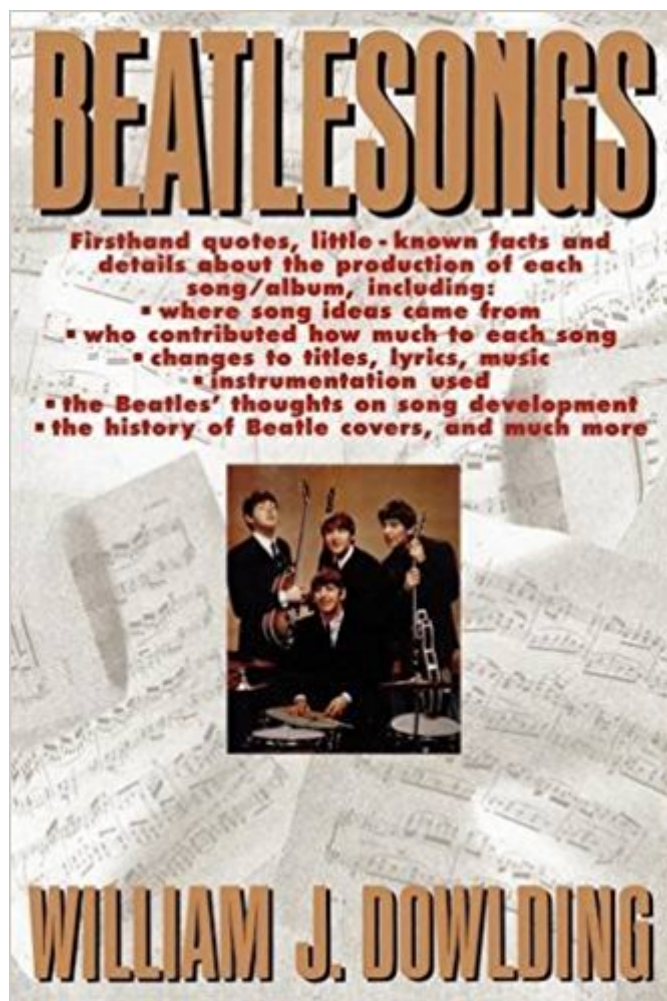


The book was found

Beatlesongs



Synopsis

A complete and fascinating chronicle of Beatles music and history, *Beatlesongs* details the growth, evolution, and dissolution of the most influential group of our time. Drawing together information from sources that include interviews, insider accounts, magazines, and news wire services, this is a complete profile of every Beatles song ever written -- from recording details such as who played which instruments and sang what harmonies to how each song fared on the charts and how other musicians and critics felt about it. Chronologically arranged by U.K. release date, *Beatlesongs* nails down dates, places, participants, and other intriguing facts in a truly remarkable portrait of the Liverpool legends. Behind each song is a story -- like Paul's criticism of George's guitar playing during the Rubber Soul sessions, John's acid trip during the Sgt. Pepper's session, and the selection process for the Revolver album cover. And carefully examined along the way are the Beatles' evolving musical talents, their stormy private lives, and their successful -- and unsuccessful -- collaborations. *Beatlesongs* is truly an inside look at the Fab Four and a treasure for all their fans.

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Customer Reviews

PLEASE PLEASE MEALBUM Though the Beatles' debut single, "Love Me Do," was a moderate success, their second release, "Please Please Me," was a huge hit. As it neared the top of the charts, the Beatles took one night off from touring to rush to London to record most of this album in one daylong session. The following night they were back on tour and performed in both Yorkshire and Lancashire. LiveCHART ACTIONUNITED KINGDOM: Rush-released March 22, 1963, shortly

after the title song fell from its No. 1 position. The album entered the chart March 27 at No. 9 and in seven weeks was No. 1, where it stayed for twenty-nine weeks. It set a record for the longest continuous run at No. 1 in the NME (New Musical Express) album chart. RoadUNITED STATES: Capitol refused to release the album. It was released in a different form by the little Vee Jay record label as *Introducing the Beatles*, which failed to place in the charts. It differed from the U.K. version by not including "Please Please Me" and "Ask Me Why." RoadRECORDEDFebruary 11, 1963, except for the title song and "Ask Me Why" (since both were previously released as a single) and "Love Me Do" and "P.S. I Love You" (another single), at Abbey Road. ATN: Live and Salewicz agree on date.Sources disagree significantly on how long it took to record this album -- anywhere from 9 3/4 hours to 16 hours -- but it probably took about 13. About the only thing the sources agree on is that it required just one session to complete. variousGEORGE MARTIN, producer: "All we did really was to reproduce the Cavern performance in the comparative calm of the studio."At the beginning [of the Beatles' recording career], my specialty was the introductions and the endings, and any instrumental passages in the middle. I might say, for instance: "Please Please Me" only lasts a minute and 10 seconds, so you'll have to do two choruses, and in the second chorus we'll have to do such-and-such. "That was the extent of the arranging." EarsPAUL AS THE BUDDING MUSICAL DIRECTORMcCARTNEY: "...Then [Martin] had a lot of control -- we used to record the stuff, and leave him to mix it, pick a single, everything. After a while though, we got so into recording we'd stay behind while he mixed it, watching what he was doing." Jamming! (June 1982)NORMAN SMITH, engineer: "[It was] nearly always Paul who was the MD, the musical director, as early as this. Obviously John would have quite a lot to say, but overall it was always Paul who was the guv'nor. Which is fair, because he was the natural musician, and even at this stage, the natural producer. On this session he was trying to figure out everything we were doing with the controls." SalewiczA two-track tape machine was used, and the recording was entirely live. None of the vocals was overdubbed, and no more than four takes were made of any song. SalewiczNORMAN SMITH: "I kept the sound relatively 'dry.' I hated all that echo that everyone was using back then. And I placed the singers' microphones right there with the rest of the band, although singers were usually hidden away in a separate recording booth. I thought that was a bad idea, because you lost the live feel of the session." Diary0 At the Beatles' request, a large candy jar of cough lozenges and two new packs of Peter Stuyvesant cigarettes were placed on the piano for the session. So began a tradition that lasted for years. SalewiczINSTRUMENTATIONMcCARTNEY: bassLENNON: rhythm guitarHARRISON: lead guitarSTARR: drumsRoadALBUM PACKAGEThe cover photograph was taken on the staircase of EMI House in Manchester Square, London, by Angus McBean. Road

McBean shot a similarly staged photo six years later, to adorn the Get Back album (which later became Let It Be). It wasn't used for that but later appeared on The Beatles 1967-1970 compilation album. A photo from the original shoot was used for the cover of The Beatles 1962-1966.

Road MISCELLANEOUS McCartney had designed a cover for the album with the name Off the Beatle Track. The title was later used for producer George Martin's album of orchestrated Beatles hits. Road COMMENTS BY BEATLES LENNON: "We were just writing songs à la Everly Brothers, à la Buddy Holly, pop songs with no more thought to them than that -- to create a sound. And the words were almost irrelevant." September 1980, Playboy Interviews "I SAW HER STANDING THERE" CHART ACTION UNITED STATES: Released as a single January 13, 1964 (the B side of "I Want to Hold Your Hand"), this song entered the Top 40 in January 1964, hitting No. 14 during its eight-week stay. Road and Billboard AUTHORSHIP McCartney (.8) and Lennon (.2) LENNON: "That's Paul doing his usual good job of producing what George Martin used to call a 'potboiler.' I helped with a couple of the lyrics." September 1980, Playboy Interviews McCartney and Lennon wrote the song in Paul's living room while playing hooky from school.

Coleman RECORDED February 11, 1963, at Abbey Road Day and Abbey and

Road INSTRUMENTATION McCARTNEY: bass, lead vocal LENNON: rhythm guitar, harmony vocal HARRISON: lead guitar STARR: drums Record; Road agrees on vocals. MISCELLANEOUS This song was part of the Beatles' repertoire for concerts from 1962 to 1964. Live It was one of six songs performed during the Beatles' second appearance on The Ed Sullivan Show, February 16, 1964. Forever, Live says it was also one of five on first show. It also was played at the Washington Coliseum and Carnegie Hall concerts in February 1964 and on the 1964 North American tour (some shows). Forever On November 28, 1974, Lennon joined Elton John on the Madison Square Garden stage and performed the song. Elton John released the recorded performance in the United States on March 1, 1975, as the B side of "Philadelphia Freedom." A-Z and Road It was the A side of a single in the United Kingdom. McCartney performed this song at the Prince's Trust Concert (1986) with several rock luminaries. Prince's "MISERY" AUTHORSHIP Lennon (.6) and McCartney (.4) Written mainly by Lennon with an assist from McCartney. Road and ATN and Hit Parader (April 1972) This was written originally for singer Helen Shapiro during the Beatles' tour of Britain with her in February and March 1963. A-Z and Road and Day; Live agrees for Shapiro. Her management, however, rejected the song. At the time Shapiro was sixteen years old and the most popular singer in Britain. SHAPIRO: "We were leaning out of hotel windows, throwing photographs of ourselves at fans, and it was an incredible period, looking back." Coleman RECORDED February 11, 1963, at Abbey Road Day and Abbey and Road INSTRUMENTATION McCARTNEY: bass, lead

vocalLENNON: rhythm guitar, lead vocalHARRISON: lead guitarSTARR: drumsRecord; Road and ATN agree on double lead vocals.
George Martin: pianoShoutMISCELLANEOUSThis song was part of the Beatles' live repertoire in 1963. Live"ANNA (GO TO HIM)"AUTHORSHIP Arthur Alexander (1.00)RECORDEDFebruary 11, 1963, at Abbey Road ATN and Day and Abbey and RoadINSTRUMENTATIONMcCARTNEY: bass, backing vocalLENNON: rhythm guitar, lead vocalHARRISON: lead guitar, backing vocalSTARR: drumsRecord; Road says McCartney and Harrison provided harmony vocals.
MISCELLANEOUSArthur Alexander's original recording was released as a single September 17, 1962, on Dot. It didn't crack the Top 40. RoadThis song was part of the Beatles' live repertoire in 1962 and 1963. Live"CHAINS"AUTHORSHIP Gerry Goffin (.5) and Carole King (.5)RECORDEDFebruary 11, 1963, at Abbey Road Day and Abbey and RoadINSTRUMENTATIONMcCARTNEY: bass, harmony vocalLENNON: rhythm guitar, harmonica, harmony vocalHARRISON: lead guitar, lead vocalSTARR: drumsRecord; Road says McCartney and Lennon contributed backing vocals; ATN says all three shared lead vocals.
MISCELLANEOUSOriginal recording artist: the Cookies. Their version was released October 2, 1962, and entered the Top 40 in early December. It hit No. 17 during its eight-week stay there. Lists and RoadThis song was part of the Beatles' concert repertoire in 1963, and Harrison, Lennon, and McCartney shared lead vocals live. Live"BOYS"AUTHORSHIP Luther Dixon (.5) and Wes Farrell (.5) RoadRECORDEDFebruary 11, 1963, at Abbey Road Day and Abbey and Road in one take AbbeyINSTRUMENTATIONMcCARTNEY: bass, backing vocalLENNON: rhythm guitar, backing vocalHARRISON: lead guitar, backing vocalSTARR: drums, lead vocalRecord and RoadMISCELLANEOUSOriginal recording artist: the Shirelles. Used as the B side of their big hit "Will You Love Me Tomorrow?" which was released November 7, 1960, it entered the Top 40 in December, and held the No. 1 position for two weeks. Lists and RoadThis song was part of the Beatles' live repertoire from 1961 to 1964 (Pete Best sang lead until he was fired in August 1962). Live It was performed during the group's 1964 North American tour. Forever"ASK ME WHY"CHART ACTIONUNITED KINGDOM: Previously released as a single January 11, 1963, as the B side of "Please Please Me." RoadUNITED STATES: Capitol refused to release this, but Vee Jay did February 25, 1963, as the B side to "Please Please Me," the Beatles' first U.S. single. It was not a Top 40 hit. RoadAUTHORSHIP Lennon (.7) and McCartney (.3) Road; ATN says Lennon.RECORDEDNovember 26, 1962, at Abbey Road Abbey and Day and Road and ATNINSTRUMENTATIONMcCARTNEY: bass, harmony vocalLENNON: rhythm guitar, lead vocalHARRISON: lead guitar, harmony vocalSTARR: drumsRecord and RoadMISCELLANEOUSThis song was part of the Beatles' live repertoire in 1962 and 1963. Live It

was performed at the Parlophone Records audition in 1962. A-ZThe public first heard this song on the BBC radio program Teenager's Turn, June 11, 1962, exactly seven months before it was released as a single. Live"PLEASE PLEASE ME"CHART ACTIONUNITED KINGDOM: Originally released as the Beatles' second single, January 11, 1963, it entered the chart January 30, and by February 22 was No. 1, where it stayed for two weeks. It was the group's first U.K. No. 1 record. The success of this caused the hurried recording and release of the Please Please Me album. RoadUNITED STATES: Capitol and several other U.S. record firms passed when it was originally offered to them. various It was later released as a single three times. When it was issued February 25, 1963, by Vee Jay it failed to chart. RoadYears later, star record producer Phil Spector blamed the initial commercial failure of this song not on the music, but on the backwardness of the American public. RS (November 1, 1969) The Beatles' sound had been ignored, but it was only a matter of time before the U.S. would come around.Nearly a year later, on January 30, 1964, about two weeks after the release of "I Want to Hold Your Hand," Vee Jay released "Please Please Me" again. It entered the Top 40 February 22, hit No. 3, and spent ten weeks on the chart. Road and BillboardVee Jay rereleased it on August 10, 1964, but it didn't chart. RoadAUTHORSHIP Lennon (1.00)LENNON: "Please Please Me' is my song completely. It was my attempt at writing a Roy Orbison song, would you believe it? I wrote it in the bedroom in my house at Menlove Avenue, which was my auntie's place...I remember the day and the pink eyelet on the bed, and I heard Roy Orbison doing 'Only the Lonely' or something. That's where that came from. And also I was always intrigued by the words of 'Please, lend your little ears to my pleas' -- a Bing Crosby song. I was always intrigued by the double use of the word 'please.' So it was a combination of Bing Crosby and Roy Orbison." September 1980, Playboy InterviewsLennon grew to love Bing Crosby records in the late 1970s. ColemanRECORDEDThe original, slow version was recorded September 11, 1962, at the second session for "Love Me Do." It was not released. Day and AbbeyThe Beatles recorded the second, faster version on November 26, 1962, at Abbey Road. George Martin almost refused to allow them to rerecord this song because he was not happy with the first version. He recommended that they record "How Do You Do It," a song written by a professional songwriter (and later a No. 1 U.K. hit for Gerry and the Pacemakers) and make that their second single. The Beatles refused. Day; Live says Beatles recorded "How Do You Do It" September 4. Martin agreed that if they recorded "How Do You Do It" first, they could record the revamped "Please Please Me." They played "How Do You Do It" without much effort and then tore into "Please Please Me." RoadMARTIN: "I listened. It was great....I told them what beginning and what ending to put on it, and they went into No. 2 studio to record. It went beautifully. The whole session was a joy. At the

end of it, I pressed the intercom button in the control room and said, 'Gentlemen, you've just made your first No. 1 record.'" EarsAfter a break the band then recorded "Ask Me Why." Diary and AbbeyMcCARTNEY: "George Martin's contribution was quite a big one, actually. The first time he really ever showed that he could see beyond what we were offering him was 'Please Please Me.' It was originally conceived as a Roy Orbison -- type thing, you know. George said, 'Well, we'll put the tempo up.' He lifted the tempo, and we all thought that was much better, and that was a big hit." Own WordsLennon and McCartney sing different lyrics on one line of the last verse. This was not intended but was kept in anyway. Musician (July 1987)INSTRUMENTATIONMcCARTNEY: bass, harmony vocalLENNON: rhythm guitar, harmonica, lead vocalHARRISON: lead guitar, harmony vocalSTARR: drumsRecord; Road omits harmonica; ATN says Lennon and McCartney shared lead vocal with Harrison in the background.MISCELLANEOUSThis song was part of the Beatles' concert repertoire from 1962 to 1964. Live It was one of six songs performed during the Beatles' second appearance on The Ed Sullivan Show, February 16, 1964. It was also performed at the Washington Coliseum and Carnegie Hall concerts in February 1964. ForeverSong publisher Dick James was so impressed by this song that he offered Beatles manager Brian Epstein and the Beatles a deal to set up their own publishing company, Northern Songs, so they could retain control over the copyrights of their own songs. Salewicz The Beatles later sold part of the company for tax reasons and then lost control over their copyrights completely in 1969.The "Please Please Me" single was one of the first two records Elvis Costello owned. (The other was "The Folksinger" by John Leyton.) Costello was in the Beatles fan club when he was eleven years old. RS (September 2, 1982)GEORGE MARTIN: "...A super record, a super tune." Musician (February 1985)"LOVE ME DO"CHART ACTIONUNITED KINGDOM: The Beatles' first single on Parlophone, released October 5, 1962, this had a very erratic run on the chart. It entered the Top 30 at No. 27 on October 24, immediately dropped off, and later peaked at No. 17 on December 27. Road with LiveBrian Epstein ordered ten thousand copies for his record store, hoping that would be enough to automatically land it on the British charts. He also conducted a letter-writing campaign to Radio Luxembourg and the BBC to force more airplay. Love; Salewicz and other sources agree on ten thousand as number. Epstein always denied ordering the copies, but close business associates and friends said it was almost certain he did. LiveEMI promoted the single in the United Kingdom with a full-page ad in Record Retailer a week before release. It was the only time that year EMI did so for any artist. LiveBrian Epstein's NEMS Enterprises promoted the single with a press release that included a biography and pen portraits and suggested jokes on the Beatles' name. LiveUNITED STATES: Capitol refused to release this as a single. It was later released on Tollie April 27, 1964, after Beatlemania erupted,

entered the Top 40 May 2, held the No. 1 spot for one week, and stayed in the Top 40 for eleven weeks. Vee Jay released it August 10, 1964, but it didn't chart. RoadAUTHORSHIP McCartney (.7) and Lennon (.3)McCartney played hooky from school one day in 1958 to write this song with Lennon. Day; Love says it was written in the back of a van on the way to a gig.LENNON: "Paul wrote the main structure of this when he was sixteen, or even earlier. I think I had something to do with the middle." Hit Parader (April 1972); Road says Lennon wrote the middle-eight; Love supports sixteen.It was extremely rare in 1962 for recording artists to write their own songs, especially their debut singles.RECORDEDVERSION ONE: Recorded September 4, 1962, during the Beatles' first Parlophone session, at EMI's Abbey Road studio. Seventeen takes were needed before George Martin was satisfied, and even then he wanted a different drummer on the track. RoadVERSION TWO: Recorded September 11, 1962. Studio drummer Andy White replaced Starr, who played tambourine. Road and ATN; Abbey and Live agree on dates and drummers; Diary says White sat in on September 4.Martin chose the September 4 version for the single, although later pressings substituted the Andy White version, which was also used for the album. You can tell the difference between the two versions by noting whether a tambourine is being used; their lengths also differ. Live and Abbey and RoadNORMAN SMITH: "After the first take we listened to the tape. It was horrible. Their equipment wasn't good enough. We hooked Paul's guitar up to our own bass amplifier, and we had to tie John's amplifier together because it was rattling so loud." Diary"They were very much in awe of the studio. Also, they didn't realize the disparity between what they could play on the studio floor and how it would come out sounding in the control room. They refused to wear headphones, I remember. In fact, subsequently they hardly ever wore them."

SalewiczMcCARTNEY: "I was very nervous, I remember. John was supposed to sing the lead, but they changed their minds and asked me to sing lead at the last minute, because they wanted John to play harmonica. Until then, we hadn't rehearsed with a harmonica; George Martin started arranging it on the spot. It was very nerve-wracking." Playboy (December 1984)Harrison had a black eye at the sessions. The Beatles and Brian Epstein had been attacked at the Cavern Club by ex-Beatles drummer Pete Best's fans, angry over his firing the month before. Salewicz and Musician (November 1987)INSTRUMENTATIONThe album version:McCARTNEY: bass, lead vocalLENNON: harmonica, Rickenbacker Capri 325 guitar, lead vocalHARRISON: acoustic guitar, harmony vocalSTARR: tambourine Andy White: drumsRecord (but omits Lennon's guitar); Road agrees on double lead vocal and Harrison's harmony but says Lennon played guitar; guitar from Guitar (November 1987)Starr's drum kit on his first Beatles sessions was the Premier set he got at the age of nineteen as a Christmas present from his parents. It was his first drum kit. DiaryLennon shoplifted

the harmonica he played on this song in Arnheim, Holland. Love

During this period, Bruce Channel's "Hey! Baby!" -- with Delbert McClinton playing harmonica Live -- was one of the Beatles' favorite songs. On June 21, 1962, Channel and McClinton headlined a show that included the Beatles; "Hey! Baby!" had become a Top 10 hit five weeks earlier, so Lennon probably saw it performed live that night. Live A harmonica player himself, Lennon liked McClinton's style and tried to imitate it. Coleman and Shout The Beatles added Lennon's harmonica to "Love Me Do," then "Please Please Me," "From Me to You," and several other early songs until they recognized their own overenthusiasm and stopped using the harmonica altogether. December 1970; Remembers

Lennon was later kidded about this harmonica solo by Rolling Stone Brian Jones. Jones said he wondered how Lennon got such a deep bottom note from just a harmonica; Jones thought it might be a blues harp. Coleman

MISCELLANEOUS This song was part of the Beatles' concert repertoire in 1962 and 1963. Live This was one of the songs the Beatles performed during their audition with George Martin June 6, 1962. A-Z and Diary Martin didn't like Pete Best's drumming. On August 16 Epstein told Best that Ringo Starr would replace him. Ringo's first live performance as a Beatle was August 18 at the Cavern. (On that date, the Beatles were recorded at the Cavern performing "Some Other Guy.") Day; Diary says another drummer filled in until Starr was available August 28. While all this was going on, Lennon married Cynthia Powell August 23. Diary Martin decided to have Andy White sit in on drums. STARR: "I was shattered. What a drag. How phony the record business was, I thought." Compleat(b) RINGO AS A DRUMMER MARTIN: "[Ringo] hit good and hard, and used the tom-tom well, even though he couldn't do a roll to save his life." Shout "...He's got tremendous feel. He always helped us to hit the right tempo for a song, and gave it that support -- that rock-solid backbeat -- that made the recording of all the Beatles' songs that much easier. He was sympathetic. His tempos used to go up and down, but up and down in the right way to help the song." Musician (July 1987) HARRISON: "He could be the best rock 'n' roll drummer -- or at least one of the best rock 'n' roll drummers...He does fills which crack up people like Jim Keltner. He's just amazed because Ringo starts them in the wrong place and all that, but that is brilliant. That's pure feel....You know, he does everything back to front." Guitar > (November 1987) McCARTNEY: "...Ringo is right down the center, never overplays." Musician (February 1988) "We always gave Ringo direction -- on every single number. It was usually very controlled. Whoever had written the song, John for instance, would say, 'I want this.' Obviously, a lot of the stuff came out of what Ringo was playing, but we would always control it." May 1980, Musician (August 1980) LENNON: "Ringo's a damn good drummer. He was always a good drummer. He's not technically good, but I think Ringo's drumming is underrated the same way as Paul's bass playing is underrated." September 1980, Playboy

Interviews STARR, on getting his first drum set: "I banged me thumb the very first day. I became a drummer because it was the only thing I could do!" Compleat(b) "But whenever I hear another drummer I know I'm no good....I'm no good on the technical things but I'm good with all the motions, swinging my head, like. That's because I love to dance but you can't do that on drums." Own Words "...I'm your basic offbeat drummer with funny fills. The fills were funny because I'm really left-handed playing a right-handed kit....I can't roll around the drums because of that. I have to start with my left hand. If I come off the snare onto the tom-tom, I can't go on to the other tom, to the floor tom. That's why we used to call them funny fills." Big Beat Completion of recording was celebrated by the Beatles and George Martin at Swiss Cottage, a London steak house. A-Z The song was recorded on single-track tape, so no true stereo version exists. Road A performance video tape aired November 7, 1962, on People and Places, a show on Granada TV in England. Day George Martin hated the lyrics. Love MARTIN: "That was the best of the stuff they had, and I thought it pretty poor." Coleman Three days before the release of this single, the Beatles signed a binding five-year management contract with Epstein. Live COMMENTS BY BEATLES McCARTNEY: "You get to the bit where you think, if we're going to write great philosophy it isn't worth it. 'Love Me Do' was our greatest philosophical song....For it to be simple, and true, means that it's incredibly simple." Own Words Lennon later said this song was "pretty funky." December 1970, Remembers McCARTNEY: "...In Hamburg we clicked, at the Cavern we clicked, but if you want to know when we knew we'd arrived, it was getting in the charts with 'Love Me Do.' That was the one -- it gave us somewhere to go." Jamming! (June 1982) COMMENTS BY OTHERS Leonard Bernstein said on CBS-TV that the song included a drone effect that foretold later use of Indian ragas as source material. Compleat(b) Recording artist Sting vividly remembers his discovery of the Beatles. He was eleven years old when "Love Me Do" -- with its vocal braids and haunting harmonica -- captured his attention. He was swimming with friends at a public pool when he heard it. The music had an overwhelming, almost spiritual impact on the boys: they were up in an instant, dancing naked and twirling and singing. It was at that moment, so moved by the Beatles' song, that Sting knew he would devote his life to music. RS (February 16, 1984) MIMI SMITH, John's aunt, after listening to a demonstration disc of this song: "If you think you're going to make your fortune with that, you've got another think coming." She liked "Please Please Me" much more. Coleman "P.S. I LOVE YOU" CHART ACTION UNITED KINGDOM: Released originally as a single, the B side to "Love Me Do," on October 5, 1962. Road UNITED STATES: Released as a single April 27, 1964, on Tollie. It entered the Top 40 May 16, climbed to No. 10, and stayed in the Top 40 for seven weeks. Road and Billboard Vee Jay released it August 10, 1964, but it didn't chart. Road AUTHORSHIP

McCartney (.8) and Lennon (.2) RoadThe song was written in Hamburg during May 1962.Day; A-Z says McCartney wrote it like a letter first and then put music to it, but McCartney quote in Playboy (December 1984) contradicts that.RECORDEDSeptember 11, 1962, at Abbey Road Day and Road and Live It was the Beatles' second recording of the song. It was recorded the week before, on September 4, with Starr on drums, but George Martin found it unsatisfactory. Road; Live doesn't mention it for September 4.INSTRUMENTATIONMcCARTNEY: bass, lead vocalLENNON: acoustic guitar (electrified Gibson J-160E), lead vocalHARRISON: lead guitar (electrified Gibson J-160E)STARR: maracas Andy White: drumsRecord (except vocals); Road provides vocals; Record and ATN say McCartney and Lennon both sing lead vocals; guitars from Guitar (November 1987).MISCELLANEOUSThis song was part of the Beatles' concert repertoire in 1962 and 1963. LiveThis song was performed at the audition for Parlophone Records on June 6, 1962, at Abbey Road. DiaryMARTIN: "Frankly, the material didn't impress me, least of all their own songs. I felt that I was going to have to find suitable material for them, and was quite certain that their songwriting ability had no saleable future!" EarsNORMAN SMITH: "Their sound didn't impress me much. Actually they were pretty bad. We even had to adjust their amplifiers for them! They played for about twenty minutes, songs like 'Besame Mucho.' But afterwards they came into the control booth and we got to talking with them -- and really, that was fascinating. I really think the Beatles got their recording contract because of that conversation. Let's be honest: they got that contract because of their enthusiasm, their presence, not because of their music. During that one conversation, we realized that they were something special." DiaryMARTIN, to the band during the recording session: "...If there's anything you don't like, tell me, and we'll try and do something about it."HARRISON: "Well, for a start, I don't like your tie." Ears"BABY IT'S YOU"AUTHORSHIP Hal David (.33), Barney Williams (.33), and Burt Bacharach (.33) Compleat(b); Road and Live say Mack David instead of Hal David.RECORDEDFebruary 11, 1963, at Abbey Road Day and AbbeyINSTRUMENTATIONMcCARTNEY: bass, backing vocalLENNON: rhythm guitar, lead vocalHARRISON: lead guitar, backing vocalSTARR: drums George Martin: pianoRecord; Road omits piano; ATN agrees with Martin piano.MISCELLANEOUSOriginal recording artist: the Shirelles. Their version was released December 4, 1961, on the Scepter label. Lists and Road It was very successful, hitting No. 8 and staying in the Top 40 for eleven weeks, beginning in early January 1962. BillboardThis song was part of the Beatles' concert repertoire in 1962 and 1963. Live"DO YOU WANT TO KNOW A SECRET"CHART ACTIONUNITED STATES: Also issued as a single more than a year after it was recorded, during the frenzied days of Beatlemania in the United States. The song, on Vee Jay, entered the Top 40 in mid- April 1964, hitting No. 2 during its

nine-week run. Vee Jay rereleased it August 10, 1964, but it didn't chart. Road

AUTHORSHIP Lennon (1.00) Lennon got the idea for the song from a Walt Disney film, probably the song "Wishing Well" in Snow White and the Seven Dwarfs. A-Z and Own Words and Coleman and Compleat(b); Road says either Cinderella or Fantasia; Love says title was from a line Lennon remembered Jiminy Cricket asking Pinocchio in Pinocchio. **LENNON:** "[My mother] used to do this little tune when I was just a one-or two-year-old.... The tune was from the Disney movie.... So, I had this sort of thing in my head and I wrote it and just gave it to George to sing." September 1980, Playboy Interviews Harrison said this song (or its recording) was inspired, to some extent, by "I Really Love You," a rhythm and blues hit for the Stereos in 1961. **MUSICIAN** (November 1987) **RECORDED** February 11, 1963, at Abbey Road Day and Road and Abbey **INSTRUMENTATION** **McCARTNEY:** bass, backing vocal **LENNON:** rhythm guitar, backing vocal **HARRISON:** lead guitar, lead vocal **STARR:** drums Record; Road agrees on vocals. **MISCELLANEOUS** This song was part of the Beatles' concert repertoire in 1963. Live Billy J. Kramer and the Dakotas, also managed by Brian Epstein, recorded a version of this song. It was released in Britain on April 26, 1963 (backed with a McCartney song, "I'll Be on My Way"), and was a big hit: No. 1 for two weeks. Although it bombed in the United States, Kramer's U.K. success proved for the first time that Lennon-McCartney songs could be hits for other artists. That began a long and fruitful career for the pair as songwriters for other artists.

Road Lennon, solo on acoustic guitar, recorded the demo of this song for Billy J. Kramer in a lavatory. The toilet was flushed at the end of the tape. Lennon told Kramer that the lavatory was the quietest place he could find to make the recording. Coleman; supported by RS (August 25, 1988). "A TASTE OF HONEY" **AUTHORSHIP** Ric Marlow (.5) and Bobby Scott (.5) for the play A Taste of Honey (1960). Road **RECORDED** February 11, 1963, at Abbey Road Day and Abbey and Road; some sources say March. **INSTRUMENTATION** **McCARTNEY:** bass, lead vocal (double-tracked) **LENNON:** rhythm guitar, harmony vocal **HARRISON:** lead guitar, harmony vocal **STARR:** drums Record; Road and Shout contribute double-tracking; ATN says McCartney sang lead vocal. **MISCELLANEOUS** This song was part of the Beatles' repertoire for concerts in 1962 and 1963. Live The studio version is similar to the Beatles' live rendition, as Live at the Star-Club shows. The original recording artist was Bobby Scott and Combo, whose 1960 version appeared on the soundtrack album of the movie of the same name. Lists Other versions were also recorded before the Beatles': the Victor Feldman Quartet (released June 4, 1962) and Martin Denny (June 18, 1962) versions were instrumentals. Lenny Welch released the first vocal version September 17, 1962. Road "THERE'S A PLACE" **CHART ACTION** **UNITED STATES:** Released by Vee Jay August 10, 1964, but it didn't crack the Top 40. Road **AUTHORSHIP** Lennon

(1.00)LENNON: "'There's a Place' was my attempt at a sort of Motown, black thing." September 1980, Playboy InterviewsRECORDEDFebruary 11, 1963, at Abbey Road Day and Abbey and RoadINSTRUMENTATIONMcCARTNEY: bass, harmony vocalLENNON: rhythm guitar, harmonica, lead vocalHARRISON: lead guitarSTARR: drumsRecord; Road and ATN say Lennon and McCartney shared lead vocals.MISCELLANEOUSThis song was part of the Beatles' concert repertoire in 1963. Live"TWIST AND SHOUT"CHART ACTIONUNITED STATES: Also released as a single, March 2, 1964, on the Tollie label. Entered the Top 40 March 21 and during its nine weeks there rose to No. 2 for four weeks. Road with Billboard Vee Jay released it again August 10, 1964, but it didn't chart. RoadAUTHORSHIP Bert Berns (1.00) under the pseudonym "Medley/Russell" RoadRECORDEDFebruary 11, 1963, at Abbey Road Day and Road and AbbeyThe Beatles were tired by the time they recorded this, the last song of the long album session. One more song was needed, so the Beatles and George Martin chose this. Lennon's voice was almost gone and his throat was sore. Two takes were recorded but the first was used. Abbey and Compleat; Road and Salewicz say one take was recorded.MARTIN: "...There was one number which always caused a furor in the Cavern -- 'Twist and Shout.' John absolutely screamed it. God alone knows what he did to his larynx each time he performed it, because he made a sound rather like tearing flesh. That had to be right on the first take, because I knew perfectly well that if we had to do it a second time it would never be as good." EarsLennon later agreed that he was only screaming the lyrics. December 1970, RemembersINSTRUMENTATIONMcCARTNEY: bass, backing vocalLENNON: rhythm guitar, lead vocalHARRISON: lead guitar, backing vocalSTARR: drumsRecord; ATN agrees on vocals.MISCELLANEOUSOriginal recording artist: the Isley Brothers. Their version, released May 7, 1962, was their first Top 40 hit in the United States, entering the charts in June 1962 and hitting No. 17 during its eleven-week run. Road and BillboardThis song was a perennial favorite in concert. The Beatles performed it regularly from 1962 to 1965, as the closing number for a long time and then as the opener in many 1964 performances when McCartney's showcase, "Long Tall Sally," got the final spot. Live and Forever It was one of five songs performed during the famous London Palladium show (which revealed Beatlemania for the first time to millions across the United Kingdom and from which the term "Beatlemania" was coined) on October 13, 1963, and one of four songs at the Royal Command performance, November 4. Live One of six songs played during the Beatles' second appearance on The Ed Sullivan Show, February 16, 1964, it was also performed at the Washington Coliseum and Carnegie Hall concerts in February 1964 and during the 1964 North American tour, 1964 London Christmas concerts, 1965 European tour, and the 1965 North American tour. ForeverLENNON, circa 1964: "I hate singing 'Twist and Shout' when there's a

colored artist on the bill. It doesn't seem right, you know. It seems to be their music, and I feel sort of embarrassed. Makes me curl up....They can do these songs much better than us."

ColemanLENNON: "...The more interesting [songs] to me were the black ones because they were more simple. They sort of said shake your arse, or your prick, which was an innovation really....The blacks were singing directly and immediately about their pain and also about sex, which is why I like it." Red Mole (March 8-22, 1971) via CompanionThe Beatles' recording was used in the 1986 film Ferris Bueller's Day Off and charted again. CapitolMcCARTNEY: "...I saw 'Twist and Shout' in Ferris Bueller's Day Off, which I liked as a film, but they'd overdubbed some lousy brass on the stuff! If it had needed brass, we'd have stuck it on it ourselves." Musician (February 1988)"FROM ME TO YOU"CHART ACTIONUNITED KINGDOM: Released on April 11, 1963, as the A side of the Beatles' third single. It entered the pop chart one week later at No. 6 and a week later was at No. 1, where it stayed for five more weeks. RoadUNITED STATES: Released as a single May 27, 1963, on Vee Jay. It failed to break into the Top 40. Vee Jay released it again August 10, 1964, but it didn't chart. RoadAUTHORSHIP Lennon (.5) and McCartney (.5)Lennon and McCartney wrote this together on February 28, 1963, while on a bus traveling from York to Shrewsbury during a tour with headliner Helen Shapiro.Day and Diary and Love and others agree; Live says February 27 and agrees on bus and route (they played York on February 27 and Shrewsbury on February 28); Forever says in back of "their van on the way to work

I was taking a class where this was a recommended book, so I bought it. I grew up in the 70's, and The Beatles were not really my favorite band, heck, I didn't even like them, they were so 60's.This is a fascinating read if you want to know history behind the music (as I do, finally realizing how important The Beatles truly are to all music). It is funny that there are some songs that they argue over who wrote what. Everything you want to know about a Beatles song is in this book.

Certainly one of the best books of its kind. Beatlesongs gives you details of every album & every song by the Beatles without bogging down by giving too much information. Along with all that info Mr. Dowling cross references much of his sources. The most interesting thing I found in the book is that the author gives the true writing credit to each song. Such as "Taxman", which only credits George Harrison as the sole composer; in this book it's credited as Harrison at 95% & Lennon at 5% (Lennon assisted in a line or two). All the songs are treated this way. It's a great companion piece while listening to each Beatle album. Beatlesongs is comprehensive without being bulky. What a great way to be introduced to the Beatles behind the songs. Get it!

Excellent book! I have purchased this book at Least a dozen times. I frequently give them to friends, and they always end up Loving this book.

I bought this book to go along with Professor John Covach's MOOC class on the Music of the Beatles (per his recommendation). This class is on coursera.org. . the order of the songs goes right along with the class and my husband and I, who loved the Beatles music, had a good time listening to a song, then reading about it in this book. Lots of nice tidbits of information, as well as instrumentation for each song. My husband is a musician, so he was very interested in who played what on each song, as I soon became as well. It also tells who wrote each song. I admit, I had no idea George Harrison wrote so many great songs. It was a great purchase and a book that we will keep.

This is not a collection of familiar Beatle's stories, but a good look at Abbey Road recordings, who sang what and who played which instruments. You will read about the creative progression of a band never satisfied with its sound, always looking for way to put a new edge on their music. You also get a look at the song writing process and who wrote which songs, and who helped. It's a must read for those interested in the musical development of the greatest band ever.

This is the one reference you must own regarding the music of the Beatles. Every song is broken down: Authorship, instrumentation, release dates, and anecdotal quotes and observations from the people who were there. I fault myself for not knowing about this book prior to this [2014] year. And a good price if you are watching the budget to boot.

I bought this for a course I was taking. I couldn't put it down! It gives you details about every song the Beatles ever recorded and has comments the Beatles made in reference to a lot of the songs. I thought I knew a lot about the Beatles, but now I realize how little I knew. I recommend this book to anyone who grew up with the Beatles and loves their music.

Great gift for any Beatles fan. This book is hard to put down. It's like jumping down a Wikipedia wormhole.

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