

*Help!***Single release**

Parlophone R 5305

Released 23 July 1965

Help!

[Lennon-McCartney]

Recorded 13 April, 24 May

Mixed 18 June (mono, stereo)

John – lead vocals, acoustic guitar

Paul – harmony and backing vocals, bass

George – harmony and backing vocals, lead guitar

Ringo – drums, tambourine

“It’s real. The lyric is as good now as it was then. It’s no different, you know, and it makes me feel secure to know that I was that ... aware of myself then. It was just me singing ‘help’, and I meant it.”

Back in the summer of 1965, it was hard to believe that John would be genuinely pleading for help. It seemed he had everything that money and fame could give him, and that he was enjoying the whole experience. The world loved the Beatles, and surely, love was all you needed. Even John’s early analysis of his state of mind at the time – the above comment is from 1970 – was extraordinarily self-aware. But with fifteen years of hindsight, he tempered the observation by acknowledging that it was a *subconscious* cry for help.

“I was eating and drinking like a pig and I was fat as a pig, dissatisfied with myself and subconsciously I was crying for help ... Most people think it’s just a fast rock ‘n’ roll song. I didn’t realise it at the time, I just wrote the song because I was commissioned to write it for the movie ... it was my fat Elvis period. You see the movie: he – I – is very fat, very insecure, and he’s completely lost himself ... Now I may be very positive – yes, yes – but I also go through deep depressions where I would like to jump out the window, you know.”

John said that the song was originally written as a ballad, and it is the manner of the recording as much as the public’s perception of the Beatles that mask the message he was trying to convey. Not only is it a defiantly upbeat arrangement, but the lyric is also reminiscent of an earlier number – “please, please (help) me”. This may have been intentional, and it is an interesting coincidence that ‘Please Please Me’ was apparently also written as a slower number (this time in the style of Roy Orbison), and, on the suggestion of George Martin, recorded at a faster pace for commercial reasons. John said of ‘Help!’, “I don’t like the recording that much. The song I like. We did it too

fast, to try to be commercial.” It seems the message was lost in part because of the nature of the first film – *A Hard Day’s Night* defines the loveable mop-top image, fixing the stereotypes of the Fab Four individually and as a whole. *Help!* only reinforced the image.

But it is clear now that we have had the chance to take a deep breath and look objectively at the song, at the development and changes in John’s life and his character, and put Beatlemania in context, we can see that everything was not slotting into place as it should have done. John found himself stranded in Weybridge, with nowhere to look but inside, and naturally turned to drugs, principally cannabis, to provide a means of escape. The glamour of fame was also barren, confusing and frustrating. He was confused by the Beatles’ appeal to older people – he wanted the Beatles to stay a rock ‘n’ roll group – and frustrated because he felt he could not get enough of what was coming to him. He told Ray Coleman in 1965, “When we got *nearly* big, people started saying to us: ‘You’re the biggest thing since...’ And I hated that. I wanted the Beatles to be just *the* biggest thing. It’s like gold. The more you get the more you want.”

‘Help!’ was born of these circumstances, a truly extraordinarily personal song, particularly coming from one with a reputation like John’s. Now that we know he really meant what he was singing, how could we not have seen it at the time? True, there is distancing in the arrangement, and in the jokey exclamation mark, not to mention the cod-James Bond introduction that precedes the Capitol album track. But those words – “But now these days are gone, I’m not so self-assured / Now I find I’ve changed my mind, and opened up the doors ... But every now and then I feel so insecure / I know that I just need you like I’ve never done before”.

There is also the delivery of the words – John sounds particularly earnest, and yet weary and dejected in the repeat of the first verse. Paul is not there to bolster the song this time, as with ‘I Don’t Want To Spoil The Party’,

so notwithstanding the curious backing vocal arrangement, John sings it straight. He is not hurried by the increased tempo of the arrangement, and is constantly in danger of slipping behind. The backing vocals seem to contrive to force a confession out of him, cajoling and encouraging him to open up and say what is on his mind. This is highlighted by the static melody – for now, it's all in the words. This is typical of John's writing, of course. Many of his songs – pick them at random: 'Julia', 'I'm Only Sleeping', 'Lucy In The Sky With Diamonds' – don't stray far from home melodically. He remembers Paul saying "Well, why don't you change that there? You've done that note fifty times in the song. You know, I'd grab a note and ram it home." Here the technique, if technique it is, emphasises the urgency of the message, without any sense of artificiality.

This unusual anticipatory backing vocal was Paul's idea. In fact, although the impression comes across of

the backing vocals anticipating the lead, they initially precede the first line, but then repeat a bar later what has just been sung. They again anticipate the second line and then fall in step and harmonise for the latter half of the line. This has the interesting effect for the first verse of emphasising the retrospection of the lyric, by coinciding "younger" with "young".

When — when I was young
When I was younger, so much younger than today

I never need — help in any way
I never needed anybody's help in any way

This anticipation of lyrics is mirrored by the vocal line at the end of the verse, when the backing vocals repeat the C#-E-C#-B-A of the melody, but with a different rhythm –

The image shows a musical score for the chorus of 'Help!' in G major (one sharp). It consists of two staves: a vocal line and a piano accompaniment line. The vocal line has three measures. The first measure contains the lyrics 'not so self- as-' with a dotted quarter note on 'not', a quarter note on 'so', a dotted quarter note on 'self-', and a quarter note on 'as-'. The second measure contains 'sured' with a dotted half note. The third measure contains 'Now I find I've' with a quarter note on 'Now', a quarter note on 'I', a dotted quarter note on 'find', and a quarter note on 'I've'. The piano accompaniment line has three measures. The first measure has a whole note G. The second measure has a quarter note G, a quarter note A, and a quarter note B. The third measure has a quarter note C#, a quarter note B, and a quarter note A.

'Help!' (Lennon-McCartney) © 1965 Northern Songs

This reflects nicely what had happened so spectacularly at the start. The introductory eight bars are out to grab our attention – and do this perfectly by telescoping the chorus into a single statement, half its length. Having said what he is going to say, John then says it, in all its crushing detail.

John was consciously trying to write a more complex lyric. Maureen Cleave had taken him to task about the monosyllabic simplicity of his words. When he wrote 'Help!' he deliberately put in the words "appreciate", "independence" and "self-assured", but, he remembered, "I proudly showed them to her and she still didn't like them. I was insecure then and things like that happened more than once." It is sadly ironic that he should be made to feel insecure because of the lyrics to a song about feeling insecure.

With all this going on, harmonically, the song offers a fine choice of Beatle fare, with the C#m (iii) spicing up the verse (in i-iii-vi), the closing sequence incorporating the G (bVII) with the D-G-A (IV-bVII-I) expanding a similar statement in 'A Hard Day's Night' (I-bVII-I), and the same chord working well in the chorus (ii-bVII-V-I).

Most powerful is the tension of the first line of the chorus, where he sings an E over the B minor chord, a stark and dissonant fourth that is a cry for help of its very own.

Unusually for the time, the song was recorded as an instrumental track with the vocals dubbed on at a later stage. During run-throughs it soon became clear that George was struggling with the distinctive guitar figures that come before the first verse and under "please please help me". This was then left for later overdubbing after recording and double-tracking of the vocals and backing vocals.

The mono and stereo vocal tracks are different in a number of ways. The most obvious is that verse one's "But now these days" in the stereo is "And now these days" in the (UK) mono version. On the mono version John also seems to sing "I'll open up the door", although his original manuscript of the lyric shows "and opened up the doors", which is what he sings in stereo. The quality of the vocal is also different, being rather more animated in stereo. The double-tracking is also clearer in the stereo version, particularly on the word "insecure". The second line of the mono version's last verse is apparently edited in from

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a different take, although not the take used for the stereo version. However, Mark Lewisohn is at pains to point out that the two versions are both taken from take 12, “the apparent differences in John’s lead vocal being the result of deft George Martin/Norman Smith editing”. What is odd is that on none of the vocal takes 9–12 does John sing “And opened up the doors” – begging the question as to where this comes from, and whether there was another take, or unused vocal double-track overdub.

The answer to this particular enigma was revealed by Brian Kehew and Kevin Ryan in *Recording The Beatles*. A little detective work showed that a photograph of John, Paul and George taken at CTS Studios on 24 May, supposedly of the boys post-synching film dialogue, is actually of them recording vocals for the soundtrack. The presence of George Martin, the grouping of the three around the microphones, and the lack of Ringo would seem to clinch the argument. Which explains why Mark Lewisohn found no record of further ‘Help!’ recording at EMI – this session would not have been documented. The reason for the re-recording of the song’s vocals was hinted at in a contemporary exchange in the monthly *Beatles Book*. In issue 23, from June 1965, Norman Smith talks of a track they were recording that was proving problematic, but doesn’t specify which. In response to a letter some months later, Paul confirms the song was ‘Help!’, adding, “we recorded it ok but later on when we had to fit it to the film we couldn’t. So there are really two versions of the song, one on record and the other on the film track.” The problem therefore seems to have been a mismatch between the recorded vocal and John’s filmed lip movements. This explains why the vocals were redone at CTS, which would otherwise seem an odd choice of studio as it didn’t have four-track facilities and so could only satisfactorily produce a mono mix from the EMI tape. In the event, the original Abbey

Road intro vocal was used, so that this is the same in mono and stereo, the difference beginning on “When I was younger ...”.

A clear difference between the mono and stereo mixes also exists for the guitar arpeggios under “please, please help me”. In mono the rest of the band are mixed out at this point to make these runs much clearer. And finally, the versions also differ in that the stereo chorus has a tambourine overdub added (which also chips in on alternate bars for the second half of the final verse). The tambourine was recorded on the same track of the four-track tape as the vocal, so that the CTS overdubbed vocal has no tambourine.

(To complicate matters, the American mono album was produced from the stereo master, but the American mono single is the “official” mono version. Also, on the American soundtrack album – mono and stereo – the song is preceded by a few bars of James Bond-style music. And (finally!) the mix used in the film does not have the original intro, but uses the complete vocal recorded at CTS.)

The song is, of course, used for the credit sequence of the film – dramatically introduced in the form of a performance by the group projected onto a screen at which Leo McKern throws darts, frustrated by the sight of a ring conspicuously present on Ringo’s little finger. The sequence was filmed at Twickenham on 22 April, and used to promote the single, including airings on BBC’s *Top Of The Pops* on 23 July and 19 August. The group made a second promotional film for the song in November, although this time there was no pretence of a realistic performance. The group was filmed astride a workbench supported by a pair of trestles, Ringo clutching a white umbrella.

‘Help!’ won the Ivor Novello Award for the highest British sales of 1965 (900,000 copies).

I’m Down*[Lennon-McCartney]*

Recorded 14 June

Mixed 18 June (mono, stereo)

Paul – lead vocals, bass

John – backing vocals, rhythm guitar, organ

George – backing vocals, lead guitar

Ringo – drums, bongos

‘I’m Down’ gives us a rare and specific opportunity to see how Paul does his own take on an artist that strongly influenced him. He had been a big fan of Little Richard since the American crashed into the UK charts at the

beginning of 1957 with the double A-side ‘Long Tall Sally’/‘Tutti Frutti’. The two songs had independent runs on the charts, having both appeared in the film *Don’t Knock The Rock*. The sound literally struck a chord with

both John and Paul, along with much of their generation, as they instantly hooked onto the unbridled excitement of rock 'n' roll, American style. Paul also discovered that he had the knack of impersonating his hero's unrestrained and raucous vocal style by relinquishing his grip on reality and having a sort of out-of-body experience. Both 'Long Tall Sally' and 'Tutti Frutti' became party pieces for the young McCartney – he remembers taking his guitar in on his last day at the Liverpool Institute and singing the two numbers on top of a classroom desk. It is perhaps a little curious that it should take over eight years before he turned his hand to writing his own Little Richard song, but eventually he decided to give it a go. For all its apparent simplicity, it seems to have been a tougher song to write than, for example, 'Yesterday'. He was musing over the challenge in October of the previous year: "We spent a lot of time trying to write a real corker – something like 'Long Tall Sally'. It's very difficult. 'I Saw Her Standing There' was the nearest we got to it. We're still trying to compose a Little Richard sort of song. I'd liken it to abstract painting. People think of 'Long Tall Sally' and say it sounds so easy to write, but it's the most difficult thing we've attempted. Writing a three-chord song that's clever is not easy." The resulting 'I'm Down', his first out-and-out rocker since 'I Saw Her Standing There', was, "as a painter would say, after Little Richard", he told Paul Gambaccini in 1973.

But like the A-side, the lyrics are downbeat, packaged in a song with an upbeat feel. The difference in the two songs says a lot about the relative songwriting approaches of Lennon and McCartney – Paul singing "man buys ring, woman throws it away", against John's "every now and then I feel so insecure". Paul's misery seems to stem from him not being allowed to be intimate with his woman (although his complaint that, even when no-one else is there, she should still "moan 'keep your hands to yourself'" gives us a glimpse of the unreconstructed chauvinism that was prevalent at the time). John's anguish, on the other hand, comes from a fundamental lack of self-confidence. Nevertheless, let us not forget that this track was recorded immediately prior to Paul's highly personal and poignant 'Yesterday', showing not just his

amazing versatility, but also his tendency not to mask a lyric with a contradictory arrangement.

The recording of the song was fairly straightforward – take 1 is on *Anthology 2*, and take 7 used for the album and single. Each had drums, bass, guitar, and John on Hammond organ. Guitar, backing vocals and bongos were then overdubbed, and the song was complete. There is evidence of a rejected guitar solo, as the right channel of the stereo mix has the ghost of a rather unharmonious solo that has bled into one of the vocal mikes.

The track was mixed for both mono and stereo four days later, indicating that it was initially in the running for an appearance on the LP. The stereo version finally debuted on the *Rock And Roll Music* compilation in 1976.

It seems that, had most of the group had their way, 'Help!' might even have been relegated to the B-side. George commented at the time, "John and I wanted to have 'I'm Down' as the A-side, if there wasn't a film to consider."

John sounds as though he's having a riot on the organ. He certainly did when he played it onstage as the closing number at Shea Stadium, as the film taken of the concert shows. He later explained that he "didn't really know what to do because I felt naked without a guitar", and rather overcompensated for this with manic behaviour when behind the organ. Ringo for one was a little concerned that John had cracked during that concert. In fact, John's elbow playing took its toll on the Vox portable organ, causing it to malfunction during the following show in Toronto.

As a song, 'I'm Down' is a pretty straight 12-bar bluesy number ... except that, thanks to a second repeat of the title, the verse is 14 bars long. However, the classic three chords – I, IV and V – are used where they should be, and what few notes the song contains are liberally dappled with flattened thirds and sevenths. The verse-verse-break-verse-break-and-out structure is also nicely predictable.

While 'I'm Down' is extraordinarily similar to 'Long Tall Sally' in terms of harmony (the chord progressions in the instrumental breaks are identical, and the verses compare:

'Long Tall Sally'	G	G	G	G	C	C	G	G	D7	C7	G	D7
'I'm Down'	G	G	G	G	C	C	G	G	C	C	D7	G

– allowing for Paul's two-bar repeat), there are a couple of telling melodic differences. Little Richard bangs away at a flattened third – singing B \flat above the G chord – while Paul opts for a ninth, and concentrates on A.

More characteristically of his hankering after a degree of melodic innovation, Paul can't quite bring himself to sing the same note for four whole bars, and hits the tonic on alternate bars.

You tell lies thinkin' I can't see You can't cry 'cause you're laughin' at me I'm down

tell Aunt Ma-ry 'bout Uncle John He claim'd he had the mis'ry but he had a lot of fun oh ba-by

'I'm Down' (Lennon-McCartney) © 1965 Northern Songs
 'Long Tall Sally' (Johnson-Penniman-Blackwell) © 1956 Venice Music

The standard call-and-response structure is also neatly inverted by Paul to create more of a response-and-call.

The relationship between the two songs is also clear from the fact that in concert, whereas 'Long Tall Sally' had often closed the set, 'I'm Down' took that honour for nearly all shows from the summer of 1965 onwards. One exception was the last show of all – the last song the Beatles performed before a paying public was 'Long Tall Sally'.

Finally, to highlight the exceptional musical ability of the young McCartney, the circumstances of the recording of 'I'm Down' are also worth repeating. Not only

does the track show that, as a songwriter, Paul could apparently effortlessly toss off a Little Richard performance that would sit comfortably in the best of that man's work. But more than this, the song was recorded in seven takes in the afternoon of 14 June – between recording of the delicate acoustic 'I've Just Seen A Face' and the quasi-classical 'Yesterday', itself nailed in just two takes. So not only could the man – almost certainly unaided – pen two such starkly contrasting, highly commercial songs, he could record them during the same session. Mind-boggling. There was clearly something special in the Wimpole Street water.

Help!

Parlophone PMC 1255/PCS 3071

Released 6 August 1965

Production of the Beatles' second film was announced on 30 October 1964. The success of *A Hard Day's Night* meant that the new film would enjoy the luxury of colour, its budget would be doubled to £500,000, and the group would be reunited with Richard Lester as director. American screenwriter Marc Behm (*Charade*) would collaborate with Lester's colleague Charles Wood (*The Knack*). And so that the Beatles wouldn't have to carry the entire film, a slew of experienced comic actors, including Leo McKern, Victor Spinetti, Patrick Cargill and Roy Kinnear, along with the not-so-experienced Eleanor Bron, were cast alongside them. Filming was scheduled to start on 23 February.

The original title for the film, after the stop-gap *Beatles Production 2*, or *Beatles Two* for short, was Ringo's rather convoluted suggestion *Eight Arms To Hold You*. The point at which this changed to *Help!*, and whether

the song was written to suit the film title, or whether the film title based on an existing song, has something of the chicken-and-egg about it. Ray Coleman, in his *John Lennon* biography, suggests that John had already written the song, which was so strong that a change of film title was inevitable. What's most likely, however, is that the film's title changed when neither John nor Paul could come up with a song with such an abstruse title as 'Eight Arms To Hold You' (particularly given that 'From Me To You' already had the line "I got arms that long to hold you"), and a song was written to order. The 17 April edition of *Melody Maker* reported, "they complete filming *Eight Arms To Hold You* in about a month". The *Beatles Book* of May 1965 broke the news that the new film would probably not be *Eight Arms To Hold You*, and that John and Paul had revealed that "the title of a song they wrote on April 4th might well replace it". Journalistic licence

seems to have been at play in a report in the 8 May *Melody Maker*, “The title was chosen when the Beatles were filming a scene

with a live tiger at Twickenham. When it appeared the boys simultaneously shouted ‘Help!’ Director Richard Lester said: ‘You’ve got it, that’s the title!’”

Unofficially, it seems that the title *Help* had been bandied around for some time, even before *Eight Arms To Hold You* reared its head. Richard Lester, in notes to the 2007 DVD re-release of the film, recalls that he and the writers had always wanted the film to be called *Help*, but that this was already registered as a film title. After frantic calls to the lawyers, it was agreed that the title could be used if an exclamation mark were added. The song, Lester remembers, was recorded the following evening, and the change of title announced the next day.

The album was recorded in a dozen sessions, most of which took place in mid-February and in mid-June 1965, the first taking place the day after Ringo returned from his brief three-day honeymoon with Maureen. During six sessions on consecutive days they recorded all the songs for the film – apart from ‘Help!’ itself, as the film was at this stage still untitled – together with ‘Tell Me What You See’ and ‘You Like Me Too Much’. The group then flew from Heathrow to the Bahamas to begin filming, working for fifteen days with no break before returning home. Two days later, they were on the 11 am flight to Salzburg for a week’s filming at the nearby ski resort of Obertauern. Back in the UK, the film was completed between 24 March and 11 May at Twickenham Studios and on locations including Salisbury Plain and Cliveden House in Berkshire. ‘Help!’ and ‘Dizzy Miss Lizzy’ were recorded during the filming schedule – in fact, each was recorded in a separate evening session following a day’s filming. Both sessions finished after 11 pm, with a full day’s filming taking place the following day. The remaining album tracks were taped between 14 and 17 June.

For the *Help!* sessions, the group developed a couple of different ways of recording that reduced the amount of paperwork and documentation involved for the sessions. The first was to record their rehearsal takes, and then spool back the tape to record the takes proper. Although this went against EMI policy of not reusing magnetic tape for reasons of recording quality, it meant a more efficient way of working. Furthermore, the group would drop overdubs onto basic rhythm tracks, which again could be done at will. They could therefore tape as many overdubs as necessary to get the perfect take, which previously would have

1. INT. TEMPLE OF KAILI

**The GODDESS OF KAILI is terrible –
twice as terrible as KALI and we all
know about KALI**

— scene 1, shooting script

Help!

been individually numbered. The result is that songs would officially be recorded in a couple of takes, masking the amount of work and true

number of takes that had gone into the recording.

Help! and *Rubber Soul* are notable for having their stereo versions remixed by George Martin for their 1987 CD release. He readily admits that in 1965, “I was learning too. When I started in 1962 with the Beatles, we only made mono records. By the time 1967 came along, with *Pepper* and so on, I’d got five years experience and I was able to make a fairly good stereo record.” Mono was still very much the primary format at the time, to the extent that on 18 June 1965, for example, six tracks (including ‘Help!’) were mixed for mono in 2½ hours in the morning, and the same six tracks mixed for stereo in an hour that afternoon. So when he became involved in EMI’s programme of releases for CD, to be staggered throughout 1987, he vetoed release of the existing stereo *Help!* and *Rubber Soul*, the earliest of the group’s albums to be released in stereo on CD, before he had remixed them himself. In fact, he told the *New York Times* that EMI had contacted him just a few weeks before the release date of the first four albums. These were meant to be released in stereo, but he was so appalled by the mix that EMI had made, the company agreed that these four would be released only in mono, and that after the remixed *Help!* and *Rubber Soul*, subsequent CD releases would adhere to the original mixes.

The LP cover was also shot at Twickenham. Photographer Robert Freeman, for his fourth Beatle cover, had seen the group film a sequence in Austria where they stood on the skyline waving their arms to a playback of ‘Ticket To Ride’. This gave him the idea for the cover, although the idea for using semaphore to spell out ‘HELP’ must have come later as the title had still not been finalised when the sequence was shot. He recreated the scene in front of a white back-drop at Twickenham, with the group sporting the hats capes and coats from the film wardrobe. However, art ultimately prevailed over telecommunications, as the semaphore on the cover of the LP actually spells out ‘NUJV’ (or ‘NVUJ’ on the Capitol cover): “When we came to do the shot the arrangement of the arms with those letters didn’t look good. So we decided to improvise and ended up with the best graphic positioning of the arms.” As for *With The Beatles*, Freeman’s original vision of the LP sleeve was stark and minimal, but was ultimately overruled by the perceived necessity of spelling out the name of the group.

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“I think the cover would have had more impact with just the Beatles in the white space and no lettering at all. After all, they were at the height of their fame and easily recognisable. What they didn't need was HELP!”

Seven new songs appear in the film:

- ‘Help!’ – under the opening credits
- ‘You're Going To Lose That Girl’ – set in a recording studio, with Paul occasionally on piano, Ringo occasionally on bongos
- ‘You've Got To Hide Your Love Away’ – played to Eleanor Bron in the Beatle house
- ‘Ticket To Ride’ – recorded in the snow of the Alps
- ‘I Need You’ – on Salisbury Plain, quickly followed by
- ‘The Night Before’ – also on Salisbury Plain, intercut with on ‘She's A Woman’ tape and so is incomplete
- ‘Another Girl’ – on the tiny Balmoral Island in the Bahamas

The incidental music, in addition to the snatches of James Bond-like themes, includes arrangements of ‘She's A Woman’, including bursts in Indian style, in the Alps and in the Bahamas; ‘A Hard Day's Night’, played by a group in an Indian restaurant, and by cello and orchestra in the Bahamas; ‘You Can't Do That’ in the Alps; ‘From Me To You’ and ‘I'm Happy Just To Dance With You’. Reworked orchestral versions of ‘From Me To You’, ‘You Can't Do That’ and ‘A Hard Day's Night’ arranged by Ken Thorne, the film's musical director, and played by the George Martin Orchestra appeared on the US version of the *Help!* LP.

This North American version was a particularly poor treatment of the Beatles' songs – arguably the worst of the alternative Capitol albums – and sounded the death knell for Dave Dexter Jr's involvement in Beatle music. Dexter was responsible for screening releases from Capitol's mother company, EMI, to determine their suitability for American release. Dexter it was, therefore, that turned down the first four Beatles singles until persuaded to release ‘I Want To Hold Your Hand’ in 1963. He subsequently reconfigured the group's LP releases for the US market, which admittedly required fewer tracks on an album and for hit singles to be included, unlike the norm for LPs in the UK. His greatest sin in the ears of many was to plaster a number of tracks in reverb to attempt to generate the excitement of a live performance.

The Capitol LP nevertheless topped the *Billboard* chart for nine weeks, of course, but this was despite the dilution of Beatles tracks with bland incidental music and the gatefold sleeve adding a dollar to the sale price. One

thing that can be said for Capitol's *Help!* soundtrack, however, is that the addition of Asian-tinged incidental music was rather prescient, making it the first instance of the Beatles' music being put in an Indian context.

The *Help!* movie would inevitably be more contrived than *A Hard Day's Night*, which made a virtue of its spontaneity and roughness. Now with colour film stock, a script with a plot and a gallery of co-stars, as opposed to (Wilfred Brambell apart) a supporting cast, it would have to be more carefully planned. There was the inevitable danger that the film would be disappointing, as sequels, desperate to emulate an unexpected success, nearly always are. Realising the opportunities available to them, the Beatles suggested scenes in the Alps (as they fancied a skiing holiday to relieve the boredom of filming) and the Bahamas (for the want of a more exotic location). The suggestion of filming in the Bahamas was also encouraged for strictly fiscal reasons. Richard Lester remembered “Very early on, before we'd even finished the script, it came from on high, which is essence was from Brian Epstein, that it's really, really, *really* important that we shoot in the Bahamas. So we wrote Bahama scenes.”

A shift in the Beatles' experience that occurred between *A Hard Day's Night* and *Help!* was the move from pills to pot as the group's recreational medicament of choice. As John put it, “*Help!* was where we turned on to pot and dropped drink, simple as that. I've always needed a drug to survive. The others too, but I always had more, I always took more pills and more of everything, cause I'm more crazy probably.” Although they had all tried the drug in the early Cavern days, meeting Bob Dylan in New York on 28 August 1964 consummated the marriage between moptops and marijuana. Dylan was incredulous at their lack of experience with the drug, assuming the lyrics to ‘I Want To Hold Your Hand’ included the line “I get high ...”.

The group's respect for Dylan possibly made their first “official” encounter with marijuana more significant as a single event, but the timing of their introduction to the drug was ideal for John and Paul as songwriters and all four as hard-working musicians. Cynthia's perspective is interesting: “Marijuana was a giggle to the boys and it enabled them to relax ... When they smoked, the

That was the first time I really smoked marijuana and I laughed and I laughed and I laughed. It was fabulous.

—Ringo

merry-go-round stopped for a while. The world looked brighter.”

The reaction of the Beatles themselves to the film was mixed, and evolved over time. At the time John, who would star in Lester’s 1967 satire *How I Won The War* before turning his back on acting as an occupation, was ambivalent: “We went wrong with the picture somehow. I enjoyed filming it; I’m sort of satisfied, but not smug about it. It’ll do. We couldn’t do it any better than that, ’cause we’re not capable enough actors to make it any better than that ... it’s a bit of a let-down when it gets to the Bahamas.” He later found praise for Richard Lester’s *Batman* style of filming, which he felt was somewhat ahead of its time, but lamented that the film was “bullshit” and “*nothing* to do with the Beatles”.

Paul felt the enterprise was “higgledy-piggledy” with a “lousy script”, and agreed with John that they felt like “guest stars in our own movie”. Although not bad as a fun romp, *Help!* was, he felt, not up to the standard of *A Hard Day’s Night*. George was initially uncertain, and expressed the vain hope that the film would contain no songs, because of the artifice: “I don’t like these films

where everybody bursts into song for no reason”. In the event, the film was truly life-changing in that he was introduced to Indian music and philosophy, which would define his thinking and outlook for the rest of his life.

Only Ringo was left with any real cinematic aspirations. He appeared in a handful of frankly mediocre films in the 1960s and 1970s, alongside major stars such as Marlon Brando and Richard Burton (*Candy*), Peter Sellers (*The Magic Christian*) and, improbably, the 85-year-old Mae West (*Sextette*).

The critics and the public received *Help!* less favourably than the group’s first effort, although Kenneth Tynan, who found the title song “the most haunting Beatle composition to date”, called the film “a brilliant, unborning but ferociously ephemeral movie ... a shiny forgettable toy”.

In the group’s own field of expertise, however, the album was an unqualified success. *Help!* was the first ever LP to go straight in at number one in the UK album charts, at the time an extraordinary achievement, and one which the group would go on to repeat four more times.

Help!

[see p. 155]

The Night Before

[Lennon-McCartney]

Recorded 17 February

Mixed 18 February (mono), 23 February (stereo)

Paul – lead vocals, bass, lead guitar

John – backing vocals, electric piano

George – backing vocals, lead guitar

Ringo – drums, percussion

Apart from the title track, the six songs for the film *Help!* were recorded within five days in February. This would not normally mean that they would lack diversity – after all, ‘Mr Moonlight’, ‘I Feel Fine’ and ‘I’ll Follow The Sun’ were recorded consecutively on the same day, and, most remarkably, ‘I’ve Just Seen A Face’, ‘I’m Down’ and ‘Yesterday’ would also be recorded in one day the following June. But the songs from the film have a homogeneity, more so than on any previous album.

Unfortunately this homogeneity is less the stylistic kind evident in *With The Beatles* and which made that album so fresh and appealing, but seemingly more a result of artistic fatigue, the result of the relentless need to turn out songs to deadlines in between tours, films

and TV and radio appearances. With the exception of ‘Ticket To Ride’ and ‘You’ve Got To Hide Your Love Away’, the songs (including the unreleased ‘If You’ve Got Trouble’ and ‘That Means A Lot’) taped during this busy week in February made no great strides forward in the Beatles’ art. Fortunately, the pressures on the group’s time – particularly on John and Paul as songwriters – would soon ease, with concert tours being deliberately shortened, and radio and TV appearances also reduced. But for now, careful sequencing of tracks would be required to mask a relative slowdown in compositional development.

In spite of this, the songs recorded for the film *Help!* are in themselves all worthy. As a coupling, ‘Another Girl’

Help!

and ‘You’re Going To Lose That Girl’ is impressive, and, were it not for the excellence of ‘Ticket To Ride’, ‘The Night Before’ is commercial enough to have made an admirable single. As with ‘Ticket To Ride’, it deals with the break-up of a relationship, the casting of a wistful backward glance to happier times. The consciously clever lyric with its unusual rhymes is somewhat distancing after the directness of the previous track, but there are elegant touches in its brisk two-and-a-half minutes.

As a variation on standard Beatle fare, John plays his rhythm track on an instrument new to the group – the German-made Hohner electric Pianet, which provides a constant drawing presence that plays against Paul’s bass. Notwithstanding the ghostly presence of John’s mixed-out piano on ‘Things We Said Today’, this is John’s first bona fide keyboard contribution to a Beatles track, notwithstanding his contribution to ‘Rock And Roll Music’. Paul also elects for a somewhat different bass pattern, dropping every fourth note until the outright “makes me want to cry”, giving a rather Latin feel to the rhythm section. The effect remains subtle as the bass is, as ever, very low in the mix.

Ringo makes his presence felt during the bridge when he switches to a much more open style in line with the fond memories articulated by the lyric. He plays the centre of the cymbals and adds a shaker, donating a nicely judged roll on the snare to come back to the straight-forward four-in-the-bar verse. The minimal guitar break is doubled on the octave, played by Paul and George, giving the bare essential before Paul’s protesting return. The sound also returns briefly for the coda. The matched Casino electric guitars work well, and, as Paul told *Melody Maker* immediately after the session, the sound was one of the best that they had got on record, instrumentally.

The harmonic structure of the song is not particularly noteworthy, although the introduction establishes an interesting scenario with its D–F–G7–A7 (I–♭III–IV7–V7), a variant of that guitar fill after the first line of the verse in ‘Please Please Me’. This prepares us for the verse, which uses a repeating D–C–G–A (I–♭VII–IV–V) structure, a variation on a four-chord progression that was not uncommon for the period. The slightly unusual ♭VII chord that Paul slots into the sequence is also used in ‘You’ve Got To Hide Your Love Away’, in ‘Another Girl’ and, briefly, in ‘You’re Going To Lose That Girl’. The bridge shuns the bluesy mould of the verse, with Am–D7–G (v–I7–IV – although here we move briefly into the key of G: ii–V7–I, a similar move to that in the bridge of ‘I Want To Hold Your Hand’), which is repeated a tone higher before returning to the verse. The arching melody of the verse is also replaced by snaking chromatics, becoming wider and diatonic, until they peak on “makes me want to cry”.

‘The Night Before’ got its “first airing”, as host Denny Piercy put it, on the group’s last BBC show featuring specially recorded tracks, *The Beatles Invite You To Take A Ticket To Ride*, and so is the latest of their songs, chronologically, that they played for the BBC.

However, it may be significant that this is the one track in the film that is not played through in its entirety. In fact it is the only song in either *A Hard Day’s Night* or *Help!* that is incomplete. The group play the song on a windswept Salisbury Plain under the watchful eye of the army (actually 3 Division), who are protecting them from the clutches of evil Leo McKern. Eleanor Bron is providing a diversion with a tape recorder playing ‘She’s A Woman’, with which the song is intercut. The song concludes with the recording, rather than the group, being blown up.

You’ve Got To Hide Your Love Away

[Lennon-McCartney]

Recorded 18, 19 February

Mixed 20 February (mono), 23 February (stereo)

John – lead vocals, acoustic guitar

Paul – bass, maracas

George – acoustic guitar

Ringo – brushes, tambourine

John Scott – flutes

‘I’m A Loser’ had been lyrically influenced by Bob Dylan, but ‘You’ve Got To Hide Your Love Away’ bore his influence in its words, its music and its arrangement. John later spoke of Dylan’s “professional songwriter’s attitude

to writing pop songs”, which he deliberately emulates here. “Instead of projecting myself into a situation I would just try to express what I felt about myself.” George Martin recalls asking John to try not to sound too much

I asked him not to sound too much like Dylan. He wasn't doing it deliberately, it was subconscious more than anything.

—George Martin

like Dylan. Dylan's acoustic album, *Another Side Of Bob Dylan*, which was released just before *Beatles For Sale*, inspired John to become even more personal and poetic in his writing. He realised that the words he used in his books (the second of which, *A Spaniard In The Works*, was due to be published in June) could be used in his songs. In general, he told *Playboy* how he could respond to a variety of influences and use them in his work. "I am like a chameleon, influenced by whatever is going on. If Elvis can do it, I can do it. If the Everly Brothers can do it, me and Paul can. Same with Dylan." And so the lyric follows a strong story-telling form, with the only words

that are repeated being the title itself. The easy, lilting 12/8 time signature adds to the narrative feel of the song.

The lyric seems to be influenced above all by the track 'I Don't Believe You (She Acts Like We Never Have Met)' from *Another Side Of Bob Dylan* –

I can't understand,
She let go of my hand
An' left me here facing the wall
I'd sure like to know
Why she did go,
But I can't get close to her at all

The song breaks away from any kind of blues tradition that influenced a lot of the early Beatles' work. Wilfrid Mellers points out that the song's harmonic progressions are "more like Vaughan Williams (or his sixteenth-century forebears) than the blues". The activity in this area is reminiscent of 'If I Fell', having a chord change with virtually every beat of the bar.

G D F G C F C

Here I stand head in hand Turn my face to the wall

'You've Got To Hide Your Love Away' (Lennon-McCartney) © 1965 Northern Songs

Having said this, there is a harmonic economy in that the song essentially comprises just four chords – G, D, F and C (I, V, \flat VII, IV) – with a couple of variants of D in the chorus. Nevertheless, despite the claustrophobic effect that this limited palate of chords creates, the song is far from harmonically uninteresting, not least because of the constant activity.

The song's hook is the arresting "hey", and the octave G descent to "you've got to hide your love away".

This reverses the previous use the group had put to the octave – it had been used pretty much exclusively for optimistic emphasis in songs such as 'Please Please Me' and 'If I Fell'. Here, the octave descent encapsulates the motif of the song's melody, which struggles upwards by a mere fourth, hastily retreats back down to the tonic, and braces itself for another attempt. In fact, the chorus has two octave descents, the second being a triple-time tumble down to D.

Hey you've got to hide your love a- way

'You've Got To Hide Your Love Away' (Lennon-McCartney) © 1965 Northern Songs

A different kind of descent provides another hook – the lead into the chorus has that memorable D–C–B–A–G under the steady D chord to add punch to the "hey".

Rehearsals of the track began at 2.15 pm, with recording proper starting at 3.30 pm. Nine takes were recorded in around an hour, with all subsequent work on take 9

taking a further hour. Only one other take, take 5, made it through to the end, and this appears on *Anthology 2*. (This is preceded by a little scene-setting chatter from take 2 in which the shattering of a glass is followed by John's lyrical "Paul's broken a glass, broken a glass, Paul's broken a glass, a glass, a glass he's broke today ...

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oh, are you ready? Macca?") The most noticeable difference between the two takes is the quality of John's voice. The earlier take, still probably more of a rehearsal, has a clearer vocal sung from deeper in the body, whereas the released version starts with a much rougher, throaty sound. The phrasing is subtle, with tonal resonances, such as the slight break on the word "clowns" and the dragging, confessional "... in the state I'm in". Also for the earlier take, John mentions he's moving the guitar mike up to be nearer the bass strings.

The basic track consists of John on his new Framus Hootenanny 12-string acoustic and George on Spanish acoustic guitars, Paul on bass with Ringo keeping time on brushes. Onto this was overdubbed Ringo's tambourine, with Paul on maracas and George adding 12-string guitar for the chorus.

The flute at the end, played by EMI session musician Johnnie Scott, is actually a duet – an alto flute is dubbed perfectly onto a tenor flute, an octave apart. It represents the first time a session musician had been used by the group since Andy White replaced Ringo on the album version of 'Love Me Do' – and paved the way for 'Yesterday' and on to the songs of *Revolver*. It's most likely that the flute was recorded after the session for 'You're Going To Lose That Girl' on 19 February, and the completed track was then mixed the following evening. On 18 February, the decision had seemingly not yet been made to double up alto and tenor flutes, which would, of course, need to be recorded on two tracks of the tape. The second flute overdub was added to track 2, which carried John's vocal.

Shortly after the Beatles recorded 'You've Got To Hide Your Love Away', Brian Epstein signed a group to NEMS that went under the name of the Silkie. They were a Liverpool-based band, although the members had met while at Hull University. Epstein liked the group's simple folk style, having in mind the success in America of Peter, Paul and Mary. He arranged for the group to record 'You've Got To Hide Your Love Away' as their debut single, with John and Paul jointly producing. Paul also played rhythm guitar and George supplied

tambourine accompaniment. Their version of the song, with its rather lightweight vocal arrangement, albeit with interesting harmonies, drifted into the top thirty in September 1965. Unfortunately, the Silkie were soon to split in rather acrimonious circumstances. The song had reached the American top ten, and Epstein appointed Alistair Taylor as their personal manager. When Taylor needed money to facilitate obtaining work permits for a promotional tour at the end of 1965, Epstein, who found the practice of giving back-handers distasteful and unethical, refused. The group were incensed, believing Epstein's actions had ruined their career. They disbanded shortly afterwards.

The song is about hiding, shame and, according to Ray Coleman, the fear of being ridiculed for the open display of emotions. But although the lyrics are obviously very personal, it is interesting that John writes giving a bystander's perspective, taking on someone with their head in their hands, surrounded by judging onlookers. If he, John, were truly afraid of baring his emotions as he does here, the song would not have been recorded.

It has also been singled out for attention because of the suggestion, by Beatles friend Tony Bramwell among others, that the subject of shameful love gives it a homosexual perspective. The argument for this has become particularly compelling in later years in light of the revelations concerning Brian Epstein's early infatuation with John. However, John's attitude to Brian's sexuality at this stage was decidedly ambivalent, and this side of Brian was easy prey for John's tongue. When Brian was looking for a title for his autobiography, John suggested *Queer Jew* might be the most appropriate. When he heard it was to be called *A Cellarful Of Noise*, John countered that it might sell better if it were called *A Cellarful Of Boys*. (John's friend Alma Cogan commented to Brian that she thought it would be more suitably titled *A Cillaful Of Noise*. Brian was not amused.) While it is unlikely that John had the gay viewpoint in mind when he wrote the song, it is an indication of the universality of his writing that the lyrics express so well the experience of growing up gay in the sixties.

I Need You

[Harrison]

Recorded 15, 16 February

Mixed 18 February (mono), 23 February (stereo)

George – lead vocals, lead and acoustic guitar

John – backing and harmony vocals, drums

Paul – backing and harmony vocals, bass

Ringo – percussion

The first of two George Harrison compositions on *Help!*, 'I Need You' was only the second Harrison to be recorded by the Beatles. What happened in the eighteen months since 'Don't Bother Me' is evidenced by the subject matter of this second composition. On the set of *A Hard Day's Night*, George had noticed a nineteen-year-old model called Pattie Boyd and, despite a series of early gentle rebuffs, had secured a date with her. The two soon became an item and early in 1965, Pattie moved into George's Esher bungalow. 'I Need You' – notwithstanding the line "you told me you don't want my loving any more" – was just the first of a string of songs written for or about Pattie. It is usually said that George wrote the song while filming in the Bahamas without Pattie, but the group recorded the song during the first session for *Help!*, a week before they flew out to the Bahamas to start filming. John and George had spent the night before Ringo's wedding on 11 February polishing up 'I Need You' and 'You Like Me Too Much'.

Instrumentally, 'I Need You' is notable for the use of the foot-operated volume control for the guitar, which was the final overdub on the second day of recording, and was the first time it had been used on a Beatles recording. This precursor of the wah-wah tone pedal adds a choking texture to the song, but borders on the self-conscious.

So, it is clear that George is playing his 12-string Rickenbacker, its volume modulated by the foot pedal. Less obvious is exactly what the others were up to in the studio. Although the track sounds like standard Beatle instrumentation, the producer's notes for the session tell another story. In his 2003 memoir *Playback*, George Martin reproduces his recording notes for a handful of *Help!* songs, including this one. These notes not only give a small but interesting insight into how we understand the recording process around this time, but also specifics of the recording that no amount of analysis, even of the original tapes, could give.

The basic track consisted of George on his Gibson acoustic guitar and Paul on bass – so far so good – but had John playing offbeat drums and Ringo beating out

a rhythm on the back of another acoustic guitar. These were recorded on track 1 of the tape, with George taping a guide vocal on track 2. Five takes were recorded between completing 'Another Girl' at 8.30 pm and nailing take 5 at 9.25 pm. Ever conscious of the weakness of his voice, George elects to double-track his lead vocal, which again lends the song vulnerability. In fact, two sets of George and Paul's vocal overdubs were recorded on tracks 3 and 4, the latter with Ringo on cowbell. Track 4 was wiped the following day and replaced by George's lead and John and Paul's harmony vocals, after which track 2 was also wiped and replaced with more vocals from John and Paul, Ringo on cowbell and George's lead guitar swells. The track was complete, George Martin's notes inform us, at 4.35 pm on Tuesday 16 February.

The unusual division of responsibilities in the rhythm section was probably as much to ring the changes as anything else, and John's contribution is not particularly complex – just hitting the snare drum on the offbeat. But his inexperience shows occasionally, such as when he clearly hits the rim of the snare drum under the first "Please remember ...". (In the film sequence, shot on Salisbury Plain, the group play their usual instruments, of course, with John playing a rhythm guitar that is not heard on the track.)

The song itself introduces an interesting folk slant to sixties pop-rock. The volume pedal guitar dominates the arrangement, but the acoustic guitar and cowbell of the bridge also make their mark. While the structure of the song is straightforward verse-verse-bridge-verse-bridge and out, a 14-bar verse and 9-bar bridge give it an interesting edge. By being half the length of the other lines, the phrase "I need you" becomes earnest and direct. When this is sung the final time, the C# of "you" creates a dissonance with the D chord of the I-vi-IV-I (A-F#m-D-A) sequence that rounds off the song. This is neatly resolved by the D-C# move in the final Asus4-A "wah-wah". Meanwhile the second half of the verse uses a sequence of minor chords as a neat way of keeping us hanging on.

'I Need You' (Harrison) © 1965 Northern Songs

Many commentators feel that this song is overshadowed by George's 'You Like Me Too Much' on side two. It's true that the second song has more interesting (and characteristic) use and progression of chords, and the use of

vocal harmonies makes it seem more approachable. Yet 'I Need You' is lyrically more heartfelt, and its arrangement is rather more adventurous. Although George was still feeling his way as a composer – the bridge is distinctly

I don't think it's worth writing songs and getting somebody else to do the lyrics, you know. ... If I get something going, then I'll tape it and I'll leave it for about five weeks. And I'll suddenly remember, and then I'll add a bit more to it. So probably it'll take me about three months before I've really finished one song.

—George

Lennon-McCartney and its resolution back to the verse could be smoother – this is a song of undeniable quality. He'd come a long way from the justifiably aborted 'You Know What To Do' from the *A Hard Day's Night* sessions. Anyway, 'I Need You' rightfully merited inclusion on the 1977 double-LP compilation *Love Songs*.

And as the end credits to the film roll, and the group offer an appealing scat vocal accompaniment to the familiar (and well-chosen) Overture from Rossini's *The Barber Of Seville*, George must feel some pride as he chips in to read aloud the credit "I need you' by George Harrison".

Another Girl

[Lennon-McCartney]

Recorded 15, 16 February

Mixed 18 February (mono), 23 February (stereo)

Paul – lead vocals, bass, lead guitar

John – harmony vocals, acoustic guitar

George – harmony vocals, rhythm guitar

Ringo – drums

Paul apparently took to Beatlemania most readily, and seemed at no stage to become a victim of it, in the way that, at various times, John, George and Ringo did. John's cry for 'Help!' and his later "rescue" by Yoko, George's relieved "I don't have to pretend to be a Beatle any more" after their final concert at Candlestick Park, and Ringo's constant insecurity of being on the verge of not being needed by the group – from his replacement on 'Love Me Do', through his replacement by Jimmy Nicol in 1964, to his walking out of 'Back In The U.S.S.R.' – never seemed to touch Paul. Although he was racked by his battle to keep the group going in 1968–69, and alienated himself from his colleagues as a result, he appeared to take the fame and fortune *per se* in his stride. In return, "Beatles" was good to Paul, feeding his confidence, giving him room to develop as a songwriter, bass player and live performer, and giving him freedom socially, intellectually and sexually. This confidence would occasionally bubble over into arrogance in his songs, but in a charming, easy way that, in the early days at least, never alienated.

This sureness of being in the right would be explored a little further in his next single, 'We Can Work It Out', but the smug 'Another Girl' re-visits 'I'll Follow The Sun' with its lofty, dismissive love-em-and-leave-em attitude.

In his songwriting at least, girls had become something of a commodity for Paul, always available, always loving and always expendable. Although Paul uses the lower part of his vocal register here, sandwiched between George and John's harmony vocals, which shades his delivery in a way we have not often met, his confidence is unmistakable. It even overrides the drunken lopsidedness of the lead guitar, which blunders around, trying to fill the gaps. This cock-surety is brilliantly contrasted with the darker sweep of the following track.

The group began work on the LP *Help!* on 15 February, recording 'Ticket To Ride', 'Another Girl' and 'I Need You'. The day before, Ringo had returned from honeymoon with Maureen in Sussex and Paul had flown back from Tunisia with Jane. While in Hammamet, staying at a villa owned by the British embassy ("you'd be sitting there having a cup of tea when the Russian delegation would be shown through by the government"), Paul had written 'Another Girl'. The song was therefore just a few days old when recording started.

'Another Girl' is structurally similar to 'I Need You' before it, and so gives us an opportunity to contrast one of George's creations with a comparable song by Paul. Both compositions, each recorded on 15 February with

overdubs added on the following day, have a two verses-bridge-third verse-bridge-third verse format, and neither have an instrumental break.

The telling difference in experience and expertise of the two composers comes in the bridge. George settles into his bridge well enough, but then does not seem to take it anywhere, and rescues himself by starting again

from the beginning with a new verse. Paul's bridge is undoubtedly much smoother and he uses it to explore a new key area, that of C major, by descending to C–G7 (♭III–♭VII7) switches. He uses blue notes in the melody so that the bridge just baulks at settling into A minor, before the original key of A major is established with a timely C#.

G7 C E7 A

Through thick and thin she will al- ways be my friend

'Another Girl' (Lennon-McCartney) © 1965 Northern Songs

This temporary delving into a new key area (... for I have got, another key ...) was, at this stage, still quite unusual, although John and Paul's use of the flat mediant (♭III) itself was common enough. The strange sound it produces is quite arresting, and gives the song a fresh boost. That this harmonic effect is achieved without missing a lyrical beat highlights Paul's skill in both of the main areas of songwriting.

Paul took up the lead guitar again for this track, with all the confidence engendered by the lyric. He had first played lead guitar on record for 'Ticket To Ride', which was recorded shortly before the basic track of 'Another Girl'. After perfecting the rhythm track in a single take, George recorded a number of guitar flourishes intended for the end of the song.

However, the following day, Paul taped the lead guitar overdub for the song, including his own end-piece, and George attempts were dropped. Paul's coda is a free-form version of his performance at the end of 'Ticket To Ride'. This must have been galling for George, or unsettling at the very least, particularly if the execution of Paul's solo in the studio was as effortless as it sounds. George was still developing as a guitarist, and his recordings were often the result of studied rehearsal. Paul, on the other hand, is clearly naturally a highly gifted musician, and was able to express himself on the guitar without the concentration and effort that George required. For George to have been confronted by this so blatantly, first on 'Ticket To Ride' and then with his own work rejected on 'Another Girl', must have had severely dented his confidence and undoubtedly had an effect on his relationship with Paul.

The final version of 'Another Girl' therefore has John strumming an acoustic guitar, George chopping

a rhythmic accompaniment on the off-beat, and Paul filling in with his characteristic bass-influenced style of guitar playing.

Once again, George Martin's 2003 *Playback* gives a glimpse behind the curtains for the recording of the first 'Another Girl' session. Available studio documentation simply gives the booked and actual recording times – for the evening of 15 February this was 7–10.30 pm for the recording of one take of 'Another Girl' and five of 'I Need You'. George Martin's notes disclose that 'Another Girl' was rehearsed at 6.15 and 7.10, and the master recorded at 8.30. As for instrumentation, the notes confirm that on the basic rhythm track George played his Jumbo Gibson acoustic and John the Fender, with Ringo's tom-tom and Paul and John's double-tracked vocals as overdubs. The notes also make passing reference to George's Gretsch guitar flourish for the end of the song.

The song is performed in the film on a reef on Balmoral Island in the Bahamas. The singer's relationship to just another girl is summed up by Paul replacing his bass with a bikini-clad woman as just another instrument. We briefly glimpse his sheepish grin as he accidentally strums the woman's breast. John and Ringo have meanwhile shown their indifference by swapping instruments.

The sequence illustrates well the careful use of colour in the film, and how Director of Photography, David Watkin, used reflected light to great effect. According to Richard Lester, individual frames from the developed film were placed on a lightbox and a range of lightly tinted colour filters placed over them to select the one that gave the optimum colour balance for the scene – "we did it for every shot in the film ... the original prints were absolutely stunning".