



breakfast with the beatles
with your host **chris carter**

PLAYLIST SEPT.15th 2013

Special in studio guests:
Billy J. Kramer/Denny Laine





9AM



1st L&M single April 1963

Do You Want To Know A Secret -/"I'll Be On My Way"
Produced by George Martin - Parlophone R5023, 26 April 1963)
 reached number two /"I'll Be On My Way". In the USA it was the B-side of "From A Window" and the writing credit was changed to Lennon-McCartney.

Prod. George Martin

The Beatles – I'll Be On My Way – Live @ BBC

9.12 BREAK



NEW! Billy J. Kramer – **From Liverpool With Love** – I Won The Fight

Paul – **In Liverpool** – Live Liverpool

Also available...

2nd L&M single.

b/w **I Call You Name** (BOTH credited to Lennon–McCartney) Written by Lennon while on holiday in Spain. their first number 1 UK hit. Paul McCartney was present during the recording session at Abbey Road Studios. The single would be released in the USA the following year, and become a top-ten hit there, reaching number 9. It became the first Lennon–McCartney composition to reach the US Top 40 for an artist other than the Beatles.

Prod. George Martin

3rd L&M single out Nov. 1st 1963

"I'll Keep You Satisfied" is a song written mainly by Paul McCartney but credited to Lennon–McCartney. It was released as a single by Billy J. Kramer with the Dakotas on 1 November 1963. It reached number 4 and spent 13 weeks in the UK charts, kept off the top spot by the Beatles' "She Loves You"

Prod. George Martin

4th L& M single out July 1964

"From a Window" It was the sixth and final Lennon–McCartney composition that was given to Kramer.

Kramer recorded the song on 29 May 1964 at Abbey Road Studios. George Martin produced the session, which was attended by Lennon and McCartney. McCartney can be heard at the very end of the song, harmonizing on the final word.

"From a Window" was released as a UK single on 17 July 1964: its peak that August at #10

Prod. George Martin

9.40 BREAK



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 - **I Want To Tell You** - Revolver

(Harrison)

Lead vocal: George

The backing track was recorded in five takes on June 2, 1966. George Harrison's third song on "Revolver," was, he later said, "about the avalanche of thoughts that are so hard to write down or say or transmit." Once again Harrison had no idea what to call his composition. The band briefly kicked around random ideas, and the song was recorded under the working title "Laxton's Superb," a type of apple. It later became known as "I Don't Know," which was George's answer when producer George Martin asked whether Harrison had come up with a title. By the day of the final mix (June 6, 1966), Harrison had settled on the title "I Want To Tell You." Contains the first bass overdub on a Beatles record. Paul had his bass recorded on a different track really allowed for more options when it came time to mix the song.

On U.S. album:

Revolver - Capitol LP

KABC bumper

The Beatles - **Paperback Writer** - A Collection Of Beatles Oldies

(Lennon-McCartney)

Lead vocal: Paul

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

Recorded on April 13 and 14, 1966. The track is notable for Paul McCartney's furious bass line. The bass is so prominent in the mix that sound engineers at EMI worried it could cause the stylus of a record player tone arm (the needle thing on record players) to jump when fans played the 45 RPM single at home. Thankfully, no such calamity occurred. For this heavy bass sound Paul's chose to replace his usual Hofner bass with a Rickenbacker 4001S bass. Aside from the dominant bass part, McCartney also provides the lead guitar, with George Harrison working the tambourine. The second and third verse backing vocal is the French nursery rhyme "Frere Jacques." Released in America on May 23 and in the UK on June 10. "Paperback Writer" made the second largest ever jump to No. 1 on Billboard's chart. It debuted at number 28 on June 11, 1966, moved to 15 and then to number 1 on June 25. The only single to make a bigger jump was another Beatles song, "Can't Buy Me Love."

On U.S. album:

Hey Jude - Capitol LP (1970)

The Beatles - **Sgt. Pepper's Lonely Hearts Club Band** (*Reprise*)

- Sgt. Pepper's Lonely Hearts Club Band

(Lennon-McCartney)

Lead vocals: John, Paul, George, Ringo

The Beatles had promised EMI that they have the master tape of the "Sgt. Pepper" album delivered no later than April 12, 1967. Paul McCartney had made arrangements to travel to America between April 3 and April 12, so this session on April 1 would be his last chance to add vocals or instruments to the project. Only George Harrison's contribution to the album ("Within You, Without You") remained to be recorded, and that was being performed without John, Paul or Ringo. George Martin credits Neil Aspinall with the idea of reprising the title track on the second side of the record. For the reprise of the title song the Beatles convened in Abbey Road's studio one, a cavernous space usually reserved for orchestral recordings. George Martin felt this room enhanced the live feeling of the song, giving it an "electrifying, football stadium atmosphere." According to author Mark Lewisohn, all four Beatles chanted out the quick-paced vocals. Mono mix includes the audience sounds beginning more sharply, the drum intro is four beats longer, and there are some words spoken by John as well as some audience laughter, all of which are missing from the stereo mix. Paul ad-libs some lyrics at the end, but it can barely be heard on the stereo version.

John Lennon – **Out The Blue** - Mind Games '73

A truly beautiful love song – that would have been a perfect second single for the "Mind Games" album. Although when released, it was overlooked, "Out The Blue" is one of John's finest solo tunes.

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. Ringo's original drum part was removed from the track in the reduction mixdown. The song was originally called "Why Did It Die?" Paul: "I was in Switzerland on my first skiing holiday. I'd done a bit of skiing in 'Help!' and quite liked it, so I went back and ended up in a little bathroom in a Swiss chalet writing 'For No One.' I remember the descending bass line trick that it's based on, and I remember the character in the song - the girl putting on her make-up."

On U.S. album:

Revolver - Capitol LP

The Beatles - **Wait** - Rubber Soul

(Lennon-McCartney)

Lead vocals: John and Paul

Recorded June 17, 1965 during the "Help!" sessions, the song was left unfinished when The Beatles had hit the deadline to submit the album. Five months later, as the deadline to submit "Rubber Soul" was upon them, they grabbed the unfinished song, threw on some overdubs and decreed it finished. Specifically, they added a tone pedal guitar,

tambourine, maracas, and more vocals on November 11, 1965, the final day of recording for "Rubber Soul."

On U.S. album:

Rubber Soul - Capitol LP

NEWS w/ Jackie HERE

10.12 BREAK



The Beatles - **Back In The U.S.S.R.** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

Written while in India, Paul's "Back In The U.S.S.R." is based on Chuck Berry's 1959 hit "Back In The U.S.A.," but was written to mimic the classic sound of the Beach Boys.

Beach Boys lead singer Mike Love was on the Transcendental Meditation sojourn in India with the Beatles in the spring of 1968 and as McCartney was working on his new song, Love suggested the lyrics about Ukraine and Moscow girls, similar to his lyrics in "California Girls." Recording began on August 22, 1968, and it was during this session that Ringo Starr officially quit the band. His departure was blamed on a disagreement with Paul over his drumming. Ringo flew to the Mediterranean to spend time on actor Peter Sellers' yacht. It was there that he wrote "Octopus's Garden." On September 3, Ringo returned to the studio to find his drum kit smothered in flowers. Ringo: "I felt tired and discouraged ... took a week's holiday, and when I came back to work everything was all right again." But Ringo added, "Paul is the greatest bass guitar player in the world. But he is also very determined; he goes on and on to see if he can get his own way. While that may be a virtue, it did mean that musical disagreements inevitably arose from time to time

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.

George Harrison – **The Light That Has Lighted The World (demo)** - Early Takes Vol.1 '12

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

John Lennon – **Gimme Me Some Truth** – Imagine '71

This was also composed in the Spring of '68 in India. It was also "rehearsed" during the Get Back sessions. The song had contemporary lyrical additions, in reference to "Tricky Dicky" (Richard Nixon) and a desire for such people to give John the truth.

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.

John Lennon – **Give Peace A Chance** (Lennon/McCartney) - Live
Peace in Toronto 1969

John makes up some amusing alternate words for the “the bits in between,” and the choruses are spirited.

*** QUIZ –**

**NAME THE GEORGE HARRISON SINGLE (A&B sides)
RELEASED (here in the USA) TODAY IN the year 1975**

BOTH SIDES!!!

10.42 BREAK

WINNER HERE

**You/World Of Stone (single)
(George Harrison)**

September 12th, 1975 – UK
September 15th, 1975 – US



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.

Moody Blues – Go Now – Single `64



Welcome Denny Laine!

Songs included:

Again & Again & Again

Time To Hide

Richard Cory

Listen To This Radio Show.



Breakfast With The Beatles, With Yer Host Chris Carter.
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