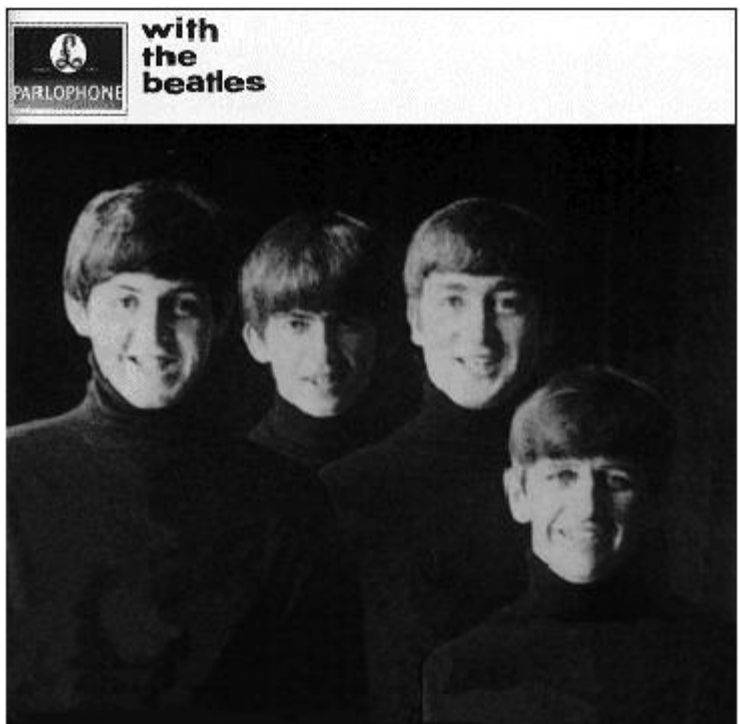


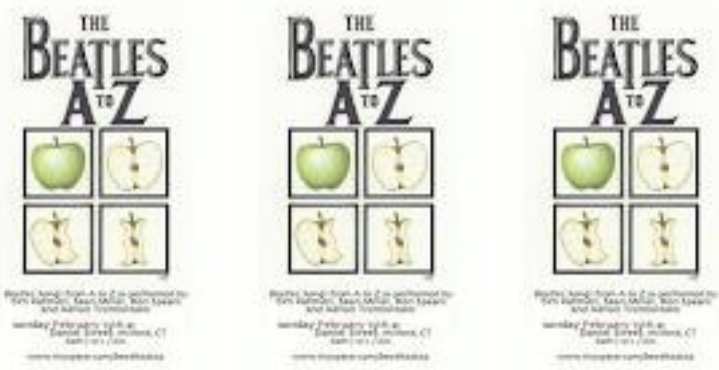


breakfast with the beatles
with your host chris carter





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After all these years we finally surrendered to the rookie radio move of doing a Beatles A to Z show in the Underground Garage...but no worries... ours will be FAB!

HR. 1

The Beatles - **Ask Me Why** – Please Please Me

(McCartney-Lennon)

Lead vocal: John

Recorded November 26, 1962. First heard by the public on the BBC radio program "Teenagers Turn" on June 11, 1962. It is the b-side of The Beatles' second single, "Please Please Me," released January 11, 1963. Written in early 1962, "Ask Me Why" is principally a John Lennon composition. The song was one of three original songs performed during the Beatles' EMI audition at Abbey Road Studios on June 6, 1962.

On U.S. albums:

Introducing... The Beatles (Version 2) - Vee-Jay LP

The Early Beatles - Capitol LP



The Beatles - **Baby's In Black** - Beatles For Sale

(Lennon-McCartney)

Lead vocals: John and Paul

The first song recorded for the "Beatles For Sale" album. Recorded in 14 takes on August 11, 1964, although only five takes were complete run-through. The song was a full collaboration between John and Paul. McCartney: "John and I wanted to do something bluesy, a bit darker, more grown-up, rather than just straight pop. It was more 'baby's in black' as in mourning." "Baby's In Black" was a concert favorite on the 1965 and 1966 tours. The unique song has the distinction of being the first blues waltz ever recorded.

On U.S. album:

Beatles '65 - Capitol LP

The Beatles – **Chains** – Please Please Me

(Goffin-King)

Lead vocal: George

Recorded in four takes on February 11, 1963. Legendary Brill Building tunesmiths Gerry Goffin and Carole King were very inspirational to the budding songwriters from Liverpool. This was a Top 20 hit for The Cookies in 1962. "Chains" was the first of two songs featuring a lead vocal by George Harrison on the first Beatles album.

On U.S. albums:

Introducing... The Beatles - Vee-Jay LP

The Early Beatles - Capitol LP

The Beatles - **Don't Bother Me** – With The Beatles

(Harrison)

Lead vocal: George

George Harrison's first recorded original song. While some may see it as a misfortune that Harrison was surrounded by two of the most gifted songwriters in history, this proximity gave him great insight into the mechanics of writing a song from scratch. His first attempt was more than a throwaway composition. He called "Don't Bother Me" an "exercise" to see if he could write a song, and it was written while George was sick in a bed at the Palace Court Hotel in Bournemouth where The Beatles were playing six nights at Gaumont Cinema in mid-August of 1963. It was during this engagement (on August 22) that photographer Robert Freeman took the iconic "artsy" cover photograph of the band in half lighting that would grace the cover of both the British "With The Beatles" album and the American "Meet The Beatles!" album.

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

BREAK



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

(Lennon-McCartney)

Lead vocal: John

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

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

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

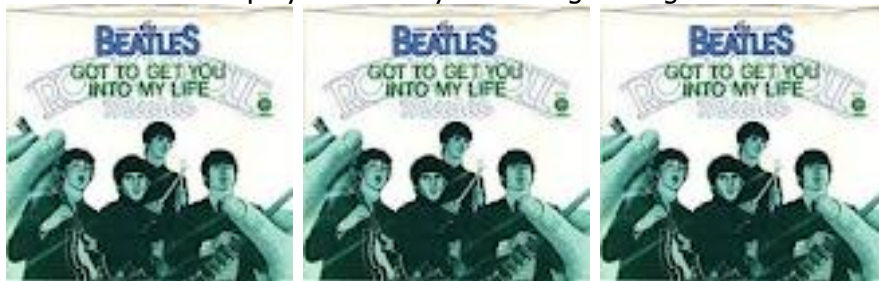
On U.S. album:
Beatles VI - Capitol LP

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 - **Got To Get You Into My Life** - Revolver

(Lennon-McCartney)

Lead vocal: Paul

Another Paul McCartney solo composition, Paul called this stand out track "an ode to pot, like someone else might write an ode to chocolate or a good claret (wine)." Work began on the song on April 7, 1966, and this early alternate version can be heard on the "Anthology 2" album. It was the second song recorded for the "Revolver" album. The Beatles returned to the song the next day with an improved arrangement that included John and George on fuzz guitars. On May 18 they revisited the song again, devoting a full 12-hour session to rework and complete the song. To give the song its Motown feel, five outside musicians were brought in to add brass and saxophones. An additional dual guitar overdub was added on June 17. "Got To Get You Into My Life" was the opening song performed on the final Wings tour in 1979.

On U.S. album:
Revolver - Capitol LP

The Beatles - **Help!** - Help!

(Lennon-McCartney)

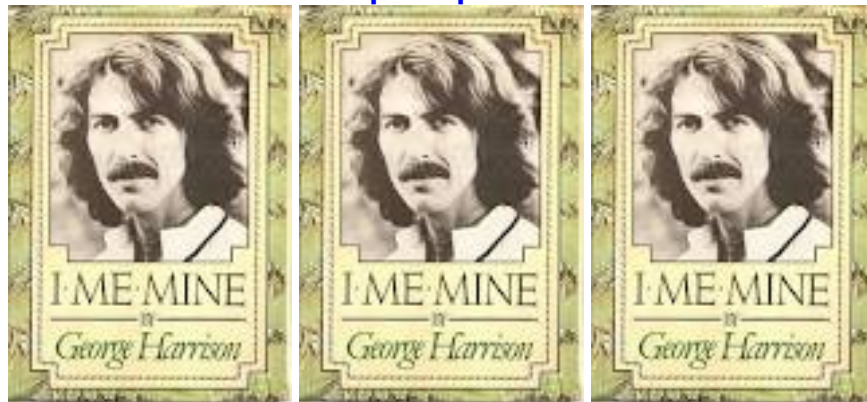
Lead vocal: John

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

Recorded during a three-hour session on April 13, 1965. Written mostly by John with some help from Paul. In 1965 George Harrison was interviewed about the upcoming single, saying "it's probably the best single we've done." Harrison said the group was really pleased with the song, and described it as being more "involved" than previous Beatles songs. "It has a counter melody going on as well as a main melody." In 1980 John Lennon said, "The whole Beatle thing was just beyond comprehension. I was

eating and drinking like a pig and I was fat as a pig, dissatisfied with myself, and subconsciously I was crying for help. When 'Help!' came out, I was actually crying out for help. I didn't realize it at the time. I just wrote the song because I was commissioned to write it for the movie. But later, I knew I really was crying out for help. So it was my fat Elvis period. You see the movie: he - I - is very fat, very insecure, and he's completely lost himself." Lennon has pointed to 1967's "Strawberry Fields Forever" and "Help!" as his only "honest" songs with the Beatles. The song was number one in the U.S. for three weeks, and in the UK it spent four weeks at number one.

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



The Beatles – **I Me Mine** - Let It Be
Recorded Jan. 3rd 1970

LAST Beatle recording session w/out John Lennon

"There is nothing that isn't part of the complete whole." - *George Harrison on the Eastern religion belief system "I Me Mine" is based from*

The Beatles - **Julia** - The Beatles

(Lennon-McCartney)

Lead vocal: John

Recorded in three takes on October 13, 1968, "Julia" is the only John Lennon solo performance in the Beatles catalog. Written primarily in Rishikesh, India, John learned the finger-picking guitar style from Donovan while in India, and used this style on "Dear Prudence," as well as some of his post-Beatles recordings such as "Look At Me," and Yoko Ono's Plastic Ono Band B-side "Remember Love." The "Julia" in question is his free-spirited mother, who was killed when John was 17. In his 1980 Playboy interview, John described the song as "a combination of Yoko and my mother blended into one."

The lyric "ocean child" is a reference to Yoko Ono, whose name means "child of the ocean." "Julia" was the last new song recorded for the "White Album." According to author Bruce Spizer some of the song's lyrics were adopted from "Sand and Foam," a collection of writings and drawings by Kahili Gibran, a Lebanese poet and philosopher. Gibran's words are: "Half of what I say is meaningless; but I say it so the other half may reach you" and "When life does not find a singer to sing her heart she produces a philosopher to speak her mind." Lennon was also influenced by Yoko, who sent letters to John while he was in India. John: "She would write things like 'I am a cloud. Watch for me in the sky.'"

QUICK BREAK HERE



The Beatles - **Kansas City/Hey-Hey-Hey!** - Beatles For Sale

(Leiber-Stoller-Penniman)

Lead vocal: Paul

Originally listed on the "Beatles For Sale" record label and album jacket as "Kansas City" and credited only to Mike Leiber and Jerry Stoller, the title and writing credits have been amended over the years to include the "Hey-Hey-Hey-Hey!" end section, which was a separate song written and originally recorded by Little Richard (Penniman). This "medley" is usually listed as "Kansas City/Hey-Hey-Hey-Hey!" "Kansas City" was a number one hit for Wilbert Harrison in the spring of 1959 and had become a concert staple for the Beatles at their early club shows, so it was a natural to include when they needed material to fill their fourth album. While in America on their North American Tour on September 17, 1964 the Beatles surprised the crowd at Kansas City's Municipal Stadium by performing their hometown song during their set. It was a bonus track not performed at any other stop on the North American Tour. Recorded in two takes, the first being deemed the best, on October 18, 1964. George Martin provides the rollicking piano part.

On U.S. album:

Beatles VI - Capitol LP

The Beatles - **Love Me Do** (McCartney-Lennon) – Single/ Past Masters

Recorded in 15 Takes on 4th September 1962 - Ringo on Drums
 18 Takes on 11th September - A remake with Andy White on Drums
 UK / Parlophone 45-R 4949 (mono)
 Released: October 5, 1962

Parlophone, Tollie, Oldies 45, and Capitol Starline single
 Parlophone LP *Please Please Me*
 Parlophone EP *The Beatles' Hits*
 Vee-Jay LP *Introducing the Beatles*
 Greatest Records LP *The Original Greatest Hits*
 Capitol LP *The Early Beatles*

Weeks on chart: 18: Oct 11, 1962 - Feb 6, 1963
 Highest chart position: 17: December 27, 1962

It's the Beatles Alphabetized

BREAK



The Beatles - **Martha My Dear** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

Recorded in one take on October 4, 1968, at Trident Studios. With the exception of the strings and horns section orchestrated by George Martin that was overdubbed onto take 1, the piano-driven ballad "Martha My Dear" was another Paul McCartney solo performance on the "White Album." Although it takes its name from Paul's sheep dog, Martha, the song is a love song about a woman. In addition to his lead vocal, Paul plays piano and drums. Once the outside musicians left, Paul re-recorded his lead vocal part, adding handclaps at the same time. After "Martha My Dear" was finished McCartney turned his attention to "Honey Pie," adding the line "now she's hit the big time!"

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 - **Old Brown Shoe** - Non-LP B-Side

(Harrison)

Lead vocal: George

On February 25, 1969, his 26th birthday, George Harrison went to Abbey Road Studios and recorded elaborate eight-track demos of three of his latest compositions: "Old Brown Shoe," "Something," and "All Things Must Pass." All three of the demos recorded this day can be found on the "Anthology 3" album. "Old Brown Shoe" had made a brief appearance near the end of the "Get Back" sessions with a few run-through/rehearsals on January 28, 1969. The full band revisited the song for a proper recording on April 16, 1969. The rhythm track was finished in four takes, with George on lead guitar, Paul on jangle piano, John on rhythm guitar (which would be erased in favor of a Hammond organ part played by George on April 18), and Ringo on drums. Overdubs included bass guitar, lead guitar, and backing vocals by John and Paul. In his book, "I Me Mine," George said, "I started the chord sequences on piano, which I don't really play, and then began writing ideas for the words from various opposites... Again, it's the duality of things - yes no, up down, left right, right wrong, etc." Released as the flip side of "The Ballad Of John And Yoko" in the UK on May 30, 1969, while the "Get Back" single was topping the charts. The single was issued by Capitol Records in the U.S. on June 4, 1969.

On U.S. album:

Hey Jude - Capitol LP (1970)

The Beatles - **Penny Lane** - Non-LP track

(Lennon-McCartney)

Lead vocal: Paul

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

Following the disastrous 1966 world tour the individual Beatles took control of their hectic schedule. They were no longer in a rush to do anything. In September 1966, Brian Epstein informed EMI and Capitol that there would be no new Beatles album, and quite possibly no single, ready in time for the 1966 Christmas season. EMI quickly assembled a 16-track greatest hits album ("A Collection Of Beatles Oldies"). In the U.S., Capitol did not release a hits compilation and instead waited impatiently for a new single. The band reconvened in late November to begin work on their next LP. With no deadlines, they simply brought in new songs as they dreamt them up.

Like John's "Strawberry Fields Forever," Paul's "Penny Lane" was named after a real place; it was a bus stop (roundabout) in Liverpool. Written almost entirely by Paul (he says Lennon helped him with the third verse), work began on December 29, 1966, and

the song took nearly three weeks to complete. Paul described the song as "childhood reminiscences." Paul: "There was a barber shop called Bioletti's with head shots of the haircuts you could have in the window and I just took it all and arted it up a little bit to make it sound like he was having a picture exhibition in his window. It was all based on real things."

Contains at least TWO slightly slang obscenities ("finger pie" and "keeps his fire engine clean").

On U.S. album:

Magical Mystery Tour - 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)

QUICK BREAK HERE....

It's the Beatles A to Z...and of course after the letter R would be the letter S represented by John's strawberry psychedelic classic in stereo right here on a Sunday morning in August



The Beatles - **Strawberry Fields Forever** - Non-LP track

(Lennon-McCartney)

Lead vocal: John

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

Recording began on November 24, 1966. Written in Spain by John several months earlier while he was filming the Richard Lester-directed film "How I Won The War." The beautiful "Take 1" of this Lennon classic can be heard on the "Anthology 2" album. It is entirely different than the finished version. Strawberry Fields was actually a Salvation Army home in the neighborhood where Lennon grew up. John used to go to parties there and it always brought back happy memories to him. One of the only two "honest" songs that John says he wrote for the Beatles. The other? "Help!"

In September 1966, Brian Epstein informed EMI and Capitol that there would be no new album and maybe not even a single ready in time for the 1966 Christmas season. EMI quickly assembled a 16-track greatest hits album ("A Collection Of Beatles Oldies"). In the U.S., Capitol did not release a hits compilation and instead waited impatiently for a new single.

The initial 250,000 copies distributed by EMI came in a custom full-color picture sleeve.

On U.S. album:

Magical Mystery Tour - Capitol LP

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

Paul & Linda McCartney – **Uncle Albert/Admiral Halsey** –
Ram '71

Released as a single in the United States, it reached #1 in the US in September 1971, making it the first McCartney solo #1 single. Paul also won a Grammy for Best Arrangement for this song.



Wings – **Venus and Mars (reprise)** –
Venus and Mars '75

Reading Isaac Asimov at the time, Paul used various sound effects to give the reprise a star-trek/science-fiction feel.

The Beatles - **What You're Doing** - Beatles For Sale

(Lennon-McCartney)

Lead vocal: Paul

Recorded in seven takes on October 26, 1964. The most problematic song in the sessions for "Beatles For Sale." The Beatles tried different arrangements over three days and finally hit upon one they liked on the last day of recording for the album. Written primarily by Paul between August 31 and September 1, 1964 in Atlantic City during days off on the Beatles' North American Tour. Paul provides the double-tracked lead vocal.

On U.S. album:

Beatles VI - Capitol LP

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



George Harrison – **Zig Zag** (written with Jeff Lynne) - Shanghai Surprise '86

This track served as the B-Side to "When We Was Fab." This was the first collaboration between George and Jeff Lynne, who co-wrote and produced the track. It would be the beginning of a beautiful partnership between two songwriting greats.

How about we take an early Break here and start up again w/ Letter 'A'

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 – **Because** - Abbey Road

Recorded August 1st 1969

Written by John after hearing Yoko playing Beethoven's "Moonlight Sonata" on the piano...He then asked her to play the chords backwards and that how "Because" was written. The 3 part harmony from John, Paul & George was overdubbed 3 separate times....it was both Paul's and George's favorite track on Abbey Road.

Lennon 1.00

The Beatles - **Can't Buy Me Love** - A Hard Day's Night

(Lennon-McCartney)

Lead vocal: Paul

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

During their 19-day engagement at Paris's Olympia Theatre The Beatles took time out to record German-language versions for two of their biggest hits. "I Want to Hold Your Hand" and "She Loves You" were chosen to get new vocals to increase sales in the German market. This was at the insistence of EMI's German branch, Odeon, which felt they couldn't sell large quantities of records unless they were sung in German. With less than an hour left on their booked recording time, The Beatles recorded four takes of a new song by Paul, "Can't Buy Me Love." Issued in the U.S. on March 16, 1964, it sold 940,225 copies in the U.S. the day it was released, earning a gold record award that day and shattering all previous sales records. Within two weeks sales had totaled 2 million copies. The single went on to sell over 3 million by the end of the year. The UK single was released four days later, on March 20, 1964. Recorded Jan. 29, 1964 at Pathe' Marconi Studio in Paris. It's inclusion in "A Hard Day's Night" was a decision by director Richard Lester, who opted for Paul's fast paced million seller over John's slower new song "I'll Cry Instead." The decision to cut "I'll Cry Instead" from the film was so last minute that the American soundtrack LP, which had been rush-released on United Artists Records, included "I'll Cry Instead" in its song line-up.

On U.S. album:

A Hard Day's Night - United Artists LP
Hey Jude - Apple LP (1970)



The Beatles - **Do You Want To Know A Secret** – Please Please Me
(McCartney-Lennon)
Lead vocal: George

Recorded February 11, 1963. Written primarily by John Lennon for George Harrison to sing. The song was given to another Brian Epstein-managed act, Billy J. Kramer with the Dakotas, to cover. Their version topped the British charts in late spring 1963. Inspired by "I'm Wishing," a song from Walt Disney's 1937 animated film "Snow White and the Seven Dwarfs" that Lennon's mother used to sing to him when he was a child.

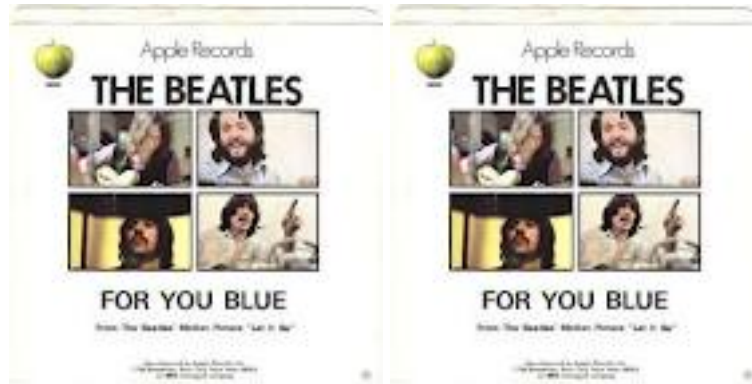
On U.S. albums:

Introducing... The Beatles - Vee-Jay LP
The Early Beatles - Capitol 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.



The Beatles – **For You Blue** - Let It Be

"It's a simple 12-bar song following all the normal 12-bar principles except that it's happy-go-lucky!" - George on "For You Blue"

flip Long & Winding Road in US

Harrison 1.00

The Beatles - **Girl** - Rubber Soul

(Lennon-McCartney)

Lead vocal: John

Written primarily by John, the song was completed in two takes on November 11, 1965. The song is notable for the naughty backing vocal (Paul and George repeating the word "tit") and John's heavy breathing during his vocal. John called this one of his best.

On U.S. album:

Rubber Soul - Capitol LP



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.

BREAK



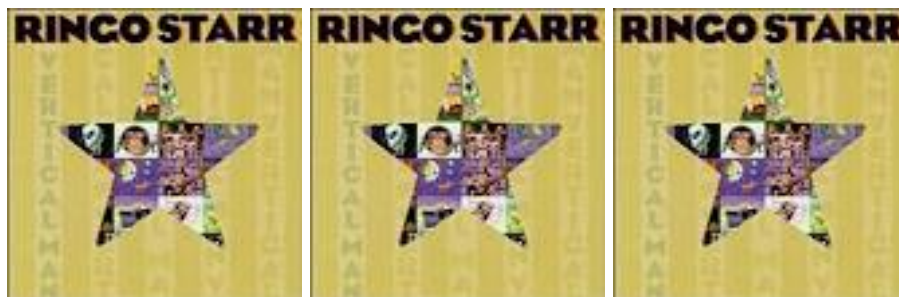
The Beatles - **I Will** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul

One of Paul McCartney's most cherished ballads, "I Will" was recorded in 67 takes on September 16, 1968, with Paul on acoustic guitar, Ringo playing maracas and cymbals, and John on temple blocks, tapping out a beat with wood on metal. George Harrison was not at this session. Not all 67 takes were complete run-throughs, and as Paul was still putting the finishing touches on the song, he would drift into other songs during the numerous takes. Of particular note was take 19, which included a 2:21 untitled song with lyrics along the lines of "Can you take me back where I came from, can you take me back?" Twenty-eight seconds of this song were used as a link between "Cry Baby Cry" and "Good Night" on Side 4 of the "White Album." The song fragment is unlisted and uncredited. It was determined that take 65 was the best version of "I Will," and overdubbing began. Paul added additional vocals, hummed his bass guitar part and played a 12-string guitar. Paul has said he had the tune before he traveled to India and

there he recruited folk singer Donovan to help him with the lyrics, but was not satisfied with what they came up with.



½ the Beatles...Ringo & George – **King Of Broken Hearts** – Vertical Man `98

Ringo Starr's first album release on the Mercury label.

Credited to Ringo Starr

Produced by Mark Hudson and Ringo Starr.

Engineered by Geoff Emerick.

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 - **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

BREAK

The Beatles - **Not A Second Time – With The Beatles**

(Lennon-McCartney)

Lead vocal: John

Written in early September 1963 entirely by John Lennon in the style of Smokey Robinson and the Miracles. Recorded on September 11, 1963. Featuring George Martin on piano. The Capitol Records A&R staff thought so highly of this song that they chose it to close their "Meet The Beatles!" LP.

On U.S. album:

Meet The Beatles! - Capitol LP



The Beatles – **One After 909** - Let It Be

The oldest Beatles' song ever recorded, "One After 909" is one of the "over 100 songs" that Paul and John claim to have written before landing a recording contract. The song was attempted in 1963, but was dropped by George Martin.

Lennon .3 /McCartney .8

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 - **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

The Beatles - **She's A Woman**

(Lennon-McCartney)

Lead vocal: Paul

Recorded in seven takes on October 8, 1964, take 6 is the released version. Written by Paul McCartney while waking around St. John's Wood the morning of the recording session and finished at home before heading off to Abbey Road studios. 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. The B-side of "I Feel Fine."

On U.S. albums:

Beatles '65 - Capitol LP

UK:

Non-album single (B-side)



The Beatles - **Think For Yourself** - Rubber Soul

(Harrison)

Lead vocal: George

The fifth original composition by George Harrison to be recorded by The Beatles was completed on November 8, 1965 in one take with overdubs under the working title "Won't Be There With You." The song features Paul playing his bass through a fuzz box to give it a distorted sound.

On U.S. album:

Rubber Soul - Capitol LP

The Beatles - **When I Get Home** - A Hard Day's Night

(Lennon-McCartney)

Lead vocal: John

Recorded in 11 takes on June 2, 1964. It was the next to last song completed for the "A Hard Day's Night" album. In his 1980 interview with Playboy magazine John Lennon said: "That's me trying to get that Wilson Pickett type sound, a four-in-the bar cowbell song."

On U.S. album:

Something New - Capitol LP

The Beatles - **Yer Blues** - The Beatles

(Lennon-McCartney)

Lead vocal: John

At John's request, "Yer Blues" was recorded in a small storage room next to the control room of Abbey Road's Studio Two. According to author Bruce Spizer, Lennon got the idea to record there when engineer Ken Scott jokingly complained to John about all the unconventional things the group was doing in the studio. Scott remarked, "Bloody hell, the way you lot are carrying on you'll be wanting to record everything in the room next door!" John thought it was a great idea and had the studio crew set up the band's amplifiers, microphones and instruments in the control room's tiny annex. Fourteen takes of the basic track were completed on August 13, 1968. On August 14, John recorded his lead vocal, Paul added his backing vocal line "girl you know the reason why," and Ringo double-tracked his snare drum during the guitar solo. The vocal bleeding through in the final mix is John's guide vocal that was recorded on August 13, which he decided to leave as is. Ringo's count-in ("two, three...") was an edit piece recorded on August 20.



Paul McCartney & Wings – **Zoo Gang**

Paul wrote the instrumental theme to "The Zoo Gang," a short-lived British television series.

BREAK

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 - **Birthday** - The Beatles

(Lennon-McCartney)

Lead vocal: Paul with John

"Birthday" is a song written entirely by Paul McCartney in the studio on September 18, 1968, while he waited for the other Beatles to arrive. The session that afternoon was purposely scheduled to start two hours earlier than usual so the Beatles could take a break and walk to Paul's home and watch "The Girl Can't Help It," the 1956 rock and roll film starring Jayne Mansfield and featuring the likes of Little Richard, Fats Domino, the Platters, Gene Vincent, and Eddie Cochran. The movie was having its British television

premiere on the BBC that evening, and Paul lived around the corner from Abbey Road Studios, on Cavendish Avenue. The instrumental backing track included Paul on Epiphone Casino electric guitar, George Harrison on Fender Bass VI (a six-string bass guitar), John on Epiphone Casino electric guitar and Ringo on drums. By the 20th take the backing track was complete and the Beatles headed out to Paul's house to watch the movie. When they returned to the studio they worked on overdubs. In addition to Paul's scorching lead vocal, overdubs included piano, drums, lead guitar, bass guitar, tambourine (played by George with gloves on so he wouldn't get blisters), handclaps, and backing vocals. While Paul is predominantly the lead vocalist, he is joined on occasion by John. The female voices heard on the "birthday" refrain in the middle eight belong to Pattie Harrison and Yoko Ono.



The Beatles – **Come Together** - Abbey Road

Recorded July 21st 1969

Borrowing more than a line from Chuck Berry's "You Can't Catch Me". Agreed to record 3 songs from the publishing Co. BIG SEVEN MUSIC on his R'n'R LP. SHOOT ME....One of John's favorite Beatle tracks.
Lennon 1.00

The Beatles - **Dear Prudence** - The Beatles

(Lennon-McCartney)

Lead vocal: John

Recorded at Trident Studios' eight-track recording facilities on August 28, 29, and 30, 1968. Ringo Starr had quit the band temporarily and the three remaining Beatles moved forward with sessions for the new album. John Lennon's "Dear Prudence" features Paul McCartney on drums. The guitar picking which opens and runs through the song is supplied by John on his Epiphone Casino. The finger-picking style was taught to him by folk singer Donovan earlier in the year while they were in India. George Harrison plays his Gibson Les Paul guitar and overdubbed a distorted Fender Telecaster lead guitar part. In addition to his drumming, Paul plays his Rickenbacker bass guitar, provides the piano track and a very short burst of flugelhorn. John wrote the song in Rishikesh, India, for Prudence Farrow, sister of the actress Mia Farrow, who had cordoned herself off in a hut to meditate for hours on end. Lennon's song was a plea for her to take a break from her excessive meditation and join the others on the trip.

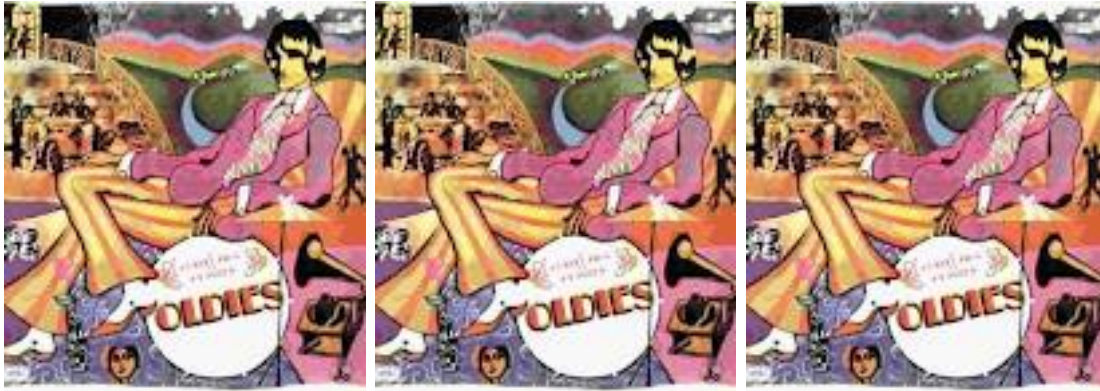
The Beatles - **Every Little Thing** - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John (with Paul on the choruses)

Written primarily by Paul between 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 - **From Me To You** - A Collection of Beatles Oldies `66
(McCartney-Lennon)

Lead vocal: John and Paul

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

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 two 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. This record would top the charts not long after it was issued on April 11. It is considered by many to be The Beatles' first true number one single, as their previous single had reached number one on two of the three charts at the time, but peaked at number two on Record Retailer's chart, generally considered to be the most authoritative for the time. "From Me to You" would be the first of eleven consecutive British number one singles by The Beatles.

"From Me To You" had been written just five days before it was recorded while The Beatles were on a month-long tour with teen singing star Helen Shapiro. An equal collaboration between John and Paul, the title coming from a column in the weekly pop newspaper "New Musical Express" they were reading on the tour bus. The "letters" column in the paper was called "From You To Us."

U.S.
Non-album single (a-side in 1963, and then as the b-side of a reissued "Please Please Me" single in 1964) (Vee-Jay)

Did not appear on an American Beatles album until 1962-1966 (aka The Red Album) in 1973.

UK:
Non-album single (A-side)

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

(Lennon-McCartney)

Lead vocal: John

In 1980 John described "Glass Onion" as one of his "throwaways," but the wordplay 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 lyric that got the most attention was John's announcing, "And here's another clue for you all, the Walrus was Paul." When the "Paul is dead" rumor surfaced in late 1969, conspiracy theorists worked themselves into a frenzy proclaiming John's revelation was proof positive that Paul was dead because in some cultures the walrus was a symbol of death. But in the "I Am The Walrus" sequence in the television film "Magical Mystery Tour," John was the Walrus, not Paul. John had little patience for people that scoured his songs lyrics for hidden meanings, and wrote "Glass Onion" just to give them some raw meat to chew on or as John put it, "just to confuse everyone a bit more."

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