



breakfast with the beatles
with your host chris carter

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 America's Longest Running Weekly Beatles Radio Show. Three Hours Of Beatles Hits,
 Rarities, Solo Recordings And Beatle News With Jackie DeShannon.

95.5 KLOS www.breakfastwiththebeatles.com

PLAYLIST JUNE 22ND 2014*

* So...If ya missed it. On yesterday's show played a Beatles song that nobody's ever played before on the radio. It's the full version of the song coming out of Ringo's radio in the film **A Hard Day's Night**. We would like to thank Dave Morrell for bringing it in and for being such a Fab guest.
 Dave's new book as called **Horse – Doggin`** and you should buy it now.

<http://www.amazon.com/Horse-Doggin-The-Morrell-Archives-Volume/dp/149734607X>

9AM



The Beatles - **A Day In The Life** - Sgt. Pepper's Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocals: John and Paul

Work began on January 19, 1967, for what is quite possibly the finest Lennon-McCartney collaboration of their songwriting career. On this evening, following some rehearsal, Lennon rolled tentatively through four takes, drawing a road map for the other Beatles and George Martin to follow. Lennon on vocals and Jumbo acoustic guitar,

McCartney on piano, Harrison on maracas and Starr on congas. Sections were incomplete and to hold their space Mal Evans stood by a microphone and counted from one to 24, marking the time. To cue the end of the middle eight overdub section an alarm clock was sounded. There was no Paul McCartney vocal yet, merely instruments at this point where his contribution would be placed. On January 20, Paul added his section, which he would re-recorded on February 3. Lennon told Beatles biographer

Hunter Davies that the first verse was inspired by a story in the January 17, 1967, edition of the Daily Mail about the car accident that killed Guinness heir Tara Browne. John: "I didn't copy the accident. Tara didn't blow his mind out, but it was in my mind when I was writing that verse." The second verse was inspired by Lennon's work on Richard Lester's film "How I Won The War." According to Paul, the third verse came from a Daily Mail article published on January 7, 1967, about 4,000 potholes in the streets of Blackburn, Lancashire.

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.



The Beatles - **Across The Universe** - Let It Be

(Lennon-McCartney)

Lead vocal: John

Prior to leaving for an extended trip to India to study Transcendental Meditation in early 1968, the Beatles recorded several new songs to fill the sides of their upcoming single, which would be released while they were away. John had originally wanted his new

composition, "Across The Universe," for the A-side of the single but was still not happy with the mix of the song. When the Beatles sat down to decide which two of their new recordings should be used, John preferred "Across the Universe" remain on the shelf for the time being, giving Paul's more commercial "Lady Madonna" the A-side. "Across The Universe" was written entirely by John and was recorded February 4, 1968, in eight takes. Overdubs were recorded on February 8. Comedian and author Spike Milligan had been at Abbey Road when the group was working on the song and some months later inquired about it. He was surprised to learn that "Across the Universe" was sitting unreleased in EMI's vault, so Milligan asked Lennon to donate the song to a charity album he was organizing for the World Wildlife Fund. Milligan was a British comedy legend who, along with Peter Sellers, starred in "The Goon Show," one of John's all-time favorite programs. Lennon not only gladly contributed the song to be used on the charity album, but arranged to have the songwriting royalties from the recording given to the World Wildlife Fund. This charity album version, known by fans as the "Wildlife" version, was released in December 1969. Although it is popularly believed that the two versions of "Across The Universe" are different recordings, they are not. Both the "Wildlife" version and the Phil Spector re-produced version are derived from the same February 8, 1968, master tape. For the charity album, the sound of birds was added and the tape was sped up to give it a higher pitch. On April 1, 1970, Spector stripped some elements from the original February 8, 1968, master tape, slowed it down and added an orchestra and choir. The instrumental line-up is John on acoustic guitar, Paul on piano, George on tamboura and wah-wah guitar (second and third refrains only) and Ringo on drums.

9.12 BREAK

Up next a song we Americans got *before* the kids in England...as it was on Yesterday & Today which came out a month and a half *before* Revolver in the UK....and since we started the show w/ 3 John Lennon songs...what say we make it 4?



The Beatles - **I'm Only Sleeping** - Revolver

(Lennon-McCartney)

Lead vocal: John

Written by John and Paul at Kenwood, John's estate in Weybridge, in one writing session. Recording of the backing rhythm track began at 11:30 p.m. on April 27, 1966.

John recorded his lead vocal on April 29. Both the vocal and backing track were recorded at variable speed. It was during the recording of "I'm Only Sleeping" that The Beatles discovered the "backwards guitar." On May 5, 1966, as the band continued working on the song, George painstakingly transcribed the notes in his guitar solo and flourishes and then wrote them out backwards. He then played them in that reverse order. The tapes were then superimposed BACKWARDS in the mix, playing the solo notes and embellishments in the correct order, but maintaining the eerie backwards sound. "I'm Only Sleeping" was one of three songs issued in America six weeks prior to their official release in the UK. American and Canadian Beatles fans heard "I'm Only Sleeping," "And Your Bird Can Sing," and "Doctor Robert" first on Capitol Records' "Yesterday And Today" album, issued June 20, 1966. The rest of the world had to wait until the first week of August for them to appear on the "Revolver" LP.

On U.S. album:

Yesterday And Today - Capitol LP

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 - **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

Paul & Linda McCartney – **Monkberry Moon Delight** – Ram '71

Many have also considered this to be another dig at the Beatles and the problems with fame. But in true McCartney fashion, it's just a fun, rocking tune with throwaway lyrics.

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)



The Beatles - **You Really Got A Hold On Me** – **With The Beatles**

(Robinson)

Lead vocal: John

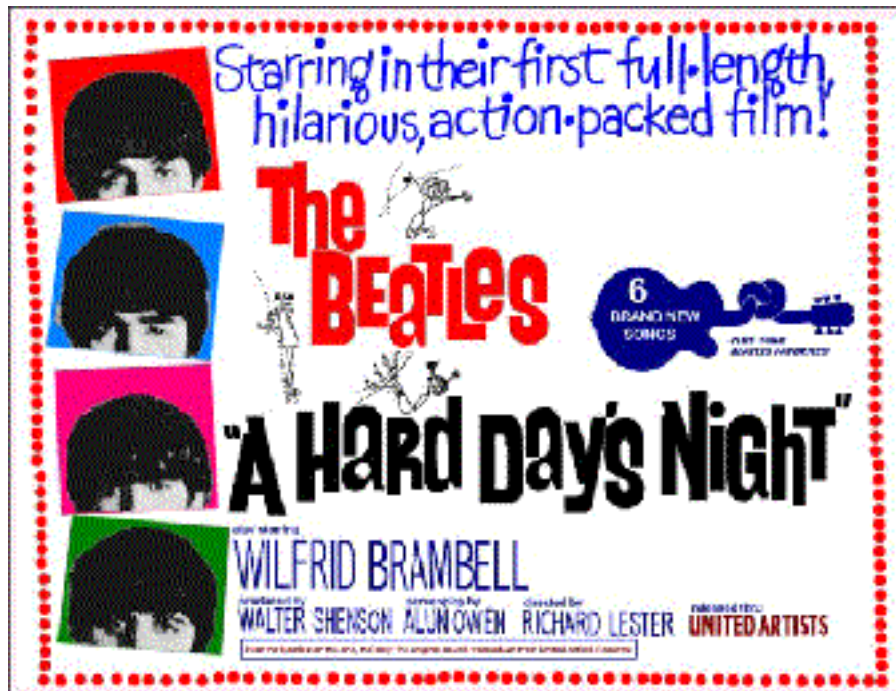
Recorded June 18, 1963, Paul McCartney's 21st birthday. Originally recorded by the Miracles and released as a single by Motown Records in November 1962. The single was a crossover smash, topping the Billboard R&B chart and reaching #8 on the Billboard pop chart. Miracles' lead singer William "Smokey" Robinson is the credited songwriter. It is one of three Motown songs covered by The Beatles on their second LP.

On U.S. album:

The Beatles' Second Album - Capitol LP

The Beatles – **Nothin Shakin`** – Live At The BBC

9.43 BREAK



The Beatles - **Tell Me Why - A Hard Day's Night**

(Lennon-McCartney)

Lead vocal: John

Completed in eight takes on February 27, 1964 in between "And I Love Her" and "If I Fell." "Tell Me Why" was written primarily by John and was his attempt to mimic the New York girl group sound The Beatles were so fond of.

On U.S. album:

A Hard Day's Night - United Artists LP

Something New - Capitol LP

The Beatles - **The Night Before - Help!**

(Lennon-McCartney)

Lead vocal: Paul

Recorded in two takes on February 17, 1965. Paul double-tracked his vocal and overdubbed a lead guitar solo, which is heard at the very end and during the instrumental break. Lennon: "George and Paul are playing the same break exactly, both playing but in different octaves." John Lennon plays the Hammond organ.

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

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

QUIZ # 1

George Harrison's LP Living In The Material World was released today in 1973 in GB...for a pair of tickets to see Ringo Starr at The Greek Theater...**Name the recording studio George used to record his Living In The Material World album.**

800- 955-KLOS

Here... listen and see if you decipher where this was recorded.

George Harrison – **Living In The Material World** -



Living In The Material World '73

Written in the late summer of 1971, it includes references to his friends, "John and Paul, " and a little drum-fill from "Ritchie," made the reference complete.

Winner here _____

This weeks News w/ Jackie DeShannon

10.12 BREAK

Author & Beatle nut Dave Morrell will be hangin with us and he brought some stuff to listen to...we might make Beatles history today Eng. Mark,...or perhaps not..



The Beatles - **Glass Onion** - The Beatles

(Lennon-McCartney)

Lead vocal: John

In 1980 John described "Glass Onion" as one of his "throwaways," but the word play in the song is fascinating. Aside from many references to other Beatles songs, listeners were probably left guessing what Lennon meant by phrases such as "bent backed tulips," "cast iron shore," and "dovetail joint." Specifically the phrase "looking through the bent backed tulips to see how the other half lives" referred to a floral arrangement on display at the posh London restaurant Parkes. The Cast Iron Shore is a name for Liverpool's beach, and a dovetail joint is not a drug reference, but a type of construction wood joint. The title "Glass Onion" is British slang for monocle (or eye piece), and was one of the names suggested by John for the Iveys, an Apple band that changed its name to Badfinger.

The Beatles - **I Am The Walrus** - Magical Mystery Tour (EP)

(Lennon-McCartney)

Lead vocal: John

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

John Lennon pushed to have his "I Am The Walrus" as the A-side of the coupling with Paul's "Hello, Goodbye," but his song was deemed too unconventional and less commercial than Paul's catchy tune. The title is inspired by the Walrus and the Carpenter from Lewis Carroll's "Through The Looking Glass." Lennon described his lyrics as purposely being Dylan-esque. In his 1980 Playboy interview he explained, "In those days I was writing obscurely, a la Dylan, never saying what you mean, but giving the *impression* of something." The "I Am The Walrus" session is notable because it was the

first Beatles recording session following the untimely death of their manager, Brian Epstein. Ironically, Epstein had stopped by the last time the Beatles were recording (for "Your Mother Should Know" at Chappell Recording Studios on August 23, 1967). He was found dead on August 27, aged just 32. All four Beatles met at Paul's St. John's Wood house on September 1 to discuss how they should proceed. Among other business matters, it was decided that they would press on with the "Magical Mystery Tour" project, temporarily postponing a planned visit to India to study Transcendental Meditation. The basic rhythm track was recorded in a six-hour session beginning at 7:00 p.m. on September 5, 1967. Sixteen takes were attempted, only five of them were complete run-throughs. Starting the next day overdubs were added to create John Lennon's textured masterpiece. Specifically, additional bass from Paul, more drums from Ringo and John's memorable lead vocal on Sept. 6, and a 16-piece orchestra under the direction of George Martin, and 16 members of the Mike Sammes Singers, a large group of vocalists who did much session and television work, that brought the "Ho-ho-ho, hee-hee-hee, ha-ha-ha" section to life, in separate sessions on Sept. 27. Issued November 24, 1967 in the UK and November 27, 1967 in the U.S.

[On U.S. album:](#)
[Magical Mystery Tour - Capitol LP](#)

Author & Beatle aficionado Mr. Dave Morrell

What happening Dave?

Horse-Doggin
 The Morrell` archives Vol. 1



VOX: sound of the longhairs



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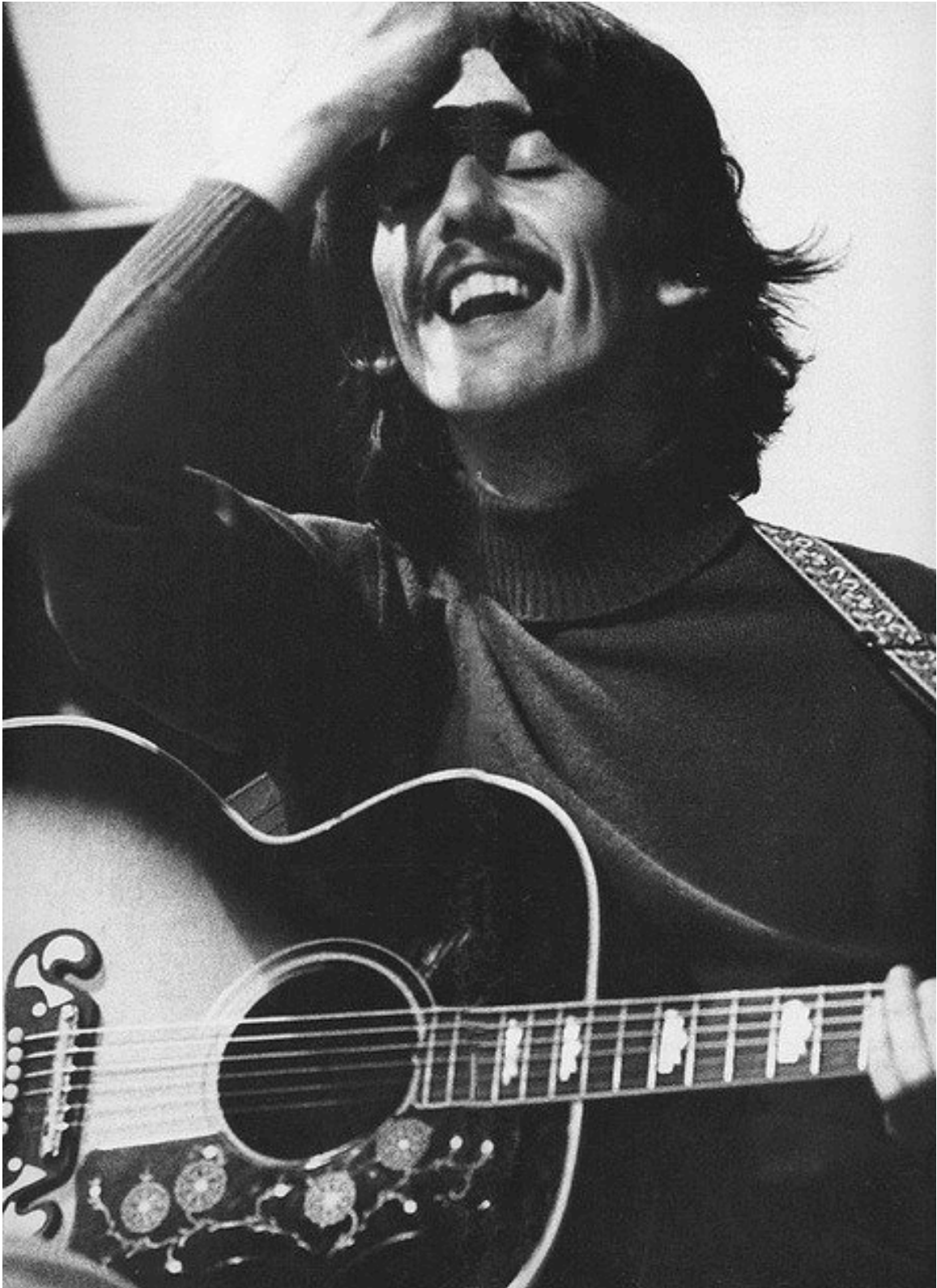
VOX

Dept. 251, Mr. Marvin Kaiser
8345 Haywoodhurst Avenue
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Please tell me where I can listen to the sound of VOX and send me information on the complete line of VOX guitars, amplifiers and the Continental Translator Organ.

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The Beatles – Love Of The Loved
(Lennon/McCartney)
Decca Audition Jan. 1st 1962



The Beatles - **While My Guitar Gently Weeps** - The Beatles (alt. mix) (Harrison)

Lead vocal: George

In his book, "I Me Mine," George explains that while visiting his parents he decided to create a song from the first thing he saw upon opening a book. George randomly opened a book and saw the phrase "gently weeps." He put the book down and started writing lyrics.

The first proper recording of "While My Guitar Gently Weeps" took place on July 25, 1968. Nearly two months into recording the Beatles' new album, this was George's first chance to record some of his new material. George: "I always had to do about ten of Paul and John's songs before they'd give me the break." On this first day George recorded several rehearsals and one proper take. At this stage, "While My Guitar Gently Weeps" was an acoustic song, with George's solo vocal and some organ overdubbed near the end that ran 3:13 and had a final verse not found in the final version. This exquisite "take 1," which was a demo for the other Beatles, is one of the highlights of the "Anthology 3" album. George would continue working on the song at home, and eventually re-imagined the song as a rocker. On August 16, the full band revisited the song, making 14 takes of a rhythm track.

10.42 BREAK



B/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.

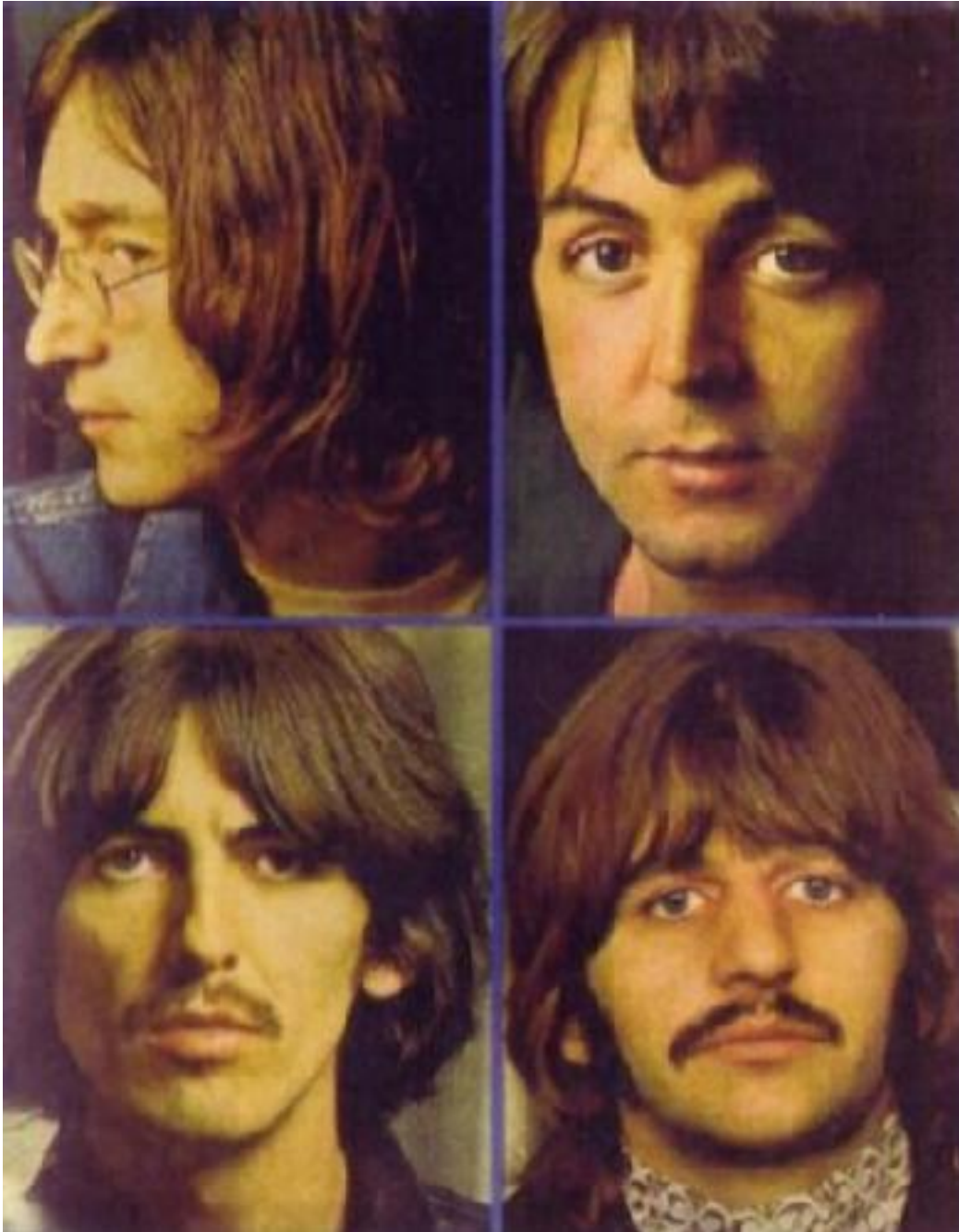
On U.S. album:

A Hard Day's Night - United Artists LP

Back w/ Dave...and speaking of AHDN
Mr. Morrell has brought us something very
interesting....Dave....

PLAY THE MYSTERY TRACK HERE

Is that the Beatles????



The Beatles - **Helter Skelter** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

Paul has said that he was inspired to write "Helter Skelter" after reading an interview with the Who's Pete Townshend in which the guitarist described his band's new single, "I Can See For Miles," as the loudest, rawest, dirtiest, and most uncompromising song the band had ever recorded. Paul wanted to out-do the Who by making an even louder, rawer, and more raunchy song. On July 18 the band worked through extended versions of "Helter Skelter." Take 1 ran 10:40, take 2 was 12:35, and take 3, an epic 27:11, the longest-ever Beatles recording. The nearly half-hour take was deemed the best. On September 9 they returned to the song and re-made it at a more manageable length.

Eighteen blistering takes were recorded with Paul offering a lead vocal for the ages and playing his Epiphone Casino electric guitar, John Lennon playing Fender Jazz Bass guitar and saxophone (!), George Harrison playing a distorted lead guitar part on his Gibson Les Paul, Ringo Starr on drums, and Mal Evans on trumpet. Producer Chris Thomas recalls the session being chaotic and the individual Beatles, heavily into hallucinogens at the time, being out of control during the recording. "While Paul was doing his vocal George Harrison had set fire to an ashtray and was running around the studio with it above his head, doing an Arthur Brown! All in all, a pretty undisciplined session, you could say." The mono and stereo mixes of "Helter Skelter" are noticeably different, with the stereo version running almost a minute longer. The stereo version fades out and then back in to continue the jam, where the mono version simply fades out and ends. After suffering through 18 grueling takes of the punishing song it is Ringo that shouts "I've got blisters on my fingers!" at the end. This was kept on the stereo version of the song. The 27-minute "take 3" of "Helter Skelter" has yet to be issued. On October 9, 1968, Paul withdrew the July 19 "Helter Skelter" session tape from the Abbey Road tape library and made a copy of this long version for his private collection. A helter skelter is a spiral slide at a British fairground.

Quiz #2

Another Quiz question observing our featured album of the day GH LITMW out today in 1973 in UK.

Name the one song on GH's LITMW album that Phil Spector gets a production credit on?

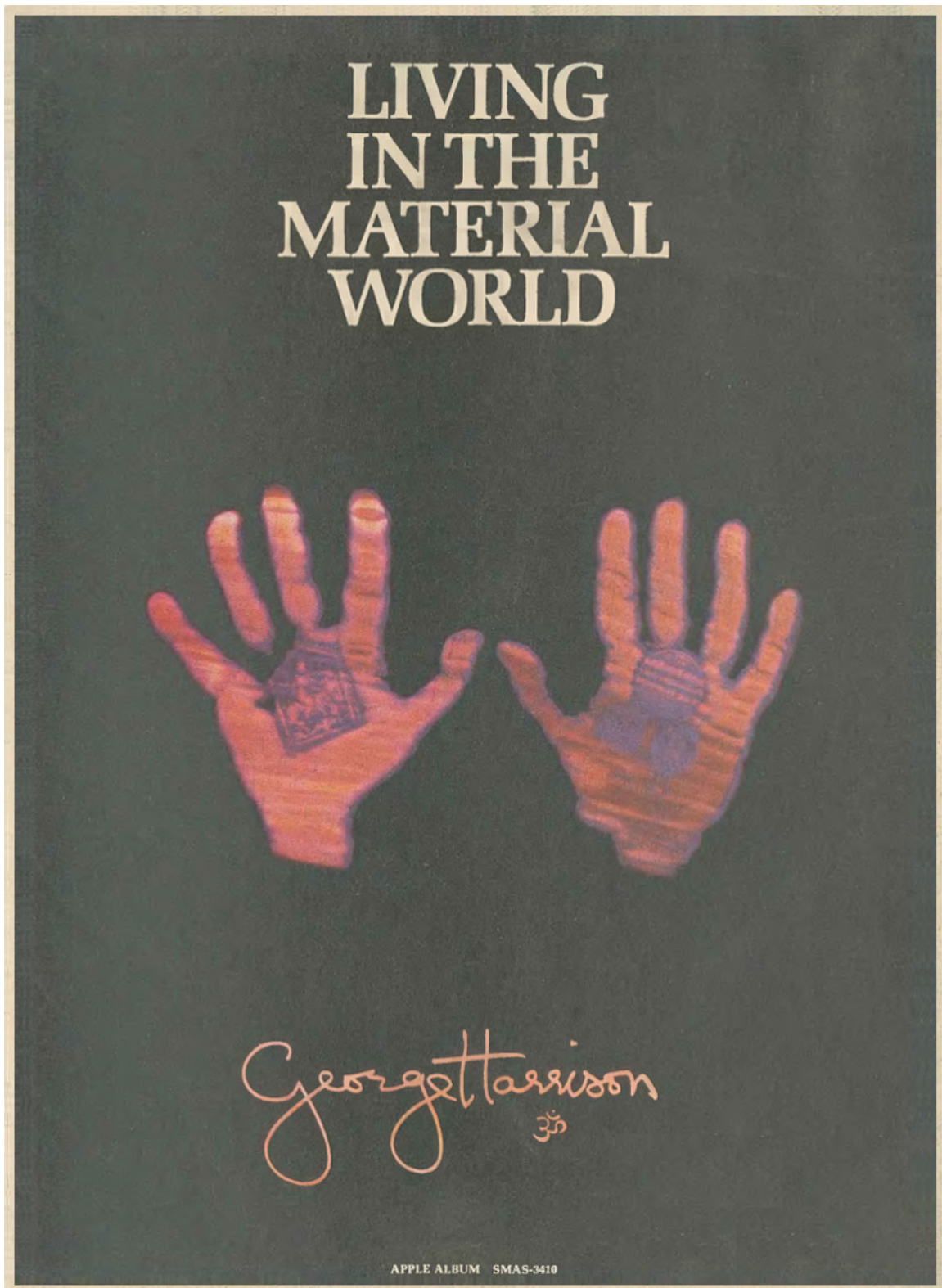
800-955-KLOS

A pair of tickets to see AHDN July 6th w/ Pattie Boyd and ME! In Catalina!

Ya got get there on yer own...but we'll give ya tix!

Name the one song on GH's LITMW album that Phil Spector gets a production credit on?

800-955-KLOS



George Harrison – **Try Some, Buy Some** - Living In The Material World '73

Originally written for and recorded by Ronnie Spector two years earlier, the backing track was recorded in February 1971 and used for Spector's sole outing for Apple Records. George wiped Ronnie's vocal and replaced it with his own.

11.12 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).

Back w/ Dave ...do a quiz here?

800-955-KLOS

For a pair of tix to see Ringo Starr @ the Greek Theater...
It's gotta be a quiz about our featured LP of the morning...out
today in 1973

LITMW

In the photograph on the inside gatefold of GH'S LITMW LP –

***What is Ringo Starr holding in his left
hand?***



800-955-KLOS

George Harrison – **Don't Let Me Wait Too Long** - Living
In The Material World '73

This track was the single that should have been, almost was, but never appeared. This is a prime piece of pop songwriting, and was scheduled as the second single from the LP for release on September 24th, 1973. It was assigned an Apple catalog number (Apple 1866), but was mysteriously cancelled at the last minute.

Call Peter Asher HERE
And SING HIM Happy 70th Birthday



Peter & Gordon w/ Brian Jones – **Love Me Baby** - In
Touch With Peter & Gordon

11.42 BREAK



George Harrison – **Give Me Love (Give Me Peace On Earth)**

This track and lead single would be a massive hit all over the world. This single version runs a little bit faster than the LP version.

Summertime - Choba B CCCP '91

A recasting of the George Gershwin classic, it was not included on the initial pressings in 1988.

Next Sunday WING Laurence Juber who
has a new book to give ya!

∨

and let's not forget we played a Beatles song
nobody ever heard on this show.



Laurence Juber Photo by Michael Lamont