

EXPLANATION OF DIAGRAMS

Studio and technical personnel

EMI Recording Studios

Producer: Ron Richards
Balance engineer: Norman Smith
Tape operator: Chris Neal

Instruments

Guitar
Lennon - 1958 Rickenbacker 325 Capri with Bigsby B5 vibrato
Harrison - 1957 Gretsch G6128 Duo Jet

Bass
McCartney - 1961 Höfner 500/1

Drums
White - Buddy Rich Super Classic

Instruments played

Session date and studio number

September 11, 1962
Studio 2



Audio tape catalog number and tape type (when available)



RECORDING

REMixING

Recording stage (ie. recording or remixing)

Please Please Me ——— *Song title*

Audio tape track (ie. TRACK 1 for Mono; TRACK 1 and 2 for two-track/ stereo; tracks 1-4 for four-track and tracks 1-8 for eight-track recordings)

TRACK 1

Guitar 1
Guitar 2
Bass
Drums

Vocal
Backing vocals

Guitar 1
Guitar 2
Bass
Drums
Vocal
Backing vocals

Audio tape track contents

bt
Unnumbered
Takes

Superimposition
onto
Unnumbered
Take

Take number(s) and work performed:

REMIx MONO
From
unnumbered
Take

*BT = Backing Track
SI = Superimposition
EP = Edit Piece
RM = Remix Mono
RS = Remix Stereo
RV = Release Version*

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INTRODUCTION

In hindsight, when you think about it, it should surprise no one that the prime mover in The Beatles' history, the person who got them onto the world stage—Brian Epstein—was a record store manager. Vinyl was the currency of the rock 'n' roll era, and though the manager of NEMS was not exactly what you could call a fan—at first—he was thoroughly knowledgeable about the artists and their records. This gave him an alignment with the four locals who became the focus of his creative drive starting in late 1961. (Otherwise, this older, somewhat upper crust merchant would've had *nothing* in common with these hard-edged working class youths, beyond a latent outsider status.)

As we will examine in this volume, the musicians who became The Beatles were insatiable consumers of rock 'n' roll and rhythm and blues; primarily singles. The excitement they felt with every new release by their favorite artists was like oxygen in nourishing their ambitions. And when one looks closely at what they were doing (and when), the pattern that emerges shows that the notion that they too could produce recordings of songs written by themselves was not out of reach; particularly after John Lennon and Paul McCartney connected in the summer of 1957. What started as a vague ambition gradually took form and shape as they set upon their joint journey.

To understand The Beatles' recording history in context, like any other historical subject, it has taken time and distance from the actual events for a clear-

eyed view to come into focus. During this gap, source material heretofore inaccessible gradually started to become available, raising the bar considerably on the requirements of scholarship. The Beatles themselves were largely reticent about telling their own story in detail, excepting John Lennon's sprawling magazine interviews in *Rolling Stone* and *Playboy* that bookended his post-Beatles life, subject only to the rigor of his inquisitors (which wasn't much), and George Harrison's not-a-memoir-at-all *I Me Mine*, a book seemingly brought into existence for the purpose of offering up a high-end presentation of his evolution as a lyricist.

The embargo on relating their history in their own way finally ended in 1995 with the *Anthology* project, first a documentary and set of recordings and later, a book. This, the three surviving Beatles may have actually believed, finally set the record straight and answered all the questions any fan could possibly have. On the contrary, it predictably stirred the pot for even *more* inquiry. With access to vault recordings running rampant in the digital age, including seemingly endless hours of the *Let It Be*-era "Nagra tapes," scrutiny of every aspect of their lives and every sound put to tape heightened in earnest.

To be sure, the story of The Beatles' rise and successes, their tours, growth as recording artists, films, influence on their generation, and inner dramas are *all* compelling: we as a species are addicted to story-telling, and theirs covered seemingly every aspect of the human experience.



► Elvis Presley
"That's All Right"



shrill tenor. (He'd taken his stage name from American bluesman Alonzo "Lonnie" Johnson, a New Orleans-born musician credited with inventing the guitar solo.)

Chris Barber was the bandleader of Chris Barber's Jazz Band, an outfit naturally steeped in jazz, mostly Dixieland (termed "traditional" or "trad" jazz in England, as distinct from swing, bebop or any newer offshoots). Serving as the group's banjo-and-guitar player was the Glasgow-born Anthony "Lonnie" Donegan—a multi-instrumentalist possessing a large personality as well as a

Barber and company were at Decca's London studio facility on July 13th, 1954, laying down tracks for their first 10-inch LP, creating what amounted to a souvenir of their live set.

Donegan had been accorded a solo vocal spotlight during the band's performances in what was referred to as their "skiffle break," using a term apparently borrowed from country blues musicians dating back to the 1920s. The material was, typically, drawn from Lead Belly or other rootsy American folk/blues artists. Roughly akin to what was known to musicologists as "jug band music," what defined the genre lay more in the execution rather than the style of music itself: it denoted playing songs encompassing blues, country and folk, anchored by guitar or banjo and augmented by non-traditional instruments. These might include tea chest (or washtub) bass and rhythm scraped out on a washboard (sometimes enhanced with thimbles on the digits of the player).

Surprisingly analogous to the 1970s punk movement, the songs themselves were not terribly challenging, usually falling within the same three- or four-chord vocabulary, and didn't require a gifted singing voice. Thus, the appeal of this kind of music was that it was within the reach of the most melody-challenged individuals, and it was a group activity. In short, just about anyone could do it passably well, along with their friends.

On this day, Donegan and company laid down four songs with Lonnie on vocals (Barber, the band's trombonist, picked up bass for the mini-set after the

The world's most controversial singer writes for YOU!

HERE IT IS — THE FIRST ARTICLE EVER WRITTEN FOR A BRITISH PUBLICATION BY THAT DYNAMIC RECORDING IDOL—

ELVIS PRESLEY



I'm afraid to wake up each morning. I can't believe all this has happened to me. I just hope it lasts. Thanks to all my faithful teenage fans, I have made a lot of money all of a sudden. Just two years ago I was driving a truck for \$35 a week in Memphis, Tennessee, and before that, I was knocking down \$14 a week (that's less than \$5 in your money) as a theatre usher. Then one day my father gave me a guitar. Although I didn't know a B-flat from C-sharp, I finally learned to play. My career as a singer started by accident. I went into a record shop to make a record for my mother, just to surprise her. Some man in there heard me sing and said he might call me sometime. He did... a year and a half later. He was Sun Phillips, the owner of Sun Records, and I made a couple of records for him. Mr. Steve Sholes, who is the head of country-western music at RCA Victor, happened to hear one of them and wanted to sign me up with his company. It was Mr. Sholes who gave me "Heartbreak Hotel" to cut and, as you know, it turned out to be a million seller. A lot of people ask me where I got my singing style. Well, I didn't copy my style from anybody. I've got nothing in common with Johnnie Ray, except that we both sing—if you want to call it singing. I jump around because it is the way I feel. In fact, I can't even sing with a beat at all if I stand still. The kids are really wonderful the way they respond to my style. I get around 10,000 fan letters a week. So many people all over the country are starting fan clubs for me. I certainly am grateful to them all, and in answer to some of the questions they ask, here are a few statistics about myself. I was born in Tupelo, Mississippi, on January 8, 1935. I was raised and went to high school

A self-penned article by Elvis Presley in a early September 1956 issue of the New Musical Express.



► Big Joe Turner
"Shake, Rattle And Roll"



in London. It became Haley's first US Top 10 hit.

"Rock Around The Clock" might've stayed a footnote in the group's past, but a quirk of fate and an unexpected decision gave it a second wind. A cinematic treatment of Evan Hunter's 1954 novel, *The Blackboard Jungle*, was in production late that year, and its producers sought some

contemporary music to give it immediacy. Given that no adult connected to the film had any real clue as to where to even begin to look, what exactly that music was to be would have to come serendipitously.

Director Richard Brooks happened to be at lead actor Glenn Ford's house one evening during production when he took note of the strains of Bill Haley's band coming from the "China Room," played by Ford's nine-year-old son. (Peter, even at that early age, was already a connoisseur of all kinds of music, who would go on to score his own Top 60 hit on Philips Records in 1965.) "Rock Around The Clock" caught Brooks' ears, and he borrowed it, along with a few other singles from Peter's collection, to test out on others involved in the production. (Turner's "Shake, Rattle And Roll"



► The movie trailer for
"Blackboard Jungle."



was among them.) It became the obvious choice for the film's opening (and closing) credits, and when *Blackboard Jungle* opened in March 1955, "Rock Around The Clock" exploded, hitting an eight-week run at #1 in *Billboard* by summer.

Woolton Parish Church
Garden Fete
and
Crowning of Rose Queen
Saturday, July 6th, 1957

To be opened at 3p.m. by Dr. Thelwall Jones

PROCESSION AT 2p.m.

LIVERPOOL POLICE DOGS DISPLAY
FANCY DRESS PARADE
SIDESHOWS REFRESHMENTS
BAND OF THE CHESHIRE YEOMANRY
THE QUARRY MEN SKIFFLE GROUP

ADULTS 6d., CHILDREN 3d. OR BY PROGRAMME

GRAND DANCE
at 8p.m. in the Church Hall
GEORGE EDWARDS' BAND
THE QUARRY MEN SKIFFLE GROUP
Tickets 2/-

▶ *The Quarry Men play at the Woolton Parish Garden Fête.*



to achieve was revealed only over time, it is amazing to consider that this day was as well chronicled as it was. The father of the group's banjo player, Rod Davis, took some photos of the procession on its way to the church grounds, while Geoff Rhind, a classmate of John's at Quarry Bank School, took the best-known photo of the first performance. John and Paul's introduction came between sets, at the point when the ensemble had moved into the basement. It was there that as The Quarry Men began their second set, a member of the church's youth club, Bob Molyneux, began taping them on his Grundig TK 8 machine. It was with a hand-held microphone, in a "live" room (hard floor and high ceiling), making the resulting recording sound boomy. But he'd captured the unmistakable sound of 16-year-old John Lennon's voice.

Think about this for a minute: a musical performance by John Lennon's Quarry Men was taped (this alone is incredible), and on the very same day that he was introduced to his musical partner? It staggers belief, but this is what happened. Bob taped a number of other activities that day on several spools of tape. He could not have immediately known, of course, the historic importance of what he'd unwittingly captured, but six years later, it was evident to everyone in Britain that The Beatles, John's current musical vehicle, were going places, and that maybe that souvenir of where he'd started might be of interest to someone, if only out of



An owner's manual for the Grundig TK 8 tape recorder.

the instrument didn't matter. Upon purchasing the instrument at Frank Hessay's, the others made it their mission to get him up to speed on the vocabulary of rock 'n' roll, as well as the essential songs he'd need to know.

During the Easter 1960 school break at his family home at 20 Forthlin Road, Allerton, Liverpool, Paul used his friend Charles Hodgson's two-tone cream white

and beige Grundig TK20 ¼-inch, half-track reel-to-reel tape machine to create a series of recordings featuring himself, his brother Mike, John, George and Stuart. The extant tape is a wonderful snapshot of the group putting Stuart—and themselves—through their paces. The repertoire consisted of a number of instrumentals: some of them formless jams, and other's songs with actual titles that they would perform again down the road.

The four fledgling "Beatals" (a name originating with Stu and refined by John that they would soon begin using) were armed with their respective guitars; a 1959 Höfner Club 40 for John, a 1958/1959 Resonet Futurama for George, a Zenith Model 17 for Paul and the 1959 Höfner 500/5 bass for Stuart. Harrison, Lennon and Sutcliffe shared three inputs of George's



Paul's home at 20 Forthlin Road.

new Selmer Truvoice TV19T amplifier. Paul's guitar was played through his own 1956 Elpico AC-55 amplifier.

According to McCartney, the songs were recorded in the small upstairs bathroom of the two-story home, but this memory can't be taken at face value. The bathroom at Forthlin Road

comprised two individual small rooms at the top of the stairs on the home's back wall with a windowed alcove landing between them. The water closet, to the left (the room containing the toilet), was only big enough for one person. The bathroom, to the right, held a tub and sink, slightly larger, but certainly not room enough for four or five young musicians. It's more likely that The Beatals were performing in the home's upstairs landing with the tape deck and microphone placed in the bathroom to

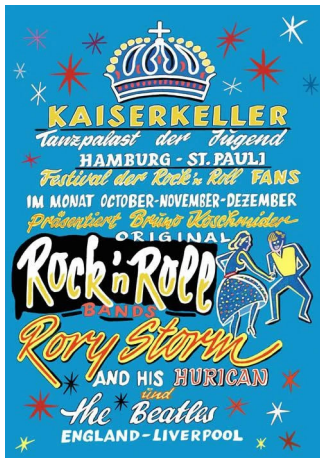


Charles Hodgson's Grundig TK20.

Ribbons of Rust: The Beatles' Recording History In Context
Volume 1—July 1954 through February 1963



The Reeperbahn as first seen by The Beatles, circa 1960.



*Kaiserkeller promo poster:
"Kaiserkeller*

*Dance Palace of Youth
Hamburg - St. Pauli
Festival of Rock 'n Roll Fans
In the months of
October - November - December
Presented by Bruno Koschmider
Original
Rock 'n Roll Bands
Rory Storm
and his Hurricanes
and
The Beatles
England - Liverpool"*

his soon-to-be-ex girlfriend, Astrid Kirchherr, as well as another friend, Jürgen Vollmer. The three of them—Bohemian former art students calling themselves “Exis” (for existentialists)—were visually striking themselves, dressed stylishly in black, the males wearing their hair in a way that could’ve been read as effeminate in a different circumstance, and projecting an attractive, intellectual air. Somehow, they were captivated by The Beatles’ primitive, insistent sound.

colorful crowds there for diversion and drink. Klaus of course had no frame of reference for what a rock 'n' roll club band sounded like, and it's interesting at this distance to speculate: what if some other non-Beatles act was on stage at this moment? Would his life (or theirs) have become similarly intertwined and changed?

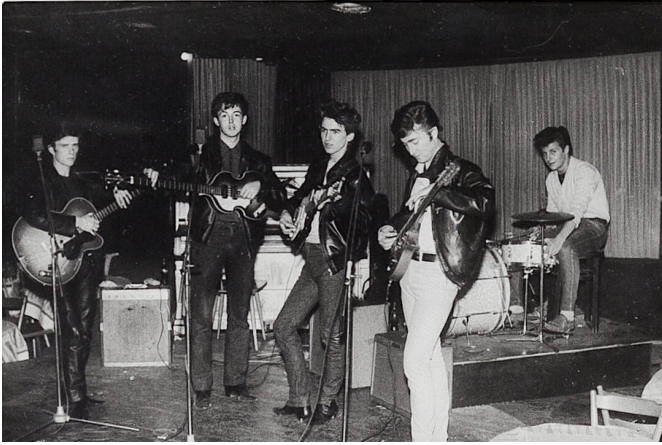
Initial efforts to make contact went nowhere, given the band's indifference and the limited English skills Klaus possessed at the time. But he was hooked and wanted to share his discovery, returning on the nights following with



Rory Storm (center) and the Hurricanes with a young Ringo Starr (far left).

Once the handicap of separation by language was in time overcome, the two parties quickly bonded, with the two resident art students John and Stuart recognizing kindred spirits, despite the barriers. Jürgen and Astrid, each being uniquely talented with a camera, took the opportunity to capture the young visitors as visual representation of something exotic (literally foreign to their own cultural scene), primal, and somewhat subversive.

For Astrid and Stuart, the connection became something more; a romantic bonding that consumed them for the remaining 18 months of Stuart's life. But the connection seemed emblematic of the pattern that The Beatles experienced for a good part of their career: drawing people into their circle who could



The Beatles in transition, spring 1961: two bassists (and Paul's Höfner in place).

Between the end of December 1960 and the end of March 1961, The Beatles worked continuously throughout Liverpool. Gone forever were the lean times where they didn't know where and when their next gig would arise.

An unfortunate aspect of their collective character noted earlier had come into play at this point: having freed themselves of obligations to Bruno Koschmider in Hamburg, they no longer felt any debt to Allan Williams either and with that, they had Stuart, safely overseas, draft a letter, informing him that they weren't going to pay him the last 10% rightly owed him. Williams' anger at this shabby treatment never saw the retribution he threatened—getting them banned from local bookings—instead, he would warn Brian Epstein, upon his preparing to get them under contract, not to “touch them with a fucking barge pole!” Having connected with Beekay and with Mona Best channeling

her energies into finding them work, Williams had become surplus to their needs. (Despite the hard feelings at the time, The Beatles retained a soft spot for Williams, and he for them. He would visit them when opportunity presented, including during the January 1969 *Get Back* sessions.)

With the start of their three-month stint at Eckhorn's Top Ten Club, The Beatles' second Hamburg tenure proved to be smooth sailing when compared to their first. Accommodations were comfortable if not luxurious, and they found themselves playing in a venue built for musical performances, in contrast to most clubs, which were simply rooms that booked bands. As late as the January 1969 *Get Back* sessions, The Beatles were still marveling at the PA setup that Eckhorn had provided. Recalled George, “It was a silver and golden unit which had a [Binson Echorec] with a little green light that would twitch with the volume. That had a great echo on it. You'd sound like Gene Vincent doing 'Be-Bop-A-Lula.'” (To clarify: the Binson was an Italian-made device designed to produce echo on a signal sent through it, in this case vocals. Unlike most commonly used echo units, first pioneered by Les Paul



An early '60s Binson Echorec like the one used at the Top Ten Club.

Friedrich-Ebert-Halle

Producer: Bert Kaempfert
 Balance engineer: Karl Hinze

Instruments

Electric guitars

Sheridan - 1959 Gibson ES-175

Lennon - 1958 Rickenbacker 325 Capri with
 Kaufmann vibrato

Harrison - 1958/1959 Resonet Futurama

Bass

McCartney - 1961 Höfner 500/1

Drums

Best - 1960 Premier 54 Marine Pearl

My Bonnie session

June 22, 1961
 (or 22 and 23)



Two-track

My Bonnie
RECORDING



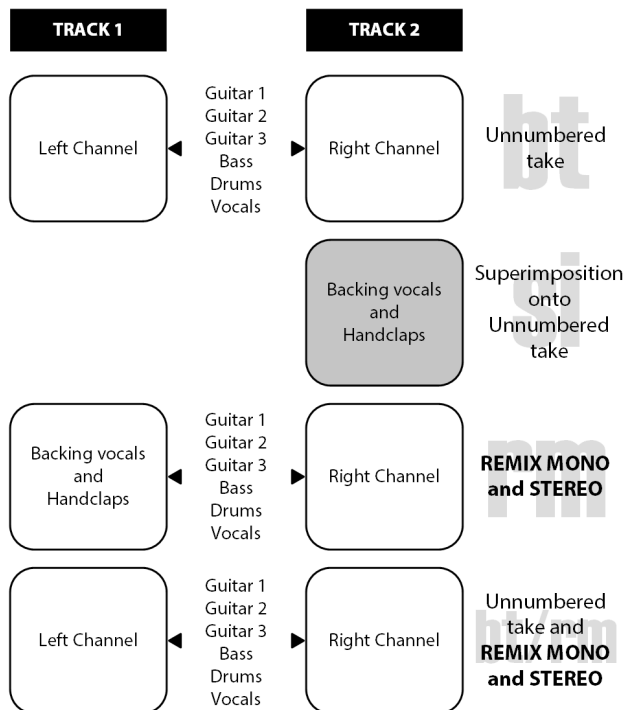
Mono/
 Two-track

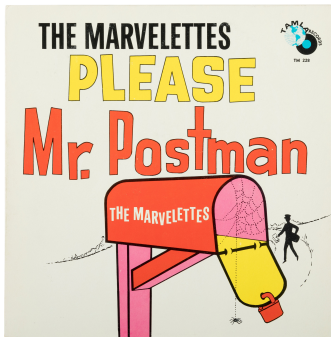
REMixing



Two-track/
 Mono

The Saints
**RECORDING/
 REMixing**





▶ The Marvelettes
"Please Mr. Postman"



success by the spring of 1960, followed with hits by Smokey Robinson and the Miracles and The Marvelettes. The latter group's "Please Mr. Postman" represented yet another girl group single that would be enthusiastically picked up by The Beatles by the end of 1961.

Another powerhouse US R&B label drawing interest from The Beatles

Within their live repertoire during this period, all of their early rocker influences continued to be represented: Elvis, Chuck Berry, Little Richard, Buddy Holly, Carl Perkins, Larry Williams, and so forth. Furthermore, the rise of Motown as a musical force had not gone unnoticed in the UK: Barrett Strong's "Money (That's What I Want)" achieved transoceanic



▶ Ray Charles
"What'd I Say"



▶ The Coasters
"Searchin'"



be hugely influential, blending Latin rhythms and a call-and-response vocal. It was eminently improvisational, making it a live favorite when the group needed to fill some time (the original release was spread over two sides of a single), and though The Beatles never formally recorded it, it would live on as one of the indirect inspirations for their 1964 single, "I Feel Fine."

The Drifters were a vocal group whose origins could be traced back to Atlantic's early years, with Clyde McPhatter as their original lead vocalist. Their second iteration, with Ben E. King as lead singer, was in place by 1959, on hits like "There Goes My Baby" and "Save

was Atlantic, with a stable that included Ray Charles, Ben E. King, and The Coasters. Each artist contributed something to their live sets: respectively, "What'd I Say," "Stand By Me," "Young Blood," "Searchin'," "Three Cool Cats," and "Besame Mucho." (Technically, The Beatles would've been familiar with the Atlantic label spelling of the name without the accent mark on that last song, but we strive to be precise and that's how it was published.) Charles' "What'd I Say" proved to

EMI's taking notice of the group.

Decca instead signed the other act auditioning that day: the London-based Brian Poole and the Tremeloes. Those studying the evidence have concluded that it was less a matter of the superior artist "winning" than it was the practical matter of putting the local boys under contract rather than an act based hours away.



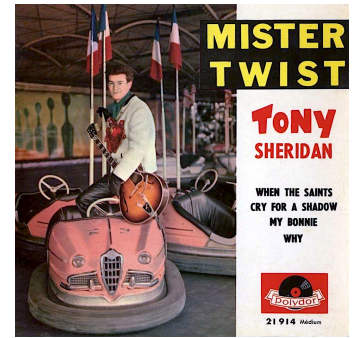
► Brian Poole and the Tremeloes
"Twist And Shout"



The deal wasn't inexplicable: The Tremeloes, with and without Brian Poole, managed to score 21 Top 40 UK hits over the next decade, though only two albums were actually released on Decca. Ironically, their first hit single was a cover of "Twist And Shout." (To call it inferior in every possible way to The Beatles' one-take 1963 version would simply be overkill.) Poole left the group in 1965 and they soldiered on, dropped by Decca in 1966, but picked up by CBS. Their debut release for the label that year? A cover of a newly issued album track by their one-time rivals: "Good Day Sunshine."

The Decca failure must have stung, but The Beatles and their manager were hardly ready to call it a day after such a disappointment. In fact, a sequence of events in early 1962 gave ample proof that things were

breaking their way, if only incrementally. The year's first issue of *Mersey Beat* had placed them atop the poll of Merseyside bands, supported visually by the classic Albert Marrison photo taken in December (arranged by Brian), enshrining them in their full leather gear. January also saw "My Bonnie" released by Polydor in the UK, putting "Beatles" on a record label for the first time. Near simultaneously over in France, an EP of Sheridan recordings was issued, featuring "Cry For A Shadow"—the first commercially issued Beatles original on vinyl.



► Tony Sheridan's Mister Twist EP, featuring "Cry For A Shadow."



The earliest known Beatles performance captured on celluloid (albeit silent) was filmed on February 10th in Birkenhead by an American tourist who happened into the dance they were playing at a youth club in St. Paul's Presbyterian Church. (The footage was quickly forgotten and only rediscovered in 1973. When auctioned by Sotheby's, the lucky winner was ... Pete Best.) Even more importantly, the group's first BBC radio session—on

► The earliest footage of The Beatles performing, as seen in Peter Jackson's "Now And Then" music video in 2023.





➤ The Tornadoes
"Telstar"



resistance to a "British sound" at the time per se. Any resistance to hit records from the UK achieving traction in the States necessarily came from the individual merits of the recordings: they'd be embraced or rejected according to their appeal and not based on any perceived anti-British bias. All of this boded well for the rough and ready Liverpoolians poised to track their first single with a major label.

The Twist craze had kicked off in 1960 in the US when Philadelphia singer Chubby Checker scored a #1 with his cover of Hank Ballard's

NME TOP THIRTY

(Wednesday, June 4, 1962)

Last This Week		BEST SELLING POP RECORDS IN U.S.	
		(Tuesday, June 3, 1962)	
1	GOOD LUCK CHARM Elvis Presley (RCA)	1	I CAN'T STOP LOVING YOU Ray Charles
2	COME OUTSIDE Mike Sarne (Parlophone)	2	STRANGER ON THE SHORE Acker Bilk
3	I'M LOOKING OUT THE WINDOW Cliff Richard (Columbia)	3	LOVERS WHO WANDER Dion
4	NUT ROCKER B. Bumble (Top Rank)	4	SOLDIER BOY Shirelles
10	PICTURE OF YOU Joe Brown (Piccadilly)	10	THE MAN WHO SHOT LIBERTY Gene Pitney
8	GINNY COME LATELY Brian Hyland (HMV)	12	IT KEEPS RIGHN ON Tillotson
5	AS YOU LIKE IT Adam Faith (Parlophone)	16	SECOND HAND LOVE Connie Francis
6	LAST NIGHT WAS MADE FOR LOVE Billy Fury (Decca)	9	THE ONE WHO REALLY LOVES YOU Mary Wells
7	I DON'T KNOW WHY Eden Kane (Decca)	17	FALSADEAS PARK Freddy Cannon
13	DO YOU WANT TO DANCE Cliff Richard (Columbia)	19	PLAYBOY Marvalettes
9	LOVE LETTERS Ketty Lester (London)	11	CONSCIENCE James Darren
11	THE GREEN LEAVES OF SUMMER Kenny Ball (Pye)	18	DON'T PLAY THAT SONG Ben E. King
14	STRANGER ON THE SHORE Acker Bilk (Columbia)	6	EVERYBODY LOVES ME BUT YOU Brenda Lee
12	WONDERFUL LAND Shadows (Columbia)	5	MASHED POTATO TIME Dee Dee Sharp
18	LONELY CITY John Leyton (HMV)	—	THE STRIPPER David Rose
29	JUST A LITTLE LOVE Karl Denver (Decca)	13	I SOLD MY HEART TO THE BUNKMAN Blues Belles
17	SPEAK TO ME PRETTY Brenda Lee (Brunswick)	8	OLD RIVERS Walter Brennan
20	HEY LITTLE GIRL Del Shannon (London)	19	SHOUT! SHOUT! Ernie Maresca
22	DEEP IN THE HEART OF TEXAS Duane Eddy (RCA)	13	UPTOWN Crystals
19	UN SQUARE DANCE Dave Brubeck (CBS)		
15	WONDERFUL WORLD OF THE YOUNG Danny Williams (HMV)		
16	WHEN MY LITTLE GIRL IS SMILING Jimmy Justice (Pye)		
—	AIN'T THAT FUNNY Jimmy Justice (Pye)		
—	DR. KILDARE THEME Richard Chamberlain (MGM)		
20	LOVER PLEASE Vernons Girls (Decca)		
28	GINNY COME LATELY Steve Perry (Decca)		
—	SHARING YOU Bobby Vee (Liberty)		
30	HOW CAN I MEET HER Everly Bros. (Warner Bros.)		
27	JEZEBEL Marty Wilde (Philips)		
25	THE RIVER'S RUN DRY Vince Hill (Piccadilly)		

Last This Week		BEST-SELLING SHEET MUSIC IN BRITAIN	
		(Tuesday, June 3, 1962)	
1	NUT ROCKER (Lidmore & Beechwood)	1	NUT ROCKER (Lidmore & Beechwood)
2	WONDERFUL WORLD OF THE YOUNG (Leeds)	2	WONDERFUL WORLD OF THE YOUNG (Leeds)
3	GOOD LUCK CHARM (Bellina)	3	GOOD LUCK CHARM (Bellina)
5	STRANGER ON THE SHORE (Sherwin)	5	STRANGER ON THE SHORE (Sherwin)
7	SOFTLY AS I LEAVE YOU (Robbins)	7	SOFTLY AS I LEAVE YOU (Robbins)
6	CAN'T HELP FALLING IN LOVE (Manor)	6	CAN'T HELP FALLING IN LOVE (Manor)
4	I'M LOOKING OUT THE WINDOW (Chappell)	4	I'M LOOKING OUT THE WINDOW (Chappell)
8	DR. KILDARE THEME (Robbins)	8	DR. KILDARE THEME (Robbins)
10	WHEN MY LITTLE GIRL IS SMILING (Aldon)	10	WHEN MY LITTLE GIRL IS SMILING (Aldon)
11	THEME FROM 2 CARS (Essex)	11	THEME FROM 2 CARS (Essex)
9	WONDERFUL LAND (P. D. & E.)	9	WONDERFUL LAND (P. D. & E.)
12	LOVE LETTERS (Chappell)	12	LOVE LETTERS (Chappell)
14	DO YOU WANT TO DANCE (Sherwin)	14	DO YOU WANT TO DANCE (Sherwin)
13	SPEAK TO ME PRETTY (Macmellod)	13	SPEAK TO ME PRETTY (Macmellod)
16	GINNY COME LATELY (Spanka)	16	GINNY COME LATELY (Spanka)
15	THE PARTY'S OVER (Chappell)	15	THE PARTY'S OVER (Chappell)
—	COME OUTSIDE (Monique)	—	COME OUTSIDE (Monique)
23	WHENEVER I GO (Dick James)	23	WHENEVER I GO (Dick James)
19	AS YOU LIKE IT (Downbeat)	19	AS YOU LIKE IT (Downbeat)
20	LAST NIGHT WAS MADE FOR LOVE (Jack Good)	20	LAST NIGHT WAS MADE FOR LOVE (Jack Good)
18	MAIQUET THEME (Langham)	18	MAIQUET THEME (Langham)
22	LET'S TWIST AGAIN (West One)	22	LET'S TWIST AGAIN (West One)
23	THE YOUNG ONES (Harms-Witmark)	23	THE YOUNG ONES (Harms-Witmark)
17	MANISSIMO (Peter Maurice)	17	MANISSIMO (Peter Maurice)
25	HEY BABY (Peter Maurice)	25	HEY BABY (Peter Maurice)
21	EVERYBODY'S TWISTIN' (Maurice)	21	EVERYBODY'S TWISTIN' (Maurice)
27	LET'S TALK ABOUT LOVE (Lorna)	27	LET'S TALK ABOUT LOVE (Lorna)
29	LOVER PLEASE (Mogul-Wright)	29	LOVER PLEASE (Mogul-Wright)
20	TWENTY-NINE (Loud)	20	TWENTY-NINE (Loud)
—	I DON'T KNOW WHY (Sun)	—	I DON'T KNOW WHY (Sun)

NME's charts for the week of The Beatles' first EMI session documents one British act - Mr. Acker Bilk - at #2 in the States, while Elvis tops the UK charts.

1959 original, due in no small part to TV exposure on Dick Clark's *American Bandstand*. Checker would score two more Twist-themed Top 5 successes, including a repeat chart-topper with "The Twist" in 1962. Other dances likewise sparked hit records, including the Watusi, the Pony, the Stroll, and the Jerk, among others.

It took longer for the twist craze to hit the UK, as the dance was thought to be lascivious; dancing it could get you tossed from a venue. But Checker's subsequent revisit with "Let's Twist Again" became a UK #2 hit in the spring of 1962. During the months

NEW MUSICAL EXPRESS

After 16 months of trying—
The Twist makes the Charts!

**CHUBBY CHECKER
UP TWO ENTRIES**

WITH a fantastically successful promotion campaign behind it, chart success for "The Twist" (dance and record) was inevitable. But again this week, who have seen dance crazes come and go without exactly hitting up the country, got a severe jolt when two reigning numbers entered the best-sellers this week!

All roads seem to lead Chubby Checker, who by now needs no introduction, to "The Twist" (played and danced to in cities where the people will be there later on "It's a Shame").

Checker's achievement goes further deeper than that, though. If you would care to check the charts, you'll find that "The Twist" is still in the top 100.

Let's Twist Again!

When the dance crazes meet

➤ Chubby Checker
"Let's Twist Again"





The Beatles' Hits EP, released in September of 1963, slotted in the Andy White version of "Love Me Do," cementing it in the minds of fans as the definitive version of the song.

Beatles song," a fleshed out recording of a tune first taped at the Dakota by John during his "househusband" years: "Now And Then." To bring things full circle—first and last—the September 4th, 1962 take was earmarked as the B-side, but not before being subjected to a substantial technological make-over. As described above, post-1962 issues of the Ringo take (first on 1980's *Rarities* and later on the digital compilation, *Past Masters, Volume One*) were sourced as a needle drop, thereby preserving its creaky, archaic ambiance. Come the 21st century and the prevailing move to tweak classic recordings past their 1960s limitations (spearheaded by producer George Martin's son Giles), "Love Me Do" was subjected to the finest AI technology, specifically the MAL (Machine-Assisted Learning) tool created by *Get Back* director Peter Jackson and his team, which essentially broke the 1962 mono recording down into separate audio performance components. It was as

take would make a master tape desirable. (As it happened, for the *Rarities* set and subsequent issues, the recording used was sourced from a rare pristine Canadian pressing of the 1962 release.)

The Ringo take of "Love Me Do" may have remained a novelty after sixty years, but for the 2023 issue of the "last

though a multi-track tape of the original performances suddenly came into existence, enabling basic tweaking of each instrument and voice.

The net effect was to produce "an incredible simulation" of the performance as heard in Studio Two on that day. Ringo's contribution could now be heard with great clarity, as could Paul's, warts and all. The September 4th, 1962 "Love Me Do," while still perhaps not up to the performance level of the Andy White one, never sounded better and more energetic. As this revamped audio release (available also in a Dolby Atmos mix) was concurrently swapped for the White take on the reissued 1962–1966 compilation, one can conclude that The Beatles' organization are now looking to make this first Parlophone hit the go-to version, in place of the session-player supported remake long familiar to fans starting with the *Please Please Me* album. Historically, this makes sense: the Ringo take was their first single, after all.



▶ The Beatles
"Love Me Do"
(Now And Then [2023])



Deficient or not, Ringo's "Love Me Do" served as a worthwhile introduction to the group. Fans in Liverpool, naturally, bought up the most copies of the disc, and



Ted “King Size” Taylor’s Phillips RK 14 four-track used to record The Beatles at the Star-Club in Hamburg.

overlapping sequences. (This technical characteristic would become problematic for historians later on.)

The tapes containing the Star-Club recordings are of an unknown brand (five and 3/4-inch reel) and recorded at three and 3/4 ips (inches per second). With a running time of 296 minutes across the four mono tracks, it included performances by Tony Sheridan and the Star Combo, Carol Elvin and the Star Combo, Kingsize Taylor and the Dominoes, and Cliff Bennett and the Rebel Rousers.

With the help of Adrian Barber (who had provided Paul with his infamous “Coffin” bass cabinet in Liverpool in 1961), the tape deck was set up on a ledge at the side of the stage and connected to a Sennheiser microphone that hung from the ceiling of the club. Barber had left The Big Three earlier that year and thus missed out

on their live Cavern set issued as an EP. But he did retain his interest in electronics, eventually moving to the States and working as a producer. Among his credits were *Loaded* by the Velvet Underground, debut albums by both the Allman Brothers and Aerosmith, and *Odessa* by the Bee Gees.

For their December 18th through 31st residency at the Star-Club, Lennon played his 1958 Rickenbacker 325 Capri with Bigsby B5 vibrato, McCartney, his 1961 Höfner 500/1, Harrison, his 1957 Gretsch PX6128 Duo Jet with Gretsch Bigsby vibrato and Starr played an in-house 1960s-era Trixon “Telstar” drum kit. The club’s stage amps included two 1961 Fender Showman ‘piggyback’ amplifiers, a 115 with one 15-inch speaker in the cabinet and the other, a 212 with two 12-inch speakers in the cabinet. An unidentified bass rig was also on stage with cabinet containing two 15-inch speakers. House microphones were AKG D20’s that played through the house PA system.



► *Adrian Barber’s former group, The Big Three, recorded an EP live at The Cavern in 1963. It was an idea George Martin had first had for The Beatles, but Studio Two at EMI ended up working out just fine.*



same slot the week of March 16th.) The full impact of Beatlemania was months away, “officially” arriving in October after “She Loves You” and their highly-publicized TV performance on Val Parnell’s *Sunday Night at the London Palladium*. So they were up-and-comers with—apparently to Vee-Jay—a pleasing sound that could be the act to follow Ifield’s success. Per his later telling, legendary Radio Hall of Fame deejay Dick Biondi, a star at WLS in Chicago, was given a listen and told if he liked what he heard, put it on the air. He must’ve picked up on something, because he spun it that night and for a short time after.

So limited was Vee-Jay’s knowledge of this new British act that their ignorance extended to the proper spelling of their name: the record Biondi played bore the label branding of “Beattles.” That’s how the record was listed when it entered into the WLS Silver Dollar Survey during its two weeks of chart action, in the surveys dated March 8th and March 15th. (Like weekly magazines, radio station charts were dated a week forward from their actual street date.) “Please Please Me” had the misfortune of entering the WLS playlist the same week as a number of rival tunes, some of which proved to

be just as evergreen: The Drifters’ “On Broadway” (featuring a lead guitar solo from Phil Spector); The Cookies’ latest, “Don’t Say Nothin’ Bad (About My Baby),” their follow-up to “Chains”; and leaping into the charts at #15, the debut single by The Chiffons, “He’s So Fine”—a record that, Lord knows, would come to bedevil a certain member of The Beatles in years to come.

➤ The Dick Bondi Show - *Even with the benefit of hindsight, it is clear that something very different was headed for US ears. They just weren't ready for it yet.*



WLS

The bright sound of Chicago Radio

SILVER DOLLAR SURVEY

Chicago's Official Radio Record Survey

THIS WEEK MARCH 15, 1963 WEEKS PLAYED

* 1.	THE END OF THE WORLD	Skeeter Davis — RCA	9
* 2.	HE'S SO FINE	Chiffons — Laurie	4
* 3.	WILD WEEKEND	Rebels — Swan	9
* 4.	RHYTHM OF THE RAIN	Cascades — Valiant	11
* 5.	WALK LIKE A MAN	Four Seasons — Vee Jay	10
6.	RUBY BABY	Dion — Columbia	11
* 7.	SOUTH STREET	Orions — Cameo	8
* 8.	OUR DAY WILL COME	Ruby & Romantics — Kapp	5
9.	LINDA	Jan & Dean — Liberty	6
10.	OUR WINTER LOVE	Bill Parnell — Columbia	5
* 11.	BLAME IT ON THE BOSSA NOVA	Eydie Gorme — Columbia	6
12.	PLEASE DON'T MENTION MY NAME	Shepherd Sisters — Atlantic	5
* 13.	SUN ARISE	Rolf Harris — Epic	6
* 14.	IN DREAMS	Roy Orbison — Monument	6
* 15.	OUT OF MY MIND	Johnny Tillotson — Cadence	5
* 16.	DON'T WANNA THINK ABOUT PAUL	Dickey Lee — Smash	5
* 17.	ALL I HAVE TO DO IS DREAM	Richard Chamberlain — MGM	6
* 18.	I GOT BURNED	Ral Donner — Reprise	6
* 19.	DON'T BE AFRAID LITTLE DARLIN	Steve Lawrence — Columbia	4
* 20.	ONE BROKEN HEART FOR SALE	Elvis Presley — RCA	7
* 21.	HOW CAN I FORGET	Jimmy Holiday — Everest	6
* 22.	YOUNG AND IN LOVE	Dick & Dee Dee — WB	4
23.	RULE	Jack Nance — Fontana	5
24.	LOVE FOR SALE	Arthur Lyman — Hi Fi	6
25.	TELL HIM I'M NOT HOME	Chuck Jackson — Wand	4
26.	DO THE BIRD	Dee Dee Sharp — Cameo	5
* 27.	YOUNG LOVERS	Paul & Paula — Philips	4
* 28.	YELLOW BANDANA	Faron Young — Mercury	6
* 29.	SAX FIFTH AVENUE	Johnny Beecher — WB	4
30.	PIPELINE	Chantays — Dot	2
* 31.	GASTAWAY	Hayley Mills — Vista	5
* 32.	MR BASS MAN	Johnny Cymbal — Kapp	4
* 33.	ON BROADWAY	Drifters — Atlantic	4
* 34.	DON'T SAY NOTHIN' BAD	Cookies — Dimension	4
* 35.	PLEASE PLEASE ME	Beatles — Vee Jay	4
* 36.	PIN A MEDAL ON JOEY	James Darren — Colpix	3
* 37.	CAN'T GET USED TO LOSING YOU	Andy Williams — Columbia	2
* 38.	SANDY	Dion — Laurie	3
* 39.	LITTLE STAR	Bobby Callender — Roulette	5
* 40.	PUFF	Peter, Paul & Mary — WB	3

FEATURED ALBUMS

THE END OF THE WORLD — SKEETER DAVIS — RCA
I WANNA BE AROUND — TONY BENNETT — COLUMBIA
GOLDEN HITS — VOL. 2 — BROOK BENTON — MERCURY

Don't miss the fun with

Dick Biondi

9 to Midnight — Monday thru Sunday

WLS • DIAL 890 • 24 HOURS-A-DAY

ABC RADIO IN CHICAGO

This survey is compiled each week by WLS Radio/Chicago from reports of all record sales gathered from leading record outlets in the Chicago area. Hear Clark Weber play all the SILVER DOLLAR SURVEY hits daily from 3:00 to 6:30 P.M. *Denotes record first heard on WLS.

The “Beatles” hitting their 1963 peak in Chicago at #35.

day: tunes by Gene Pitney (“Mecca”), Steve Lawrence (“Don’t Be Afraid, Little Darlin”) and Johnny Cymbal (“Mr. Bass Man”) were captured, along with an ad for Alfred Hitchcock’s film, *The Birds* (those Brits again!),

his duties several months later, upon the retirement of Oscar Preuss). This same month, Joseph Lockwood is named head of EMI.

25: R&B singer Johnny Ace (“Pledging My Love”) accidentally shoots and kills himself.

1954 ends with “Let’s Have Another Party”—a piano-based medley of Ragtime-era tunes performed by Winifrid Atwell—amidst a five-week run at #1 in the UK. (The medley contained the 1921 composition, “The Sheik Of Araby,” which entered The Beatles’ repertoire via Joe Brown.) Ms. Atwell is the first woman of color to score a chart-topper in the UK.

1955

January

12: The sale of Capitol Records to EMI is announced.

27: Bill Haley’s cover of Joe Turner’s “Shake, Rattle And Roll” peaks at #4 in the UK.

March

15: “Ain’t That A Shame” is recorded by Fats Domino in Hollywood. Released in April, it tops *Billboard*’s R&B chart and eventually sells a million copies.

20: *Blackboard Jungle* opens in New York.

April

4: George Martin begins his tenure as head of Parlophone at EMI.

5: Winston Churchill resigns as UK Prime Minister and is succeeded by Sir Anthony Eden.

25: One of the first concept albums (songs connected by a unifying theme), *In The Wee Small Hours*, is released by Frank Sinatra.

26: “Only You (And You Alone)” is recorded by The Platters. Released in June, it reaches #5 on *Billboard*’s Top100 chart. In 1974, a version recorded by Ringo reaches #6 on *Billboard*’s Hot 100 chart.

30: The McCartney family moves from 10 Sunbury Road in Anfield to 20 Forthlin Road in Allerton.

May

19: “Earth Angel,” as recorded by The Crew-Cuts, peaks at #4 in the UK.

21: “Maybellene” is recorded by Chuck Berry in Chicago. Released in July, his debut single reaches #5 on the *Billboard* Top 100.

1954

1955

1955

25: Scandal erupts in the UK when word of Jerry Lee Lewis' "child bride" breaks in the press upon his arrival in the country for a tour.

27: "Think It Over" is released by The Crickets. It reaches #27 on *Billboard's* Top 100 chart and #11 in the UK. In November 1959, John, Paul and George perform it for Carroll Levis' TV competition (but do not advance). It is also recorded by Ringo in 2012.

June

12: "Carol" is recorded by Chuck Berry in Chicago. Released in August, it reaches #18 on *Billboard's* Hot 100 chart. The Beatles perform it for the BBC in 1963.

28: Buddy Holly's "Rave On" peaks at #5 in the UK charts.

July

5: The Everly Brothers' "All I Have To Do Is Dream" tops the UK charts for seven weeks.

12: The Quarry Men record at Percy Phillips' Liverpool studio two songs: "That'll Be The Day" and "In Spite Of All The Danger."

15: Julia Lennon Dykins, 44, is killed in a road accident.

21: The Coasters' "Yakety Yak" tops *Billboard's* Top 100 chart for one week.

24: Cliff Richard, backed by The Drifters (later changed to The Shadows), records "Move It" at EMI's Studio 2. Released at the end of August, it peaks at #2 in the UK charts as the first entirely homegrown hit rock 'n' roll recording.

27: Little Richard's "Ooh! My Soul" peaks at #22 in the UK charts. It is taken up by The Beatles and recorded for the BBC in 1963.

August

4: *Billboard* initiates the Hot 100 chart, combining genres for a mainstream popularity survey. "Poor Little Fool," written by the late Eddie Cochran's fiancée Sharon Sheeley and recorded by Ricky Nelson, tops the new chart for two weeks.

14: Elvis Presley's mother Gladys dies at 46.

28: Elvis Presley's fourth film, *King Creole*, premieres in the UK.

29: "Move It" is released in the UK by Cliff Richard and the Drifters.

September

Allan Williams opens up The Jacaranda in Liverpool. It quickly becomes a hang-out for local art students. In the basement, Williams operates a private club to evade operating hours restrictions, while keeping drinks non-alcoholic to ward off trouble.

1958

appearance at the same venue the following night draws over 200 attendees.

10: In a meeting with The Beatles at the Casbah Club, Brian shows the group the contract he wishes them to sign. However, it is not yet in its final form.

13: Decca Records A&R rep Mike Smith travels north to Liverpool to see The Beatles perform at The Cavern. Though they are not in top form, he agrees to schedule an in-studio try out in London for January 1st.

17: Brian arranges for a series of professional photographs to be taken of The Beatles by Merseyside wedding photographer Albert Marrison.

18: EMI's Ron White informs Brian by letter that his label will not be offering The Beatles a recording contract.

The Marvelettes release "Please Mr. Postman" in the UK, concurrent with it becoming Motown's first US chart-topper. It is taken up by The Beatles, who add it to their repertoire and record it for the BBC in 1963 as well as for their second album.

1961 ends with Danny Williams' recording of "Moon River" atop the UK charts. Williams will later tour as a supporting act with The Beatles in 1963.

1962

January

1: The Beatles audition for Decca Records in London.

4-18: "Beatles Top Poll!" is the headline in this edition of *Mersey Beat*.

5: "My Bonnie" is released in the UK by Polydor, properly crediting Tony Sheridan and the Beatles.

10: Brian submits an application at BBC radio for The Beatles to appear on the air.

11: "The Young Ones" is released in the UK by Cliff Richard and the Shadows, immediately topping the charts, where it sustains a six-week run at #1.

17: "What A Crazy World We're Living In" by Joe Brown peaks at #37 in the UK charts. It is taken up by The Beatles, though no recording of their performance is known to exist.

24: The Beatles sign their managerial contract with Brian, establishing a five-year commitment. Brian does not yet sign it.

The Everly Brothers' "Crying In The Rain" peaks at #6 in the UK charts.

1961

1962



AN INTERACTIVE JOURNEY INTO THE BEATLES' INFLUENCES, RECORDINGS, AND THEIR LASTING IMPACT

The story of The Beatles has been covered thousands of times in books, memoirs, discographies, and academic tomes. And yet, many of these works focus on their history with little regard to how they experienced their own times. The artistic entity comprised of John Lennon, Paul McCartney, George Harrison, and Ringo Starr, along with producer George Martin, did not operate in a bubble: they were inspired and challenged by the sounds going on around them.

Ribbons of Rust: The Beatles' Recording History In Context presents their story like never before, interactively immersing you in the sounds of the music they listened to and created along with the times they inhabited. Richly illustrated with period ephemera throughout, this first volume of takes you along with the four individuals who became The Beatles, from the first inspiring sounds they heard to those nascent original compositions and covers they committed to recording tape (composed of iron oxide bonded to polyethylene terephthalate—"ribbons of rust").

Best-selling, award-winning authors Robert Rodriguez (*Revolver: How The Beatles Re-Imagined Rock 'n' Roll*, *Something About The Beatles* podcast) and Jerry Hammack (*The Beatles Recording Reference Manual* series) take you back to Liverpool and to the rough and tumble red light district of Hamburg, where The Beatles developed a sound that drew upon their own resources and their deep love of records—American rock 'n' roll to be sure—but also traditions that went back far within their own culture, reaching the destination of a recording contract at EMI.

Volume 1 – July 1954 Through January 1963 invites the readers into the post-war era of deprivations in England where kids reaching adolescence had their world rocked by the twin sensations of Lonnie Donegan's skiffle and Elvis: two phenomena that set a generation down a path of musical (and personal) discovery. The Beatles' road to stardom has rarely been described with such attention to what was going on around them: the British music scene and stars of the day that they followed as they found their way to reach their goal, making a record themselves. And every "ribbon of rust" along the way is described in detail. You are in the room with them, from the first Liverpool recording at the Percy Phillips facility to Forthlin Road, their Hamburg sessions with Tony Sheridan, Decca and Parlophone.

John Lennon once said of the period, "You shoulda been there!" *Ribbons of Rust* is your opportunity to take that ride into The Beatles' world, every step of the way, with an all-compassing telling.

Filled with notions seemingly



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