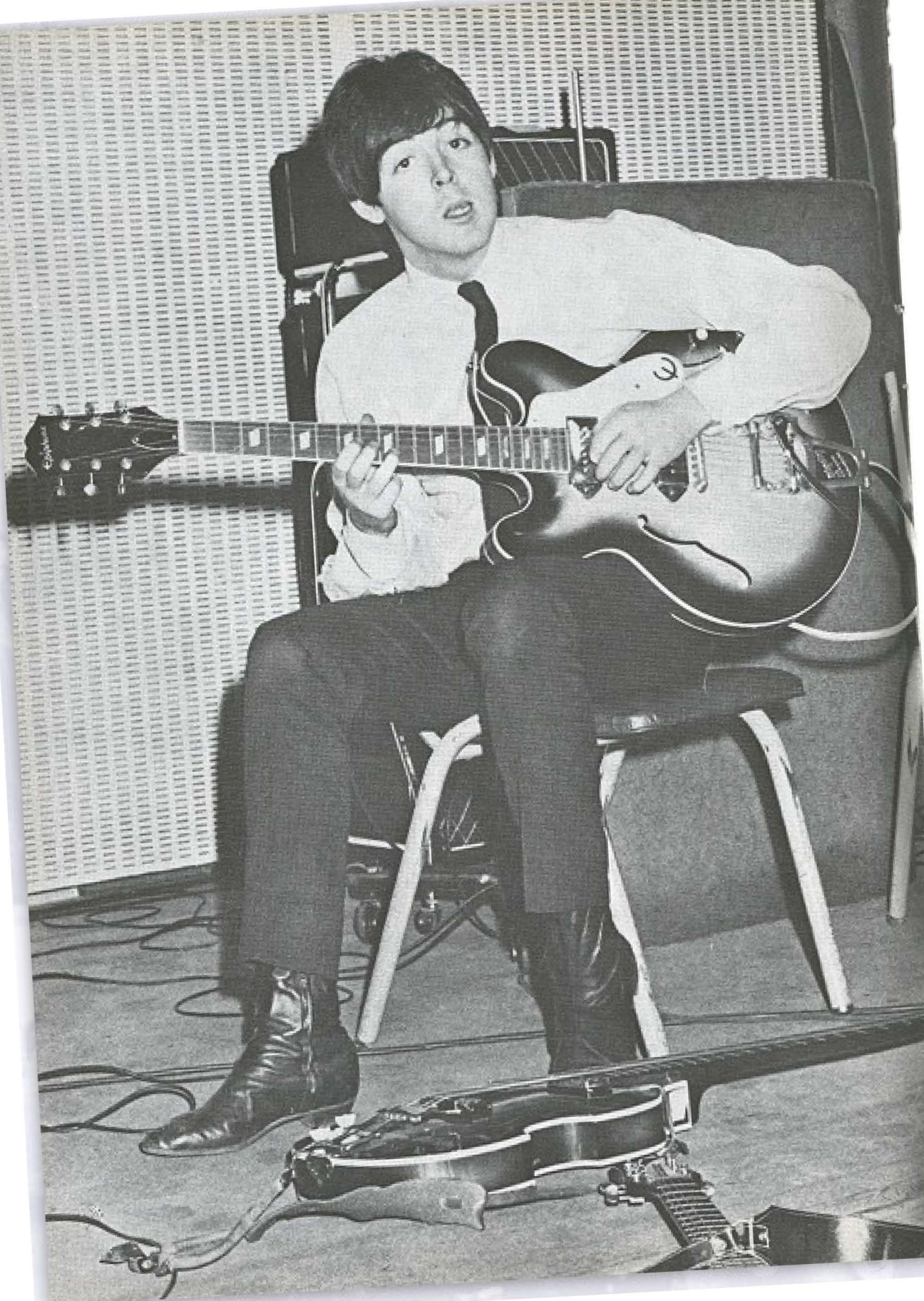


"Do you think that a bit of ciggy ash would make your hair grow," George asked Dick James.

McCartney are listed, together with the actual number of DIFFERENT versions. There are 56 songs altogether at the time of our chat . . . it's certainly gone up already. Twelve or 14 of those titles have been for artists other than the Beatles.

Let's browse. "All I Got To Do" has three different versions; "Anytime At All"—2; "Bad To Me", the Billy J. hit—22 versions, excluding recent ones in Japan; "Can't Buy Me Love"—39, including ones by the Supremes, Brenda Lee, Henry Mancini, Ella Fitzgerald; "Do You Wanna Know A Secret"—22; "From Me To You", 28 for sure—Dick thinks its actually nearer 40; "Hard Day's Night" is 44, including ones by the Supremes, Al Caiola, Quincy Jones, Keely Smith, Ray Anthony.

As we look on through, a long run of numbers—all of them with at least three versions available. Many of them have nine or ten. Each version, of course, earns substantial sums of money for Northern Songs . . . and the Beatles.



FANTASTIC COVERS

Dick breaks in: "We get to hear all these different records of Beatle songs. Some are fantastic. There's a version of 'I Wanna Be Your Man' out in Japan . . . sung in Japanese. It sounds very funny. And there's a Chinese group who recorded 'Please Please Me' in Hong Kong and tried to do it in English. Well, it was fine . . . except they couldn't sound the 'L's. So it came out 'Prease Prease Me'".

We go back to the "bible" and find that there are 57 different world versions of "Wanna Hold Your Hand". The biggest so far. The list of artists is tremendous. Freddy Cannon, Nelson Riddle, the Boston Pops, Frankie Carle, Frankie Alamo. "Little Child", the one featured by Ringo in the first film . . . there are six different discs on that. "Nobody I Know" was a hit for Peter and Gordon and among the eight other versions was a big one in France for Petula Clark.

"She's A Woman" was merely a "B" side by the Beatles—on the back of "I Feel So Fine", but there are at least five top-side versions of it. Said Dick: "Beatles' 'B' sides do very well indeed."

Seventeen versions of "This Boy". "World Without Love", which boosted Peter and Gordon to fame has 24 . . . including Honor Blackman, Keely Smith, Del Shannon, the Supremes.

It's an incredible list of successes. But Dick James warns: "Don't forget to stress that the list just can't be bang up to date. At best, I suppose those figures are eighty per cent right."

I asked how many records he thought the Beatles had sold of themselves on their own songs. He said: "A difficult question. I mean you have first of all to break down an LP into singles to get the right figure . . . to find out the number of actual earnings units. Well . . . it must be well over ONE HUNDRED MILLION. And, of course, that doesn't count all those cover versions we've already been talking about."

Phew! Was there ever such a fantastic music-publishing story? All this has built up in not much more than two years. And via their new film, Paul and John are still turning out brand-new material, all surely destined for similar success.

How, I wondered, did the original songs arrive at Dick's office? Did the boys, who don't read music, come round and hum them over to Dick first of all? Said Dick:

"Well, the thing is that Northern Songs

obviously deals in the finished product. John and Paul get the basic songs in their heads and go along to a recording studio. Then they may change phrases, or chords, and generally experiment with the basic idea. I wait until it is actually performed on an acetate. Then it goes to an arranger who takes it down, bit by bit and note by note. From that, we make up the piano copy."



Dick James with George Martin

A BLOB

"Of course, this is the usual way when it comes to songs the boys are actually going to do themselves on discs. But at other times they might get round a tape-recorder, with Ringo beating out a rhythm on a suitcase, George putting in a bit of vamping on a guitar. Of course, the balance is just . . . well, nothing—not on a thirty quid tape recorder. But I call this just a 'blob'—at least it gives me the basic melody and lyrics. From that, I can just get the top line for the piano copy."

"Take 'I Wanna Be Your Man', the Rolling Stones hit. Well, John and Paul actually taught the Stones the song, and rehearsed them and sort of ironed out the difficulties. I got the song copies from the finished disc. We can print those piano copies in ten days. You have to register the title first . . . then it is followed by the printed copy."

"Sometimes the first time I hear a Beatle new song is at a rehearsal. Paul and John will show me some of the harmony. Maybe they'll just sing 'la-la-la', because they may not even have finished writing the words."

"I'll never forget the first time I heard 'World Without Love', for instance. I'd popped over to see the boys at the George Cinq Hotel in Paris, where they were staying. They got a sort of sing-song going in the hotel room. We had a message from the management at three o'clock



Paul working on a number from the Beatles' new film, surrounded by some of the nine guitars used on the session.



in the morning asking if we would mind making a lot less noise.

"We got the same message again at four o'clock . . ."

Then I wondered if Dick had any special favourites among Beatle compositions. He looked remotely worried for just a moment. Said: "Well, you know, I can honestly say I like them all. I think there's tremendous talent in all of them. But I'll pick out a few . . . though please understand they're just not in any particular order.

"There's 'All My Loving', for one. I think that's a delightful song with marvellous lyrics. Then there is 'From Me To You'. Now this one wasn't quite as big a hit as the others, perhaps, but that was because the Beatles were still in the process of building popularity. Also, the construction and musicality isn't quite in the same style as the others. But it's a really solid Tin Pan Alley song, with good tight lyrics.

"Now we've got 'She Loves You', 'I Wanna Hold Your Hand', and 'Can't Buy Me Love'. All of them have completely different approaches of construction.

"I like 'This Boy' as well. As I said, though, I love 'em all. All those I'd mention would go on an LP if I ever created say a 'Publishers' Choice' album of Beatle material. Now I've deliberately missed out 'Hard Day's Night' . . . but only because there's a story about it."

INCREDIBLE CONSTRUCTION

For truly incredible construction, this one takes a lot of beating. I remember when the boys were on location at Marylebone railway station for their first film. I don't get much time to see them in the office, say, so I often pop off to wherever they happen to be. Anyway, it was a Sunday morning. Early—very early for the Beatles. The boys were having breakfast in a railway carriage, getting ready to start actual shooting.

"And I met up with Walter Shenson, the producer. He told me that the previous evening they'd come up with this title 'Hard Day's Night'. I thought it an absolutely marvellous title for a film. But Mr. Shenson looked a wee bit worried . . .

"He said he knew the boys had been working terribly hard and he didn't want to push them too far. But he felt 'Hard Day's Night' would make a good title song and he wanted me, as publisher, to talk to them and see if they could possibly at least start thinking about writing this new title song."

"I had toast and coffee with the boys. It was a

very cold morning. Then gingerly I mentioned that perhaps they might like to write yet another song. I waited for the blast. Then John said: 'Sit down, Jamesy, don't worry—we've already written half of it.'

"And that song was recorded on the Tuesday evening, less than three days after the title had been dreamed up. It really gives tremendous credit to them. I mean it was a difficult title, a gag title, yet they managed to come up with a most sensible song . . . almost philosophical. It's incredible. And I'm delighted that it has been nominated for an American motion picture Academy Award. It deserves to win outright."

GEORGE'S SONGS

What about George Harrison and his song-writing talents? Said Dick: "Well, as you know, George has already written one or two things and wants to do more. Much more. We wondered if it wouldn't be better for him to set up a different company. But both he and Ringo have got lots of shares in Northern Songs, so it's been decided just today to put his compositions through Northern. He is contracted for three songs a year minimum and Paul and John for six. So George is already nearly there with his two for the film . . . and John and Paul have written nine, with three more in the can.

"In two years, then, there are more than 56 songs. Under the terms of the prospectus on our Stock Exchange status, only 48 from John and Paul are listed for the next eight years. That's obviously a bare minimum.

"The actual value of all these copyrights . . . to the company and to the Beatles? Well, you can't value a song. You could say TWO MILLION POUNDS . . . but no, you can't be accurate with a song. I'd rather have this talent of John and Paul and George than several thousand feet of factory space, though. For that factory deteriorates . . ."

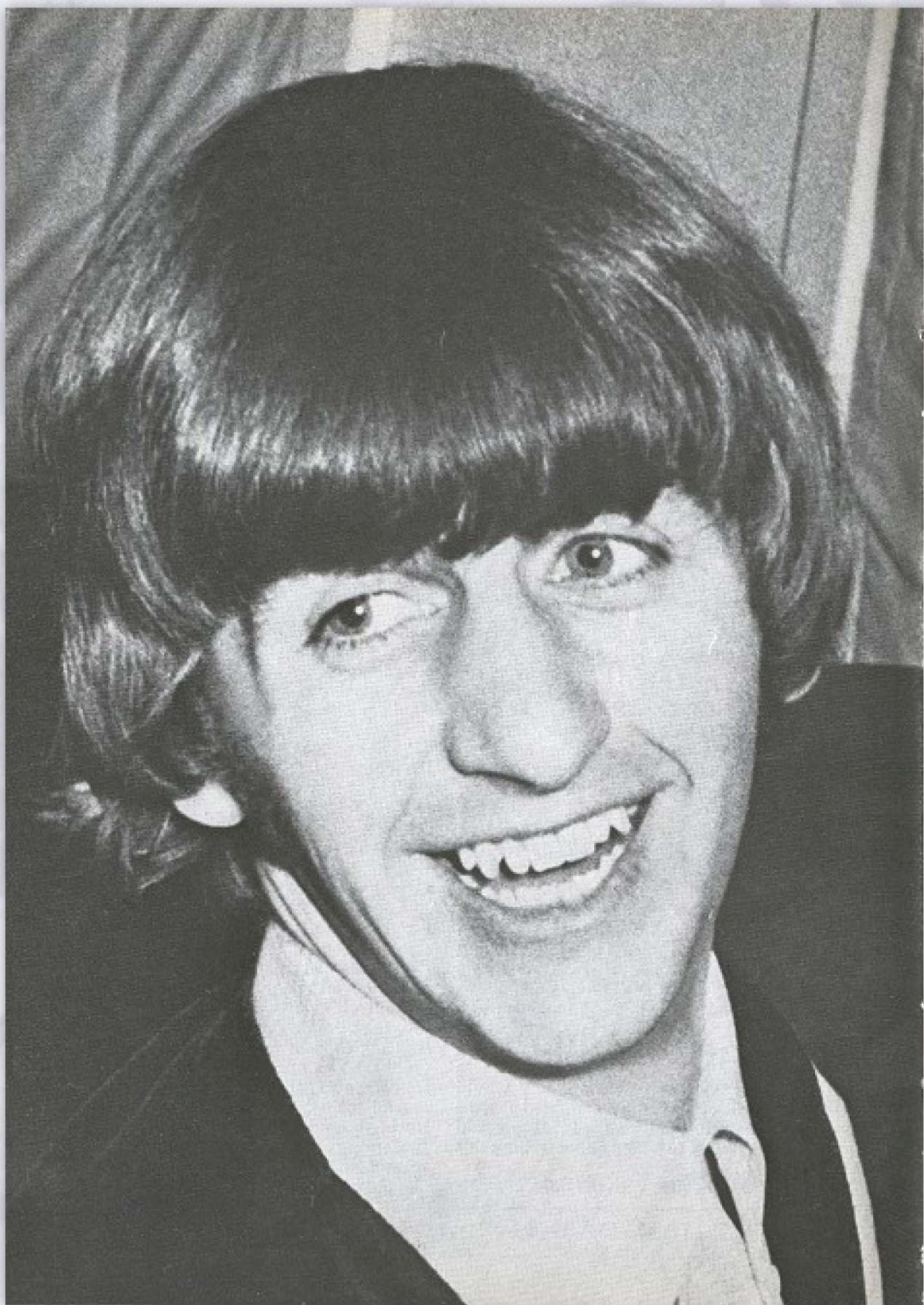
And so it goes on. For this is only the beginning. Rodgers and Hart, Rodgers and Hammerstein . . . Lennon and McCartney. It builds every day. Every week, there's a new list of world artists covering songs by John and Paul.

Controlling this Empire of Music is a difficult job. Dick James directs operations from behind that big desk in that luxurious office, with the Gold Disc on one wall, the Certificates of Merit framed round the others.

And locked carefully away is the "bible". A leather-bound, loose-leaf album containing those almost unbelievable achievements of the so-new firm of Northern Songs.

PETER JONES

John, Paul and George recording the vocal of "Yes It Is", the flipside of their new single.





BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Ann Hicks (17), 1 Gladys Street, Coedely, Tonyrefail, Glamorgan, S. Wales, wants p.p. Sweden.
Margaret Berg (17), 70 Cobham Ave., West Ryde, N.S.W., Australia, wants p.p. England.
Laraine Harmon (14), 116 Sunnings Lane, Corbets, Tey, Upminster, Essex, wants p.p. Iceland, Poland, Holland.
Joan Meadows (18), 2800 Garcia NE., Albuquerque, New Mexico, U.S.A., wants p.p. Liverpool.
Anne Ellis (14), 5 St. Leonards Road, Croydon, Surrey, wants p.p. America, Canada.
Sue Cranston (15), 357 Lambourne, Worthington, Ohio, U.S.A., wants p.p. England.
Hilary Stabler, Fern Bank, 11 Grove Road, Wrexham, Denbighshire, N. Wales, wants p.p. Canada, America.
Lorna Yont (17), Box 95, Marchwell, Saskatchewan, Canada, wants p.p. England.
Connie Cheng (15), Chengomined, 68 Q Jalan Ibrahim Sultan, Johore Baru, Johore, Malaysia, wants p.p. anywhere.
Trisha Lenz, 3657 Bosworth, Chicago, Illinois 60613, U.S.A., wants p.p. England.
Lindy Wheeler, 86 Main Road, Eastbourne, Wellington, New Zealand, wants p.p. Israel, America, Iceland.
Patricia Moxon (15), 327 Brunswick Street, Truro, Nova Scotia, Canada, wants p.p. anywhere.
Maureen Jones, 34 Avondale Street, Bolton, Lancashire, wants p.p. America, Australia.
Jacob Nir (17), Sharet St. 42, Natania, Israel, wants p.p. England, America.
Marie Woodward (13), 35 Salisbury Avenue, Colchester, Essex, wants p.p. Germany, Canada.
Wendy Parry (14), Lawn House, 5 Highbury Crescent, Prestatyn, N. Wales, wants p.p. America.
Robyn Bowman, 97 Klumppo Road, Upper Mt. Grattaw, Brisbane, Queensland, Australia, wants p.p. Liverpool.
Mary Fitzgerald (15), Belmont Hotel, Sidmouth, Devon, wants p.p. America, South Africa.
Christine Brown (17) 32 Cliftonville Drive, Swinton, Nr. Manchester, Lancs., wants p.p. Sweden.
Hilkka Aslo, Iivolankatu 17, Iisalmi, Suomi, Finland, wants p.p. England.
Beverlee MacLeod (16), 1615 Cambridge Street, St. Laurent 9, Quebec, Canada, wants p.p. Germany, Switzerland.
Kitty Holm (18), 1136 North 146th Place, Seattle, Washington, 98133, U.S.A., wants p.p. England.
Jane Edworthy (16), Polsloe House, 3 Pinhoe Road, Exeter, Devon, wants p.p. America.
Susan Beetle (16), 7107 Webster Street, Landover Hills, Maryland, U.S.A., wants p.p. England.
Jean Hudson, 3d Chipstead Way, Woodmansterne, Banstead, Surrey, wants p.p. anywhere.

Cathy Williams (17), 2668 Shirley Lane, Bellmore, Long Island, New York, U.S.A., wants p.p. England.
Rodney Larsen, 10 Hornsea Avenue, Wentworth, The Bluff, Durban, Natal, South Africa, wants p.p. anywhere.

Janet Lynn (14), Susan, London Road, Abridge, Romford, Essex, wants p.p. Australia, America.
Margaret Pearce (15), 20 Motumara Road, Plummerston, Wellington, New Zealand, wants p.p. Sweden, America, Iceland.

Lynne Smith (13), 92 Fifth Avenue, Tang Hall, York, wants p.p. Australia, New Zealand.

Kevin Taylor, 36 Shortmead Street, Biggleswade, Bedfordshire, wants p.p. America.

Mary Barnett, 28 South Bank, Staplehurst, Tonbridge, Kent, wants p.p. Sweden, South Africa.

Janet Constantine (14), 13 Venus Street, Gladsville, N.S.W., Australia, wants p.p. America, England, Canada.

Pam Vallely, 109 Hillside, Prospect Heights, Illinois, U.S.A., wants p.p. Liverpool.

Thomas Long (9), 9 Millais Street, Albany Road, Camberwell, London, S.E.5, wants p.p. New Zealand.

Stephanie Dabrowski (13), 2558 Delaware Street, Wickliffe, Ohio 44092, U.S.A., wants p.p. England.

Marianne Davis (13) 7 Lowgate, Sutton on Hull, East Yorkshire, wants p.p. France, Germany, Finland.

Jill Rees (15), 86 Highfield Road, Chelmsford, Essex, wants p.p. America, Iceland.

Lynne Downey (16), 4143 Hazelwood Crescent, Vancouver, B.C., Canada, wants p.p. England.

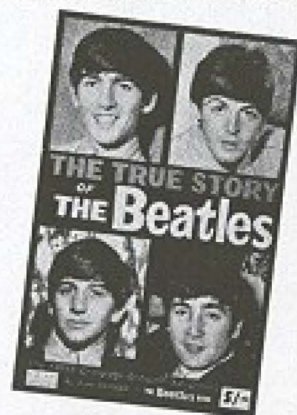
Shirley Fonda (16), 136 Whitesboro Street, Yorkville, New York, U.S.A., wants p.p. England, Australia.

Jan Carlisle (16), c/o Commercial Banking Co. of Sydney, Surfers Paradise, Queensland, Australia, wants p.p. England, America.

23971605 Pte Smith J., 521 Coy R.P.C., St. Davids Barrack, Graven Hill, Bicester, Oxon., wants p.p. anywhere.

Bonnie Wilkins (15), 6215 Calle Redonda, Scottsdale, Arizona, U.S.A., wants p.p. England.

THE TRUE STORY OF THE BEATLES

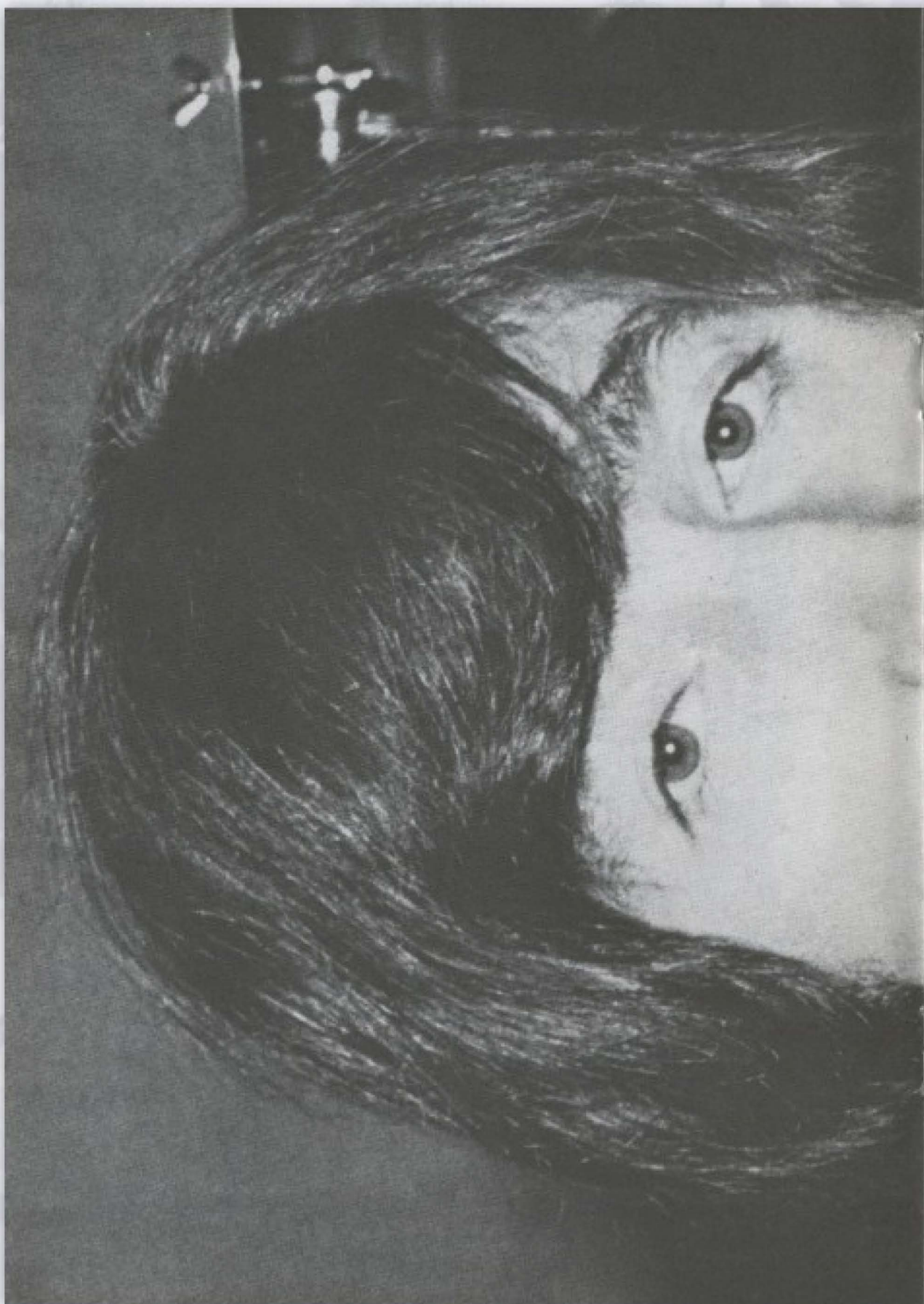


If you have not been able to obtain your copy you can still get it direct from:

THE BEATLES BOOK, 244 Edgware Road, London, W.2, England.

Send a Postal Order for 5/6 (inc. postage & packing). U.S.A. & Canada—One Dollar.

“Hey, I think that’s a good one. Maybe it’ll do for our next single”, yells George to the others after listening to a playback of one of the new numbers.







LETTERS from Beatle PEOPLE

Dear Mr. Dean, especially Paul and John,

Since the beginning of December I receive your Beatles Monthly Books. I found your address in one of the German Beatle Books and so, for Christmas, I asked for an abonnement of your books. I think they are just wonderful, I especially enjoy to look at the many photos which we never get here in Switzerland—I write to you for the following reason, about 4 weeks ago I read that John Lennon and his wife will spend their holiday at St. Moritz. As my uncle has a hotel in Celerina, near St. Moritz, I took the chance to ask him, whether I could come up for the week-end—to see John and his wife, if possible. I heard that John would be staying at the Palace Hotel, and I went up to this hotel the next morning. I was waiting for 2 hours in front of the hotel, as the Portier of the hotel had told me that John was still asleep. Finally he came out, with him another gentleman, I believe George Martin, and was waiting for a taxi. I went straight to him, greeted him and gave him a little Beatle-doll, which I had made myself. He thanked me and I explained to him as good as I could say it in English that I had given my book of autographs to the Portier that he may give it to John for writing his name into it, John said that he had seen it and I thanked him. Then the taxi arrived and he went away. I was very happy that I had seen him so near and could talk to him, without being surrounded by policemen and hundreds of other girls. The Portier had forgotten to give the book with the autographs to John, so I went home and wanted to get it after lunch. When I came back, John had written his name into the book, and I have had no opportunity to thank him for his kindness. Because of this I want to thank him now, that he took the time to talk to me and to give me his autograph. At the same time I want to congratulate Ringo and Maureen on their marriage. I would like to know whether it is true that a part of the new Beatle-picture will be made in Switzerland and where?—I would be happy if all the Beatles would come to Basel one day (or do they just come to Zurich and when?).

Many thanks for the books which arrive here on time always.

Heartiest greetings to all the Beatles, especially to Paul.

With kindest regards and many thanks,

Sincerely yours,

Christine Ramming.

John answers:—

Glad to oblige, Christine. The filming is being done in Austria, I'm afraid.

Dear Johnny,

In Beatles Book No. 20, where was Paul? There was only one fab pic of him in the middle (on his own).

Hoping that you will make up for this in the future,

Millions of x x x x's

to Paul,

love,

Stella Willbery,

186 Headley Way,

Headington, Oxford.

Paul answers:—

I thought people were fed-up looking at me! Anyway I think you'll agree I've got a pretty good showing in this issue.

Dear George,

I've just read in the latest Beatle Book that you've written two songs for the film! Fabulous! I'm so glad. I love "Don't Bother Me" and I've always hoped and prayed that you'd write some more songs. On behalf of all your other fans who are also very pleased I'd like to thank you very much and I hope everybody likes them. Will you sing them yourself? I wish you would sing more, and Ringo, but I know we can't have everything we want.

I hope you had a great time filming in Nassau and they didn't work you too hard. I know what it's like in that heat 'cos I used to live in Jamaica, which is a bit further south. I used to stop in Nassau on my way to England (just passing through, like) but I've never been out of the airport. What's it like out there? I'll bet it's fab especially with you around.

I now live in England. Why is it that when I come and live in England you go out there?

Will you be releasing a single before the film comes out? I want to know because I am in financial difficulties at the moment and if I don't get out of them—well, I won't be able to buy it!

With lots and lots of loving and xxx,

Phillippa Manning,

Grays Farm House, Church Road,

Emneth, Norfolk.

P.S. Please give one fifth of my love each to John, Paul and Ringo. Keep two fifths of it for yourself.

George answers:—

Yes, we will be releasing a new single before the film comes out. Not one of my compositions, though!

Dear Johnny,

I have just read through No. 20 Beatles Book for March, and when I came to page 6 where Paul and Ringo are photographed I noticed someone, it may have been Paul, holding a "Hostess" Ice cream. Was this bought at the ice-cream tray behind them?

Yours,

Pat Thirlaway,
35 Yarmouth Road, Gt. Sankey,
Warrington, Lancs.

P.S. Did anyone else notice this?

Ringo answers:—

Yes, it was Paul holding the ice-cream—he bought one for each of us and then ate them both!

Dear Johnny,

It's funny, isn't it, how you read of the thousands of fans who saw the Beatles off at the Airport, and you think "I'm not a fan." Not a fan? You love them, don't you? But you're not a fan. Yours is a different relationship with these four—a closer relationship. You have never met them face to face yet somehow you know them, and you sense they know you. You are a personal friend, not a fan.

When you walk home from work or school, and you're alone, don't you think of them? Imagine they are there, walking beside you, talking to you, laughing with you. Your friends.

Remember how you woke up that morning and felt that something was going to happen? You didn't say anything to a soul—you couldn't put it in words, but you knew it, just the same. In the lunch-hour you went into the newsagents, and there you saw the announcement on the front page of a paper. Ringo married. You just stared . . . the words didn't register. Your heart was thumping as you read the article, then wandered out of the shop forgetting why you had originally gone there. On impulse you dashed to a Card Shop and bought a Congratulations card for . . . for your friend and his new wife. Silly really, he probably wouldn't even see it, but you felt good sending it. Didn't your friends joke when you got back? "He's married . . ."

"I know . . ." Yes, you knew. You thought you were going to cry, not because you were angry but because you were so happy for Ringo and for Maureen. Suddenly you felt that instead of taking him further from you, his getting married meant that Ringo was closer than before. You like them all for themselves, not for what they might be. It's their happiness that matters, and who begrudges their friends a little happiness?

And now, while you're sitting along in your room, listening to the radio play a Beatles record, don't you wonder how anyone could NOT like them? These boys

with the spicy sense of humour, the cheeky good-looks, and the talent for making people happy.

They may be idols, but you're not a fan. You're closer than that—You're a friend.

Yours,

Jackie Easter.

Dear Beatles,

Could you please tell me who sketched that picture of John who is carrying a pair of skis in this month's Beatles Book?

Could you also tell me where the picture of George sitting on a chair on page 27 also in this month's Beatle Book was taken? I would be very grateful if you could answer these questions for me.

Lots of love,

Pauline Spinks,

12 Walworth Avenue, Harrogate.

Johnny Dean answers:—

The drawing was done by Beatles Book artist Bob Gibson. George was sitting backstage at the Granville Theatre, London.

Dear Johnny,

I was looking through my "Beatles Monthlys" the other day and I noticed there was nothing really to interest the boys. So as you said you wanted ideas and letters from boys I suggest that you allocate one page each month for one of the Beatles to talk about their instruments.

I am sure more boys would read your fab book as I am sure that a greater percentage of girls read it now.

Yours

Chris Shepherd,

Rochdale, Lancs.

P.S. I am looking forward to their next single.

Dear Beatles,

Please excuse my Londoner's ignorance but what has John got on his feet on page three of Beatle Book number 20?

Even if John will insist on wearing such peculiar objects on his lovely feet I still love him.

Would you please give my love to Maureen and Cynthia.

Lots of love and kisses,

Janice Blundell,

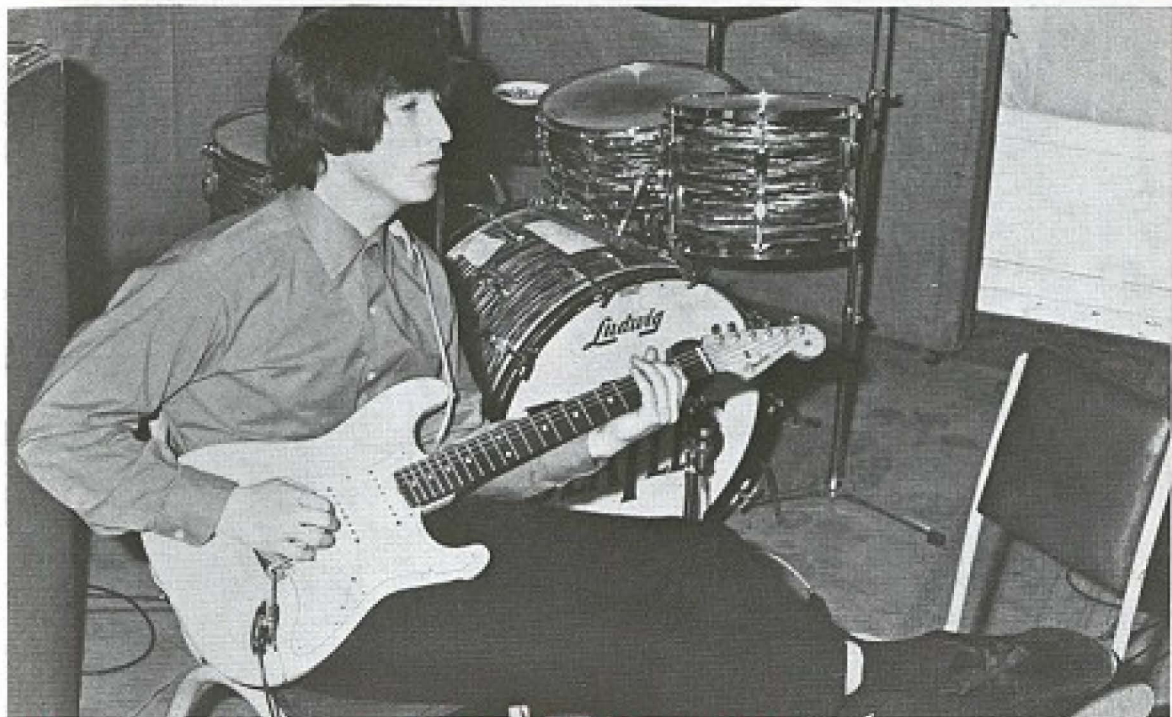
54 Cottage Grove, Clapham North, S.W.9.

John answers:—

Those peculiar objects on my lovely feet were part of my Christmas Show Costume.







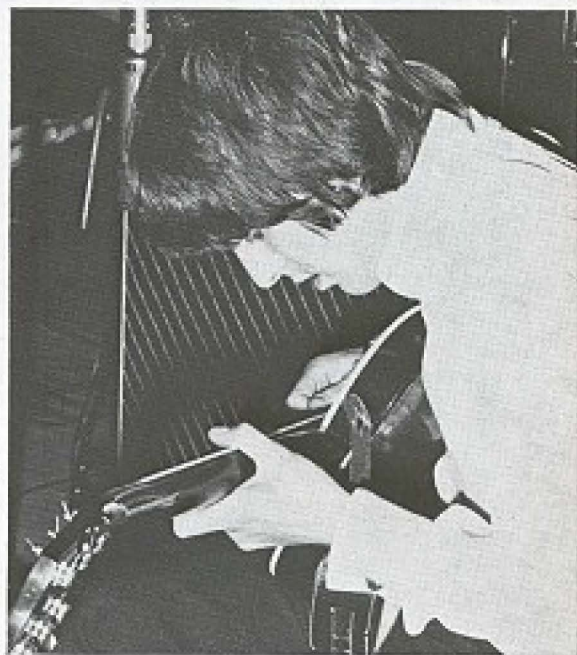
"I'll get over this big fiddle if it kills me," says Paul.

BEATLES TUNING UP

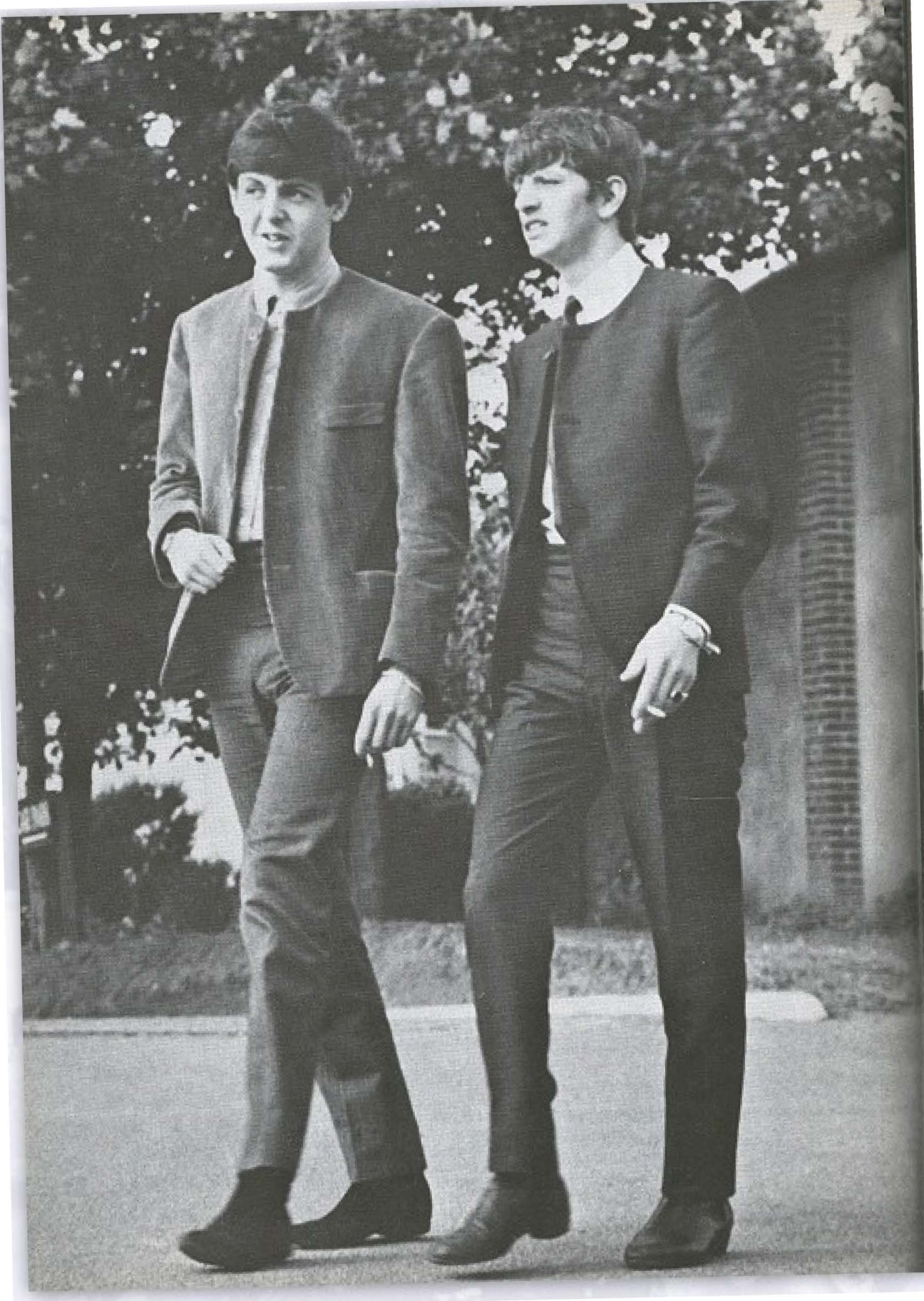
John is concentrating on getting a new guitar sound for one of the songs. That's a blue Fender guitar he's using.



Ringo gives us his version of 1965's new instrument.



George is all concentration as he searches for the right chord.





by Billy Shepherd and Johnny Dean

It's hard to believe that it's over two years since the Beatles burst onto the scene and started to breathe a new kind of life into our pop music world. That's where our "Behind The Spotlight" saga takes up... twenty-four incredible months back—April, 1963.

Last month, we left the boys celebrating their triumph at the New Musical Express poll-winners' concert at the huge Wembley Pool. We remember John, backstage, saying: "That's just the boost we need. We've never before seen such a vast audience and most of them had never seen us. When you're just part of a terrific line-up of stars . . . well, if you do well you feel extra-specially great."

Beatle influence was showing through in all the papers through April and the later days of March.

Said George, in a thoughtful moment: "It's hard to understand just what the fuss is all about, I suppose. I mean, the fans in Liverpool have listened to this so-called Merseybeat for the past four years . . . they've had their favourites and there've even been fan-clubs. Now the whole country knows about it. See?—what Liverpool does today, the rest of the country does tomorrow . . ."

The loyalty feeling carried on. Paul was telling southern accented fans that there were about twenty pop groups up in Liverpool, just waiting for the big-break routine. He added that the competition for bookings was much stronger in the 'Pool than anywhere else.

And John recalled that when the Beatles had previously had a short tour of southern dates, they'd been forced to stick mostly to Hit Parade material. "We get a couple of hits and now it's O.K. for our own material—not just the songs we've recorded. It's a funny old business, this. One minute you're knocking your head against a brick wall. Next, you're sort of Kings of the Castle."

The Beatles, between you and us, were finding it a bit tricky getting used to rigidly


organised days. Getting out of bed in the morning seemed to be their most difficult task of the day. You could call on a Beatle at noon for an appointment and find that he'd got to bed at five and regarded noon as being somewhere in the middle of the night.

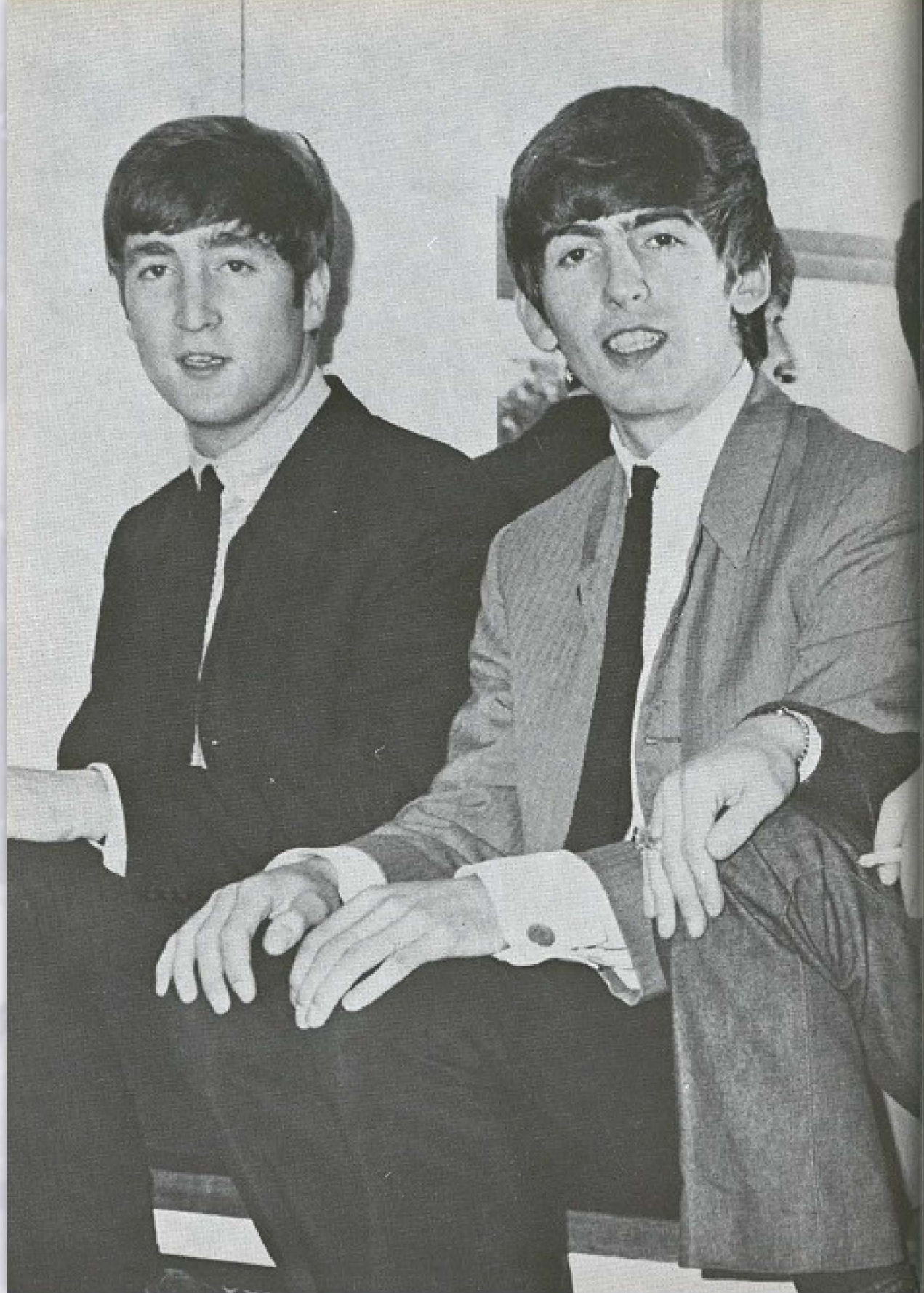
Mishaps

They tried hard. But inevitably there were mishaps. Nobody could accuse them of being late for actual playing engagements, but the strain of leading disciplined lives was quite considerable. They met so many journalists and photographers that they just couldn't remember the faces and the names. It was Paul who was usually the "link man" . . . strolling forward, hand outstretched: "Hello, I'm Paul. Who are you?" That's a role he's kept up through the past incident-packed years. .

Another thing was driven home to the Beatles around this April of 1963. John hit the nail firmly on the head: "Before it was all a matter of whether your music sounded good. You know, got through to the fans. But now this question of presentation is all important. We used to kid those groups like the Shadows, who were always neatly turned out and did everything just right. Now we realise that the way you look is pretty well as important as the way you sound . . ."

In this department, of course, the boys had the advice of Brian Epstein. He kept the boys looking neat, coped with appointments for dentists, laid on the right sort of tailoring. There wasn't much he could do with the Beatles' individual personalities—except to warn them that if they felt like being outspoken about something in the business

 A very early pic of Paul and Ringo deep in a discussion in 1963 about the chances of their new release "From Me To You".



they'd probably find their remarks splashed across newspapers.

The reporters lined up to ask the Beatles how they felt their success had come along. Difficult to put into words—at least that's how the Beatles then felt. In one interview, they said the most important thing was not to copy other groups. "We've had months of being so busy in Germany trying to entertain crowds that, quite honestly, we haven't had time to try to follow anybody else. Also we don't try to be clever. You know we can't read music . . . doesn't matter. What you've got to try to do is try to express yourself via your instrument."

Third Single

The third single, "From Me To You", crashed into the charts. Paul opined: "When we started, we were told that the second record was always the most important to a group, specially if they'd had a success with the first. But the way it's going EVERY record gets more important than the last." Dead right. Not that the boys were worried—they were much too busy for that.

Thing that really heartwarmed the boys most around this time was their return trip, triumphant of course, to Liverpool. For the first time since their discs had "happened", they were to star at the Empire Theatre. And six thousand fans greeted them—with umpteen thousands more outside, hopelessly begging for tickets.

We've hinted that some of the niggles that go on all the time in show business were hurting the Beatles. One that hit harder than anything was the hinting in Liverpool newspapers that "the Beatles have deserted their Merseyside fans. All that time they spend in London, in travelling round the country . . . it's not fair on the fans who helped build them in the early days."

It was sheer rubbish, of course. The fact is that the Beatles HAD to start travelling, had to share themselves with fans all over the place. In fact, they rarely stopped talking about the fans in Liverpool—paid them great tributes for the way they'd stayed loyal to the Beatle image.

"Tell the folk in Liverpool we're not running out on them." All four Beatles urged us to stress that—virtually every time we met up with them. Which was often.

And the boys couldn't stop talking about the game of musical chairs, in the charts, that Brian Epstein was building for his organization. Up to the number one spot went the Beatles; then Gerry and the Pacemakers took over; back go the Beatles to the top with another disc; then it's Billy J. Kramer's turn at the top. They could have got involved in internal battles, with "matey" groups battling against each other.

But Brian Epstein, by superb planning on disc releases, kept arguments at bay. This particular era will long be a talking-point in show business history. Remember that Gerry Marsden actually had each of his first three records at Number One, which caused a lot of mumblings and grumblings among the more established agents in London.

Tiredness

But tiredness was beginning to show through in the Beatles. Those of us who met them regularly realised the enormous strain. Television shows like "Thank Your Lucky Stars" boosted them to enormous audiences. Parents liked to criticise; fans went mad. It'd been virtually non-stop. Brian Epstein understood how the boys must be feeling . . . and made sure that they would get at least a few days away from it all in the Canary Islands once "From Me To You" was up there at the top.

Beatle-mania was not yet the biggest thing to happen in show business. Sinatra, Presley, Johnnie Ray—but it was certainly the biggest thing yet in British pop music. The fan-mail poured in and the boys insisted on seeing as much of it as possible.

Roy Orbison met the Beatles and told us: "Mark my words, those boys will be tremendous in America." The boys laughed openly: said "Don't talk daft. They'll never understand us over there. Anyway they've got dozens of marvellous, fab, groups for themselves."

The quiet Mr. Orbison was right, though. All this was two years ago, remember. Far from getting quieter, the emotion and the fanaticism around the Beatles has spread all over the world. Join us next month to see how the Beatles re-acted, behind the spotlight and publicity, to the adventurous month of May, 1963. Including what could have been a tragedy.



**THIS
MONTH'S
BEATLE
SONG**

I'LL CRY INSTEAD

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

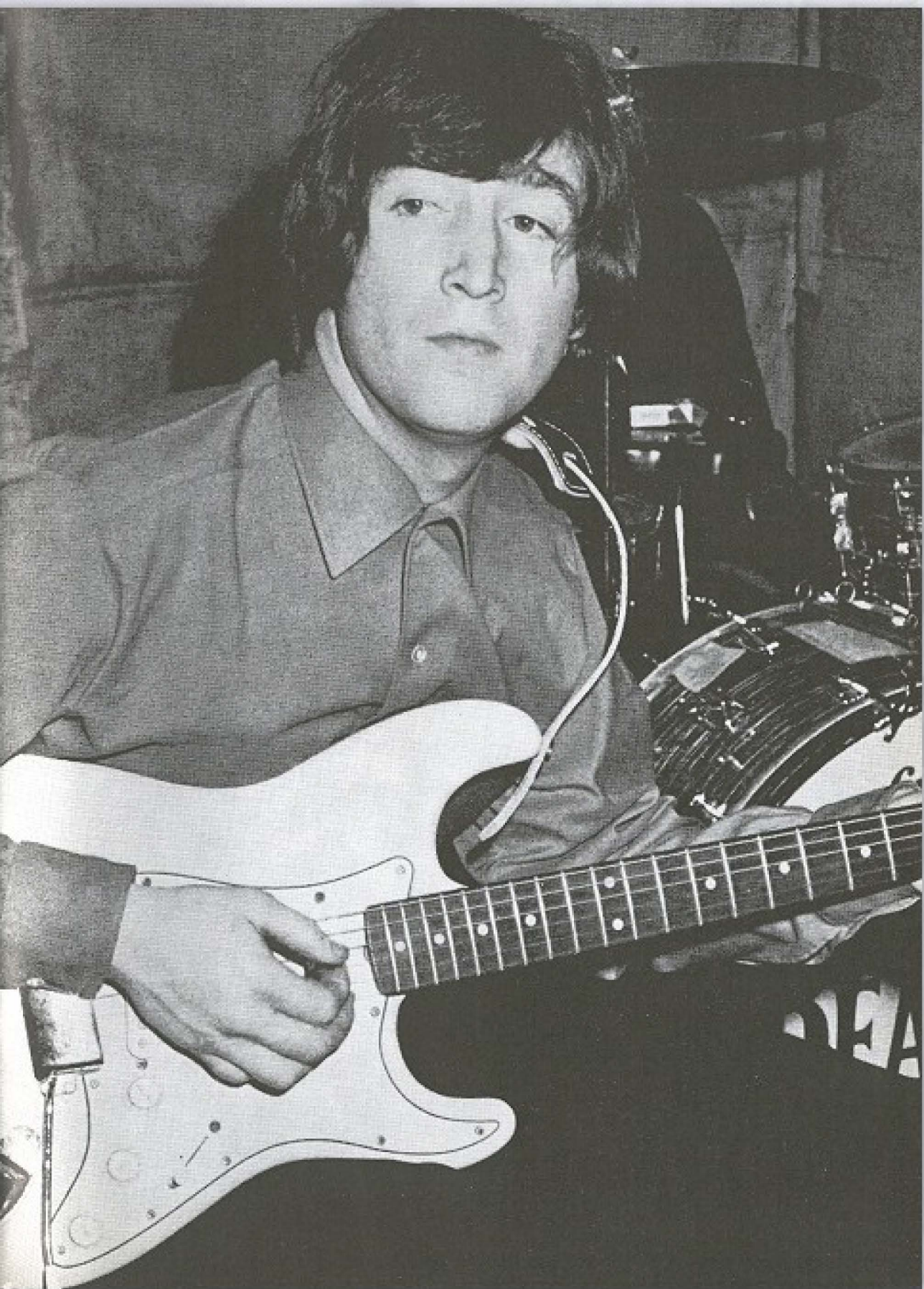
Recorded by the Beatles on their third L.P. "A HARD DAY'S NIGHT", released on 10th August, 1964.

I've got every reason on earth to be mad
'Cos I've just lost the only girl I had
If I could get my way
I'd get myself locked up today
But I can't so I'll cry instead

I've got a chip on my shoulder that's bigger than my feet
I can't talk to people that I meet
If I could see you now
I'd try to make you sad somehow
But I can't so I'll cry instead

Don't want to cry when there's people there
I get shy when they start to stare
I'm gonna hide myself away
But I'll be back someday

And when I do you'd better hide all the girls
'Cos I'm gonna break their hearts all round the world
Yes I'm gonna break them in two
And show you what your loving man can do
Until then I'll cry instead







NEW SINGLE ON APRIL 9

The title of the Beatles next single which will be in the shops on April 9th is "Ticket To Ride"; it's another great Beatle-Beater. The Flipside is "Yes It Is" a slower number. Both sides were recorded at the same time as the sound track for their next film. Choice of songs for their new single was made when the boys were in England for a couple of days before they flew to Austria on March 13th.

But, even before they knew the title, record retailers and wholesalers throughout the country were already placing big orders for the new release guaranteeing it a No. 1 placing right from the start.

PAUL BUYS A HOUSE

Paul has decided to join the other Beatles in buying a house. But, unlike John and George, he has joined Ringo and Eppy in purchasing a property in Central London. He's taking a big interest in furnishing it. The most important room will be his songwriting den, complete with piano and guitars, where he can write new songs to his heart's content.

THIRTEEN INSTRUMENTS

For a four-member group, the Beatles used a very big selection of instruments during their last session at E.M.I. Apart from their usual line-up of drums, bass guitar and two lead guitars they also had a grand piano, an electric piano, a full-sized double bass and no fewer than six other guitars. Mal was kept very busy changing broken strings!

Taping New Recordings

The boys always like to record the new tracks they have just finished onto their portable tape recorders before they leave the studios.

On the left you see Paul, John and George setting up their machines to tape the day's tracks at the end of the session on Friday February 19th. Ringo was busily giving his views on the housing situation in Central London, where he will be living in future, to Beatles Book Editor, Johnny Dean.

SHARKS AND BOMBS

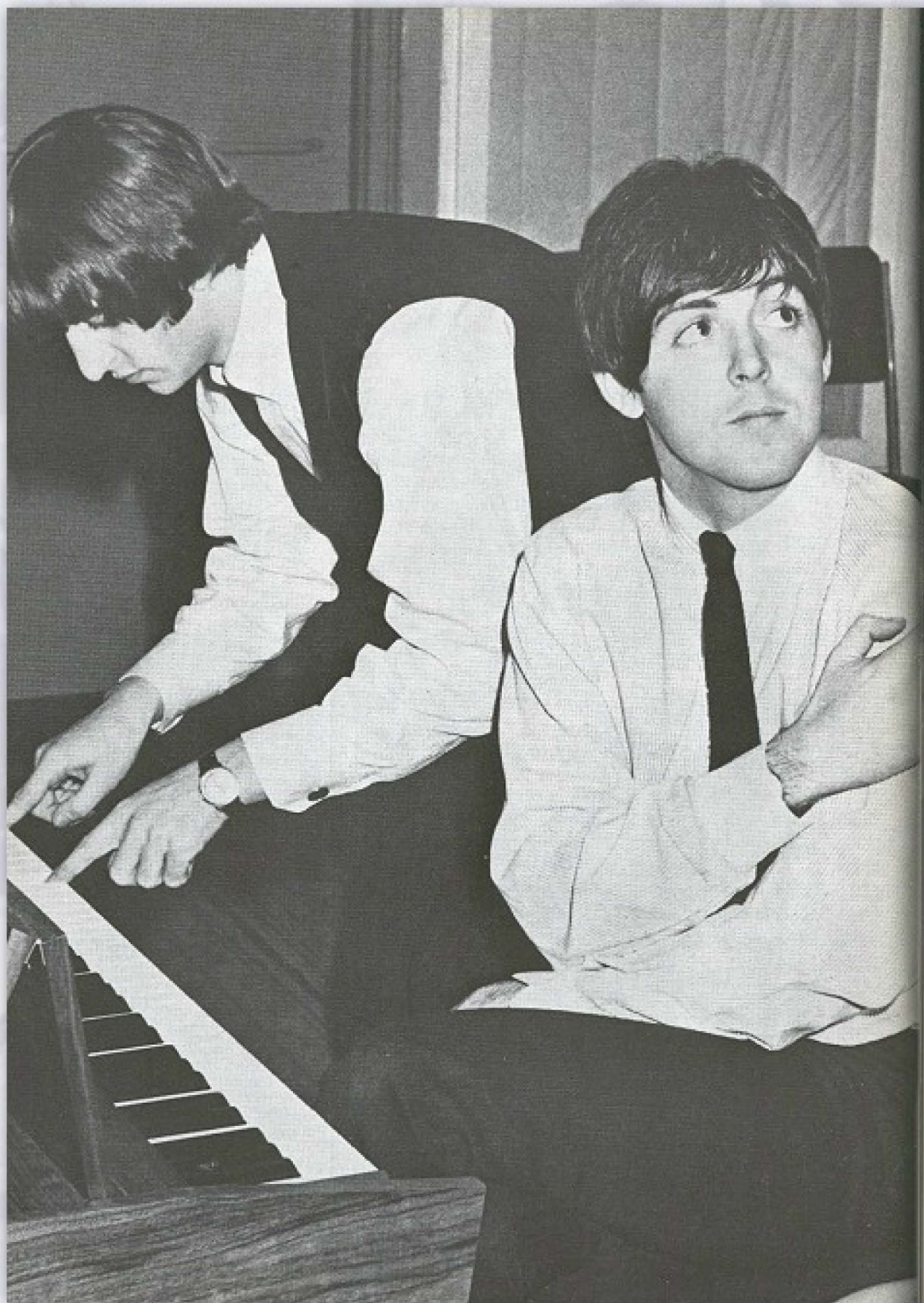
The boys had lots of near escapes while filming in the Bahamas. For one shot the Beatles were standing just off-shore in water up to their waists, Dick Lester and the camera crew were zooming overhead on a big crane, when someone spotted a shark's fin near the boys. They didn't turn a hair, but just walked out of the sea remarking that the shark could go and eat someone else for breakfast!

Another time, Ringo got too near a smoke bomb in a scene when he was being chased by the villains in the film. Poor Ringo got a lung full of smoke which made him cough for some time afterwards.

EVENINGS OUT

There were only a couple of clubs featuring Limbo dancers in Nassau. The boys visited them both, but didn't try to equal the feats of the local Limbomen, who succeed in getting under horizontal poles only a foot off the ground.

American actor, Brandon De Wilde, also called on them. He's a great friend of Bob Dylan and plays finger-style guitar. He spent a lot of his time with George, who taught him the chords of their songs. In return Brandon taught George how to play them finger-style.





John signs some autographs for the fans waiting outside E.M.I.'s studios at the end of a week-long session.

Continued from page 6.

quite expensive little details which the general public at large might tend to ignore.

"Often we have to pay out big sums to ship batches of overseas mail back to branch secretaries in various parts of the world" Anne explains. "You see we never accept membership applications from abroad if there is a branch of the club organised in the country concerned.

When 70,000 British Beatle People renew their club membership for the 1965-66 period what can they expect in return for their five bob postal orders? For a start Anne and her energetic staff are working on a summer newsletter which will be out in May. "We're being very ambitious about this" she says. "For the first time we're planning to have half the total pages of the newsletter devoted to full-colour photographs taken specially for us during the making of The Beatles' second movie.

I've discovered that it costs a fortune to make a good job of full-colour printing but I'm sure the results will be appreciated."

NEXT XMAS

Later in the year the club will be working on ideas for another Christmas gift for members. For the last two years the gift has taken the form of messages specially recorded by John, Paul, George and Ringo. Should the club stick to this winning formula and ask the four boys to make a third equally hilarious Christmas disc or should there be a surprise change to something entirely different? That's something which The Beatles, Miss Collingham and her assistants will have to decide.

If you visit the club offices you'll see shelves loaded down with gifts from fans. You'll find homemade dolls from Japan, sweaters and scarves from Sweden, outsize greetings cards which groups of fans have probably laboured over

for weeks. What happens to all these intriguing items? "It works like this" says Anne. "If the sender has included a name and address (and thousands don't!) we get off a letter of acknowledgment right away so that the member knows her gift has arrived safely. Then we store each item here until the boys are back in London. Otherwise we're beginning to ship a lot of the gifts to the boys' parents up North. They've volunteered to hold them in safe keeping until each one can be given to the Beatle whose name is on the parcel. When they have a spare moment the boys love to write individual 'Thank You' notes but it's impossible for them to do so in every case and most members realise this and say so in the letters they send with their gifts. The big thing is that the boys should appreciate what is sent through for them—and you can rest assured they do."

Frederick James.

◇ Ringo works on an idea for a new song, but Paul was more interested in the new arrivals in the Control Room upstairs.

The **Beatles**

No. **21**
BOOK
APRIL
1965

