

Disc 1

- 1 And Here We Are Again
- 2 WORDS OF LOVE
- 3 Now About It, Gorgeous?
- 4 DO YOU WANT TO KNOW A SECRET
- 5 LUCILLE
- 6 Hey, Paul...
- 7 ANNA (GO TO HIM)
- 8 Hello!
- 9 PLEASE PLEASE ME
- 10 MISERY
- 11 I'M TALKING ABOUT YOU
- 12 A Real Treat
- 13 BOYS
- 14 Absolutely Fab
- 15 CHAINS
- 16 ASK ME WHY
- 17 TILL THERE WAS YOU
- 18 LEND ME YOUR COMB
- 19 Lower SE
- 20 THE HAPPY HIPPIY SHAKE
- 21 ROLL OVER BEETHOVEN
- 22 THERE'S A PLACE
- 23 Bumper Bundle
- 24 P. S. I LOVE YOU
- 25 PLEASE MISTER POSTMAN
- 26 BEAUTIFUL DREAMER
- 27 DEVIL IN HER HEART
- 28 The 49 Weeks
- 29 SURE TO FALL (IN LOVE WITH YOU)
- 30 Never Mind, Eh?
- 31 THIRST AND SHOWT
- 32 Bye, Bye

BONUS INTERVIEW TRACKS

- 33 John - Pop Profile
- 34 George - Pop Profile

Disc 2

- 1 I SAW HER STANDING THERE
- 2 GLAD ALL OVER
- 3 LIT LID AGAIN
- 4 I'LL GET YOU
- 5 SHE LOVES YOU
- 6 MEMPHIS, TENNESSEE
- 7 HAPPY BIRTHDAY DEAR SATURDAY CLUB
- 8 Now Hush, Hush
- 9 FROM ME TO YOU
- 10 MONEY (THAT'S WHAT I WANT)
- 11 I WANT TO HOLD YOUR HAND
- 12 Brian Battubas
- 13 THIS BOY
- 14 If I Wasn't In America
- 15 I GOT A WOMAN
- 16 LONG TALL SALLY
- 17 IF I FELT
- 18 A Hard Job Writing Them
- 19 AND I LOVE HER
- 20 Oh, Can't We? Yes We Can
- 21 YOU CAN'T DO THAT
- 22 HONEY DONT
- 23 I'LL FOLLOW THE SUN
- 24 Green With Black Shutters
- 25 KANSAS CITY/HEY-HEY-HEY-HEY!
- 26 That's What We're Here For
- 27 I FEEL FINE
- (STUDIO OUTTAKE SEQUENCE)

BONUS INTERVIEW TRACKS

- 28 Paul - Pop Profile
- 29 Ringo - Pop Profile

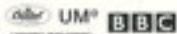
Speech made to laser disc

'On Air'

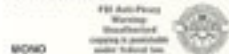
LIVE AT THE BBC VOLUME 2

On Air features 37 previously unreleased performances and 23 newly available speech tracks. Between March 1962 and June 1965, no less than 275 unique musical performances by The Beatles were broadcast by the BBC in the UK. The group played 88 different songs on national radio – some were recorded many times; others were played just once. Ten of the songs on this album were never recorded by the group for EMI in the sixties. Two of those are released for the first time ever: The Beatles' version of the old standard "Beautiful Dreamer" and the group's direct-to-air performance of Chuck Berry's "I'm Talking About You". *On Air* also features BBC recordings of 30 well-loved songs from The Beatles' catalogue, including five number ones. The Beatles' lively radio banter is heard throughout the album and there are also four candid interviews dating from November 1960 and May 1966.

This recording has been remastered to ensure the highest possible sound quality. However, some tracks included in this limited edition do not represent the exact sound quality of studio recordings.



www.thebeatles.com



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THE BEATLES ON AIR - LIVE AT THE BBC VOLUME 2

THE BEATLES



'On Air - Live at the BBC Volume 2'



Executive Producer: Gavin Hastings, John Hudson, Jeff Gentry, Steve Hoeft, Steve Hoffman, Licensed master of BBC Worldwide Ltd. Original master recordings © 1962-1965, 1970-1971, 1973-1977, 1979-1980, 1995-1997, 2003-2009, 2012-2013, 2015-2016, 2018-2020, 2022-2023, 2025-2026, 2028-2029, 2031-2032, 2034-2035, 2037-2038, 2040-2041, 2043-2044, 2046-2047, 2049-2050, 2052-2053, 2055-2056, 2058-2059, 2061-2062, 2064-2065, 2067-2068, 2070-2071, 2073-2074, 2076-2077, 2079-2080, 2082-2083, 2085-2086, 2088-2089, 2091-2092, 2094-2095, 2097-2098, 2100-2101, 2103-2104, 2106-2107, 2109-2110, 2112-2113, 2115-2116, 2118-2119, 2121-2122, 2124-2125, 2127-2128, 2130-2131, 2133-2134, 2136-2137, 2139-2140, 2142-2143, 2145-2146, 2148-2149, 2151-2152, 2154-2155, 2157-2158, 2160-2161, 2163-2164, 2166-2167, 2169-2170, 2172-2173, 2175-2176, 2178-2179, 2181-2182, 2184-2185, 2187-2188, 2190-2191, 2193-2194, 2196-2197, 2199-2200, 2202-2203, 2205-2206, 2208-2209, 2211-2212, 2214-2215, 2217-2218, 2220-2221, 2223-2224, 2226-2227, 2229-2230, 2232-2233, 2235-2236, 2238-2239, 2241-2242, 2244-2245, 2247-2248, 2250-2251, 2253-2254, 2256-2257, 2259-2260, 2262-2263, 2265-2266, 2268-2269, 2271-2272, 2274-2275, 2277-2278, 2280-2281, 2283-2284, 2286-2287, 2289-2290, 2292-2293, 2295-2296, 2298-2299, 2301-2302, 2304-2305, 2307-2308, 2310-2311, 2313-2314, 2316-2317, 2319-2320, 2322-2323, 2325-2326, 2328-2329, 2331-2332, 2334-2335, 2337-2338, 2340-2341, 2343-2344, 2346-2347, 2349-2350, 2352-2353, 2355-2356, 2358-2359, 2361-2362, 2364-2365, 2367-2368, 2370-2371, 2373-2374, 2376-2377, 2379-2380, 2382-2383, 2385-2386, 2388-2389, 2391-2392, 2394-2395, 2397-2398, 2399-2400. All rights reserved. Mastered by Capitol Records, LLC, 1700 N. Van Ness, Hollywood, CA 90028.







THE BEATLES



'ON AIR - Live at the BBC Volume 2'



Introduction by Paul McCartney

I had grown up with the BBC. I remember lying on the living room carpet listening to afternoon shows that my mum would be listening to as she was doing the ironing. So you grew up with it. You knew all the little theme tunes that introduced the various programmes and some of the shows like *Two-Way Family Favourites* were huge. You got the feeling that the whole nation was listening to them and I'm sure they were. This is basically where we got our music from. The only other source was Radio Luxembourg, which was good, but the signal kept coming and going, so the BBC was the mainstay of our music source.

Raised on the BBC radio programmes, one of the big things in our week was *Saturday Club*. We would wake up to this great show playing the kind of music we loved. That was something we really inspired to. Eventually we got to go to that show and be a part of it. I think out of that came *Pop Go The Beatles*. We knew we would have to compromise to some extent, but when it came to playing the numbers, we could do them the way we wanted. Then there would be the talk with the very plummy BBC announcer, who was not from our world at all. We couldn't imagine what world he was from, but now you realise we were all doing what we had to do. You had actors – Rodney Burke and Lee Peters – doing all this silly stuff. They would rather have been doing *Hamlet*. Then you've got producer Terry Henebery behind the control glass and he would rather have been down a jazz club!

You will find stuff in our repertoire that came off little odd-ball records. We had started off going onstage and playing songs that

we liked, but then we would find that on the same bill as us in the Liverpool clubs, there might be another band that would play exactly the same songs. If they were on before us, it made us look a bit silly. We started to look further afield, study the American charts and see what was there. We'd listen to radio a lot and find out if there was anything up and coming. We would also flip records and listen to the B-sides; see if we could find anything that way. In fact that's what started John and I writing, because this was the only foolproof way that other bands couldn't have our songs. There was no great artistic muse that came out of the heavens and said, 'Ye shall be a songwriting partnership'. It was really just we had better do this or everyone else is going to have our act.

With our manager Brian Epstein having a record shop – NEMS – we did have the opportunity to look around a bit more than the casual buyer. But we knew people who had records. You'd go to a party and someone would have something that you hadn't heard and you'd always flip it over, listen to the B-side. Obviously, they had to be things that we thought we could play well. Something like the Arthur Alexander song 'Anna' – which not many people have heard of to this day – was an odd record choice somebody had. We discovered 'Twist and Shout' by The Isley Brothers, which was a little bit hip to know about. I remember coming down to London and somebody saying, 'Wow, you've heard of the Isleys!' It gave us this little edge over other bands, who perhaps weren't scouring the racks quite as avidly as we were.

Ringo would get stuff from sailors. I don't think the rest of us knew any sailors, but he happened to have a few mates who'd been abroad to New Orleans or New York and had picked up some nice blues or country and westerns. Ringo was very into country and western. But it was really a question of looking harder than the next guy. We made it our full-time job to research all these things; to go for the road less travelled.



When I listen to the BBC recordings, there's a lot of energy. I think spirit and energy – those are the main words I'd use to describe them. We are going for it, not holding back at all, trying to put in the best performance of our lifetimes. By the way, of course, we were brilliant! Let's not forget that. I always say to people, 'Not a bad little band'.

4 July 2013

THE BRITISH BROADCASTING CORPORATION

NO. 1007

BEATLES
N 5712

APPLICATION FOR AN AUDITION BY VARIETY DEPARTMENT

This form must be completed fully and accurately by the applicant and returned in the accompanying envelope

PLEASE USE BLOCK LETTERS

1. Professional Name (i.e. the name by which you wish to be known for broadcasting purposes) —
THE BEATLES

2. Full Name (i.e. those must be your full and correct names and may well be either exactly similar to the above, or slightly different or even completely different) —
JIMMY LINDSEY
PAUL MCCARTNEY
GEORGE HARRISON
RINGO STAR

3. Permanent Home Address — ALL 9F SEYDROOOL
Telephone No. —

4. All correspondence will be sent to you direct unless you require us to deal with an Agent or Manager or Manager's name — JIMMY SPOTTELL
Address — 10-14, Whitechapel, Liverpool 2
Telephone No. — 80X1 7900

5. Nationality (if not British) —

6. If you are under three years of age, give date of birth —

7. Classification —
(e.g. Singer, Comedian, Instrumentalist, etc.)
Vocal/Instrumental Group
Type of voice and range (if a singer) — Popular
Type of instrument(s) (if musical act) — 2 Guitars, Bass, Drums

Full Name (Professional)

Be kind to fill in a complete answer to this question

Kind of BBC audition? Please specify "Yes" or "No"

Have you been on the BBC before? Please specify "Yes" or "No"

Are you a member of a BBC club? Please specify "Yes" or "No"

Are you a member of a BBC club? Please specify "Yes" or "No"

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The Beatles' Radio Sessions 1962-65

The story of The Beatles and the British Broadcasting Corporation starts with the group's manager Brian Epstein completing a form headed 'Application For An Audition By Variety Department'. The date next to his signature is 10 January 1962. The word 'variety' is significant. For many years, a British night out at the theatre promised a variety of acts, including comedians, dancers, jugglers, a magician, a ventriloquist and musical comedians. Popular entertainment on the BBC's airwaves had followed that model since its broadcasts began in 1922 and there was a department dedicated to booking 'variety' artists.

When rock 'n' roll infiltrated Britain during 1955, that traditional approach was challenged. Bill Haley and His Comets had led the rock vanguard with four records in the Hit Parade, including the number one 'We're Gonna Rock Around The Clock'. The following year, the country experienced the seismic impact created by Elvis Presley's six hit singles and a number one album. Discovering Elvis' 'Heartbreak Hotel' in May 1956 changed the lives of The Beatles and most of their contemporaries. However, the show business establishment viewed the new music as a novelty with a limited shelf-life. Perhaps the mambo would soon replace it. The BBC thought so and paid scant attention to the popularity of rock 'n' roll.

According to his autobiography *A Collection Of Noise*, Brian Epstein's interest in The Beatles had been kindled by an enquiry at his NEMS shop for 'My Bonnie', a record they had made with Tony Sheridan. At first only available in Germany, Polydor issued the single in the UK on 5 January 1962. This first British release featuring The Beatles was mentioned on the BBC application form. The same week,

- (1) 50.02
- (2) 0.1.62
- (3) 0.1.62

The Cavern Club, Liverpool
The Cavern Club, Liverpool
The Cavern Club, Liverpool

NOTE: A broadcast or selection performance is not applicable in reply to this question

Please give particulars of your professional career which you think may be of assistance to your application and during this period have quickly become the most popular local performers.

The Group has been playing professionally for over 18 months and during this period have quickly become the most popular local performers. They have performed at many different venues (clubs, ballrooms, dancehalls etc.) in the North West including Southport, Northwich, Chester and Manchester.

Please give details of your performance with each item of your repertoire - from a considerable repertoire the following items may be selected as being representative of their best :-

- 1) Tears Run Down - Paul McCartney and Instrumental backing
- 2) Like Dreamers Do - George Harrison & Instrumental backing
- 3) Take Good Care of my Baby - John Lennon & Instrumental backing
- 4) Memphis Tennessee - John Lennon & Instrumental backing
- 5) While My Gypsy Sleeps - George & Instrumental backing. & John Lennon solo

It should be mentioned that the Group have no other connection with Tony Sheridan as they themselves comprise three singers who perform solely and in harmony.

Original compositions

IMPORTANT: Will you be using an official record company's disc with 'The' or 'The' The
Date: 1962, January 1962. Signature of Applicant: Brian Epstein
Signature of Applicant: Brian Epstein

THE SHEET FOR SAC USE ONLY

1/5/62
Public School - 170
Answers.
1st - Beatles, You.

John Lennon - Yes.

Memphis Tennessee, at your club

Little Girl (And Her Pa)

An unusual group, all in clubs, as well as some work, with a tendency to play music.

Yes

Richard T. To 7th March 62

Liverpool's music paper *Merry Beat* published the results of a local group popularity poll that showed The Beatles convincingly on top. So far so good in the first weeks of Epstein's tenure until Decca Records, who auditioned the group on New Year's Day, turned them down at the beginning of February. But there was still the chance of gaining valuable national exposure by performing on the BBC - if they passed their radio audition in Manchester.

When Liverpool alone sustained 500 groups, a great deal of searching was necessary to find the best talent. As BBC producer Peter Plbeam remembered: 'In those days, we were spending two or three evenings a week going round the North hearing groups of a similar size and there was masses of rubbish. Then out of the blue this group turned up at one of our audition sessions, called The Beatles - a weird name - but they impressed me at the time. I wrote on their audition report: 'an unusual group. Not as 'Rocky' as most, more country and western with a tendency to play music'.

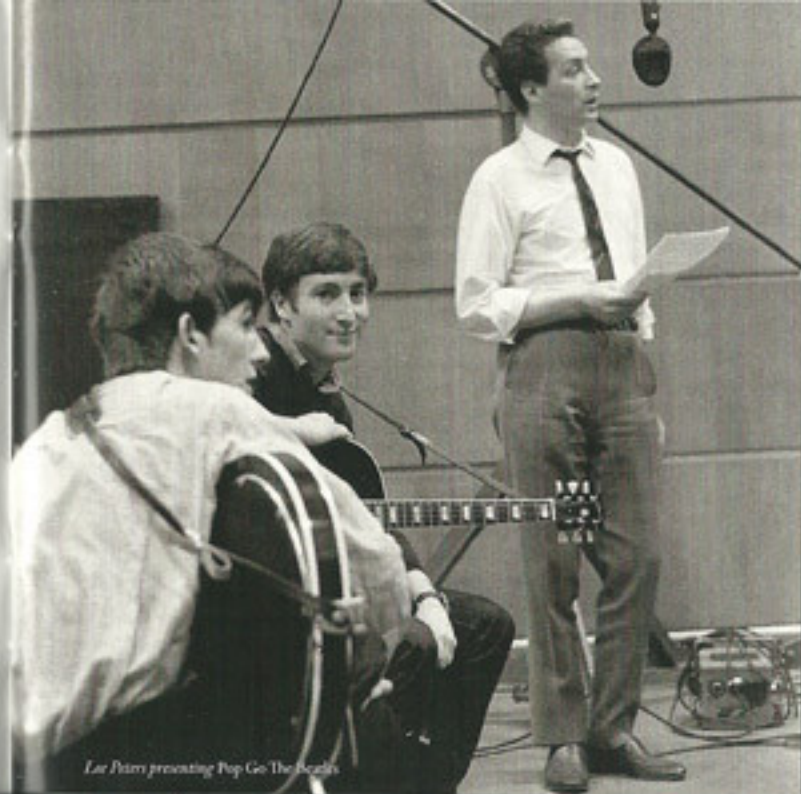
Passing their BBC audition was a significant step forward. The whole country now had the opportunity to hear The Beatles when three songs, recorded in front of an audience, were broadcast during *Teenager Town - Here We Go* on 8 March 1962. This came three months before they signed a contract with EMI and seven months before their first Parlophone single 'Love Me Do' was released. The Beatles had done well to make it onto the air. Their Liverpool friends Gerry and The Pacemakers (runners-up in the 1961 *Merry Beat* poll), Billy J Kramer and The Big Three had all failed their BBC auditions with Peter Plbeam.

At the beginning of 1963, Britain was experiencing its worst winter weather since 1947. The country shivered through freezing temperatures at a time when few houses had the luxury of central heating. Most of the land was covered in deep snow making transport difficult. Undaunted, The Beatles spent many hours during those cold

early months of 1963 in a van driven by their friend Neil Aspinall. They journeyed up and down the country to appear onstage at theatres and ballrooms and to perform in radio and TV studios. Before this breakthrough year, the group had worked hard at their craft – particularly at all-night sessions in the clubs of Hamburg – getting better all the time. Their musical expertise combined with the discipline and stamina to work incessantly proved to be an unbeatable formula.

'At the moment, the majority of The Beatles' fans are in their home town of Liverpool and I have a very strong suspicion it won't be long before they're all over the country.' So predicted Brian Matthew during *Saturday Club* on 26 January 1963 – the first time The Beatles were heard performing songs on the Light Programme's most important pop show. Brian's belief was quickly confirmed. Throughout 1963 number one records followed in quick succession: 'Please Please Me', 'From Me To You', debut album *Please Please Me*, the *Twist And Shout* EP, 'She Loves You', the *With The Beatles* LP and 'I Want To Hold Your Hand'. While those releases kept them high in the charts, the pressure of The Beatles' schedule never eased for a moment, but they were match-fit. They performed music in 39 radio shows during 1963. Most importantly, fifteen of those programmes were editions of their own radio series *Pop Go The Beatles*.

No one would have predicted it in 1963, but the songs The Beatles chose to perform for their radio series constitute the most fascinating aspect of their music sessions for the BBC. Heralding *Pop Go The Beatles* with the headline 'Group Gets Radio Show', the *New Musical Express* reported that 'R-and-b material will be strongly featured'. The shows certainly lived up to that promise. The hundreds of hours spent entertaining the rowdy clientele of a Hamburg night club and the friendly regulars at the Cavern Club in Liverpool had necessitated a large and varied repertoire. In the 1988



Lee Peters presenting *Pop Go The Beatles*

radio series *The Beat's Last Beatles Tapes*, George explained that the selection of songs reflected: 'What we used to do onstage because, whenever you're doing sets of material, you need to sing other people's songs as well. So we used to have to sing all kinds of tunes. Anything. We'd play 'Moonglow' and 'The Harry Lime Theme' ...and we even played some Shadows songs. We sang all the old Shirelles and the old Tamla Motown ones. As we were doing loads of those BBC shows, if we had a single or an album that we'd made, we'd obviously do some of our own stuff. But a lot of the material was just stuff that we'd be singing around the clubs.'

Ringo has also commented that the songs on the BBC tapes proved 'we were a working band ...everyone gets to Sgt. Pepper and thinks that's what we were ...but we were doing every club on the planet'. During *Pop Go The Beatles* all six of the cover versions from *Please Please Me* and eleven of the twelve Lennon-McCartney titles issued on that album and their singles were broadcast (the omitted song was the B-side 'Thank You Girl'). Required to record six songs for each of the fifteen *Pop Go The Beatles* programmes, to avoid undue repetition, the group would often romp through an old favourite or work on a new number. As Ringo observed, 'It was fine when doing the repertoire we knew, but some weeks it'd be real hard. We'd rehearse two or three songs in the lunch break and then go and record them in the afternoon'. One result of that routine is George's *Pop Go The Beatles* pick of an obscure song by American girl-group The Donays. Although 'Devil In His Heart' did creep out on the Oriole label in the UK, hardly anyone has ever seen a copy of it.

Surveying the choice of songs for *Pop Go The Beatles* is the nearest you can get to exploring the group's record collections. With a handful of honourable exceptions, it was impossible to make an authentic rock 'n' roll record in the UK; so from 1956 onwards British teenagers looked to the USA to satisfy their demand for

the musical excitement they craved. The first wave of American rockers stormed the country on disc. Some did make the charts, but these mysterious artists were rarely heard or seen on the BBC. When tempted by the forbidden fruit of rock 'n' roll, there were a number of sources for it: the night-time broadcasts of Radio Luxembourg, coffee bar jukeboxes, fairgrounds and record shops. Fortunately, this era was a golden age for record stores. Hundreds of family-run concerns, like Brian Epstein's NEMS in Liverpool, would take pride in stocking at least one copy of everything released. Consequently, many Liverpool musicians spent hours in the listening booths at NEMS while records were played to them. Occasionally, they might even buy one.

The large number of Beatles cover versions performed for BBC radio divides into two categories. The first of these includes songs by the artists they had loved during the late fifties when rock was young: Chuck Berry, Buddy Holly, Little Richard, Carl Perkins and Elvis Presley. The other group consists of contemporary songs. At the time of their BBC music sessions, they were seeking out the latest rhythm and blues records from the States. Although singles by Arthur Alexander, The Marvellettes and The Miracles did not make the British charts, they were a key influence on The Beatles. These records – and those by The Shirelles who did score some UK hits – had sophisticated vocal, string and horn parts. Rearranging them for a four piece line-up helped to create the Beatle sound just as much as the earlier singles by the rock 'n' roll pioneers. Current R&B records were not easy to hear in Britain. Radio Luxembourg provided an outlet, and, from 1964, so did the off-shore pirate radio stations. From late 1962 to 1963, American records issued on the Tamla and Motown labels were distributed in the UK by Oriole. Its *Big O Show* on Luxembourg featured the latest by Mary Wells, The Contours, The Miracles, Marvin Gaye, Martha & The Vandellas and



BTR 2 tape machines at the BBC

Little Stevie Wonder. None was a hit at the time. The group's love of the joyous records from Detroit was demonstrated when three Motown songs were included on *With The Beatles*. Indeed, their devotion to black music proved crucial to its eventual wider acceptance.

The significance of The Beatles' BBC radio sessions also stems from the way the sound of the group was captured for their broadcasts. In this period, artists were not indulged with large amounts of studio time. At EMI Studios, on 11 February 1963, The Beatles had to record ten songs for their debut album *Please Please Me*. The fact that this was achieved in under ten hours came to be regarded as a remarkable achievement. It is, of course, but mainly due to the high quality of those tracks. It was common practice in 1963 to complete a minimum of two songs in a standard three-hour session. As Paul has pointed out, 'It was just the rate people worked at. You were expected to do at least a couple of songs in that three hour session. Looking at it now, it seems so fast, but then it seemed very sensible'. At the BBC, the work-rate was even higher. Apart from when they were performing in front of an audience for a broadcast, The Beatles had to complete five or six songs in a short session. They were not fazed by this requirement.

The limitations of the radio studio equipment also make The Beatles' BBC musical performances distinctive and historic. The Beatles began using a four-track tape machine at EMI in October 1963, but multi-tracking did not begin at the BBC until the seventies. Having to record on mono machines at the BBC meant that if any mistakes were made they could not be isolated from the rest of the music and repaired. The group's performances could only be enhanced by two methods. Occasionally, the best sections of different takes of a song were edited together. Secondly, there was the option to 'overdub' by copying a first recording to another tape, while at the same time adding more

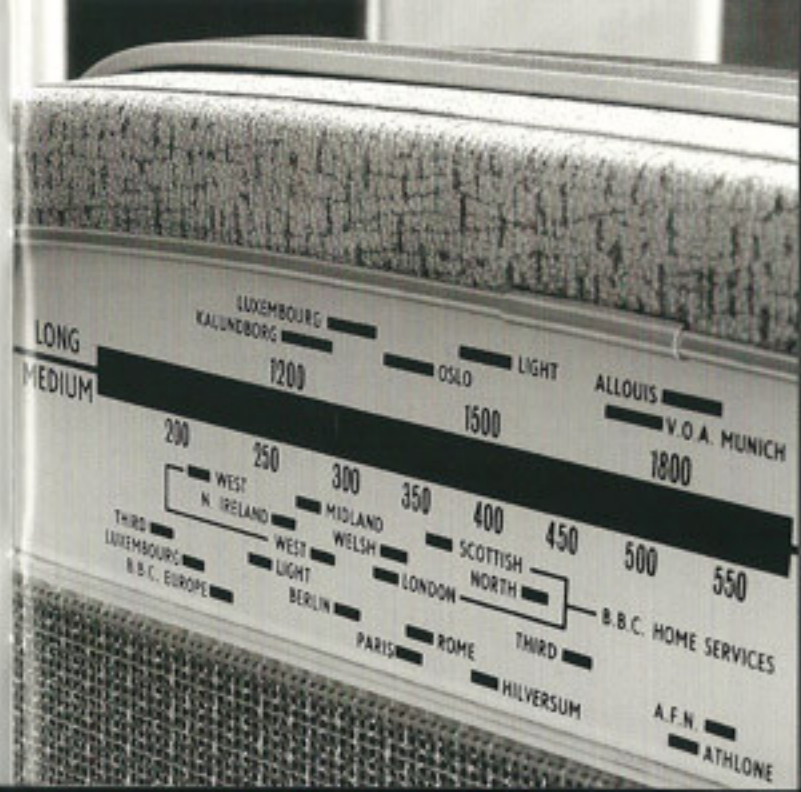
instruments or vocals. Any error during this primitive method of overdubbing would necessitate starting again from the beginning, so it could be a time-consuming process. Consequently, mostly what we hear on the BBC tapes is the sound of the group performing live, direct to tape – or, sometimes, straight onto the air. Minus the distraction of the noisy hysteria ornament in their public concerts, recordings of their BBC appearances reveal how accomplished and exciting The Beatles were when they played live.

While bringing a rush of musical energy to the airwaves, The Beatles also added another element. As Derek Taylor wrote, 'Radio allowed them to "be themselves" and that was always enough for The Beatles and their followers'. Both volumes of *Live At The BBC* include speech extracts in which the irrepressible group affectionately send up programme announcers and each other. It is great fun to hear now. When first broadcast, it was thrilling for pop fans to listen to such radical stuff on the rather staid BBC. In an Audience Research report compiled in 1964, a solicitor, who described himself 'definitely over-twenty' wondered 'How can anyone fail to like them? Their music is so gay and uninhibited, and they themselves are full of *jeu-de-risque*'. DJs Alan 'Fluff' Freeman and Brian Matthew were also 'definitely over-twenty' when they worked with The Beatles in 1964. 'Their music and persona freed me from middle age', Fluff remembered. 'Because the things that were coming from The Beatles made me feel like a ten-year-old! They made us all feel tremendously happy.' This collection of archive radio recordings casts the same spell and provides an uplifting reminder of why the world first fell in love with The Beatles.

Kevin Howlett

Author of The Beatles: The BBC Archives 1962 - 1970

June 2013



Disc 1



† Indicates a song that was not recorded
by The Beatles for EMI

Paul receives 21 birthday bumps outside BBC Maida Vale



17 June 1963

1. And Here We Are Again

(Speech)

Programme: *Pop Go The Beatles*

Trans: 23 July 1963 **Rec:** 10 July 1963

Studio Two, Avonlea Hall, London

Producer: Terry Hawley

During the summer of 1963, fifteen editions of *Pop Go The Beatles* were broadcast on Tuesday evenings at five o'clock. Rodney Boske presented the series from July to September. Having gained experience as an actor in Canada for two years, he auditioned for the BBC in July 1957. Credited as Rodney Barker, he was seen in the TV series *Handicap And The Last Of The Mohicans*.

2. WORDS OF LOVE

(Holly)

Programme: *Pop Go The Beatles*

Trans: 20 August 1963 **Rec:** 16 July 1963

BBC Paris Theatre, London

Producer: Terry Hawley

'Words Of Love' was released in the UK on an album called *Buddy Holly* in July 1958. This BBC recording was broadcast fifteen months before the song's inclusion on *Beatles For Sale*. John and Paul sang the two-part harmony which, though primitive but effective overlapping, Baddy had sung with himself.

3. How About It, Gorgeous?

(Speech)

Programme: *Pop Go The Beatles*

Trans: 30 July 1963 **Rec:** 10 July 1963

Studio Two, Avonlea Hall, London

Producer: Terry Hawley

The *Pop Go The Beatles* format included The Beatles reading some of the many letters sent to the BBC. George reads one referring to *The Flowerpot Men*. This was a puppet show for children broadcast from 1952 on the BBC's television service. The lead characters, whose bodies were formed from flowerpots, were Bill and Ben. Many generations of British children have deciphered the 'Bobalobals' sounds of the *Flowerpot Men*. *Alias* adventures in the garden, Bill and Ben straggled to slumber inside flowerpots on either side of their friend and protector Little Wood.

4. DO YOU WANT TO KNOW A SECRET

(Lexicon-McCartney)

Programme: *Pop Go The Beatles*

Trans: 30 July 1963 **Rec:** 10 July 1963

Studio Two, Avonlea Hall, London

Producer: Terry Hawley

This is the last of six radio performances of a song from The Beatles' debut album *Please Please Me*. At the time of the broadcast, 'Do You Want To Know A Secret' was at the top of the British EP chart as one of the four tracks on *Twist And Shout*. A version recorded by Billy J. Kramer with The Dakotas reached number one in several British music papers' charts in June. In America, as the A-side of a Beatles single on the Vee-Jay label, 'Do You Want To Know A Secret' peaked at number

two behind Louis Armstrong's 'Hello, Dolly!' in May 1964.

5. LUCILLE †

(Collins-Penniman)

Programme: *Pop Go The Beatles*

Trans: 17 September 1963 **Rec:** 3 September 1963

Studio Two, Avonlea Hall, London

Producer: Les Grant

Little Richard's rocker made the UK Top Ten during the summer of 1957. This is the first recording The Beatles made for the BBC. Their other broadcast version of 'Lucille', taped four days later for *Saturday Club*, was included in the first volume of *Live At The BBC*.

6. Hey, Paul...

(Speech)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC, Maida Vale, London

Producer: Terry Hawley

For the initial four-week run of *Pop Go The Beatles*, the presenter was Lee Peters (or 'Lee Lister', as The Beatles liked to call him). He was a familiar voice on the network. He played the character of David Owen in the daily soap opera *The Dales*, first broadcast in January 1948 as *Mr Duff's Diary*. Here, he encourages Paul to talk about his birthday party in a session recorded the day before it was due to happen. 'Harry and His Box' was an enigmatic topic raised during several Beatles radio appearances in 1963.

7. **ANNA (GO TO HIM)**

(Alexander)

Programme: *Pip Go The Beatles*

Trans: 27 August 1963 **Rec:** 1 August 1963

SBC Playhouse Theatre, Manchester

Producer: *Les Gwent*

Written and recorded by country-soul singer Arthur Alexander, 'Anna' was an American Top Ten R&B hit at the end of 1962. Following the single's UK release in December 1962, The Beatles taped the song a couple of months later at Abbey Road for their debut album *Please Please Me*.

8. **Hello!**

(Speech)

Programme: *Pip Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: *Dery Hinesley*

For *Pip Go The Beatles*, Lee Press acted the role of a posh BBC straight man apparently struggling to keep order amongst the stand-ups and antics of the cheeky Liverpoolians.

9. **PLEASE PLEASE ME**

(Lennon-McCartney)

Programme: *Pip Go The Beatles*

Trans: 13 August 1963 **Rec:** 16 July 1963

SBC Paris Theatre, London

Producer: *Les Gwent*

This is the sleazeball of radio BBC radio performances of their first UK number one (on most charts, including that used by



the BBC. None of the broadcast versions has John playing harmonica as heard on the Parlophone single.

10. MISERY

(Lennon-McCartney)

Programme: *How We Go*

Trans: 12 March 1963 **Rec:** 6 March 1963

BBC Playhouse Theatre, Manchester

Producer: *Peter Pilkington*

The Beatles recorded this song from their debut album seven times at the BBC. All of the broadcast performances lack the descending piano runs overdubbed by George Martin onto the version made at EMI for *Please Please Me*.

11. I'M TALKING ABOUT YOU †

(Berry)

Programme: *Saturday Club*

Trans: 16 March 1963 *Live*

Studio 34, Broadcasting House, London

Producers: *Jimmy Grant and Bernie Andrews*
Chess Records released Chuck Berry's song in February 1961. It arrived on a single in the UK seven months later and was then featured on the LP *Juke Box Hits* in June 1962. This BBC version was performed live from the *Saturday Club* on-air studio. Their songs for the show could not be pre-recorded as usual, because a heavy cold had made it impossible for John to sing.

12. A Real Treat

(Speech)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: *Terry Hawesley*

Although he always mispronounced Ringo's name as 'Ring-oh', The Beatles responded well to the catty links of Lee Peters. Paul is heard pointing out that the request was for pupils at the sister school to the establishment he attended – the Liverpool leasantry.

13. BOYS

(Dixon-Farrell)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: *Terry Hawesley*

The Shirelles' original was the flip-side of the biggest of their three British hits – 'Will You Love Me Tomorrow'. The single topped the American charts – one of 22 pop hits scored by The Shirelles in the States. This *Pop Go The Beatles* recording was released in 1995 on an EP of four BBC performances called *Sally In The Sun*.

14. Absolutely Fab

(Speech)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: *Terry Hawesley*

When the fourth show of the *Pop Go The Beatles* series was broadcast, the BBC's weekly magazine *Radio Times* reported that 'two days after the first broadcast, the producer Terry Hawesley

received over one hundred cards from listeners all over the country expressing their delight that this remarkable group now have their own programme'. The production team were swamped with many more letters as the weeks went by. Here, 'Gorgeous George' steps up to the microphone to read one.

15. CHAINS

(Goffin-King)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: *Terry Hawesley*

The original by The Cookies – female backing singers on many other Gerry Goffin and Carole King hits on the Dimension label – was in the US Top 40 when The Beatles first tried 'Chains' in a BBC studio in January 1963. George had bought 'The Cookies' single at NEMS, the Liverpool record store run by the group's manager Brian Epstein. This is The Beatles' third BBC performance of a song included on their LP *Please Please Me*.

16. ASK ME WHY

(Lennon-McCartney)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Studio Two, Avonlea Hall, London

Producer: *Ian Grant*

'Ask Me Why' became the first ever Lennon-McCartney song to be broadcast when it was featured during *How We Go* in June 1962. The Beatles recorded the B-side of

'Please Please Me' four times for BBC radio; this is their final performance.

17. TILL THERE WAS YOU

(Wilson)

Programme: *Pop Go The Beatles*

Trans: 30 July 1963 **Rec:** 10 July 1963

Studio Two, Avonlea Hall, London

Producer: *Terry Hawesley*

Paul was inspired to sing this highlight from *The Music Man* by Peggy Lee's UK Top 30 hit from April 1961. Meredith Wilson's Broadway show had a long run on stage from 1957 and was then adapted for a movie version released in 1962. Having been part of the group's stage act for two years, 'Till There Was You' was released on *With The Beatles* in November 1963. A later recording made for the radio show *From Us To You* was included on the first volume of *Live At The BBC*.

18. LEND ME YOUR COMB †

(Froese/Wise-Weissman)

Programme: *Pop Go The Beatles*

Trans: 16 July 1963 **Rec:** 2 July 1963

Studio Five, BBC Maida Vale, London

Producer: *Terry Hawesley*

'Lend Me Your Comb' was on the fourth Carl Perkins single released in the UK in April 1958. It was a staple of 'The Beatles' act for several years before they made their BBC recording. It was the last single released on Sun Records in the US by Carl Perkins – 'The Rockin' Guitar Man'. This track was first released in 1995 on *The Beatles' Anthology 1*.

19. Lower SE

(Speech)

Programme: *Pop Go The Beatles*

Trans: 10 September 1963 **Rec:** 3 September 1963

Studio Two, Avonlea Hall, London

Producer: Ian Goss

Paul and George attended the Liverpool Institute grammar school for boys.

A request from pupils in the current Fifth form triggered their memories of teachers and their nicknames.

20. THE HIPPI HIPPY SHAKE †

(Romero)

Programme: *Pop Go The Beatles*

Trans: 10 September 1963 **Rec:** 3 September 1963

Studio Two, Avonlea Hall, London

Producer: Ian Goss

Although not a hit, "The Hippy Hippy Shake" by Chan Romero became popular in Liverpool when DJ Bob Wooler played it at the Cavern Club. He recalled lending his copy of the UK Columbia single to Paul so the group could learn it. When The Beatles appeared on the BBC TV programme *July Bee July* in December 1963, they reviewed "The Hippy Shake" by their Mersey mates The Swinging Blue Jeans. Their unanimous judgement that it would be a hit proved to be true, both in the UK and America. Chan Romero had recorded his song in 1959 at Gold Star studio in Los Angeles with the same musicians who played on "La Bamba" by his later Ritchie Valens.

21. ROLL OVER BEETHOVEN

(Berry)

Programme: *Pop Go The Beatles*

Trans: 3 September 1963 **Rec:** 1 August 1963

BBC Playhouse Theatre, Manchester

Producer: Ian Goss

Following three BBC broadcasts of Chuck Berry's song during the summer of 1963, the group made it the side two opener of *With The Beatles* released in November. The EMI version was made at Abbey Road two days before this performance. The 1994 collection of the group's radio performances includes their last BBC recording of 'Roll Over Beethoven' made in 1964.

22. THERE'S A PLACE

(Lennon-McCartney)

Programme: *Pop Go The Beatles*

Trans: 3 September 1963 **Rec:** 1 August 1963

BBC Playhouse Theatre, Manchester

Producer: Ian Goss

The penultimate track on *Please Please Me*, in the USA it was on the B-side of "Twist And Shout". In his 1980 interview with David Sheff, John described "There's A Place" as "my attempt at a sort of Motown black thing". The master lyric explored a theme revisited in one of John's last songs "Witching The Wheels".

23. Bumper Bundle

(Speech)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: Tony Hawkey

Lee Presser borrowed this name, applied to multiple requests for the same song, from *Two-Way Family Favorites*. The extremely popular BBC radio show, broadcast each Sunday lunchtime, linked families to their loved ones serving with British forces overseas. George also dedicated the next song to his sister-in-law Irene.

24. P. S. I LOVE YOU

(Lennon-McCartney)

Programme: *Pop Go The Beatles*

Trans: 25 June 1963 **Rec:** 17 June 1963

Studio Five, BBC Maida Vale, London

Producer: Tony Hawkey

'P.S. I Love You' was the B-side of The Beatles' first Parlophone single 'Love Me Do' released in October 1962.

25. PLEASE MISTER POSTMAN

(Dobbins-Garrett-Holland-Barrett-Gorman)

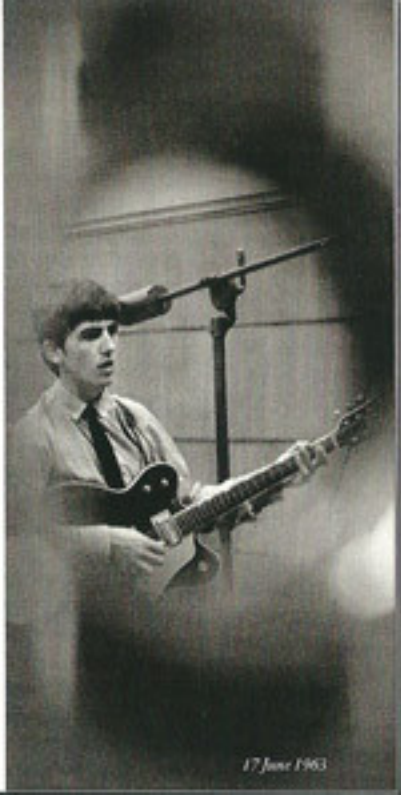
Programme: *Pop Go The Beatles*

Trans: 30 July 1963 **Rec:** 10 July 1963

Studio Two, Avonlea Hall, London

Producer: Tony Hawkey

In December 1961, The Marvelones' record on the Tamla label was the first American pop number one for Berry Gordy's Motown company. America's hits issued on Tamla and Motown struggled to be heard on the BBC in the early sixties. When The Beatles became successful, they were tireless champions of the





labels' artists, particularly Marvin Gaye, The Miracles and Mary Wells.

26. BEAUTIFUL DREAMER †

(Foster-New words and music: Keller-Goffin)

Programme: *Sunday Club*

Trans: 26 January 1963 **Rec:** 27 January 1963

BBC Playhouse Theatre, London

Producer: *Jimmy Grant*

The song was written in the mid-nineteenth century by American writer Stephen Foster. Recordings by crooners Bing Crosby and Al Jolson ensured 'Beautiful Dreamer' remained a popular standard in the next century. In the late fifties, there was a trend for revising 'oldies' by adding a faster rhythm. Tony Orlando's 'Beautiful Dreamer', updated by songwriters Gerry Goffin and Jack Keller, was released in the UK at the end of 1962. A few weeks later The Beatles' cover of his single, including all the changes to the original lyric and its added 'lully-gally' beat, was recorded for *Sunday Club*.

27. DEVIL IN HER HEART

(Drapkin)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Scala Zoo, London Hall, London

Producer: *Ian Goss*

This is the second BBC performance of 'Devil In Her Heart'. The first version, recorded on 20 August 1963, was released on the *Baby It's You!* EP in 1965. 'Devil In His Heart' was the B-side of 'Bad Boy' – the only record made by four Detroit

school girls called The Donays. Their American single on Beat was picked up by the British label Oriole for release in September 1962.

28. **The 49 Weeks**

(Speech)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Studio Two, Antlion Hall, London

Producer: Ian Green

In fact, *Pop Go The Beatles* ran for fifteen weeks. Rodney Baskie was the presenter for eleven of the programmes.

29. **SURE TO FALL
(IN LOVE WITH YOU) †**

(Perkins-Claunich-Cantrell)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Studio Two, Antlion Hall, London

Producer: Ian Green

The song was included on *Dancer Album Of Carl Perkins* recorded in 1956. The Beatles covered four songs from that LP at the BBC. The sleeve note for the album released in the UK in November 1959 described its contents: 'For the most part, they're happy songs – light, toe-tapping rhythm numbers that just naturally make you feel a little gayer'.

30. **Never Mind, Eh?**

(Speech)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Studio Two, Antlion Hall, London

Producer: Ian Green

The Beatles dedicate their last number of the *Pop Go The Beatles* series to each other.

31. **TWIST AND SHOUT**

(Medley-Russell)

Programme: *Pop Go The Beatles*

Trans: 6 August 1963 **Rec:** 16 July 1963

BBC Paris Theatre, London

Producer: Terry Housley

'Twist And Shout' made its initial impact through a single by The Isley Brothers. The Beatles' characteristic falsetto whoops had been sparked by Little Richard, but the vocal gymnastics on the Isleys' 'Twist And Shout' and their earlier American hit 'Shout' also influenced the group's sound in 1963. The Beatles used 'Twist And Shout' as the closing closer of their debut album and many live shows. They performed it nine times in BBC radio studios. This version was recorded on a day when, in fewer than seven hours, they recorded eighteen songs for three *Pop Go The Beatles* programmes.

32. **Bye, Bye**

(Speech)

Programme: *Pop Go The Beatles*

Trans: 24 September 1963 **Rec:** 3 September 1963

Studio Two, Antlion Hall, London

Producer: Ian Green

A sang farewell to what is now regarded as an historically significant radio series.



BONUS INTERVIEW TRACKS

33. **John – Pop Profile**

Programme: *Pop Profile BBC Transcription Service*

Rec: 30 November 1963

NEWS office, London

Producer: Peter Dinkley

34. **George – Pop Profile**

Programme: *Pop Profile BBC Transcription Service*

Rec: 30 November 1963

NEWS office, London

Producer: Peter Dinkley

Three days before the release of The Beatles' album *Rubber Soul*, Brian Matthew recorded separate interviews with John and George for the series *Pop Profile*. The programmes were pressed on seven-inch discs running at LP speed and distributed to radio stations around the world by the BBC Transcription Service.

Disc 2

† Indicates a song that was not recorded
by The Beatles for EMI





BBC Playhouse Theatre, London

1. I SAW HER STANDING THERE

(Lennon-McCartney)

Programme: *Saturday Club*

Trans: 5 October 1963 **Rec:** 7 September 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The group performed this song eleven times in BBC studios. The recording in front of an audience for *Easy Beat* was included on the first collection of *Live At The BBC*. This version was taped for the fifth anniversary of *Saturday Club*.

2. GLAD ALL OVER †

(Bennett/Tepper/Schroeder)

Programme: *Saturday Club*

Trans: 24 August 1963 **Rec:** 30 July 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The third British single by Carl Perkins was released in December 1958. Not a hit on either side of the Atlantic, 'Glad All Over' entered The Beatles' live repertoire in 1960. Their first BBC version was included on the first collection of radio songs in 1994. This is the other recording made two weeks later. The Beatles all loved the music of Carl Perkins and each of them sang one of his songs at the BBC. In 1985, George and Ringo joined Carl Perkins on stage for the televised tribute concert *Blue Suede Shoes: A Rockabilly Session*.

3. Lift Lid Again

(Speck)

Programme: *Saturday Club*

Trans: 24 August 1963 **Rec:** 30 July 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

With hopes of making their requests stand out from the hundreds of postcards and letters sent to the BBC, inventive listeners wrote to great lengths. Paul heard investigating an elaborately designed item, which prompted another mention of the mysterious Harry and 'his box'.

4. I'LL GET YOU

(Lennon-McCartney)

Programme: *Saturday Club*

Trans: 5 October 1963 **Rec:** 7 September 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

Released on the other side of the 'She Loves You' single, 'I'll Get You' is a Beatles B-side gem. *Anthology 3* presents a live TV performance of the song from *Sunday Night At The London Palladium* broadcast 13 October 1963. The British press described the screaming enthusiasm of fans outside the theatre that night as 'Beatlemaniac'.

5. SHE LOVES YOU

(Lennon-McCartney)

Programme: *Saturday Club*

Trans: 5 October 1963 **Rec:** 7 September 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The Beatles' biggest selling single in Britain

spent twelve weeks in the Top Three, including two stints at number one. In the States, Capitol declined to release it in 1963 so the Philadelphia-based independent Swan Records distributed the record. After four weeks at number two, behind 'I Want To Hold Your Hand', 'She Loves You' became The Beatles' second American number one in March 1964.

6. MEMPHIS, TENNESSEE †

(Berry)

Programme: *Saturday Club*

Trans: 5 October 1963 **Rec:** 7 September 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

First released on the flip-side of Chuck Berry's 'Back In The USA' in the summer of 1959, 'Memphis, Tennessee' reached number six in the British charts four years later. Paul remembers learning 'Memphis, Tennessee' in John's bedroom when the two lads decided it had 'the greatest riff ever'.

7. HAPPY BIRTHDAY DEAR SATURDAY CLUB †

(Hill-Hill)

Programme: *Saturday Club*

Trans: 5 October 1963 **Rec:** 7 September 1963

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

To celebrate the fifth birthday of the BBC Light Programme's most successful music show, The Beatles rocked up 'Happy Birthday'.

BBC
LIGHT PROGRAMME





BBC Paris Theatre

8. Now Hush, Hush

(Speech)

Programme: *Easy Beat*

Trans: 20 October 1963 **Rec:** 16 October 1963
BBC Playhouse Theatre, London

Producer: Ann Seldner

The announcement that The Beatles had been included in the *Royal Variety Performance*, playing for The Queen Mother and Princess Margaret, gave their success a regal seal of approval. The British media were fascinated by this news.

9. FROM ME TO YOU

(Lennon-McCartney)

Programme: *Easy Beat*

Trans: 20 October 1963 **Rec:** 16 October 1963
BBC Playhouse Theatre, London

Producer: Ann Seldner

Played in sixteen radio shows. 'From Me To You' is The Beatles' most frequently performed song at the BBC. Number one in the UK throughout May and June 1963, the song was the first by Lennon-McCartney to crack the US charts when Del Shannon's cover reached number 77 in the Hot 100.

10. MONEY (THAT'S WHAT I WANT)

(Bradford-Goddy)

Programme: *The Beatles Say From Us To You*

Trans: 26 December 1963 **Rec:** 18 December 1963
BBC Paris Theatre, London

Producer: Bryan Morrison

Motown founder Berry Gordy gained his first

national hit as a label owner with this song. He had co-written it with the company's receptionist Jessie Bradford. Recorded by Barrett Strong, 'Money' was an American R&B number two and reached 23 in the US pop chart. The disc made little headway in the UK, but the song was popularised by The Beatles when included as the closing track of their second LP.

11. I WANT TO HOLD YOUR HAND

(Lennon-McCartney)

Programme: *The Beatles Say From Us To You*

Trans: 26 December 1963 **Rec:** 18 December 1963
BBC Paris Theatre, London

Producer: Bryan Morrison

With advance orders from shops of a million, The Beatles' fifth single quickly replaced their previous disc – 'She Loves You' – at the top of the UK charts. Two months later, 'I Want To Hold Your Hand' became only the fourth record by a British act to reach number one in the US charts. The single's success launched The Beatles' musical domination of the world.

12. Brian Bathtubes

(Speech)

Programme: *Sunday Club*

Trans: 21 December 1963 **Rec:** 17 December 1963
BBC Playhouse Theatre, London

Producer: Bernie Andrews

This verbal combat was typical of the way the group and Brian Matthew conducted their interviews. The DJ remembered that, 'They were

quite spunky and always very different from any of the other artists and groups who appeared on the show. I think their main object in life seemed to be how to put me down in as good a manner as possible. But it was great fun always to talk to 'The Beatles.'

13. THIS BOY

(Lennon-McCartney)

Programme: *Sunday Club*

Trans: 21 December 1963 **Rec:** 17 December 1963
BBC Playhouse Theatre, London

Producer: Bernie Andrews

Released in the UK on the flip-side of 'I Want To Hold Your Hand', 'This Boy' is distinguished by a three-part harmony, sung at one microphone, by John, Paul and George. This distinctive blend of their voices can also be heard on the BBC recording of 'To Know Her Is To Love Her', included on the first volume of *Live At The BBC*, and a later B-side ballad 'Yes It Is'.

14. If I Wasn't In America

(Speech)

Programme: *Sunday Club*

Trans: 15 February 1964 **Rec:** 7 January 1964
BBC Playhouse Theatre, London

Producer: Bernie Andrews

The group knew that when their *Sunday Club* session was broadcast, they would be in Miami Beach, Florida to rehearse for a second live appearance on *The Ed Sullivan Show* the next day. Ringo used the idiomatic expression

'act the part', meaning to behave in a silly way to get a laugh.

15. I GOT A WOMAN †

(Charles-Richard)

Programme: *Sunday Club*

Trans: 4 April 1964 **Rec:** 31 March 1964

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The Beatles heard this Ray Charles song on Elvis Presley's first British album called *Rock 'n' Roll* released in October 1956. Elvis was described in the sleeve note as 'the jazz phenomenon to end all phenomena'. The group's first version, recorded for *Pop Go The Beatles* in August 1963, was on the first volume of *Live At The BBC*. For this later version, John duets with himself by overdubbing a second lead vocal.

16. LONG TALL SALLY

(Johnson-Praegerman-Blackwell)

Programme: *Top Gear*

Trans: 16 July 1964 **Rec:** 14 July 1964

Studio 52, Broadcasting House, London

Producer: *Bernie Andrews*

The group had performed the song ever since 1957 when it had erupted in the UK on a record by Little Richard. The UK single coupled his first two American hits from a year before: 'Long Tall Sally' and the equally thunderous 'Tutti Frutti'. The first collection of *Live At The BBC* featured a recording made at the BBC in August 1963 for *Pop Go The Beatles*.

17. IF I FELL

(Lennon-McCartney)

Programme: *Top Gear*

Trans: 16 July 1964 **Rec:** 14 July 1964

Studio 52, Broadcasting House, London

Producer: *Bernie Andrews*

A high point of *A Hard Day's Night*, 'If I Fell' was coupled with Paul's ballad 'And I Love Her' on an American single and also featured on the British EP *Extracts From The Film A Hard Day's Night*.

18. A HARD JOB WRITING THEM

(Spreck)

Programme: *Top Gear*

Trans: 16 July 1964 **Rec:** 14 July 1964

Studio 52, Broadcasting House, London

Producer: *Bernie Andrews*

Producer Bernie Andrews remembered, 'I wanted to get the pre-recorded sessions at a higher standard...somewhere near matching the record quality. When I started *Top Gear*, I tried very hard to do that. I was very pleased when 'The Beatles went along with me and helped launch this programme'.

19. AND I LOVE HER

(Lennon-McCartney)

Programme: *Top Gear*

Trans: 16 July 1964 **Rec:** 14 July 1964

Studio 52, Broadcasting House, London

Producer: *Bernie Andrews*

For this BBC performance, George played his solo on electric guitar rather than the

nylon-string acoustic used for the record. 'And I Love Her' was soon the subject of a variety of cover versions that dispensed with a simple beat group arrangement. Besides favourite Smokey Robinson & The Miracles made a sensitive recording for their 1970 LP *What Love Has...Joined Together*.

20. OH, CAN'T WE? YES WE CAN

(Spreck)

Programme: *From Us To You Say The Beatles*

Trans: 30 March 1964 **Rec:** 28 February 1964

Number One Studio, BBC Playhouse Theatre, London

Producer: *Byrnes Morrison*

The Australian DJ Alan 'Fluff' Freeman had planned a short visit to the UK in 1957. Having quickly become one of the country's best-loved DJs, he stayed forever. From 1962, he had been presenting the BBC's Sunday chart show *Pick Of The Pops*. In this era, it was the most exciting record show on the air in the UK. *In His Own Words*, John's book of poetry, prose and drawings was published the week before this 'bank holiday' programme was broadcast.

21. YOU CAN'T DO THAT

(Lennon-McCartney)

Programme: *Top Gear*

Trans: 16 July 1964 **Rec:** 14 July 1964

Studio 52, Broadcasting House, London

Producer: *Bernie Andrews*

Released first as the flip-side of 'Can't Buy Me Love', 'You Can't Do That' is a swaggering

R&B workout that became a highlight of the non-film-songs side of *A Hard Day's Night*.

22. HONEY DON'T

(Perkins)

Programme: *Top Gear*

Trans: 26 November 1964 **Rec:** 17 November 1964

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The B-side of Carl Perkins' Top Ten UK hit 'Blue Suede Shoes', 'Honey Don't' was a Beatles stage favourite for several years before it appeared on their fourth album. John sings on an earlier BBC recording that was released on the first *Live At The BBC* album. At the final session for *Beatles For Sale* in October 1964, 'Honey Don't' was given to Ringo for his featured vocal on the LP. From then on, it was exclusively Ringo's number.

23. I'LL FOLLOW THE SUN

(Lennon-McCartney)

Programme: *Top Gear*

Trans: 26 November 1964 **Rec:** 17 November 1964

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

This early song of Paul's was at least four years old by the time it was revisited for *Beatles For Sale*. It was featured, along with three others from that album, during their second appearance on the late-night show *Top Gear* presented by Brian Matthew. This BBC recording was first issued in 1995 on the hit EP *Ruby In Rio*.



17 November 1964



24. **Green With Black Shutters**

(Speech)

Programme: *Top Of The Pops BBC*

Transcription Service

Rec: *around May or June 1965*

Producer: *Pete Dinklage*

In addition to broadcasting to the UK, Brian Matthew introduced a programme produced by the BBC for distribution to international radio stations. This interview was recorded exclusively for that weekly show called *Top Of The Pops*.

25. **KANSAS CITY/HEY-HEY-HEY-HEY!**

(Loiber-Soofen/Pennsylvania)

Programme: *Saturday Club*

Trans: *26 December 1964 Rec:* *25 November 1964*

Studio Two, Apollo Hall, London

Producers: *Jimmy Goss and Brian Wiley*
'Kansas City' was an American number one for Wilbert Harrison in May 1959. Little Richard's melody of 'Kansas City' with his previously released 'Hey-Hey-Hey-Hey! (Goin' Back To Birmingham)' was a Top 30 UK hit during the summer of 1959. That single was the model for The Beatles' interpretation. Their earliest recording was included on the first album of BBC performances; this is the fourth and final BBC version.

26. **That's What We're Here For**

(Speech)

Programme: *Top Gear*

Trans: *26 November 1964 Rec:* *17 November 1964*

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

The group's second appearance on *Top Gear* was broadcast the night before 'I Feel Fine'/'She's A Woman' was released in the UK. Their new single topped the UK and US charts during Christmas 1964, bringing their tally of American number ones in that year to six.

27. **I FEEL FINE
(STUDIO OUTTAKE SEQUENCE)**

(Lennon-McCartney)

Rec: *17 November 1964*

BBC Playhouse Theatre, London

Producer: *Bernie Andrews*

From late 1963, The Beatles were allowed to enhance some of their BBC recordings by overdubbing. Unlike EMI Studios, the BBC did not have multi-track tape machines. Instead, while a recording of a performance was copied to another tape, an extra element was added simultaneously – such as hand-claps or vocals. In 1988, an unedited tape of a *Top Gear* Beatles session was uncovered. It includes this take of 'I Feel Fine', onto which John later overdubbed a second lead vocal. The completed 'double-tracked' version is included on the first volume of *Live At The BBC*. Producer Bernie Andrews and studio manager Bev Phillips are heard over the studio talkback system.



BONUS INTERVIEW TRACKS

28. **Paul - Pop Profile**

Programme: *Pop Profile BBC Transcription Service*

Rec: *2 May 1966*

BBC Playhouse Theatre, London

Producer: *Pete Dinklage*

29. **Ringo - Pop Profile**

Programme: *Pop Profile BBC Transcription Service*

Rec: *2 May 1966*

BBC Playhouse Theatre, London

Producer: *Pete Dinklage*

Having recorded highly personal interviews with John and George for *Pop Profile*, Brian Matthew talked to Paul and Ringo for the series five months later. The interviews took place on a day-off from sessions started in April 1966 to produce a new album – *Revolver*.

Performances

John Lennon
Paul McCartney
George Harrison
Ringo Starr

Executive Producers: Kevin Howles, Mike Hensley, Jeff Jones

Remastering Engineers: Guy Massey, Alex Wharton

Audio Restoration: Simon Gibson

Tape Transfer: Matthew Coker

Abbey Road Coordinators: Lucy Lauder, Ian Pickavance

Source Notes: Kevin Howles

Art Direction and Design: Melanie Fordyce, Stuart Cross at Peacock

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These recordings have been remastered to ensure the highest possible sound quality. However, some tracks included for their historical significance do not represent the usual sound quality of studio recordings

Front & Rear cover: 2 July 1963



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