Playlist Sunday Sept. 2<sup>nd</sup>

SMELLS LIKE THE BEATLES

HEAR WHAT JOHN, PAUL, GEORGE & RINGO CREATED!!!

Three hours of The BEATLES and the GROUPS they spawned.

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Featuring songs from the BEST of the British Invasion GROUPS from the 60’s & Power Pop BANDS from the 70’s…and a few cool things in-between.

We’ll spin a Beatles song followed by a “Beatlesque” song from another group below…over and over and over for three FAB hours!
The Beatles - **Love Me Do** – Please Please Me  
(McCartney-Lennon)  
Lead vocal: John and Paul  

**The Beatles’ first single release for EMI’s Parlophone label.**  
Released October 5, 1962, it reached #17 on the British charts. Principally written by Paul McCartney in 1958 and 1959. Recorded with three different drummers: Pete Best (June 6, 1962, EMI audition), Ringo Starr (September 4, 1962), and Andy White (September 11, 1962 with Ringo playing tambourine). The 45 rpm single lists the songwriters as Lennon-McCartney. One of several Beatles songs Paul McCartney owns with Yoko Ono. Starting with the songs recorded for their debut album on February 11, 1963, Lennon and McCartney’s output was attached to their Northern Songs publishing company. Because their first single was released before John and Paul had contracted with a music publisher, EMI assigned it to their own, a company called Ardmore and Beechwood, which took the two songs “Love Me Do” and “P.S. I Love You.” Decades later McCartney and Ono were able to purchase the songs for their respective companies, MPL Communications and Lenono Music. Fun fact: John Lennon shoplifted the harmonica he played on the song from a shop in Holland.  

**On U.S. albums:**  
*Introducing... The Beatles (Version 1)* - Vee-Jay LP  
*The Early Beatles* - Capitol LP  

The Swinging Blue Jeans – **Hippy Hippy Shake** – Charted UK  
12/63 UK #2; US #24
The Beatles - **Thank You Girl** - Non-LP B-Side  
(McCartney-Lennon)  
Lead vocal: John and Paul

The Beatles’ debut album was set to hit stores in the UK on March 22, 1963. On March 5 the band members returned to Abbey Road Studios to record songs for a single that would be released a few weeks after the album. Three Lennon-McCartney originals were recorded this day: “From Me To You,” “Thank You Girl,” and “One After 909.” A fourth song, “What Goes On,” was rehearsed but not recorded. Recorded under its original title “Thank You Little Girl” and finished in 13 takes and took the b-side of the third Beatles single, “From Me To You.” The single was the first true #1 for The Beatles in Britain, reaching the top spot on all three of the nation’s record charts. It is the last Beatles single to be released with the writing credits listed as “McCartney-Lennon.”

**U.S.**  
Non-album single (b-side of “From Me To You” and “Do You Want To Know A Secret”)  
(Vee-Jay)

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

**UK:**  
Non-album single (B-side)

**On UK album:**  
Rarities -- Parlophone LP (1979)

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**Billy J. Kramer – Bad To Me** – Charted 8/63  
L&M very own.

The Beatles - **I Want To Hold Your Hand** - A Collection Of Beatles Oldies  
(Lennon-McCartney)  
Lead vocal: John with Paul

**The Beatles’ fifth single release for EMI’s Parlophone label.**  
“I Want to Hold Your Hand” was the Beatles’ first single issued by Capitol Records. It is the song that launched Beatlemania in the United States. It was written equally by John and Paul in the basement music room in Richard and Margaret Asher’s house at 57 Wimpole Street in the west end of London in September 1963. Paul had been dating the couple’s daughter, actress Jane Asher, and was spending a lot of time at the Asher home whenever he was in London. Paul would eventually accept an invitation to move in, taking up residence in their attic.
Recorded in 17 takes on October 17, 1963. The song is the first Beatles song recorded on a four-track tape recorder, proof that the Beatles had become a high priority for EMI and Parlophone. Prior to this, the Beatles’ music had been recorded on a two-track recorder.

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

Freddie & The Dreamers – *I’m Telling You Now*
Out in summer ’63 UK #1 US summer 65!!!

The Beatles - *She Loves You* - A Collection Of Oldies `66
(Lennon-McCartney)
Lead vocal: John and Paul

**The Beatles’ fourth single release for EMI’s Parlophone label.**
With a July 1, 1963 recording date looming The Beatles knew their latest composition would be their next a-side: a song then entitled "Get You In the End,” shortened to “I’ll Get You” by the time it was released. But things changed on June 26, 1963. In a hotel room a few hours prior to a show in Newcastle-upon-Tyne, John and Paul sat facing each other on twin beds and proceeded to write from Paul’s suggestion. The song they created was “She Loves You.” The next day, with The Beatles having a rare day off from touring, John met up with Paul in the dining room of the McCartney’s Forthlin Road home to finish up the song.

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. The most memorable was the use of the Americanism “yeah” instead of the more proper “yes” in “She Loves You.” When John and Paul played their newly written song for Paul’s father he chided them for the slang, saying, “There’s enough of these Americanisms around. Couldn’t you sing ‘She loves you, yes, yes, yes?’” Released August 23, 1963, with “I’ll Get You” on the flip side, the 45 became The Beatles’ first million-selling single and broke all previous 45 r.p.m. single sales records in Britain, with 1.3 million copies sold. George Harrison is credited with the idea of adding a sixth note to the harmony on the final ‘yeah.’

**U.S.**
*Non-album single (Swan)*

On U.S. album:  
*The Beatles’ Second Album - Capitol LP*
UK: Non-album single (a-side)

Holy 1963 Batman…we didn’t know what was coming our way but they did in Great Britain!

BREAK...

The Searchers – **Needles & Pins** (Sonny Bono/Jack Nitzsche)

#1 UK / #13 US - `64

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)

Dave Clark Five - “**Do You Love Me**" - Single

B-side: "Chaquita" Epic 9678 #11 #8 May 1964
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:**  
A Collection of Beatles Oldies - Parlophone LP (1966)

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**Zombies – You Make Me Feel Good – flip of She’s Not There**  
August 1964  
"She’s Not There"/"You Make Me Feel Good"  
#12

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.

*On U.S. album:
Something New - Capitol LP

The Honeycombs – **Have I The Right?**
From North London UK #1/US #5
Produced by Joe Meek '64

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

**BREAK**
The Beatles - The Night Before - Help!
(Lennon-McCartney)
Lead vocal: Paul
Recorded in two takes on February 17, 1965. Paul double-tracked his vocal and overdubbed a lead guitar solo, which is heard at the very end and during the instrumental break. Lennon: “George and Paul are playing the same break exactly, both playing but in different octaves.” John Lennon plays the Hammond organ.

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

Gerry and the Pacemakers - "It's Gonna Be Alright" b/w "It's Just Because"
#24 1964 UK – #23 US 1965

They are most remembered for being the first act to reach number one in the UK Singles Chart with their first three single releases.[2] It was a record, that was not equalled for 20 years,[2] until the mid-1980s success of fellow Liverpool band Frankie Goes to Hollywood.

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

Wayne Fontana & The Mindbenders – *The Game Of Love* – SINGLE
#1US/#2UK – Eric Stewart ’65

The Beatles - *Day Tripper* – Past Masters
Recorded: 16 October 1965
The first official double “A” side release of “We Can Work It Out”
Inspired in part by John and George’s first experience with acid, "Day Tripper" was written under pressure for use as a single for the Christmas season. John wrote most of the song, with Paul contributing to each of the verses

**BREAK**

**HOUR II**

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

Dave Clark Five - Catch Us If You Can (1965)
(released with the title Having a Wild Weekend in the U.S.) was the feature-film debut of director John Boorman. Ostensibly designed as a vehicle for pop band The Dave Clark Five, whose popularity at the time rivaled that of The Beatles, and named after their hit song "Catch Us If You Can",

The Beatles – If I Needed Someone (Harrison) – Rubber Soul
Recorded Oct. 16th 1965
Part of the Beatles live shows in 1965 and ‘66.

Musicians:
George Harrison – double-tracked lead vocal, lead guitar; Paul McCartney – backing vocal, bass guitar; John Lennon – backing vocal, rhythm guitar; Ringo Starr – drums, tambourine; George Martin – harmonium

They started this on the 16th, and over-dubbed the vocals and Ringo’s tambourine the next day. George based it on a couple of Byrd’s songs called The Bells Of Rhymney and She Don’t Care About Time. It’s like a million other songs written around the D chord, he said. If you move your finger about you get various little melodies (and sometimes you get various little maladies). That guitar line, or variations on it, is found in many a song and it amazes me that people still find new permutations of the same notes.
George managed to piss off The Hollies when he called their 1965 version rubbish (a fair comment). And Graham Nash said: Not only do his comments disappoint and hurt us, but we are sick of everything The Beatles say or do being taken as law. The thing that hurt us most was George Harrison’s knock at us as musicians. And I would like to ask this: If we have made such a disgusting mess of his brainchild song, will he give all the royalties from our record to charity? (Calm down, mate. It was only a joke!)

Lead vocal George

US - Capitol LP *Yesterday and Today*

The Byrds - *The Bells of Rhymney* – Mr. Tambourine Man `65

The Beatles - *Nowhere Man* - Rubber Soul

(Lennon-McCartney)

Lead vocal: John

Under pressure to deliver new material while the “Rubber Soul” album was being recorded, John Lennon spent five hours one morning at home trying to come up with a new song. John: “I'd actually stopped trying to think of something. Nothing would come. I was cheesed off and went for a lie down, having given up. Then I thought of myself as *Nowhere Man* - sitting in his nowhere land.” Paul: ”We were always forcing [the Abbey Road staff] into things they didn't want to do. 'Nowhere Man’ was one. I remember we wanted very treble-y guitars, which they are, they're among the most treble-y guitars I've ever heard on record.” “Nowhere Man” was performed throughout The Beatles’ 1966 world tour. Issued as a single (b/w "What Goes On") by Capitol Records in America. Recorded on October 22, 1965.

On U.S. album:

*Yesterday and Today* - Capitol LP

Beach Boys – *God Only Knows* – Pet Sounds

Paul McCartney has called it his favorite song of all time.[7] In an interview with David Leaf in 1990 he stated, "It's a really, really great song — it's a big favorite of mine. I was
asked recently to give my top 10 favorite songs for a Japanese radio station ... I didn't think long and hard on it but I popped that [God Only Knows] on the top of my list. It's very deep. Very emotional, always a bit of a choker for me, that one. There are certain songs that just hit home with me, and they're the strangest collection of songs ... but that is high on the list, I must say ... God Only Knows' lyrics are great. Those do it to me every time."[

The Beatles – **Good Day Sunshine** – Revolver
Recorded June 8th 1966

One of the fastest recorded tracks from the Revolver sessions. Finished in about a day in a half…. and a big favorite of Leonard Bernstein. Inspired by The Lovin Spoonful’s “Daydream”

Musicians:
Paul McCartney – lead vocal, bass guitar; John Lennon – harmony vocal; George Harrison – harmony vocal; Ringo Starr – drums; George Martin – piano

Paul wrote this round John’s house, and based it on the Lovin’ Spoonful’s Daydream. That was our favorite record of theirs, he said. Good Day Sunshine was me trying to write something similar to Daydream.

Lead vocal Paul  
**McCartney 1.00**

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**Lovin` Spoonful** – **Daydream** – Single `66
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

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**The Rolling Stones – 19th Nervous Breakdown**

*Released UK Feb. 4th, 1966 RCA Studio’s Hollywood #2UK- #2US*

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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)

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**The Rolling Stones – Paint It, Black**  
**Released May 13th, 1966**  
**(US) Aftermath ABKCO**  
**(#1 in BOTH US & UK)**

**The Beatles - Rain - Non-LP B-side**  
*(Lennon-McCartney)*  
Lead vocal: John

Recorded on April 14 and 16, 1966. The track is notable for the backwards vocal from John Lennon at the end of the song. The section is John singing part of the first verse but the tape is superimposed backwards in the mix. The song contains slowed down instruments, guitar distortion, and vocals recorded and played back at variable speed.

Aside from Paul McCartney’s dominant bass part, the song features a striking drum performance from Ringo, who has called “Rain” his favorite Beatles song. The B-side of “Paperback Writer.” Issued in America on May 23, 1966 and the UK on June 10, 1966, several months in advance of the “Revolver” album.

**On U.S. album:**

*Hey Jude* - Capitol LP (1970)
The Hollies – **Bus Stop** – Single 1966

#5 Both US/UK

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!”

Kinks – **Waterloo Sunset** – Single/Something Else 1967

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
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.

**NEWS**

**HOUR III**

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**The WHO - I Can See For Miles – The WHO Sell Out / Single 1967**

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.

The Pretty Things – She Says Good Morning – SF Sorrow
Produced by Norman Smith

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 Monkees - **Valleri** – The Birds, Bees & Monkees
1968 #3 US/ #12 UK

Paul McCartney – **Come & Get It**– Demo

Badfinger – **No Matter What** – No Dice
Prod. Mal Evans

BREAK

The Beatles - **And Your Bird Can Sing** - Revolver
(Lennon-McCartney)
Lead vocal: John

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:

![Image of album cover]({file_url})

Raspberries – Play On – Starting Over `74

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

(Lennon-McCartney)

Lead vocal: Paul

The title “Getting Better” was inspired by a phrase often used by substitute Beatles drummer Jimmy Nicol. Nicol stepped in for the ailing Ringo Starr during his bout with tonsillitis in June 1964. On the eve of the band embarking on their first world tour Ringo collapsed at a photo shoot and the final night of recording for the “A Hard Day’s Night” LP were scrapped, leaving the final version with 13 songs instead of the expected 14. Nicol was called in on no notice to rehearse the concert set list. The next day he was thrown into the crush of full scale Beatlemania as the Fab Four landed in the Netherlands for the first of the sold out concerts. Once on the mend, Ringo caught up with the tour in Australia. After each show, John and Paul would ask their new drummer how he was doing. His standard reply was “It’s getting better.” McCartney was reminded of this phrase while walking with Beatles biographer Hunter Davies during the making of the “Sgt. Pepper” album, and he decided to build a song around it. Recording began on the song on March 9, 1967 and the basic rhythm track was completed in seven takes. Paul described the tune as “an optimistic song,” but noted John’s biting wit gave the lyrics the perfect counterpoint. Paul: “I was sitting there doing ‘Getting better all the time’ and John just said in his laconic way, ‘It couldn’t get no worse,’ and I thought, Oh, brilliant! This is exactly why I love writing with John.” Recording continued on the track on March 21. The March 21 session is notable in Beatles history. John informed producer Chris Bell – **I Am The Cosmos** – Single
In early February 1968, the Beatles were on a tight schedule. They had two weeks to audition and record possible songs for their next single, which would be released while they were away on an extended trip to India where the group would meditate with Maharishi Mahesh Yogi. In addition to picking the single sides they would need to spend a day with a film crew making a short promotional film for the song. The Paul McCartney-penned “Lady Madonna” was chosen as the A-side and would be the subject of the promo film. On the last weekend of recording, the Beatles were informed they were one song short of the four new songs needed for “Yellow Submarine,” and a new song had to be recorded before they left for India. The song shortage was due to “Baby, You’re A Rich Man,” which had been earmarked for the film soundtrack, being used as the B-side of the “All You Need Is Love” single.

“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.

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