

BOOTLEG

BEST OF LEND ME YOUR TUNE

**A COMPENDIUM OF SONGS AND MUSIC
THAT INSPIRED THE BEATLES**



playlist no.3





BEST OF LEND ME YOUR TUNE

"The blues is a chair, not a design for a chair, or a better chair... it is the first chair... We were building our own chairs." John Lennon: Rolling Stone, January 1971.

'We're the world's biggest pinchers. We pinch a sound here -- a rhythm there...there's nothing wrong with that.' Paul McCartney: London Life December 1965.

Part 1:

1. You Can't Catch Me: Chuck Berry
2. I'm Talking About You: The Beatles
3. Bad Penny Blues: Humphrey Littleton
4. Do Unto Others: Pee Wee Crayton
5. Watch Your Step: Bobby Parker
6. Baby, Let's Play House: Elvis Presley
7. Mohair Sam: Charlie Rich
8. Kathy's Waltz: Dave Brubeck Quartet
9. I Put A Spell On You: Nina Simone
10. Lonesome Tears: Johnny Burnette Trio

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



1. You Can't Catch Me: Chuck Berry

John Lennon's opening lyrics and vocal timing on *Come Together* are a morphed version of Berry's own 'Here come a flat top, he was movin' up with me' (0.48). Chuck's publisher wasn't too thrilled and so to halt the legal wheels Lennon agreed to record the Berry number on his 1975 *Rock and Roll* LP.

2. I'm Talking About You: The Beatles

Chuck Berry was an immeasurable component of the Beatles' DNA - check out Berry's *I'm Talking About You* - there are those out there who would lift up their right hand and swear that's where the bassline to *I Saw Her Standing There* was nicked from. And they're right - Paul McCartney himself 'fessed up to his 'crime' in a 1964 *Beat Instrumental* interview. Listen to the Beatles' version from *Saturday Club* - on that very same show they also performed (cheekily?) *I Saw Her Standing There* - broadcast the week before the *Please Please Me* LP came out.

3. Bad Penny Blues: Humphrey Lyttleton

The rolling left-hand boogie-woogie piano bass notes and skiffly, brushed drumbeat - taken from the intro of this 1956 78rpm - are the under-pinning template for *Lady Madonna*. Paul McCartney said at the time that the song was a homage to Fats Domino - others said that the record had more than a little help from Trad-Jazzer Lyttelton's bluesy Bad Penny Blues. 'Humph' later said he didn't mind at all - he'd 'borrowed' it from barrelhouse pianist Dan Burley in the first place.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3





4. Do Unto Others: Pee Wee Crayton

You say you want a *Revolution*? Well Lennon's power intro is right here on this blistering 1954 waxing – released pre-rock 'n' roll - 14 years before the Hey Jude flip-side!

5. Watch Your Step: Bobby Parker

Another guitar riff that inspired the Beatles' rhythm guitarist. A minor US hit in 1961, Paul McCartney said that this one was a 'complete pinch'. The Beatles' *I Feel Fine* riff owes more than a nod and a wink to this grooving track – come to that, so does Ringo's fine drumming.

6. Baby Let's Play House: Elvis Presley

It's John at it again. In the last verse (1.49) Elvis sings 'Listen to me baby, try to understand - I'd rather see you dead little girl than to be with another man...'. Lennon always admitted the source of his *Run for Your Life* lyrics and while Elvis plays it desperate, John takes his song to a darker place. Seemingly, George's rockabilly guitar on his Beatles For Sale cover of Carl Perkins' *Everybody's Trying To Be My Baby* owes more to this track than to the Perkin's original. One last factoid – Bill Black's double bass on this Sun Records recording (also on Heart-break Hotel) is now owned by...Paul McCartney!

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



7. Mohair Sam: Charlie Rich

And speaking of the King...one famous night, on the 27th August 1965, the four Beatles met their idol at his Bel Air home. Elvis was filming in Hollywood at the time and the Beatles were on tour. As an ice-breaker Elvis went over to his juke box and played his record-of-the-moment – Charlie Rich's Mohair Sam; then he played it again, and again, and again. They played pool and jammed together into the night. Two months later the Beatles recorded *The Word* for the *Rubber Soul* album. Paul plays the piano figure on the intro – well blow me down if it isn't the son of Mohair Sam!

8. Kathy's Waltz: Dave Brubeck Quartet

The poly-rhythmic master of keyboard jazz swings away beautifully in waltz time on this cut from the classic 1959 *Time Out* LP. But what's that snatch of tune around one minute into the song? Aren't they the opening notes to *All My Loving*? Have a listen and see what you think.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3





9. I Put A Spell On You: Nina Simone

Simone's cover of this fifties, Screamin' Jay Hawkins original comes from her 1965 LP of the same name. Both John and Paul were fans. According to Lennon, in his famous 1980 Playboy interview, he recalled McCartney being stuck on the Middle 8 of Michelle and John suggested they use Simone's bluesy phrasing from her vocal (just after the sax solo), 'I love you, I love you, I love you'. Adding a 'need' and a 'want' to round it off, Paul duly obliged.

10. Lonesome Tears In My Eyes: The Johnny Burnette Trio

The Beatles recorded a terrific cover of this song for the BBC programme Pop Go The Beatles. The guitar on the original and George's tasty playing on the Fab's Beeb version inspired the song's feel and most noticeably John Lennon's Epiphone outro on *The Ballad of John and Yoko* - recorded by the Beatles, or at least half of them, in April 1969. George and Ringo weren't on the track.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



BEST OF LEND ME YOUR TUNE

"The blues is a chair, not a design for a chair, or a better chair... It is the first chair... We were building our own chairs." John Lennon: Rolling Stone, January 1971.

'We're the world's biggest pinchers. We pinch a sound here -- a rhythm there... there's nothing wrong with that.' Paul McCartney: London Life December 1965.

Part 2:

- 11. Stewball: Peter, Paul and Mary
- 12. Bob Dylan: The Times They Are a Changin'
- 13. He's So Fine: The Chiffons
- 14. In The Mood: The Glenn Miller Orchestra
- 15. Sorrow: The Merseys
- 16. Albatross: Fleetwood Mac
- 17. Long Tall Sally: Little Richard
- 18. Cathy's Clown: The Everly Brothers
- 19. Twenty Flight Rock: Eddie Cochran
- 20. Raunchy: Bill Justis
- 21. Ying Tong Song: The Goons

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3





11. Stewball: Peter, Paul and Mary

Or 'Pizza, Paul and Murphy' as John Lennon used to call them. The Beatles met P,P&M at Les Ambassadeurs Club in London in April '64, during the filming of *A Hard Day's Night*. They first heard Bob Dylan's songs through Pete, Paul and Mary's cover versions on their *Blowin' In The Wind* LP. Lennon remembered it well as he used their '63 recording of *Stewball* as a basis for *Happy Christmas (War Is Over)*. So they say. Which track is better? You choose.

12. The Times They Are A-Changing: Bob Dylan.

After the Beatles' Rock 'n' Roll and R&B influences it was probably Dylan, more than any other act since Chuck Berry, that opened their eyes and gave the Fabs an early clue to the new direction. It was Robert Zimmerman from Duluth that showed there was more to a song's lyrics than simply I, Me and You. *I'm A Loser* was probably the first time Lennon was heard 'doing a Dylan' but here we have the mighty *Times They Are A-Changin'*, certainly the blueprint both in terms of vocal and tempo for the peerless John Lennon song from *Help!*, *You've Got To Hide Your Love Away*. John even wore the cap to prove it.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



13. He's So Fine: The Chiffons

George Harrison says in his autobiography *I Me Mine* that he used Dylan's *Sad Eyed Lady Of The Lowlands* as the primary inspiration for *Long Long Long* – a little bit of a pinch from a pal – no bother. In 1970 Harrison was the first solo Beatle to get to No.1 in the U.S with *My Sweet Lord*. But... things would soon turn sour. Shortly afterward his chart-topping success with *My Sweet Lord* Harrison was sued for plagiarism by the publishers of *He's So Fine*, Bright Music. The judge ruled that it was a case of 'unconscious' plagiarism; George still had to pay a mighty \$1.6 in damages. Ouch! The line that got George into hot water was 'I really want to see you.' And there was one other time where copyright lawyers got involved...read on.

14. In The Mood: The Glenn Miller Orchestra

This time it was George Martin who got wrapped on the knuckles. *All You Need Is Love* was the Beatles' 'song for the world' recorded (mostly) live for the Our World satellite link-up programme. The idea was to embellish the song with 'quotes' from well-known, but out-of-copyright compositions. George Martin's speedily assembled arrangement included the French National anthem (*La Marseillaise*), Bach's Two-Part Invention, *Greensleeves*, and *In The Mood*. Martin was right – all were free from copyright apart from one thing – he used the intro from *In The Mood* which was copyrighted as Glen Miller's arrangement. The Beatles refused to cough up, so EMI came to George Martin who had been paid only £15 for the arrangement. Luckily for the Beatles' producer, it was love that prevailed and EMI settled the tab on Martin's behalf.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3





15. The Merseys: Sorrow

The Beatles recorded *It's All Too Much* in May '67, more than six weeks before the *All You Need Is Love* broadcast with its pot-pourri of assorted musical references; was it George Harrison who started the 'quoting' trend with the outro to this psychedelic pot-boiler? Amid the chaotic, swirling coda not only do we hear George sing 'with your long blonde hair and your eyes of blue' (one for Pattie?), taken straight from the first line of the Mersey's *Sorrow*, but also two unison trumpets playing a phrase from the classical piece commonly known as *The Trumpet Voluntary* (also popular on football terraces). This time George was lucky – the American songwriters of *Sorrow* never came for a penny.

16. Albatross: Fleetwood Mac

The 'Mac' outsold both the Beatles and the Stones in 1969 – they were truly the band of the moment at the end of the swinging decade. According to composer Peter Green, No 1 hit *Albatross* was based on the Santo and Johnny hit *Sleepwalk* and the Beatles based the start of their *Sun King* on *Albatross*. 'That's where we pretend to be Fleetwood Mac for a few minutes' said John Lennon. 'I keep reading everyone says it's like Albatross,' added Ringo, 'and it is you know.' A word for the guitar legend and Fleetwood Mac leader Peter Green, who passed away peacefully on 25th July 2020.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



17. Long Tall Sally: Little Richard

A classic song by the late Little Richard Penniman, one that needs no introduction. The teenage Paul McCartney would belt out his version for anyone in earshot and it remained a staple in the Beatles' live repertoire, being the closing number on their last official concert at Candlestick Park, San Francisco on 29th August 1966. But to Lennon and McCartney it was more than just a great rocker. 'To write a good song with just one note – like *Long Tall Sally* - is really hard. We get near it with *The Word*.' The verse of *Drive My Car*, also from *Rubber Soul*, was another with the one-note treatment.

18. Cathy's Clown: The Everly Brothers

This 1960 45rpm (and the Everlys themselves) had a massive impact on the Beatles - in fact Paul McCartney has said that they tried to play down their influence early on in their career for fear of being labelled copycats. The Beatles used the Everly's musical ploy – as on the word 'love' in *Cathy's Clown* – with their vocal harmonies on both *Love Me Do* (the word 'please') and then to even greater effect on the verses of *Please Please Me*. Paul McCartney: 'I did the trick of remaining on the high note while the melody cascades down from it.' Generally, it was Don Everly who sang the lower main melody and younger brother Phil who provided the high harmony. Let 'em in!

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3





19. Twenty Flight Rock: Eddie Cochran

Paul McCartney first saw Cochran and his mighty Gretsch 6120 reeelin' and a-rockin' through Twenty Flight Rock in the film *The Girl Can't Help It* around March '57. A few months later it was McCartney's choice of 'audition' number for a place in the Quarry Men, hopefully guaranteed to impress the hard-faced, 16-year-old John Lennon on that fatefully meeting at Woolton Village Fete on 6th July 1957. He knew all the words. And he looked a bit like Elvis. He was in. Take a listen to the song's lyrics – they really don't write 'em like that anymore.

20. Raunchy: Bill Justis

While we're on the subject of auditions, there's the famous story – well remembered by John, Paul and George – of how the Quarry Men gained their lead guitar player. The almost fifteen-year-old George, growth spurt still to come, was with John and Paul on the top deck of a Corporation bus, quiet and shy but encouraged by Paul, 'Go on play it for him (John)' and so he did. The guitar instrumental Raunchy was perfectly demonstrated by the young guitarist and to quote Paul, 'We all fell about, that's it you're in - audition over.' And then there were three.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



21. The Goons: Ying Tong Song

On John Lennon's 16th he was given a generous birthday card full of cash and invested in two 78 records. One, maybe predictably, was Elvis' *Hound Dog*, the other was the combined work of Peter Sellers, Spike Milligan and Harry Secombe – BBC radio's resident loonies - the Goons. For a long-term Goon devotee and listener, this little piece of 'British rubbish' provided a madcap mix of off-beat voices, sound effects and a soundscape crazy enough to infuse a teenage imagination already primed for lift off. Although, not the producer of the Decca label's *Ying Tong Song*, George Martin had worked with members of the Goons on other EMI recordings and that was as good a calling card as you could get for the Beatles. Recordings such as *Tomorrow Never Knows* and *Revolution No 9*, coupled with their love of studio 'happy accidents' underline the Beatles love of sound itself - the Ying Tong Song an inviting portal into a world of sonic possibilities.

Sleeve notes and songs and chosen by:

André Barreau (Bootleg Beatles Co-founder)

playlist no.3



BOOTLEG

BEST OF

LEND ME YOUR TUNE

**A COMPENDIUM OF SONGS AND MUSIC
THAT INSPIRED THE BEATLES**



playlist no.3

