Breakfast w/ the Beatles

- PLAYLIST -

Sunday Dec. 9th 2012

Remembering John
Remembering John

John Lennon – (Just Like) Starting Over – Double Fantasy

NBC NEWS BULLETIN
The Beatles – *A Day In The Life* - Sgt. Peppers Lonely Hearts Club Band
Recorded Jan & Feb 1967
Quite possibly the finest Lennon/McCartney collaboration of their song-writing career.

Vin Scelsa WNEW FM New York Dec.8th 1980

Paul McCartney – *Here Today* - Tug of War ‘82
This was Paul’s elegy for John – it was a highlight of the album, and as was the entire album, produced by George Martin. This continues to be part of Paul’s repertoire for his live shows.

George Harrison – *All Those Years Ago*
This particular track is a puzzle still somewhat unsolved. Originally written for Ringo with different lyrics, (which Ringo didn’t think was right for him), the lyrics were rewritten after John Lennon’s murder. Although Ringo did provide drums, there is a dispute as to whether Paul, Linda and Denny did backing vocals at Friar Park, or in their own studio – hence phoning it in. But Paul insists that he had asked George to play on his own track, Wanderlust, for the Tug Of War album. Having arrived at George’s Friar Park estate, they instead focused on backing vocals for *All Those Years Ago*. It became George’s biggest hit in 8 years, just missing the top spot on the charts.
Start with songs John liked...

The Beatles – **In My Life** - Rubber Soul
Recorded Oct.18th 1965

Of all the Lennon/McCartney collaborations only 2 songs have really been disputed by John & Paul themselves one being “Eleanor Rigby” and the other is “In My Life”. John saying that Paul only wrote the middle eight melody and Mr. McCartney saying that he created the entire melody and intro of the song. He adds that John had all the lyrics already down but needed a melody and that he (Paul) has vivid memories of composing it on John’s mellotron while Lennon had a cup of tea in another room.

Lennon? / McCartney?

The Beatles – **I’m A Loser** - Beatles For Sale

John Lennon was quoted saying that at the time he wrote that song part of himself felt like a loser and part of himself felt like God almighty.
Recorded August 14 1964 at Abbey Road studios.
Featured a nice lead guitar by George Harrison on his Gretsh Tennessean guitar...model PX6119 we give ALL the info on Breakfast w/ the Beatles.

Lennon 1.00 Lead vocal John

**US - Capitol LP Beatles '65**
The Beatles – **Girl** - Rubber Soul

Recorded Nov. 11\(^{th}\) 1965

Written about a dream girl that didn’t really exist and containing a somewhat suggestive background vocal by Paul & George. John says, “it’s one of my best”

Lead vocal John.

100. Lennon
The Beatles - *Strawberry Fields Forever* – Magical Mystery Tour
Recorded Nov/Dec. 1966
Written in Spain while John was filming “How I Won The War”
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 John. One of the only two HONEST songs that John says he wrote for the Beatles...the other? (HELP!)

Lead vocal John
Lennon 1.00
The Beatles - **All You Need Is Love** - Magical Mystery Tour

Recorded 14th June 1967 - 33 takes
Released as a single in the UK July 7th 1967. Hit # 1 for four weeks.
Released as a single July 17th 1967. Hit #1 for one week.
Overdubs 19th June onto take 10
Orchestral overdubs 23rd June 1967 takes 34-43 onto take 10
More orchestral overdubs 24th June 1967 takes 44-47 onto take 10
Rehearsal takes 25th June 48-57, the live take being take 58
Final mix - take 58.

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

Recorded 4th February 1968 - 8 takes
Overdubs 8th February 1968 onto take 8
Overdubs 1st April 1970 onto take 8 creating take 9

"Across the Universe" was originally donated to a charity album for the World Wildlife Fund. That original song was a faster, higher version than the *Let It Be* version, which was the original track slowed down and combined with an orchestra by producer Phil Spector.

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John Lennon – **Imagine** – Imagine ’71

John’s most famous anthem, and one of the most memorable songs of all time, this was to be considered John’s "Yesterday." It was inspired by Yoko’s poem “Cloud Piece” from 1963. It continues to have massive radio play to this very day and was infamously censored (and retracted) by Clear Channel following the
9/11 attacks. This was John’s dream – no religion, no wars, no possessions – his utopian ideal.

He could write a song that John Lennon...some of John’s favorites....

2.07 BREAK

The Beatles - I Don’t Want To Spoil The Party - Beatles For Sale

(Lennon-McCartney)

Lead vocal: John and Paul

Written primarily by John, who called it one of his favorites. Recorded in 19 takes (only five of which were complete run-throughs) on September 29, 1964. The B-side of the “Eight Days A Week” single in the U.S., issued February 15, 1965.

**On U.S. album:**

Beatles VI - 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 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

The Beatles - Happiness Is A Warm Gun - The Beatles
John Lennon’s “Happiness Is A Warm Gun” was actually three different, and unfinished, song segments he had strung together to form one finished song. Recording started on September 23, 1968, and the takes numbered into the dozens, an unusual practice for the Beatles. But the three song sections were not alike and had different tempos so it made for difficult transitions. On the first day, 45 takes were attempted. The next day, 25 more attempts to perfect the rhythm track were made. The three distinct parts of the finished song are “I Need A Fix,” “Mother Superior Jumped The Gun,” and “Happiness Is A Warm Gun.” The instrumental line-up was the same both days, with John on Epiphone Casino electric guitar, George on Fender Telecaster, Paul on Rickenbacker bass and Ringo on drums. Ultimately, it was decided that “take 53” up to 1:34 was the best of the first two parts of the song and “take 65” was the best version of the third part, so those two best takes were edited together to create the “best” overall take of the complete song and overdubbing began. Specifically, John’s lead vocal (triple-tracked in some places), the “happiness, bang bang, shoot shoot” backing vocals from John, Paul and George, organ, piano, snare drum beat, additional bass, and tambourine. The working title was “Happiness Is A Warm Gun In Your Hand,” and that wording was taken directly from text on the cover of an American gun magazine George Martin had shown to John. That phrase was a take-off of the then-hugely popular “Peanuts” comic strip by Charles Schulz, who used the line “Happiness is a warm puppy.” John considered “Happiness Is A Warm Gun” one of his best songs. Paul and George reportedly said the track was their favorite on the new album.

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

(Lennon-McCartney)

Lead vocal: John

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

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

On U.S. album: 

*Hey Jude* - Capitol LP
The Beatles – *What’s The New Mary Jane* – The Beatles sessions

**HR. 2**

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

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2.23 BREAK

The Beatles - **The Ballad Of John And Yoko** - Non-LP track

(Lennon-McCartney)

Lead vocal: John

**The Beatles’ twentieth single release for EMI, and third on the Apple Records label.**

The first Beatles single issued in stereo in the UK, it is also the very first stereo single issued by EMI. The “Get Back” single had been released in stereo in America by Capitol. Recorded on April 14, 1969, by just John and Paul, the song was completed that day. George was on vacation and Ringo was still filming the Peter Sellers’ comedy “The Magic
Christian.” Producer George Martin and engineer Geoff Emerick, who had distanced themselves from the group because of the constant bickering amongst the group members, were back on board behind the recording console. The single was a complete surprise to Beatles fans. They had waited a long seven months for the group to follow-up “Hey Jude” with “Get Back” and now just over a month came another new Beatles record. The rhythm track was perfected in 11 takes (four complete) with Paul playing drums while John played acoustic guitar and sang the lead vocal. The duo was in good spirits during the day-long session. Prior to take four John said to drummer Paul “Go a bit faster, Ringo!” and Paul replied “OK, George!” Overdubs featured Paul on bass guitar, piano, backing vocal and maracas, and John on two lead guitar parts and percussive thumping on the back of an acoustic guitar. The song recounts the chaos surrounding John and Yoko’s getting married. Lennon had encountered visa problems because of his November 1968 drug conviction which made his movement from one country to another very difficult. As an example, he was not allowed to enter the United States at this time so the couple’s second “Bed-In” was staged in Montreal, about an hour north of the U.S. border in Canada.

The Beatles - Don't Let Me Down – Single/Past Masters
Recorded Jan. 28th 1969 Apple Studio’s
Recorded Jan. 27th (LP) and single Jan. 28th 1969
Released as a single in UK April 11, 1969
And in the USA May 5th 1969.
The Beatles 1st STEREO single in the USA

flip of “Get Back”...John’s 3rd B-side in a row
Written for Yoko Ono.

John Lennon – Oh Yoko! – Imagine ’71
Also originally composed in India in 1968, it was later finished for the Imagine sessions. John brought out his harmonica for the first time since the mid-period Beatles days. It was also one of the most commercially viable songs, and
although EMI wanted this to be a single – John declined because it was “too sappy” for macho purposes.

John Lennon – **I’m Losing You** - Double Fantasy sessions ‘80

Cheap Trick had provideding a very “Cold Turky-ish” backing track – that due to money issues between Cheap Trick management and Yoko – left them off the album for good. This version is a middle-of-the-road of sorts with the usual cast of Double Fantasy session musicians.

**2.10 BREAK**
The Beatles – Ain’t She Sweet – Anthology I

The Beatles - Please Please Me – Please Please Me
(McCartney-Lennon)
Lead vocal: John and Paul

The Beatles’ second single release for EMI’s Parlophone label.
Written entirely by John Lennon in the bedroom of his Aunt Mimi’s home on Menlove Ave., Lennon has said it was his attempt at writing a Roy Orbison song. In fact, the original version was a slower, bluesy version which producer George Martin recalls as being “rather dreary.” Because Martin was insisting on releasing their previously recorded cover of “How Do You Do It?” as their next single, The Beatles rearranged “Please Please Me” as an up-tempo song with harmonies and harmonica and then stood their ground to get it selected as their second single. Martin agreed to issue this Beatles original as the next single, shelving “How Do You Do It?” for another month, when it again came up for consideration for a single release. This was the first record owned by Elvis Costello, who was in the Beatles Fan Club when he was eleven. The 45 rpm single was released January 11, 1963 and topped two of the UK music industry’s three sales charts, compelling EMI to order a full album of songs from the band. It was the first Beatles release to list the songwriters as “McCartney-Lennon.” Both sides featured the credit in that last name order. Released three different times in the U.S. on Vee-Jay. The coupling of “Please Please Me” and “Ask Me Why” caused many to take notice of The Beatles, and particularly Lennon and McCartney’s burgeoning songwriting partnership. It led to Dick James approaching them to found Northern Songs, their music publishing company.

On U.S. albums:
Introducing... The Beatles (Version 2) - Vee-Jay LP
The Early Beatles - Capitol LP

The Beatles - It Won’t Be Long – With The Beatles
(Lennon-McCartney)
Lead vocal: John

The first original song recorded for their second album, “With The Beatles.” Composed primarily by John in July 1963 with the intention of writing a follow-up single to the as-yet unreleased “She Loves You.” The lyrical similarity to the chorus of “She Loves You” (both songs contain the phrase “yeah, yeah, yeah”) was no accident. Beatles manager Brian Epstein had encouraged John and Paul to try to write songs that would appeal to the American market, specifically American teenagers. Soon American colloquial sayings and words started showing up in their songs. Ten takes were attempted on July 30, 1963 and the song was left unfinished. The group resumed work later that evening, in all logging 23 full or partial takes and edit pieces. It is the first original Beatles song with a call-and-response gimmick, with John and Paul alternating “yeah” throughout the song. The first song Neil Young performed live for an audience at his high school cafeteria in Canada.

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

The Beatles - I Should Have Known Better - A Hard Day’s Night
(Lennon-McCartney)
Lead vocal: John

Following their triumphant visit to America The Beatles were thrust back to work. On February 25, 1964 they dove into new songs slated for their film. On this day they recorded “You Can’t Do That” and began work on Paul’s “And I Love Her” and John’s “I Should Have Known Better.” In the film “I Should Have Known Better” was performed in the train compartment scene, which in reality was the interior of a van with crew
members rocking the van to fake the train in motion. Used as the flip side of the U.S. “A Hard Day’s Night” single. Paul’s “Things We Said Today” was the UK b-side. Recorded Feb. 25-26, 1964.

**On U.S. album:**

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

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The Beatles - **You’ve Got To Hide Your Love Away** - Help!

(Lennon-McCartney)

Lead vocal: John

Recorded in less than two hours on February 18, 1965. Written entirely by John Lennon, who freely admitted the obvious Bob Dylan influence. Lennon wrote this at Kenwood, his home on the St. George’s Hill estate in Weybridge, Surrey (where the Beatles would be photographed for the cover of their “Rubber Soul” album). John’s original lyric was “I can’t go on feeling two foot tall,” but when singing it for Paul the first time he accidentally said, two foot “small.” Lennon then laughed and said, “Let’s leave it... all those pseudes will really love it.” The first of their songs since “Love Me Do” in 1962 to feature an outside musician. Johnnie Scott provides the flute solo at the end of the song, though he is not credited on the album jacket.

**On U.S. album:**

- Help! - Capitol LP
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 - **Tomorrow Never Knows** - Revolver  
(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 - **Being For The Benefit Of Mr. Kite!** – LOVE/ 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.

**John Lennon – Steel and Glass - Walls And Bridges ‘74**

Much like “How Do You Sleep” three years earlier, this is another blistering Lennon track that sets its sights on Allen Klein (who had contributed lyrics to “How Do You Sleep” those few years before).

**John Lennon – Here We Go Again (Lennon/Spector) – Menlove Avenue ‘86**

A leftover track from the Rock ‘n’ Roll sessions with Phil Spector.

**NEWS 3.12 BREAK**

**HR. III**
The Beatles - **One After 909** - Let It Be  
(Lennon-McCartney)  
Lead vocal: John and Paul  

One of the oldest songs in the Lennon-McCartney catalog, “One After 909” had been written by John when he was 17 or 18, and had been performed by the Quarrymen in 1960, and by the Beatles in their pre-fame club days. The song was first recorded by the Beatles at the March 5, 1963, session for their third EMI single. After completing both sides of the new single (“From Me To You” and “Thank You Girl”), John and Paul had two additional songs they wanted the group to record. In addition to “One After 909” they also brought in “What Goes On,” but there was only enough time in the session to record one additional song, so “One After 909” got the go-ahead. Six years later the group revisited the song, with Billy Preston on keyboards. In his 1980 “Playboy” interview, Lennon admitted the song was probably resurrected for “Let It Be” because of a lack of material. As the rooftop performance drew to a close John sang an impromptu line from “Danny Boy.” The previously unreleased 1963 version can be found on the “Anthology 1” album.

**1.23 BREAK**

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The Beatles - **Good Morning Good Morning** - Sgt. Pepper’s Lonely Hearts Club Band
(Lennon-McCartney)
Lead vocal: John

Based on a Kellogg's Cornflakes television commercial John heard while sitting at the piano and feeling a bit “stuck” trying to write something for “Sgt. Pepper.” Paul plays a stinging guitar solo and flourishes with his right-handed Fender Esquire. The basic rhythm track was recorded on February 8, 1967 in eight takes, four of them complete. Overdubs followed with John’s lead vocal and Paul’s bass added on February 16. A horn section consisting of members of the Brian Epstein-managed band Sounds Inc. (previously Sounds Incorporated) was brought in on March 13. Sounds Incorporated had been one of the opening acts on the Beatles’ 1964 and 1965 tours.

The Beatles - Any Time At All - A Hard Day’s Night
(Lennon-McCartney)
Lead vocal: John

Recorded June 2, 1964, the last day of recording for the “A Hard Day’s Night” album. John Lennon: “An effort at writing ‘It Won't Be Long’ - same ilk. C to A minor, C to A minor with me shouting.” The song was in an unfinished state when Lennon brought it to the band to record on June 2. The group worked out the arrangement throughout the day and night. Up against the wall on a deadline to submit the album, the piano section in the middle eight was left without lyrics. They had run out of time. On April 8, 1988, Lennon's handwritten lyrics for “Any Time At All” were sold for £6,000 at an auction held at Sotheby’s in London.
John Lennon called this fan favorite “another of my throwaways...fancy paper around an empty box.” On another occasion he simply referred to it as “another horror.” The song, written primarily by John, is notable mainly for the twin guitar riffs -- played live without overdubs by George Harrison and Paul McCartney -- that drive the song, and Paul's distinctive bass notes at the end of the song. Lennon played the rhythm guitar in the D major position with the capo on the second fret to account for the song being in the key of E. John used the second fret capo several times ("Nowhere Man," "Julia," "Norwegian Wood," to name a few). Initial recording of the song commenced on April 20, 1966, with two takes being completed. Take 2 was deemed the best and various overdubs were added. While recording vocals John and Paul got a case of the giggles and laughed their way through much of the song. That hilarious version can be found on the “Anthology 2” compilation. On April 26, the band decided to scrap the previous version and start over from scratch, recording 11 takes. The term "bird" was British slang at the time for girl. Although Lennon never elaborated on the inspiration behind the lyrics, it is believed to refer to the rivalry between The Beatles and The Rolling Stones. Although the two groups were friends, Lennon saw the Stones as Beatles copyists, and the 'bird' in the title may have been Mick Jagger's on-again, off-again girlfriend/muse Marianne Faithfull. The working title of the song was “You Don't Get Me.” “And Your Bird Can Sing” 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. "And Your Bird Can Sing" was used as the theme song of The Beatles' cartoon series during its third season.

On U.S. album:
Yesterday And Today - Capitol LP

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 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)

2.12 BREAK

The Beatles - Twist And Shout – Please Please Me
(Medley-Russell)
Lead vocal: John
The last song recorded during the marathon session on February 11, 1963. Two takes were completed before Lennon’s voice gave out. The released version is the first take.
Originally recorded by The Isley Brothers in May 1962, The Beatles performed it regularly in their live act between 1962 and 1965. Its inclusion in the 1986 film “Ferris Bueller’s Day Off” sent the song up the Billboard singles chart 22 years after its initial U.S. release.
On U.S. albums:
Introducing... The Beatles - Vee-Jay LP
The Early Beatles - Capitol LP

The Beatles - Please Mister Postman – With The Beatles
(Dobbins-Garrett-Brianbert)
Beatlemania was not only a boon for record shops and merchants selling any number of licensed Beatles products (Beatle wigs, Beatles boots, paperback books, magazines, board games, buttons and other novelties), it also gave a significant financial boost to songwriters and music publishers of the non-original songs the group covered on its early albums. No label benefited more from their talent roster’s hit records being covered by The Beatles than Detroit-based Motown Records. Three of Motown’s hits were included on The Beatles’ second album: “Please Mr. Postman,” “You’ve Really Got A Hold On Me,” and “Money (That’s What I Want).” “Please Mr. Postman” was the debut single by The Marvelettes, and the first single issued by a Motown label (in this case, Tamla) to hit number one on the Billboard pop charts. The songwriting credits for the song have changed throughout the years. The liner notes and record label for “With The Beatles” credits only “Holland” (Brian Holland) as the songwriter. The original Tamla and Fontana (UK) 45s list the writers as Dobbins-Garrett-Brianbert. Decades later the credit has expanded to include an additional writer brought in to finish the song (Freddie Gorman, another songwriting partner of Brian Holland), and separated the writing partnership of Brian Holland and Robert Bateman (previously combined as Brianbert). The credit should now read: Dobbins-Garrett-Holland-Bateman-Gorman. Parlophone also spells out “Mister” where the title appears, but the Marvelettes version has it abbreviated as “Mr.” Recorded July 30, 1963.

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

The Beatles - Rock and Roll Music - Beatles For Sale

(Berry)

Incredibly, this stunning cover version of Chuck Berry’s classic hit from 1957 featuring John Lennon on lead vocal was captured in just one take on October 18, 1964. Like “Twist and Shout” and “Money (That’s What I Want)” before it, “Rock and Roll Music” is a prime example of Lennon making a previously known hit his own. The overdubbed piano part features John, Paul and George Martin pounding the SAME piano! The song was featured on the Beatles 1965 European Tour and was the opening song during their 1966 concert tours.

On U.S. album:
Beatles ’65 - 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

John Lennon – Money (Bradford-Gordy) - Live Peace in Toronto 1969

A longtime staple of the Beatles early live shows, this is one of the sloppier tracks during the show.
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 - **Bad Boy** - A Collection Of Oldies  
(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.

“Bad Boy” would go unreleased in the UK for another year and a half until it turned up on the hits compilation “A Collection of Beatles Oldies” in December 1966. Recorded on May 10, 1965.

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

**On UK album:**  
**A Collection of Beatles Oldies - Parlophone LP (1966)**

### 2.56 BREAK

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 - I’ll Be Back - A Hard Day’s Night  
(Lennon-McCartney)  
Lead vocal: John

Recorded in 16 takes on June 1, 1964. “I’ll Be Back” was written mostly by John Lennon, and was a reworking of the chords to Del Shannon’s 1961 hit “Runaway.” Beatles fans in America would have to wait five months to hear this exquisite Beatles song, one of Lennon finest compositions, because Capitol Records held it off their “Something New” album and released it on “Beatles ’65” in December 1964.

On U.S. album:  
Beatles ’65 - Capitol LP

The Beatles - I Feel Fine- A Collection Of Oldies  
(Lennon-McCartney)  
Lead vocal: John

The Beatles’ eighth single release for EMI’s Parlophone label. Recorded in nine takes on October 18, 1964. Written entirely by John Lennon. He based the guitar riff on Bobby Parker’s obscure R&B record “Watch Your Step.” The recording marked the first occasion in which guitar feedback had been deliberately incorporated into a pop song. The sound was achieved by Paul plucking a single bass string and John getting amplifier feedback from his guitar. Issued in the U.S. on November 23, 1964, and in U.K. four days later. Not included on the “Beatles For Sale” LP, which was released on December 4, 1964 in the UK.

On U.S. albums:  
Beatles ’65 - Capitol LP

UK:  
Non-album single (A-side)

On UK album:
The Beatles - **She Said She Said** - Revolver  
(Lennon-McCartney)  
Lead vocal: John

The rhythm track was finished in three takes on June 21, 1966, the final day of recording for “Revolver.” When the recording session started the song was untitled. The key line came from a real-life incident. On August 24, 1965, during a break in Los Angeles from their North American Tour, The Beatles rented a house on Mulholland Drive. They played host to notables such as Roger McGuinn and David Crosby of the Byrds, actors and actresses, and a bevy of beautiful women, “From Playboy, I believe,” Lennon remembered. John, high on acid, found himself in a strange conversation with actor Peter Fonda, who kept coming up to him and whispering, “I know what it’s like to be dead.” As a child, Fonda had a near-death experience after accidentally shooting himself on the stomach. The song was a last-minute addition to the “Revolver,” rehearsed and recorded on the final day of sessions when the band discovered they were one song short. McCartney recalls getting into an argument with John and leaving the studio. He believes this is one of the only Beatle records he didn’t play on. It is assumed George played the bass in McCartney’s absence. John sings the lead vocal and plays the organ, and John and George double-tracked the backing vocals.

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