



PLAYLIST March 1st 2015

[Open/ 9am](#)



The Beatles - **For No One** - Revolver

(Lennon-McCartney)

Lead vocal: Paul

Written entirely by Paul in March 1966 while on vacation with then-girlfriend Jane Asher at the Swiss ski resort of Klosters. The backing track was recorded in 10 takes on May 9, 1966 with only Paul (piano) and Ringo (drums) present. John and George do not perform on this song. Overdubs included Paul on clavichord, and Ringo on cymbals and maracas. Paul's lead vocal was recorded on May 16. The baroque-style French horn solo was credited to Alan Civil and recorded on May 19.

John Lennon – **Oh My Love** (Lennon/Ono) – Imagine '71

Also known as "Oh My Lover," this is the only (Lennon/Ono) composition on the album. This track included George Harrison.

The Beatles - **And I Love Her** - A Hard Day's Night

(Lennon-McCartney)

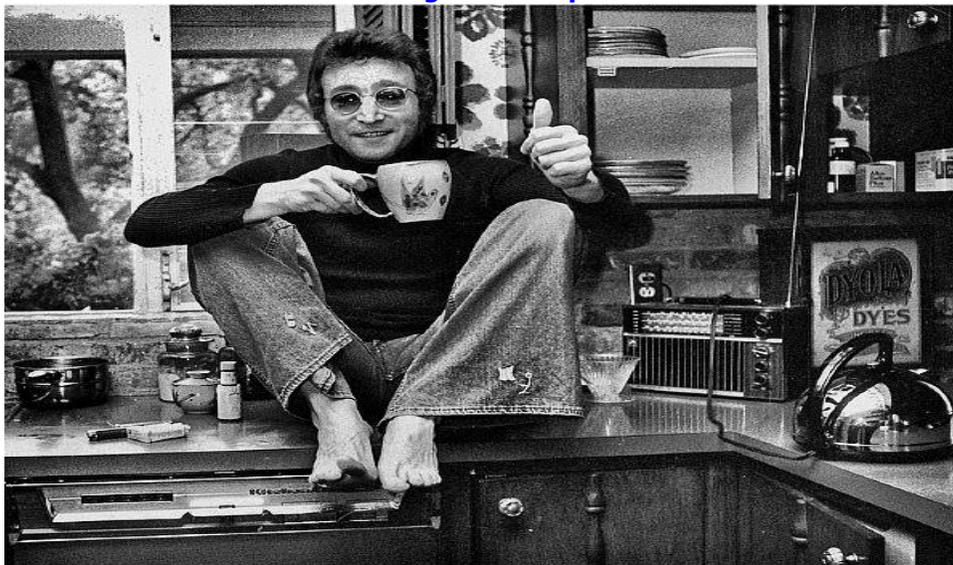
Lead vocal: Paul

Written mainly by Paul with the middle eight by John it was released as a single in the U.S. reaching #12. Recorded initially as a heavier, up-tempo number on February 25, 1964, The Beatles attempted two takes and moved on to something else. On February 26 they struggled with the simpler, now acoustic arrangement through 12 more takes and Ringo swapping his drums for congas, ultimately leaving it to be re-made the next day. Finally, on February 27, they had the arrangement to their liking and perfected the song in two completed takes (takes 20 and 21).

On U.S. album:

A Hard Day's Night - United Artists LP

Something New - Capitol LP



The Beatles – **Real Love** – Anthology II

John piano demo with drum machine recorded New York circa 1979.
Paul, George and Ringo enhanced the song, started February 6th 1995,

completed in May, 1 year later than Free As A Bird. Again recorded @ Paul's Mill studio's in Sussex

Some early morning LOVE from JPG&R for this 1st Sunday of March 2015

9.12 BREAK



The Beatles - Thank You Girl - Non-LP B-Side
(McCartney-Lennon)

Lead vocal: John and Paul

The Beatles' debut album was set to hit stores in the UK on March 22, 1963. On March 5 the band members returned to Abbey Road Studios to record songs for a single that would be released a few weeks after the album. Three Lennon-McCartney originals were recorded this day: "From Me To You," "Thank You Girl," and "One After 909." A fourth song, "What Goes On," was rehearsed but not recorded. Recorded under its original title "Thank You Little Girl" and finished in 13 takes and took the b-side of the third Beatles single, "From Me To You." The single was the first true #1 for The Beatles in Britain, reaching the top spot on all three of the nation's record charts. It is the last Beatles single to be released with the writing credits listed as "McCartney-Lennon."

U.S.

Non-album single (b-side of "From Me To You" and "Do You Want To Know A Secret")
(Vee-Jay)

On U.S. album:

The Beatles' Second Album - Capitol LP

UK:

Non-album single (B-side)
On UK album:
Rarities -- Parlophone LP (1979)

The Beatles - **P.S. I Love You** – Please Please Me

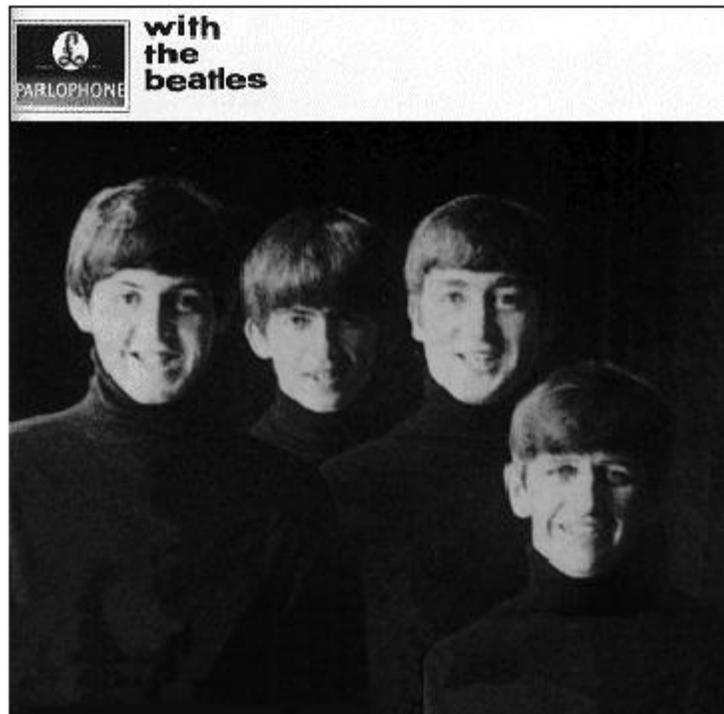
(McCartney-Lennon)

Lead vocal: Paul

Recorded in ten takes on September 11, 1962, with Andy White on drums. The b-side of "Love Me Do," released October 5, 1962, in the UK. The Beatles originally intended this to be the A-side of their first Parlophone single but because another song with the same title had been released by Peggy Lee they were persuaded to put this on the b-side. One of the three original compositions they performed during their EMI audition. Written mostly by Paul McCartney in April or May 1962 while The Beatles were in Hamburg, Germany. John has said it was Paul's attempt to mimic "Soldier Boy" by The Shirelles, which was a hit in April of 1962. One of several Beatles songs Paul McCartney owns with Yoko Ono. Starting with the songs recorded for their debut album on February 11, 1963, Lennon-McCartney's output was attached to their Northern Songs publishing company. Because their first single was released before John and Paul had contracted with a music publisher, EMI assigned it to their own, a company called Ardmores and Beechwood, which took the two songs, "Love Me Do" and "P.S. I Love You." Decades later McCartney and Ono were able to purchase the songs for their respective companies, MPL Communications and Lenono Music.

On U.S. albums:

Introducing... The Beatles (Version 1) - Vee-Jay LP
The Early 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 - **This Boy** – Meet The Beatles US EP Four By The Beatles /Past Masters I
flip of *I Want To Hold Your Hand* in UK

The Beatles - **Yes It Is** - Single

(Lennon-McCartney)

Lead vocals: John, Paul and George

Recorded over five hours on February 16, 1965, the rhythm track of "Yes It Is" was completed in 14 takes. John, Paul and George then spent three hours recording the vocals live, the best version being laid on top of Take 14 as an overdub. Starting in 1965 this was the new way they would record. Previously, every edit piece or overdub would have been numbered. Now they just recorded until they got it right and placed that on top of a numbered take, the "best" rhythm track. Written primarily by John Lennon. John: "That's me trying a rewrite of 'This Boy,' but it didn't work." "Yes It Is" is notable for its lush harmonies and George Harrison's 12-string Rickenbacker played through a foot-controlled volume pedal, what is now known as a "wah-wah pedal." The B-side of the "Ticket To Ride" single, issued April 9, 1965 in the UK and April 19, 1965 in the U.S. Capitol Records printed "From the United Artists release 'Eight Arms To Hold You' " on both sides of the single. The wrong film title and this song was not included in the film.

On U.S. album:

Beatles VI - Capitol LP

UK:

Non-album single (B-side)



The Beatles - No Reply - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John

Recorded in eight takes on September 30, 1964. Written entirely by John Lennon. John and Paul had been giving away a treasure trove of original compositions to other artists to record and release because they felt the songs were too pop for Beatles records. John had planned to give "No Reply" to another Brian Epstein managed artist, Tommy Quickly, to record, but those plans were cancelled in early August 1964 when it was determined the group was going to be short of new material for their upcoming album. The song's storyline was based somewhat on "Silhouettes," a number three hit in the U.S. for the R&B group the Rays, which was later covered with great success by Herman's Hermits. Lennon: "I had that image of walking down the street and seeing her silhouetted in the window and not answering the phone." Includes some nice piano work from producer George Martin.

On U.S. album:

Beatles '65 - Capitol LP

The Beatles - **Every Little Thing** - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John (with Paul on the choruses)

Written primarily by Paul between (though sung mainly by John) August 31 and September 1, 1964 in Atlantic City during days off on the Beatles' North American Tour.

Recorded on September 29 and 30, 1964 in nine takes. Ringo makes his debut on timpani (the orchestral drum instrument), which appears only on the final take (Take 9) of the song.

On U.S. album:

Beatles VI - Capitol LP



The Beatles - **And Your Bird Can Sing** - Revolver

(Lennon-McCartney)

Lead vocal: John

John Lennon called this fan favorite "another of my throwaways...fancy paper around an empty box." On another occasion he simply referred to it as "another horror." The song, written primarily by John, is notable mainly for the twin guitar riffs -- played live without overdubs by George Harrison and Paul McCartney -- that drive the song, and Paul's distinctive bass notes at the end of the song. Lennon played the rhythm guitar in the D

major position with the capo on the second fret to account for the song being in the key of E. John used the second fret capo several times ("Nowhere Man," "Julia," "Norwegian Wood," to name a few). Initial recording of the song commenced on April 20, 1966, with two takes being completed.

On U.S. album:

Yesterday And Today - Capitol LP

Julian Lennon – **I Don't Wanna Know** – Photograph Smile

9.42 BREAK



The Beatles - **She's Leaving Home** - Sgt. Pepper's Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocals: Paul and John

Recorded March 17, 1967 in six takes. Written primarily by Paul with lyrical assistance from John, the song is based on a story appearing in the February 27, 1967, edition of the Daily Mail about seventeen-year-old runaway Melanie Coe. Paul begins the story about the girl leaving a note for her parents before slipping out of the house, John provides the parents' anguished point of view. When Paul called George Martin to ask if he'd create a string arrangement for the song he was told that Martin had already

committed to a Cilla Black session and Paul would have to wait. Paul then contacted Mike Leander to score the song. Paul had met Leander at the October 11, 1965, Decca Studios session for Marianne Faithfull's cover of "Yesterday." The score called for four violins, two violas, two cellos, a double-bass and a harp. The harp is played by Sheila Bromberg, who became the first woman to play on a Beatles recording. As was the case with "Eleanor Rigby" eleven months earlier, no Beatles played an instrument on "She's Leaving Home." Martin made only slight adjustments to Leander's arrangement when it was recorded on March 17. An interesting side note...Melanie was a dancer on the Ready Steady Go! TV show and met the Fabs Oct. 1963 when she won a mime contest and was awarded prizes by the Beatles!

The Beatles - **Cry Baby Cry** - The Beatles

(Lennon-McCartney)

Lead vocal: John

Work began in the studio on John's "Cry Baby Cry" on July 15, 1968, with the Beatles filling four 30-minute tapes with unnumbered rehearsal takes of the song. It is estimated that the band played the song approximately 30 times. Proper recording took place on July 16. Ten takes of the basic track, consisting of John's vocal plus bass, organ, drums, and acoustic guitar, were recorded. George Martin playing the harmonium and John playing piano would be overdubbed onto the best take. During the July 16 session tensions amongst the band members flared and sound engineer Geoff Emerick quit. He would be coaxed back the next year to work at their new Apple studios and at Abbey Road Studios for the "Abbey Road" album. Emerick says he lost interest in the "White Album" because the group was arguing amongst themselves and swearing at each other. Emerick said, "the expletives were really flying."

Paul & Linda McCartney – **Ram On (reprise)** – Ram '71

A continuation, yet shorter version heard earlier on the album. It also contained a snippet of "Big Red Barn" that would appear on "Red Rose Speedway."



Paul McCartney & Wings – **Big Barn Bed** – Red Rose
Speedway '73

The first two lines of this track and the album were first used on the "Ram" album at the end of "Ram On (reprise)."

The Beatles - **She Said She Said** - Revolver

(Lennon-McCartney)

Lead vocal: John

The rhythm track was finished in three takes on June 21, 1966, the final day of recording for "Revolver." When the recording session started the song was untitled. The key line came from a real-life incident. On August 24, 1965, during a break in Los

Angeles from their North American Tour, The Beatles rented a house on Mulholland Drive. They played host to notables such as Roger McGuinn and David Crosby of the Byrds, actors and actresses, and a bevy of beautiful women, "From Playboy, I believe," Lennon remembered. John, high on acid, found himself in a strange conversation with actor Peter Fonda, who kept coming up to him and whispering, "I know what it's like to be dead." As a child, Fonda had a near-death experience after accidentally shooting himself on the stomach. The song was a last-minute addition to the "Revolver," rehearsed and recorded on the final day of sessions when the band discovered they were one song short. McCartney recalls getting into an argument with John and leaving the studio. He believes this is one of the only Beatle records he didn't play on. It is assumed George played the bass in McCartney's absence. John sings the lead vocal and plays the organ, and John and George double-tracked the backing vocals.

On U.S. album:
Revolver - Capitol LP



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)

BREAK FOR NEWS

NEWS HERE w/ JACKIE

10.12 BREAK

The Beatles - **I'm Happy Just To Dance With You** - A Hard Day's



Night

(Lennon-McCartney)

Lead vocal: George

Written by John and Paul specifically to give George a song in the movie "A Hard Day's Night." Completed in four takes on March 1, 1964, with filming slated to begin the next day. The b-side of "I'll Cry Instead" in U.S.

On U.S. album:

A Hard Day's Night - United Artists LP

Something New - Capitol LP

(the Beatles).

John Lennon – **Ya Ya** - Rock 'n' Roll '75

This re-recording (originally on "Walls and Bridges," due to his pending lawsuit with Levy) was included as an out of court settlement.

QUIZ #1 HERE/ Fab Four

CITY NATIONAL GROVE OF ANAHEIM 4/11

ADD LONG QUIZ TONES

800-955-KLOS

Let's play it was 45 years ago Today Sunday (March 1st) in **1970** the Beatles appeared on the Ed Sullivan show via 2 film clips for 2 new songs...Name those 2 songs and WIN BIG PRIZES!

800-955-KLOS

We will give you exactly 2.03 ...here's one we didn't get to on last Sunday's George show...

The Beatles - **Piggies** - The Beatles



(Harrison)

Lead vocal: George

The basic rhythm track for "Piggies" was recorded on September 19, 1968, with Chris Thomas sitting in the producer's chair, subbing for George Martin. It was completed in 11 takes and overdubs were finished the following day. Although "pig" was a derogatory term that young people in America in the sixties called police, George Harrison's social commentary made light of the upper class, not authority figures. The first utterance of a curse word ("damn") by a Beatle in a Beatles song came at the suggestion of Harrison's mother, who offered her son the line: "What they need's a damn good whacking" to rhyme with "backing" and "lacking."

Jordan Switch Disc's HERE

WINNER HERE

Sun, March 1st, 1970

A promotional film of The Beatles singing "Two of Us" and "Let It Be" is shown on US television, on "The Ed Sullivan Show".

Play clip of Ed introducing **The Beatles Songbook Show**
March 1st 1970



The Beatles - **Two Of Us** - Let It Be

(Lennon-McCartney)

Lead vocals: Paul and John

A Paul McCartney solo composition originally entitled "On Our Way Home." Thought by many to be a song about John and Paul, "Two of Us" is actually a song written by Paul about himself and his soon-to-be wife, Linda Eastman. The lyrics are derived from various experiences where the two would get in the car with Paul's dog, Martha, and just drive in the countryside until they were lost. One particular day, Linda parked the car and went for a walk with her camera and Paul sat in the car and wrote the basic tune for the song. Paul introduced the song to the other Beatles during the January 1969 sessions in which the group was working up seven or eight new songs to include in a one-hour concert television special. At this time, "On Our Way Home" was not the Everly Brothers-styled acoustic version heard on the released album. Both John and

producer Glyn Johns suggested to Paul that an acoustic arrangement might suit the song better, but McCartney was thinking in terms of how it might play in the concert TV special, so he wanted a fast song.

The Beatles - **Let It Be** - album version - Let It Be

(Lennon-McCartney)

Lead vocal: Paul

"Let It Be" was the last song properly recorded on multi-track at Apple Studios during the "Get Back" sessions in January 1969. It was completed in eight takes (numbered Take 20 through 27 to match the film crew clapboard numbers) on January 31, 1969, the day after the rooftop concert. Take 27 had two complete performances of the song and the first of these Take 27 performances was deemed the best. Though the intent of the January 1969 "Get Back" sessions was to capture the Beatles "live" in the studio without benefit of studio trickery like overdubbing, an exception was made on "Let It Be" so that George Harrison could re-record his lead guitar solo. George's overdub was recorded on April 30, 1969. Author Mark Lewisohn: "It is widely believed that there are two different takes of 'Let It Be' publicly available - the single released (in the UK) on March 6, 1970 and the "Let It Be" LP version released (in the UK) May 8, 1970. Certainly the lead guitar solos in the middle eight differ considerably, and the LP version has a longer duration. But, in truth, these are one and the same version. That is, they are derived from the same tape."

Add new Ringo song here song here?

NEW! Ringo – **Postcards From Paradise** -
Postcards From Paradise

10.42 BREAK



The Beatles - **Revolution** - Non-LP Track

(Lennon-McCartney)

Lead vocal: John

The Beatles' eighteenth single release for EMI, their first on the Apple Records label.

John Lennon lobbied hard to get his magnificent rocker on the A-side of the band's summer 1968 single, but by any standard, Paul's "Hey Jude" was an unbeatable choice for the A-side. There are three versions of John's "Revolution." The first one recorded was the slower version which opens the fourth side of "The Beatles" and was released under the title "Revolution 1." That track was the first song to be recorded for what would be known as the "White Album." Ultimately, the song ran over 10 minutes. Much of it was cut out and used to create the sound collage entitled "Revolution 9," which would also appear on side four of the new album. Shortly before his death in 1980, John explained the reason for the song's remake into a fast rocker: Paul and George refused to allow the original slower recording to be released as the next Beatles single, fearing it was not upbeat enough. So Lennon decided they would record the song fast and loud. Recording began on the fast and loud single version of "Revolution" on July 10, 1968. Additional overdubs were added on July 11 and 12, and the final mix was completed on July 15. The single was issued on August 30, 1968, in the UK, and on August 26 in the U.S. The "Hey Jude"/"Revolution" single would go on to sell nearly five million copies in the U.S. and eight million copies worldwide.

On U.S. album:
Hey Jude - Capitol LP



Paul & Linda McCartney – **Smile Away** – Ram '71

A fun, little rocking tune – it's considered one of the more inconsequential tracks on the album which is why we play it!

QUIZ HERE

DOUBLE PRIZE PACKAGE!

Fab Four

CITY NATIONAL GROVE OF ANAHEIM 4/11

HAPPY TOGETHER TOUR AT PACIFIC AMPHITHEATRE

July 26

THE TURTLES FEATURING FLO & EDDIE, THE ASSOCIATION, THE GRASS ROOTS, THE BUCKINGHAMS AND MORE!

Let's play....It was 50 years ago today....

Here is a simple one...where were the Beatles and what were they doing March 1st, **50** years ago today?

800-955-KLOS

In New Providence Island, in the Bahamas
filming Eight Arms To Hold You (HELP!)

Let's give em 2 1/2 mins....I think this song is exactly 2.30...that I believe Beatle George is gonna count in for us...



The Beatles - **Run For Your Life** - Rubber Soul

(Lennon-McCartney)

Lead vocal: John

The first song completed when sessions for "Rubber Soul" began on October 12, 1965. John Lennon lifted the opening line ("I'd rather see you dead little girl than to be with another man") from "Baby Let's Play House," popularized by Elvis Presley.

On U.S. album:

Rubber Soul - Capitol LP

WINNER HERE

It was 50 years ago today....

Here is a simple one...where were the Beatles and what were they doing March 1st, **50** years ago today?

Bahamas action on the rocks from HELP

The Beatles - **Another Girl** - Help!

(Lennon-McCartney)

Lead vocal: Paul

The basic track was completed in one take on February 15, 1965, the first day of recording what would become the "Help!" album. Numerous edit pieces would be recorded the next day, including Paul McCartney on lead guitar. Written entirely by Paul in early February 1965 while on vacation in Tunisia.

On U.S. album:
Help! - Capitol LP



The Beatles - **The Word** - Rubber Soul

(Lennon-McCartney)

Lead vocal: John

Recorded in three takes at a late night session starting on November 10, 1965 that ran until 4 a.m. the next morning. Overdubs include Paul on piano, George Martin on harmonium, and Ringo playing the maracas. The song is a full collaboration between Lennon and McCartney, and began as an attempt to write a song based around a single note.

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

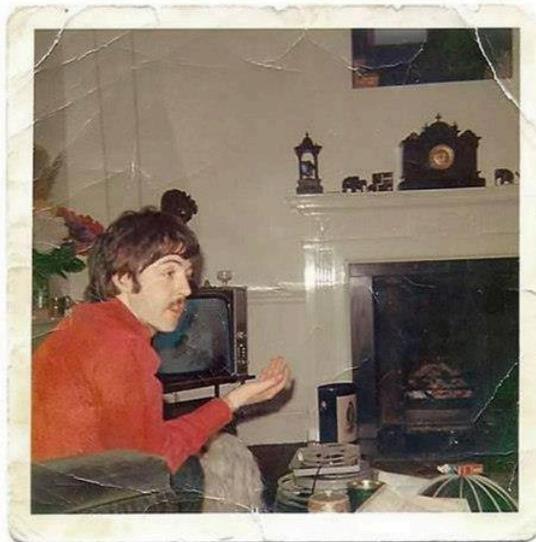
George Harrison – **You**

Originally written for Ronnie Spector, and recorded during the sessions for her sole Apple single, "Try Some, Buy Some," in February 1971. According to

George, they "recorded four or five tracks before Phil fell over," (something Phil Spector had a tendency to do often. George dug this tape out during the Extra Texture sessions, but didn't bother redoing the backing track, which is why you can hear Ronnie Spector singing one of her trademark "Be My Baby" oh-oh-oh's in the background.

**One we didn't get o on last weeks George
Birthday show...thank everybody for coming
out this weeks to BOTH**

11.12 BREAK



The Beatles - **Magical Mystery Tour** - Magical Mystery Tour (EP) (Lennon-McCartney)

Lead vocals: Paul and John

When Paul McCartney was in the U.S. in early April 1967 he came up with the idea for a Beatles television film about a mystery tour on a bus. During the April 11 flight back home he began writing lyrics for the title song and sketching out some ideas for the film. Upon his arrival in London, Paul pitched his idea to Brian Epstein who happily approved. Paul then met with John to go over the details and the two began work on the film's title track. The title track was written primarily by Paul but was not finished when McCartney brought the song in to be recorded on April 25, 1967. John helped with the missing pieces during the session.

On U.S. album:

Magical Mystery Tour - Capitol LP

The Beatles - **It's All Too Much** - Yellow Submarine (Harrison)

Lead vocal: George

Recording began with the working title "Too Much" at De Lane Lea Music Recording Studios, the basement studio of an office building directly opposite the Holborn Underground station in London. On May 25, 1967, one week before the release of the "Sgt. Pepper" album, the band ran through numerous rehearsals and recorded four proper takes of the backing track. The instruments were George on Hammond organ, Paul on bass guitar, John on lead guitar (including the soaring feedback at the beginning of the song) and Ringo on drums. Overdubs were added the next day at De Lane Lea: George's lead vocal, John and Paul's backing vocal, handclaps and percussion, including cowbell, woodblock and tambourine. Brass and woodwinds were overdubbed on June 2. Originally running over eight minutes, it was edited down to 6:25 for the soundtrack album. The version used in the "Yellow Submarine" film runs just 2:30 and features a verse cut out of the album version of the song: "Nice to have the time to take this opportunity/Time for me to look at you and you to look at me." The lyrics (repeated twice starting at 4:13), "With your long blonde hair and your eyes of blue," are taken from The Mercys' 1966 hit "Sorrow."



The Beatles - **I Feel Fine**- A Collection Of Oldies

(Lennon-McCartney)

Lead vocal: John

The Beatles' eighth single release for EMI's Parlophone label.

Recorded in nine takes on October 18, 1964. Written entirely by John Lennon. He based the guitar riff on Bobby Parker's obscure R&B record "Watch Your Step." The recording marked the first occasion in which guitar feedback had been deliberately incorporated into a pop song. The sound was achieved by Paul plucking a single bass string and John getting amplifier feedback from his guitar. Issued in the U.S. on November 23, 1964,

and in U.K. four days later. Not included on the "Beatles For Sale" LP, which was released on December 4, 1964 in the UK.

On U.S. albums:

Beatles '65 - Capitol LP

UK:

Non-album single (A-side)

On UK album:

A Collection of Beatles Oldies - Parlophone LP (1966)

QUIZ #3

Fab Four

CITY NATIONAL GROVE OF ANAHEIM 4/11

I believe we've now played a song from every Beatles album released in the UK this morning...except one!

Call me right now and tell me what LP it is...UK ONLY

Too early to remember?

BIG 13

Please

With

AHDN

For Sale

HELP

Rubber

Revolver

Collection of Oldies

Pepper

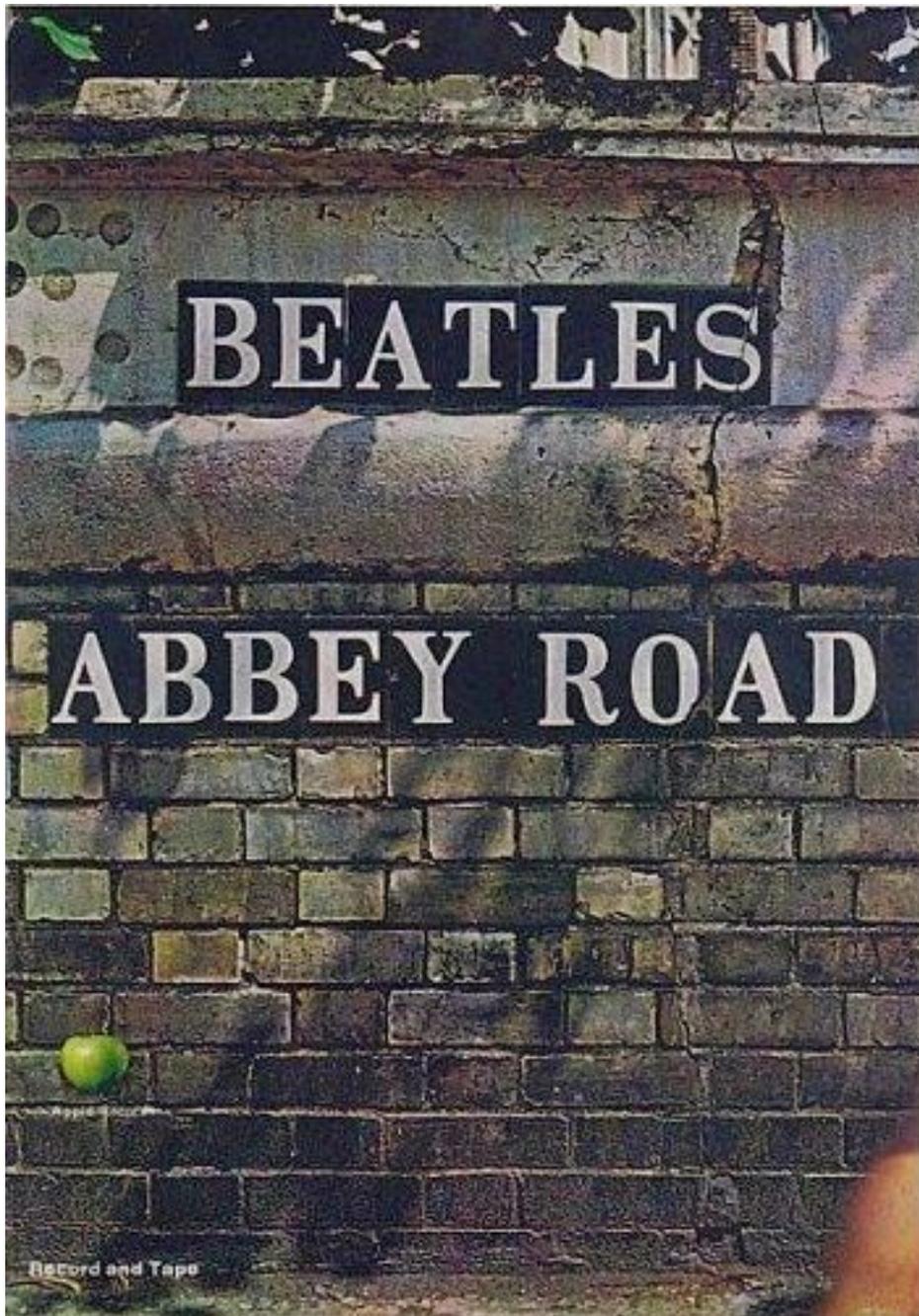
White

Yellow

Abbey

&

Let It



The Beatles - **You Never Give Me Your Money** - Abbey Road

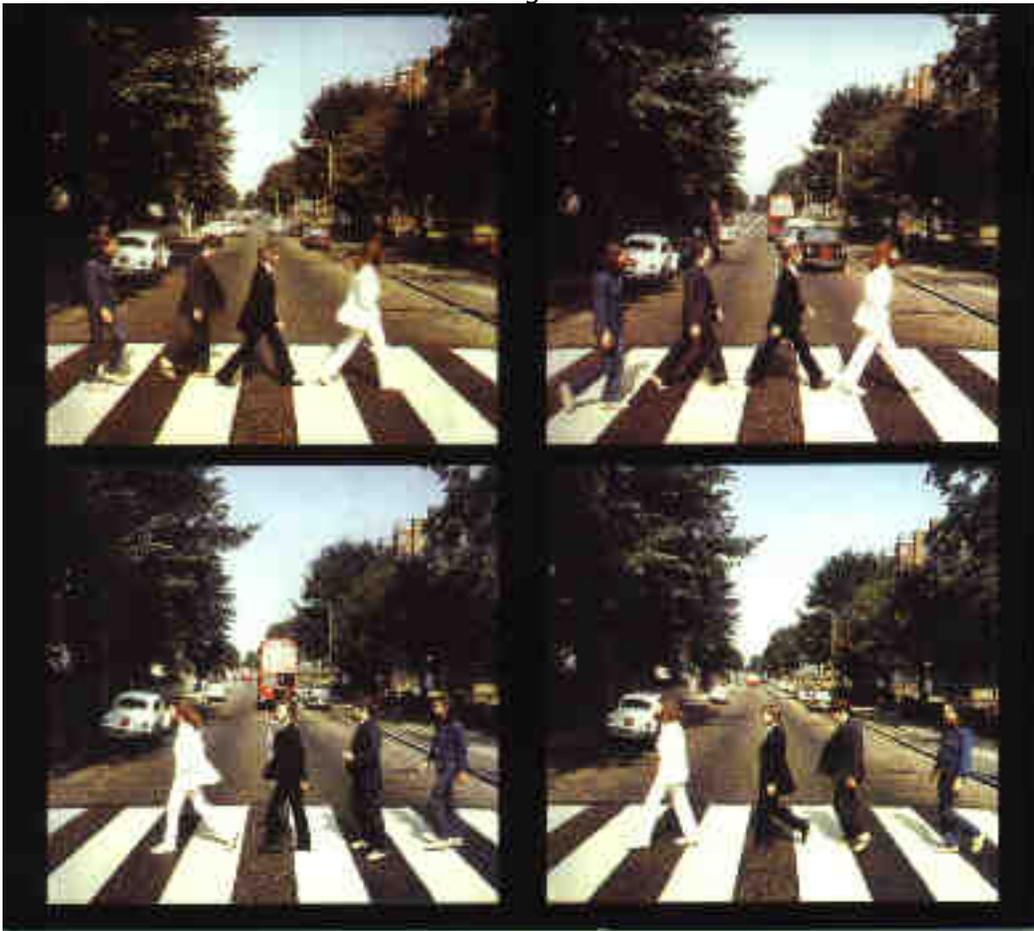
(Lennon-McCartney)

Lead vocal: Paul

The famous "Abbey Road" medley begins with Paul's "You Never Give Me Your Money," a song which itself consists of three segments. In Barry Miles' "Many Years From Now,"

McCartney states that the first part of the song was him "directly lambasting Allen Klein's attitude to us: no money, just funny paper, all promises and it never works out. It's basically a song about no faith in the person." The reference to "funny paper" was the numerous bank statements and other official looking documents that claimed they had stocks and bonds or money in various bank accounts, but to the band members it

always seemed imaginary; they were rich on paper. The second part is a nostalgic bit about being out of college with money spent, leading to the third section, about an optimistic escape ("Soon we'll be away from here. Step on the gas and wipe that tear away") inspired by Paul and Linda hitting the road to get away from it all. Recording began on May 6, 1969, at Trident Studios, with Paul on piano and offering a guide vocal marching the group through 36 takes. John playing a distorted guitar part on his Epiphone Casino, George playing his Telecaster and Ringo on drums. At Abbey Road Studios, Paul recorded his lead vocal on July 1 and added bass guitar on July 11. On July 15, Paul, John and George recorded backing vocals. It was during this session that the nursery rhyme ending ("One, two, three, four, five, six, seven, all good children go to heaven") was recorded. The finishing touch, added August 5, was the crossfade (tubular bells, birds, chirping crickets and bubbles) which takes the song into "Sun King".



The Beatles - **Octopus's Garden** - Abbey Road

(Starkey)

Lead vocal: Ringo

"Octopus's Garden" is Ringo Starr's second solo composition in the Beatles catalog, credited to his real name, Richard Starkey. He got the idea for the song after he abruptly "quit" the group for one week during the making of the "White Album, in August 1968. He traveled to Sardinia on the Mediterranean and spent time on actor Peter Seller's yacht. On board, Ringo was told that octopus go around the ocean bed and pick up stones and shiny objects and build gardens in front of their caves. The still

unfinished song was played for George on January 26, 1969. This segment was shown in the "Let It Be" film. A proper rerecording of the song took place on April 26. The group went through 32 takes with Ringo on drums and guide vocal, George on his Stratocaster through a Leslie speaker, John on Epiphone casino electric guitar and Paul on Rickenbacker bass guitar. Overdubs were recorded on July 17 and 18 with Ringo's lead vocal with ADT (artificial double tracking), Paul adding piano and more drums, and backing vocals from Paul, George and Ringo. During the instrumental break Ringo can be heard blowing through a straw into a glass of water for bubbling sounds.



The Beatles - **Maxwell's Silver Hammer** - Abbey Road

(Lennon-McCartney)

Lead vocal: Paul

Paul began work on "Maxwell's Silver Hammer" in October 1968, which was too late for the song to be considered for the "White Album." He introduced the still unfinished song to the band during the "Get Back" sessions, on January 3, 1969, and the band is seen running through it in the film "Let It Be." The first proper recording took place at Abbey Road Studios on July 9, 1969. The backing track features Paul on piano, George on Fender Bass VI (a six-string bass guitar) and Ringo on drums. Sixteen takes were recorded. Overdubs included John on his Gibson J-160E acoustic guitar and George on Telecaster. On July 10, Paul added his lead vocal, George Martin played Hammond organ and Paul, George and Ringo provided backing vocals. A proper blacksmith's anvil, rented from a theatrical agency, was brought in for Ringo to hit with a hammer. More guitar and a new vocal were added on July 11, and the song was left until August 6, when Paul overdubbed a Moog synthesizer part

11.42 BREAK



**the beatles
hey jude • revolution
apple records
2276**

The Beatles - **Hey Jude** –Single/ Hey Jude / Past Masters
Recorded: 29/30/31 July, 1 August 1968
The Beatles most successful single in their entire career. It was #1 for NINE weeks straight in the USA...(3 weeks in the UK)

Lennon: I always heard it as a song to me. When Paul say's "go out and get her"...he meant go ahead leave me....
This was the FIRST record released on Apple Records.

Paul McCartney - Ebony and Ivory/**Rainclouds** (single)
Paul McCartney

Paul – **Get Me Outta Here** – NEW Bonus

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