

The

Part 1  
of  
A TALE OF FOUR BEATLES

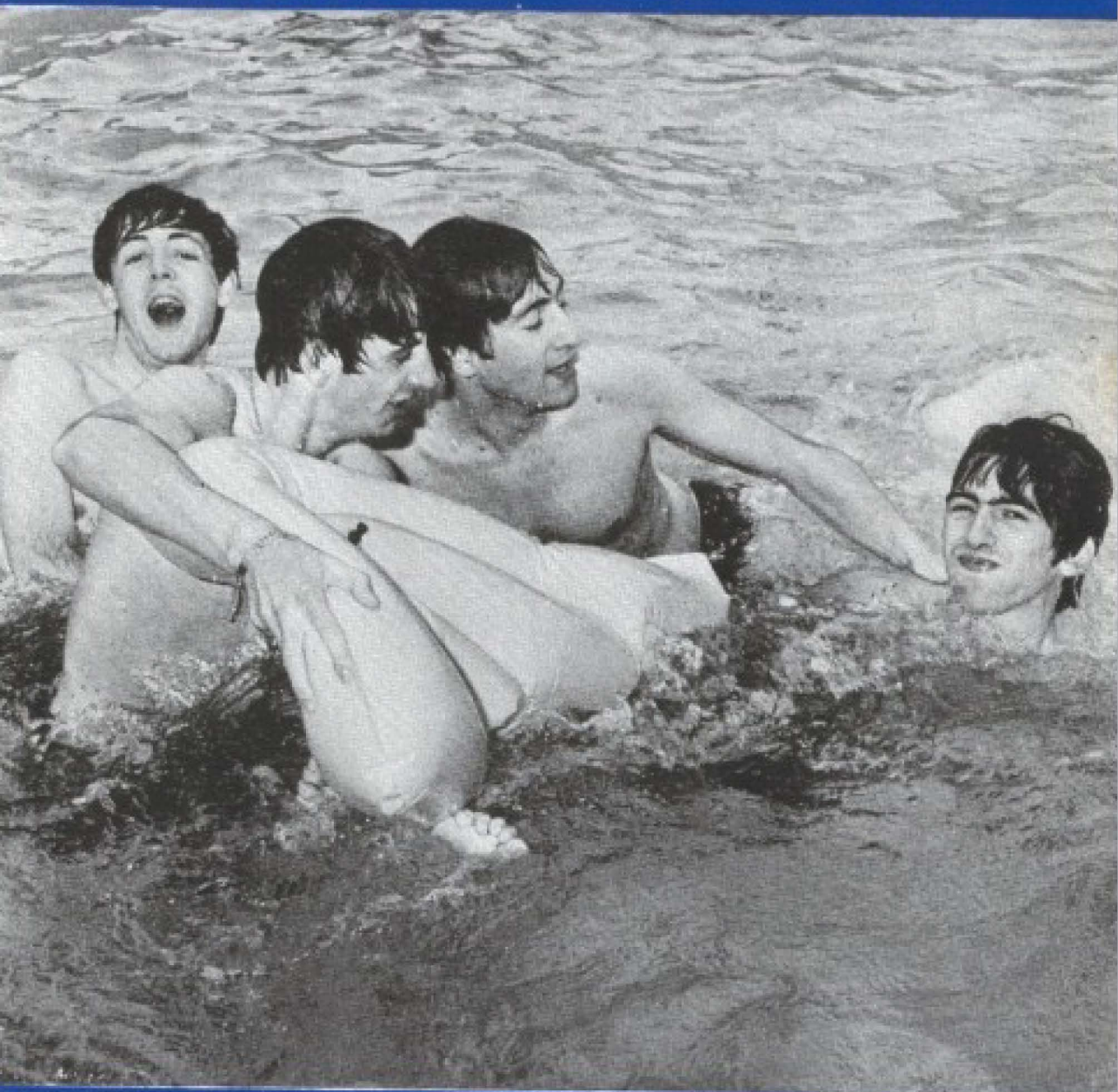
No. 3

# Beatles

OCT.  
1963

MONTHLY

BOOK



EVERY MONTH

Price ONE SHILLING & SIXPENCE

# The Beatles BOOK

OCTOBER 1963

London Offices

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EDITOR: JOHNNY DEAN

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## Editorial

Hi!

**THIS MONTH IT'S THE SWIMMING BEATLES!!** The Beatles' Book photographer spends a lot of time with the boys, both during off-duty hours and show time, getting those extra-special pics that you want to see. Catching the Beatles while they were swimming was no easy job . . . he ended up well and truly soaked and very nearly fell into the pool himself!!

**OUR POSTMAN'S FAST BECOMING A BEATLE FAN.** Everyday he delivers a big pile of your letters and cards and it's having a decided effect upon him! I wish I could print more of the letters we receive but there just isn't enough space.

**THE BEATLES HAVE A SPECIAL REQUEST THIS MONTH.** "Please don't let people throw things at us on stage." They don't mind bits of paper—like £5 notes—but, they do object to bits of metal. As I mentioned in Beat Monthly, Paul McCartney had a big metal pin thrown at him in Bournemouth. Luckily it just missed him. A little bit closer and it could have blinded him in one eye!

**RINGO GETS THE CENTRE PAGE PIC THIS MONTH.** Also, Part 2 of "A TALE OF FOUR BEATLES" gives the true account of how John, Paul and George first met him.

**EVERY BEATLE PERSON** (including me) must be hoping to get a seat at one of the shows during the Beatles' Autumn Tour and to help you we have printed a provisional list of their dates at the back of the book. They're not all definite yet, so, please only use this as a guide.

Johnny Dean

Editor.

P.S. Sorry, but we can't supply any more copies of No. 1 by post as it is now completely out of stock. J.D.

When you're a Beatle, there's always somebody yelling cheese at you—night and day!  
Here's a pic of a pic being taken of the boys.











The Official

# Beatles FAN CLUB

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

## NEWSLETTER

October 1963

### Dear Beatle People,

Lots of members want to know about the Fan Club Get Together sessions which are to be held this year.

There will be a NORTHERN GET TOGETHER at the Liverpool Stadium on a date to be announced in October and a SOUTHERN GET TOGETHER at London's Wimbledon Palais on the afternoon of Saturday 14th December. The Beatles will attend each session and they'll meet as many members as possible.

PLEASE DON'T WRITE FOR TICKETS OR MORE INFORMATION JUST YET BECAUSE MEMBERS IN BOTH AREAS WILL RECEIVE FULL INFORMATION FROM ME BY POST SHORTLY BEFORE EACH GET TOGETHER.

Members who want to attend will be able to complete special application forms and when these are returned there will be a draw to decide who gets the available tickets. A limited number of free tickets will go to the senders of the first applications pulled out of the postbag and the remainder will cost 3/6d.

At Wimbledon Palais there will also be a public dance featuring The Beatles in the evening after the Fan Club Get Together. Members will have a priority chance of purchasing the first 1000 tickets for the dance in advance.

The advertisement on the opposite page gives full details about the superb sets of glossy photographs now available through the NEMPPIX mail order service which has its headquarters in the same building as my Fan Club offices.

Members have asked me if the Club can produce official badges or other souvenirs which can be worn and which will identify Beatle People very easily. We've gone one better than badges by arranging for the design and production of special BEATLE SWEATERS. Members will be receiving information about these in a few weeks from now as soon as the first ones are available.

All for now—see you on this page in November.

Lots of good luck,

ANNE COLLINGHAM,  
National Secretary  
of The Official Beatles Fan Club.



## MORE AREA SECRETARIES :

- Buckinghamshire:** Miss C. Saunders, 2 Ferndale, Severalls Avenue, Chesham, Bucks.  
**Devon:** Carol Willis, 120 Beacon Lane, Exeter, Devon.  
**Durham:** Miss M. Kane, 6 Pontdyke, Leam Lane Estate, Gateshead, 10, Co. Durham.  
**Kincardineshire:** Anne Thomas, Banchory Lodge (Caravan Site), Banchory, Kincard'shire.  
**Warwickshire:** Jane Blewitt, 73 Higgins Lane, Quinton, Birmingham, 32.  
**Gloucestershire:** Heather Bryant, 144 Seymour Road, Gloucester.  
**Westmorland:** Lynne Forsythe, The Bungalow, Parkside Road, Kendal, Westmorland.  
**Northumberland:** Elsie Brown, 48 Rosehill Way, Blakelaw, Newcastle-on-Tyne, 5.  
**Dorset:** Dianne Cross, 1 Ledbourne Gardens, Gillingham, Dorset.  
**South Africa:** Miss Diane Kelynack, P.O. Box 44, Sandown, Johannesburg, S. Africa.  
**Canada:** Miss Valerie Jaffe, 3455 Decelles Place, Apt. 505, Montreal 26, Quebec, Canada.  
**Germany:** Axel Weiss, 4 Dusseldorf-Heerdt, Krefeldstra 57, Germany.



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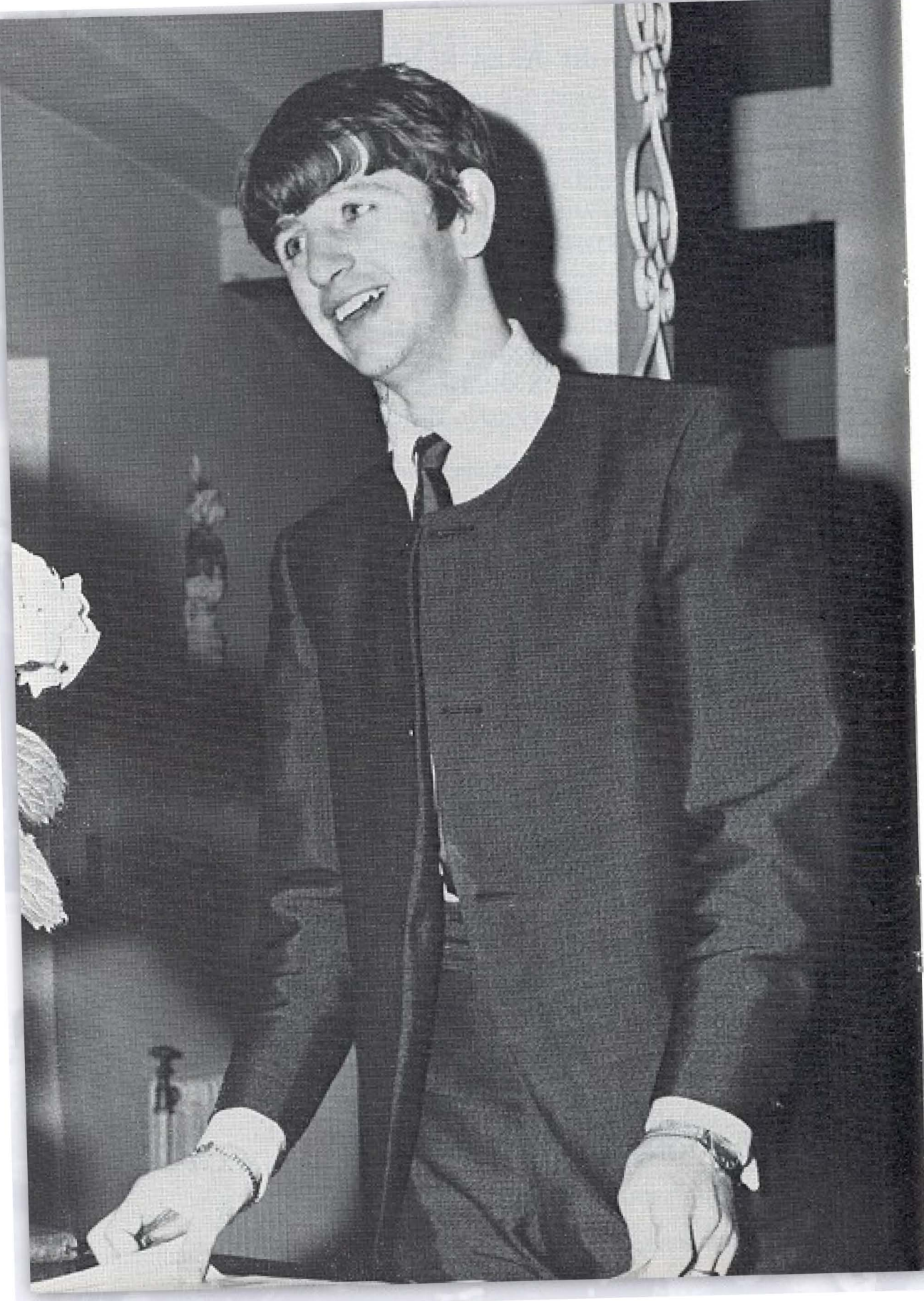
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# A

# TALE OF FOUR BEATLES

by Billy Shepherd

## PART II

**A**nd so the Quarrymen, featuring John, Paul and George worked on until the end of 1958. Around November, they disbanded. The skiffle boom was slowing down—fast! And dates getting harder to find. Lots of groups that had suddenly sprung into existence during the boom period began to disappear as fast as they had come.

Says John: "There was no point in rehearsing for non-existent dates. But we went on playing together just for kicks. Usually in each other's homes. We kept the record-player going a lot of the time playing the latest American hits. We'd try and get the same effects and sounds with the equipment that we had.

But something did get the boys out of their private musical sessions and into the public eye again. A Carroll Levis "Discoveries" audition. George says: "For this we dreamed up a new name—'Johnny and the Moondogs'. There were just the three of us. And I remember we were on a Buddy Holly and the Crickets kick at the time. So, of course we sang "Think It Over" and "It's So Easy".

Carroll Levis looked the boys over when he met them and asked: "What's a Moondog." The boys didn't have the foggiest idea so they murmured something about it being a Red Indian, who sat around banging on tin cans.

They did NOT win the contest. In fact

they gained almost nothing from entering. True, they won through to the finals, but lost out to the Gladiators. They remember there was another young Liverpoolian who also failed to get anywhere . . . and his name now is Billy Fury!

Says John: "Those contests seemed to go on for months. You'd do an audition, then hear nothing more for months. Just when you had begun to forget all about it you'd get a letter saying the next heat was going to be held."

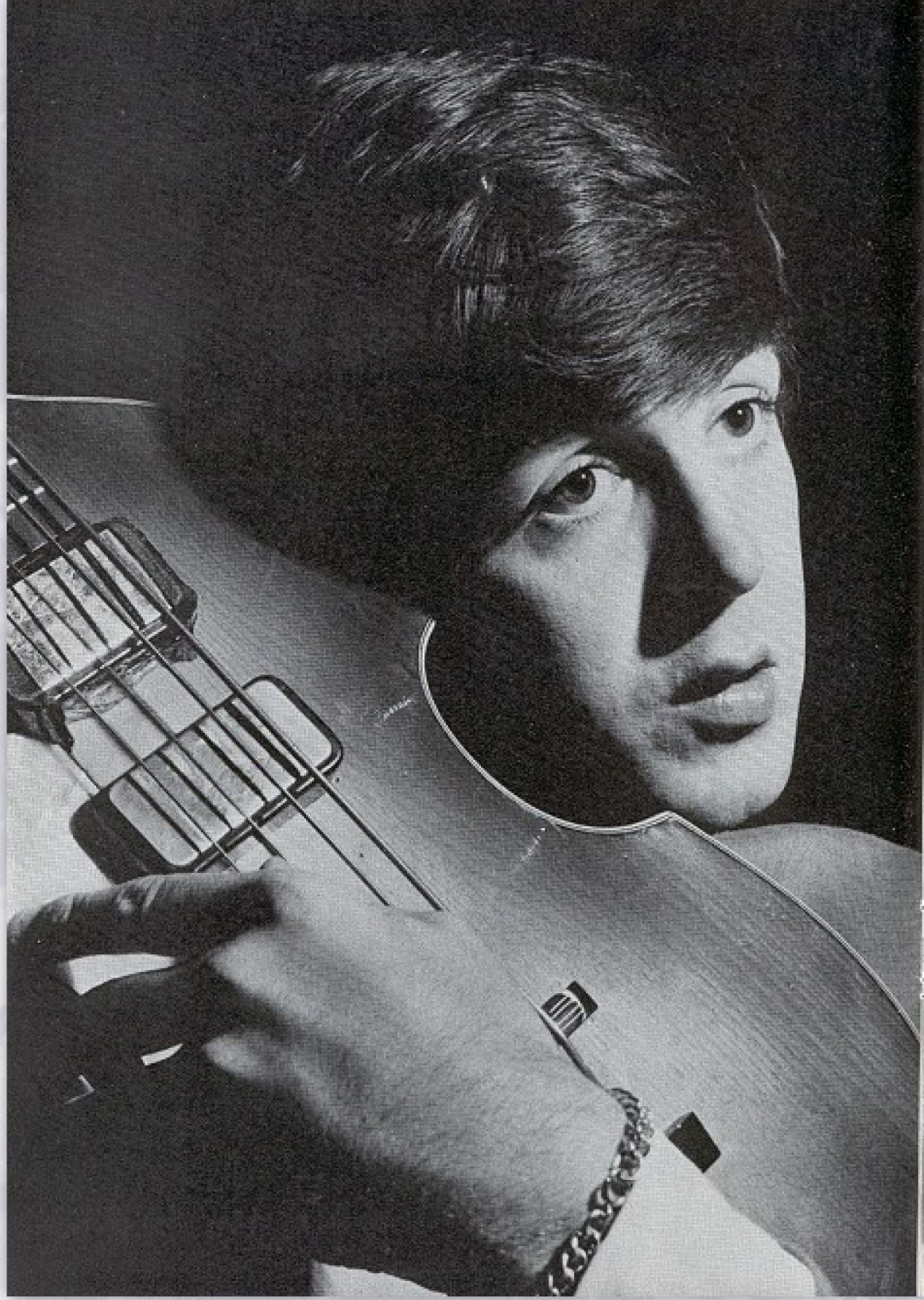
George reckons that the Gladiators deserved to win. "They had all the real gear; drums, a bass and amplifiers," he recalls. "You were real gear in those days if you had all the equipment. We only had one amplifier with me and Paul both plugged into it. Also we borrowed some corduroy jackets . . . and they looked as if they'd been borrowed, too."

It was another slice of experience, though.

**F**or a while, the trio thought of calling themselves the Rainbows, mainly because they all had different coloured shirts. Already, they were specialising in their distinctly-different line of dress that marks them out today. But the Rainbows' idea fell through. John, Paul and George seemed to be up against a brick wall, career-wise, once again.

None of them realised that they were near the first important step to stardom. The formation of the original Beatles' group.







In Liverpool, the Cavern was ticking over nicely on the trad craze. A jazz haunt, and, like lots of other clubs, attracting big crowds of followers.

John, Paul and George thought "Why not try all over again?" But they realised they needed a bass player. Which is where Stu Sutcliffe, a fellow student at art school with John Lennon, comes into the story. He wanted to join the boys but the trouble was he didn't really play anything.

Stu was a darned good artist, though. One of his paintings was sold at the John Moore Exhibition in Liverpool for around 65 guineas. He said nothing at first about what he'd do with the money. But one day he returned to his flat, where John was waiting... and he clutched a bass guitar.

"He wanted me to teach him how to play", recalls John. "But I really didn't have enough patience to go far with it. However, slowly but surely, he fitted into the scheme."

The boys liked the idea of calling themselves the Beatles. Not everybody was similarly enthusiastic. Especially Cass, of Cass and the Casanovas, then the "guv'nor" group in Liverpool.

He thought it was ridiculous. He suggested they should be "Long John and The Silver Men". But the boys wouldn't have that.

Says Paul: "In those days, we had a succession of drummers. None of them were very good and it's hard to remember all their names." But those drummers were specially useful in that they'd often leave parts of their equipment behind after a one-shot appearance—and gradually we got near building a full kit.

Stemming from those early days, all the boys in the Beatles now can acquit themselves reasonably well on drums. All of them like banging around from time to time. It could prove useful when the group make changes in their stage presentation...

**B**ut the first big job for the Beatles was an audition for Larry Parnes for a tour in Scotland. He wanted some outfit to back Johnny Gentle, who recorded first under that name and is now Darren Young. The boys, on the posters as the Silver Beatles, landed the tour engagement but could hardly be said to have set the fans alight. It was a backing job, purely and simply.

However, it meant they were starting to work together... and edging towards the professional field. Around this time, Stu and John were at college, nearing the end of their stay; George was working at Blacker's electrical firm in Liverpool; Paul was in the process of leaving school.

And if that art school had, indirectly, helped Stu get his start as a musician by providing him with funds, it also helped the group sound better. For John had persuaded the Art Committee to lash out money to buy what he called "public address equipment"—to be used for the college dances. In fact, it was an amplifier and was to prove very useful to the Beatles.



A short tour, a fair number of Liverpool "dates"... things looked better for the Beatles, who were often mis-spelled as "The Beetles" on club posters.

But something else happened which was to mean a lot to the boys... though they hadn't the foggiest idea of that at the time.

They were in the cellar of a Liverpool club—Stu with his bass guitar, the others just strumming and fooling around. Not a serious rehearsal but simply a gathering of mates knocking out a few of the tunes of the day.

And in came Rory Storme, then leader of the Texans, now front-man for the Hurricanes. With him was his drummer. Dark-brown hair, smaller than the others in the cellar. He collected some bongoes and starting beating out a gentle rhythm. Richard Starkey was his name then, now, of course, he's Ringo Starr.

Recalls George: "We didn't know his name at that time. He didn't know ours. But it was the first time we'd ever met up with him.







Nothing much happened. Nothing was said. It's only since, when we've had hours of travelling and plenty of time for chat, that we've realised he was there on that evening. Funny how things have worked out..."

Now, in tracing the careers of John, Paul, George, and Stu, Ringo has been out of the picture. Let's fill in the details of which way his career had gone since his school days at Liverpool Secondary Modern and Riversdale Technical College.

**"It was Christmas in 1959 that I got my first drum kit.** I was eighteen-and-a-half at the time. My parents bought it as a present and they'd given £10 for it. It was a funny mixture of a lot of different parts but I loved it. Even when I was at school, I used to crash around on tin cans and biscuit tins and everything.

"Nobody taught me anything about it. I used to experiment for myself, trying to keep time with the records and the radio. To be honest, I couldn't make a lot of noise because we lived in a four-roomed house and there were neighbours to think about.

"I'd been working for H. Hunt and Sons as an apprentice engineer and didn't really have any thoughts about taking up drumming as a career.

"I remember my mum saying a neighbour was in a band and why didn't I have a go. I thought it was a jazz group—I was mad on jazz. When it turned out to be a silver band, playing in a park and sticking to the marches and all that, I chucked it in. I lasted just the one night."

But another neighbour, a lad named Eddie Miles, had a guitar. And there was a mate, Roy Trafford, who had a tea chest bass. They became the Eddie Clayton Skiffle Group. Just the three of them. At one place, a man approached them, saying: "You're all right but you want to build yourselves up." He meant instrumentally—not referring to the smallness of Ringo. They did build up...to include three guitars, drums, washboard, and bass.

First date was at the Labour Club, Peel Street, Liverpool. Says Ringo: "I think the organizer got a bit drunk. Anyway, we weren't paid." But the Skiffle Group pressed on, coping with day time jobs between them—and, as the jobs weren't all that regular, Ringo used to sit in with other groups.

Including Rory Storme and the Texans, once Eddie Miles had left the skiffles and got married. Rory sang. Another group he was involved with was The Darktown, who cashed in on the last of the skiffle craze, then changed over to the Cadillacs when rock 'n' roll became the craze.

Said Ringo: "I went on playing with two groups most of the time—they didn't get many dates. One night, I remember, both those groups were on stage in the same hall on the same engagement. And a third group had a drummer who'd gone sick, so I sat in for him. It meant I didn't leave the stage at all... just sat up there changing jackets to fit the uniforms of all three outfits.

"Travelling the drums was the hard bit in those days. I used to take just snare drums and cymbals, 'cos we had to go by bus. Couldn't afford taxis—and few of the groups then had vans."

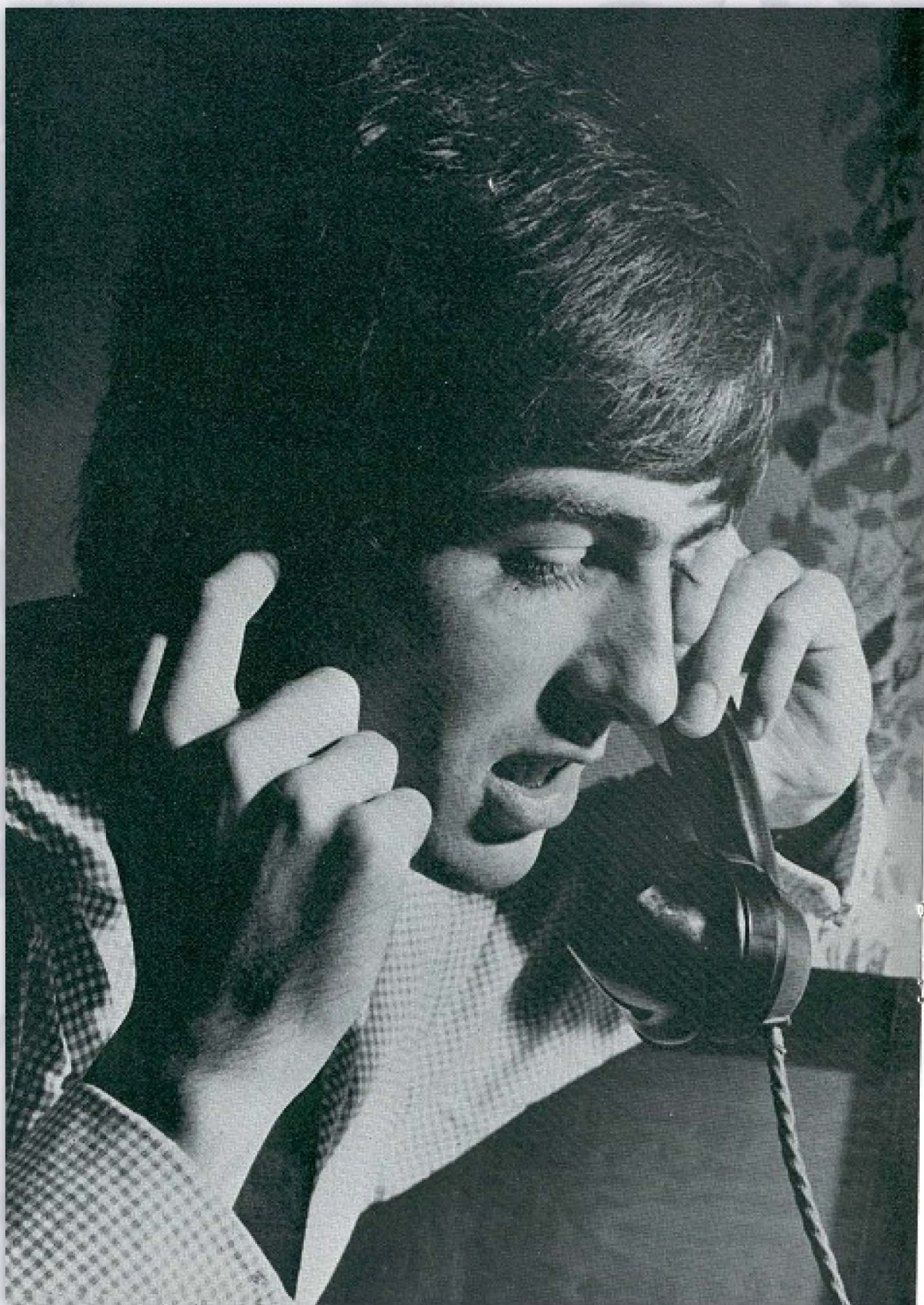
While Ringo continued on his separate way, working more and more regularly, with seasons at Butlin's holiday camps starting in 1960 and going on to 1962, the Beatles were approaching a break even bigger than the one which had taken them on tour in Scotland.



Germany. Hamburg. A Continental place so beat-happy that British groups were very much in demand there. However, their first visit there, in August, 1960, was NOT because the German promoters were mad-keen on having the Beatles. They were "deputies" for Cass and the Casanovas—who now provide the basis of recording hit-makers, The Big Three, with Cass leading his own group, the Engineers.

The Casanovas couldn't make it. The Beatles filled in and crossed to Hamburg with







only two amplifiers. And they crossed, in their Minibus from Harwich to the Hook of Holland, with last-minute panic still fresh in their minds, because they didn't have a drummer until the very night before they left.

Enter, then, Pete Best. He'd played around the Liverpool groups previously and was called in to meet John, Paul, George and Stu and asked to go through his paces. He fitted. The panic was over and, just for a while, it looked as if the boys had solved their drumming problem on a long-term basis.

### **The Indra Club was the booking. A small club among many small clubs.**

Just along the road were Howie Casey and the Seniors. It was a veritable barrage of beat from morning to night and back to morning again. The boys had to work ridiculously long hours, all five of them.

Line-up problems were solved by Paul McCartney doing "fill-in" spots. He'd dance round the stage, play a little piano, do anything useful. Stu Sutcliffe was, of course, on bass.

"The wild ones went best in Germany", says John. They dug deep into their repertoire of Little Richard, Carl Perkins, Chuck Berry, and the Everly Brothers.

"And that's where we really started on the sort of material we do today", said George. "Lots of stamping, lots of noise—that's what the German fans wanted. But for some reason or other, it seemed we were even noisier than the others in the area. At any rate, the police picked on the Indra Club to close down. Couldn't understand it at the time, because there was so much noise everywhere else."

Said John: "Oh, apparently a neighbour decided that he'd like to get some sleep every so often! Anyway, we had to transfer to the Kaiserkellar.

They were there for four-and-a-half months. One Beatle didn't last that long, though, for he was performing illegally. George Harrison. He was too young to work in Germany and didn't have a work permit. It took the police a long, long time to catch up with him but when they did he was sent back to England, to Liverpool.

With the five cut down to four, and with little time to do anything about it, the Beatles were in trouble. Said John: "George stayed up the night before he had to go home,

trying to teach me the stuff he had been playing. Actually, we left the Kaiserkellar the night after George left Germany. And we went to the Top Ten Club not far away."

But while George was getting himself home, fed up and feeling out of things, there were more troubles in Germany. It can be put down to the popularity the Beatles enjoyed over there . . .

That was because the customers went from the Kaiserkellar along to the Top Ten Club. At the Kaiserkellar, the boys were tops. They created a brand of beat-raising enthusiasm that had the fans hollering for more.

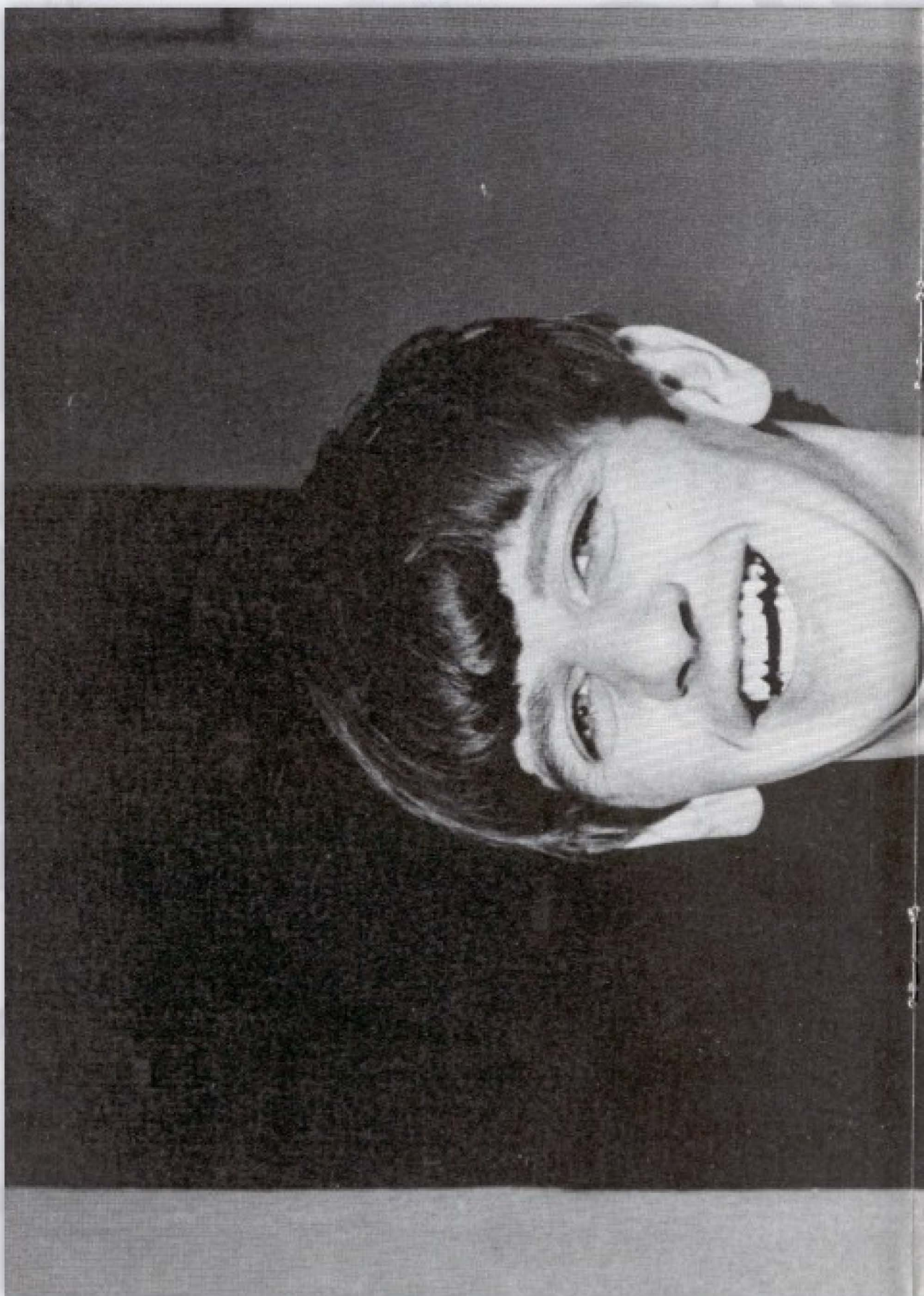
Says George now: "This Liverpool sound . . . well, we tend to think it's a lot of rubbish, really. What happened at the Kaiserkellar was that Pete wasn't really all that good then, technically, as a drummer, and he'd joined us just before leaving so he didn't know our little ways. We'd often turn round and stamp on the stage to keep the tempo going right.



"We kept up that big heavy four-in-a-bar beat going all night long. We kicked up so much hammering that we just about ruined the stage. The floor boards had been bouncing up and down anyway and as we'd got a new amplifier going, we asked for a new stage. The boss refused. So we hammered away even more . . ."

But the overall effect of the stamping was popular. And the Kaiserkellar management was furious when the customers left. More complaints were put—"by persons unknown"—to the police. Result was that, eventually, Paul and Pete were ordered back to Britain. The Beatles were disintegrating fast!













## LETTERS *from* BEATLE PEOPLE

Dear Johnny,

I went to see The Beatles the other evening. All their songs were tremendously well received, but the one which the audience seemed to receive the best was: "I Saw Her Standing There." In my opinion and the opinion of many of my friends this is the best track that they have ever made. And yet, it is only on their L.P. What a pity it wasn't released as a single. Still, I have heard it is to be released on an E.P. later this year. Another fabulous song which they did was "Roll Over Beethoven" and as far as I know it hasn't even been recorded.

Yours truly,  
Martin Palling.  
Solihull, Warwickshire.

Dear Miss Collingham, Mr. Dean, Beatles, etc.  
We have seen the boys in all sorts of different poses in pictures but can we have one of all of them in swimming trunks?

I am a keen fan of swimming and an even keener fan of The Beatles and I wondered if any of The Beatles can swim?

Also, do they ever argue, seriously, I mean?

Yours sincerely,  
Theresa Wareham.  
Dagenham, Essex.

P.S.: I think "She Loves You" is fab.

*Johnny Dean writes:*

Your wish is granted in this issue. Yes, they do argue—but mostly about what to do in their act.

Hi There J.D.,

You wanted suggestions for your fab new mag, so:—

I suggest you take Paul's hair and eyebrows; John's nose and lips; Ringo's eyes and neck and George's chin and ears; put them together and print the most handsome face that has, or ever will grace the pages of a pop star mag. You could even organise a competition asking Bug fans to identify which feature belongs to which Bug, the winner to receive a life-size bust made of wax of each of those four fab men (i.e. The Beatles).

Lots of love from,  
Alison.

Also in on this are Peta and Stephanie.  
Stubbington, Hants.

Dear Beatle-People,

Like Gula Lindroos I come from a country which is hardly visited by pop stars. I hear records, I can get photographs but the teenagers in this country hardly see any tours. It's the place where the haggis roam free and heather grows through the cracks in the pavement.

The Beatles have visited Scotland once and even then it wasn't the capital they played in. They come again in October but only for one date and that is Glasgow again. Scots girls are just as pop-minded as any others and we would really go wild for The Beatles. I only know one person who doesn't like them and the rest are absolutely Beatle-mad. Lesley Banks writes about meeting Paul in the Strand. Princes Street may be famous but we have more chance of digging through to Australia than meeting a Beatle. Please, please let us see more of The Beatles.

Yours,  
Helen C. McCorry.  
Leith, Edinburgh, 6.

Dear Anne,

We've been driving everyone mad (as usual) at home by playing "THERE'S A PLACE" over and over again to find out if the boys sing "The-e-e-e-re IS a Place" or "The-e-e-e-re, THERE'S a Place." Can you sort it out for us?

Yours sincerely,  
Penny Johnson, Gill Minards, Susan Brown.  
Northampton.

*Anne Collingham writes:*

The second line of lyrics is the correct one—the copy of the sheet music for "THERE'S A PLACE" verifies this!

Dear Anne Collingham,

I would be grateful if you could tell me who sings most of the solo on "LOVE ME DO."

Yours sincerely,  
Brenda Brown.  
London, S.E.1.

*Anne Collingham writes:*

John and Paul are the main singers on this one—and, of course, it is John who plays harmonica.



Dear Editor,

Having read in the latest edition of the Beatles Book that the smallest member of the fan club is 4 years old and, no doubt, is the youngest Beatle fan, I felt I had to write to you about the person who is probably the oldest Beatle fan, it's my grandmother! She has read the Beatles Book and thinks that the "Tale of Four Beatles" is great. Her favourite Beatles are John and George and her favourite Beatle songs are "I'll Get You," "Taste of Honey," "P.S. I Love You," "Do You Want to Know a Secret" and "Please, Please Me," but does not like the records played too loud as it "spoils the sweetness of them!"

Yours sincerely,  
Sue, Pauline, Anne (Beatles fans).  
Lytham, Lancs.

*Johnny Dean writes:*

The Beatles seem to appeal to all ages. I would like to find out exactly who are their oldest and youngest fans.

Dear Anne,

I have heard that there is to be a Fan Club Party in the London area in December. I wondered if anyone who belongs to the Club could go along?

Yours truly,  
Judy Girling.  
Mitcham, Surrey.

*Anne Collingham writes:*

Initial information about the December Fan Club Get Together appears on my Newsletter Page this month. Unfortunately we have so many members in the South of England that it will be impossible for EVERYONE to attend—that's why we're going to draw out the first 2,000 completed application forms to decide who receives tickets. EVERY SOUTHERN AREA MEMBER WILL BE RECEIVING AN APPLICATION FORM FROM ME BY POST TOWARDS THE END OF NOVEMBER; I CANNOT ACCEPT REQUESTS FOR TICKETS BY LETTER—IT IS ONLY FAIR TO GIVE EVERYONE THE SAME CHANCE BY INSISTING THAT APPLICATIONS COME IN ON THE OFFICIAL FORMS ONLY MUCH NEARER THE DATE OF THE GET TOGETHER.

Dear Paul,

I think the four of you are the greatest, dreamiest, most fabulous thing that's happened to pop music in years. I'd like to say thank you for being like you are and for making such wonderful music.

I was wondering if you all prefer your fans to love the four of you equally. Please may I love you just a little more than the others?

Lots of kisses,  
Sheila Watt.  
Southgate, N.14.

*Paul McCartney writes:*

I love me a little more than the others so I don't see any reason why you shouldn't too!

Dear Johnny,

I think that Brian Poole was very crafty jumping in on "Twist and Shout" after The Beatles had made it so popular by singing it on the television and on the radio. I know loads of people who were just waiting for The Beatles to release it as a single and after waiting a while, bought the second best thing, Brian Poole's version.

The fact that The Beatles have now raced up the charts with their E.P. version only proves my point.

What makes it more amazing is that the E.P. costs only 4/- more than the 45 record.

Keep it up BEATLES and reach No. 1, show everybody how wonderful you are.

Yours truthfully,  
Elaine Jones.

London, W.7.

Dear Johnny,

We are some of the very first Beatles fans, and we thought you might like to hear something about their early days at The Cavern.

When they first appeared there, we could go down about half-an-hour before the session began and get a seat at the front, and The Beatles mainly used to play numbers for which they'd had requests from the audience. You could always go and talk to them in the band-room by the stage, and at the snack-bar at the back. They were always fooling around on stage, and playing such pieces as "Bill and Ben" and "Torchy," and how we were thrilled when we heard that "Love Me Do" had got to Number 27 in the Charts!

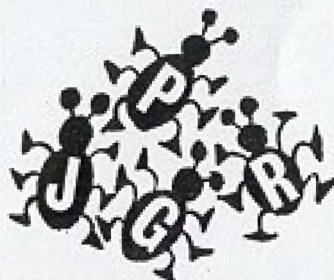
Then they became more famous, and we used to queue all day for front row seats at an evening session, and often from the night before. Everyone going past The Cavern could see us all huddled in jeans, rugs and blankets in the doorway!

Yes, we have many early memories of Our Boys, but they've probably forgotten all about us now. We can't really complain, because we know them better than anyone else, but honestly, we don't half miss them!

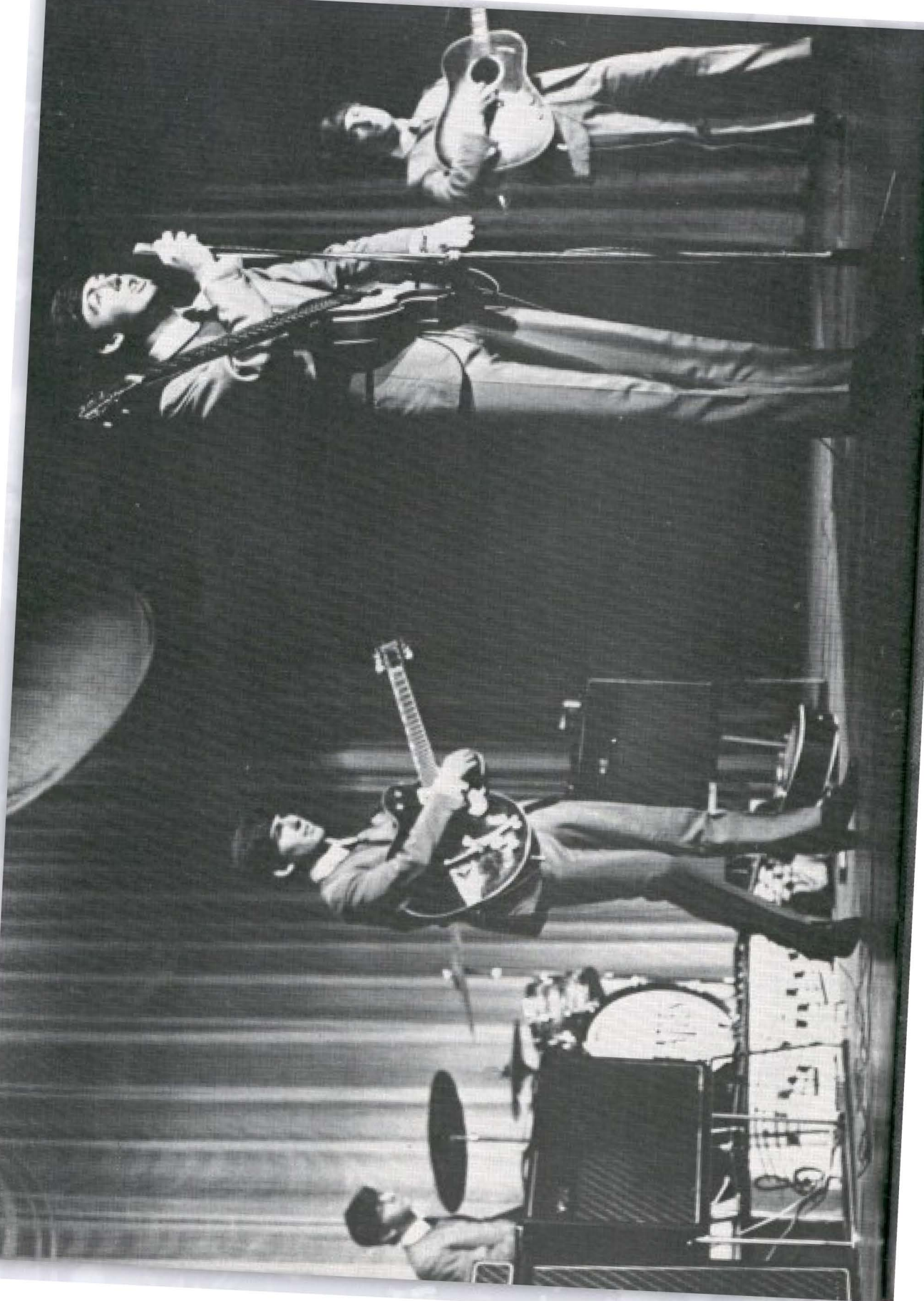
from the original Beatlettes.  
LIVERPOOL—of course!

*The Beatles write:*

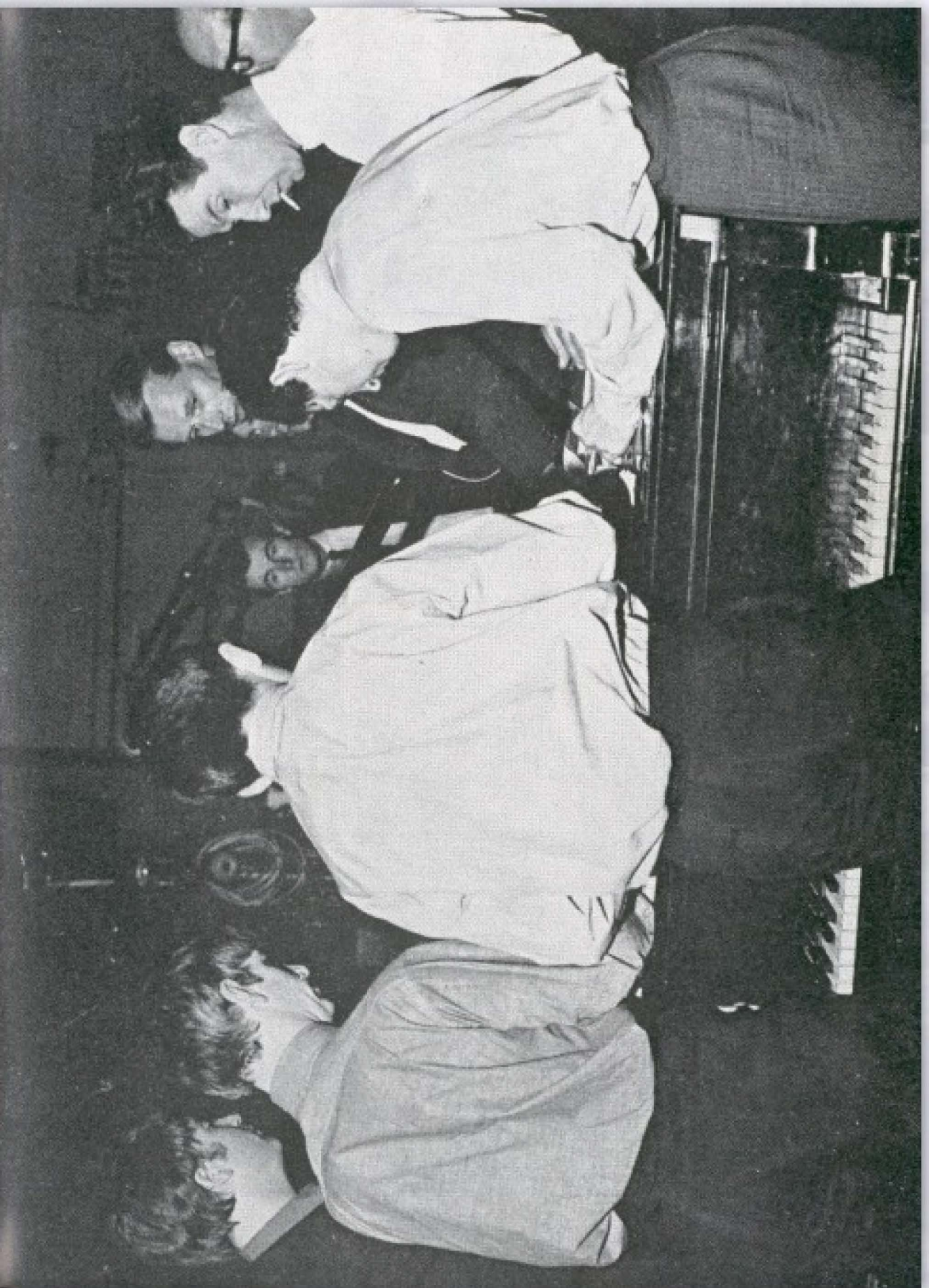
Course we haven't forgotten the early days and everyone who helped to start us going. We wish sometimes that we could go back to The Cavern and play around just like we used to do just for a few days.













# *Their Road Manager* **NEIL ASPINALL**

**H**AVE YOU EVER wondered who gets The Beatles out of bed in time to catch early trains and planes to distant destinations? Who feeds them with supplies of coke and hot dogs when human barriers of stage-door fans fasten the foursome in theatre dressing rooms? Who supervises the plugging in of the group's battery of amplifiers and the assembly of Ringo's precious drum kit?

The busier-than-busy man responsible is Road Manager Neil Aspinall who celebrates his 22nd birthday this month (13th October). Since May 1960 Neil has travelled everywhere with The Beatles attending to vital details ranging from passports and throat lozenges to rail reservations and hotel keys.

## **Looks After Reporters**

**W**HEN The Beatles are away from London and the West End offices of their press representative, Tony Barrow, Neil also looks after local reporters and photographers who want to collect up-to-date backstage quotes and pics from the four most important names in British pop music today.

Neil Aspinall was born in Prestatyn. His father was in the Navy and his mother had moved from Merseyside to evacuation accommodation on the North Wales coast during the height of the blitz. In 1942 the Aspinalls returned to Liverpool and settled in a house situated only yards away from the Anfield pitch of the city's famous soccer team.

## **Lessons With Paul**

**H**AVING passed his eleven-plus exams at West Derby

School Neil went on to Liverpool Institute and found himself taking Art and English lessons alongside an equally youthful Paul McCartney. It didn't take Paul and Neil long to meet up with George Harrison who was just a year behind them.

Recalls Neil: "My first encounter with George was behind the school's air-raid shelters. This great mass of shaggy hair loomed up and an out-of-breath voice requested a quick drag of my Woodbine. It was one of the first cigarettes either of us had smoked. We spluttered our way through it bravely but gleefully. After that the three of us did lots of ridiculous things together. By the time we were ready to take the G.C.E. exams we'd added John Lennon to our 'mad lad' gang. He was doing his first terms at Liverpool College of Art which overlooks the Institute playground and we all got together in a students' coffee bar each lunchtime."

## **Passed 8 G.C.E.'s**

**N**EIL took nine G.C.E. subjects and passed all of them except French. He stayed on at school until he was almost eighteen and then left in July 1959 to study accountancy. He spent two years with a firm of chartered accountants and during the second of those years he was augmenting his salary of fifty shillings a week by driving The Beatles to and from local dates on the Mersey Beat ballroom and club circuit.

## **Raved About Beatles**

**A**T this time Neil was living in a large old house where drummer Pete Best ran a cellar club called The Casbah. The Beatles used to dump their equipment in the basement because it couldn't be stored in

their own homes. While Pete was in Germany Neil helped to run The Casbah Club. "Nobody had heard of The Beatles," says Neil, "but we put up posters saying 'Coming Soon — Merseyside's Most Fabulous New Group.' We raved about The Beatles to local compere / deejay Bob Wooler when he visited the club with Gerry And The Pacemakers. Then we crossed our fingers and hoped they'd live up to our lavish praise when they got back from that first Hamburg trip! When they returned George had started to sing with The Beatles. Before those long eight-hour sessions in Hamburg John and Paul had handled all the vocals. By the time they came to The Casbah they had three regularly featured vocalists instead of two!"

## **Full-Time Job**

**I**T was the group's first post-Hamburg appearances which convinced both Neil Aspinall and Bob Wooler that The Beatles were destined to become permanently popular. Bob set up what turned out to be a historic booking for The Beatles at a suburban ballroom—Litherland Town Hall—in December 1960. The capacity crowd of dancers came away having been unexpectedly knocked out by rip-it-up performances of things like "What'd I Say" and "Long Tall Sally." The word spread and The Beatles were on the road to success.

The sharp increase in bookings meant that Neil had to choose between accountancy and working with The Beatles. He chose the full-time job of Road Manager, a decision which, he admits, has brought him a rewarding mixture of excitement, fun and very hard work. FREDERICK JAMES.

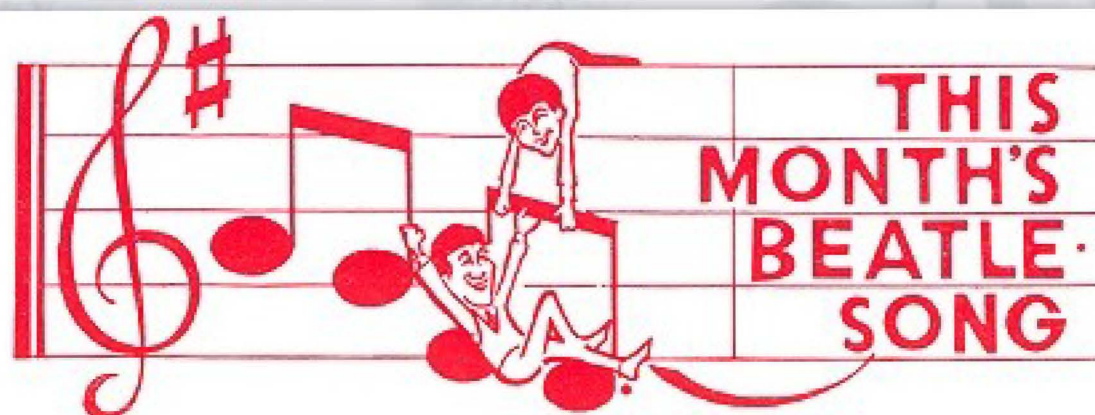
Here's our first pic of Neil—having lunch with John.











## ***From Me to You***

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

Recorded by The Beatles on Parlophone R 5015

If there's anything that you want  
If there's anything I can do  
Just call on me and I'll send it along  
With love from me to you.

I've got everything that you want  
Like a heart that's oh so true  
Just call on me and I'll send it along  
With love from me to you.

I got arms that long to hold you  
And keep you by my side  
I got lips that long to kiss you  
And keep you satisfied.

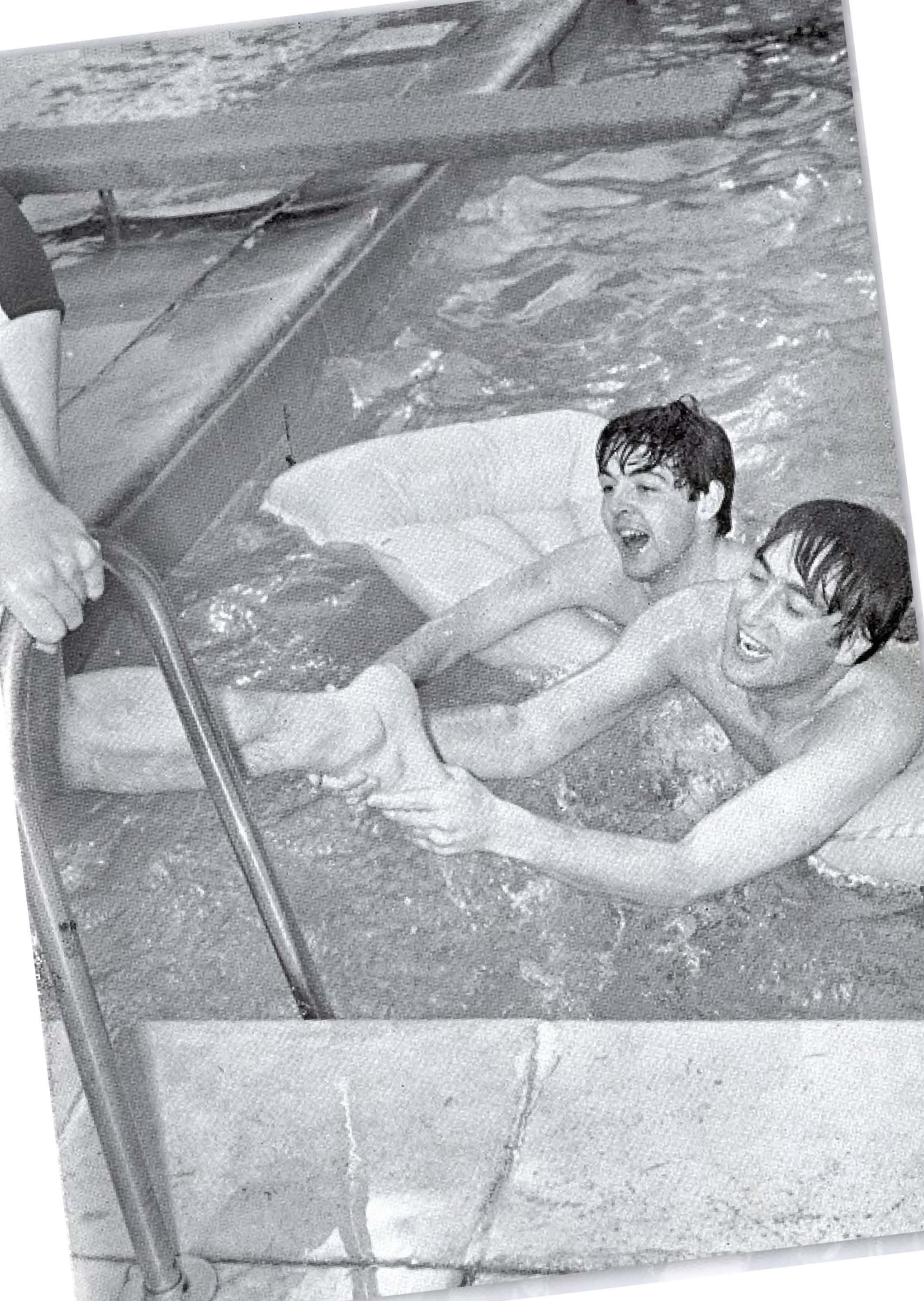
If there's anything that you want  
If there's anything I can do  
Just call on me and I'll send it along  
With love from me to you.

Words reproduced by permission of Northern Songs Ltd., 132 Charing Cross Road, London, W.C.2.

This song established The Beatles in their role of Britain's No. 1 discmakers. It showed that Lennon and McCartney could do it again and again and again. John and Paul, within the space of a few months, were established as the leading songwriting duo in this country. With their names at the bottom of a songsheet it's odds-on it'll be a hit . . . whoever records it!

John and Paul never could resist pulling people's legs—even in swimming pools! 













## Beautiful Holidays

The last two weeks of September was resting-time for the boys. After their exhausting series of one-nighters and one week stands they badly needed a get-away-from-it-all period before they start knocking themselves out on the Autumn tour. John went to Paris, Paul and Ringo planned to Athens to look round Greece and George crossed the Atlantic to visit his sister who lives in America in St. Louis.

## TOP STIXMAN - RINGO

John, Paul and George all pay tribute to the incredible drumwork of their ace stixman Ringo Starr. But accidents do happen! On several occasions recently one stick has gone flying out of his fingers halfway through a number, but his performance with the remaining one—working at an extra special crazy speed makes it sound like he's got a stand-in behind the stage curtains!

## Will "She Loves You" be the Beatles first Million Seller?

Sales of their latest single are already well past the 750,000 mark and still climbing! It's got to happen sooner or later so everyone's asking: "Will this make it?"

## John & Paul Write New Song for Cilla Black

The fabulous songwriting twosome never stop working on new ideas for tunes, so, when their manager Brian Epstein asked them if they had something suitable for his first girl singer Cilla Black: Their answer was "Love Of The Loved" which she recorded under the supervision of The Beatles' recording manager George Martin. It was released on September 27.

## BEATLES TOP ALL CHARTS

**T**HEY'VE been and gone and done it all! In less than one year since the release of their first British recording the September charts make the mostest four ever to hit the recording world.

They're No. 1 in the Single's chart with "She Loves You," No. 1 in the EP charts with "Twist and Shout" and No. 1 in the LP chart with "Please, Please Me." Congratulations to John, Paul, George and Ringo from Beatle People everywhere!

## SPECIAL XMAS SHOW

**L**UCKY London, Bradford and Liverpool. Brian Epstein is busy finishing plans for a Christmas show starring The Beatles with Billy J. Kramer and The Dakotas, which will preview at the Bradford Gaumont on December 21, transfer in concert form to the Liverpool Empire for December 22, and then move to the Finsbury Park Astoria, London, for one performance on Christmas Eve followed by twice nightly shows from Boxing Day until January 11.

## THEY WANT TO GIVE AUTOGRAPHS - BUT !!

Paul McCartney says that they'd all like to give more autographs, but it's very difficult when there is a big crowd. Someone always starts pushing and it's either run or get slaughtered in the rush!

## NO MORE POOLS

All the boys used to do the Football Pools. Every week they'd give 5/- each to Ringo's Dad who actually filled in the coupon. But they never won anything so this season they've decided not to enter.

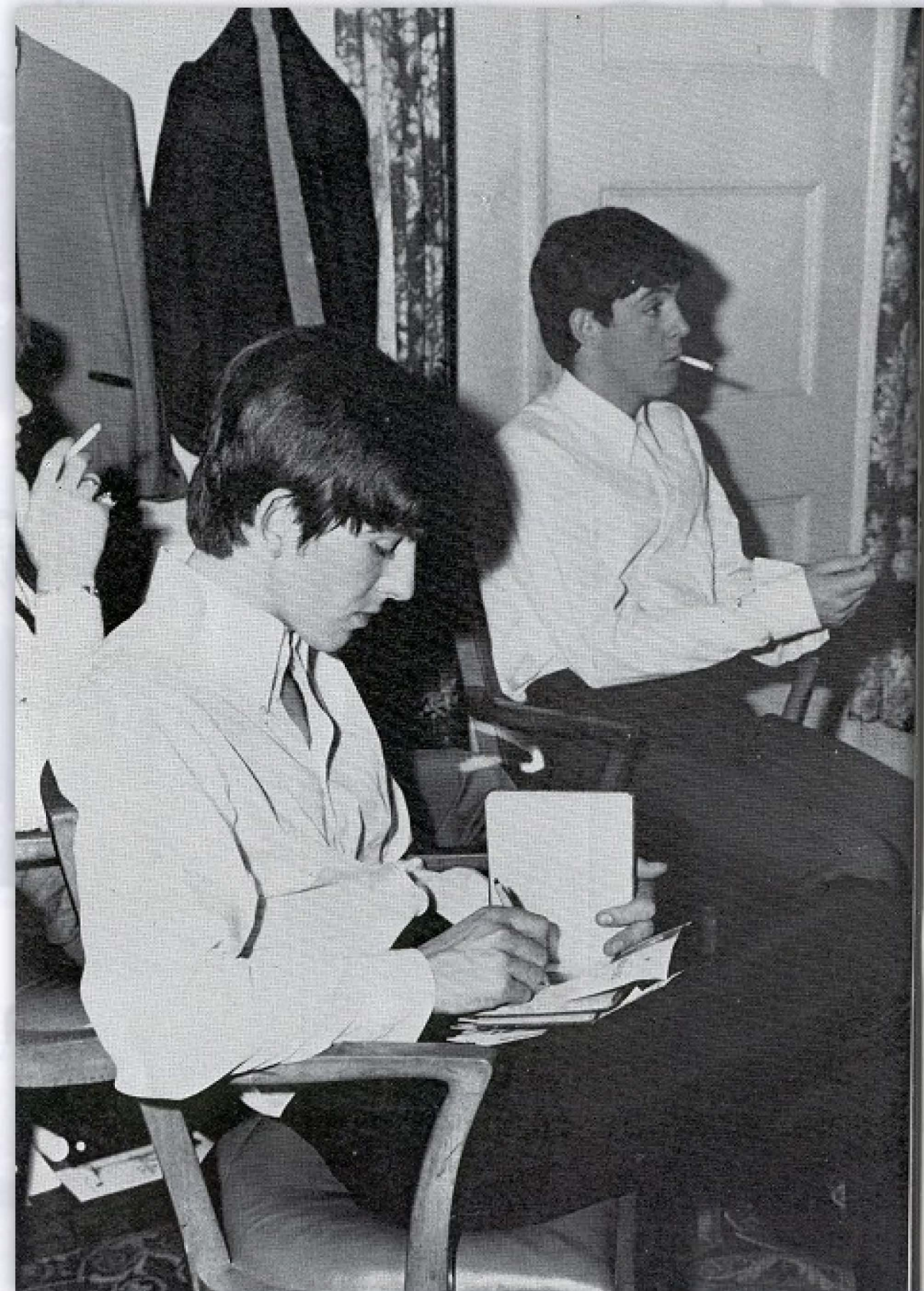
Rolf Harris will comperc and Brian promises a different type of presentation. The show will be put together by a well-known producer.

The Astoria run may be followed by a West End booking after the boys return from their Paris engagement at the Olympia. AND after that, the show may tour the provinces.

## "WITH THE BEATLES"

It's all hands to the presses at the E.M.I. record factory in Hayes, Middlesex. They don't wait for the orders to come in any more when it's a new Beatles disc. And the new LP is due for release in November so they're busy stocking up, ready for the rush. Title is simply "With The Beatles."







# The **BEATLES** Autumn Tour



November 1st	CHELTENHAM	Gaumont
November 2nd	SHEFFIELD	City Hall
November 3rd	LEEDS	Odeon
November 5th	SLOUGH	Adelphi
November 6th	NORTHAMPTON	A.B.C.
November 7th	DUBLIN	Ritz
November 8th	BELFAST	Adelphi
November 9th	EAST HAM	Granada
November 10th	BIRMINGHAM	Hippodrome
November 12th	PORTSMOUTH	Guildhall
November 13th	PLYMOUTH	A.B.C.
November 14th	EXETER	A.B.C.
November 15th	BRISTOL	Colston Hall
November 16th	BOURNEMOUTH	Winter Gardens
November 17th	COVENTRY	Coventry Theatre
November 19th	WOLVERHAMPTON	Gaumont
November 20th	MANCHESTER, ARDWICK	Apollo
November 21st	CARLISLE	A.B.C.
November 22nd	STOCKTON	Globe
November 23rd	NEWCASTLE	City Hall
November 24th	HULL	A.B.C.
November 26th	CAMBRIDGE	A.B.C.
November 27th	YORK	Rialto
November 28th	LINCOLN	A.B.C.
November 29th	HUDDERSFIELD	A.B.C.
November 30th	SUNDERLAND	Empire
December 1st	LEICESTER	De Montfort Hall
December 8th	LEWISHAM	Odeon
December 9th	SOUTHEND	Odeon
December 10th	DONCASTER	Gaumont
December 11th	SCARBOROUGH	Futurist
December 12th	NOTTINGHAM	Odeon
December 13th	SOUTHAMPTON	Gaumont

**The Fourth  
Issue of**



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