

BEATLES AND BEER: A PERFECT PAIR

By John Fortunato

In 1964, world culture forever changed when the Beatles led the British Invasion up the music charts. Besides popular music, the Fab Four transformed fashion, movies, cartoons, hair styles, clothing design, and the entire Baby Boomer generation who'd survived the '62 Kennedy assassination. They sold over a billion records by 2010, topping Elvis Presley.

Meanwhile, thanks to President Jimmy Carter, homebrewing became legal in the late '70s, completely altering the United States' brewing landscape. By the mid-'80s, worthy microbreweries and brewpubs began springing up in the United States, creating a beer revolution that has expanded beyond large cities and into tiny towns countrywide.

Finding the perfect music-beer match-up may be subjective, but this fun journey is merely meant to open people's minds. I tried to endorse beers that have wide enough distribution to be accessible for nearly the entire US populace.

But who's to say what beer to drink with what song? For instance, while 'drinking in' the Fab Four's gloomy soft-hard mélange "I Want You (She's So Heavy)," is it truly better to consume my recommended West Coast IPA's over a Black & Tan? You be the judge. Drink intently, but listen responsibly>

Go to YouTube to find Beatles videos to go alongside the recommended beers.

A DAY IN THE LIFE – The Beatles epic three-part suite, composed piecemeal by Lennon and Mc Cartney, closed their most experimental studio project, '67s semi-thematic *Sargent Pepper's Lonely Hearts Club Band*. Its portentous piano-backed 'I heard the news today' headline, ominously whirring 'love to turn you on' orchestral surrealism, and narcotic 'had a smoke and I went into a dream' climax compare favorably to a versatile alcohol-fumed Belgian tripel. The subtle piano dawning brings to mind the tripel's buttery Chardonnay ripple. The drug-hazed symphonic midsection invokes an herbal remedy and its wake-and-bake hemp-related pinnacle counterbalances the tripel's fruit juicy vitamin C splurge. Try Belgium's subtle orange-peeled honey-glazed tropical fruited *Chimay Peres – Cing Cents Tripel* or Missouri's equally diverse white-peppered green tea-bitten fruit-punched regalia, *Boulevard Long Strange Tripel*.

A HARD DAY'S NIGHT – A late '64 song penned by John Lennon for an upcoming film, this became the Beatles astounding fifth #1 US hit that year. After 'working like a dog,' a "Working Class Hero" needs a beer that's slightly bitter and not too sweet, perhaps a pungent Bohemian-styled German pilsner. Try creamy cocoa-powdered barley-roasted *Beck's Dark Pilsner*, briskly-hopped citric-embittered grain-roasted *Paulaner Premium Pils*, or soda-fizzed barley-toasted cocoa-soured *St. Pauli Girl Dark Pilsner*.

AIN'T SHE SWEET – This 1961 cover of a Roaring Twenties classic, a blaring echo-laden collaboration with Brit entertainer Tony Sheridan (featuring John Lennon on echo-drenched lead voice), was one of the Beatles first singles. Another version was used in the '70s for RC Cola's 'not too sweet' ad campaign. Since it's about a sweetie and promoted soda, I'd recommend black cherry cola-like raspberry-rasped macadamia-bound dessert beer, *Lost Coast Raspberry Brown Ale*.

ALL MY LOVIN' – Paul Mc Cartney's simple love song was one of the early Beatles' greatest achievements. The light-bodied sweet-malted floral-hopped simplicity of a golden ale best suits the innocent sweet-hearted post-adolescent articulations expressed by the longing lyrical lobs while the dribbling guitar patterns approximate the puffy white-headed carbohic fizz crackling atop tidy orange-dewed moderation *Flying Dog Tire Biter Ale*. For an ambient noir encore, try intriguingly fruitier spice-wined Belgian ethanol, *Duvel Ale*.

ALL YOU NEED IS LOVE – John Lennon's crusade for peace begins here and gets followed up by '69 anti-war chant, "Give Peace A Chance," and propagandized '70 shout-out, "Power To The People." If the mocking horns and silly military drum roll at the beginning of this universal pledge recalled a chocolate banana split then the orchestral strings provide a lemony orange zest. Put 'em together and you've got loose choral-chanted ode to love covered with fizzy spice-hopped sassafras. So go for a banana-clove-styled German wheat beer such as vanilla-creamed lemon-candied nutmeg-spiced *Franziskaner Hefe-Weiss*, biscuit-y sourdough-fronted butterscotch-sugared *Paulaner Hefe-Weizen*, or banana cream pied *Weihenstephaner Hefeweiss*.

BACK IN THE U.S.S.R. – A hysterical tongue-in-cheek novelty satirizing the Beach Boys' "California Girls" and Chuck Berry's "Back In The USA," this energized rocker takes off like the soaring jet screeching across its intro. Paul Mc Cartney salutes Moscow girls as well as Russian stringed 'balalaikas ringing out.' Undoubtedly, robust Russian Imperial Stouts perfectly match-up with the Beatles blurted Soviet-goofed titular roar. Since decent Russian-brewed stouts never cross the pond to the States, take your choice between incredible American renditions such as creamy coffee-milked chocolate-sugared *Rogue Shakespeare Stout*, whiskey-malted chocolate-dried sherry-ported *Avery Czar Imperial Stout*, or coffee-roasted molasses-creamed crème de cacao-finishing *Alesmith Speedway Stout*. Java-embittered fruit-dried molasses-spiced *North Coast Old Rasputin Imperial Stout* salutes the famous Russian healing mystic.

BALLAD OF JOHN & YOKO – John Lennon once half-jokingly claimed 'the Beatles are bigger than Jesus,' appalling the Catholic Church and inspiring this mocking '69 travelogue. A spiteful media-blitzed parody giving the proverbial raspberry to misguided churchgoers, the reverently exclaimed 'Christ you know it ain't easy' verse seeks righteous exoneration. A pungently tart raspberry framboise such as vinous oak-aged cherry-berry-sugared aperitif *Lindeman's Framboise* or raspberry-seeded cherry-pureed cranberry-soured *St. Louis Framboise* should liken Lennon's snickered jocularly.

BIRTHDAY – Spontaneous Lennon-Mc Cartney commemoration featuring upwardly mobile guitar eruptions and impromptu yells, this celebratory ‘party jam’ deserves to be paired with an equally bohemian Vienna-malted lager such as mocha-malted mineral-grained fruit-spiced *Brooklyn Lager*.

CAN’T BUY ME LOVE – Paul Mc Cartney’s assertive double-tracked bellows insistently proclaim shagging is better than wealth. The upbeat restlessness and deviant assuredness compares favorably to a bold, charismatic Scotch Ale such as peat-smoked whiskey-bent molasses-sapped *Alesmith Wee Heavy Scotch Ale* or raisin-dried prune-soured butter-scotched burgundy-wined *Mc Ewan’s Scotch Ale*.

COME TOGETHER – John Lennon’s cynical hippie-spirited beatnik-derived dirge portrays life’s underside and its eerie arrangement influenced the Aquarius-aged catch-and-release histrionics of the Zombies “Time Of The Season.” Since its dark characterizations and biting social critique relinquish bitter sentiments, I’d endorse an Extra Special Bitter such as Wales-brewed Scotch-smoked almond-buttered oats-dried *Thames Welch ESB*.

DAYTRIPPER – Gimmicky acid-spiked hippie-dippy curio doubles as a prickly derisive snub (‘she’s a big teaser/ she took me half the way there now’). George Harrison’s stinging lead guitar riffs are some of the most memorable in rock history. Because of the tune’s nifty ‘one night stand’ effrontery, it’d pair well with an equally audacious and spicy herbal remedy such as lavender tea-like coriander-dried butterscotch-honeyed *Jopen Adriaan Gruit Witbier*. Better yet, try a mind-blurring Car Bomb – mix *Guinness Stout* with *Jameson Whiskey* and *Bailey’s Irish Cream*.

DRIVE MY CAR – Paul Mc Cartney’s carefree motorific sexual innuendo glides into highway-bound ‘beep-beep beep-beep yeah’ blissfulness atop dusky piano and lucid guitar. A cheery ‘car tune’ destined for commercial jingling, its satirical bite calls to mind a dry-hopped sweet-seasoned moderate-bodied pale ale such as *Bass Ale* or citric-pined barley-malted mineral-grained *Anderson Valley Poleeko Gold*. More adventurous thirsts will step up to juicy-fruited floral-spiced maple-sapped *Kuhnenn Simcoe Silly*.

ELEANOR RIGBY – Paul Mc Cartney’s sympathetic string-laden Classical-bound ‘66 lament to ‘all the lonely people’ relied on desolate violin, viola, and cello aridity instead of fertile guitar-bass-drum conformity. Try vinous bone-dry grape-tannic peach-honeyed Belgian-brewed Mead-Gueuze hybrid, *Hanssens Mead The Gueuze*, or if that’s difficult to find, locate a sour pomegranate-juiced peach-dried cranberry-tart *Shmaltz He’Brew Origin Pomegranate Ale*. Oh, hell, just get any sour ale from Portland’s Raccoon Lodge and weep along with this downhearted sentiment.

EVERYBODY’S GOT SOMETHING TO HIDE EXCEPT FOR ME AND MY MONKEY – John Lennon’s alarming bell-rang guitar-emblazoned ‘Hand Jive’ rings out joyously to counteract his paranoiac minions unjustified fears. Since it’s also a little bit nutty and extremely loud, try a robust hazelnut-roasted chocolate latte, *Berkshire*

Coffeehouse Porter. Better still, pair this crazed “monkey” with complex coffee-grounded cappuccino-milked *Sixpoint Gorilla Warfare Porter*.

GET BACK – This sturdy charismatic retreat, featuring soulful organist Billy Preston, rips on post-modern sexuality with a frisky twist. Mc Cartney sings lead about a pot-smoking dude who ‘left his home in Tucson, Arizona, for some California grass,’ but more importantly, introduces ‘sweet Loretta Martin,’ who thought ‘she was a woman, but she was another man.’ Dealing with tongue-in-cheek transgender ideals months before the Kinks scored the likeminded “Lola” and three years prior to Lou Reed’s glam-rock anthem, “Walk On The Wild Side,” its bold lyrical ebullition matches the robust chocolate-fruited enthusiasm of a Baltic Porter. Sweden’s prune-dried cocoa-powdered *Pripps Carnegie Porter* or Denmark’s milkshake-like molasses-sapped port-vinous *Olfabrikken Porter* will easily suffice. Heartier thirsts may want to ‘get back’ to truer old recipe Baltic porters such as Poland’s coffee-embittered cherry-bruised *Okocim Porter Stout* or rye-dried burgundy-like dessert treat, *Zywiec Porter*. These Slavic brews are as duskily mocha-fronted as the dark-skinned transvestite hitchhiking ‘her way across the USA’ in Reed’s mini-drama and as fruit-skewed as the Kinks aggressive man-chasing trannie.

GOOD DAY SUNSHINE – Paul Mc Cartney’s uplifting piano-based Vaudevillian knockoff inspired some of the “Good Vibrations” spreading across San Francisco’s Summer of Love. Its rosy merriment goes well with a sweet-spiced summery Saison such as *Southampton Cuvee Des Fleurs*, which matches edible flower flavoring to ‘67s innocent Flower Power whisk and peppermint-spiced pineapple-mango tropicalia to the Beatles tuneful good-time cheer. By the way, any Belgian Saison brewed by Fantome will suffice.

GOT TO GET YOU INTO MY LIFE – Paul Mc Cartney’s soulful brass-blasting anthem is a cheeky homage to pot smoking. Uplifting horns bring spicy pep to spirited lyrical courtship much the same way a Belgian witbier spices up its blithe lemony orange wisp with capacious coriander-clove seasoning. Go for summery orange-peeled pepper-spiced floral-wooded chameleon *Captain Lawrence Sunblock Witte*. Veteran tokers looking for toxic herbal relief should try hemp-seeded *Humboldt Hemp Ale*.

HELP! – As the Beatles began to feel the pressures of being overwhelmed phenoms, John Lennon begrudgingly sought relief from incomparable worldwide fame. The boldly emphatic plea for contentment deserves a corresponding full-bodied dark-fruited chocolate-malted after dinner treat such as a robust German bock. Prestigious *Kulmbacher Reichelbrau Eisbock*, an oak-aged ‘ice bock’ with hop-spiced mocha indulgence, brown-sugared raisin-cherry conflux, and burgundy-liqueur allure.

HELLO GOODBYE – Bright, gleeful tone of ‘67 chart-topper contrasts Paul Mc Cartney’s sour sentiments as he pits euphonious gentleman caller against frustratingly pursued feline. To go along with piquantly rasped clamoring tearjerker, quaff tart cherry-juiced Jolly Rancher-like Belgian-brewed *Kasteel Rogue*, cherry-soured Sauvignon-

warmed Oregonian *Cascade Kriek*, or colossal cherry-ripe cider-sharp champagne-fizzed *New Glarus Wisconsin Belgian Red*.

HELTER SKELTER – Paul Mc Cartney’s rawest hard rocker ever could be mistaken as a Lennon original due to the dissonant apocalyptic grumble and nasty steely-eyed anxiety. Madman Charles Manson had his underlings sprawl its title on a victim’s refrigerator, further impacting the popularity of this gruesomely discordant *White Album* slammer. Since the smell of fear and death hovers inside, perhaps a blood-thick malt-smoked rauchbier best complements this burning rampage. Either wood-burnt salami-seared peppercorn-herbed *Aecht Schlenkerla Rauchbier Weizen* or meat-cured hickory-charred *Aecht Rauchbier Urbock* will suffice. But Scotch-sweetened wood-chipped maple-sapped *Kaiserdome Rauchbier* will appease less courageous thirsts. Beechwood-smoked chipotle-peppered *Rogue Smoke Ale* ain’t bad either.

HERE COMES THE SUN – The positive vibes emanating from George Harrison’s sunshiny mid-tempo classic helped inspired the entire Flower Power hippie scene pre-Woodstock. A perfect ode to springtime flowering, its rejuvenating spirit would match up fine with an autumn-brewed vernal-seasoned maibock such as fruity Sangria-like floral-herbed *Harpoon Mai Bock*. But a better year-round choice would be a golden-hazed medium-bodied Munich-styled helles lager, such as the enticing hop-spiced honey-roasted butterscotch-candied cherry-daubed *Rogue Dead Guy Ale*.

HERE THERE AND EVERYWHERE – Beautifully sung (and hummed) summer-into-fall Beach Boys-styled ballad may be the most affectionate tune Paul Mc Cartney ever penned. Lennon claimed it was *Revolver*’s best track. The Beatles sweet-voiced eloquence and the comely autumnal feel provoke comparisons to the smooth soft-spiced floral whimsy and perfume-wafted yellow-fruited zest of a light wheat beer. Try lemony banana-candied clove-spiced wheat-cracked *Ithaca Partly Sunny Wheat Ale* or caramel-roasted butterscotch-spiced *Rammstein Classic Wheat*. True connoisseurs may want to give tangy honey-spiced beer/wine crossbreed *Smuttynose Wheat Wine Ale* a go.

HEY JUDE – Paul Mc Cartney’s melancholic ‘68 piano ballad, an all-time best seller that’s also the longest single (at 7:11) to hit number one, gets to implode after its Dylan-referenced ‘take a sad song and make it better’ schoolyard rhyme drifts into a loud orchestral mantra. Lennon’s primal screams and Ringo Starr’s toms, tambourine, and cymbals reinforce the hypnotizing ‘na na na/ na-na na-na’ refrain riding out the unending coda. This mightily contagious jubilation is worthy of Germany’s astonishingly rounded *Ayinger Celebrator Doppelbock*, a lactic brown-sugared toffee-like dessert beer boasting enchanted almond-toasted cedar-burnt hop-charred vigor.

I AM THE WALRUS – John Lennon’s ‘67 acid trips inspired this fantasy-like *Alice In Wonderland* scum that cops “Marching To Pretoria’s” folk-induced procession while bewilderingly coupling producer George Martin’s skewed orchestral choir to an obtusely betwixt mantra. A difficult mix-and-match that’ll probably benefit from a salty-soured apricot-dried coriander-spiced German-brewed, *Bayerische Bahnhof Leipziger Gose*. It’s a

stretch, but the wild yeast fermentation and lemony acidity of this old-styled top-fermented beer oddly approximates Lennon's LSD experience.

I FEEL FINE – John Lennon's bright-eyed bushy-tailed lyrics and melodious feedback-laden guitar riffs gave this '64 #1 smash a vivacious feel complemented by a heartier pilsner such as malt-toasted corn-sweetened floral-backed *Pilsner Urquell*. The loud harmonious crackle of the Beatles hit is analogous to the hugely popular Czech beers' penetrative Saaz hop pep.

IF I FELL – Sincere Lennon-Mc Cartney lullaby expresses lovesick adolescent yearning over sweet guitar intricacy. Its fruitful bliss matches the light-spiced citric-floral restraint of a mild blonde ale, preferably the subtle fruit-spiced Scotch-sweetened Parisian elegance of *Castelain Blonde Biere*. Simpler tastes will enjoy yellow-fruited molasses-malted marvel *Kalamazoo Third Coast Beer*.

IN MY LIFE – Lennon/Mc Cartney's most reflective moment may have been this rewardingly sentimental baroque ballad. Saluting friends both past and present and near and dear, its sincere nostalgic allure evokes beauty and sadness, depending on the elicited memories. Perhaps the ever-changing moods induce the same kaleidoscopic quality and character as *Anchor Steam 'Our Special Ale'* – a wintry seasonal tendering different spices, herbs, and fruity illusions to alter each year's version.

I SAW HER STANDING THERE – A Chuck Berry-styled rocker famous as the erotic B-side to "I Want To Hold Your Hand," this shotgun-styled howler is filled with the same wild sexual energy the Beatles gave to the Isley Brothers "Twist & Shout." All its excitable teenage lust gets captured effectively by yeast-candied hop-spiced espresso-stimulated *Ipswich Dark Ale*, a sticky, sinewy medication for raging hormones.

I WANT TO HOLD YOUR HAND – The Beatles first #1 single in America started the entire historic British Invasion in '64. With a gloriously pubescent multi-harmony 'Yeah! Yeah!' chant that never lets up and an echo-laden sonic resonance upping the electrical charge, they became legendary. Still the greatest musical group in history, besting the Rolling Stones inasmuch as they were first to achieve recognition creating a new music market by writing their own songs. Learning rock from pop instead of rock from Blues (as the Stones did), the Beatles were like children receiving first Communion when this tune innovated a new form of Rock & Roll one step beyond Elvis, Chuck Berry, and Little Richard. This blaring love anthem christened the Fab Four as 'the next big thing.' For Confirmation, try a bubbly light lager to go with the vivid pop fizz ringing in your ears. Give a cheer with lively spice-hopped biscuit-like Bavarian smoothie, *Wurzbürger Hofbrau Premium Pilsner* (to celebrate the 'Moptops' inaugural success in Germany). If pressured for an easier-to-find American alternative, sturdy cereal-grained citric-floral *Brooklyn Pilsner* will suffice. Good luck finding even one decent British light lager, though.

I WANT YOU (SHE'S SO HEAVY) – Metallic white-noise prog-rock jam from *Abbey Road* ends abruptly and unexpectedly like the final *Sopranos* episode. Serve with a bold

hop-embittered fruit-soured West Coast IPA such as dry orange peel-embittered *Anderson Valley Hop Ottin' IPA* or earthen lemon-soured duskily-floral *Bear Republic Racer 5 IPA*. Better yet, lighten up for a hop-oiled pine-needled cherry-soaked bourbon-finishing *Alesmith IPA*.

LADY MADONNA – Paul Mc Cartney's deepest baritone and fiercest societal snub is a fast-paced piano-sax boogie copping Fats Domino's '50s-styled New Orleans Rhythm & Blues beat. In a roundabout way, it complements the Rolling Stones' pill-popping postpartum depressant, "Mother's Little Helper," since its pointed lyrics describe an overwhelmed woman in a state of confusion. But instead of drugs getting in the way, this sad lady with 'children at your feet' wondering how to 'make ends meet' barely makes the rent. The zesty bittersweet tone and piquant sax rasp suit a fruit-spiced red ale such as *Ithaca Cascazilla Red Ale* or apple-spiced caramel-malted *Lagunitas Imperial Red Ale*. Reach for an easy-to-find mineral-grained red-fruited *Molson Export Ale* (a medium-bodied pale ale with spice-hopped red ale tendencies) in the pinch.

LET IT BE – In '69, this spiritual ballad topped the charts and may've influenced Simon & Garfunkle's equally conscientious and larger selling "Bride Over Troubled Waters." Its distinguished religiosity gets reinforced by Billy Preston's gospel organ drones and Mc Cartney's church-like piano solemnity, paying respect to the Beatles well-regarded Rhythm & Blues influence and symbolizing their impending breakup as well. Due to its gloomy 'winter of our discontent' moodiness, it'd seem appropriate to consume a crisp winter ale such as creamy maple-sapped apple-glazed *Alesmith Yulesmith Holiday Ale*. Otherwise, try peachy cinnamon-apple-spiced floral-herbed remedy, *Goose Island Matilda*, or medicinal brown-sugared gingerbread-honeyed nightcap, *Left Hand Snow Bound Winter Ale*, before the brooding organ-piano finale fades out.

LOVE ME DO – The easygoing charm of this early Beatles tune attaches John Lennon's chromatic harmonica plainness above cozy guitar-bass-drum minimalism. Its simple nursery rhymed splendor counters the haunting blues-y harmonica wails in much the same way a dark lager remedies its buttery grain-toasted malt simplicity with tart fruited-hop spices. Grab the original Irish version of *Harp Lager*.

MAGICAL MYSTERY TOUR – Resounding trumpets sound off as Paul Mc Cartney leads the British lads on a surrealistic 'roll up' chant that's an invitation to make a reservation for a psychedelic (drug) trip, Christmas '67. Since this transcendent enigmatic excursion resonates with narcotic echo-plex voices that are rising skyward and 'coming to take you away,' a comparable alcohol-fueled journey would best be provided by Germany's fascinatingly medicinal rum-fruited barleywine, *Ekü 28*. Since availability is limited, try the equally syrupy *Avery Samael's Oak-Aged Ale* – a brandy-soaked tropical-fruited barleywine with Chardonnay, sherry, and bourbon illusions.

MAXWELL'S SILVER HAMMER – Paul Mc Cartney's upbeat tongue-in-cheek murder curio goes from lighthearted Vaudevillian piano stroll to maddeningly psychotic frenzy and back with satirical comedic intrigue. Its sugary sweet innuendo contrasts the tartly bitter nuttiness much like a fine Black & Tan lager-stout mix such as the obviously

perfect Guinness Stout-Bass Ale blend on tap. In the bottle, go for the lactic mocha-soured vanilla-creamed North Carolinian, *Dergy's Black & Tan*. Perhaps because of its wacky name as well as its rambunctious taste, another fine choice may be frothy chocolate-creamed cookie dough-like Wyoming-brewed *Snake River Zonker Stout*.

MICHELLE – Paul Mc Cartney's gorgeous Classical-styled bilingual love ballad was partially inspired by famous Parisian Left Bank artistes of yore. Its soothing French lyrics at the chorus add sensual warmth comparable to a soothingly majestic farmhouse-styled biere de garde such as *Castelain St. Armand French Country Ale* or *3 Monts Grande Reserve Special Ale*.

NORWEGIAN WOOD – John Lennon's exotic Dylan-esque acoustic ballad (featuring George Harrison's bristly sitar) could be an absurd arsonists' revenge fantasy about burning down the wooden domicile of a bad one night stander. Some people incorrectly thought the tune was linked to Yoko Ono, but the Lennon-Ono love affair had legs (even if many Beatles fans wished Ono would be burnt in effigy for causing the bands' ensuing breakup). Furthermore, Ono's manipulative relationship with Lennon began after this '66 *Rubber Soul* track was composed. Anyhow, the wood-burnt anecdote may sound best sitting by the fireplace with a hickory-charred resin-dried chocolate-smoked German-styled smoked beer such as *Aecht Schlenkerla Rauchbier Urbock*.

OB-LA-DI, OB-LA-DA – Mc Cartney's infectious ska-like bass boom, Lennon's joyous ragtime piano tinkling, George Martin's cheery horn snorts, and the ridiculously playful 'life goes on!' chorus beg for grandiose upbeat novelty status. It's so much catchy fun it could easily be chanted at a Bavarian Oktoberfest where light-bodied hefeweizens such as tart banana-clove-fronted lemon-dried pepper-hopped *Franziskaner Hefe-Weiss* or creamy banana-butterscotch sweetie *Weihenstephaner Hefeweiss* rule the roost.

OH DARLING – Paul Mc Cartney's urgent plea for reconciliation stands as one of the Beatles coarsest Rhythm & Blues numbers. His rugged baritone purging and Ringo Starr's pounding drums contrast the swooning backup harmonies and becalmed New Orleans-styled piano rolls. Its blazing catch and release tension matches the soothing wine-like appeal and counteractive boozy astringency guiding Austria's cognac-warmed sherry-finishing *Samichlaus Doppelbock* (an excellent 14% alcohol 'malt liqueur). If that's hard-to-find, get California's bourbon-barreled cedar-smoked cacao liqueur-like *Port Old Viscosity Strong Ale* to go alongside Mc Cartney's equally brawny entreaty.

PAPERBACK WRITER – One of the hardest driving mid-period Beatles tunes, this demandingly insistent novelists' solicitation hit #1 in '66 and demands attention right from the start with its furrowing echo-drenched multi-harmony cascade, cynical lampooned attitude, and bass-booming guitar malice. Resoundingly clamorous and a bit nutty, it would go well with a rich coffee porter such as *Six Point Gorilla Warfare Porter* or the nuttier maple-sugared mocha-malted *Samuel Smith's Nut Brown Ale*

PENNY LANE – Marvelously complex, gorgeously arranged, and simply beautiful Paul Mc Cartney pop gem sat atop the charts in '67 thanks to its luminescent sunny day piano-

strolled neighborhood reminiscing, stunningly psychedelic-influenced piccolo trumpet overlay, and high-spirited jollity. The sweetest suburban serenade ever recorded, it'd go well while imbibing a chocolate-y cappuccino-fronted crème de cocoa-backed molasses-sapped *Breckenridge Vanilla Porter* or rich chocolate milkshake-like dessert beer *Left Hand Black Jack Porter* (both from Colorado's unrivaled mountainous sanctuary yet spiritually connected to Liverpool).

PLEASE PLEASE ME – Song composer John Lennon's tart harmonica and the band's wily multi-harmonic urge of 'Come on! Come on!' spew forth begging for romantic reciprocation on this early '63 recording. Its bittersweet insistence and spry delivery is not unlike an easygoing sour-fruited dry-spiced India Pale Ale such as cotton-candied lemon-sugared grapefruit-tart *Russian River Pliny The Elder*. Heartier thirsts who lean towards the harder rocking side will relish nutty maple-sapped cookie-doughy *Ipswich IPA* or nectar-honeyed spruce-spiced *Stone IPA*.

REVOLUTION – John Lennon's screaming anti-authoritarian charge, along with The Who's ranting "My Generation," gave the middle finger to war-mongering conservatism. Lennon's fuzz-toned guitar and guest Nicky Hopkins' schizoid electric piano match up well with the tart grape acidity and dry wild-flowered sharpness of a vintage Belgian lambic or sour ale. Lemon-honeyed Chardonnay-like *Belle-Vue Gueuze*, earthen white-wined apple-soured *Jacobins Gueuze*, or vinous quince-soured leather-backed sparkling wine-like *St. Louis Gueuze* will do the trick.

SHE LOVES YOU – Though the deafening roar of this gigantic #1 hit set off Beatlemania in England, upon its original August '63 U.S. release, it flopped until "I Want To Hold Your Hand" blew up and revitalized this repentant hook-filled detonator. From Ringo's opening tom-tom scrum to the mesmerizing 'you know you should be glad' choral phrasing to the yelled 'yeah! yeah! yeah!' finale, this is one sweaty action-packed riot. Its simplistic wording and basic instrumentation would suit the proletariat's choice of a musk-y corn-sugared malt liquor, but more discriminating drinkers should try a heartier schwarzbier such as Michigan's luxuriant rum-soaked mocha-fruited *Dark Horse Black Bier*.

SOMETHING – George Harrison's greatest composition is this swooning string-laden love ballad. Its lilting orchestral tenderness, slow-grooved sway, and lovely guitar furtherance proffer an undeniably resplendent sensuality perfect for celebrating Mother's Day, Valentine's Day, or a wedding alongside chocolate sweets. So grab an equally voluptuous mocha porter that's nearly as historically important such as England's magnificent *Samuel Smith's Taddy Porter*. The tune's elegant strings approximate Taddy's creamy chocolate molasses endurance while its stirring resilient orchestral embellishments capture the dainty floral succulence and fruit-dried brandy-sherry nuances of the plentiful nightcap.

STRAWBERRY FIELDS FOREVER – John Lennon's orchestral LSD-influenced psychedelic dirge starts with a backward flute and ends with Lennon joking about burying Paul on the flippant coda. In between, there's a sad remoteness invoked by

drowning existentialist lyrics climbing above surreal tape-looped found sounds, coming-round-the-bend snare drums, siren horn upheavals, and swirled flute whirs. Yet Lennon claims 'it's nothing to get hung about.' A typical strawberry wheat ale could never match the obtusely askew avant-garde weirdness of this surreal classic so go with Belgium's nearly-as-cryptic nectar-juiced strawberry-rasped coriander-spiced *Van Diest Fruli Strawberry White Beer* or boozy oak-aged cherry-pureed honeydew-ripened brandy-warmed *Weyerbacher Blasphemy Ale* (a miraculously abstruse elixir).

TAXMAN – George Harrison's righteously acerbic rebuke lambastes the egregious governmental tariffs levied against its citizens, especially in England. Screechy guitars get entangled at the high-pitched 'taxman' break, creating a nasty tension doubled by Harrison's snarled insinuations. So let's give a 'rude raspberry' to these debauching bureaucrats stealing from the rich. Try the rapturous cherry-soured raspberry-pied *New Glarus Raspberry Tart* or, if that's difficult to obtain outside the Midwest, go with the medicinal, wild yeast-addled, cherry Danish-like *Melbourne Brothers Cherry Beer* to soothe your fiscal ills.

THE LONG AND WINDING ROAD – Paul Mc Cartney's ultimate piano ballad, sung as a yearning homecoming, is sadly the Beatles last American #1 hit (May '70). The Fab Four had dissolved about a year earlier, as each individual member went on to be solo successes. Alongside Peter Paul & Mary's "Leaving On A Jet Plane," Diana Ross & the Supremes "Someday We'll Be Together," and Simon & Garfunkle's "Bridge Over Troubled Waters," it hit the top of the charts right after the volatile '60s came to a close and signaled the end to each musical combo. This ushered in the compromised 'Me Decade,' where sensitive singer-songwriters ruled the early '70s and disenchanting three-chord punks dictated the latter. As for "Winding Road's" decisive beer pairing, go with champagne-fizzed floral-honeyed tropical-fruited *Southampton Cuvee Des Fleurs Saison*, an appreciable winter-brewed spring-swigged farmhouse-styled bedtime companion for the long journey back home. Romantic West Coasters may want to go with sugar-candied orange-bruised coriander-spiced *Alesmith Horny Devil Saison Ale*.

TICKET TO RIDE – A departing ex-lover leaves weeping composer, John Lennon, high and dry like a bitter nut-roasted mocha-chalked Brown Ale. Simpler tastes will insist on almond wined relaxant, *Newcastle Brown Ale*, but adventurous imbibers may be better suited for hop-oiled molasses-smoked wood-seared oats-charred *Nogne O Brown Ale* or oaken cherry-soured honey-malted *The Bruery Autumn Maple Belgian-Styled Brown*.

WE CAN WORK IT OUT – Paul Mc Cartney's repentant intimations to then-girlfriend Jane Asher may have inspired the waltz-styled enthusiasm of this noble harmony-sung redemption. John Lennon's Salvation Army harmonium – not unlike an accordion – embodies germane working class contentment. Therefore, a sturdy blue-collar beer such as a robust premium lager would suit such listening pleasure. Cheaper lunk-heads will decide on *Budweiser Lager*, but more explorative thirsts will enjoy *Samuel Adams Boston Lager* instead. Moreover, "We Can Work It Out's" pensive Germanic straight-line phrasing suggests an autumnal Euro-styled Bavarian beer such as *Ayinger Altbairisch Dunkel Lager* or *Kulmbacher Monchshof Kloster Schwarzbier*.

WHILE MY GUITAR GENTLY WEEPS – George Harrison’s nearly balladic threnody sought peace and tranquility in a world gone astray. Aligned with superstar Blues-rock guitar god, Eric Clapton, this molasses-dripping mantra proves rich and heavy like a creamy Scottish Ale. Seek out the beautifully mellow Scotch-warmed fruit-dried mocha-malted *Middle Ages Kilt Tilter Scottish Ale*.

YESTERDAY – Paul Mc Cartney’s crestfallen remembrance was recorded with a string quartet instead of the Beatles, though it’s credited to the Mop Tops. Possibly Mc Cartney’s best-known and most covered song, this ponderously bittersweet neo-Classical ballad looks to the past with a jaundiced eye. Skeptics disturbed by the past and afraid of the future should reach for a black currant-embittered cranberry-soured apple-tart peach-tweaked *Unibroue Ephemere Ale – Cassis*. Those of us with fond memories and no regrets should try the Canadian brewers’ softer, sweeter offerings, buttery floral-spiced burgundy-wined *Unibroue Don De Dieu Strong Ale* or tangy green apple-spiced *Unibroue Ephemere Ale – Apple*.

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