

**Breakfast w/ the Beatles Playlist Oct. 4<sup>th</sup>**  
**Special guests Peter Asher & John Wicks**



**9AM**

The Beatles – **Ain't She Sweet** / Single Recorded Hamburg 1961

The Beatles - **I Saw Her Standing There /no handclaps!** –

Please Please Me

(McCartney-Lennon)

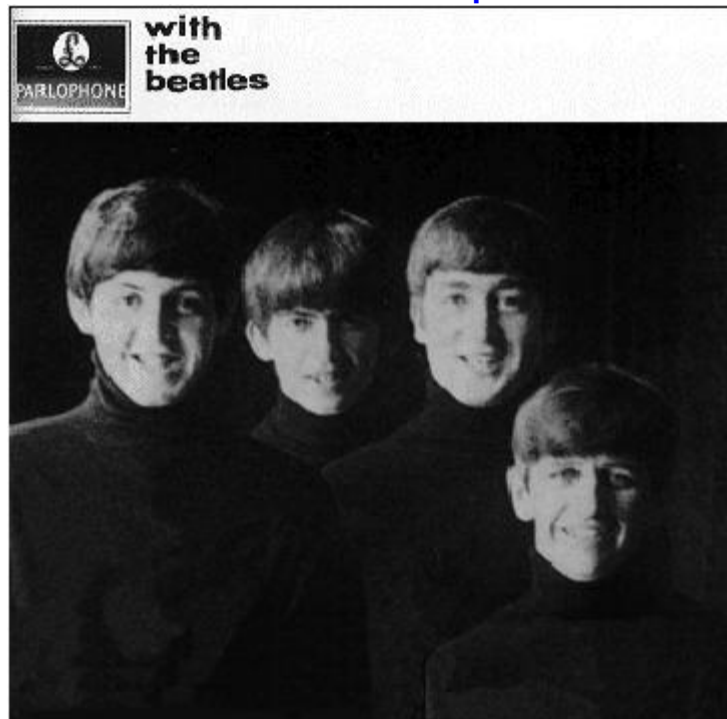
Lead vocal: Paul

Recorded February 11, 1963. A Paul McCartney original, the song was written in one day in September 1962 in the front parlor of 20 Forthlin Road, Allerton (the McCartney family from 1955 to 1964), with John Lennon helping with some of the lyrics. It was recorded under its working title, "Seventeen," at the marathon recording session that produced the majority of songs for the Beatles' debut album. A fan favorite, the Beatles recorded "I Saw Her Standing There" eleven times for BBC Radio between March 1963 and May 1964. McCartney has said that his bass line was lifted almost note for note from the obscure Chuck Berry song "I'm Talking About You," released by Berry in February 1961. The Beatles performed "I'm Talking About You" at some of their club shows in 1962 and 1963. It is included on the "Live! At The Star Club" CD.

Specially selected by Capitol Records staff members to be the b-side of the American "I Want to Hold Your Hand" single on Capitol in the U.S., replacing "This Boy" for the honor. The first song on the first Beatles LP.

**On U.S. albums:**

**Introducing... The Beatles (with "1, 2, 3" inexplicably missing from Paul's count-in) - Vee-Jay LP**  
**Meet the Beatles! - Capitol LP**



**The Beatles - It Won't Be Long – With The Beatles**

(Lennon-McCartney)

Lead vocal: John

The first original song recorded for their second album, "With The Beatles." Composed primarily by John in July 1963 with the intention of writing a follow-up single to the as yet unreleased "She Loves You." The lyrical similarity to the chorus of "She Loves You" (both songs contain the phrase "yeah, yeah, yeah") was no accident. Beatles manager Brian Epstein had encouraged John and Paul to try to write songs that would appeal to the American market, specifically American teenagers. Soon American colloquial sayings and words started showing up in their songs. Ten takes were attempted on July 30,

1963 and the song was left unfinished. The group resumed work later that evening, in all logging 23 full or partial takes and edit pieces. It is the first original Beatles song with a call-and-response gimmick, with John and Paul alternating "yeah" throughout the song. The first song Neil Young performed live for an audience at his high school cafeteria in Canada.

**On U.S. album:**  
**Meet The Beatles! - Capitol LP**



The Beatles – **Michelle TK1** - Rubber Soul sessions

(Lennon-McCartney)

Lead vocal: Paul

The basic backing track of this classic song was completed in one take on November 3, 1965. Various overdubs and double-tracking were added to complete the song the same day. Lennon is credited with coming up with the "I love you" middle eight section. The tune had been written by Paul several years earlier but he didn't have proper lyrics until 1965.

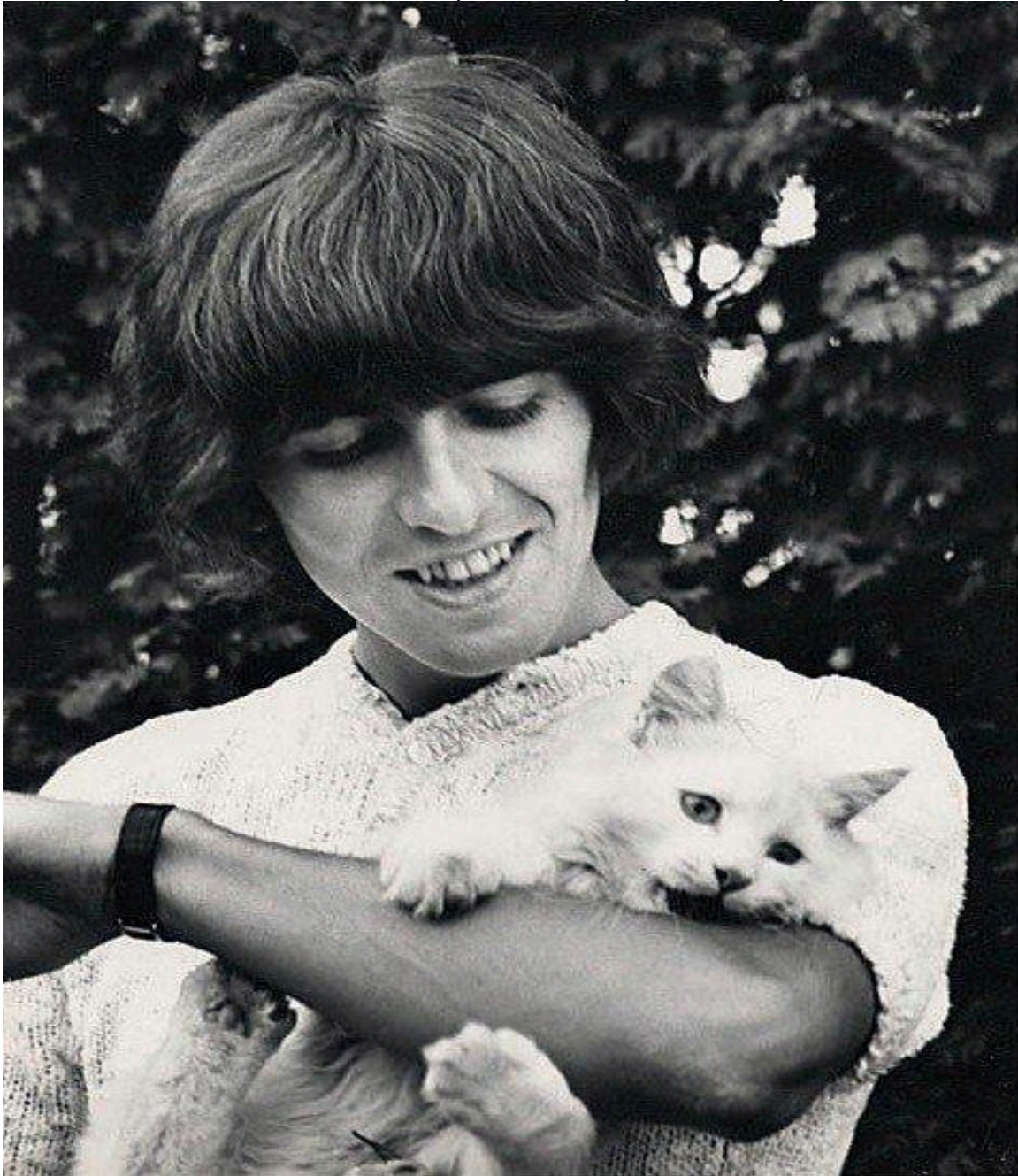
**On U.S. album:**  
**Rubber Soul - Capitol LP**

**BREAK**



John Lennon – **Steel and Glass** - Walls And Bridges '74  
 Much like "How Do You Sleep" three years earlier, this is another blistering Lennon track that sets its sights on Allen Klein (who had contributed lyrics to

"How Do You Sleep" those few years before).



The Beatles - **You Like Me Too Much** - Help!

(Harrison)

Lead vocal: George

Recorded in eight takes on February 15, 1965. The introduction features Paul and George Martin on a Steinway piano and John playing an electric piano.

**On U.S. album:**

**Beatles VI** - Capitol LP

## The Beatles - **I Don't Want To Spoil The Party** - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John and Paul

Written primarily by John, who called it one of his favorites. Recorded in 19 takes (only five of which were complete run-throughs) on September 29, 1964. The B-side of the "Eight Days A Week" single in the U.S., issued February 15, 1965.

**On U.S. album:**

**Beatles VI - Capitol LP**



## The Beatles - **Eleanor Rigby** - Revolver

(Lennon-McCartney)

Lead vocal: Paul

**The Beatles' thirteenth single release for EMI's Parlophone label.**

Essentially a Paul McCartney solo composition, he had some help with the song's storyline from John, George, Ringo and John's childhood friend Pete Shotton at Kenwood, John's estate in Weybridge. This marks the first time a finished Beatles recording had no Beatle playing an instrument. The backing track, a haunting George Martin score, featured a double string quartet (four violins, two violas and two cellos) and was finished in 14 takes on April 28, 1966 with John and Paul sitting in the control room. The title character had initially been called Daisy Hawkins, but later evolved into

Eleanor Rigby. Paul says the name was based on "Help!" actress Eleanor Bron and the name of a local business, Rigby & Evans Ltd., Wine & Spirit Shippers.

In a strange coincidence, a tombstone at St. Peter's Parish in Woolton, Liverpool, (the church where Lennon and McCartney met as teenagers) bears the name Eleanor Rigby. That particular Eleanor Rigby died on Oct. 10, 1939, at age 44. "Father McKenzie" had at one time been "Father McCartney," but Paul changed it so people wouldn't think the song referred to his father. Paul returned to the song on June 6, 1966, to add a counterpoint vocal at the end of the song. The song was issued as a double-A side single, paired with "Yellow Submarine." This strayed purposely from The Beatles' usual release pattern. Generally they would not issue songs from an LP as single sides. But John and Paul had tired of other artists recording their album tracks and having chart hits with them, so this time out The Beatles opted to have the hit single version of two of their album tracks. The "Yellow Submarine"/"Eleanor Rigby" single, issued simultaneously with the "Revolver" album, marked the first time the band issued LP songs on a single in Britain. In the U.S., the single sold a remarkable 1.2 million copies in the first month of release, and became the group's 21st gold record.

**On U.S. album:**  
*Revolver* - Capitol LP

## John Lennon – HELP! - Solo 1970\

### 9.27 BREAK



## John Lennon - #9 Dream - Walls And Bridges '74

This track had started out with the title of "Walls and Bridges." It was later renamed as it is much more fitting, and continues John's fascination with the number nine. May Pang provide backing vocals ("John's") – while a message to George Harrison can be heard (as the two men had been arguing).

## The Beatles - **Blue Jay Way** - Magical Mystery Tour (EP)

(Harrison)

Lead vocal: George

Written by George Harrison on August 1, 1967 while vacationing in a rented house in the Hollywood Hills above Los Angeles. The story is essentially the same as the lyrics imply. On a foggy night in L.A., George sat at his rented house waiting for friends to arrive, but the maze of thin and winding streets and the thick fog rolling in got the best of them and they became lost. George: "I'd rented a house in Los Angeles on – Blue Jay Way, and I'd arrived there from England. I was waiting around for Derek and Joan Taylor who were then living in L.A. I was very tired after the flight and the time change and I started writing, playing a little electric organ that was in the house. It had gotten foggy and they couldn't find the house for some time. The mood is slightly Indian."

Following the release of the song on the "Magical Mystery Tour" LP in America, the City of Los Angeles got so tired of having to replace stolen "Blue Jay Way" street signs that it had the street name painted on walls along the street's route. The backing track was recorded in one take on September 6, 1967.

On U.S. album:

*Magical Mystery Tour - Capitol LP*



## The Beatles - **Because** - Abbey Road

(Lennon-McCartney)



Lead vocal: John, Paul and George

The group recorded 23 takes on August 1, 1969, with George Martin on a Baldwin spinet electric harpsichord matching note with John on his Epiphone Casino electric guitar and Paul on his Rickenbacker bass guitar. For the backing track Ringo kept the beat gently tapping out a beat on the hi-hat. This was for the musician's headphones and was not recorded on the tape. Take 16 was deemed the best backing track and John, Paul, and George added their lush harmonies to it. On August 4, the three recorded their vocals two more times, adding to the already thick layers of harmony. Lennon was inspired to write the song when he heard Yoko playing Beethoven's piano sonata in C Sharp minor, opus 27 number two (aka "The Moonlight Sonata"). He asked her to play the chords backwards and wrote "Because" around that reversed chord sequence. The gorgeous three-part harmonies of "Because" are showcased on an a cappella mix of the song on the "Anthology 3" album.

### Paul McCartney & Wings – **Mamunia** – Band on the Run '73

Inspired by a hotel of the same name in Marrakesh (in Arabic, the word means "save haven"). Originally intended to be the B-Side of the "Jet" single. An animated music video was created for the song and debuted on "The Dave Cash Radio Show" television show in 1975.

LA Rainclouds



### The Beatles - **Rain** - Non-LP B-side

(Lennon-McCartney)

Lead vocal: John

Recorded on April 14 and 16, 1966. The track is notable for the backwards vocal from John Lennon at the end of the song. The section is John singing part of the first verse but the tape is superimposed backwards in the mix. The song contains slowed down instruments, guitar distortion, and vocals recorded and played back at variable speed.

Aside from Paul McCartney's dominant bass part, the song features a striking drum performance from Ringo, who has called "Rain" his favorite Beatles song. The B-side of "Paperback Writer." Issued in America on May 23, 1966 and the UK on June 10, 1966, several months in advance of the "Revolver" album.

**On U.S. album:**

*Hey Jude* - Capitol LP (1970)

## 9.57 BREAK



### John Lennon – **Surprise, Surprise (Sweet Bird of Paradox)** - Walls And Bridges '74

Where "Bless You" was an ode to Yoko, "Surprise, Surprise" was an ode to May Pang. The track included Elton John on vocal – and also has an ode to "Drive My Car" at the end of the song.

### The Beatles - **Drive My Car** - Rubber Soul

(Lennon-McCartney)

Lead vocals: Paul and John

The lead off track to *Rubber Soul* on the UK version was recorded on October 13, 1965. This session was the first in Beatles recording history to go past midnight. The music was written by Paul but he needed help with the lyrics. He and John worked through the song and came up with "baby you can drive my car" in place of temporary lyrics Paul was using ("you can give me golden rings"). "Drive my car" is an old blues expression for sex. The basic track was completed in four takes. Thanks to overdubbing, McCartney plays bass, piano and slide guitar (his

Epiphone Casino). Paul provides the guitar solo in the song's introduction, middle and ending.

On U.S. album:

*Yesterday and Today* - Capitol LP



### The Beatles - **Hey Bulldog** - Yellow Submarine

(Lennon-McCartney)

Lead vocal: John

In early February 1968, the Beatles were on a tight schedule. They had two weeks to audition and record possible songs for their next single, which would be released while they were away on an extended trip to India where the group would meditate with Maharishi Mahesh Yogi. In addition to picking the single sides they would need to spend a day with a film crew making a short promotional film for the song. The Paul McCartney-penned "Lady Madonna" was chosen as the A-side and would be the subject of the promo film. On the last weekend of recording, the Beatles were informed they were one song short of the four new songs needed for "Yellow Submarine," and a new song had to be recorded before they left for India. The song shortage was due to "Baby, You're A Rich Man," which had been earmarked for the film soundtrack, being used as the B-side of the "All You Need Is Love" single.

### The Beatles - **Rocky Raccoon** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

Another of Paul McCartney story songs, this one is a country song in which McCartney tackles an American southern accent. The song was recorded in a single session held on August 15, 1968, in which lyrics were being written and rejected between takes. The

rhythm track was perfected in nine takes and features Paul on vocal and acoustic guitar, John on harmonica and Fender Bass VI (a six-string bass guitar) and Ringo on drums. George Martin plays the piano solos in the middle and end instrumental breaks, which were recorded on the Challen "jangle box" piano with the tape running at half-speed. When played back at the proper speed, the piano had a rollicking honky-tonk sound. Paul overdubbed an additional bass line. As was the case with "Hey Jude," Paul did not want George Harrison playing guitar fills on the song, so George was sent to the control room. On the session tape it is George Harrison's voice that announces "take one" instead of engineer Ken Scott.



The Beatles - **Dig A Pony** - Let It Be  
(Lennon-McCartney)  
Lead vocal: John

Recorded live on the rooftop of the Apple headquarters building, 3 Savile Row, on January 30, 1969. In re-producing the tapes for the "Let It Be" album, Phil Spector edited out the opening and closing line of the song ("All I want is ...") which can be heard on the "Anthology 3" album and in the film "Let It Be." The idea to go on the rooftop and play live in front of a few people was conceived by Paul on January 26.

From a technical standpoint, this simple request to perform on the rooftop was a gigantic headache for the film crew and the Apple/EMI sound engineers. In addition to accommodating the space required for five film cameras, and various sound equipment which needed electricity to run, there was also the issue of the cold temperature – the temperature would be in the mid-40s and windy when the Beatles performed. In a few cases, sound engineers wrapped ladies' stockings around microphones to camouflage the sound of the wind blowing against them. John and George wore heavy coats and Ringo wore his wife's raincoat in a futile attempt to stay warm. Throughout the 42-minute rooftop set John can be seen rubbing his hands together in between songs to

keep warm. At the conclusion of the released version of "Dig A Pony," John says, "Thank you brothers, me hand's gettin' too cold to play the chords." The song was so new that

John had an assistant hold up a clipboard with the lyrics in case he forgot them.

Engineer Alan Parsons: "No one ever questioned the Beatles. They want to do it on the roof? Fine, it will be done. That was one of the greatest and most exciting days of my life. To see the Beatles playing together and getting instant feedback from the people around them, it was just unbelievable. A magic, magic day."

### Paul & Linda McCartney – **Heart of the Country** – Ram '71

The song has simple acoustic tune with a heavy bass chorus, and an unusually mellow sound to the acoustic guitar that was achieved by tuning all of the strings a full step lower than standard pitch. Stephen Thomas Erlewine of Allmusic described the song as "an effortless folk-pop tune that ranks among [McCartney's] very best songs."

## NEWS HERE

### 10.27 BREAK



Hollywood Vampires – **Come & Get It**

Jon Anderson – **Tony & Me** – Live BWTB

## 10.57 BREAK

### Songs and Guests Peter Asher & John Wicks

## 11.27 BREAK

### The Beatles - **Eight Days A Week** - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John

Recorded primarily on October 6, 1964. It is the first instance of the Beatles taking an unfinished idea into the studio and experimenting with different approaches to a song. "Eight Days A Week" is the **first** pop song with a fade-in introduction. Written mostly by Paul, the title was taken from a line spoken by a limo driver. McCartney: "I was being driven over to visit John. The chauffeur was talking away to me, saying how hard his boss worked the staff, so hard that they seem to do eight days a week. We've altered the plot a bit for the song, of course. The bloke loves the girl eight days a week." In

later years John Lennon incorrectly referred to this title in interviews as the original working title for the film "Help!" The actual working title of "Help!" was "Eight Arms To Hold You." On September 20, 1964 as the band and their entourage flew to their final North American Tour concert destination, the press corps on board the Beatles private plane witnessed from a distance, careful not to interrupt, the four Beatles huddled together working on a new song. John, Paul, and George on guitars and Ringo tapping his knees, and all humming the tune of what would become "Eight Days A Week."

Released as a single b/w "I Don't Want To Spoil The Party" in the U.S. on February 15, 1965.

**On U.S. album:**

**Beatles VI - Capitol LP**

### **Ebony and Ivory/Rainclouds (single) (Paul McCartney with additional vocals by Stevie Wonder)**

April 10<sup>th</sup>, 1982 - UK

