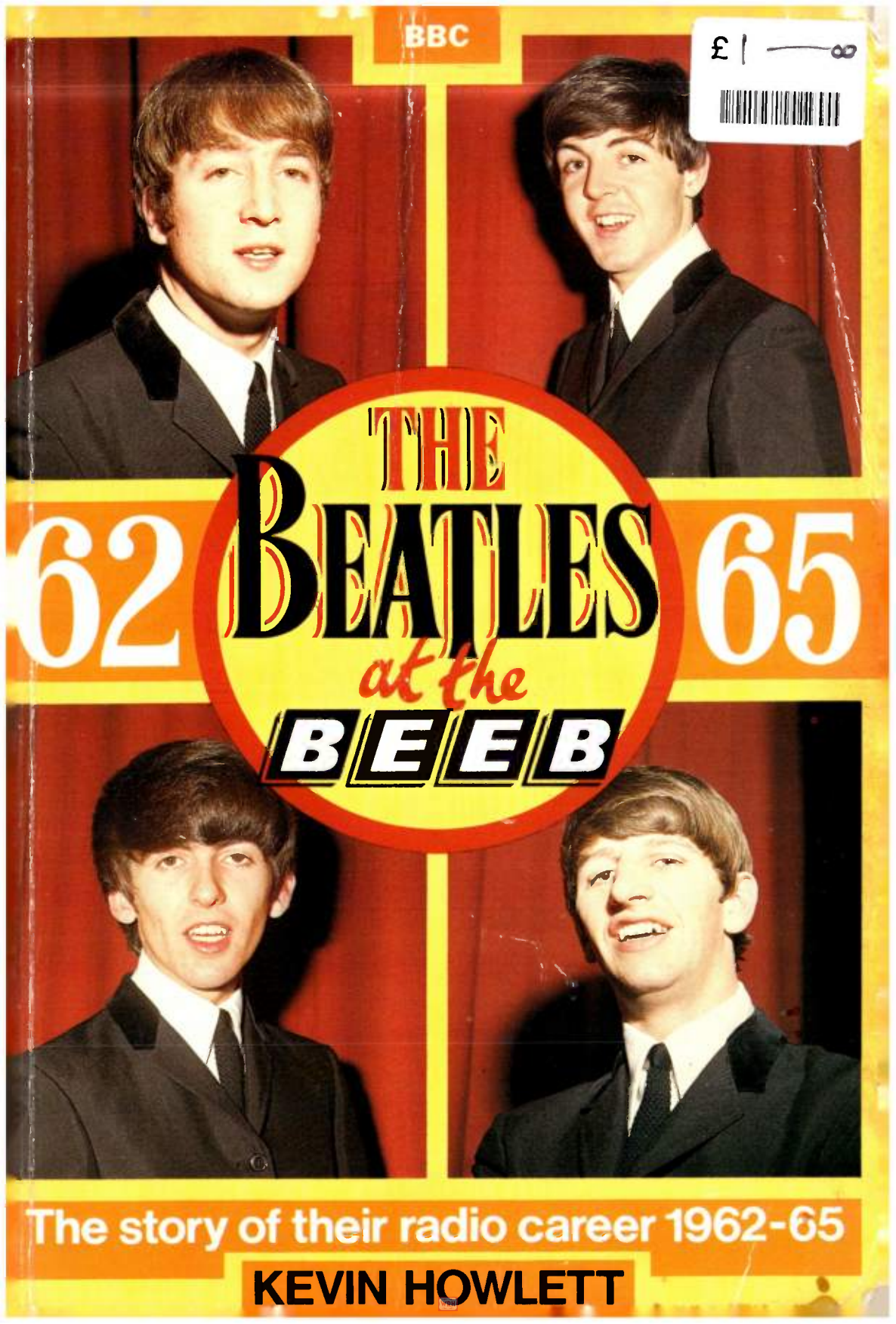


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THE
BEATLES
at the
BEEB

65

The story of their radio career 1962-65

KEVIN HOWLETT





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THE STORY OF THEIR RADIO CAREER

KEVIN HOWLETT

British Broadcasting Corporation

'To my parents, my brother Brian, and my wife, Prue'

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First published in 1982
by the British Broadcasting Corporation
35 Marylebone High Street
London W1M 4AA

© Kevin Howlett 1982
ISBN 0 563 20128 2

Set in 10/12pt Monophoto Rockwell Light Series 390

Printed in Great Britain by
Jolly & Barber Ltd, Rugby, Warwickshire

CONTENTS

Foreword	7
Introduction	8
The Story	10
The Songs	40
The Date Chart 1962–1965	77
The Programmes	110
Beatles Books	114
Discography	116
With a Little Help From My Friends	125
Index	126

FOREWORD

For my own part I think it would make a lot more sense to call this an afterword, to a book that is essentially a look back at a marvellous period of pop history, but I will bow to publishing convention.

When Kevin Howlett and I were compiling the programme, which inspired this book, I was happy to be involved in it for many reasons but two in particular. The first is the pleasure I derived from being associated with a project about the group that totally changed not just the face of pop music but the attitudes, opinions and creative thinking of a whole generation. The second is a more personal reason. I was fortunate enough to have been involved in many of the Beatles' BBC sessions – including the 'live' 'Saturday Club' performance in 1963 – and so listening to the tapes again after such a long time brought back many fond memories.

Although we ourselves were enthusiastic about doing the programme we could not possibly have imagined the excitement that the news of it would generate. Once the forthcoming programme had been announced in Britain Andy Peebles (who narrated it), Kevin and myself were inundated with requests for interviews to talk about the material that was on those long-forgotten tapes. To know that so many people were interested was obviously very gratifying and augured well for the success of the programme. When news of the programme was released in the USA a few days later, however, the response was even more staggering. I personally spent the whole of that first day doing non-stop interviews with radio stations and newspapers across the whole of America and our distributors in New York were interviewed on all the major TV networks.

That interest and the subsequent response when the extended programme was aired in the USA has finally convinced me of something that many Americans have told me over the years. However proud of the Beatles we are in Britain, probably very few of us have ever realised just how important they were as a source of inspiration to the youth of the world but very especially to the adolescents of America.

Jeff Griffin
October 1982

INTRODUCTION

In November 1981 a letter arrived on the desk of Derek Chinnery, the Controller of Radio One. The letter, from listener John Walker, pointed out that 8 March 1982 would be the twentieth anniversary of the Beatles' first broadcast on BBC Radio and asked whether this would be celebrated.

Radio One agreed that the BBC's relationship with the Beatles should be marked by a special show and producer Jeff Griffin and I were assigned to make such a programme.

'The Beatles At The Beeb' was first broadcast on 7 March 1982. It featured songs by the Beatles recorded in BBC studios, many of them never released on disc; Beatle chat from the early sixties; and the reminiscences of Peter Pilbeam, Bernie Andrews, Brian Matthew and Terry Henebery who worked with the group at the BBC.

The programme caused a considerable response both from the media and the public. It has since been broadcast all over the world with quite remarkable results.

This book has new facts to present and new opinions to air about the Beatles. It offers a comprehensive history of the group's radio career and a general survey of Beatles' history and music.

The first section of the book tells the story of their frequent appearances on the radio and traces their musical development and progression to stardom between March 1962 and June 1965.

The second section provides commentaries on the eighty-eight songs they performed on the airwaves. There is information about the thirty-six songs that never appeared on Beatles' records and new facts about the familiar songs in their repertoire.

The third section is a date chart in which radio programme details are slotted into the chronology of important Beatles' events from the beginning of 1962 to the end of 1965.

*Kevin Howlett
August 1982*

*'This must be it!' The Beatles arrive at the BBC's Paris Studio
in Lower Regent Street*



THE STORY

On 7 March 1962 the Beatles entered a BBC studio for the first time. It was the beginning of a long and productive relationship between the group and BBC Radio.

Between March 1962 and June 1965 the Beatles appeared on over fifty radio shows and progressed from a group without a record contract to a group with the world at their feet.

In three years of regular broadcasts for the Beeb, the Beatles performed eighty-eight different songs. Thirty-two of those songs were Lennon-McCartney originals; the others were cover versions – mostly American rhythm and blues songs. Thirty-six of the songs were never issued on disc by the Beatles.

On 7 March 1982, Radio One celebrated the twentieth anniversary of the first Beatles' radio broadcast with a special programme called 'The Beatles At The Beeb'. Many songs, not available on disc but recorded by the BBC, were aired for the first time since the early sixties.

The Beatles' first session in a radio studio was in front of an audience in the Playhouse Theatre, Manchester. The programme, 'Teenager's Turn', was recorded and broadcast the following day – Thursday, 8 March 1962 on the old BBC Light Programme between 5.00 and 5.30 p.m.

Peter Pilbeam has the distinction of being the first BBC producer to book the Beatles for a radio show. He explained how, out of many similar groups, he found the Beatles for his programme.

'There was a load of rubbish – masses of rubbish – and then out of the blue this group turned up at the Playhouse at one of our audition sessions – called the Beatles. A weird name and everybody said "Whoa-yuk!" and all the rest of it but they impressed me at the time.

'I wrote on their audition report – "an unusual group not as 'rocky' as most, more country and western with a tendency to play music." Now that was, in those days, high praise because a hell of a lot of noise came out of most of the three guitars and drums groups.

'One interesting thing though, I wrote down against the two vocalists – "John Lennon, yes; Paul McCartney, no." So apologies, Paul, but you did in fact sing on the first broadcast so I couldn't have been that hard on you at the time.'

So having passed the audition, the Beatles recorded their first radio show and Peter Pilbeam remembered that they were very nervous.

'A first broadcast is quite something, no matter who you are and how brash you may appear normally, but they worked well. We used to get some terrific audiences down at the Playhouse for the teenage shows that we did, and we'd have the Northern Dance Orchestra on stage trying to look like teenagers with their chunky jumpers on, which we kitted them out with (I wonder where they all went, by the way). We used to have a group in each programme, a guest singer and a presenter and it was the usual style of show that we did in those days for half-an-hour. The Beatles came on and did a very good show. I was very impressed with them and I booked them straightaway for another date after that first show.

'And just as a matter of interest the items they did in that first show were two vocals from John Lennon to start with – 'Hello Little Girl' (this was not broadcast) and 'Memphis Tennessee' – and then Paul McCartney did 'Dream Baby', which he'd also done at the audition and which was the one that I'd commented on and then John did 'Please Mr Postman'.'

The Beatles appeared on Peter Pilbeam's programmes three times in 1962. The line-up for the first two shows was: John Lennon – guitar, vocals; Paul McCartney – bass, vocals; George Harrison – guitar, vocals with Pete Best on drums. By their third appearance, however, Ringo had replaced Pete Best and the group had released their first single. This was 'Love Me Do' and it peaked at number seventeen in the charts and with this moderate success behind them they were booked for BBC sessions in London. Their first London session was for a programme called 'The Talent Spot', but their first major broadcast came in January 1963 when they appeared on 'Saturday Club'.

'Saturday Club' was set up in 1958 by BBC Producer Jimmy Grant. With a blend of records and BBC recorded sessions the show offered a mix of pop, trad-jazz, country and western and skiffle. By the early sixties 'Saturday Club' had become so popular in Britain that it was an essential showcase for any up-and-coming artist. The Beatles' first appearance on 'Saturday Club' was an important breakthrough and gave them media exposure two weeks after the release of their second single, 'Please Please Me'.

Brian Matthew presented 'Saturday Club' and confirms just how important the show was.

'Enormously. I think partly for its rarity value in so far as there

were not pop music programmes all day, everyday to be received. There were no pirates, of course. The BBC certainly didn't put out anything like the amount of pop music it does now with Radio One. So for kids and pop fans there was that one highlight in the week, every Saturday morning. So that made it special, made it important.

'It had an audience, which by today's measurements, because of the proliferation of choice, is unthinkable. It was sometimes as much as twenty-five, thirty million people. Obviously a preponderance of young people, so it was a very powerful market indeed.'



Paul, Ringo, George and John try to look comfortable in their new collarless Beatle suits. A publicity still from 1963

The co-producer on 'Saturday Club' was Bernie Andrews and he was responsible for many of the music recording sessions for the programme.

'There were three-and-a-half-hour sessions, normally booked for Tuesday afternoon and Tuesday evening at the Playhouse (in London), where we pre-recorded four or five numbers to play into the programme the following Saturday. That was in the days when we had straight mono recording. We could overdub things, overdub vocals – but the actual recording technique on that was like this. We'd record one complete track including the whole band and if we wanted to overdub vocals we'd play the tape again. As we were dubbing over onto another mono tape machine we'd add another vocal. That was our rather crude way of doing it but it's all we had in those days.'

In addition to the disadvantages of the recording technology, Bernie Andrews did not have the luxury of time which his counterpart in a commercial studio might have had.

'For purely practical reasons, the mere fact that we had another group coming in at seven o'clock that evening, meant we had to get the previous group out by six-thirty. The balance engineer would then have to get round to the old Ship and Shovel, the pub round the corner, and have a bacon and mushroom sandwich and a quick pint, and then get back for the evening session.

'When those recordings were done, they were done for transmission. They weren't mixed later or anything, they went straight from there and were played into the programme from another tape machine on the Saturday morning.'

After their successful appearance on 'Saturday Club', the Beatles made their first live broadcast. On 20 February 1963 they performed 'Love Me Do' and 'Please Please Me' for the lunchtime programme, 'Parade Of The Pops'.

Their second visit to 'Saturday Club' was also a live performance. The Beatles had been unable to pre-record their songs because one of them had a severe cold. Rather than disappoint their fans they played six songs live on Saturday morning, 16 March 1963. They performed in Studio 3A, which was not even designed for music but was a studio used for 'Talks'. The studio no longer exists, but is where the present Radio News Intake Area is situated.

Later in March 1963, the group guested on a weekly programme called 'On The Scene' and then on 7 April they made the first of four appearances on the Sunday morning show 'Easy Beat', hosted by the ubiquitous Brian Matthew.

Their third live radio performance was in a show business extravaganza, broadcast from the Royal Albert Hall on 18 April 1963. The Beatles were billed second to Del Shannon in a show called 'Swinging Sound '63' and they sang 'Twist And Shout' and their third single 'From Me To You'. Other 'swinging sounds' came from Shane Fenton (now Alvin Stardust), the Springfields, the Vernons Girls, and Chris Barber's Jazz Band. After the show Paul McCartney had met for the first time Jane Asher, who became his girlfriend for a number of years. Jane posed for a photographer from the *Radio*



'Swinging Sound' 63', featuring the Beatles, was broadcast live from the Royal Albert Hall on the BBC Light Programme

Times who wanted a shot of girls in a typical state of hysteria at the sight of their heroes making 'swinging sounds'!

By May 1963 'From Me To You' became the first Beatles' single to reach number one in the charts used by the BBC and also their first LP *Please Please Me* began its long run of thirty weeks as the best selling album in the country. In addition to success with their own records, John Lennon and Paul McCartney were now establishing themselves as writers of hits for other artists.

These artists usually shared the same manager as the Beatles – Brian Epstein. He had set up NEMS Enterprises in Liverpool, which boasted an impressive roster of Merseybeat stars. One of Epstein's discoveries was Billy J. Kramer, who was teamed up with the Manchester group, the Dakotas. Their first single had Lennon-McCartney songs on both sides of the record and reached number two in the charts. 'Do You Want To Know A Secret' was the A-side, with 'I'll Be On My Way' on the flip side. The Beatles never issued a version of 'I'll Be On My Way' on disc but they did put a version on tape for the BBC. Happily, a tape still survives of this rare Beatles' performance which was recorded for the programme 'Side By Side'. They appeared three times in this series playing songs in turn with the resident group, the Karl Denver Trio.

In June 1963 the Beatles were given their own series with a similar formula to 'Side By Side'. They were the resident group and played hosts to such artists as the Searchers, the Swinging Blue Jeans, Brian Poole and the Tremeloes, the Hollies and Johnny Kidd and the Pirates. Only a year before the group had been searching desperately for a recording contract – now they had their own radio series. It was quite a bold move for the BBC, but one which worked out well for all concerned.

Their series was called 'Pop Go The Beatles' and the initial programme was broadcast on 4 June 1963, between 5.00 and 5.30 p.m. The Beatles' first guest group was the Lorne Gibson Trio and Lee Peters was the BBC announcer trying to maintain order. Lee Peters' other claim to fame was being a member of the cast of the very popular radio soap opera 'Mrs Dale's Diary'.

After an experimental run of four Tuesdays, 'Pop Go The Beatles' was brought back, after a three-week respite, for a further run of eleven programmes. The format was the same, except that Rodney Burke was now the BBC stooge for the Beatles' wit.

Terry Henebery, who produced most of the programmes in the series, explained how its title came about.

'I always have found, over the many years I've been in this trade,

*'Pop Go The Beatles' at the BBC's Maida Vale studios in June 1963.
Top A script conference with Brian Epstein looking on.
Below Paul bravely tries a BBC sandwich – much to everyone's surprise*



one of the most difficult decisions is what to call the programme. You get your boss saying I want you to do thirteen half-hours with "X", and you get the artists all right and then you think you can't keep calling it the "Something, Something Show" – it's so boring!

'Once in a while you come up with something inspired. Well, I must confess that the title "Pop Go The Beatles" is actually down to a lady who works for the BBC now in some executive capacity. Her name is Frances Line. She was a production secretary in the Light Programme days and she and I had a very close relationship, a very friendly relationship, and I was talking to her one day about the series. And she was very keen – she took a lot of interest in programmes like "Saturday Club" and "Easy Beat" and I was saying, "I can't find a title for this".

'She went home one night, came in the next morning and she said, "We've been sitting round at home," – she had a younger sister who was into pop music – and she said, "We thought this wouldn't make a bad title – 'Pop Go The Beatles'." And I said, "You've got it, that is a super title!"'

'So it wasn't mine. I think it should be laid at her door . . . she'll kill me for that!'

Each programme started and finished with the Beatles performing their unique version of 'Pop Goes The Weasel' with the appropriate word changes. Terry remembered that the recording of this signature tune took as long as getting any other normal item onto tape.

'Not because of any incompetence on the Beatles' part but because they were just fooling about. Remember, they were very much younger, they were very inexperienced and they'd come to the studio and horse about. You had to crack the whip and get on the loudspeaker talk-back key quite a lot and say, "Come on, chaps!" They'd be lying over the floor, giggling. And I can remember afternoons down at the BBC Paris Cinema Studio, where you were just looking at the clock, throwing your hands up in horror, thinking will they ever settle down? Stop horsing about? I mean people would go and get locked in the toilets and fool about. They treated it as a fun thing but you were, at the end of the day, getting some nice material out of them.'

Terry Henebery also recalled an early example of Brian Epstein's shrewd sense of business.

'Most of the sessions were recorded down at the Paris Cinema in Lower Regent Street, but I do recall one session was at Maida Vale. When we finished halfway through the day and we took a break, Brian Epstein was around, as always, and he said, "Where are we

The Fab Four in a reflective mood at the BBC's Paris Studio



going for lunch?" I said, "Well, there's the pub" – I think it's The George where all BBC people go, and it's got a big sandwich bar, a horse-shoe shaped bar. And we all sat up there and he said, "What are we having?" There was me and the engineer and whoever. And we all had very pleasant salads and things. When the bill came he paid his portion of it and disappeared, which I thought was very cute . . . but that's perhaps how you become a millionaire.'

The 'Pop Go The Beatles' series provided a fascinating insight into the musical interests of the group. During the series they performed fifty-six different songs; twenty-five of those songs were

George, John and Ringo try out the BBC's Maida Vale canteen, Paul obviously knew better



Beatles' cover versions which were never released on record. In the summer of 1963, Lennon and McCartney were recognised as talented and successful writers and yet during their radio series the group sang only eleven songs composed by John and Paul. Why?

Perhaps the Beatles realised that with their prolific writing talents, they would probably never have the chance to put on record many of the songs by their favourite artists. Their BBC series provided an alternative outlet to bring these songs to a large audience. The choice of songs reveals the artists who were important to the group, and also their liking for different forms of popular music.

One of John Lennon's heroes was the American rhythm and blues artist, Arthur Alexander. His song 'Anna' is included on the first Beatles LP and they performed two more songs from his repertoire in BBC studios. 'Soldier of Love' was recorded for 'Pop Go The Beatles' and has a quite brilliant vocal from John, with George and Paul supplying a 'sha-la-la' backing chorus. 'A Shot Of Rhythm And Blues' is a more familiar rock standard, often performed by other groups, and given an inspired rendition by the Beatles with John taking the lead again.

Another artist the Beatles much admired was Carl Perkins. They recorded BBC versions of Perkins' 'Everybody's Trying To Be My Baby' and 'Matchbox' in advance of the EMI recordings and also performed 'Sure To Fall', 'Lend Me Your Comb', and 'Honey Don't' (on which John sang rather than Ringo who sang on the later versions). Although 'Sure To Fall' was never released on a Beatles' record, Ringo and Paul did return to the song in 1981 when Paul produced a version for Ringo's album *Stop And Smell The Roses*. On Paul's 1982 solo LP *Tug Of War*, Carl Perkins made a guest appearance on the track 'Get It'.

Chuck Berry was another of the Beatles' heroes and they performed nine of his songs in BBC studios. Of the nine only 'Roll Over Beethoven' and 'Rock And Roll Music' were available on record. The others were 'Carol', 'I Got To Find My Baby', 'I'm Talking About You', 'Johnny B. Goode', 'Memphis Tennessee', 'Sweet Little Sixteen' and 'Too Much Monkey Business'. John Lennon sang the lead vocal on all of these and returned to 'Sweet Little Sixteen' on his mid-seventies album *Rock 'N' Roll*. On that album he also performed Berry's 'You Can't Catch Me' which has an obvious resemblance to his own 'Come Together'.

Other individual influences are apparent through the choice of songs for 'Pop Go The Beatles'. George sang songs in a country or rockabilly style such as Eddie Fontaine's 'Nothin' Shakin' (But The Leaves On The Trees)' and another song from Carl Perkins' repertoire, 'Glad All Over' (not the Dave Clark Five song). Paul's fine Little Richard impersonation is featured on 'Long Tall Sally', 'Kansas City' and the unreleased versions of 'Lucille' and 'Ooh! My Soul'. Elvis Presley was also an important influence and Paul sang 'That's All Right Mama' – which was the first Elvis single and John's version of the Ray Charles number 'I Got A Woman' is very close to the Elvis interpretation.

Tight vocal harmony was a part of the distinctive Beatles' sound and so it is not surprising that they performed an Everly Brothers

song for 'Pop Go The Beatles'. They chose 'So How Come (No One Loves Me)' which, although not well known in Britain, was a hit in the States.

As well as the rock and roll, rhythm and blues, and country influences of their favourite artists there were other dimensions to the Beatles' repertoire. Firstly, the group had an ear for a good song wherever it might come from. They came up with a version of a song called 'I Just Don't Understand' which had been sung by Swedish-born, Hollywood sex symbol Ann-Margret. The Beatles' interpretation has a moody John Lennon vocal with fine harmony vocals from George and Paul.

Secondly, Paul McCartney was attracted to popular music standards. The group performed such songs as 'Besame Mucho', 'Till There Was You', 'A Taste Of Honey', and the title song from the film *Honeymoon*. 'The Honeymoon Song' had been a hit for Manuel And His Music Of The Mountains and Paul used his sweetest ballad voice for the BBC rendition. He was obviously fond of the song because he produced a Mary Hopkin version for her LP *Postcard* which was released in 1969.

The fifteenth and last 'Pop Go The Beatles' programme was transmitted on Tuesday 24 September 1963. The series had been tremendously important for the Beatles and their steady rise in popularity had certainly been helped by the programmes.

Towards the end of August 1963 their fourth British single 'She Loves You' was released and it reached the number one spot in the middle of September. With sales of over one-and-a-half million copies, it became the biggest selling Beatles' single in Britain. During the next two months the Beatles established themselves as the greatest show business phenomenon ever seen in Britain and the word 'Beatlemania' was coined by the press to describe the incredible fan hysteria that accompanied the group wherever they performed.

One of the landmarks of their rapid rise to fame was their appearance in the Royal Variety Performance in front of an audience that included the Queen Mother, Princess Margaret and Lord Snowdon. The show took place at the Prince of Wales Theatre on 4 November and was broadcast on television and radio the following Sunday, 10 November.

A by-product of their enormous success was that they appeared less frequently on the radio.

Their last 'Pop Go The Beatles' programme had been their thirty-fourth broadcast in the space of nine months – over the next twenty

Low-flying Beatles hovering above the stage of the Prince of Wales Theatre where they performed in the Royal Variety Performance on 4 November 1963



months they performed songs on only fifteen BBC Radio programmes.

But during those twenty months 'Beatlemania' reached epidemic proportions worldwide and the Beatles toured all over the globe. Into their tightly packed schedule, however, they managed to squeeze some sessions in BBC studios. Their appearances were narrowed down to two main outlets. One was to continue to visit 'Saturday Club'; the other was to make special programmes which

were broadcast on public holidays.

The first of their 'specials' was broadcast on Boxing Day, 26 December 1963, and featured the Beatles singing eight songs and a version of 'From Me To You' called 'From Us To You', which gave the programme its title. The two-hour show was presented by Rolf Harris and also included Joe Brown and the Bruvvers, Susan Maughan and Kenny Lynch.

The next 'From Us To You' programme was broadcast at the end of March 1964 and was presented by disc-jockey Alan Freeman. The Swinging Blue Jeans, Vince Hill and Mr Acker Bilk and his Paramount Jazz Band were also featured. During the show Alan Freeman chatted to each of the Beatles individually.

ALAN George, is it true that you're a connoisseur of the classics?

GEORGE No, it's just a rumour.

ALAN It's just a rumour. Do you enjoy singing Beethoven?

GEORGE No, I've been singing it for twenty-eight years now.

ALAN For how long?

GEORGE Twenty-eight years.

ALAN That's incredible. Could you manage one more performance?

GEORGE Um. Possibly.

ALAN Oh, go on, say yes.

GEORGE Yes. Thank you.

ALAN Paul.

PAUL Yes.

ALAN Now, listen.

PAUL Yes.

ALAN Re your singing

PAUL Mmm.

ALAN Do you have any particular idol that you've copied your singing style from?

JOHN What about my book then?

ALAN John, go away.

PAUL Used to be sort of influenced by Elvis in the old days, I think.

ALAN Really?

PAUL Yeah. Used to love him.

JOHN (shouts in the distance) What about my book then?

PAUL Chuck Berry. Carl Perkins. And Marvin Gaye and things.

ALAN Can't really sing like them but I like 'em though, love 'em.
Paul, what about singing 'Till There Was You'?

ALAN Ringo.

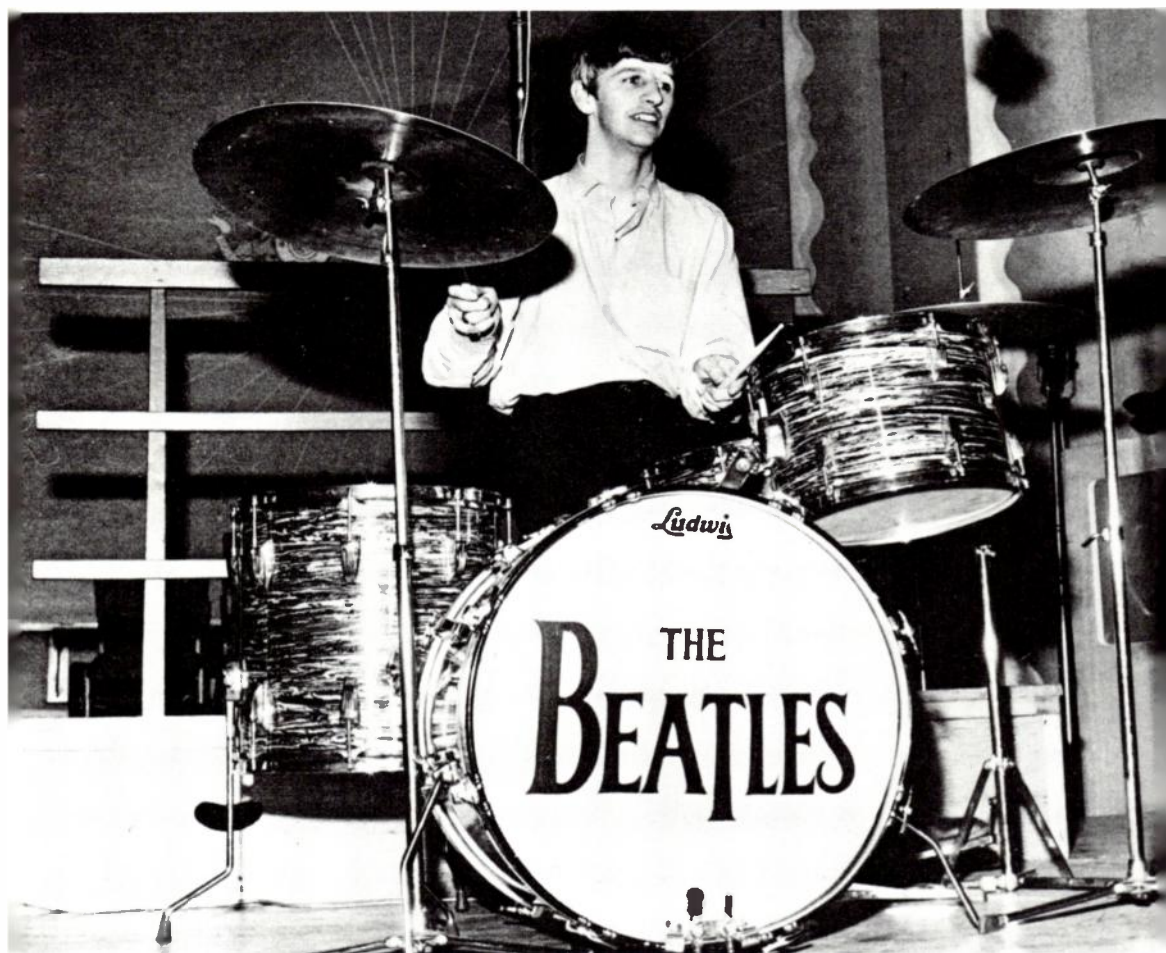
RINGO Yep.

ALAN Do you ever feel lonely at the back there playing the drums?

RINGO Yep.

ALAN Do you ever feel that you'd like to sing?

RINGO Yep.



'Do you ever feel lonely at the back there playing the drums?' 'Yep'

ALAN Do you ever say anything else but 'yep'?

RINGO Nope.

ALAN Would you like to be someone's loving man?

RINGO Yep.

ALAN Now?

RINGO Yep.

ALAN I thought you'd say that.

RINGO Yep.

ALAN John.

JOHN Yes, Alan.

ALAN Alongside all your singing commitments I'm told that you're budding into a real blooming Somerset Maugham. Is that right?

JOHN No.

ALAN Why not?

JOHN Well, I'm not blooming.

ALAN What about this book you've written?

JOHN Ah, I've been trying to sell a few round the studio, now.

ALAN Oh, you can't do that.

JOHN Oh, can't we? Yes, we can.

As well as doing Bank Holiday specials the Beatles remained loyal to 'Saturday Club'. Their affection for the programme was shown on 5 October 1963 when it celebrated its fifth anniversary. The Beatles sang five songs and recorded a version of 'Happy Birthday' in which they sang 'Happy Birthday Dear Saturday Club'. They continued to appear on 'Saturday Club' throughout the busy year of 1964 and performed on a total of ten programmes in 1963 and 1964.

'Saturday Club' co-producer Bernie Andrews had formed a close personal relationship with the group and, in fact, when Andy Peebles spoke to John Lennon in December 1980, Bernie was the first person John asked after. Bernie agreed about his friendship with the group.

'Yeh . . . I did get to know them very well socially. I used to share a flat in Shepherd's Street, in Shepherd's Market, in Mayfair. Sounds posh, but it was eleven quid a week for four bedrooms, kitchen and bathroom and I wish I still had it! But when I was there, I used to share this with a very close friend of George's called Terry Doran. And Terry was also a business associate of Brian Epstein. So both Brian and the boys used to come round to the flat to see Terry. I wouldn't kid myself they only used to come round to see me – they did used to come round to see me as well – and the mynah bird.

Bernie Andrews chatting to Paul, John and George during a 'Saturday Club' recording session on 17 December 1963



'Paul only came round to the flat once, actually, and just inside the front door of the flat there was this mynah bird in a cage. And he came in and the mynah bird said, "Hello, Ringo!", which I was very embarrassed about, as it was the first time Paul had been round. I apologised and said he normally didn't do things like that. But the bird was Terry Doran's, not mine, so it was his fault. He took the blame for that.

'The main thing that George used to come round for was egg and chips. He loved egg and chips. And when they were at the height of their popularity he couldn't just go round to some restaurant in Mayfair and go in and order egg and chips. And he couldn't go to a place where you *could* go in and order egg and chips because he'd

get mobbed like mad. He didn't want to know about cooking it himself, so he used to come round to Bern's for egg and chips.'

The 'Saturday Club' team of Brian Matthew and Bernie Andrews began work on a new evening show called 'Top Gear' which started on 16 July 1964. Brian Matthew explained the planning behind the new programme.

'Because by that time Bernie Andrews, who was one of the producers involved in "Saturday Club", had been appointed as a producer for "Top Gear" and because he knew Brian Epstein even better than I did, he said, "All right, let's start with a splash, let's have the Beatles doing a session for Programme One." Which they did.

'But it wasn't quite the same sort of set up as "Saturday Club". It was supposed to be a sharper programme all round. In other words it didn't mix skiffle, trad-jazz, early rock – it was pretty hard rock right from the word go.'

The first 'Top Gear' programme included live sessions from the Nashville Teens, Dusty Springfield and Carl Perkins. But the Beatles, of course, were the main attraction. They had finished making their first feature film – *A Hard Day's Night* – and the soundtrack album had been released a few days before. Brian Matthew asked about the pressures of songwriting for the film.

BRIAN Now all these songs in this film you had to write to a deadline, did you find this a bit more difficult than the way you usually do them on the back of bus-tickets?

JOHN }
PAUL } Yeh, Yeh . . .
GEORGE }

JOHN (surprised) George? George!

PAUL It was hard because we normally do them as hobbies, sort of things.

BRIAN Hello, Ringo's just joined us!

RINGO I just thought I'd come round.

JOHN Did you have a hard time writing them, Ringo?

RINGO Well, the first one was about the worst because I had a lot of trouble with these glasses!

PAUL Yes, it was harder.

JOHN We did most of them in Paris. You did some of yours in New York, didn't you Ringo?

BRIAN Right, the serious bit having got over, let's get round to the funny chat and we would like you chaps to launch the good ship 'Top Gear'.

*Brian Matthew with the Fab Four at a recording session
for 'Top Gear' on 14 July 1964*



RINGO	The good ship what? 'Top Gear'?
BRIAN	Bernie's new vessel.
JOHN	Ah. Is it? When was the accident?
PAUL	I hereby name this ship 'Top Gear'.
BRIAN	Thank you duchess. Right, another song from the film . . .
GEORGE	Pity we had to sink it the first week!
BRIAN	It is a shame.
JOHN	We had a hard time writing them, Brian, anyway.
RINGO	Yeh, Brian.

BRIAN You did – all of you. Ringo, what about your songwriting – how's that coming on?

RINGO Oh, yes. I've written a good one but no one seems to want to record it.

PAUL No.

RINGO Oh Paul may record it.

PAUL No.

RINGO Yes, Paul. You promised.

Ringo shows John and George how 'Don't Pass Me By' goes on a piano at the BBC's Paris Studio in July 1963. The song was eventually recorded in 1968.



PAUL Thing is, I was doing the tune for you to sing it.

RINGO I don't want to sing it, you sing it.

PAUL (sings) Don't pass me by. . .

RINGO Rhythm and Blues, soul.

PAUL (sings) Don't pass me by, don't make me cry, don't make me blue, baby, 'cause you know why . . .

RINGO I got the ice-cream for you.

BRIAN He wrote all those words?

PAUL Yeh, blues and all that.

BRIAN He's the Dylan Thomas of Liverpool, isn't he?
 RINGO You talk, Georgie.
 GEORGE Am I permitted?
 BRIAN Yes, you can talk, here's your chance.
 GEORGE O.K. then, come 'ed – do the next one.
 BRIAN What is it?
 RINGO 'And I Love Her' – I like that one, you know, it's one of
 my favourites.

Brian also bravely attempted to talk seriously about the film acting debut of the Beatles.

BRIAN Now, look, in my young days when I was a lad, they
 used to have actors in films.
 JOHN Hey, listen.
 PAUL It's all changed now. No actors.
 BRIAN In those days the actors used to say their best bits were
 left on the cutting room floor. Did you find that?
 JOHN No – oh no. Those were the good bits in the film – you
 should have seen the rest.
 BRIAN Yes?
 JOHN Rubbish.
 BRIAN Was it really?
 JOHN Even worse, yes.
 BRIAN Who was worst?
 JOHN Oh, Paul.
 BRIAN I see.
 PAUL I think John was about the worst.
 JOHN No, it was you.
 PAUL Oh, Ringo was very good, he's a good lad.
 JOHN He was miming.
 BRIAN They're saying he's a new Charlie Chaplin. Do you think
 that's right?
 JOHN Oh yes – he's an old one. (shouts) O.K. Ring?
 RINGO (in the distance) All right, John. Can you hear me?
 JOHN Can you hear him?
 BRIAN Not really, I hope not.
 JOHN (whispers) We've brought you the flowers, Ring.
 RINGO Eh?
 JOHN We've brought you the flowers.
 RINGO Oh, good.
 JOHN And the grapes.

RINGO Oh, I like grapes.
 PAUL He likes grapes, you know.
 JOHN Brian's nose is peeling, listeners.
 BRIAN Been in the sun.
 GEORGE Been to Portugal.
 BRIAN Guess who's top of the pops in Portugal, then?
 ALL Who?
 BRIAN Os Beatles.
 JOHN Os Beatles? Great, great laugh.
 BRIAN I don't suppose you know the title of your film in Portuguese?
 JOHN Crinsk Dee Night?
 BRIAN Could be, could be. Let's hear the number, shall we?
 JOHN (obligingly) Right!

Their film, *A Hard Day's Night*, captured the atmosphere and humour which was present in their interviews with the press and radio. The two transcripts above could almost have been extracts from the screenplay. In fact, Liverpool author, Alun Owen, had presented the world with simplified caricatures of the four Beatles' personalities.

Notably, for the first time a Beatles' album contained only Lennon-McCartney compositions. The standard of composition was unbelievably high and was all the more remarkable because of the circumstances in which the songs were written. However, only five months later another Beatles album was rush-released to capture the Christmas market. For this LP, *Beatles For Sale*, they reverted to the formula of eight group compositions with six cover versions drawn from their rhythm and blues repertoire, which was always ready to be tapped. Three of the cover versions had been heard in 'Pop Go The Beatles' eighteen months previously.

The group appeared once more on 'Top Gear' in November 1964 to promote both sides of their new single – 'I Feel Fine'/'She's A Woman' – and to preview some of the songs on *Beatles For Sale*. Brian Matthew asked them if they ever got tired of being Beatles, and after being answered with big yawns from all four, Paul replied.

PAUL I don't think so really – just occasionally you get cheesed off with certain things – but it doesn't bother you that much, you know. Just occasionally, like people writing rubbish about you which you get often.

The film A Hard Day's Night captured the frenzied atmosphere of Beatlemania



- BRIAN Yes, there's a point but what about the simpler things in life.
- PAUL Like riding on a bus?
- BRIAN Or like going to just about any restaurant . . .
- PAUL Oh yeh. You miss those sort of things.
- JOHN I don't. I don't miss riding on a bus, Paul.
- PAUL Don't you? I do. I like a bus, Brian.
- JOHN I like the red buses though.
- BRIAN What about restaurants? You've got to eat.
- JOHN We just go to certain ones, you see. We go to certain ones.
- GEORGE And we go to ones where the people there are so snobby, they're the type who pretend they don't know us, so we have a good time.
- PAUL Joe's cafe! Social comment that, you know.
- GEORGE It is.

BRIAN Now then what can we talk about next?
JOHN How about records? That's what we're here for, isn't it?
BRIAN That's what you're here for. Records. All right, talk about
 records. Tell me about your new one – apart from the
 fact that it's marvellous.

JOHN & }
PAUL } Oh Brian, you shouldn't.

BRIAN It's the best one you've made and I think the B-side's
 better than the A-side.

JOHN Oh well, I don't.
PAUL Thank you, Brian.

JOHN Well, as long as they buy the record they get both sides.
BRIAN Well, that's for sure. It doesn't really matter. Did you
 both write them both?

JOHN & }
PAUL } Yes.

JOHN Community effort.

PAUL In fact the B-side was written the morning of the session.

JOHN (adopting an upper-class voice) Actually in the studio.

PAUL Yes.

BRIAN You're joking, what the whole thing?

JOHN (same voice) No, no. Most of it. We had about one verse
 and we had to finish it off rather quickly and that's why
 they're such rubbishy lyrics.

PAUL Just a bit of soul in the studio there, you see.

BRIAN Right, let's have a bit of soul in this one as you sing 'She's
 A Woman!'

Brian Matthew worked many times with the Beatles and more than any other radio personality was closely associated with the group. However, Brian does not consider himself to have been a close friend of the Beatles.

'I can't pretend that I was. I suppose it's fair and safe to say that I was close to Brian Epstein – I did count him as a personal friend – although I didn't know him as well as they did – because we were trying to do one or two things together. (Brian Matthew and Brian Epstein were involved in a theatrical project in Bromley, Kent.)

'Obviously, I met them on all their early broadcasts and did, indeed, travel the States with them on, I think, their second tour; and flew with them in a plane, along with a number of other reporters and American DJs.'

Being on tour with the Beatles Brian described as being '... quite

bewildering. One can read about that sort of event and that sort of reaction, one can hear about it but until you actually experience it at first hand you've no conception of what it could possibly be like. I mean, Shea Stadium with seventy odd thousand screaming and climbing up the wires and so on . . . police everywhere . . . kids just wanting to get out and touch. And being with them when they ran into Comiskey Ball Park in Chicago and running behind them and a cop with a night stick grabbing me and saying, "Where are you going, buddy?" and Paul turning round saying, "It's all right, he's with us!" That you had to experience to feel what it was like.'



The Beatles managed to get into the Birmingham Hippodrome, with the help of a much-used disguise, on 10 November 1963

Although the Beatles posed enormous security problems wherever they performed in public, the BBC did not have many problems in this area with the group. .

'We didn't really give indication of where they were going to be, when they were going to be anywhere. When they came in to do

'Saturday Club' sessions nobody but those responsible would have known they were going to be there.'

From the first time the Beatles came in to do a 'Saturday Club' session in January 1963 to their last 'Saturday Club' Christmas 1964, Brian Matthew had seen the group progress at a staggeringly fast rate. Had he realised what potential they had when they made their first broadcasts?

'Obviously I didn't see it as being anything as great as it later turned out to be. But I think I can honestly say very early on I realised there was something extra special – like by their second



John livens up a long train journey across America in 1964

single I thought, "Yes, this is something really very different, very talented." Meeting them and talking to them one could get a clear idea of enormous potential but I wouldn't pretend to say anything like of the magnitude that turned out to be the case.'

On 26 December 1964 the Beatles made their tenth and last appearance on Saturday Club. They sang three Lennon-McCartney compositions – the others were cover versions included on the *Beatles For Sale* album. 1964 had been a year in which the Beatles had travelled to many countries all over the world and so Brian Matthew asked which was their favourite.

JOHN America, I think.
RINGO Yes, I'll agree with that.
JOHN Ringo agrees with that.
BRIAN Why, in particular?
JOHN 'Cause we make a lot of money! Oh, no, 'cause it's good.
 It's like Britain only with buttons.
BRIAN I see, yes.
JOHN That's a sort of abstract simile.
PAUL There's more people in America so you get big audi-
 ences and it's all wild and happy.
GEORGE Mind you, there was quite a lot of people in Australia.
PAUL True, true.
BRIAN There were one or two.
GEORGE There were, yeh. Hopping around.
RINGO A lot of kangaroos in disguise.
BRIAN Paul, I believe this time on your album that not all the
 songs are your own compositions for a change.
PAUL Yeh, that's right. Things like 'Rock And Roll Music' and
 'Kansas City' and one or two others aren't ours. We like
 the old numbers.
BRIAN I've heard it said that a lot of the songs on the album
 would make good singles, do you think there's any like-
 lihood at all of them being released?
PAUL Actually, one of them nearly was.
JOHN But the wrong one, anyway.
PAUL But it wasn't as good as the single, but it was nearly at
 one point . . .
JOHN You can't release singles off an LP after the LP's been
 out.
BRIAN A lot of people do.
PAUL Well, in America they do . . .
JOHN Well, they're different over there, aren't they?
PAUL In America they do that, but it's a bit of a drag – yes, a bit
 of a drag that!

John and Paul's comments about the release of tracks from albums as singles are interesting. In Britain their general policy was not to duplicate tracks on LP and single. They released twenty-two singles from October 1962 ('Love Me Do') to March 1970 ('Let It Be'); only fifteen of the forty-four songs were also available on an album. However, in America things were very different. The track listing on British and American Beatles albums did not coincide until the

release of *Sgt. Pepper's Lonely Hearts Club Band* in 1967 and tracks from two British LPs could be cleverly spread across four American LPs with singles also included. The British record buyers got much better value for their money.

Talking to Brian Matthew John had some words to say about value for money with the publication of his second book *A Spaniard In The Works* in June 1965.

JOHN Yeh, you get more for your money this time. There's more pages and drawings.

PAUL Same kind of rubbish.

JOHN Yeh, same kind of rubbish. That's right, Paul.

PAUL Pardon? I liked the first one – hate this one!

BRIAN Heard lots of rumours and reports that you two are thinking of writing a musical. Is there any truth in that rumour?

PAUL Thinking of it.

JOHN Paul's thinking of it, I'm doing it.

PAUL John's actually doing it, I just do all the brain work behind this operation.

GEORGE Ringo and I are painting Buckingham Palace!

BRIAN I was coming to you next.

GEORGE That's a point of interest.

BRIAN Marvellous. What colour?

GEORGE Green with black shutters.

BRIAN I see. Do you know when you're going back to America, by the way?

ALL August.

RINGO For two-and-a-half weeks.

BRIAN Thank you, George and Ringo. And this'll be a tour?

RINGO Yes.

JOHN Well, it won't be a one-nighter!

BRIAN I wondered if it was just for television.

JOHN Oh.

PAUL I certainly hope not.

BRIAN If I might ask you one thing on the music side, when you started hitting it big you were very much . . .

PAUL Smaller than we are now.

BRIAN . . . suggesting a trend which has happened all over the world. Do you yourselves foresee any new trend at this stage? What are you listening to right now?

PAUL We like folk kind of music, like Bob Dylan . . . man.

No, we do, y'know. Country and western music, 'cause we've always liked that anyway. I think all the kinds of things we like now we always liked but we like a few particularly.

BRIAN You mentioned Bob Dylan, he says you write folk. What do you think about that?

PAUL We don't.

JOHN We don't, y'know.

PAUL We get influenced like everyone does.

JOHN (*mock working-class voice*) I mean as much as it's the music of the people of the day.

PAUL (*similar voice*) The music of the working-class masses.

BRIAN Thank you, Spotty Muldoon. (A character from the Goon Shows.)

GEORGE Hello, this is George and I've just taken time off from painting Buckingham Palace to come here and sing you 'Everybody's Trying To Be My Baby Now'.

BRIAN And you're learning a new number?

GEORGE Yeh, I'm still hoping to learn a new one.

The last radio programme in which the Beatles performed songs for the BBC was a holiday special broadcast on 7 June 1965. This time 'From Us To You' was replaced by the more current title 'The Beatles Invite You To Take a Ticket To Ride'. 'Ticket To Ride', their ninth single, had been at number one the previous month. They performed 'Everybody's Trying To Be My Baby', 'I'm A Loser' and 'Honey Don't' from *Beatles For Sale*; 'She's A Woman' (the B-side of their last single); and 'Ticket To Ride', 'The Night Before' and 'Dizzy Miss Lizzy' from their forthcoming album *Help!* The programme was presented by Denny Piercy and also included the Hollies and the Ivy League.

Just before noon on Monday, 7 June 1965 'Ticket To Ride' ended the last programme featuring specially-recorded songs by the Beatles. Five days later they were awarded MBEs, yet another amazing landmark in Beatle history. Three years and three months previously they had performed in a BBC studio for the first time. They had worn their usual Hamburg stage clothes – black leather trousers and jackets – and Ringo Starr was still drumming with Rory Storme and the Hurricanes. Fifty-three broadcasts later they had attained world-wide success on an unprecedented scale in pop music. In their early years of striving for success they had shared a private joke in which John would ask where they were going; to this

question the others would shout the reply 'to the Top, Johnny!' The Beatles went to the top and it is to the BBC's credit that it helped them on the way.



THE SONGS

The Beatles performed eighty-eight different songs on BBC Radio. Some of the songs they sang many times, for instance 'From Me To You' was featured in fifteen different programmes; but many songs were performed just once.

All the songs they performed on BBC Radio are listed in the following pages in alphabetical order with a commentary.

Sat Club denotes 'Saturday Club'
PGTB denotes 'Pop Go The Beatles'

ALL MY LOVING

Lennon–McCartney
Lead Vocalist: Paul

Sat Club 21 Dec 63
From Us To You 26 Dec 63
Sat Club 15 Feb 64
From Us To You 30 Mar 64

Released for the first time on the *With The Beatles* LP in November 1963. A live version is available on *The Beatles Live at the Hollywood Bowl* recorded 23 August 1964. There are at least eighty other recorded interpretations of this song.

In 1964 the George Martin Orchestra recorded the tune and the Beatles' publisher Dick James sang the song as part of a medley. The Count Basie and Duke Ellington orchestras have also recorded versions, as have Matt Monro, Mary Wells, the Chipmunks, Pinky and Perky, Jimmy Tarbuck, Max Bygraves and Dana. Foreign language versions include Richard Anthony singing in French 'Toi l'ami', in Portuguese 'Feche os olhos' by Renato and his Blue Caps, a Welsh version, 'Gyts a gras' by Beti Williams and the Sandpipers singing in Spanish 'Con todo mi amor'.

AND I LOVE HER

Lennon–McCartney
Lead Vocalist: Paul

Top Gear 16 July 64

Released for the first time on the *A Hard Day's Night* LP in July 1964, and featured in the film of that name. Cover versions number at least seventy and include recordings by Lena Horne, Connie Francis, Mary Wells, Sarah Vaughan, Jack Jones, Ken Dodd, José Feliciano, Bobby Womack, Georgie Fame and the Detroit Emeralds. In translation the Sandpipers sang 'Y la quiero' and Los Gibson Boys with Xavier Reyes sang 'Y la arno'.

ANNA (GO TO HIM)

Alexander
Lead Vocalist: John

PCTB 25 June 63
PGTB 27 Aug 63

Originally recorded in December 1962 by the composer, Arthur Alexander, the Beatles' version was released in March 1963 on *Please Please Me*. A few years later Renato and his Blue Caps performed 'Ana' in Brazilian Portuguese and British groups Humble Pie and the Kursaal Flyers recorded it in the mid-seventies.

ASK ME WHY

Lennon–McCartney
Lead Vocalist: John

Here We Go 15 June 62
Here We Go 25 Jan 63
The Talent Spot 29 Jan 63
PCTB 24 Oct 63

First issued as the B-side of 'Please Please Me' in January 1963, there is an earlier version available on the *Star Club* LP which was re-leased in May 1977.

BABY IT'S YOU

David–Bacharach–Williams
Lead Vocalist: John

Side by Side 22 Apr 63
PCTB 11 June 63

Originally recorded by Bobby Rydell in November 1962, the Beatles'

version first appeared on *Please Please Me* in March 1963. British rocker, Dave Berry, next covered the song and there are also versions by Helen Shapiro, Cilla Black, Cliff Richard, Jimmy Tarbuck and the Carpenters. Sylvie Vartan with a chorus and orchestra conducted by Eddie Vartan sang the clever French translation – 'Baby c'est vous'.

BEAUTIFUL DREAMER

Foster

Lead Vocalist: Paul

Sat Club 26 Jan 63

A very old song that was written in the second half of the nineteenth century. Its popular appeal lasted into this century with versions by Bing Crosby and Al Jolson. Chet Atkins performed the song in 1954, and for some reason 'rock' versions became plentiful in 1963. Several Liverpool groups recorded the song including Rory Storme and the Hurricanes, Billy J. Kramer and the Dakotas, and the Searchers (who were recorded at the Star Club, Hamburg). There are also interpretations by Roy Orbison, John Leyton and Cliff Bennett and the Rebel Rousers. Never released on a Beatles record.

BESAME MUCHO

Velazquez-Skylar

Lead Vocalist: Paul

Here We Go 15 June 62

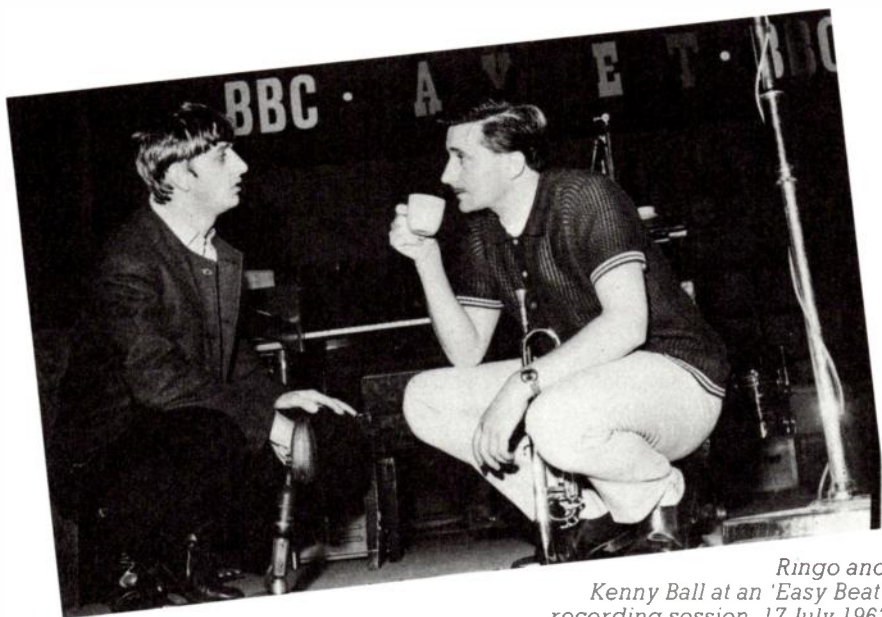
Also known as 'Kiss Me', there are at least 140 recorded versions of this popular standard. At the time of the Second World War it was performed by artists such as 'Hutch', Vera Lynn, Carroll Gibbons' Savoy Hotel Orpheans, Joe Loss and Mantovani. There are later versions by Mario Lanza, the Coasters, Ben E. King and the Platters. Perhaps it was a song that Paul's father used to play with his dance band and so 'like father like son' the Beatles featured it in their early act. The Beatles performed it at their Decca audition, and they returned to the song in the film *Let It Be*. A live version is on *The Beatles At the Star Club* LP, but the song was never included on an EMI Beatles record.

BOYS

Dixon-Farrell
Lead Vocalist: Ringo

Side By Side 13 May 63
Sat Club 25 May 63
Side By Side 24 June 63
PGTB 25 June 63
PGTB 17 Sept 63
From Us To You 26 Dec 63
From Us To You 3 Aug 64

Recorded first by the Shirelles in January 1961, the Beatles' version was released on *Please Please Me* in March 1963. The *Star Club* LP also includes a recording and there are interpretations by the Flamin' Groovies and the world-famous combo Jeannie and the Big Guys.



Ringo and
Kenny Ball at an 'Easy Beat'
recording session, 17 July 1963

CAN'T BUY ME LOVE

Lennon-McCartney
Lead Vocalist: Paul

From Us To You 30 Mar 64
Sat Club 4 Apr 64
From Us To You 18 May 64

Originally released as a single in March 1964, and also featured on the LP and in the film *A Hard Day's Night*. There is also a live

version recorded on 30 August 1965 at the Hollywood Bowl. There are instrumental recordings by the George Martin Orchestra and the Band of the Irish Guards. Other artists who have covered the song include Ella Fitzgerald, Dick James, the Supremes, Brenda Lee and Mary Wells.

CAROL

Berry
Lead Vocalist: John

PGTB 16 July 63

Originally recorded by the composer Chuck Berry in 1958, the Rolling Stones released a version in June 1964 on their first LP. 'Carol' was never issued on a Beatles' record.

CHAINS

Goffin–King
Lead Vocalist: George

Here We Go 25 Jan 63
Side By Side 13 May 63
PGTB 25 June 63
PGTB 17 Sept 63

The Cookies first recorded the song in November 1962 and the Beatles' version followed in March 1963 on the *Please Please Me* LP. Johnny Hallyday recorded a French translation called 'Chance' and Carole King sang her own song on the 1980 album *Pearls – Songs of Goffin and King*.

CLARABELLA

Pingatore
Lead Vocalist: Paul

PGTB 16 July 63

The only recording of this rarity released in Britain is by the Jodimars with vocal refrain by Marshall Lytle. The Beatles' BBC version features a wonderful rocking vocal from Paul and John playing harmonica, but the song was never released on record by the group.



John demonstrating to the other three the fine art of harmonica playing

CRYING, WAITING, HOPING

Holly
Lead Vocalist: George

PGTB 6 Aug 63

Buddy Holly recorded a demo version of this song in his New York apartment just weeks before he was killed in a plane crash in February 1959. Two different backing tracks have been added to his self-recorded voice and guitar rendition and released on record. The first had instrumentation added by Jack Hansen in June 1959 and the second had additional backing by the Fireballs and was arranged by Holly's producer Norman Petty in June 1963. The Beatles were great fans of Buddy Holly and the BBC recording is a fine version of the song. It was one of the tracks recorded at their Decca audition, but they never released the song on a Beatles record.

DEVIL IN HER HEART

Drapkin
Lead Vocalist: George

PGTB 20 Aug 63
PGTB 24 Sept 63

Originally recorded by American group the Donays, as 'Devil in His Heart', the Beatles' version appeared on their second LP *With the Beatles* released in November 1963. The two BBC versions preceded the record.

DIZZY MISS LIZZY

Williams
Lead Vocalist: John

Ticket To Ride 7 June 65

The song was written by Larry Williams and released by him in May 1958. Merseyside group, the Escorts released their version in 1964 and the Beatles featured the song on their fifth LP *Help!* Cliff Richard has covered it and incredibly there is even a Swedish version by Antti 'Andy' Einiö and the Islanders. The album *Live Peace in Toronto* by John and the Plastic Ono Band features the song recorded in concert and there is a live version by the Beatles on the *Hollywood Bowl* LP. The Beatles covered two other Larry Williams' songs, 'Slow Down' (on the *Long Tall Sally* EP) and 'Bad Boy' (first available on *A Collection of Beatles Oldies*).

DON'T EVER CHANGE

Goffin-King
Lead Vocalists: John & Paul

PGTB 27 Aug 63

Recorded in June 1962 by the Crickets, the song has also been covered by Brian Poole and the Tremeloes, Brian Ferry and Brinsley Schwartz. Lennon and McCartney were great admirers of the craft of songwriters Goffin and King who could turn out sure-fire hits with seemingly effortless ease. The Beatles never released this song on disc.

DO YOU WANT TO KNOW A SECRET

Lennon–McCartney
Lead Vocalist: George

Here We Go 12 Mar 63
On The Scene 28 Mar 63
Side By Side 22 Apr 63
Sat Club 25 May 63
PGTB 4 June 63
PCTB 30 July 63

The Beatles premiered this song on the BBC ten days before it appeared on their first album. Billy J. Kramer and the Dakotas recorded a version with the Beatles' producer George Martin which was released on a single in April 1963. It reached number two and was held off the top spot by the Beatles' own record 'From Me To You'. Other artists who have covered it include Russ Conway, Count Basie, Mary Wells, the Chipmunks and Lucky Blondo who sang in French, 'J'ai un secret à te dire'.

DREAM BABY

Walker
Lead Vocalist: Paul

8 March 1962

The original version by Roy Orbison had been released a month prior to the Beatles' performance. There are also versions by Bruce Channel, Del Shannon, Glen Campbell and Alan Price. Producer Peter Pilbeam, who auditioned the Beatles for their first broadcast, commented on Paul's vocal abilities on this song with an emphatic 'no'. However, Paul still sang it on their first radio programme.

EVERYBODY'S TRYING TO BE MY BABY

Perkins
Lead Vocalist: George

PGTB 4 June 63
Sat Club 4 Apr 64
Top Gear 26 Nov 64
Sat Club 26 Dec 64
Ticket To Ride 7 June 65

The song first appeared on a record by Carl Perkins in 1959. The Beatles included it in their repertoire for years before releasing it in November 1964 on their fourth album *Beatles For Sale*. Their earliest recorded version is available on the *Star Club* LP.

FROM ME TO YOU

Lennon–McCartney
Lead Vocalists: John & Paul

Easy Beat 7 Apr 63
Swinging Sound '63 18 Apr 63
Side By Side 22 Apr 63
Side By Side 13 May 63
Sat Club 25 May 63
Steppin' Out 3 June 63
PGTB 4 June 63
PGTB 18 June 63
Easy Beat 23 June 63
Side By Side 24 June 63
Sat Club 29 June 63
The Beat Show 4 July 63
PGTB 3 Sept 63
PGTB 17 Sept 63
Easy Beat 20 Oct 63

The song was released as their third single and premiered on the 'Easy Beat' programme. It was broadcast on fifteen different programmes which makes it the most performed song by the Beatles at the Beeb. In addition, an adaptation called 'From Us To You' was used as the signature tune of their four special holiday programmes which were called 'From Us To You'. There are many cover versions by artists such as Del Shannon, Dick James, the accordionist Arthur Spink, Mae West and the Tottenham Hotspur Football Team of 1981. The Supremes recorded the song for an album called *With Love (From Us to You)*. In Europe, Claude Francois sang 'Des bisex de moi pour toi', Emi Bonilla treated Spain to 'Lo tendrás amor' and in Finland Anne Christine got together with Johnny and the Hounds to record 'Meidän yhteinen'.

GLAD ALL OVER

Bennett–Tepper–Schroeder
Lead Vocalist: George

PGTB 20 Aug 63
Sat Club 24 Aug 63

First released by Carl Perkins in late 1957, the song has also been covered by the Searchers in 1964 and the Jeff Beck Group in 1972. The Beatles' BBC version features good guitar playing in the style of 'Everybody's Trying To Be My Baby' and is another example of George's fondness for rockabilly. The song should not be confused with the Dave Clark Five hit of the same name.



A HARD DAY'S NIGHT

Lennon–McCartney
Lead Vocalists: John & Paul

Top Gear 16 July 64
From Us To You 3 Aug 64

The title song of the first Beatles' film, it was released on the soundtrack album and a single in July 1964. There are at least ninety other recorded versions by artists such as the Supremes, Dionne Warwick, the Chipmunks, the Mighty Fire Steel Band, Quincy Jones, Count Basie, Ella Fitzgerald and John Mayall. Billy Preston, who played on 'Get Back' in 1969, recorded it in 1966 and Peter Sellers recited the lyrics in a mock Shakespearean tragedy voice on a Christmas hit from 1965. On the continent Anita Lindblom captivated Sweden with 'De vart en hård da's natt' and Johnny Tedesco reigned in Spain with 'Anochecer de un dia agitado'. A live Beatles performance recorded in August 1965 appears on the *Hollywood Bowl* LP. Apparently Ringo dreamt up the title of the film which then became a song.

THE HIPPY HIPPY SHAKE

Romero
Lead Vocalist: Paul

Sat Club 16 Mar 63
PGTB 4 June 63
PGTB 30 Jul 63
PGTB 10 Sept 63
Sat Club 15 Feb 64

Composed and recorded by Chan Romero in 1959, this song became popular with Liverpool beat groups. The Swinging Blue Jeans scored a British number two hit in January 1964 with their version. A live Beatles performance recorded in 1962 appeared on the *Star Club* album.

HONEY DON'T

Perkins
Lead Vocalist: Ringo

PGTB 3 Sept 63 (Lead Vocalist: John)
From Us To You 18 May 64
Top Gear 26 Nov 64
Ticket To Ride 7 June 65

Carl Perkins released his song in 1956 and Ronnie Hawkins and the Hawks (later the Band) covered it in 1960. The first BBC version was

sung by John and was broadcast over a year before the song was released on *Beatles For Sale* with Ringo taking the lead vocal. Shakin' Stevens and the Sunsets recorded their version in 1971 and ten years later Shakin' sang it on the soundtrack album of the revived pop show 'Oh Boy'.

THE HONEYMOON SONG

Theodorakis
Lead Vocalist: Paul

PGTB 6 Aug 63

The title song from the 1959 film *Honeymoon* written by the Greek composer Theodorakis. There are versions by Manuel and the Music of the mountains, Victor Silvester, Petula Clark (in French) and Mary Hopkin (produced by Paul). Fortunately, the song was better than the film but it never appeared on a Beatles disc.

I CALL YOUR NAME

Lennon–McCartney
Lead Vocalist: John

Sat Club 4 April 64

John and Paul gave this song to Billy J. Kramer and the Dakotas who released it in July 1963 on the flip side of their second single. Another Lennon–McCartney song, 'Bad To Me' was on the A-side and the record was number one for three weeks before 'She Loves You' took over the top spot. The Beatles released their version almost a year afterwards on the *Long Tall Sally* EP. The Mamas and the Papas recorded it in 1966 and the Portuguese version 'Garota Malvada' was by, you guessed it, Renato and his Blue Caps.

I FEEL FINE

Lennon–McCartney
Lead Vocalist: John

Top Gear 26 Nov 64
Sat Club 26 Dec 64

Released as the eighth Beatles single in November 1964, it has been recorded by artists as varied as the Ventures, Enoch Light and the Light Brigade, Chet Atkins, the Charles River Valley Boys, Alma Cogan, Vanilla Fudge and Adrian Baker. Juan Ramon came up with the Spanish version 'Me siento bien'.

IF I FELL

Lennon–McCartney
Lead Vocalists: John & Paul

Top Gear 16 July 64
From Us To You 3 Aug 64

Released in July 1964 on the Beatles album *A Hard Day's Night* and also featured in the film. There are versions by a variety of artists including jazz saxophonist Gerry Mulligan, Lou Christie, Chet Atkins, Peter and Gordon, Southern Comfort and Peters and Lee.

I FORGOT TO REMEMBER TO FORGET

Kesler–Feathers
Lead Vocalist: George

From Us To You 18 May 64

The song was recorded by Elvis Presley for Sun records and released mid-1956. Johnny Cash and Jerry Lee Lewis, who had both also recorded for Sun, did versions of the song and Charlie Feathers cut a rendition of his song in April 1978. The Beatles never released the song on disc.

I GOT A WOMAN

Charles–Richards
Lead Vocalist: John

PGTB 13 Aug 63
Sat Club 4 April 64

Also known as 'I Got A Sweetie', there are at least fifty recordings of this song. Ray Charles recorded it but the Beatles probably heard it first by Elvis Presley on a disc released in 1956. Bobby Darin, Bill Haley and the Comets, Peggy Lee and the Osmonds have all tackled the song. The later BBC recording features a tremendous double-tracked vocal from John and it is a surprise that a Beatles' version was never released on disc.

I GOT TO FIND MY BABY

Berry
Lead Vocalist: John

PGTB 11 June 63
Sat Club 29 June 63

A Chuck Berry rocker that has its origins in a 1954 recording by Little Walter. Berry's version was released in 1960 and the song has found its way into the repertoires of British rhythm and blues groups,

past and present. The Beatles' version features a splendid lead vocal and strong harmonica playing from John.

I JUST DON'T UNDERSTAND

Wilkin–Westberry
Lead Vocalist: John

PGTB 20 Aug 63

A song that was first recorded by Swedish born Hollywood sex-symbol Ann-Margret in August 1961. British group Freddie and the Dreamers covered it in September 1964 and American Jerry Reed released a version in 1973. It is a slow song in waltz time and the BBC Beatles' version features a moody vocal from John, good harmony vocals and a fine guitar solo from George. The song never appeared on a disc by the Beatles.

I'LL BE ON MY WAY

Lennon–McCartney
Lead Vocalists: John & Paul

Side By Side 24 June 63

The Beatles never released a version of this original song on disc, but they did record it for the BBC. Billy J. Kramer and the Dakotas



In session for the 'Easy Beat' programme on 16 October 1963

received the song with thanks and put it on the B-side of their first single, another Lennon–McCartney song 'Do You Want To Know A Secret'. John and Paul were prolific enough to actually give away songs to friends and/or artists who were usually managed by Brian Epstein. The BBC version sounds like a first draft and perhaps gives an indication of what a song would sound like before George Martin's production skills were applied.

I'LL FOLLOW THE SUN

Lennon–McCartney
Lead Vocalist: Paul

Top Gear 26 Nov 64

Issued on the fourth album *Beatles For Sale*, the song was premiered a week before on 'Top Gear'. In 1965, Glyn Johns recorded a version with little success. Of course, he was more successful with his career as a recording engineer and producer. He was involved in Beatles sessions in the late sixties.

Following the sun aboard the yacht Southern Trail in Miami Bay, February 1964



I'LL GET YOU

Lennon–McCartney
Lead Vocalists: John & Paul

PGTB 13 Aug 63
Sat Club 24 Aug 63
PGTB 3 Sept 63
PGTB 10 Sept 63
Sat Club 5 Oct 63

Available on the B-side of 'She Loves You', the song contains even more nasal 'yeah's' than the famous top side of the single. It became inexplicably popular in Latin countries with Emi Bonilla singing 'Te conseguire' in Spanish and Fernando Concho rendering it as 'Sem ti nao sei viver'. Mysteriously, Renato and his Blue Caps passed this song by.

I'M A LOSER

Lennon–McCartney
Lead Vocalist: John

Top Gear 26 Nov 64
Sat Club 26 Dec 64
Ticket To Ride 7 June 65

It was broadcast a week and a half before its release on *Beatles For Sale* in December 1964. Marianne Faithfull quickly recorded her version of the song for her first album.

I'M GONNA SIT RIGHT DOWN AND CRY (OVER YOU)

Thomas–Biggs
Lead Vocalist: Paul

PGTB 6 Aug 63

The Beatles learnt this song from an Elvis Presley recording which was released in America on RCA in 1956. Another Liverpool group, the Merseybeats, made a version of the song but the Beatles never released the song on disc.

I'M HAPPY JUST TO DANCE WITH YOU

Lennon–McCartney
Lead Vocalist: George

From Us To You 3 Aug 64

Released on the film soundtrack of *A Hard Day's Night* in July 1964, George sang this, his usual one song of the album. Renato and his Blue Caps covered it, of course, and sang 'Sou feliz decando com voce' which was a pretty fair translation. An American group called the Cyrkle also did a version in 1967, as did Anne Murray in 1980.

I'M TALKING ABOUT YOU

Berry
Lead Vocalist: John

Sat Club 16 March 63

Originally released by Chuck Berry in June 1962, the Beatles often performed the song in Hamburg. A live recording of their version was released on the *Star Club* LP. Other artists to record it include Jackie Lynton, Bern Elliott and the Fenmen (live at the Cavern Club), the Hollies, the Rolling Stones, Rick Nelson, and Dr Feelgood.

I SAW HER STANDING THERE

Lennon–McCartney
Lead Vocalist: Paul

Sat Club 16 Mar 63
Side By Side 22 April 63
Sat Club 25 May 63
Steppin' Out 3 June 63
PGTB 25 June 63
Easy Beat 21 July 63
PGTB 24 Sept 63
Sat Club 5 Oct 63
Easy Beat 20 Oct 63
From Us To You 26 Dec 63
From Us To You 18 May 64

The Beatles previewed this song on the airwaves by playing it live on *Saturday Club*. It had been in their repertoire for some time and is included on the live *Star Club* album. Its first appearance on record was as the opening track on their first LP, which was a quite dazzling way to begin the album. Like so many other times in their career, a sure-fire hit single remained an album track. Artists who were quick to see the quality of the song include Duffy Power, Anthony Newley, Mary Wells, Cliff Richard, Little Richard, Maggie Bell, the Pink Fairies, Bob Welch and the Tubes. Johnny Hallyday attempted it in French as 'Quand je l'ai vue devant moi' and the Finnish Hounds made it 'Kun hanet nahda sain'.

John Lennon performed the song on stage with the Elton John Band at Madison Square Gardens on 28 November 1974. A recording

of this historic performance was first released on the B-side of Elton's 'Philadelphia Freedom'.



A publicity still from early 1963

I SHOULD HAVE KNOWN BETTER

Lennon-McCartney
Lead Vocalist: John

Top Gear 16 July 64
From Us To You 3 Aug 64

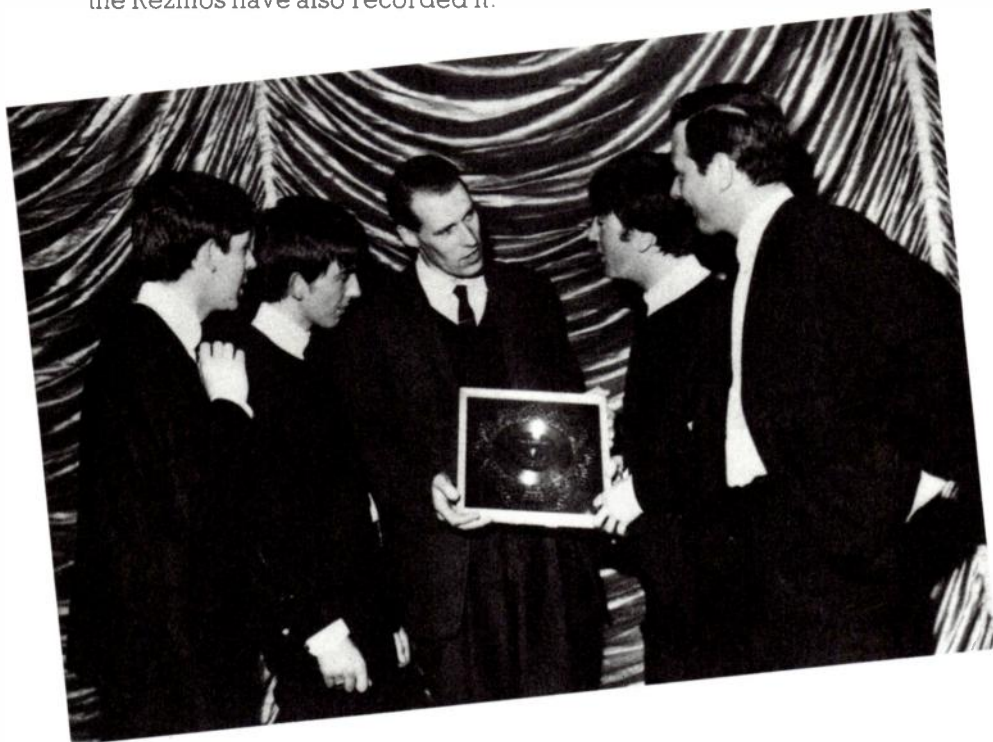
It was featured in the film *A Hard Day's Night* and on the soundtrack album released at the end of July 1964. Strangely it has attracted many foreign artists so that we have the pleasures of an Italian version called 'Cerca di capire' by Dino with I Kings, Richard Anthony singing 'La corde au dou', a Spanish rendition by Los Mustang called 'Conocerte mejor' and 'Menina linda' in Portuguese by Os Vips and, of course, Renato and his Blue Caps. Sly Dunbar and Robbie Shakespeare beat Renato at his own game and sang a wordless vocal, and the Beach Boys recorded a happy version at a party.

I WANNA BE YOUR MAN

Lennon–McCartney
Lead Vocalist: Ringo

Sat Club 15 Feb 64
From Us To You 30 Mar 64

John and Paul saw the Rolling Stones play, were impressed and gave them this song. The Stones' version was released as a single in November 1963 and reached number twelve. Ringo sang on the Beatles' version, which appeared a few weeks afterwards on the *With The Beatles* album. Adam Faith, Count Basie, Suzi Quatro and the Rezillos have also recorded it.



I WANT TO HOLD YOUR HAND

Lennon–McCartney
Lead Vocalists: John & Paul

Sat Club 21 Dec 63
From Us To You 26 Dec 63
Sat Club 15 Feb 64

There have been at least sixty-five recorded versions of this classic Beatles song. It was released by the Beatles on their fifth single in

November 1963 and replaced its predecessor 'She Loves You' at number one. It was the song that conquered the United States by reaching the top at the beginning of 1964. Artists as diverse as Freddy Cannon, The New Christy Minstrels, Duke Ellington, Pat Boone, Nelson Riddle, the Supremes, Vanilla Fudge, Sparks and Dollar have covered the song. The Beatles themselves recorded a German translation called 'Komm, Gib Mir Deine Hand', there are two French versions – 'Je veux prendre ta main' (by Frank Alamo) and 'Laisse-moi tenir ta main' (by Claude Francois), and it has also been translated into Finnish, Portuguese, Japanese and Hindustani. Howard Morrison and the Hu Hus spoke for worried parents with the adaptation, 'I Wanna Cut Your Hair'.

JOHNNY B. GOODE

Berry
Lead Vocalist: John

Sat Club 15 Feb 64

A song by Chuck Berry which he released in 1958. It was in the repertoire of virtually every beat group of the 1960s, and was one of the most frequently performed songs on *Saturday Club*. There are over fifty recorded versions by artists such as Dion, Freddie and the Dreamers, Sandy Nelson, the Beach Boys, Jerry Lee Lewis, Chubby Checker, Elvis Presley, Tom Jones, Jimi Hendrix, the Sex Pistols, Elton John and even John Denver. In France, 'Eddie sois bon' by Les Chaussettes Noires competed with Johnny Hallyday's 'Johnny reviens'. The Beatles never released the song on disc.

KANSAS CITY/ HEY! HEY! HEY! HEY!

Leiber–Stoller/Penniman
Lead Vocalist: Paul

PGTB 6 Aug 63
From Us To You 18 May 64
Sat Club 26 Dec 64

Little Richard Penniman performed his version in 1959 and he also wrote 'Hey! Hey! Hey! Hey!' which the Beatles tag onto their version and so Little Richard found himself with royalties from the song in addition to Leiber and Stoller. 'Kansas City' has been recorded by at least eighty different artists including Wilbert Harrison, Bill Haley, Ann-Margret, Jan and Dean, the Applejacks, Fats Domino, James Brown, the Everly Brothers, and Washboard Willie. There is

a live Beatles' version on the *Star Club* LP and a studio recording was first available on disc on *Beatles For Sale* well over a year after its first BBC airing.

KEEP YOUR HANDS OFF MY BABY Goffin–King
Lead Vocalist: John

Sat Club 26 Jan 63

One of three Goffin and King songs the Beatles recorded at the Beeb. Little Eva recorded it in 1962 and there are versions by Helen Shapiro, Wayne Fontana and the Mindbenders and more recently Kirsty MacColl. 'Ne prends pas mon amour', Richard Anthony pleaded in French. The Beatles never released the song on disc, but did an excellent interpretation on their first 'Saturday Club'.

LEND ME YOUR COMB Twomey–Wise–Weisman
Lead Vocalists: John & Paul

PGTB 16 July 63

A song from the Carl Perkins repertoire, which the Beatles used to perform in Hamburg. Their version, recorded at the Star Club, was released in 1977, but a studio recording was never issued on disc. Incidentally, the great Bernie Nee also covered the song!

***LONESOME TEARS
IN MY EYES*** J. and D. Burnette–Burlison–Mortimer
Lead Vocalist: John

PGTB 23 July 63

Sung first by Johnny Burnette and his Rock 'n' Roll Trio in March 1957, the Beatles' version has a witty vocal from John and a fine shuffling arrangement, but was never released on disc.

LONG TALL SALLY Johnson–Penniman–Blackwell
Lead Vocalist: Paul

Side By Side 13 May 63
PGTB 13 Aug 63
Sat Club 24 Aug 63
Sat Club 4 Apr 64

Top Gear 16 July 64
From Us To You 3 Aug 64

One of Little Richard's rock classics that Paul attacks with great energy and excitement. Live Beatles versions are available on the *Star Club* and *Hollywood Bowl* albums. They released it first on an EP of the same name in June 1964, a year after its first broadcast. Over sixty other artists have covered it, including Elvis Presley, Eddie Cochran, the Kinks, the Swinging Blue Jeans, Jerry Lee Lewis and more recently Heart, Molly Hatchet and the Scorpions.

LOVE ME DO

Lennon–McCartney
Lead Vocalist: Paul

Here We Go 26 Oct 62
The Talent Spot 4 Dec 62
Sat Club 26 Jan 63
Parade Of The Pops 20 Feb 63
PGTB 11 June 63
Side By Side 24 June 63
PGTB 23 July 63
PGTB 10 Sept 63
Easy Beat 20 Oct 63

Released on the A-side of the first Beatles single and in slightly different form (possibly with Andy White on drums) on the *Please Please Me* album. There are versions by the Chipmunks, Sandie Shaw and the Barron Knights (with different words). Renato and his Blue Caps sang the Portuguese translation 'Sou tão feliz' and Dick Rivers with Les Gladiators warbled 'J'en suis fou'.

LUCILLE

Collins–Penniman
Lead Vocalist: Paul

PGTB 17 Sept 63
Sat Club 5 Oct 63

Another Little Richard song that Paul interprets brilliantly. It is a frequently performed rock standard and many artists have covered it, including the Everly Brothers, the Hollies, Otis Redding, the Shadows, the Osmonds, Jimi Hendrix (with Little Richard on piano), Cliff Richard, Peter and Gordon, Deep Purple and Gillan. A Beatles' version was never released but the Rockestra (Paul with Wings and various rock stars) performed it on 29 December 1979 at the Concert for Kampuchea and a recording is available on disc.

MATCHBOX

Perkins
Lead Vocalist: Ringo

PGTB 30 July 63
From Us To You 18 May 64

The song is usually credited to Carl Perkins but is in fact a traditional blues which Blind Lemon Jefferson and Leadbelly recorded in 1927 and 1934 respectively. Perkins' version was released in April 1957. 'Matchbox' by the Beatles was broadcast twice before being released on the *Long Tall Sally* EP in June 1964. Appropriately the British rockabilly group, Matchbox, recorded the song in 1976.

MEMPHIS TENNESSEE

Berry
Lead Vocalist: John

Teenager's Turn 8 Mar 62
PGTB 18 June 63
Sat Club 29 June 63
PGTB 30 July 63
Sat Club 5 Oct 63

There have been at least eighty recordings of this Chuck Berry song. The original was first released in July 1959 and was a hit second time around in October 1963, when British rocker Dave Berry also had a version in the charts. Amongst the other artists who have called long distance are Jan and Dean, the Hollies, the Animals, Johnny Rivers, Count Basie, Tom Jones, Elvis Presley, and the Faces. The Beatles performed it at their first BBC session with Pete Best on drums, but the song never made it on to a Beatles record.

MISERY

Lennon-McCartney
Lead Vocalists: John & Paul

Here We Go 12 Mar 63
Sat Club 16 Mar 63
On the Scene 28 Mar 63
Easy Beat 7 Apr 63
Side By Side 22 Apr 63
PGTB 4 June 63
PGTB 17 Sept 63

The song was on the first Beatles album, *Please Please Me* which was released on 22 March 1963. The same day a version by Kenny Lynch was issued on a single. Dick Rivers recorded a French version called 'Mes ennuis', and in 1976 the Flamin' Groovies released their interpretation.

MONEY (THAT'S WHAT I WANT)

Bradford-Gordy
Lead Vocalist: John

Sat Club 25 May 63
PGTB 18 June 63
Sat Club 29 June 63
PGTB 3 Sept 63
From Us To You 26 Dec 63
Sat Club 15 Feb 64

The recording by Barrett Strong in 1960 was Motown's first hit. The Beatles' version closed their second LP *With The Beatles*, and as with 'Twist and Shout', the song became closely associated with them rather than the original performer. Many others have covered the song, including the Searchers, the Rolling Stones, Diana Ross, John Lee Hooker, Jimi Hendrix and Roy Orbison. In 1979 a very eccentric version by British group the Flying Lizards reached number five in the charts. John performed the song with the Plastic Ono Band and the live recording is on the *Live Peace in Toronto* album.

*George, Paul and John performing
at the New Musical Express Poll
Winners Concert*



THE NIGHT BEFORE

Lennon–McCartney
Lead Vocalist: Paul

Ticket To Ride 7 June 65

Released on the film soundtrack album *Help!* and previewed on the last Beatles radio programme, it is a song that has been neglected by other artists – even Renato and his Blue Caps failed to record it.

NOTHIN' SHAKIN' (BUT THE LEAVES ON THE TREES)

Fontaine–Colacrai–Lampert–Gluck

Lead Vocalist: George

PCTB 23 July 63

It was first recorded by Eddie Fontaine in 1958 and is another song in rockabilly style which George sings. A live Beatles' version is included on the *Star Club* album and the song has also been covered by Billy Fury, Alan Hull (of Lindisfarne), and the British group Dr Feelgood.

OOH! MY SOUL

Penniman
Lead Vocalist: Paul

PGTB 27 August 63

Another Little Richard song that the group performed brilliantly in a BBC studio. Paul's singing is undeniable proof of his ability to be a great rock singer. The song was never released on a Beatles record.

A PICTURE OF YOU

Beveridge–Oakman
Lead Vocalist: George

Here We Go 15 June 62

The song was a hit at the time of the broadcast for Joe Brown and the Bruvvers and seems a rather unusual choice of song for the Beatles. Perhaps the group was making an effort to be conventionally acceptable on only their second appearance on the radio, or they wanted to please Brian Epstein who was fond of the song.

PLEASE MR POSTMAN

Holland-Bateman-Gordy
Lead Vocalist: John

Teenager's Turn 8 March 62
PCTB 30 July 63
From Us To You 30 March 64

It was first recorded by the American girl-group the Marvelettes in 1961. The Beatles' version is available on their second album *With The Beatles*. Helen Shapiro and Diana Ross have both sung it and the Carpenters had a number two hit with the song at the beginning of 1975.



The silver disc for 'Please Please Me'

PLEASE PLEASE ME

Lennon-McCartney
Lead Vocalist: John

Here We Go 25 Jan 63
Sat Club 26 Jan 63
The Talent Spot 29 Jan 63
Parade Of The Pops 20 Feb 63
Here We Go 12 Mar 63
Sat Club 16 Mar 63
On The Scene 28 Mar 63

Easy Beat 7 Apr 63
Side By Side 22 Apr 63
Steppin' Out 3 June 63
PGTB 13 Aug 63
Easy Beat 20 Oct 63

Released as their second single in January 1963 and later the title track of their first album. Petula Clark sang her French version 'Tu perds ton temps'; while Los Mustang and Los Chicos tried it in Spanish. David Cassidy reached number sixteen with his version which was recorded live in Britain.

PS I LOVE YOU

Lennon–McCartney
Lead Vocalist: Paul

Here We Go 26 October 62
The Talent Spot 4 Dec 62
PGTB 25 June 63

It was the song on the B-side of their first single, 'Love Me Do', released in October 1962. Kay Starr (no relation!) released her version a month later.

ROCK AND ROLL MUSIC

Berry
Lead Vocalist: John

Sat Club 26 Dec 64

Originally recorded by Chuck Berry in 1957, the Beatles' version appeared on their fourth album *Beatles For Sale*. Johnny Hallyday treated the French to 'Rock et Roll Musique', and in the seventies there were interpretations by Bill Haley, David Cassidy, Humble Pie, the Beach Boys, Showaddywaddy and REO Speedwagon. Most recently Tenpole Tudor were recorded live at the Marquee performing the song.

ROLL OVER BEETHOVEN

Berry
Lead Vocalist: George

Steppin' Out 3 June 63
Sat Club 29 June 63
PGTB 3 Sept 63
Sat Club 21 Dec 63
From Us To You 26 Dec 63
Sat Club 15 Feb 64
From Us To You 30 Mar 64

The Chuck Berry version was released in 1957, six years before the Beatles recorded it for their second album. The French were treated to the translations 'Au rhythm et au blues' by Johnny Hallyday and Eddy Mitchell's 'Repose Beethoven'. The Electric Light Orchestra reached number six in the charts with their version which included excerpts from Beethoven's Fifth Symphony. Other artists to cover the song include Mountain, Uriah Heep, the Flying Burrito Brothers, Chas and Dave and the Royal Waterford Showband. There are live Beatles' versions on the *Star Club* and *Hollywood Bowl* albums.

SHE LOVES YOU

Lennon–McCartney
Lead Vocalists: John & Paul

PGTB 13 Aug 63
PGTB 20 Aug 63
Sat Club 24 Aug 63
PGTB 27 Aug 63
PGTB 10 Sept 63
PGTB 24 Sept 63
Sat Club 5 Oct 63
Easy Beat 20 Oct 63
The Ken Dodd Show 3 Nov 63
Sat Club 21 Dec 63
From Us To You 26 Dec 63



*An unusual rendition of 'She Loves You' with
Liverpool comedian Ken Dodd*

Released as the fourth single in August 1963, with sales over one and a half million copies, it became the biggest-selling Beatles single in Britain. It spent a staggering twelve weeks in the Top Three, including six weeks at number one. There are over sixty recordings by artists such as Russ Conway, Count Basie, the Chipmunks, Mary Wells, Pinky and Perky, Neil Sedaka, Vanilla Fudge, Peter Sellers and the Tottenham Hotspur Football Team. The Beatles recorded a version in German called 'Sie liebt dich', the Hounds sang in Finnish 'Han sinun on' and Emi Bonilla's Spanish translation was called 'Ella te quiere'. A live Beatles' version was recorded at the Hollywood Bowl, 23 August 1964.

SHE'S A WOMAN

Lennon–McCartney
Lead Vocalist: Paul

Top Gear 26 Nov 64
Sat Club 26 Dec 64
Ticket To Ride 7 June 65

Released as the B-side of 'I Feel Fine', the eighth Beatles single, there is also a live version on the *Hollywood Bowl* album. Actor Noel Harrison has covered the song and there are interpretations by José Feliciano, the Charles River Valley Boys, Chet Atkins and Jeff Beck. Johnny Hallyday crooned in French 'On a ses jours'.

A SHOT OF RHYTHM AND BLUES

Thompson
Lead Vocalist: John

PGTB 18 June 63
Easy Beat 21 July 63
PGTB 27 Aug 63

A song from the repertoire of Arthur Alexander, and another much performed rock standard. Alexander's disc was released in March 1962 and the first British cover version, by Johnny Kidd and the Pirates, followed six months later. A variety of other artists have recorded it including Clyde McPhatter, the Flamin' Groovies, the Osmonds, Gerry and the Pacemakers, Suzi Quatro and Dave Edmunds. A Beatles' version was never released on disc.

SLOW DOWN

Williams
Lead Vocalist: John

PGTB 20 Aug 63

The song is based on an old blues tune and is attributed to Larry Williams who recorded it in 1958. Liverpool group, Gerry and the Pacemakers released their version six months before a Beatles recording became available on the *Long Tall Sally* EP. Other artists who have recorded it include the Young Rascals, Blodwyn Pig, Alvin Lee, Alexis Korner and the Jam.

SO HOW COME (NO ONE LOVES ME)

Bryant
Lead Vocalist: George

PGTB 23 July 63

First recorded by the Everly Brothers in 1961, the Beatles never released a version of this song on disc. The Everlys were undoubtedly a big influence on the group and it is surprising that they did not perform any other songs from their repertoire.

SOLDIER OF LOVE

Cason–Moon
Lead Vocalist: John

PGTB 16 July 63

Recorded by rhythm and blues legend Arthur Alexander in June 1962, the BBC Beatles' version is one of the outstanding unreleased tracks from the archives. John delivers a brilliant vocal performance with 'sha-la-la' backing from George and Paul. Critics have written about the song having anti-war lyrics which would find sympathy with John, but the song is, in fact, a plea from one lover to another for a peaceful relationship. The lyrics form an extended metaphor on the theme of surrender with clever word play – for instance the double meaning of 'arms' used in a military and a physical sense. The song was, regretfully, never released on a Beatles record. Marshall Crenshaw released a version very much in the Beatles' style at the time 'The Beatles At The Beeb' was broadcast in the States.

SOME OTHER GUY

Leiber–Stoller–Barrett
Lead Vocalist: John

Sat Club 26 Jan 63
The Talent Spot 29 Jan 63
Easy Beat 23 June 63

The song was recorded by Richie Barrett in May 1962 and quickly became a favourite with the British beat groups. There are versions by the Big Three, Freddie and the Dreamers, the Searchers, and Wayne Fontana. Dave Edmunds, under the pseudonym 'the Stray Cats', recorded the song for the film *Stardust* in 1974. A Beatles' version is not available on disc but they were filmed and recorded by Granada Television singing the song at the Cavern in 1962.

SURE TO FALL (IN LOVE WITH YOU)

Perkins–Claunch–Cantrell
Lead Vocalist: Paul

PGTB 18 June 63
PGTB 24 Sept 63
Sat Club 4 April 64
From Us To You 18 May 64

Carl Perkins recorded the song in 1956, and although the Beatles never issued it on record it was obviously a favourite which in 1964 might still have been intended for release. In 1965 two British versions appeared on the Parlophone label by Earl Royce and the Olympics, and the Fourmost. In 1981 Paul produced a version for Ringo's LP *Stop And Smell The Roses*.

SWEET LITTLE SIXTEEN

Berry
Lead Vocalist: John

PGTB 23 July 63

Recorded first by Chuck Berry in 1958 and a rock standard that has been much covered. The Beatles were recorded playing it at the Star Club and that version has been released. John Lennon included the song on his *Rock 'n' Roll* album. Other British artists who have recorded it include the Hollies, the Dave Clark Five, Billy Fury, the Animals, Ten Years After and Joe Brown and the Bruvvers. There were two Franco-American concoctions with Dick Rivers singing 'T'as seize ans' and Johnny Hallyday making it 'Doucees filles de seize ans'. Brian Wilson adapted the song for the Beach Boys to make it 'Surfin' USA'.

A TASTE OF HONEY

Marlow-Scott
Lead Vocalist: Paul

Here We Go 26 Oct 62
Side By Side 13 May 63
PGTB 18 June 63
Easy Beat 23 June 63
The Beat Show 4 July 63
PGTB 23 July 63

There are at least 150 versions of this popular standard by artists such as Mr Acker Bilk, Peggy Lee, Barbra Streisand, Julie London, Andy Williams and Tom Jones. The Beatles put their interpretation on their first album *Please Please Me*. Foreign language versions include Nana Mouskouri's in French 'Un homme est venu', in Italian, 'In paese è festa' by I. Giganti, and in Spanish 'Sabor A Miel' by Los Mustang and Les Chakachas. American comedian Alan Sherman adapted the words to 'A Waste of Money'.

THANK YOU GIRL

Lennon-McCartney
Lead Vocalists: John & Paul

Side By Side 13 May 63
Steppin' Out 3 June 63
Easy Beat 23 June 63

The song was released as the B-side to their third single 'From Me To You' which was their most successful single up to then.

THAT'S ALL RIGHT MAMA

Crudup
Lead Vocalist: Paul

PGTB 16 July 63

Written by blues performer Arthur 'Big Boy' Crudup, Elvis Presley released it as his first single in 1956. Artists who have covered it include Billy Fury, Carl Perkins, Canned Heat, Al Kooper, Rod Stewart, Hoyt Axton, Slade and Rick Nelson. Paul gives a vocal performance very much in the style of Elvis and there is fine guitar playing from George. The song was never released on a Beatles record.

THERE'S A PLACE

Lennon-McCartney
Lead Vocalists: John & Paul

PGTB 16 July 63
Easy Beat 21 July 63
PGTB 3 Sept 63

Released on the first album *Please Please Me*, the lyrics predate the psychedelia of their later work with the idea that the place of retreat is the mind. Les Surfs sang 'Adieu chagrin' and the Flamin' Groovies covered the song in 1978.

THINGS WE SAID TODAY

Lennon–McCartney
Lead Vocalist: Paul

Top Gear 16 July 64
From Us To You 3 Aug 64

Released on the B-side of the single 'A Hard Day's Night', it was also featured on the album of the same name. There are versions by Woody Herman and the Swinging Herman Herd, Cliff Richard, String Driven Thing, and the Portuguese group Os Vips who sang 'Coisas que a contecem'.

THIS BOY

Lennon–McCartney
Lead Vocalists: John & Paul

Sat Club 21 Dec 63
From Us To You 30 Mar 64

The song was on the flip-side of 'I Want To Hold Your Hand', released in November 1963. An instrumental version by the George Martin Orchestra was included in the film *A Hard Day's Night* and because it accompanied a sequence featuring Ringo, it was called 'Ringo's Theme'. The tune even crops up in a 'fox-trot' medley by Tommy Kinsman and his Orchestra.

TICKET TO RIDE

Lennon–McCartney
Lead Vocalist: John

Ticket To Ride 7 June 65

Released as a single, it was also included on the album, and in the film *Help!* and a live recording was released on the *Hollywood Bowl* LP. Other artists who have covered the song include Mary Wells, Vanilla Fudge, the Fifth Dimension, the Bee Gees, the Carpenters, and the New Seekers. There are unusual versions by the Grimethorpe Colliery Band and Phil Kelsall at the Wurlitzer organ recorded at the Tower Ballroom, Blackpool. 'Ticket To Ride' was the last song the Beatles recorded for broadcast in a BBC studio.



The Austrian Alps were one of the locations for the Beatles' second movie Help!

TILL THERE WAS YOU

Wilson
Lead Vocalist: Paul

PGTB 11 June 63
Sat Club 29 June 63
PGTB 30 July 63
PGTB 10 Sept 63
Sat Club 21 Dec 63
From Us To You 26 Dec 63
From Us To You 30 Mar 64

A song from the show and film *The Music Man* and it is a much sung popular standard. Many light music artists have interpreted the song including Peggy Lee, Victor Silvester, Mantovani, Nana Mouskouri, Liberace and Vera Lynn. The Beatles' version appeared on their second album *With The Beatles*, but it had been in their repertoire for some time and was included on the *Star Club* live recording. Inspired perhaps by the Beatles, pop artists such as Peter and Gordon and Marvin Gaye and Kim Weston have covered this ballad.

TO KNOW HER IS TO LOVE HER

Spector
Lead Vocalist: John

PGTB 6 Aug 63

First recorded by Phil Spector with Annette Kleinbard and Marshall Leib under the name the Teddy Bears in 1958, Spector got the title from an inscription on his father's tombstone 'To know him was to love him'. The Beatles changed the 'him' to 'her' and made a very endearing version of the song. The song was included on the tape of a Hamburg performance and released subsequently on the *Star Club* LP. Other artists who have sung it include Vera Lynn, Nancy Sinatra, Peter and Gordon, Gary Glitter, Cilla Black, T. Rex with Gloria Jones and folk-rock group Steeleye Span with David Bowie playing saxophone.

TOO MUCH MONKEY BUSINESS

Berry
Lead Vocalist: John

Sat Club 16 Mar 63
PGTB 11 June 63
Side By Side 24 June 63
PGTB 10 Sept 63

Another Chuck Berry song that the Beatles featured in their repertoire. The Beatles never released their version on disc, but other British groups did, for example the Kinks, the Hollies, Wayne Fontana and the Mindbenders, the Applejacks, the Yardbirds, and more recently, Rocky Sharpe and the Replays. The BBC Beatles' version is a fine group performance with excellent singing from John.

TWIST AND SHOUT

Medley–Russell
Lead Vocalist: John

The Talent Spot 4 Dec 62
PGTB 25 June 63
Swinging Sound '63 18 Apr 63
The Beat Show 4 July 63
Easy Beat 21 July 63
PGTB 6 Aug 63
Sat Club 24 Aug 63
PGTB 27 Aug 63
PGTB 24 Sept 63

The original Isley Brothers' version dates from July 1962 and they also re-recorded it in 1964 with the new title 'Surf and Shout'! The Beatles' version appeared on their first LP *Please Please Me* and there are live recordings on the *Star Club* and *Hollywood Bowl*

albums. They used this song to bring their concerts to a climactic close and, although not a self-penned song, it has become associated with the Beatles more than anyone else. However, many other artists have attempted the song including Chubby Checker, Brian Poole and the Tremeloes (who took the song to number four in 1963), the Mamas and the Papas, Cliff Richard, Mae West, Del Shannon, Tina Turner, the Rezillos and Showaddywaddy.

WORDS OF LOVE

Holly
Lead Vocalists: John & Paul

PGTB 20 Aug 63

First recorded by Buddy Holly and the Crickets, the BBC Beatles' version was aired fifteen months before the song was available on the LP *Beatles For Sale*. John and Paul take the two vocal parts which, by means of double-tracking, Holly sang himself.

YOU CAN'T DO THAT

Lennon–McCartney
Lead Vocalist: John

From Us To You 30 Mar 64
Sat Club 4 Apr 64
From Us To You 18 May 64
Top Gear 16 July 64

It was first released as the B-side of 'Can't Buy Me Love' and was also included on the *A Hard Day's Night* album. The Supremes, the Standells and Harry Nilsson have covered the song. In Nilsson's version other snippets of Beatles songs are fitted around the main melody and lyrics. This clever Beatles tribute is available on the *Pandemonium Shadow Show* LP.

YOUNG BLOOD

Leiber–Stoller–Pomus
Lead Vocalist: Paul

PGTB 11 June 63

This was originally recorded by the Coasters in June 1957. The Beatles never released their version on disc, but they did record a version in the studios of Decca at their audition. At the charity concert for Bangla Desh, which George organised in 1971, Leon Russell performed the song. Other artists to cover it include the Righteous Brothers, Bad Company and Darts.

YOU REALLY GOT A HOLD ON ME

Robinson
Lead Vocalist: John

PGTB 4 June 63
PGTB 13 Aug 63
PGTB 24 Aug 63
PGTB 17 Sept 63

Written by Smokey Robinson and an American hit for his group the Miracles. The Beatles' version appeared on their second LP *With The Beatles* and in the film *Let It Be* the group perform the song with Billy Preston playing the organ. British artists who have covered the song include Cliff Bennett, the Fortunes, the Zombies, the Small Faces and Dusty Springfield. Across the Atlantic artists who have interpreted it include the Supremes and the Temptations, Percy Sledge, Bonnie Bramlett, Lorraine Ellison, and there are two versions by Cher with her husbands Sonny Bono and Gregg Allman.



Not another cup of BBC coffee!

THE DATE CHART 1962-1965

BBC broadcast details are included alongside Beatles' events for these four years.

All songs were written by Lennon and McCartney unless otherwise stated.

1962

- | | | | | | | | | | | | |
|------------------------|--|------------------------|------------------------|--|--------------------------|--------------|----------|---------------------|---------|---------------------|-------------------------|
| 1 January | The Beatles travel to London for an audition at Decca Records. | | | | | | | | | | |
| 4 January | The Beatles are voted Liverpool's top beat group by the readers of <i>Mersey Beat</i> . | | | | | | | | | | |
| 5 January | 'My Bonnie'/'The Saints' is released on a Polydor single. The tracks were recorded in Germany in May 1961 and produced by Bert Kaempfert. The Beatles were backing Tony Sheridan. | | | | | | | | | | |
| March | Unfortunately for Decca Records their head of A & R, Dick Rowe, informs Brian Epstein that groups with guitars are on the 'way out' and refuses the Beatles a record contract. | | | | | | | | | | |
| 7 March | The Beatles enter BBC Studios for the first time. They take part in a recording of 'Teenager's Turn' in the Playhouse Theatre, Manchester. | | | | | | | | | | |
| 8 March | 'Teenager's Turn' is broadcast on the BBC Light Programme, 5.00–5.30 p.m. | | | | | | | | | | |
| | <table border="0"> <tr> <td><i>TEENAGER'S TURN</i></td> <td>Presenter : Ray Peters</td> </tr> <tr> <td></td> <td>Producer : Peter Pilbeam</td> </tr> <tr> <td>'Dream Baby'</td> <td>(Walker)</td> </tr> <tr> <td>'Memphis Tennessee'</td> <td>(Berry)</td> </tr> <tr> <td>'Please Mr Postman'</td> <td>(Holland–Bateman–Gordy)</td> </tr> </table> | <i>TEENAGER'S TURN</i> | Presenter : Ray Peters | | Producer : Peter Pilbeam | 'Dream Baby' | (Walker) | 'Memphis Tennessee' | (Berry) | 'Please Mr Postman' | (Holland–Bateman–Gordy) |
| <i>TEENAGER'S TURN</i> | Presenter : Ray Peters | | | | | | | | | | |
| | Producer : Peter Pilbeam | | | | | | | | | | |
| 'Dream Baby' | (Walker) | | | | | | | | | | |
| 'Memphis Tennessee' | (Berry) | | | | | | | | | | |
| 'Please Mr Postman' | (Holland–Bateman–Gordy) | | | | | | | | | | |
| 10 April | Stuart Sutcliffe dies of a brain haemorrhage at the age of twenty-one. He was a friend of John's since | | | | | | | | | | |

1962

art school and played bass with the Beatles until he decided to remain in Hamburg with his German fiancée Astrid.

13 April The Beatles begin a seven-week residency at the Star Club in Hamburg.

May George Martin hears the Decca Audition Tapes and decides to audition the group for EMI's Parlophone label.

6 June The Beatles perform six songs in EMI's Abbey Road Studios at an audition with George Martin.

15 June The Beatles' second broadcast on BBC Radio.

HERE WE GO Presenter : Ray Peters
 Producer : Peter Pilbeam

'Ask Me Why'

'Besame Mucho' (Velazquez-Skylar)

'A Picture Of You' (Beveridge-Oakman)

July The Beatles are signed to the Parlophone label.

August Brian Epstein informs Pete Best that Ringo Starr will replace him as drummer for the Beatles.

*John and
Cynthia Lennon*



23 August John Lennon marries Cynthia Powell – they met at art school.

4 September The Beatles begin recording for Parlophone.

- 11 September 'Love Me Do' and 'PS I Love You' are recorded. Session drummer, Andy White, plays drums on some takes of 'Love Me Do' while Ringo rattles a tambourine. The version released as a single is reputed to have Ringo on drums, while the take on the LP *Please Please Me* has Andy White on drums.
- 5 October The Beatles' first single is released. Parlophone R 4949 has 'Love Me Do' on the A-side with 'PS I Love You' as the flip-side.
- 26 October The third radio appearance.
HERE WE GO Presenter : Ray Peters
 Producer : Peter Pilbeam
 'Love Me Do'
 'A Taste Of Honey' (Scott-Marlow)
 'PS I Love You'
- 1 November The Beatles begin their fourth stint in Hamburg and appear at the Star Club for two weeks.
- 26 November The second EMI recording session. The Beatles record an unreleased version of Mitch Murray's 'How Do You Do It'. They are unhappy that it should be released as their second single. George Martin is persuaded to allow the release of the improved arrangement of 'Please Please Me'.
- 4 December The Beatles' fourth radio appearance and the first one recorded in London.
THE TALENT SPOT Presenter : Gary Marshal
 Producer : Brian Willey
 'Love Me Do'
 'PS I Love You'
 'Twist and Shout' (Russell-Medley)
- 15 December 'Love Me Do' enters the *Music Week* Top Twenty at number nineteen, and stays there for one week.
- 18 December The fifth and last Beatles trip to Hamburg to perform at the Star Club.
- 20 December 'Love Me Do' re-enters the Top Twenty at number seventeen, its highest position. It entered the Top Twenty for a third time, again at number seventeen, on 12 January, 1963.

'Now, boys, I've got these suits . . . without collars'



1963

- 8 January For the second time the Beatles top the annual *Mersey Beat* popularity poll.
- 11 January The Beatles appear on the television programme 'Thank Your Lucky Stars' to sing 'Please Please Me'.
- 12 January Parlophone single R 4983 is released with 'Please Please Me' on the A-side and 'Ask Me Why' on the B-side.
- 22 January A busy day for the Beatles at the Beeb. They record songs for two radio programmes – 'Saturday Club' and 'The Talent Spot' – and they are also interviewed on the lunchtime programme 'Pop In'

1963

*They meet Shane Fenton (now Alvin Stardust)
after the 'Pop In' programme*



(produced by Derek Chinnery, now Controller of
Radio One).

25 January

HERE WE GO

Presenter : Ray Peters

Producer : Peter Pilbeam

'Chains'

(Goffin-King)

'Please Please Me'

'Ask Me Why'

26 January

The first appearance on:

SATURDAY CLUB

Presenter : Brian Matthew

Producer : Jimmy Grant

'Some Other Guy'

(Leiber-Stoller-Barrett)

'Love Me Do'

'Please Please Me'

'Keep Your Hands Off

(Goffin-King)

My Baby'

'Beautiful Dreamer'

(Foster)

29 January

THE TALENT SPOT

Presenter : Gary Marshal

Producer : Brian Willey

'Please Please Me'

1963

- 'Ask Me Why'
'Some Other Guy' (Leiber-Stoller-Barrett)
- 2 February 'Please Please Me' enters the *Music Week* Top Twenty at number sixteen.
The Beatles' tour with Helen Shapiro begins at the Gaumont in Bradford.
- 11 February Ten songs are recorded at EMI's Abbey Road Studios which will later appear on the first Beatles LP.
- 20 February *PARADE OF THE POPS* Presenter : Denny Piercy.
Producer : John Kingdon
'Love Me Do'
'Please Please Me'
The first live transmission.
- 23 February 'Please Please Me' reaches number two in the *Music Week* Top Twenty and stays there for two weeks, while 'Wayward Wind' by Frank Ifield holds onto the number one spot. It does reach number one in other music paper charts.
- 9 March The first concert of the Chris Montez /Tommy Roe tour.



The Beatles tour with Chris Montez and Tommy Roe

1963

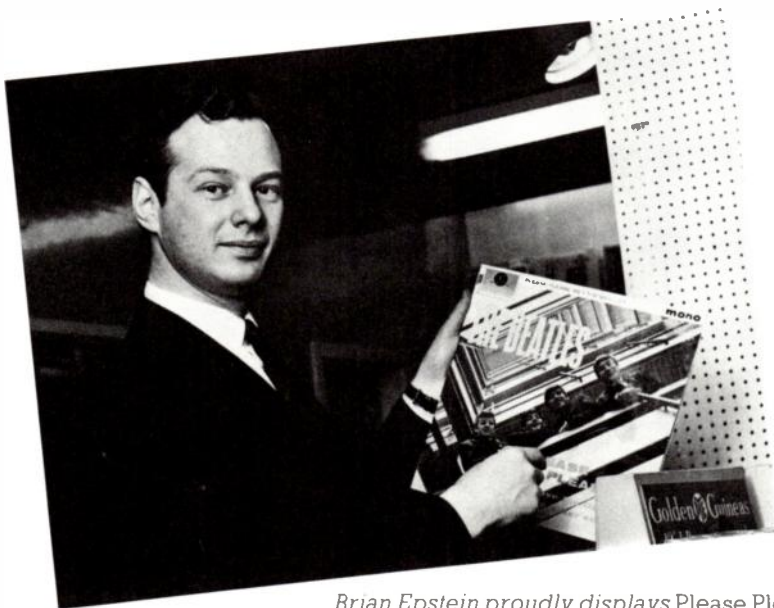
12 March *HERE WE GO* Presenter : Ray Peters
Producer : Peter Pilbeam

'Misery'
'Do You Want To Know
A Secret'
'Please Please Me'

16 March SATURDAY CLUB Presenter : Brian Matthew
Producer : Jimmy Grant

'I Saw Her Standing
There'
'Misery'
'Too Much Monkey
Business' (Berry)
'I'm Talking About
You' (Berry)
'Please Please Me'
'Hippy Hippy Shake' (Romero)
A live appearance.

22 March *Please Please Me* LP released in the UK on Parlophone PMC 1202/PCS 3042.



Brian Epstein proudly displays Please Please Me in his own NEMS record shop

1963

- 28 March *ON THE SCENE* Producer : Brian Willey
'Misery'
'Do You Want To Know
a Secret'
'Please Please Me'
- 7 April *EASY BEAT* Presenter : Brian Matthew
 Producer : Ron Belchier
'Please Please Me'
'Misery'
'From Me To You'
- 8 April John Charles Julian Lennon is born.
- 12 April Third single on Parlophone is released. R 5015 has
'From Me To You' backed with 'Thank You Girl'.
- 18 April *SWINGING SOUND* Producers : Terry Henébery
'63 & Ron Belchier
From the
Royal Albert Hall
'Twist and Shout' (Russell-Medley)
'From Me To You'
- 22 April *SIDE BY SIDE* Presenter : John Dunn
 Producer : Bryant Marriott
'Side By Side' (Wood) Performed with the
 Karl Denver Trio
'I Saw Her Standing
There'
'Do You Want To
Know A Secret'
'Baby It's You' (Bacharach)
'Please Please Me'
'From Me To You'
'Misery'
- 5 May 'From Me To You' reaches number one in the *Music
Week* Top Twenty and stays there for seven weeks.
- 13 May *SIDE BY SIDE* Presenter : John Dunn
 Producer : Bryant Marriott
'Side By Side' (Wood) Performed with the
 Karl Denver Trio

- 'From Me To You'
 'Long Tall Sally' (Johnson-Penniman-Blackwell)
 'A Taste Of Honey' (Scott-Marlow)
 'Chains' (Goffin-King)
 'Thank You Girl'
 'Boys' (Dixon-Farrell)
- 18 May On tour with Roy Orbison and Gerry and the Pacemakers until 9 June.
- 25 May *SATURDAY CLUB* Presenter : Brian Matthew
 Producer : Jimmy Grant
- 'I Saw Her Standing There'
 'Do You Want To Know A Secret'
 'Boys' (Dixon-Farrell)
 'Long Tall Sally' (Johnson-Penniman-Blackwell)
 'From Me To You'
 'Money' (Gordy-Bradford)
- 3 June *STEPPIN' OUT* Presenter : Diz Disley
 Producer : Terry Henebery
- 'Please Please Me'
 'I Saw Her Standing There'
 'Roll Over Beethoven' (Berry)
 'Thank You Girl'
 'From Me To You'
- 4 June The Beatles begin their radio series.
- POP GO THE BEATLES (1)* Presenter : Lee Peters
 Producer : Terry Henebery
 'Pop Go The Beatles' (Trad. arr. Patrick)
 'From Me To You'
 'Everybody's Trying To Be My Baby' (Perkins)
 'Do You Want To Know A Secret'
 'You Really Got A' (Robinson)

1963

Hold On Me'

'Misery'

'The Hippy Hippy (Romero)

Shake'

'Pop Go The Beatles' (Trad. arr. Patrick)

Guest group: The Lorne Gibson Trio.

11 June

POP GO THE

BEATLES (2)

Presenter : Lee Peters

Producer : Terry Henebery

'Too Much Monkey (Berry)

Business'

'I Got To Find (Berry)

My Baby'

'Young Blood' (Leiber-Stoller-Pomus)

'Baby It's You' (David-Bacharach-Williams)

'Till There Was You' (Wilson)

'Love Me Do'

Guest group: The Countrymen.

18 June

Paul McCartney's twenty-first birthday.



*Paul gets his birthday bumps in Delaware Road
outside the BBC's Maida Vale studios*

	<i>POP GO THE BEATLES (3)</i>	Presenter : Lee Peters Producer : Terry Henebery
	'A Shot Of Rhythm And Blues'	(Thompson)
	'Memphis Tennessee'	(Berry)
	'A Taste Of Honey'	(Marlow-Scott)
	'Sure To Fall (In Love With You)'	(Perkins-Claunch-Cantrell)
	'Money'	(Gordy-Bradford)
	'From Me To You'	
	Guest group: Carter-Lewis and the Southerners.	
23 June	<i>EASY BEAT</i>	Presenter : Brian Matthew Producer : Ron Belchier
	'Some Other Guy'	(Leiber-Stoller-Barrett)
	'A Taste Of Honey'	(Marlow-Scott)
	'Thank You Girl'	
	'From Me To You'	
24 June	<i>SIDE BY SIDE</i>	Presenter : John Dunn Producer : Bryant Marriott
	'Side By Side'	(Wood) With Karl Denver Trio
	'Too Much Monkey Business'	(Berry)
	'Love Me Do'	
	'Boys'	(Dixon-Farrell)
	'I'll Be On My Way'	
	'From Me To You'	
25 June	<i>POP GO THE BEATLES (4)</i>	Presenter : Lee Peters Producer : Terry Henebery
	'I Saw Her Standing There'	
	'Anna (Go To Him)'	(Alexander)
	'Boys'	(Dixon-Farrell)
	'Chains'	(Goffin-King)
	'PS I Love You'	
	'Twist And Shout'	(Russell-Medley)
	Guest group: The Bachelors.	

1963

29 June	<i>SATURDAY CLUB</i>	Presenter : Brian Matthew Producer : Jimmy Grant and Bernie Andrews
	'I Got To Find My Baby'	(Berry)
	'Memphis Tennessee'	(Berry)
	'Money'	(Gordy-Bradford)
	'Till There Was You'	(Wilson)
	'From Me To You'	
	'Roll Over Beethoven'	(Berry)
4 July	<i>THE BEAT SHOW</i>	Presenter : Gay Byrne Producer : Geoff Lawrence
	'From Me To You'	
	'A Taste Of Honey'	(Marlow-Scott)
	'Twist And Shout'	(Russell-Medley)
16 July	After a three-week gap their radio series returns for an eleven-week run.	
	<i>POP GO THE BEATLES (\$)</i>	Presenter : Rodney Burke Producer : Terry Henebery
	'That's All Right Mama'	(Crudup)
	'There's A Place'	
	'Carol'	(Berry)
	'Soldier Of Love'	(Cason-Moon)
	'Lend Me Your Comb'	(Twomey-Wise-Weisman)
	'Clarabella'	(Pingatore)
	Guest group: Duffy Power and The Graham Bond Quartet.	
21 July	<i>EASY BEAT</i>	Presenter : Brian Matthew Producer : Ron Belchier
	'I Saw Her Standing There'	
	'A Shot Of Rhythm And Blues'	(Thompson)
	'There's A Place'	
	'Twist And Shout'	(Russell-Medley)

1963

- 'The Honeymoon Song' (Theodorakis)
 'Twist And Shout' (Russell-Medley)
 Guest group: The Swinging Bluejeans.
- 13 August *POP GO THE BEATLES (9)* Presenter : Rodney Burke
 Producer : Terry Henebery
 'Long Tall Sally' (Johnson-Penniman-Blackwell)
 'Please Please Me'
 'She Loves You'
 'You Really Got A Hold On Me' (Robinson)
 'I'll Get You'
 'I Got A Woman' (Charles-Richards)
 Guest group: The Hollies.
- 17 August The EP *Twist And Shout* reaches number two in the *Melody Maker* singles charts.
- 20 August *POP GO THE BEATLES (10)* Presenter : Rodney Burke
 Producer : Terry Henebery
 'She Loves You'
 'Words Of Love' (Holly)
 'Glad All Over' (Schroeder-Tepper-Bennett)
 'I Just Don't Understand' (Wilkin-Westberry)
 'Devil In Her Heart' (Drapkin)
 'Slow Down' (Williams)
 Guest group: Russ Sainty and The Nu-Notes.
- 23 August 'She Loves You'/'I'll Get You' is released in Britain on Parlophone R 5055.
- 24 August *SATURDAY CLUB* Presenter : Brian Matthew
 Producer : Jimmy Grant & Bernie Andrews
 'Long Tall Sally' (Johnson-Penniman-Blackwell)
 'She Loves You'
 'Glad All Over' (Schroeder-Tepper-Bennett)
 'Twist And Shout' (Russell-Medley)
 'You Really Got A Hold On Me' (Robinson)
 'I'll Get You'

- 27 August *POP GO THE BEATLES (11)* Presenter : Rodney Burke
 Producer : Terry Henebery
 'Ooh! My Soul' (Penniman)
 'Don't Ever Change' (Goffin-King)
 'Twist And Shout' (Russell-Medley)
 'She Loves You'
 'Anna (Go To Him)' (Alexander)
 'A Shot Of Rhythm And Blues' (Thompson)
 Guest group: Cyril Davies Rhythm And Blues All Stars and Long John Baldry.
- 31 August 'She Loves You' enters the *Music Week* Top Twenty and begins a twenty-four week stay there.
- 3 September *POP GO THE BEATLES (12)* Presenter : Rodney Burke
 Producer : Ian Grant
 'From Me To You'
 'I'll Get You' (Gordy-Bradford)
 'Money'
 'There's A Place' (Perkins)
 'Honey Don't'
 'Roll Over Beethoven'
 Guest group: Brian Poole and The Tremeloes.



BBC Television filming the Beatles in September for the documentary 'The Mersey Sound', transmitted on 9 October 1963

1963

- 10 September *POP GO THE BEATLES (13)* Presenter : Rodney Burke
Producer : Terry Henebery
'Too Much Monkey Business' (Berry)
'Till There Was You' (Wilson)
'Love Me Do'
'She Loves You'
'I'll Get You'
'A Taste Of Honey' (Marlow-Scott)
'The Hippy Hippy Shake' (Romero)
Guest group: Johnny Kidd and The Pirates.
- 14 September 'She Loves You' reaches number one and stays there for four weeks. It stays in the Top Three for the next six weeks and then returns to number one for another two weeks.
- 17 September *POP GO THE BEATLES (14)* Presenter : Rodney Burke
Producer : Ian Grant
'Chains' (Goffin-King)
'You Really Got A Hold On Me' (Robinson)
'Misery'
'Lucille' (Penniman-Collins)
'From Me To You'
'Boys' (Dixon-Farrell)
Guest group: The Marauders.
- 24 September *POP GO THE BEATLES (15)* Presenter : Rodney Burke
Producer : Ian Grant
Last of the series.
'She Loves You'
'Ask Me Why'
'Devil In Her Heart' (Drapkin)
'I Saw Her Standing There'
'Sure To Fall' (Perkins-Claunch-Cantrell)
(In Love With You)
'Twist And Shout' (Russell-Medley)
Guest group: Tony Rivers and The Castaways.

L

1963

5 October *SATURDAY CLUB* Presenter : Brian Matthew
Producers : Jimmy Grant &
Bernie Andrews

A special fifth birthday edition.

'I Saw Her Standing There'	
'Memphis Tennessee'	(Berry)
'Happy Birthday'	(Trad. arr. Lennon)
'I'll Get You'	
'She Loves You'	
'Lucille'	(Penniman-Collins)

11 October	Sales of 'She Loves You' pass one million and the Beatles are awarded their first Gold Disc.
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13 October	The Beatles appear on television's 'Sunday Night At The Palladium' and are watched by fifteen million viewers. The first signs of 'Beatlemania' are evident as screaming girls gather outside the theatre.
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	Certainly, daily newspapers begin to take notice, for the first time, of the Beatles' hysterical following.	
20 October	<i>EASY BEAT</i>	Presenter : Brian Matthew Producer : Ron Belchier
	'I Saw Her Standing There' 'Love Me Do' 'Please Please Me' 'From Me To You' 'She Loves You'	
24 October	The Beatles perform in Stockholm for Swedish Radio. An excellent quality tape survives of this concert before an audience. They sang 'I Saw Her Standing There', 'From Me To You', 'Money', 'Roll Over Beethoven', 'You Really Got A Hold On Me', 'She Loves You' and 'Twist And Shout'.	
31 October	Beatlemania is born. When the Beatles return from their week in Sweden they are met by thousands of fans at Heathrow Airport. This reception for the bewildered Beatles is recognised as the dawn of the era of Beatlemania.	
1 November	Beginning of their autumn tour with Peter Jay's Jaywalkers and the Brooks Brothers in support.	
3 November	<i>THE KEN DODD SHOW</i>	Producer : Bill Worsley
	'She Loves You' The programme has a repeat broadcast on 6 November.	
4 November	The Royal Variety Performance featuring the Beatles, Marlene Dietrich, Buddy Greco, Flanders and Swann and other show business celebrities. Amongst the audience at the Prince of Wales Theatre are the Queen Mother, Princess Margaret and Lord Snowdon. John invites the people in the cheap seats to clap their hands, 'the rest of you rattle your jewellery'. The show is recorded by BBC television and radio for broadcast the following Sunday.	

- 10 November *ROYAL VARIETY PERFORMANCE* Compere : Dickie Henderson
Linked by: Brian Johnston
Producer : Arthur Phillips
- 'From Me To You'
'Till There Was You' (Wilson)
'Twist And Shout' (Russell-Medley)
- Fifty-five minutes of highlights of the show broadcast from 7.35 p.m. on the Light Programme. The television programme attracted twenty-six million viewers.
- 22 November The second LP *With The Beatles* is released on Parlophone PMC 1206/PCS 3045 with advance orders of 300,000.
American President John F. Kennedy is assassinated in Dallas, Texas.
- 29 November 'I Want To Hold Your Hand'/'This Boy' is released on Parlophone 5084. It has 700,000 advance orders from dealers.
- 30 November *With the Beatles* LP replaces *Please Please Me* at number one in the *Melody Maker* charts.
- 6 December Members of the Fan Club receive a special Beatles Christmas Record with messages from the group.
- 7 December 'I Want To Hold Your Hand' enters the *Music Week* charts at number ten.
The Beatles are the four panellists on BBC TV's 'Juke Box Jury'. It was a special edition from Liverpool.

'Juke Box Jury' chairman, David Jacobs, with his panellists who cast their hit or miss verdicts on the week's new records



1963

- 21 December *SATURDAY CLUB* Presenter : Brian Matthew
Producers : Jimmy Grant & Bernie Andrews
- 'All My Loving'
'This Boy'
'I Want To Hold Your Hand'
'Till There Was You' (Wilson)
'Roll Over Beethoven' (Berry)
'She Loves You'
- 23 December The weekly series 'It's The Beatles' begins on Radio Luxembourg.
- 24 December The Beatles' Christmas Show opens at the Astoria in Finsbury Park and runs until 11 January. Also on the bill are Rolf Harris, Billy J. Kramer and the Dakotas, the Fourmost, Cilla Black, Tommy Quickly and the Barron Knights.
- 26 December *FROM US TO YOU* Presenter : Rolf Harris
Producer : Bryant Marriott
- 'From Us To You'
'She Loves You'
'All My Loving'
'Roll Over Beethoven' (Berry)
'Till There Was You' (Wilson)
'Boys' (Dixon-Farrell)
'Money' (Gordy-Bradford)
'I Saw Her Standing There'
'I Want To Hold Your Hand'
'From Us To You'
- 'I Want To Hold Your Hand'/'I Saw Her Standing There' is rush-released in the United States. The first Beatles single to be released on Capitol, all the others having been turned down by the label.

1964

- 14 January John, Paul and George fly to Paris with Brian Epstein and Mal Evans. Ringo joins them the following day.
- 18 January 'I Want To Hold Your Hand' enters the American *Billboard* chart at number forty-five.
- 29 January 'Komm, Gib Mir Deine Hand' and 'Sie Liebt Dich' are recorded in Paris.
- 1 February 'I Want To Hold Your Hand' is the first Beatles' American number one on the *Billboard* chart.
- 7 February The Beatles land at New York's Kennedy Airport to begin their first American tour.
- 8 February The Beatles talk from New York on 'Saturday Club'. George asks Brian Matthew to give their regards to producer Bernie Andrews and to tell him 'to get his hair cut!'.
 SATURDAY CLUB Presenter : Brian Matthew
 Producers : Jimmy Grant & Bernie Andrews
- 9 February A live appearance on the 'Ed Sullivan Show' which draws a massive audience of seventy-three million. During the broadcast there are no juvenile crimes in the whole of the United States.
- 12 February In concert at the Carnegie Hall in New York. Shrewd promoter, Sid Bernstein, had booked the Beatles in November when Brian Epstein had made an exploratory trip to the States.
- 15 February Their first American Capitol album *Meet The Beatles* reaches number one in the *Billboard* charts.
- 'All My Loving'
 'Money' (Gordy-Bradford)
 'Hippy, Hippy Shake' (Romero)
 'I Want To Hold Your Hand'
 'Roll Over Beethoven' (Berry)

1964

'Johnny B. Goode' (Berry)
'I Wanna Be Your
Man'

The songs were pre-recorded as far back as
7 January.

- 16 February Second appearance on the 'Ed Sullivan Show'
broadcast from Miami.
- 21 February The Beatles fly back to London.
- 23 February Third appearance on the 'Ed Sullivan Show' – pre-
taped 9 February.
- 25 February George Harrison's twenty-first birthday.



George with birthday cards and gifts from Beatle people everywhere

- | | | |
|----------|--|---|
| 2 March | Filming begins for <i>A Hard Day's Night</i> . Walter Shenson is the producer, Richard Lester the director and Alun Owen is the screen-writer. | |
| 5 March | 'Komm, Gib Mir Deine Hand'/'Sie Liebt Dich' released in Germany on the Odeon label. | |
| 20 March | 'Can't Buy Me Love'/'You Can't Do That' issued on Parlophone R 5114 with advance orders of over a million. | |
| 23 March | John Lennon's first book <i>In His Own Write</i> is published. | |
| 28 March | 'Can't Buy Me Love' has its first chart placing at number seven. | |
| 30 March | <i>FROM US TO YOU</i> | Presenter : Alan Freeman
Producer : Bryant Marriott |
| | 'From Us To You' | |
| | 'You Can't Do That' | |
| | 'Roll Over | (Berry) |
| | Beethoven' | |
| | 'Till There Was You' | (Wilson) |
| | 'I Wanna Be Your Man' | |
| | 'Please Mr Postman' | (Holland-Bateman-Gordy) |
| | 'All My Loving' | |
| | 'This Boy' | |
| | 'Can't Buy Me Love' | |
| | 'From Us To You' | |
| 4 April | Beatles singles fill the top five places on the American <i>Billboard</i> chart. | |
| | 1 'Can't Buy Me Love' | |
| | 2 'Twist And Shout' | |
| | 3 'She Loves You' | |
| | 4 'I Want To Hold Your Hand' | |
| | 5 'I Saw Her Standing There' | |
| | 'Can't Buy Me Love' reaches number one in Britain. | |
| | <i>SATURDAY CLUB</i> | Presenter : Brian Matthew
Producers : Jimmy Grant & Bernie Andrews |

1964

'Everybody's
Trying To Be My
Baby'

(Perkins)

'I Call Your Name'

'I Got A Woman'

(Charles-Richards)

'You Can't Do That'

'Can't Buy Me Love'

'Sure To Fall (In
Love With You)'

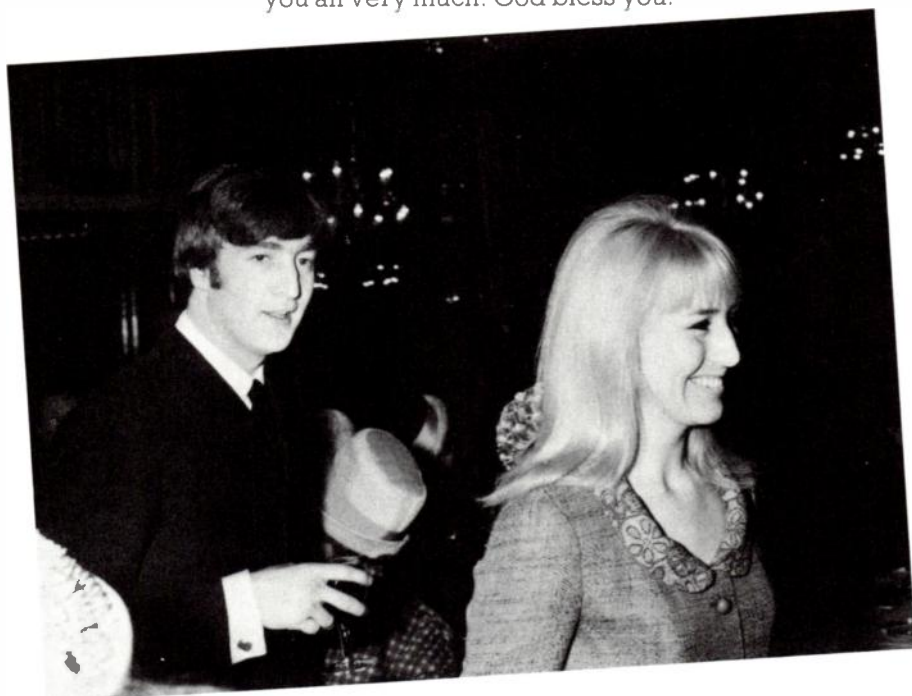
(Perkins-Claunch-Cantrell)

'Long Tall Sally'

(Johnson-Penniman-
Blackwell)

23 April

John attends Foyle's literary luncheon to receive the Literary Prize. His acceptance speech is, 'Thank you all very much. God bless you.'



6 May

Granada TV's special 'Around The Beatles' is networked and features the Beatles performing the Isley Brothers' 'Shout', a hit in Britain for Lulu and the Luvvers.

- 18 May *FROM US TO YOU* Presenter : Alan Freeman
 Producer : Bryant Marriott
 'From Us To You'
 'I Saw Her Standing There'
 'Kansas City' / (Leiber–Stoller)/(Penniman)
 'Hey! Hey! Hey! Hey!'
 'I Forgot To (Kesler–Feathers)
 Remember To Forget'
 'You Can't Do That'
 'Sure To Fall (In (Perkins–Claunch–Cantrell)
 Love With You)'
 'Can't Buy Me Love'
 'Matchbox' (Perkins)
 'Honey Don't' (Perkins)
 'From Us To You'
- 30 May 'Love Me Do' on its reissue in the States reaches number one in contrast to its low chart placing in Britain.
- 4 June The Beatles perform in Copenhagen. Ringo is ill with tonsillitis and so Jimmy Nicol replaces him.
- 10 June Their Far East tour begins in Hong Kong.
- 12 June Ringo Starr is fit enough to join the rest of the group in Australia. However, Jimmy Nicol still continues performing until 15 June.
- 2 July The Beatles arrive back in Britain.
- 6 July Royal Premiere of *A Hard Day's Night* at the London Pavilion.
- 10 July 'A Hard Day's Night'/'Things We Said Today' released on Parlophone R 5160. The third Beatles' LP *A Hard Day's Night* issued on Parlophone PMC 1230/PCS 3058 and includes, for the first time, only Lennon–McCartney songs.
- 16 July *TOP GEAR* Presenter : Brian Matthew
 Producer : Bernie Andrews
 'Long Tall Sally' (Johnson–Penniman–Blackwell)

1964

- 'Things We Said Today'
'A Hard Day's Night'
'And I Love Her'
'I Should Have Known Better'
'If I Fell'
'You Can't Do That'
- 18 July 'A Hard Day's Night' enters the *Music Week* charts at number three and reaches number one on 25 July.
- 2 August *A Hard Day's Night* is put on general release for cinemas throughout Britain. Every close-up shot of one of the Beatles causes screams from the audience.
- 3 August *FROM US TO YOU* Presenter : Don Wardell
Producer : Bryant Marriott
'From Us To You'
'Long Tall Sally' (Johnson–Penniman–Blackwell)
'If I Fell'
'I'm Happy Just To Dance With You'
'Things We Said Today'
'I Should Have Known Better'
'Boys' (Dixon–Farrell)
'A Hard Day's Night'
'From Us To You'
- 19 August The Beatles begin their second American tour – this time with a schedule of venues coast to coast.
- 23 August A concert at the Hollywood Bowl, Los Angeles, is recorded and six songs are released on the album *The Beatles At The Hollywood Bowl* in May 1977.
- 21 September The Beatles, having completed their tour of North



Beatlemania becomes Businessmania as merchandisers realise that anything emblazoned with the Fab Four's faces will sell

America and Canada, return to Britain.

October

A Cellarful Of Noise, written by Brian Epstein with Derek Taylor's assistance is published.

9 October

The Beatles begin a British tour with Mary Wells and Tommy Quickly on the bill. They play in twenty-seven British towns.

10 November

Their autumn tour ends.

26 November	<i>TOP GEAR</i>	Presenter : Brian Matthew Producer : Bernie Andrews
	'I'm A Loser'	
	'Honey Don't'	(Perkins)
	'She's A Woman'	
	'Everybody's	(Perkins)
	Trying To Be My Baby'	
	'I'll Follow The Sun'	
	'I Feel Fine'	
27 November	'I Feel Fine'/'She's A Woman' released on Parlophone R 5200.	
1 December	Ringo has his tonsils removed at University College Hospital, London.	
4 December	The fourth LP <i>Beatles For Sale</i> is released on Parlophone PMC 1240/PCS 3062. Like the first and second albums, it has eight original compositions and six cover versions.	
5 December	'I Feel Fine' enters the <i>Music Week</i> charts at number six and moves to number one the following week.	
12 December	<i>Beatles For Sale</i> tops the British album charts and for the second Christmas in succession the Beatles have the best-selling single and LP.	
18 December	The Fan Club distributes 'Another Beatles' Christmas Record'.	
24 December	The Beatles' Christmas Show opens at the Hammersmith Odeon and continues until 16 January. Also on the bill are Freddie and the Dreamers, Elkie Brooks, the Yardbirds and Jimmy Savile.	
26 December	<i>SATURDAY CLUB</i>	Presenter : Brian Matthew Producers : Jimmy Grant & Bernie Andrews
	'Rock And Roll Music'	(Berry)
	'I'm A Loser'	

1964

'Everybody's
Trying To Be My
Baby'

(Perkins)

'I Feel Fine'

'Kansas City' /

(Leiber-Stoller)/(Penniman)

'Hey! Hey! Hey! Hey!'

'She's A Woman'



Christmas Eskimos at the Hammersmith Odeon

1965

11 February Ringo marries Maureen Cox.



Ringo and Maureen surrounded by the press

- 22 February Filming begins in the Bahamas for their second movie *Help!*.
- 13 March The *Help!* film crew and cast move to the Austrian Alps.
- 20 March 'Saturday Club' has a telephone interview with the Beatles in Austria.
- 9 April 'Ticket To Ride'/'Yes It Is' released on Parlophone R 5265.
- 15 April Filming of *Help!* continues at Twickenham Studios in London.

- 17 April 'Ticket To Ride' enters the *Music Week* charts at number ten.
- 19 April 'Ticket To Ride' is released in the States with the words 'From the United Artists Release "Eight Arms To Hold You"' on the label. This provisional title for the new film was dropped in favour of *Help!*
- 24 April 'Ticket To Ride' reaches number one in Britain.
- 12 May The end of filming for *Help!*
- 7 June *THE BEATLES INVITE YOU TO TAKE A TICKET TO RIDE* Presenter : Denny Piercy
Producer : Keith Bateson
- The last radio programme featuring songs specially recorded for the BBC
- 'Ticket To Ride' (short version)
- 'Everybody's Trying To Be My Baby' (Perkins)
- 'I'm A Loser'
- 'The Night Before'
- 'Honey Don't' (Perkins)
- 'Dizzy Miss Lizzy' (Williams)
- 'She's A Woman'
- 'Ticket To Ride' (full version)
- 12 June The Beatles are awarded MBEs in the Queen's Birthday Honours List.
- 18 June The start of a tour of France, Italy and Spain.
- 24 June John's second book, *A Spaniard In The Works*, is published.
- 4 July The Beatles return to England.
- 23 July 'Help!'/ 'I'm Down' is issued on Parlophone 5305.
- 29 July Royal Premiere of the film *Help!* with Princess Margaret and Lord Snowdon.
- 31 July 'Help!' enters the *Music Week* charts at number five.
- 6 August The fifth LP *Help!* is released on Parlophone PMC 1255/PCS 3071.

1965

- 7 August 'Help!' reaches number one in the singles charts.
- 13 August The Beatles fly to the United States for their third tour.
- 14 August *Help!* is number one in the British album charts.
- 15 August Concert at Shea Stadium in New York. An audience of over 55,000 makes it, at that time, the largest outdoor concert ever held.
- 27 August The Beatles meet Elvis Presley at his Bel Air Mansion.
- 29/30 August Their concerts at the Hollywood Bowl in Los Angeles are recorded by EMI but the tracks remain unreleased until 1977, when seven songs are released along with six recorded at the Hollywood Bowl in 1964.
- 1 September The group returns to Britain.
- 13 September Ringo's wife Maureen gives birth to a son, who is named Zak.



- 12 October The recording session for a new LP – *Rubber Soul* – begins at EMI's Abbey Road Studios.
- 26 October The Beatles receive their MBEs from the Queen at Buckingham Palace.



- 25 November Christmas shopping in Harrod's. The Beatles shop on their own after the store has closed to the public.
- 3 December Release of the eleventh single 'We Can Work It Out'/'Day Tripper' on Parlophone R 5389, and the sixth LP *Rubber Soul* – Parlophone PMC 1267/PCS 3075.
- Their last British tour with ten dates opens at the Odeon in Glasgow with the Moody Blues also on the bill. A member of the Moody Blues, Denny Laine, played in Paul's group, Wings, in the next decade.
- 11 December 'We Can Work It Out'/'Day Tripper' enters the *Music Week* charts at number two and *Rubber Soul* tops the LP charts.
- 12 December The last British Beatles concert takes place at the Capitol in Cardiff.
- 17 December 'The Beatles Third Christmas Record' is released by the Fan Club.
- 18 December 'We Can Work It Out'/'Day Tripper' tops the singles charts and once again the Beatles have the top-selling single and album at Christmas.

THE PROGRAMMES

During the period covered by this book the BBC had a monopoly of legal daytime broadcasting. There were no local radio stations and only three national stations. In the evenings Radio Luxembourg also provided a pop music service.

In April 1964, contraband pop music radio reached British shores with the launch of the pirate ship Radio Caroline. It became more widely available in 1965 with the arrival of other illegal stations such as Radio London.

Popular music fought for airtime on the Light Programme and restrictions on the number of records played meant that much of the music broadcast was played live or pre-recorded in BBC studios.

The programmes that the Beatles performed on had a format that no longer exists today and they all disappeared with, or soon after, the advent of Radio One in 1967.

THE BEAT SHOW

The Beatles performed on this programme just once on 4 July 1963. The sister programme to 'Here We Go', it was produced in Manchester and also featured the BBC Northern Dance Orchestra. Gay Byrne introduced the show.

Thursdays 1.00–1.30 p.m. Producer: Geoff Lawrence

EASY BEAT

Four appearances on this regular show presented by Brian Matthew. Sundays 10.30–11.30 a.m. Producer: Ron Belchier

FROM US TO YOU

Four holiday specials which started and ended with the Beatles singing 'From Us To You', an adaptation of 'From Me To You'. Presented by Rolf Harris, Don Wardell and twice by Alan Freeman.

Boxing Day (26 December) 1963

Easter Monday (30 March) 1964

Whitsun Bank (18 May) 1964
Holiday Monday
August Bank (3 August) 1964 Producer: Bryant Marriott
Holiday Monday

HERE WE GO

Four appearances on this Manchester based programme which was the same, in all but name, as 'Teenager's Turn'. Presented by Ray Peters.

Fridays 5.00–5.30 p.m. Producer: Peter Pilbeam
(except 12 March 63 – Tuesday)

THE KEN DODD SHOW

They sang 'She Loves You' on this comedy show which featured Liverpudlian comedian Ken Dodd.

Sundays 2.30–3.00 p.m. Producer: Bill Worsley

ON THE SCENE

One appearance on this evening show.

Thursdays 5.00–5.30 p.m. Producer: Brian Willey

PARADE OF THE POPS

Their first live music broadcast. Presented by Denny Piercy.

Wednesdays 12.30–1.30 p.m. Producer: John Kingdon

POP GO THE BEATLES

First programme was on 4 June 1963. There were fifteen shows – the first four presented by Lee Peters and the rest by Rodney Burke. The Beatles' adaptation of 'Pop Goes The Weasel' was heard at the beginning and end of each programme.

Tuesdays 5.00–5.30 p.m. Producer: Terry Henebery
(except for three produced by Ian Grant)

THE ROYAL VARIETY PERFORMANCE

Recorded on Monday 4 November 1963 and broadcast the following

Sunday, the show's compere was Dickie Henderson, and the programme was linked by Brian Johnston.

Sunday 10 November 1963 Producer: Arthur Phillips
7.35–8.30 p.m.

SATURDAY CLUB

Ten appearances on this very influential programme. The Beatles performed 'Happy Birthday Dear Saturday Club' on the fifth anniversary edition. Brian Matthew presented the music which was a blend of pop, trad-jazz, country and western, and skiffle.

Saturdays 10.00–12.00 noon Producers: Jimmy Grant and
Bernie Andrews

SIDE BY SIDE

The Karl Denver Trio was the resident group and welcomed the Beatles three times. A version of 'Side By Side' was recorded by the two groups together and used as the signature tune. John Dunn was the BBC announcer.

Mondays 5.00–5.30 p.m. Producer: Bryant Marriott

STEPPIN' OUT

They appeared just once on this programme presented by Diz Disley.

Mondays 10.30–11.30 a.m. Producer: Terry Henebery

SWINGING SOUND '63

The Beatles were billed second to Del Shannon on this show which was broadcast live from the Royal Albert Hall.

Thursday 18 April 1963 Producers: Terry Henebery and
9.10–10.15 p.m. Ron Belchier

THE TALENT SPOT

Their first London BBC session was for this programme, on which Elkie Brooks was another young hopeful. They appeared once more on the show. Presented by Gary Marshal.

Tuesdays 5.00–5.30 p.m. Producer: Brian Willey

TEENAGER'S TURN

The Beatles made their radio debut on this show which was recorded in Manchester. Ray Peters was the first person to introduce the group over the airwaves.

The programme changed its title to 'Here We Go' by the next time the Beatles appeared in front of BBC microphones.

Thursdays 5.00–5.30 p.m. Producer: Peter Pilbeam

The Beatles Invite You To Take A TICKET TO RIDE

Their final appearance as a group performing songs on the radio was another Bank Holiday Monday Special. Denny Piercy 'narrated' the programme.

Monday 7 June 1965, 10.00–12.00 noon Producer: Keith Bateson

TOP GEAR

The Beatles launched this programme which started on 16 July 1964. It was the BBC's first 'progressive' (a good sixties word) music show and was presented by Brian Matthew. The programme's title remained for a number of years when John Peel presented it on Radio One. The second Beatles performance was on 26 November 1964 and they also recorded special jingles for the show.

Thursdays 10.00–12.00 midnight Producer: Bernie Andrews

BEATLES BOOKS

A selective reading list of some of the many books connected with the Beatles. The British editions are stated first, followed by the American publisher.

All Together Now

Harry Castleman and Wally Podrazik Pierian, 1976/
Ballantine Books 1976

All You Need Is Ears

George Martin Macmillan 1979/St Martin's Press 1980

Apple To The Core

Peter McCabe and Robert Schonfeld Martin Brian and O'Keeffe
1977/Sphere 1973/Pocket Books 1972

As Time Goes By

Derek Taylor Davis-Poynter 1973/Abacus 1974/Straight Arrow
1973

The Beatles: A Day In The Life

Compiled by Tom Schultheiss Omnibus Press 1980/Pierian 1980

The Beatles: An Illustrated Record

Roy Carr and Tony Tyler Triune Books 1978/New English
Library 1975/Harmony 1975

Beatles In Their Own Words

Compiled by Miles Omnibus Press 1978/Music Sales 1979

The Beatles' Lyrics

Omega (Futura) 1979/Dell 1975

The Beatles – The Authorised Biography

Hunter Davies Heinemann 1968/Panther 1979/Dell
1968/McGraw Hill 1978

A Cellarful of Noise

Brian Epstein and Derek Taylor
Souvenir Press 1964/New English Library 1965/Pyramid 1964

A Hard Day's Night

John Burke Pan 1964/Dell 1964

The Beatles in Help!

Al Hine Pan 1965/Dell 1965/Mayflower 1965

In His Own Write

John Lennon Jonathan Cape 1964/Simon & Schuster 1964

Lennon Remembers: The Rolling Stone Interviews

Jann Wenner Talmy 1972/Penguin 1973/Popular Library 1971

The Long And Winding Road

Neville Stannard Virgin Books 1982

Love Me Do

Michael Braun Penguin 1964

The Penguin John Lennon

(*In His Own Write* and *A Spaniard In The Works*

in one paperback collection) Penguin 1966/Jonathan Cape 1981

Shout! The True Story of The Beatles

Philip Norman Elm Tree Books 1980/Corgi 1982

A Spaniard In The Works

John Lennon Jonathan Cape 1965/Simon & Schuster 1965

Twilight Of The Gods: The Beatles In Retrospect

Wilfred Mellers Faber 1973/Viking Press 1974

Yellow Submarine

Lee Minoff, Al Brodax, Jack Mendelsohn and Erich Segal

New English Library 1968/Signet 1969

BEATLES DISCOGRAPHY

UK releases only 1962–1965



British single releases on the Parlophone label

Mono recordings

Love Me Do/PS I Love You	Oct 62	R 4949
Please Please Me/Ask Me Why	Jan 63	R 4983
From Me To You/Thank You Girl	April 63	R 5015
She Loves You/I'll Get You	Aug 63	R 5055
I Want To Hold Your Hand/This Boy	Nov 63	R 5084
Can't Buy Me Love/You Can't Do That	March 64	R 5114
A Hard Day's Night/Things We Said Today	July 64	R 5160
I Feel Fine/She's A Woman	Nov 64	R 5200
Ticket To Ride/Yes It Is	April 65	R 5265
Help!/I'm Down	July 65	R 5305
Day Tripper/We Can Work It Out	Dec 65	R 5389

All these singles are still available. They were given new picture sleeves in March 1976.

On 5 October 1982 the original version of 'Love Me Do' (with Ringo on drums) was issued on a single for the first time since the initial pressings. Up until then the album cut of 'Love Me Do' had been used on the reprints of the single.

British extended-play releases on the Parlophone label

Mono recordings

Twist and Shout	July 63	GEP 8882
Twist And Shout	Do You Want To Know A Secret	
A Taste Of Honey	There's A Place	
The Beatles Hits	Sept 63	GEP 8880
From Me To You	Please Please Me	
Thank You Girl	Love Me Do	
The Beatles (No 1)	Nov 63	GEP 8883
I Saw Her Standing There	Anna (Go To Him)	
Misery	Chains	
All My Loving	Feb 64	GEP 8891
All My Loving	Money	
Ask Me Why	PS I Love You	

Long Tall Sally	June 64	GEP 8913
Long Tall Sally	Slow Down	
I Call Your Name	Matchbox	

Extracts from the film

A Hard Day's Night	Nov 64	GEP 8920
I Should Have Known Better	Tell Me Why	
If I Fell	And I Love Her	

Extracts from the album

A Hard Day's Night	Nov 64	GEP 8924
Any Time At All	Things We Said Today	
I'll Cry Instead	When I Get Home	

Beatles For Sale	April 65	GEP 8931
No Reply	Rock And Roll Music	
I'm A Loser	Eight Days A Week	

Beatles For Sale (No 2)	June 65	GEP 8938
I'll Follow The Sun	Words Of Love	
Baby's In Black	I Don't Want To Spoil The Party	

Million Sellers	Dec 65	GEP 8946
She Loves You	Can't Buy Me Love	
I Want To Hold Your Hand	I Feel Fine	

The Beatles released three more EPs in the next two years. *Yesterday* in March 1966, and *Nowhere Man* in July 1966, and *Magical Mystery Tour*, a double EP set issued in December 1967. All thirteen EPs were gathered together in a special box-set and released in December 1981. A special new EP was also included and featured stereo versions of 'She's A Woman' and 'This Boy'.

British Long Player releases on the Parlophone label

Mono releases have the PMC prefix

Stereo releases have the PCS prefix

Please Please Me

March 63

PMC 1202/

PCS 3042

I Saw Her Standing There
Misery
Anna (Go to Him)
Chains
Boys
Ask Me Why
Please Please Me

Love Me Do
PS I Love You
Baby It's You
Do You Want To Know A Secret
A Taste Of Honey
There's A Place
Twist And Shout

With The Beatles

Nov 63

PMC 1206/

PCS 3045

It Won't Be Long
All I've Got To Do
All My Loving
Don't Bother Me
Little Child
Till There Was You
Please Mr Postman

Roll Over Beethoven
Hold Me Tight
You Really Got A Hold On Me
I Wanna Be Your Man
Devil In Her Heart
Not A Second Time
Money

A Hard Day's Night

July 64

PMC 1230/

PCS 3058

A Hard Day's Night
I Should Have Known Better
If I Fell
I'm Happy Just To Dance
 With You
And I Love Her
Tell Me Why
Can't Buy Me Love

Any Time At All
I'll Cry Instead
Things We Said Today
When I Get Home

You Can't Do That
I'll Be Back

Beatles For Sale

Dec 64

PMC 1240/

PCS 3062

No Reply
I'm A Loser
Baby's In Black
Rock And Roll Music
I'll Follow The Sun

Eight Days A Week
Words Of Love
Honey Don't
Every Little Thing
I Don't Want To Spoil The Party

Mr Moonlight
Kansas City

What You're Doing
Everybody's Trying To Be My
Baby

Help!

Aug 65

PMC 1255/
PCS 3071

Help!
The Night Before
You've Got To Hide Your Love
Away
I Need You
Another Girl
You're Going To Lose That Girl
Ticket To Ride

Act Naturally
It's Only Love
You Like Me Too Much

Tell Me What You See
I've Just Seen A Face
Yesterday
Dizzy Miss Lizzy

Rubber Soul

Dec 65

PMC 1267/
PCS 3075

Drive My Car
Norwegian Wood (This Bird
Has Flown)
You Won't See Me
Nowhere Man
Think For Yourself
The Word
Michelle

What Goes On
Girl

I'm Looking Through You
In My Life
Wait
If I Needed Someone
Run For Your Life

Compilation Albums

A Collection Of Beatles Oldies

Dec 66

Parlophone
PMC/PCS 7016

She Loves You
From Me To You
We Can Work It Out
Help!
Michelle

Can't Buy Me Love
Bad Boy
Day Tripper
A Hard Day's Night
Ticket To Ride

Yesterday
I Feel Fine
Yellow Submarine

Paperback Writer
Eleanor Rigby
I Want To Hold Your Hand

The Beatles 1962–1966

April 73

Apple
PCSP 717

Record One

Love Me Do
Please Please Me
From Me To You
She Loves You
I Want To Hold Your Hand
All My Loving
Can't Buy Me Love

A Hard Day's Night
And I Love Her
Eight Days A Week
I Feel Fine
Ticket To Ride
Yesterday

Record Two

Help!
You've Got To Hide Your Love
Away
We Can Work It Out
Day Tripper
Drive My Car
Norwegian Wood (This Bird
Has Flown)

Nowhere Man
Michelle

In My Life
Girl
Paperback Writer
Eleanor Rigby

Yellow Submarine

**The Beatles Live At
The Star Club in
Hamburg, Germany 1962**

Compilation released May 77
Lingasong LNL 1
Bellaphon BLS 5560

Record One

I Saw Her Standing There
Roll Over Beethoven
Hippy Hippy Shake
Sweet Little Sixteen
Lend Me Your Comb
Your Feet's Too Big

Twist And Shout
Mr Moonlight
A Taste Of Honey
Besame Mucho
Reminiscing
Kansas City

Record Two

Ain't Nothing Shakin' (Like

Red Sails In The Sunset

The Leaves On The Trees)
To Know Her Is To Love Her

Little Queenie
Falling In Love Again
Ask Me Why
Be-Bop-A-Lula
Hallelujah I Love Her So

Everybody's Trying To Be My
Baby
Matchbox
Talkin' Bout You
Shimmy Shake
Long Tall Sally
Remember You

In July 1981 these tracks were reissued in two volumes called *Early Years (1) and (2)* on Phoenix PHX 1004. They emerged again on a double album called *Historic Sessions* on Audiofidelity Enterprises (UL) Ltd, AFELD 1018. This compilation released in September 1981 included four extra songs: 'I'm Gonna Sit Right Down And Cry (Over You)', 'Where Have You Been All My Life', 'Till There Was You' and 'Sheila'.

The Beatles Live At The Hollywood Bowl

May 77

Parlophone
EMTV 4

Twist And Shout
She's A Woman
Dizzy Miss Lizzy
Ticket To Ride
Can't Buy Me Love
Things We Said Today*

Roll Over Beethoven*
Boys*
A Hard Day's Night
Help!
All My Loving*
She Loves You*
Long Tall Sally*

Recorded live 30 August 1965, except * 23 August 1964

Rarities

Nov 79

PCM 1001

Across The Universe
Yes It Is
This Boy
The Inner Light
'I'll Get You
Thank You Girl
Komm, Gib Mir Deine Hand
You Know My Name (Look Up
The Number)
Sie Liebt Dich

Rain
She's A Woman
Matchbox
I Call Your Name
Bad Boy
Slow Down
I'm Down
Long Tall Sally

The Complete Silver Beatles

Sept 82 Audiofidelity Enterprises Ltd

AFE AFELP 1047

Three Cool Cats
Crying, Waiting, Hoping
Besame Mucho
Searchin'
Sheik of Araby
Money

To Know Him Is To Love Him
Take Good Care Of My Baby
Memphis
Sure To Fall
Till There Was You
September In The Rain

Twelve songs from the Decca audition, which took place on 1 January 1962, became available for the first time on a legal record. Not included on this album are the three Lennon–McCartney songs performed – 'Like Dreamers Do', 'Hello Little Girl' and 'Love Of The Loved'. 'Please Mr Postman', 'Red Sails In The Sunset' and 'Your Feet's Too Big' are also missing.

20 Greatest Hits

Oct 82

Parlophone

PCTC 260

Love Me Do
From Me To You
She Loves You
I Want To Hold Your Hand
Can't Buy Me Love
A Hard Day's Night
I Feel Fine
Ticket To Ride
Help!
Day Tripper

We Can Work It Out
Paperback Writer
Yellow Submarine
Eleanor Rigby
All You Need Is Love
Hello Goodbye
Lady Madonna
Hey Jude
Get Back
The Ballad Of John And Yoko

This album includes all number one A-sides plus 'Love Me Do' in chronological order.

These thirteen albums comprehensively cover the Beatles' recordings from 1962–1965. The following albums are also recommended.

The Early Years*The Beatles featuring Tony Sheridan*

June 71

Contour

28701111

The Beatles backed Tony Sheridan on tracks recorded in Germany in May 1961.

The Songs Lennon and McCartney Gave Away

<i>Various Artists</i>	April 71	EMI NUT 18
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A fascinating album of versions of songs that the Beatles never recorded themselves. Billy J. Kramer's recording of 'I'll Be On My Way' is included.

Other compilations of tracks by the Beatles:

Rock 'n' Roll Music	June 76	Parlophone PCS 7191, 7192
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A two record set that was reissued in December 1980 in two volumes on EMI's budget price label *Music For Pleasure*.

Volume One	MFP 50506
Volume Two	MFP 50507

Love Songs	Dec 77	Parlophone PCS 7211, 7212
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A two record set

The Beatles Ballads	Oct 80	Parlophone PCS 7214
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Twenty songs on one album

Reel Music	April 82	Parlophone PCS 7218
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Songs from their four cinema films – *A Hard Day's Night*, *Help!*, *Yellow Submarine* and *Let It Be* and one television film – *Magical Mystery Tour*.

WITH A LITTLE HELP FROM MY FRIENDS

My research began in the Contracts Department of the BBC where I was given a list of all the contracts made between the Beatles and the BBC. In addition to the list, I was loaned files containing correspondence between the two. Next I spent several days staring at micro-film in the Registry Department where the BBC has kept a meticulous record of its past programmes. With these sources the story of the Beatles' BBC broadcasts was pieced together. My thanks go to the helpful staff in these departments.

With a little help from my friends some of the lost heritage of Beatles material was uncovered for broadcast. Many thanks to all at BBC Radio One for their support and especially to Derek Chinnery, Jeff Griffin, Johnny Beerling, Andy Peebles, Tony Wilson, Pete Dauncey, John Tobler, Mike Adams and David Beer.

Also thanks to Deb, Sarah and Sue for typing the manuscript and to Prue for her constant encouragement.

Kevin Howlett
August 1982



INDEX

Figures in *italics* refer to illustrations

- Alexander, Arthur, 20, 41, 68, 69
 'All My Loving', 40
 'And I Love Her', 30, 41
 Andrews, Bernie, 26, 8, 13, 25–26, 27
 'Anna (Go To Him)', 30, 41
 Anthony, Richard, 40
 'Around the Beatles', 100
 Asher, Jane, 14–15
 'Ask Me Why', 41, 78, 81, 82
 Atkins, Chet, 42, 52
- 'Baby It's You', 41–42
 'Bad To Me', 51
 Baker, Adrian, 51
 Beach Boys, 57
 'Beatlemania', 21, 22, 32, 93, 94
 'Beatles At the Beeb', 8, 10
Beatles For Sale, 31, 35, 38, 47, 51, 54, 55, 60, 66, 75, 104
 'Beatles Invite You To Take Ticket To Ride', 38, 107, 113
Beatles Live at the Hollywood Bowl, 40, 50, 61, 67, 74, 102
 'Beat Show', 87, 110
 'Beautiful Dreamer', 42, 81
 Berry, Chuck, 20, 23, 44, 53, 56, 70, 74
 Berry, Dave, 42
 'Besame Mucho', 21, 42, 78
 Best, Pete, 11, 78
 Bilk, Acker, 23
 Bill Haley and the Comets, 52
 Black, Cilla, 42
 Blondo, Lucky, 47
 Bonilla, Emi, 55
 'Boys', 43
 Brian Poole and the Tremeloes, 15, 46
 Burke, Rodney, 15
- Campbell, Glenn, 47
 'Can't Buy Me Love', 43
 'Carol', 20, 44
 Carpenters, 42
 Cash, Johnny, 52
Cellarful Of Noise, 103
 'Chains', 44, 81
 Channel, Bruce, 47
 Charles, Ray, 20, 52
 Chinnery, Derek, 8
 Chipmonks, 40, 47
 Chris Barber's Jazz Band, 14
 Christie, Lou, 52
 'Clarabella', 44
 Clark, Petula, 51, 66
 Cliff Bennett and the Rebel Rousers, 42, 76
 Coasters, 42
- Cogan, Alma, 51
 'Come Together', 20
 Conway, Russ, 47
 Count Basie Orchestra, 40, 47, 58
 Crickets, 46
 Crosby, Bing, 42
 'Crying, Waiting, Hoping', 45
- 'Devil In Her Heart', 46
 'Dizzy Miss Lizzy', 38, 46
 Dodd, Ken, 67, 41, 94, 111
 Donays, 46
 'Don't Ever Change', 46
 'Don't Pass Me By', 29
 Doran, Terry, 25, 26
 'Do You Want To Know a Secret', 15, 47, 82
 'Dream Baby', 11, 47, 77
 Duke Ellington Orchestra, 40
 Dylan, Bob, 37, 38
- 'Easy Beat', 13, 17, 48, 84, 87, 88, 94, 110
 'Ed Sullivan Show', 97, 98
 Enoch Light and the Light Brigade, 51
 Epstein, Brian, 16, 83, 15, 17–18, 25, 27, 33, 77, 78, 97, 103
 Everly Brothers, 20
 'Everybody's Trying To Be My Baby', 20, 38, 47
- Faith, Adam, 58
 Faithfull, Marianne, 55
 Fame, Georgie, 41
 Feliciano, José, 41
 Fenton, Shane, 81, 14
 Ferry, Brian, 46
 Fitzgerald, Ella, 44, 50
 Flamin' Groovies, 43, 62
 Francis, Connie, 41
 Freddie and the Dreamers, 53
 Freeman, Alan, 22
 'From Me To You', 14, 15, 23, 40, 48, 84
 'From Us To You', 23, 38, 102, 110
- Gaye, Marvin, 23
 George Martin Orchestra, 40, 44, 72
 'Get It', 20
 'Glad All Over', 20, 48
 Griffin, Jeff, 6, 8
- 'Happy Birthday', 25
Hard Day's Night (LP), 40, 43, 52, 56, 57, 72, 75
Hard Day's Night (film), 26, 31, 99, 101
 'Hard Day's Night', 50

Harris, Rolf, 23
 Harrison, George, 11, 19, 20, 21, 23, 25,
 26–27, 28–30, 36, 37, 38
 'Hello Little Girl', 11
Help!, 38, 46, 64, 72, 106, 107
 Henebery, Terry, 8, 15
 'Here We Go', 78, 79, 81, 83, 111
 Herman, Woody, 72
 Hill, Vince, 23
 Hippodrome (Birmingham), 34
 'Hippy Hippy Shake', 50, 83
 Hollies, 15, 38
 Holly, Buddy, 45, 75
 'Honey Don't', 20, 38, 50
 'Honeymoon Song', 21, 51
 Hopkin, Mary, 21, 51
 Horne, Lena, 41
 'Hutch', 42

 'I Call Your Name', 50
 'I Feel Fine', 31, 51
 'If I Fell', 52
 'I Forgot To Remember to Forget', 52
 'I Got A Woman', 20, 52
 'I Got To Find My Baby', 20, 52
 'I Just Don't Understand', 21, 53
 'I'll Be On My Way', 15, 53
 'I'll Follow the Sun', 54
 'I'll Get You', 55
 'I'm a Loser', 38, 55
 'I'm Gonna Sit Right Down and Cry Over
 You', 55
 'I'm Happy Just To Dance With You', 55
 'I'm Talking About You', 20, 56, 83
In His Own Write, 99
 'I Saw Her Standing There', 56, 83
 'I Should Have Known Better', 57
 Ivy League, 38
 'I Wanna Be Your Man', 58
 'I Want To Hold Your Hand', 58, 95

 Jacobs, David, 95, 95
 James, Dick, 40, 44
 Jeannie and the Big Guys, 43
 Jeff Beck Group, 48, 68
 Joe Brown and the Bruvvers, 23
 John, Elton, 56
 'Johnny B. Goode', 20, 59
 Johnny Kidd and the Pirates, 15, 68
 Johns, Glyn, 54
 Jolson, Al, 42
 Jones, Jack, 41
 'Juke Box Jury', 94

 'Kansas City', 20, 59
 Karl Denver Trio, 15
 'Keep Your Hand Off My Baby', 60, 81
 King, Ben E., 42
 King, Carole, 44
 Kramer, Billy J., 15, 42, 47, 51, 53
 Lanza, Mario, 42

Lee, Brenda, 44
 'Lend Me Your Comb', 20, 60
 Lennon, John, 76, 10, 11, 15, 19, 20, 21, 23,
 25–26, 28, 36, 37, 38, 100
 Lester, Richard, 99
Let It Be, 42, 76
 'Let It Be', 36
 Leyton, John, 42
 Little Richard, 20, 56
Live Peace In Toronto, 46, 63
 'Lonesome Tears In My Eyes', 60
 'Long Tall Sally', 20, 60, 62
Long Tall Sally (EP), 51
 Loss, Joe, 42
 'Love Me Do', 11, 13, 61, 79, 81, 82
 'Lucille', 20, 61
 Lynch, Kenny, 23, 62
 Lynn, Vera, 42

 Mamas and the Papas, 51
 Manuel and his Music From the
 Mountains, 21, 51
 Martin, George, 58, 78, 79
 Marvelettes, 65
 'Matchbox', 20, 62
 Matthew, Brian, 28, 8, 11–12, 13, 27,
 30–31, 31–33, 34, 35, 36, 37, 38
 Maughan, Susan, 23
 Mayall, John, 50
 McCartney, Paul, 10, 11, 14, 15, 20, 21, 23,
 28, 29, 36, 37, 38
 'Memphis Tennessee', 11, 20, 62, 77
Mersey Beat, 77, 80
 Merseybeats, 55
 'Misery', 62, 83, 84
 'Money (That's What I Want)', 63
 Mulligan, Gerry, 52

 Nashville Teens, 27
 Newley, Anthony, 56
 'Night Before', 38, 64
 Northern Dance Orchestra, 11
 'Nothin' Shakin' (But the Leaves On the
 Trees)', 20, 64

 'On the Scene', 13, 84, 111
 'Ooh! My Soul', 20, 64
 Orbison, Roy, 42, 47
 Owen, Alun, 31, 99

 'Parade of the Pops', 13, 82, 111
 Paris Cinema Studio, 9, 18, 29, 17, 29
 Peebles, Andy, 7, 25
 Perkins, Carl, 20, 23, 27, 47, 50
 Peter and Gordon, 52
 'Picture of You', 64, 78
 Piercy, Denny, 38
 Pilbeam, Peter, 8, 10, 11
 Pinky and Perky, 40
 Play House Theatre (London), 13
 Play House Theatre (Manchester), 10, 77
 'Please Mr Postman', 11, 65, 77

- Please Please Me*, 15, 41, 42, 43, 44, 61, 71, 72, 74, 79
 'Please Please Me', 11, 13, 65, 80, 81, 82, 83
 'Pop Goes the Weasel', 17
 'Pop Go the Beatles', 16, 15, 17, 18, 20, 21, 31, 85–87, 88, 89, 90, 91, 92, 111
 'Pop In', 80
Postcard, 21
 Presley, Elvis, 20, 23, 52, 55
 Preston, Billy, 50
 Price, Alan, 47
 Prince of Wales Theatre, 22, 21
 'PS I Love You', 66

 Quatro, Suzi, 58

 Radio One, 8, 10, 12
Radio Times, 14–15
 Ramon, Juan, 51
 Renato and his Blue Caps, 40, 41, 51, 56, 57, 60
 Richard, Cliff, 42, 46, 72
Rock 'n' Roll, 20
 'Rock 'n' Roll Music', 20, 66
 Rolling Stones, 44, 58
 'Roll Over Beethoven', 20, 60
 Rory Storme and the Hurricanes, 38, 42
 Rowe, Dick, 77
 Royal Albert Hall, 14, 14
 Royal Variety Performance, 22, 21, 94, 111
Rubber Soul, 109
 Rydell, Bobby, 41

 Sandpipers, 40
 'Saturday Club', 7, 11, 12, 13, 17, 22, 25, 27, 35, 80, 81, 83, 85, 93, 104, 106, 112
 Searchers, 15, 42
 Sellers, Peter, 50
Sgt Pepper's Lonely Hearts Club Band, 37
 Shakin' Stevens and the Sunsets, 51
 Shannon, Del, 14, 47
 Shapiro, Helen, 42, 82
 Shaw, Sandie, 61
 Shea Stadium, 34, 108
 'She Loves You', 21, 51, 67, 90, 92
 Sheridan, Tony, 77
 'She's a Woman', 31, 68
 Shirelles, 43
 'Shot Of Rhythm and Blues', 20, 68
 'Side By Side', 15, 84, 87, 112
 Silvester, Victor, 51
 'Slow Down', 68
 Small Faces, 76
 'So How Come (No One Loves Me)', 21, 69
 'Soldier of Love', 20, 69
 'Some Other Guy', 69, 81, 82
Spaniard In the Works, 37, 107

 Springfield, Dusty, 27, 76
 Springfields, 14
 Star Club (Hamburg), 78, 79
Star Club, Live At The, 41, 42, 43, 47, 50, 56, 60, 61, 64, 66, 70, 74
 Starr, Kay, 66
 Starr, Ringo, 24, 106, 11, 19, 20, 23, 28–30, 36, 37, 38, 79, 106
 'Steppin' Out', 85, 112
Stop and Smell the Roses, 20
 'Sunday Night at the London Palladium', 93
 Supremes, 44, 50
 'Sure To Fall', 20, 70
 Sutcliffe, Stuart, 77
 'Sweet Little Sixteen', 20, 70
 Swinging Blue Jeans, 15, 23
 'Swinging Sound '63', 14, 84, 112

 'Talent Spot', 11, 80, 81, 112
 Tarbuck, Jimmy, 40, 42
 'Taste of Honey', 21, 71, 79
 'Teenager's Turn', 10, 77, 113
 'Thank You Girl', 71
 'Thank Your Lucky Stars', 80
 'That's All Right Mama', 20, 71
 'There's A Place', 71
 'Things We Said Today', 72
 'This Boy', 72
 'Ticket To Ride', 77, 107
 'Till There Was You', 21, 24, 73
 'To Know Her Is To Love Her', 74
 'Too Much Monkey Business', 74, 83
 'Top Gear', 27, 28, 31, 104, 113
Tug of War, 20
 'Twist and Shout', 14, 74, 90

 Vanilla Fudge, 51
 Vartan, Sylvie, 42
 Vaughan, Sarah, 41
 Vernons Girls, 14

 Warwick, Dionne, 50
 Wells, Mary, 40, 41, 44, 47, 56
 White, Andy, 79
 Williams, Beti, 40
 Williams, Larry, 46
With the Beatles, 40, 46, 58, 63, 65, 73, 76, 95
 Wormack, Bobby, 41
 'Words of Love', 75

 'You Can't Catch Me', 20
 'You Can't Do That', 75
 'Young Blood', 75
 'You've Really Got a Hold On Me', 76

 Zombies, 76

£2.25

The Beatles at the Beeb celebrates an important anniversary in the annals of pop music: twenty years ago the Beatles entered a BBC studio for the first time. It was the beginning of a long and productive relationship between the Beatles and BBC radio. Between March 1962 and June 1965 the Beatles appeared on over fifty radio shows and progressed from a group without a record contract to a group with the world at their feet.

The Beatles at the Beeb is a unique account of the partnership between the world's greatest pop group and the BBC, and draws upon the personal reminiscences of the producers and presenters who worked with them. Printed here are extracts from some of the first ever radio interviews with the Beatles in which their inimitable sense of humour shines through.

The book is fully-illustrated with many rare and previously unpublished photographs which conjure up the optimistic mood of Beatlemania and the sixties. This is also a valuable reference work which includes commentaries on the songs they performed specially for the BBC (many never released on record), a detailed date chart, a complete 1962-65 discography plus a selective bibliography.

The author, Kevin Howlett, is a Radio One producer, who wrote and co-produced the programme which inspired this book.



Front cover photographs of John Lennon, Paul McCartney, George Harrison and Ringo Starr © Popperfoto.

ISBN 0 563 20128 2