

THE BEATLES

First Session

Essential Beatles Listening, late 1962-late 1963:

1. *Please Please Me* (EMI, the Beatles' first album, originally released March 1963). The album that established the blueprint not just for the Beatles' career, but for the British Invasion and much of 1960s rock. In addition to containing their imaginative versions of an assortment of classic American rock and soul songs, eight of the fourteen songs show Lennon and McCartney starting to flower as rock's greatest songwriters. Key tracks: their first big British hit single, "Please Please Me"; two other of their first great original songs, "I Saw Her Standing There" and "Do You Want to Know a Secret"; and their most popular and raucous cover ever, "Twist and Shout," which opened many Beatles concerts for the next couple of years.

2. *With the Beatles* (EMI, the Beatles' second album, originally released November 1963). Although it was like *Please Please Me* almost equally divided between original material and covers, the originals in particular showed enormous growth in the sophistication of their melodies and harmonies, and all tracks showed their and George Martin's increased confidence in devising powerful arrangements specifically suited for the recording studio. Key tracks: "All My Loving," one of the first Paul McCartney-dominated Lennon-McCartney compositions to become a popular standard; "It Won't Be Long," one of the greatest early John Lennon-dominated compositions not to be chosen as a single; "Don't Bother Me," George Harrison's first composition; the early Motown classic "Money," one of their most exciting covers.

3. From *Past Masters Vol. 1* (EMI): "From Me to You"/"Thank You Girl" (the Beatles' third single, released April 1963); "She Loves You"/"I'll Get You" (the Beatles' fourth single, released August 1963); "I Want to Hold Your Hand"/"This Boy" (the Beatles' fifth single, released October 1963). All three of these songs were big hits in the UK, with "She Loves You" establishing them as the biggest musical phenomenon ever in Britain, and "I Want to Hold Your

Hand" finally breaking them as superstars in the United States. The ballad "This Boy" was the first of their B-sides to exhibit nearly as much or equal quality as the A-side, showcasing their close vocal harmonies.

Recommended additional recordings by the Beatles, 1958-1963

1. From *Anthology Vol. 1* (EMI): All of disc one, tracks 1-7 on disc two. Like the rest of the three *Anthology* volumes, this contains rare recordings, virtually all of them unreleased before 1995. Among the key 1962-63 material on the first *Anthology* volume: songs from their 1962 Decca Records audition, including two Lennon-McCartney originals the Beatles never put on their official releases; two tracks from their 1962 EMI audition for George Martin; "How Do You Do It," which Martin wanted them to issue as their first single; several 1961 studio recordings made in Hamburg; a 1963 studio outtake of "One After 909," six years before it was revived for *Let It Be*; and live 1963 recordings from the dawn of Beatlemania.

2. From *The Beatles Live at the BBC* (EMI): All tracks on this compilation that are from 1963. The Beatles' BBC broadcasts gave them the opportunity to broadcast live-in-the-studio versions of songs from their records, as well as numerous tunes (mostly covers) they never cut for release. Key tracks: "Solider of Love" (originally by Arthur Alexander), one of the non-Beatles songs that sounds most like an early Lennon-McCartney composition; "Don't Ever Change" (originally by the Crickets), another of the non-Beatles songs that sounds most like an early Lennon-McCartney composition, and written by Gerry Goffin and Carole King, the songwriting team they most admired; "Lucille," a Little Richard cover with one of McCartney's greatest rowdy upper-register vocals; and songs by the Everly Brothers, Chuck Berry, Carl Perkins, and other major early heroes that the Beatles never put on their official records.

3. From *On Air: Live at the BBC Volume 2* (Capitol/Apple/UMe/BBC): Most of the tracks on this two-CD compilation, not released until 2013, are from 1963, and none of them were on *Live at the BBC*. The bad news is that most of them are

different versions of songs they did put on their official albums – in fact, other BBC versions of some of them appeared on the first volume. But there are a few songs they didn't release in studio form that hadn't been available before as done by the Beatles, like Chuck Berry's "I'm Talking About You," Carl Perkins's "Lend Me Your Comb," and "Beautiful Dreamer." And even the ones of which studio (and other BBC) versions are available elsewhere are quite fresh and enjoyable.

4. *Bootleg Recordings 1963* (iTunes): Released by iTunes in download-only availability in late 2013, these 58 tracks amount to a double CD of previously unissued Beatles material from 1963. Most of these are BBC recordings (none of songs which aren't available in different versions elsewhere). There are also alternate takes of a few songs from *Please Please Me*, "From Me to You," "Thank You Girl," and "Hold Me Tight," and demos of two Lennon-McCartney compositions given to other Liverpool acts to record ("Bad to Me," a hit for Billy J. Kramer & the Dakotas, and "I'm in Love," a British hit for the Fourmost). This by no means includes all of their remaining unreleased material from 1963, but it does mop up much of the best of what was left, even if the download-only format will be inconvenient to those who prefer physical product more readily available in retail outlets.

5. *The Beatles Live! At the Star-Club in Hamburg, Germany* (Lingasong LP). Although the fidelity is poor, these recordings, made in late December 1962, allow us to hear the Beatles playing live shortly after Ringo joined, and shortly before they shot to stardom. They include many covers the Beatles never recorded in the studio, and some they never even recorded for the BBC, like Chuck Berry's classic "Little Queenie." They also include some unlikely covers of pop standards, such as "Falling in Love Again" (made famous by Marlene Dietrich) and Frank Ifield's 1962 hit "I Remember You." The material has been reissued countless times over the years in part or whole on LP and CD.

Notable unreleased Beatles material, 1962-1963:

1. Complete Decca Records audition tape, January 1, 1962 (ten of the fifteen tracks have not been officially released). With

Pete Best on drums, this is essentially the Beatles' first album-length recording in professional studio quality. The ten unreleased songs include one Lennon-McCartney original, "Love of the Loved"; early versions of "Money" and "Till There Was You"; and covers of unlikely pop songs like "September in the Rain" and Bobby Vee's "Take Good Care of My Baby."

2. Numerous BBC sessions from March 7, 1962-December 18, 1963 not on *The Beatles Live at the BBC, On Air: Live at the BBC Volume*, or *The Bootleg Recordings 1963*. In addition to including many versions of songs they also did on their early albums, these include a couple of early-to-mid-1962 broadcasts (in lo-fi quality, unfortunately) on which Pete Best was still on drums. Also included are different versions of some of the unusual covers, such as "Hippy Hippy Shake" and Chuck Berry's "Too Much Monkey Business," for which other versions were selected on official releases.

Recommended additional reading (in addition to sections on the pre-1964 Beatles on general suggested reading list):

1. *The Quarrymen*, by Hunter Davies (Omnibus Press, 2001). The author of the first comprehensive Beatles biography (in 1968) tells the story of all the members who *didn't* become famous in the band that evolved into the Beatles.

2. *The Man Who Gave the Beatles Away*, by Allan Williams and William Marshall (Macmillan, 1975). Allan Williams was the Beatles' first manager, or sort of manager, in the early 1960s before Brian Epstein came along. It's since been admitted that his memoir takes some poetic license with his recreation of his experiences with them in the early days, but it still gives us some insight into the Beatles' characters and the Liverpool scene in their formative years.

3. *Drummed Out! The Sacking of Pete Best*, by Spencer Leigh (Northdown Publishing, 1998). A study of Pete Best's still-controversial dismissal from the Beatles, from a top authority on Liverpool rock.

4. *The Beatles - From Cavern to Star-Club*, by Hans Olof Gottfridsson (Premium Publishing, 1997). Large, expensive, hard-to-

find Swedish volume (written in English) with extensive details about their pre-1963 recording activities.

5. *The Restless Generation*, by Pete Frame (Rogan House, 2007). The most extensive overview of British rock in the 1950s gives a picture of the UK rock scene in which the Beatles grew up – and which, to an extent, they rebelled against and overhauled.

6. *Always Magic in the Air*, by Ken Emerson (Penguin, 2006). Superb history of the Brill Building songwriting and production teams that, more than any other, inspired John Lennon and Paul McCartney to write pop-rock songs of equal (and soon greater) sophistication.

7. *The Beatles: The BBC Archives*, by Kevin Howlett (Harper Design, 2013). More for heavy fans than casual ones, this coffee-table book documents and details all of the Beatles' BBC radio and television performances from 1962-1970. Since they were on radio often between 1962 and 1965, coverage is particularly thorough for their radio sessions. The text straightforwardly describes their appearances, including some transcripts of interview segments, and there are reprints of rare BBC documents and memos relating to their appearances.

Recommended DVDs/videos:

1. *The Beatles Anthology 1 & 2* (Apple, 2003). The first two episodes (combined onto one 150-minute DVD) of the Beatles' official documentary tell the story of the band from the beginning of their career until February 1964. Like all of the *Anthology* volumes, it includes extensive interviews with McCartney, Harrison, and Starr; archive audio clip interviews of Lennon; and a wealth of vintage performance and interview footage.

2. *Best of the Beatles* (Lightyear, 2005). Two-hour documentary of Pete Best and his time with the Beatles, including much interview material with Best himself, and lots of DVD extras.

3. *Produced by George Martin* (Eagle Vision, 2012). BBC documentary on George Martin naturally has a lot on his work with

the Beatles, though it also covers his extensive pre-Beatles career working with the likes of Peter Sellers, as well as some other rock acts he produced, like Jeff Beck and America.

4. ***Eight Days a Week: The Touring Years*** (Capitol, 2016).

Documentary focusing on the Beatles' live performances during the 1963-66 Beatlemania era, with some additional coverage of their earlier years and their few post-1966 live performances after retiring from touring. Although this doesn't have much material or information that's not elsewhere, it's put together very well, with lots of concert footage and some interviews with participants/fans/experts (including Paul McCartney and Ringo Starr).

5. ***1+*** (Apple, 2015). This could be listed in the handouts for all seven weeks of the course, as its material spans 1962 to 1970. It's a little dry to summarize the contents, but the basic facts are that this two-DVD/one-CD set includes fifty short films featuring the Beatles. One DVD has one film for each of the 27 songs on the CD (which repackages their greatest-hits compilation *1*); the other DVD has 23 more films, some of them for songs on the CD, some of them for songs not on the CD. The majority of the fifty short films are promotional films the Beatles made back in the 1960s, most for A-sides and B-sides of singles. In other cases, some vintage live or mimed clips that weren't specifically made as promo films are used; in the least interesting cases, there are way-after-the-fact DVD-age videos that were constructed specifically for repromotional use. But the main attractions are those promo films, which have never before been officially issued together in a DVD package (though some are seen in part or full in the *Anthology* documentary).

Notable people:

John Lennon: Born October 9, 1940, to Julia and Fred Lennon. Raised by aunt Mimi Smith and her husband George (who died in 1955). Co-founded Quarrymen with school friend Pete Shotton, and became rhythm guitarist, singer, and songwriter in the Beatles.

Paul McCartney: Born June 18, 1942, to Mary and Jim McCartney. One brother, Mike, who later became musician under the name Mike

McGear and part of the British comedy-pop music group the Scaffold. Joined Quarrymen in summer 1957, and became bassist, singer, and songwriter in the Beatles.

George Harrison: Born February 24, 1943, to Louise and Harold Harrison. Two older brothers, Harry and Peter, and one older sister, Louise. Joined Quarrymen in early 1958, and became lead guitarist, singer (though not as often as John or Paul), and songwriter (though later than John or Paul) in the Beatles.

Ringo Starr: Born July 7, 1940 (birth name Richard Starkey), to Elsie and Richard Starkey, who divorced when Ringo was very young; Elsie married Harry Greaves in 1953. Serious childhood illnesses kept him hospitalized on and off for years, and kept him from completing much of his schooling. Joined Rory Storm & the Hurricanes as drummer in the late 1950s. Replaced Pete Best as drummer in the Beatles in mid-August 1962; occasional singer, and very occasional songwriter, for the group.

Julia Lennon: Mother of John Lennon. Son John given to sister Mimi to raise in the mid-1940s, as Julia's lifestyle was considered too unstable an environment. Julia had children with other men, and John and Julia became close again when John became a teenager. Julia's death when she was run over by a car driven by an off-duty policeman in 1958 affected him deeply. The Beatles song "Julia" was written about her.

Fred Lennon: Father of John Lennon. Considered something of a drifter, often working at sea. After losing custody of John when his son was around five, didn't see him again for nearly twenty years.

Mary McCartney: Mother of Paul McCartney. Worked as a midwife before her death from cancer in 1956. The Beatles song "Let It Be" was partially inspired by her.

Jim McCartney: Father of Paul McCartney. Raised Paul and his brother Mike on his own from 1956 onward. Cotton salesman who had been a professional jazz musician in his youth.

Louise Harrison: Mother of George Harrison (whose sister is also named Louise). By far the most encouraging of the Beatle parents toward the musical career of her offspring.

The Quarrymen: Formed by John Lennon and Pete Shotton around 1956, named after their high school, Quarry Bank High School in Liverpool. Originally played a mixture of skiffle music and rock music, quickly gravitating toward rock and roll. Went through several lineups, members including Lennon (guitar and vocals), Shotton (washboard), Len Garry (tea chest bass), Eric Griffiths (guitar), Rod Davies (banjo), Duff Lowe (piano), Colin Hanton (drums), and Ken Brown (guitar). Paul McCartney joined on guitar and vocals in summer 1957; George Harrison joined on guitar around early 1958; and the group evolved into the Beatles by 1960.

Cynthia Lennon (maiden name Cynthia Powell): Met John Lennon when both were students at the Liverpool College of Art in the late 1950s. Became John's girlfriend for the next few years, marrying him in August 1962 after becoming pregnant with their only child, son Julian. Divorced John about a half-dozen years later. Wrote two memoirs about John, the later and better of which is simply titled *John*.

Stuart Sutcliffe: Close friend of John Lennon, the pair meeting as students at the Liverpool College of Art in the late 1950s. Sutcliffe was considered the best student in the school; Lennon, one of the worst. In early 1960, Sutcliffe joined the Beatles on bass, after spending the money he unexpectedly won as a prize in an art competition to buy a bass guitar. Never became accomplished on bass, but played with the Beatles in Liverpool and Hamburg until around mid-1961. Became engaged to Astrid Kirchherr in Hamburg, and after leaving the Beatles, studied at the Hamburg School of Art until his death from a brain hemorrhage on April 10, 1962.

Pete Best: Began drumming as a teenager in the late 1950s with the Black Jacks, who often played at the Casbah Club run in the basement of his large Liverpool house by his mother, Mona Best. Joined the Beatles as drummer in mid-August 1960, just before their first trip to Hamburg. Beatles drummer for the next two years before being fired in mid-August 1962, to be replaced by Ringo Starr.

Mona Best: After encouraging her son Pete to take up drums, did much to help the Beatles get bookings until Best was fired in mid-August 1962.

Allan Williams: Liverpool club owner who did much to set up their first tour (backing singer Johnny Gentle in Scotland) and their first trip to Hamburg, as well as help with various other aspects of their career, although he was never quite the band's official manager.

Astrid Kirchherr: Fiancée of Stuart Sutcliffe, whom she met in 1960 while the Beatles were playing in Hamburg, although Sutcliffe died before they could marry. First photographer to capture the Beatles' charisma on camera, with many of her pictures of the band in the early 1960s reprinted around the world over the last fifty years. Also sometimes credited with devising the Beatles haircut after cutting and restyling Sutcliffe's hair.

Klaus Voormann: Ex-boyfriend of Astrid Kirchherr, who remained close friends with Kirchherr and Sutcliffe after they began their relationship. First of the bohemian Hamburg student crowd to discover and become a fan of the Beatles when they played in Hamburg's red-light Reeperbahn district. Learned bass guitar and later played with several British rock groups, eventually playing onstage and in the studio with John Lennon in the late 1960s and early 1970s, and on George Harrison's 1970 *All Things Must Pass* album. Designed the sleeve of the Beatles' 1966 album *Revolver*.

Jürgen Vollmer: Hamburg friend of Astrid Kirchherr and Klaus Voormann. Also a photographer who took some of the first notable pictures of the Beatles, the most famous being the shot of John Lennon in a doorway that appears on the cover of Lennon's 1975 *Rock'n'Roll* solo album. Credited with cutting Lennon and McCartney's hair into the bangs-forward Beatles style for the first time when John and Paul visited him in Paris in 1961.

Tony Sheridan: One of the first accomplished rock'n'roll guitarists and singers in Britain. Met the Beatles in Hamburg in the early 1960s. The Beatles backed him on several recording sessions in mid-

1961 (as well as taking the opportunity to record a couple of tracks on their own), which marked the first time the Beatles had been in a professional recording studio.

Rory Storm & the Hurricanes: One of the most popular rock groups in Liverpool in the early 1960s, with Ringo Starr on drums. Also often played in Hamburg, sometimes at the same time and club as the Beatles. Ringo left the group in mid-August 1962 to join the Beatles, before Rory Storm & the Hurricanes had made any of their scant recordings.

Bill Harry: Student at the Liverpool College of Art with Lennon and Sutcliffe. In mid-1961 he founded *Mersey Beat*, Liverpool paper devoted solely to covering local rock music, which did a great deal to popularize the Beatles in the region.

Brian Epstein: Ran the most successful record store in Liverpool, NEMS, in the early 1960s. Became the Beatles' manager shortly after seeing them at the Cavern Club in Liverpool, close to his store, in late 1961. Instrumental in polishing their image and getting them a record deal with EMI. Also managed several other Liverpool rock acts, including Gerry & the Pacemakers and some (such as Billy J. Kramer, the Fourmost, and Cilla Black) who covered Lennon-McCartney songs the Beatles didn't record.

Tony Barrow: Early Beatles publicist who helped set up their first audition with a major British label, Decca Records, in late 1961.

Dick Rowe: Decca Records executive, infamous for turning down the Beatles after they auditioned for the label (on a session produced by Mike Smith, not Rowe) on January 1, 1962.

George Martin: Producer for EMI Records' subsidiary label Parlophone Records. The Beatles successfully auditioned for EMI (with Pete Best still on drums) in June 1962, and Martin signed them to a recording contract. He would produce almost all of their recording sessions, usually at Abbey Road Studios (then known as EMI Studios) in London. Vital to helping maximize the quality of their recorded sound, he is arguably the most important person in the Beatles' saga other than John, Paul, George, and Ringo.

Dick James: British music publisher. With Brian Epstein he formed Northern Songs to publish the compositions of the Beatles. Considerable acrimony was stirred when he sold the company at the end of the 1960s.

Neil Aspinall: Boarder in the Pete Best family home, becoming the Beatles' first road manager in the early 1960s, through his friendship with Best. Stayed on in that capacity after Best left, eventually becoming chief executive of their company Apple Corps.

Mal Evans: Became another road manager for the Beatles in 1963, serving in that capacity with Aspinall for their next three years of tours. Remained a personal assistant to the Beatles in the late 1960s until the end of their career.

Maureen Starr (maiden name Maureen Cox): Beatles fan who became Ringo's girlfriend after meeting him at the Cavern around late 1962. Married him in February 1965 after becoming pregnant with their first child, Zak.

Jane Asher: Became Paul McCartney's girlfriend after they met in spring 1963. Their relationship lasted five years, but although they became engaged in late 1967, they broke off both the engagement and relationship in mid-1968. Asher's brother, Peter, was part of the British Invasion duo Peter & Gordon, and would later work with Paul at Apple Records.

The Rolling Stones: Became friends with the Beatles in spring 1963 after the Beatles saw them live. George Harrison recommended to Dick Rowe (who had turned down the Beatles) that Rowe sign the Stones to Decca Records, which Rowe did shortly afterward. The Rolling Stones' second UK single, "I Wanna Be Your Man," was written for them by Lennon and McCartney, and became a British hit around the same time the Beatles' version appeared on *With the Beatles* in late 1963. The Rolling Stones would become the Beatles' chief commercial and artistic rivals throughout the rest of the late 1960s, without ever quite matching them in sales or influence.

Robert Freeman: Photographer and designer of the album covers for *With the Beatles*, *A Hard Day's Night*, *Beatles for Sale*, *Help!*, and *Rubber Soul*.

Notable landmarks:

John Lennon's childhood home, mid-1940s-early 1960s: Known as "Mendips" at 251 Menlove Avenue in Liverpool. Now a British National Trust historic landmark, and open to the public for tours.

Paul McCartney's childhood home, mid-1950s-early 1960s: At 20 Forthlin Road in Liverpool. Now a British National Trust historic landmark, and open to the public for tours. The Beatles would often practice in the small living room, which now has pictures of them on the walls taken by Paul's brother, Mike McCartney.

Quarry Bank High School: Where John Lennon attended high school, along with several other members of the Quarrymen.

Liverpool Institute High School for Boys: Where Paul McCartney and George Harrison attended high school, meeting on the bus to school. Reopened in 1996 as the Liverpool Institute for Performing Arts, largely due to the efforts of McCartney.

St. Peter's Church, Liverpool: Where John and Paul met at a garden party where the Quarrymen were playing on July 6, 1957. Paul was asked to join the Quarrymen soon afterward.

Liverpool College of Art: Where John Lennon, Stuart Sutcliffe, and Cynthia Lennon went to school in the late 1950s and early 1960s, though Lennon and Sutcliffe left to play with the Beatles in Hamburg.

The Casbah: Youth club in the basement of Pete Best's large family home, where the Quarrymen played for several weeks in 1959 and met Best. Now an English Heritage building, and open for public tours.

The Indra Club: Small club run by Bruno Koschmider where the Beatles first played in Hamburg in 1960, from mid-August until early October.

The Kaiserkeller Club: Bigger club, also run by Bruno Koschmider, where the Beatles played on their first trip to Hamburg in 1960, from early October until the end of November.

The Top Ten Club: Bigger club where the Beatles played in Hamburg for three consecutive months in 1961, from the beginning of April to the beginning of July.

The Star-Club: Far bigger, more famous club in Hamburg where the Beatles played in Hamburg for three separate stints in 1962. Many other Liverpool bands, bands from elsewhere in the UK, and US rock stars also played here in the 1960s. Some of their final shows here in December 1962 were recorded, and material from those tapes was eventually released in the late 1970s.

The Cavern: Cellar club in central Liverpool where the Beatles played by far the most often in their hometown, performing about 300 shows there between February 1961 and August 1963. The first time Brian Epstein saw the Beatles perform was at the Cavern, in November 1961. The first footage of the Beatles performing with sound was shot here in August 1962, days after Ringo had joined the band. Many other Liverpool bands played here, as well as quite a few others from around the UK, after the Beatles had made Liverpool Merseybeat famous. Demolished in 1973, but reconstructed near its original site and reopened in the 1980s. Remains a live venue and tourist attraction today.

Abbey Road Studios (formerly EMI Studios, until 1970): The London studio where the Beatles successfully auditioned for EMI and George Martin in 1962, recording most of their studio sessions there for the rest of their career. The street crossing made famous by the cover of the *Abbey Road* album is just outside the studios.

London Palladium: The central London venue where the Beatles' October 13, 1963 concert, televised all over Britain, more or less officially launched "Beatlemania" in the UK.

Prince of Wales Theatre: Another central London venue where the Beatles' appearance before the queen at the Royal Command Performance in November 1963 helped solidify the Beatles as an entertainment phenomenon with unprecedented across-the-board popularity.

Twelve Essential Albums by Artists of the 1950s and Early 1960s Who Were Influential on the Beatles:

1. **Elvis Presley, *The King of Rock'n'Roll: The Complete 50's Masters*** (RCA). The Beatles did not cover any of his songs on their official releases, but did some on the BBC and quite a few live in their early years. He was the biggest influence on getting them and millions of other teenagers into rock'n'roll in the 1950s.

2. **Chuck Berry, *The Great Twenty-Eight*** (Chess). The most influential 1950s rock'n'roll guitarist and songwriter. The Beatles covered his "Roll Over Beethoven" and "Rock'n'Roll Music" on official albums, and did many other of his songs on the BBC and live onstage.

3. **Little Richard, *The Very Best of Little Richard*** (Specialty). Possibly the biggest influence on the most raucous, rock'n'roll-oriented side of Paul McCartney's vocals. The Beatles covered his "Long Tall Sally" on a 1964 EP, with Paul on lead vocals.

4. **Carl Perkins, *Original Sun Greatest Hits*** (Rhino). Probably the greatest inspiration to George Harrison as a guitarist. The Beatles covered his songs "Honey Don't," "Matchbox," and "Everybody's Trying to Be My Baby" on various official 1964 releases.

5. **Buddy Holly, *Gold*** (Geffen). A huge hero to John, Paul, and George in approximately equal measures, for his rockabilly-pop songwriting, singing, and guitar playing. The Beatles covered his "Words of Love" on *Beatles for Sale*, and did many other of his songs on the BBC and live. They recorded his "That'll Be the Day" at their very first session at a recording studio in Liverpool in 1958, when they were still the Quarrymen.

6. **The Everly Brothers, *Heartaches & Harmonies*** (Rhino). Huge influences on the Beatles' vocal harmonies. They didn't cover any of their songs on their official releases, but did some on the BBC and live. The Everlys' 1960 hit "Cathy's Clown" was a likely influence on the writing and vocal harmonies of the Beatles' first British hit, "Please Please Me."

7. **Larry Williams, *Bad Boy*** (Specialty). This Little Richard-like '50s singer was a major icon to John Lennon, who sang lead on all three of the Williams songs the Beatles put on mid-'60s releases: "Slow Down," "Bad Boy," and "Dizzy Miss Lizzy."

8. **Roy Orbison, *16 Biggest Hits*** (Legacy). The Beatles didn't cover any of his songs on their records, but did his "Dream Baby" at their very first BBC session in March 1962, before they had a record contract. They toured with him in Britain in 1963, and his high soaring vocal style was an influence on the writing of their first UK smash, "Please Please Me."

9. **Arthur Alexander, *The Ultimate Arthur Alexander*** (Razor & Tie). Although he was not a big star, he was a huge influence on John Lennon's songwriting. The Beatles covered his "Anna" on their first album, 1963's *Please Please Me*, as well as his "Soldier of Love" and "A Shot of Rhythm and Blues" in 1963 on the BBC. Alexander's influence on Lennon's singing and songwriting is especially apparent on "All I've Got to Do," from the Beatles' second album, 1963's *With the Beatles*.

10. **The Shirelles, *25 All-Time Greatest Hits*** (Varese Sarabande). Of the numerous girl groups the Beatles loved, the Shirelles were the biggest. The Shirelles often did songs by the Brill Building songwriters who were big influences on Lennon and McCartney's songwriting, including Burt Bacharach and especially the team of Gerry Goffin and Carole King, who wrote the Shirelles' "Will You Still Love Me Tomorrow" (and also wrote the Cookies' girl group hit "Chains," covered by the Beatles on *Please Please Me*). The Beatles covered two Shirelles songs on their first album, "Baby It's You" (co-written by Bacharach) and "Boys."

11. **The Miracles, *Ooo Baby Baby: The Anthology*** (Motown). Early Motown soul-pop songs were highly regarded by the Beatles, who put three of them on their second album, *With the Beatles*. These included "Money" (originally by Barrett Strong), "Please Mr. Postman" (originally by the Marvelettes), and "You've Really Got a Hold on Me," originally by the Miracles and sung by Smokey Robinson, the greatest of Motown's songwriters. George Harrison remained a huge Miracles fan, well past the point at which the Beatles were no longer doing other artists' songs on their releases.

12. **Various Artists, *Beatle Originals: The Original Versions of the Songs the Beatles Made Famous*** (Rhino LP). Although this 1986 vinyl LP compilation may be hard to find, it has the original versions of many of the songs the Beatles covered on their 1963-1965 releases, some of which (such as the Donays' "Devil in Her Heart" and Dr. Feelgood's "Mr. Moonlight") are not often found on CD reissues.

Honorable mention: Peter Sellers, *A Celebration of Sellers* (EMI). The influence was only occasionally obvious on their records (though more so on the Christmas fan club singles they made between 1963 and 1969), but the Beatles were all big fans of the British comedy team featured on the radio program *The Goon Show*, the most famous of whom was Peter Sellers. That influence made itself felt prominently in the Beatles' image, especially in their comic banter in their films and when being interviewed. One of the reasons the Beatles and George Martin hit it off so well was that he immediately impressed them when they learned he'd produced records by "the Goons," including ones by Sellers. In 1966, Sellers had a UK hit with a comic spoken word recitation of "A Hard Day's Night."