breakfast with the beatles
with your host Chris Carter

PLAYLIST APRIL, 6th 2014
The Beatles – Ain’t She Sweet - 22 June 1961
Recording session with Tony Sheridan, but this time John on lead vocal, George on lead guitar, Paul on bass and backing vocals, John rhythm guitar, Pete Best on drums.

The Beatles – Besame Mucho - June 1962
The romantic ballad was written in 1940 by Mexican songwriter Consuelo Velázquez, and first recorded by Emilio Tuero. The title translates as ‘kiss me a lot’.
The Beatles – **Three Cool Cats** – Anthology I (George)
The Beatles at their Decca Audition of 1st January 1962. This session was held at the Broadhurst Gardens, West Hampstead studio's of Decca records in London, less than two miles from Abbey Road

The Beatles – **One After 909** - 5th March 1963
Takes 4 and 5 edited into one master take.

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**9.11 BREAK**

We get requests for Beatles songs and solo songs all the time…but now were getting requests for entire sets Eng. Mark! This gentleman want to hear our Beatles cowbell set....which we will have to reconstruct for ya....I think we started w/ this one found on the Beatles 2nd album here in the states...

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**I Call Your Name** - Long Tall Sally EP

(Lennon-McCartney)
Lead vocal: John

Composed by John Lennon and originally given to Billy J. Kramer with the Dakotas to use as the b-side of another Lennon song (credited to Lennon-McCartney), “Bad to Me.” Both songs had been recorded at Abbey Road by Kramer and band on June 27, 1963, with Paul McCartney in attendance. The Beatles’ version was recorded in seven takes on March 1, 1964.

**On U.S. album:**
The Beatles’ Second Album - Capitol LP
The Beatles - **You Can’t Do That** - A Hard Day’s Night  
(Lennon-McCartney)  
Lead vocal: John

The song was originally intended to be the A-side of the Beatles' sixth UK single, until McCartney came up with “Can't Buy Me Love.” By 1964 Lennon and McCartney were writing together less frequently, and the quality of “Can't Buy Me Love” spurred Lennon on to write the majority of the “A Hard Day’s Night” album. The guitar solo was performed by Lennon - the first such occurrence on a Beatles release. The song was finished in nine takes, only four of which were complete. It featured George Harrison's first prominent use of his new Rickenbacker 12-string guitar, given to him while in New York for “The Ed Sullivan Show.” “You Can't Do That” was filmed as part of the concert sequence in the “A Hard Day's Night” film, but it didn't make the final cut. The b-side of “Can't Buy Me Love” in the UK and U.S.

**On U.S. album:**  
The Beatles’ Second Album – Capitol LP

The Beatles - **Dizzy Miss Lizzy** - Help!  
(Williams)  
Lead vocal: John

Recorded specifically for the American market at the urgent request of Capitol Records executives, who needed two songs to fill out their upcoming “Beatles VI” album. Of course, Capitol had four songs in its possession it *could* have included (“From Me To You,” “Misery,” “There’s A Place” and the German-language version of “She Loves You,” had all yet to appear on an LP in America), but they went to the Beatles and asked for something new ASAP. With no new material ready to go the band pulled two Larry Williams' songs from their pre-fame club repertoire, “Bad Boy” and “Dizzy Miss Lizzy,” that could be recorded in one day and then the tapes would be air-freighted to Capitol Records in Los Angeles.

“Dizzy Miss Lizzy” was added as the album closer on the UK “Help!” LP when several songs earmarked for the project fell through (“That Means A Lot” and “Wait”) and they decided against including the two most recent B-sides.

**On U.S. album:**  
Beatles VI - Capitol LP

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 - **Taxman** - Revolver

Completed in 11 takes on April 21, 1966. Written by George when he started realizing the majority of his money was going to the British government in the form of taxes. George went to John Lennon for some help with the lyrics, and Lennon was especially pleased with his line “Now my advice for those who die: declare the pennies on your eyes.” Featuring a nice lead guitar solo by Paul on his Epiphone Casino. The ‘pennies’ lyrical reference derives from Greek mythology – it is the payment to Charon (the ferryman of the underworld) to ferry the deceased to their destination in the underworld. To pay the ferryman, the deceased person’s relatives place a coin on each eye of the deceased. The Mr. Wilson and Mr. Heath mentioned in the song were real people. Harold Wilson was the Prime Minister and Edward Heath was head of the opposition party at the time the song was recorded. It is the first time a George Harrison composition opens a British Beatles album.

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

The Beatles - **A Hard Day’s Night** - A Hard Day’s Night

(Lennon-McCartney)

**Lead vocal:** John with Paul

**The Beatles’ seventh single release for EMI’s Parlophone label.**

The title is a Ringoism, coined by the drummer sometime in 1963 and used by John in his book “In His Own Write.” With the film nearly completed the last bit of business was to give the film a name. The project was being filmed with the working title “Beatlemania.” On April 13, 1964 The Beatles met with key personnel from the studio and bounced title ideas. It was felt they’d find no better suggestion than Ringo’s off-hand remark “it’s been a hard day’s night” and John volunteered to write the title song
that evening. The next morning he brought the song in and taught it to Paul. Paul cleaned up the middle section and the two played it for producer Walter Shenson. Two days later The Beatles would formally record the song. It was a rarity for an outsider to be allowed in the studio or control booth while The Beatles rehearsed and recorded. An exception was made for the director of the “A Hard Day’s Night” film, Richard Lester. Lester was in the control booth and offered many suggestions during the morning while this key song was worked out, much to the dismay of producer George Martin. It was Lester’s suggestion that the song open dramatically (as it would open the film), and fade out at the end in a cinematic way. He got his wish. George’s striking a G suspended 4th chord on his 12-string Rickenbacker make this record instantly recognizable in its opening two seconds. Released as a single in the UK on July 10, 1964, it went straight to #1.

On U.S. album:
A Hard Day’s Night - United Artists LP

The Beatles - Everybody’s Got Something To Hide Except Me And My Monkey - The Beatles
(Lennon-McCartney)
Lead vocal: John

The Beatles had taken to recording rehearsals of songs and numbering them as takes. And if nothing recorded for a particular song seemed usable they’d erase the tape and start again on another day. The first playing of this then-untitled John Lennon rocker was a series of rehearsal run-throughs on June 26, 1968, all of which were erased and the band started fresh the next day. On June 27, six proper takes were recorded with John on Epiphone Casino electric guitar, George on Gibson SG, Paul on percussion (alternating between cowbells and chocalho), and Ringo on drums. Overdubs added on July 1 included Paul’s bass guitar and John’s lead vocal. Still unhappy with his lead vocal, John re-recorded it on July 23. Backing vocals and handclaps were also added to the mix on July 23 and the song was declared finished. In his 1980 Playboy interview, John described the song as “a nice line that I made into a song. It was about me and Yoko. Everybody seemed to be paranoid except us two, who were in the glow of love.” George Harrison has said that the opening line, “Come on is such a joy,” was a favorite saying of Maharishi Mahesh Yogi. “Everybody’s Got Something To Hide Except Me And My Monkey” is the longest title of any Beatles song.
Paul McCartney – *Oo You* – McCartney ’70

The first three tracks were recorded at home, while the lyrics were written during another hurried lunch. Aerosol spray was used as an instrument in the song.

**QUIZ HERE**

This 1st Quiz question will be asked by the author of the fabulous book *Recording The Beatles* –
A man Has played w/ bands like
Air, & Hole and The WHO!
He’s also part of the duo The Moog Cookbook and this same guy will be hosting a wonderful event in London called 'The Sound of Abbey Road Studios' beginning later this month
Welcome. Brian Kehew

1966, The first session of what would become The Beatles album 'Revolver' started at EMI studios London, with the recording of what new Lennon/McCartney song?

Back w/ that answer and that song...
1966, The first session of what would become The Beatles album 'Revolver' started in the evening at EMI studios London, with the recording of the basic track of 'Tomorrow Never Knows.'

The Beatles - Tomorrow Never Knows – Revolver 1st UK Mono pressing mix
(Lennon-McCartney)
Lead vocal: John

The first song recorded for what would become the “Revolver” album. John’s composition was unlike anything The Beatles or anyone else had ever recorded. Lennon’s vocal is buried under a wall of sound -- an assemblage of repeating tape loops and sound effects – placed on top of a dense one chord song with basic melody driven by Ringo’s thunderous drum pattern. The lyrics were largely taken from “The Psychedelic Experience,” a 1964 book written by Harvard psychologists Timothy Leary and Richard Alpert, which contained an adaptation of the ancient “Tibetan Book of the Dead.” Each Beatle worked at home on creating strange sounds to add to the mix. Then they were added at different speeds sometime backwards. Paul got “arranging” credit.
He had discovered that by removing the erase head on his Grundig reel-to-reel tape machine, he could saturate a recording with sound.

The Beatles - **Revolution 1** - The Beatles  
(Lennon-McCartney)  
Lead vocal: John

The first song recorded during the sessions for the “White Album.” At the time of its recording, this slower version was the only version of John Lennon’s “Revolution,” and it carried that titled without a “1” or a “9” in the title. Recording began on May 30, 1968, and 18 takes were recorded. On the final take, the first with a lead vocal, the song continued past the 4 1/2 minute mark and went onto an extended jam. It would end at 10:17 with John shouting to the others and to the control room “OK, I’ve had enough!” The final six minutes were pure chaos with discordant instrumental jamming, plenty of feedback, percussive clicks (which are heard in the song’s introduction as well), and John repeatedly screaming “alright” and moaning along with his girlfriend, Yoko Ono. Ono also spoke random streams of consciousness on the track such as “if you become naked.” This bizarre six-minute section was clipped off the version of what would become “Revolution 1” to form the basis of “Revolution 9.” Yoko’s “naked” line appears in the released version of “Revolution 9” at 7:53.

The Beatles - **I’ll Follow The Sun** - Beatles For Sale  
(Lennon-McCartney)  
Lead vocal: Paul

One of the earliest Beatle originals, “I’ll Follow The Sun” was composed entirely in 1959 by Paul McCartney in the front room of his family home on Forthlin Road in Liverpool. Recorded in eight takes on October 18, 1964.

**On U.S. album:**  
**Beatles ‘65 - Capitol LP**

**NEWS w/ Jackie DeShannon**

**10.12 BREAK**

April 6th event a year later 1967 when Malcolm Davies assembled the songs for side 1 of Sgt. Pepper in that different order. I thought it would be cool to play that different order made that day in Beatles history/1967 and have you set it
The Beatles - **Sgt. Pepper’s Lonely Hearts Club Band** - Sgt. Pepper’s Lonely Hearts Club Band  
(Lennon-McCartney)  
Lead vocal: Paul

Recording began on February 1, 1967 for what would become the title track of the new Beatles album. The song was written entirely by Paul McCartney. It was McCartney’s idea to give the Beatles alter egos -- they would become Sgt. Pepper’s Lonely Hearts Club Band -- for this album. Nine takes were attempted, two of which were complete run-throughs. For the first time ever an instrument (Paul’s bass guitar) was directly injected into the recording console instead of through an amplifier. Vocals were added the following evening, and the track sat for a month while the band worked on other material. The group returned to the title track on March 3 with the addition of four French horns played by outside musicians. Paul also came up with the idea of simulating a concert performance by the alter-ego band. The sound of the band warming up was taken from the February 10 orchestra session for “A Day In The Life.” Other effects (the crowd settling down, applause, and laughter) were taken from the vast Abbey Road tape archives. The screaming at the end of the song was taken from the Capitol-recorded Beatles concert at the Hollywood Bowl. On the “Sgt. Pepper” album the end of the title track segues into Ringo’s “With A Little help From My Friends.”

The Beatles - **With A Little Help From My Friends** - Sgt. Pepper’s Lonely Hearts Club Band  
(Lennon-McCartney)
Lead vocal: Ringo

The first instance on a Beatles album where one song segues into another without the usual few seconds of silence between the tracks. This was to give the listener the feeling of a continuous concert performance. Written on the afternoon of March 29, 1967 by Paul with help from John at Paul’s house on Cavendish Avenue in St. John’s Wood specifically as a song for Ringo Starr to sing on the new album. It was recorded that evening. Although he liked the song, Ringo refused to sing the original lyrics to the opening verse. Ringo: “The original first verse to that was ‘What would you do if I sang out of tune? Would you throw a tomato at me?’ And I said, ’I’m not singing that.’” John and Paul quickly changed the line to “Would you stand up and walk out on me?” The rhythm track was recorded in ten takes the same day Paul and John write the song, with Paul on piano, George on Hammond organ, John on guitar and Ringo on drums. Vocals were added as Take 11. Originally titled “Bad Finger Boogie.” The screaming at the beginning of the song was taken from the Capitol-recorded Beatles concert at the Hollywood Bowl. On the “Sgt. Pepper” album the end of the title track segues into “With A Little help From My Friends.”

The Beatles - Being For The Benefit Of Mr. Kite! - Sgt. Pepper’s Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocal: John

Recorded February 17, 1967. The lyric of “Being For The Benefit Of Mr. Kite!” was derived almost entirely from a vintage poster purchased by John Lennon at an antique
store in Sevenoaks, Kent, on January 31, 1967, while the Beatles were there filming the promotional clip for “Strawberry Fields Forever.” The poster advertised the February 14, 1843 performance of Pablo Fanque’s Circus Royal at Town-Meadows, Rochdale, Lancashire, and was hung proudly on the living room wall of Lennon’s Weybridge house. Paul: “We pretty much took it down word for word and then just made up some little bits and pieces to glue it together.” The backing track consisted of John on guide vocal, Paul on bass, Ringo on drums, George Harrison on tambourine, and George Martin on harmonium. Because the harmonium is powered by pumping feet, the producer was exhausted after the rehearsals and seven takes. Features Paul on lead guitar.

The Beatles - **Fixing A Hole** - Sgt. Pepper’s Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocal: Paul

On February 9, 1967, the Beatles recorded “Fixing A Hole” at Regent Sound Studio on Tottenham Court Road in London. The session was booked at Regent by George Martin because Abbey Road was unavailable. It marks the first time the Beatles recorded a British EMI session at a studio other than Abbey Road. No longer on the EMI staff, Martin was free to travel with the Beatles wherever they were recording. But engineer Geoff Emerick and the usual crew of tape operators at Abbey Road were all EMI employees so they couldn’t go along.

The Beatles - **Lucy In The Sky With Diamonds** - Sgt. Pepper’s Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocal: John

Recorded March 1, 1967. John Lennon’s classic song of psychedelic imagery was inspired by a drawing brought home by son, Julian, who was four years old at the time.

In February 1967, Julian returned home from his nursery school with a painting depicting one of his classmates, Lucy O’Donnell. Young Lucy was pictured with a background of stars in the sky. When asked by his father about his painting, Julian said it was “Lucy, in the sky, with diamonds.” John was so taken with the phrase he combined it with passages similar to two books by Lewis Carroll that he’d loved as a child, “Through The Looking Glass” and “Alice’s Adventures in Wonderland.” Paul added the line about “newspaper taxis” and Lennon’s beloved “Goon Show” got a shout out.

Their famed “plasticine ties” merged with “Through the Looking Glass” to become
“plasticine porters with looking glass ties.” Work began on “Lucy In The Sky With Diamonds” with an evening full of rehearsals. The rhythm track was recorded on March 1 with Paul playing the opening riff on a Lowery organ (with a bell stop), George on acoustic guitar, Ringo on drums and John on maracas and offering a guide vocal. John’s lead vocal and other instruments (George’s tamboura, Paul’s melodic bass) were added the next evening.

The Beatles - **Getting Better** - Sgt. Pepper’s Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocal: Paul

The title “Getting Better” was inspired by a phrase often used by substitute Beatles drummer Jimmy Nicol. Nicol stepped in for the ailing Ringo Starr during his bout with tonsillitis in June 1964. On the eve of the band embarking on their first world tour Ringo collapsed at a photo shoot and the final night of recording for the “A Hard Day’s Night” LP were scrapped, leaving the final version with 13 songs instead of the expected 14. Nicol was called in on no notice to rehearse the concert set list. The next day he was thrown into the crush of full scale Beatlemania as the Fab Four landed in the Netherlands for the first of the sold out concerts. Once on the mend, Ringo caught up with the tour in Australia. After each show, John and Paul would ask their new drummer how he was doing. His standard reply was “It’s getting better.” McCartney was reminded of this phrase while walking with Beatles biographer Hunter Davies during the making of the “Sgt. Pepper” album, and he decided to build a song around it. Recording began on the song on March 9, 1967 and the basic rhythm track was completed in seven takes.

Paul described the tune as “an optimistic song,” but noted John’s biting wit gave the lyrics the perfect counterpoint. Paul: “I was sitting there doing ‘Getting better all the time’ and John just said in his laconic way, ‘It couldn’t get no worse,’ and I thought, Oh, brilliant! This is exactly why I love writing with John.” Recording continued on the track on March 21.
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!
WELCOME...KATE TALYOR + JACK OLIVER + BRIAN KEHEW

Tonight at McCabe’s
Jeff Alan Ross/Peter Asher-Denny Laine
Four brothers, Alex, Livingston, Hugh and James.

Kate Taylor – If I Needed Someone – Live

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 & Wings – Single Pigeon – Red Rose Speedway ’73
Recorded in Los Angeles. This Paul-on-piano is the B-Side opener of the second
side of the album.

Wings – Getting Closer – Back To The Egg
This song had been lying around since 1974 in an unfinished form. This was the first time in five years that a leadoff single from the album was a “rocker.” This may have had to do with why the single didn’t perform as well, as the audience who had expected some lighter material.

**The Beatles - I Saw Her Standing There – 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.

Jack Oliver is also here….did you know Jack that TODAY in 1968  
Apple Corps Ltd. record company, management and publishing firm, opened their offices in London….do you remember this?

WELCOME...KATE TALYOR + JACK OLIVER +BRIAN KEHEW

11.42 BREAK

Kate Taylor – I Will – Live

James Taylor – **Something In The Way She’s Moves** -  
James Taylor *(Apple)*  
Prod. Peter Asher

George/Paul - **Something** – Concert For George  
*(Harrison)*
‘The Sound of Abbey Road Studios’

Tickets are £88.40 including booking fee, available from SeeTickets. Please note, these events take place in Studio Two only and do not involve a tour.

‘The Sound of Abbey Road Studios’ events schedule:
Friday 25th April May 4th

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