

The Usenet Guide to Beatles Recording Variations

by Joe Brennan
and Frank Daniels



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to

Beatles Recording Variations

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While researching recording variations, we ended up making lists of the Beatles original vinyl releases in the United Kingdom, the United States, and Germany. Please see Frank Daniels's [Across the Universe](#) pages on worldwide releases.

The releases of the Beatles' Hamburg Recordings (from 1961 and 1962) are so confusing that there is a special introduction to those eight songs in the Guide.

For links and stuff, please go see [The Internet Beatles Album](#).

What is Usenet?

Usenet is a worldwide Internet, threaded discussion system that operates via news servers all around the world. Tom Truscott and Jim Ellis, who were students at Duke University, created the concept in 1979 and launched it in 1980.

Usenet is grouped into categories of news; these are called newsgroups. In a way, Usenet is like a web forum, but again there is no central server where all of the information is stored. Instead, news servers forward information to one another, and each user may retrieve both local and global news from his/her chosen news server.

In 1992 and 1993, discussions about song variations began on the Usenet newsgroup rec.music.beatles (rmb for short). The music fans online were intrigued with the differences that one might find in Beatles songs on records (tapes, and CD's) around the world. Some of these differences arose from mixing, while others came about because of mastering and editing distinctions. These discussions on rmb led to a literature review regarding what was already known about song variations, and ultimately fostered the creation of a guide to variations.

Intro: What's a Variation, and Why Do We Care?

One part of being a music fan is playing favorite recordings over and over. Like many people, I've found that I have memorized many small nuances of the performance on record. Sometimes, when listening to an old song on a new disk, I'll detect a difference in what is otherwise a very familiar recording. There may be a voice or instrument in one version that is not in the other, for example. This is a variation. Just when people started noticing Beatles variations is lost in the mists of time, but by the end of the Beatles' recording career as a group in 1970, lists of variations had become a perennial topic among some fans.

One's credentials as a Beatles fan need not rest on whether one can recognize most of the variations. Plenty of genuine fans feel this is one of the most obsessive and boring topics imaginable, and would much rather discuss the meaning of the lyrics, the invention of the melody, or the relation of the song to the Beatles' lives and times. But who cares about all that, eh? No, no, that's not what I mean...

The variations open the door a little bit into how the recordings were made and prepared for release. The differences tell us something about how the sound was fixed on tape and what the engineers did to

make records out of them. At least, they tell us something if we care to ask how the variations happened.

Hasn't this "been done"? Well you may ask. Beatles Variations Lists have certainly appeared before. One reason to compile a list is simply to collate all the previous work on this topic, as a Review of Literature. I was dissatisfied at simply rehashing old lists. Aside from the copyright violations it did seem a little boring as well. Nearly all of them are just lists. There are two reasons I've done this.

Firstly- Collating existing lists does not result in a good list. I found by listening that many of the variations were not well described. Although I decided to be nice and not make this a catalog of the failings of other sources, a few instances are so wildly wrong that I did mention them. There were times when I wondered whether the writers had even heard the record they were describing. The amount of mindless copying from one print source to another has to be seen to be believed. I found that I had to go listen for myself, and quiz people closely to be sure they heard what they said they did on rare disks I couldn't get hold of.

Secondly- I wanted to understand why they vary. The only list that relates variations to what we know about the recording sessions is a series of articles by Steve Shorten in *The 910*, which was unfortunately limited by space to highlights. As Steve noted in his first article, the publication of Mark Lewisohn's book *The Beatles Recording Sessions* in 1988 provided an important framework on which to base an improved listing of variations. For the first time, we had specific information about dates of recording (some of which had been known) and of mixing (none of which had been known, I think). This made it possible to look for variations based on how many times a song was mixed at EMI Abbey Road, instead of the hopeless method of listening to every record released in the world.

Not only is *The Beatles Recording Sessions* a goldmine of information, but Lewisohn lacked the space or inclination to apply his data to the problem of variations. He even calls some mixes unused based on nonappearance in England. Tom Bowers and I did some work on finding those in 1991, reported in the Usenet group rec.music.beatles. It became clear that most of the mixes had been used somewhere, and they accounted for some of the variations that had been spotted previously.

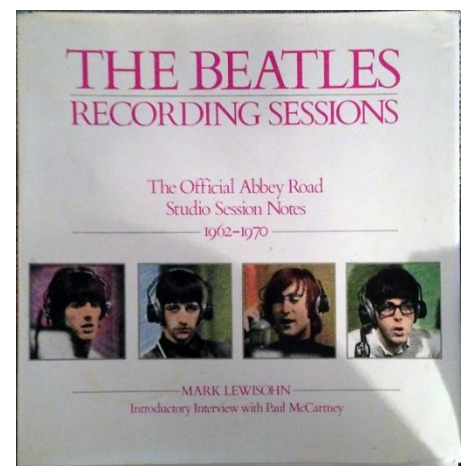
Mark's excellent work also provides enough information to figure out just how the variants arose. Some of them, especially the earlier ones recorded in 2-track, are editing differences, while others are differences in how the multi-track master tapes were mixed down for record.

Let me emphasize that, with just a very few exceptions, the mono version of a Beatles song is not the stereo version combined into one channel. On the contrary, George Martin mixed for mono first in almost all cases and then did a stereo mix separately. Right here we

have a reason for variations, since the same edits and mixing had to be done twice. In some cases there are two or more mono or stereo mixes, providing yet more chances for variations.

The mixes were supposed to sound the same, usually. However, his practice of making separate mono and stereo mixes shows that George Martin did care about how the record would sound in both finished forms, and he may have deliberately mixed some songs differently. Other times, small things are fixed in one mix and overlooked in another, or difficult editing may be done a little better in one of the attempts. George Martin and staff weren't perfect. That they had problems mixing songs the way they wanted makes the recording process seem a little less mechanical to me.

Obviously the mono and stereo mixes of any song are different. One is mono and one is stereo! Besides that, careful comparison of the mono mix to the stereo mix played as mono would doubtless turn up some differences in emphasis. But what we're really after here in a variations list is larger game:



different edits, sound mixed out in one version, different stereo images, and so on-- things that are really noticeable. Well, maybe I stretch the limits on "really noticeable" at times. Forget the ones that seem trivial to you.

Frank's Intro

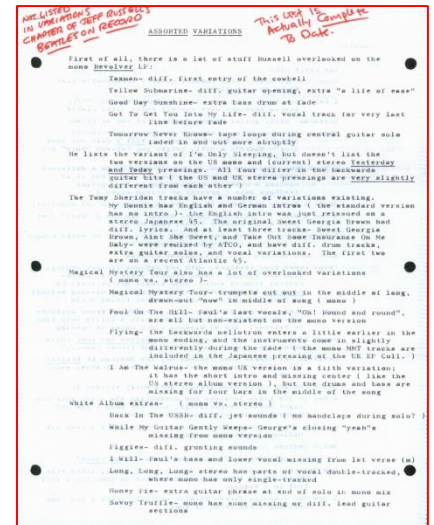
I was turned on to song variations in Spring, 1979, when I bought a (counterfeit) copy of the "Penny Lane" promo single at the first record convention that I ever attended – in Miami. I couldn't afford to pay ten dollars each (!) for authentic picture sleeves, but the fact that one of the fakes came with something special prompted me to purchase a set of them. Later that year, I discovered the "single" version of "Help!" by myself and wondered how many song variations there were.

By 1981, I had discovered a few more, and after I played the second issue of the American reel-to-reel tape of the White Album, I decided to devote some time to uncovering Beatles song variations. At the time, I was unaware that anyone would be interested in mixes, edits, and the like, so my method for keeping track of them all was ridiculous in retrospect: I kept an ongoing list in my head!

Had I been aware of Mitch McGeary's pamphlet (*Every Little Thing*, mark one), I would have bought one, but I never saw it. As a result, the first exposure I had to other variations collectors was Jeff Russell's book, *The Beatles on Record* (1982). By 1985, I had quite a list – still in my head – of song variations that I had found. Every time I bought a Beatles record, I played it...even if I already owned ten copies.

That's when I ran into Don Leighty. *Goldmine* magazine had given me a free classified ad for renewing my subscription; I used it to sell some duplicates. Don bought one because it had a variant on it; I liked him immediately. He asked whether I had a copy of the *Sgt. Pepper* eight track. I sold him a duplicate copy for 50 cents, but I had forgotten what was special on it and had to ask him. He told me, and in his next letter he sent me his list...in writing. "He's right," I thought. "I need to write all of this down."

As it turned out, he knew of a few that I didn't, and I had some on my list that he didn't have, so we started corresponding. After a while, Don was writing to both Jeff Russell and Mitch McGeary. Mitch was updating his book. At one point I asked him how many variations he thought there were now. We wound up agreeing that there were about 100 known – most of which we had either discovered ourselves or verified. This was all done the old-fashioned way, of course. Jeff would send a tape to Don, who would forward it to me, and we'd both examine it. Then one or both of us would run out and find a copy of the record.



By 1988, Don had pretty much stopped looking for variations. The universal crackdown on different mixes that accompanied the switch to digital bugged him, and he was not too pleased with the “monaural nightmare” of the first four CD’s. Neither did he like the remixes of *Help!* and *Rubber Soul*. I have a nice post card from him (from 1987) asking this question:

A postcard with a handwritten question in red ink: "3. WHAT IS WRONG WITH GEORGE (EX-STH-BEATLE) MARTIN-ARTIN-ARTIN???"

He had just listened to the remix of *Help!* for the first time. I kept in touch with Don until 1994, when I moved.

I went online in spring, 1992, and started participating in the Usenet groups that fall. I was delighted when Joe Brennan came along – because he was sparking a renewed interest in song variations. The earliest exchange that I can find between Joe and myself is from September, 1993. On April 13, 1994, he posted the first “complete” article – the one that led to the assembling of a true Variations Guide, a little like and yet so different from any of its predecessors. Everyone who was there got to see it unfold, and now I’m helping update it.

Credits

The title of the guide was chosen because it was a product of discussions on the Usenet newsgroup rec.music.beatles in 1993. The newsgroup brought me into contact with many people who encouraged me to compile a list and who assisted with contributions great and small. I sincerely thank them for flinging me into the most collaborative project I had ever worked on. Above all thanks to saki, for always improving the level of writing on the newsgroup and for pointedly suggesting I do this. It was fun.

One of the ground rules was not to take one person's word for something. We wanted at least two people known to be reliable to be able to hear the variation. It's not a question of honesty as much as the human susceptibility to suggestion. One of the strengths of the newsgroup was the ease of finding people who owned this or that pressing of a record. Nearly always, we could find somebody somewhere in the world who owned a copy and would listen to something for us.

Almost all the variations shown here have been listened to and certified real by me and Frank Daniels, and some more by Tom Bowers (once of rec.music.beatles). Bruce Dumes contributed important information from his record collection, and so did Frank Daniels's friend Don Leighty from their earlier work on this subject (1984-1986). If you'd think listening to the records would go without saying, it's not always evident on the part of some writers who've slavishly copied things from previous publications!

The following folks have also contributed useful information: Mark W. of Logica, Dan Kozak, Scott Galuska, Bob Clements, Ed Michalak, Michael Persick, Jamesa Willer, Dave Haber, Michael Shoshani, Bob Stahley, Jeff Mills, Melvoid on AOL, Victor Munoz, Steve Espinola, Edward of Sim, Keith Olive, Neal Katz, Randall Rhea, Allan Kozinn, John Larrabee, J D Mack, Steve Benson, Danny Caccavo, Mark Easter, Chris Kelly, Nick Piercey, "JWB", Luke Pacholski, John Parris, Mark Bozen... thanks! Your cooperation has made this work far better than I could have done alone. I felt more an editor than a writer at times.

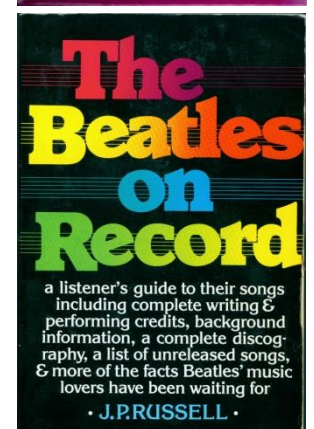
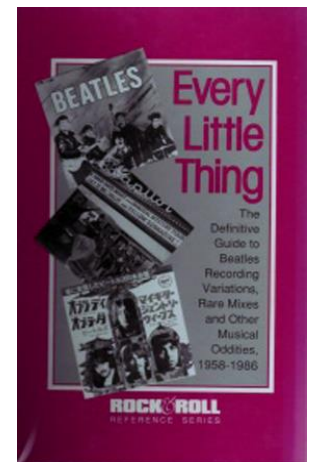
A list of "anomalies" by Michael Weiss and M. J. Brown, posted on rmb, was also consulted for possible variations (but not all of their anomalies are variations, so it's a different list). Of related interest is a separate document, [What Goes On](#), a list of "anomalies" compiled by Michael Weiss and M. J. Brown.

If **you** know of a variation that isn't here, or have a correction, please let me know.

The following printed sources proved more useful than most. The writers have all proved to be human: that is, we all make mistakes. I disagree with some of the variations they report, after using the books as listening guides. Note that some of the variations in our present list are in none of these items. I'd like to thank especially the Rodgers and Hammerstein Archives of Recorded Sound, part of the New York Public Library's Music Division, for collecting some of these and other items that I consulted.

Chief Sources You'll Find Out There

- [The Complete Beatles Recording Sessions](#) (US title: *The Beatles Recording Sessions*), by Mark Lewisohn, Hamlyn/Octopus (US: Harmony), 1988. This is "the book", the essential work. I cannot praise Mark's research and reporting skills enough. Even where his interpretations might be wrong, his facts can be relied upon. This is as close as we get to a primary source, based on his listening to the tapes and examining studio documentation.
- [The Complete Beatles Chronicle](#), by Mark Lewisohn, Pyramid/Octopus (US: Harmony), 1992. *Chronicle* is a condensation of three earlier books by the author, including *Recording Sessions*, plus new topics and updates and corrections. A very worthwhile companion to *Recording Sessions* despite the overlap (whole paragraphs are repeated).
- [The Beatles: From Cavern to Star-Club](#), by Hans Olof Gottfridsson, Premium Publishing (Sweden), 1997. This well researched book finally documents the non-EMI Beatles recordings in Lewisohn style, with reproductions of paperwork and interviews with those present, and also details their complicated release history. To top it off, an included EP is the only stereo release of "Sweet Georgia Brown" with the original lyrics.
- [Every Little Thing](#), by William McCoy and Mitchell McGeary, Popular Culture Ink, 1990. The first printing from September, 1979, was the first booklet devoted to Beatles variations. This expanded edition became a controversial book. *Every Little Thing* is two sincere fans' guide to variations and oddities, marred by a slightly odd arrangement and silly errors. Despite the publication date, it's a pre-Lewisohn work that was scheduled for release in 1986. While a valiant effort sometimes they contradict what Mark Lewisohn would document in print in 1988. Despite it all, no one interested in the topic can ignore this book. Check your library.
- [Drugs, Divorce and a Slipping Image](#), by Doug Sulpy and Ray Schweighardt, the 910, 1994, 2007. No other source even comes close as a chronicle of the "Get Back" sessions of January 1969, and this is based not on official sources but a close analysis of whatever films and sound tapes have become more or less available. Besides establishing the dates of the recordings, "Drugs, Divorce..." also forms a moving narrative of why the Beatles were about to break up, based solidly on references to the source material. The revised edition of 2007 is miles ahead of anything like it.
- [The Beatles Album File and Complete Discography](#) (US title: *The Beatles on Record*), by J P Russell, Scribner's, 1982; 2005. Russell lists some of the better known oddities. The book is a nice summary of UK and US releases to 1982,



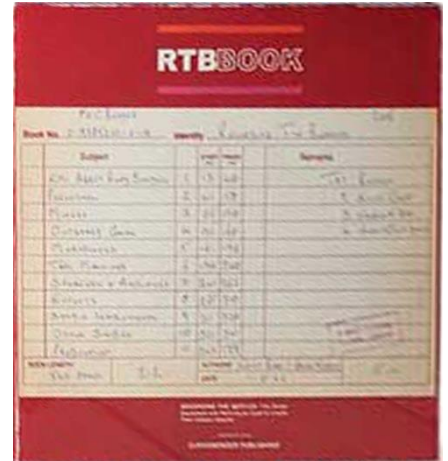


reflecting the state of knowledge of that time about the recordings. His comments on who plays what reflect what was believed at the time.

- [Recording the Beatles](#), by Kevin Ryan and Brian Kehew, Curvebender, 2006. Unlike any of its predecessors, this book explains the technical recording aspects of the Beatles' music. If you're interested in learning how the Beatles' accomplished their sound, then you must have a copy of this book.

- [The Spizer Library of Beatles Literature](#), by Bruce Spizer (and sometimes Frank Daniels). Between 1998 and 2011, Bruce Spizer and a host of heavenly helpers put together seven books detailing the story of Beatles records in the United States and in Great Britain. If you must get only one of

these, grab a copy of *Beatles for Sale on Parlophone Records*, by Bruce and Frank. It likely contains more than you'd ever want to know about their British singles, LP's, and EP's.



Other Sources You'll Find

- *The Beatles Forever*, by Nicholas Schaffner, McGraw-Hill, 1977. Schaffner's selected international discography on pages 206-213 lists many of the foreign compilation albums needed to get all the rare mixes, although he does not actually list variations. His discography has turned up in other books, not always credited.
- *Listening to the Beatles*, vol. 1, by David Schwartz, Popular Culture Ink, 1990. *Listening to the Beatles* is a curious work, ranking the sound quality of the vinyl singles that were in print in the late 1980's, mainly for the US, UK, Japan and Australia. It looks like another long-delayed publication like *Every Little Thing*. The reports are detailed enough to identify variant mixes, a subject that the author shows no sign of recognizing. He has nothing to say about CD singles either.
- *Die Beatles: ihre Karriere, ihre Musik, ihre Erfolge*, by Rainer Moers, Wolfgang Neumann, and Hans Rombeck, Gustav Luebbe Verlag, Bergisch-Gladbach, Germany, 1988. *Die Beatles* is a 500-page paperback containing mainly a chronology of recordings, with extensive German discography information. It is a pre-Lewisohn source with all the errors that implies, and their sources of dates and original pressings in Germany can be shown wrong in places. It is still well worth attention if you can read a bit of German. I corrected some information using *Der Grosse Deutsche Schallplatten Katalog* for 1964 to 1966 (mid-1963 to mid-1965).

Sources You May Not Find

- "The Tony Sheridan Sessions" by Doug Sulpy in *Illegal Beatles* no. 14, 1988. This update contains a few interesting facts and opinions not previously seen elsewhere.
- "Fixing Some Holes" by Tom Bowers in *The 910*, vol 1 no 1, 1991. Some of the "unused" mixes (as Lewisohn calls them) are identified. This article is based largely on rec.music.beatles contributions by Tom and me, although I no longer agree with some of it -- actually Tom may feel the same way.
- "We can work it out" by Steve Shorten in *The 910*, vol 1 no 2 and no 4, 1991, and vol 2 no 4, 1993. This is the only attempt I've seen to not only list variations but explain them based on

Lewisohn's reports. It includes a few not reported elsewhere, and the descriptions are well stated. Mr. Shorten may take a bow. See also 3 pages of follow-up letters in v 1 no 3.

Notes on US Record Releases

The four Tony Sheridan songs on the MGM LP *The Beatles with Tony Sheridan and Their Guests* were reissued in 1966 on the Metro LP *This Is Where It Started*, and the four on the Atco LP *Ain't She Sweet* were reissued in June, 1965, on the Clarion LP *The Amazing Beatles and Other Great English Group Sounds*. Two from each set also appeared on the evidently unauthorized Savage 1965 LP stutteringly titled *This Is the... the Savage Young Beatles*. I think there's even another collection I've forgotten, and the situation abroad is different but no simpler to sum up. I'm just not going to repeat all those under each of the eight songs! If you want more detail, see Gottfridsson's book, which does enumerate them all.

Vee Jay issued several LPs recycling 16 songs in different combinations. Of these I include only *Introducing the Beatles* in its 2 variants, and the 2 additional songs on *The Beatles and Frank Ifield Live on Stage*. Stereo versions are so rare I nearly omitted them as unlikely reference sources for a variations collector, but they are here for their historical significance. Frank Daniels has confirmed what is on them.

The Beatles Second Album has quite a bit of echo added to some songs; these are properly mastering differences.

The Beatles and *Abbey Road* were filtered by Capitol to remove most of the bass sound and some of the treble, for the purpose of making it easier to cut LP masters of their long 25-minute sides. Good bass sound requires a relatively wide pitch (distance between grooves), and the proper way to cut these long LP sides is to vary the pitch, making it narrow during quiet parts, so the whole thing will fit on the side at normal volume. It might take a few tries to get right. Capitol even dropped the volume as well, causing us to turn up the volume on playback and hear the surface noise. I have NOT marked these as deliberate differences. They are examples of what might be called pressing differences, a further category I want to keep away from.

The Beatles Book (magazine, issue #66) in 1968 reported George Harrison fixing *The Beatles* for Capitol in Hollywood after hearing how they had compressed and limited it. It still sounds awful, so what did he do?

The second reel-to-reel tape release of Capitol's *The Beatles*, blue-edge box, two tapes, has several songs edited bizarrely. The reasons for this work were never revealed. Some of the albums on Capitol 8-track have extra songs from other albums, e.g. *Yellow Submarine* has "Lucy in the Sky with Diamonds." Until they went



GREAT PANIC

Then one day we had a great panic about the new Beatles' album. Good job George was there on hand as it turns out. What happened was this. Capitol had started to make the master records but as soon as George heard their version, he realised they'd done all sorts of technical things to it that altered half the effects! It's called "compressing" and "limiting". Anyway they had done it all wrong and if George had not heard it in time, taken the tape away to work on it himself and returned it the way it should be the American LP records might have been a bit of a mess! It was a lot of work for George but worthwhile. Curiously enough we've heard from American fans in the past that they prefer to buy the original British versions of many LP albums because they reckon the sound is better. So quite a few will buy Beatles' records locally and then send off to London for a second copy.

out of print, the Capitol cassettes had the songs in a different order than the albums – in order to make the sides more equal in length.

Capitol's 2-LP set *Rock and Roll Music* has a few songs rebalanced by George Martin from the original tapes, as stated in *Every Little Thing*, for example. Reading near-contemporary interviews with George Martin convinces me he did the work in 2 days at Capitol's Hollywood studios; he just fiddled with the mixed tapes Capitol had, not the originals, and the only ones that got noticeable work were some of the twin-track recordings, which do sound better. All of them got their stereo reversed by a simple and stupid error of crossing cables. Note: The first UK release uses the old unimproved mixes, so I list these remixes only as the Capitol release. The UK reissue on MFP as two separate albums uses the remixes.

I mention the later compilations only where they are a source of something not on the originals: *Love Songs*, *Ballads*, *20 Greatest Hits*, *Reel Music*. Songs on the latter two actually sound better than on any earlier [Capitol] LPs, but then so do the CDs and the very late LP issues made from the CD masters.

Capitol singles starting in the mid-1970's began differing from the original. Songs may appear in stereo by accident. The labels are unreliable as to whether the record itself is mono or stereo, and some are even mono on one side and stereo on the other. These are nearly useless for anyone collecting mixes. It's a gamble what version you'll get. The same may also be true for issues in other countries.

Notes on CD Releases

For the EMI recordings, the important CD releases are the CD for each original album, the two *Past Masters* CDs, the *1962-1966* and *1967-1970* collections, and the CD's that have come out since 1994. You will see the shorthand "EMI single 1988" or 1989 to cover both the 3-inch singles (issued with different catalog numbers in the US and UK) and the 5-inch singles in the CD singles box. I don't mention the CD EP box except for songs unique to the EP set and the first appearance of the improved "She Loves You." A John Lennon CD is mentioned for being the first appearance of "A Day in the Life" with a clean intro.

The *Live at the BBC* and *On Air* sets are unusual in that they consist of excerpts edited from radio programs, rather than songs that can be considered as units. I've made just one listing per original program, with a special format of sub-listing for each segment that was excerpted. Each one could be considered "edited" because it is an excerpt, but besides that, many songs may have been subject to some special treatment where there was talk overlapping the first or last notes, or where the best available source didn't catch the start or finish. Sound quality variations, even after processing, suggest some shows were recovered from more than one source, but little more can be said with certainty.

The *Anthology* set and the remixes found on the *Yellow Submarine Songtrack*, *Let it Be ... Naked* and *Love* albums add many more recorded performances to the canon of legitimately released works, but wherever these are home recordings, demos, outtakes, concerts or broadcasts, they are marked with a comment in square brackets to avoid any confusion with the finished versions of many of the same songs. Because some of these have had a long history on bootlegs, I've made some reference to their unauthorized prior appearances.

What label are the CDs on? Referring to a handy *Magical Mystery Tour* CD, I see on the CD itself a label showing the Parlophone logo on top, EMI listed several times as the holder of copyright and publication,

and a small "manufactured by Capitol". On the exterior of the case, no label is clearly shown anywhere. I am listing the CDs as "EMI". The recordings are owned by EMI and released under some deal with Apple; they are all on Apple now, although Apple was not yet active again during the big CD reissue of 1987-1988, so it was not the original label for those.

The CD singles make available the mono mixes of all singles up to and including *Get Back*, some of which are not on the album CDs. Collectors without full vinyl holdings may therefore want most of the CD singles to get these mixes. The EP collection in a box repeats a lot of the same mono mixes, and is a source, however financially painful, for the *Long Tall Sally* and *Magical Mystery Tour* songs in mono. One might purchase instead the Mono Box (2009) to obtain mono mixes of all the EMI songs. For many mono mixes, the discs in the Mono Box are the least costly means to date (2014) of obtaining them.

Abbey Road was issued on CD in Japan in 1983 by Toshiba-EMI before the general CD release of the Beatles' albums worldwide. Despite its high value as a collectors' item, it is inferior to the more common CD, because it was made from an LP master Toshiba had. Because of that and its rarity (it was on sale for only 2 years), I don't list it.

The Hamburg recordings with Tony Sheridan in 1961 have been reissued numerous times on CD, just as they were on LP. The first collected, authentic release was *The Beatles' First*, 1985, Polydor (Germany), which was reissued within months as *The Early Tapes*, the title under which I list it. The catalog number was not changed, and the main change seems to have been replacing the original artwork that showed Ringo. It was preceded on CD by a bootleg of the *Savage Young Beatles* LP that has been listed as legitimate in some places. Some of the songs have been issued elsewhere on other CDs, but the only thing you don't get on *The Early Tapes* is "Ain't She Sweet" in stereo, so that's the only song I've given more CD listings.

The Star-Club recordings of December, 1962, have also turned up on CD, and so have even 12 of the so-called Decca Audition songs, though briefly. Since these are of pretty questionable legality, we have excluded them as bootlegs. Who has legal rights to release these?—Since they won their court battle in 1998, only the Beatles themselves have the authority to release the Star-Club recordings.

The Films and Videos

The mixes used in the Beatles' films and videos differ from the albums in some cases. I don't have the material to do a variations analysis of them but do report in the notes under certain songs some things I could verify or have read.

The original film prints of "A Hard Day's Night", "Help!", "Magical Mystery Tour" (a TV film), "Yellow Submarine" and "Let It Be" were all mono. The home videos, except for very early releases I hear about and can't get information on, are in stereo.

The MPI home videos of "A Hard Day's Night" and "Help!" were deleted in late 1994, although copies remained in stores for some time after, and then they reappeared in late 1995 with extra material (trailers, etc) but still with the stereo sound. Truly restored versions of both, with the original mono soundtrack, were made by Paul Rutan for the American Film Institute and premiered in July 1996 on the AMC cable network in the US. These should replace the stereo versions on home video in perhaps 1997.

"A Hard Day's Night" on MPI stereo video sounds like the usual records, except for a version of "I should have known better", used in one of its two appearances, that has the harmonica intro problem "fixed"; this does appear on record, the "Reel Music" LP. Ron Furmanek supervised new stereo mixes in 1994, but they were not used for the 1995 MPI home video reissue, and so far they have turned up only for song segments in the broadcast special and home video "The Making of a Hard Day's Night", 1995.

The AFI-restored mono soundtrack had to be recreated because an original magnetic soundtrack could not be found. It is said that they used the track from a 1981 print, which had the mono sound slightly processed to simulate stereo, and possibly also a "music and sound effects" track as used for dubbing to other languages. The song "A Hard Day's Night" has screams over it not in the original, for one thing, so the restoration should not be relied on as being exactly the original. Nonetheless it is a great job and the film looks and sounds better than any version in memory.

A variation of sorts on A Hard Day's Night is that the songs are slow and sound about a half-step lower in pitch than on record. Richard Lester is on record (someplace!) as saying he shot at 25 frames per second, rather than standard 24, so as to match the scan rate of the PAL (European standard) TV monitors that are seen clearly in the studio scenes. If so, playing it back at 24 fps would slow down everything by 4 per cent. But in a 1994 interview, Ron Furmanek, who was making the restored soundtrack, claims that the film uses the recordings at the right speed, and that all the mixes for records were sped up to sound more lively-- something no one else has commented on, and about which I am therefore pretty skeptical.

"Help!" on MPI stereo video sounds like the records. Steve Shorten in "The 910" says it has new mixes although he offers no differences. The AFI-restored mono version is believed to be faithful to the original musical sound, and the color improvement is astonishing.

New stereo mixes were definitely made for "Magical Mystery Tour" MPI home video in 1988 and it says so in a credit screen on the tape. Comments appear here under each song. The new mixes have not appeared on disk or cassette.

"Yellow Submarine" on video, like "Help!", has been reported as new mixes but sounds like the LP mixes. It was withdrawn from the market in 1993 and when it reappears the soundtrack should be checked.

Let It Be uses relatively little musical material in common with the album and has never appeared with a stereo mix. This is due to the fact that the recordings intended for record were all made in the studio; none of the rehearsals made at Twickenham were ever intended for release as records. The Twickenham and Apple rehearsal sessions exist only on the mono filmmakers' tapes, but the main performances exist on 8-track tape. There was once a home video release with the original soundtrack. An improved version made from the original film negatives, and with stereo sound for those songs recorded on 8-track equipment, was made around 1992 but is being held from release by Apple. In late 1994, it was said to be due in 1995, although by May 1995, MPI announced there is no plan to release it. Clips showing vast improvement appeared in the *Anthology* video shown on television in November 1995. In 2011 and 2012, discussions were ongoing for the movie's re-release. Director Michael Lindsay-Hogg said in 2011, "We have been working on it pretty much every year for the last couple of years" (interview with WNYC radio).

A list of the Beatles' film clips (what would today be music videos) is included in [Ed Chen's "Beatles on Video"](#) available as one of the rmb FAQs. The soundtracks to the clips vary in interest. Some are just the

records, and some have new vocal tracks or other material accompanying instrumental tracks from the records. So far the clips have not been made available for sale (legally!) other than excerpts in *The Compleat Beatles*, an early video history of the group that is still on the market. Many appeared in part in the *Anthology* shown on television, in improved picture quality, but often with a stereo soundtrack dubbed in, and with changes including insertion of outtake footage and colorization. These variations are not listed here.

The DVD's of *Help!*, *Yellow Submarine*, and *Magical Mystery Tour* contain 5.1 (five-channel) soundtrack mixes. The first two of these are generally regarded positively, while the work on MMT was criticized by fans. The *Anthology* DVD was also released in 5.1. It is hard to find a negative review of most of these, and having the music broken down by channel is a new experience for most fans.

While one might take an interest in the songs that are bundled with "The Beatles: Rock Band," a strong-selling video game experience, the mixes found there are not intended for record releases and (as such) will not be documented here.

Format of Entries

Each listing contains the following information, intended to identify variations or point to where they might occur:

TITLE

basic recording- (date and location of the basic track)

additional recording- (date and location of all other recording)

master tape- (tape tracks and generations of master tape)

- [a] mono (or stereo, etc), (date and location of the mix)
(Country): (record label, catalog number, title if any, year)
(etc.)
(CD): (record label, catalog number, title, year)
(DL): (digital download, for songs appearing only in that format)
- [b] (same information for a second mix)
(etc.)

(Notes on variations, or things that might lead to variations.)

All the information given is related to variations. I deliberately omit otherwise important and useful information like songwriters, lead singers, and exact dates of release.

All recording and mixing was done at EMI Abbey Road studios unless some other location is given. All other locations are in London unless specified. Information about the recording and mixing dates and the tape tracks is almost all from Mark Lewisohn's two books. See those books for far more detail than this.

Mixes are identified by arbitrary letters [a], [b], and so on, in the order they were created. Numbers [a1], [a2] and so on refer to variants of mixes, such as mono made by combining signal from a stereo mix, or mock stereo electronically created from a mono mix (see below). Therefore for example [a] and [b] are distinct mixes made from the original master tape, while [a1] is just a variant of [a]. This is significant because a variant cannot contain any authentic sound not on the mix from which it was made.

A mix referred to as "mock stereo" is mono electronically rechanneled to simulate stereo (as it was often called) or Duophonic (Capitol's process), a process of distorting mono sound by feeding different frequencies to right and left channel and (Duophonic) delaying some of the sound as well. This processing was popular when it was believed that a people wanted any kind of stereo on a record labeled stereo.

Some songs on the *Anthology* sets that I call mono are not perfectly mono. They have a very slight difference in left and right channel, almost unnoticeable. Whether this is a processed mono mix or an extremely narrow stereo mix is hard to say, and if it is this hard to tell that it isn't straight mono, I'm calling it mono. I'm still not totally sure the effect is even intentional although it probably is.

The releases I list include all the original UK and US singles and LPs, and the two UK EP releases with new material. However, sometimes a mix first appeared after 1970, or in another country, and this is why I do list selected post-1970 and foreign releases. Records are shown by country, label, number, short title, and year.

The CD issues are the same worldwide (so far!). CD singles and EPs are not listed unless there is something unusual on them. All the songs on the red and blue albums ("*The Beatles 1962-1966*" and "*The Beatles 1967-1970*") sound a little better than they do on the original album CDs, which reflects better CD mastering in 1993 than in 1987, and only differences beyond that are mentioned.

Vinyl releases continue in the CD era. All albums are released also on LP, and there have been some vinyl singles not corresponding to CDs. The collector of variations rarely needs the vinyl in addition to the CD. However, even though I do not list the new vinyl, it cannot be ignored. For example, on the 1994 *Live at the BBC*, the vinyl has a clean end and start of two tracks that are cross-faded together on CD. Any known differences on vinyl are mentioned in the notes.

Some of the recording and mixing detail suggests there may be differences where none have been reported. There are numerous songs with mono and stereo mixes for which no significant difference is mentioned, for example. Readers may wish to check these. There is often some difference in "feel" in pairs of mono and stereo mixes that is difficult to describe. Listings in this guide usually refer only to specific sounds present in one mix and not another. There are often subtle differences in tone and presence.

The "master tape" line, listing the tape tracks and generations, is there to give an idea how much is already mixed on the master, and therefore how much variation there could be on final mixes. Nearly all the songs were partly mixed during recording, quite unlike what happens today in recording to 48 or more tracks. Very often, input from more than one microphone, such as multiple instruments or voices, was mixed into one tape track during recording, and therefore cannot ever be remixed (well, not without real trickery anyway). Sound-on-sound overdubbing (mixing live sound with playback of earlier recording into one track of a new tape) was used particularly in the twin-track days, and is another form

of mixing during recording. "Bouncing down" is yet another form: with 4 or 8 track tape, they sometimes mixed a full tape into 2 tracks (or 1 or 3) of another generation, where there would then be room for more overdubs. Done once, this makes the master what is called here a "2d generation" tape (i.e. some of the sound is one copy away from the original). Up to 1995, only the very last generation of recording had been used to create mixes for release, so the "generations" remark is relevant. See Mark Lewisohn's *Recording Sessions* book for varying detailed descriptions of what is on each generation of tape.

In 1993, I wrote here: "It would be possible to create a digital master with all the tracks of various generations synchronized and to remix from that, but this has not been done (yet)." Now it has been done many times. On *Anthology 2* is a mix of "Penny Lane" made from a master that has all the tape tracks from 4 original reels synchronized on one digital tape. I asked in 2000, "Is this a sign of things to come?" Indeed it was. It allows many new variations that had not been possible, including notably the mash-ups and remixes found on the *Love* album from 2006.

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I don't think it's clear to many people that the new remixes begin a new era in Beatles mixes. Many Beatles recordings were made by bouncing down, that is, by filling a multi-track tape, typically 2 or 4 tracks, and mixing it down to 1 or 2 tracks of another multi-track, and adding more to the available tracks. This was sometimes repeated one or two times more, and is labeled in the Variations list as "2d generation" and so on. These bounce-down mixes were all-important to variations, because all mono and stereo mixes were made from the last multi-track. The bounce-down mixing was set in stone and could not differ. The method now being used as on the *Yellow Submarine Songtrack* (and *Love*, etc.) is to synch up all the original source tracks from all the multi-tracks, which throws out the window the remarks about "2d generation" and makes possible many more mixing variations. The only limits now are sound mixed during recording, like the common combining of rhythm guitar, bass guitar, and drums into one track of the multi-track during recording, and the relatively rare sound on sound mixes, where new sound is added to a track during tape copying. Even those limits are being challenged by new 'mock stereo' technology.

The Usenet Guide to Beatles Recording Variations

1958 to 1961

The Quarrymen

THAT'LL BE THE DAY [private recording]

basic recording- c. 12 July 1958, Phillips Sound Recording Service, Liverpool

additional recording- none

master- mono disk

- [a] mono recording. reprocessed 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

One disk was made of this and In Spite of All the Danger (see next entry), and shared among the Quarrymen. Pianist John Duff Lowe found it, forgotten, in a box of his old things in 1981, and it was purchased by Paul McCartney in July of that year. The beginning of this song was played on the BBC TV program "Buddy Holly", 12 Sept 1985, but was faded out under some narration by Paul; the portion was bootlegged many times. Mix [a] is believed to be the entire song, processed to remove noise.



The Quarrymen

IN SPIKE OF ALL THE DANGER [private recording]

basic recording- c. 12 July 1958, Phillips Sound Recording Service, Liverpool

additional recording- none

master- mono disk

- [a] mono recording. reprocessed and edited 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

This was the other side of the disk of "That'll Be the Day" (see above). For mix [a], about 40 seconds was edited out, removing a repeat of the second verse and middle eight, and it was processed to remove noise. No other version has been leaked, although some fake extended versions are now known to exist.

[amateur tape recordings]

basic recording- probably Apr 1960 at Paul McCartney's home.

additional recording- none

master tape- mono

- segment, Hallelujah, I love her so
[a] mono recording. reprocessed 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

Faded early, about half the length found on the known source.

- segment, You'll be mine
[a] mono recording. reprocessed 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

This is complete, just seconds shorter than the known source.

- segment, Cayenne
[a] mono recording. reprocessed 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

Edited and faded early, about half the length found on the known source.

These recordings come from a series of tapes made probably in April 1960 and known as the Quarrymen tapes. Surviving are a few copies of two source tapes, and of a compilation tape selected from those three and at least one more lost source tape. One song was played on German TV in 1966, and Philip Norman describes listening at least one of the tapes in his book "Shout!" (1981), but the contents did not circulate widely until many of the songs, including all three used above, appeared on the bootleg LP *Liverpool May 1960* in 1987, and then more appeared on the 2-LP *The Quarrymen at Home* in 1988. Cayenne was mistitled "Thinking of Linking" on the *Liverpool May 1960* bootleg.

Paul purchased the compilation tape in 1995, which includes all three songs above and three more heard in part on the video *Anthology*. However, a source reported to *The 910* that the *Anthology* versions and the bootlegs share reverb that was not on the originals, as if the bootleg, which also has all six songs, was used as the source. The *Anthology* versions sound clearer than the bootleg, however.

Tony Sheridan

MY BONNIE [MY BONNIE LIES OVER THE OCEAN]

basic recording- 22 Jun 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- none

master tape- 2 track

- [a] (English intro) stereo 22 Jun 1961, Germany.
Germany: Polydor SLPHM 237 112 *My Bonnie* 1962.
CD: Polydor 823 701-2 *Early Tapes* 1985, Polydor (Germany) 840 556-2 *Tony Sheridan vol. 3*.
- [a1] (English intro) mono made from [a] 1961, Germany.
Germany: Polydor NH 24 673 "Twist" single 1962, Polydor LPHM 46 612 *My Bonnie* 1962,

Polydor 21 610 (EP) *My Bonnie* 1963.

UK: Polydor NH 66 833 single 1962, Polydor 21 610 (EP) *My Bonnie* 1963.

US: Decca 31382 single 1962.

- [a2] (no intro) stereo made from [a] 1964, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 237 622 *Let's do the Twist* 1964, Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning Circa 1960*, 1970.
- [a3] (no intro) mono made from [a2] 1964, Germany.
Germany: Polydor 52 273 single 1964, Polydor 46 422 *Let's do the Twist* 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 52 273 single 1964, Polydor 46 422 *Let's do the Twist* 1964.
US: MGM K 13213 single 1964, MGM E 4215 *Beatles with Tony Sheridan* 1964.
- [a4] (no intro) mock stereo made from [a2] 1964, by MGM, USA.
US: MGM SE 4215 *Beatles with Tony Sheridan* 1964.
- [a5] (English intro) stereo made from [a] 1995.
CD: Apple 34445-2 *Anthology 1* 1995.
- [b] (German intro) stereo 22 Jun 1961, Germany.
Germany: Polydor 2 801 033 single 1978 CD: Polydor (Germany) 841 141-2 *Tony Sheridan vol. 1*.
- [b1] (German intro) mono made from [b] 1961, Germany.
Germany: Polydor NH 24 673 "Mein Herz ist bei dir nur" single 1961.
France: Polydor EPH 21 914 *Mister Twist* (EP) 1962, Polydor 45900 *Les Beatles* 1964,
Polydor 46907 *Moto Party* (Various) 1964.
Sweden: Polydor 2-230-114 EP 1982.

This song comes with a slow introduction in English (32 seconds) or German (35 seconds) or with no introduction. The two intros are similar musically but slight differences show them to be different takes and not vocals dubbed on the same backing track.

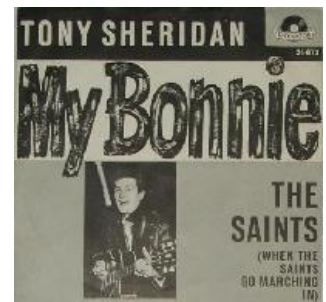


The recollection of engineer Karl Hinze is that the Harburg recordings were made on a portable 2-track deck and mixed live to stereo. This means the mono mixes are all reductions of the stereo mixes, and not separate mixes as they are in the case of nearly all the EMI recordings. The mono and stereo versions therefore should not contain variations, and none has been found.

The order of recording of the eight songs is not known. The master tapes and documentation kept by Bert Kaempfert Produktion were lost in a fire, but the recording dates given to Polydor in 1961-1964 were copied from the now-lost Kaempfert files and should be correct. The first two days' work is shown only as 22 June. *My Bonnie* and *The Saints* first appeared in 1961, *Why and Cry* for a Shadow early in 1962, *Sweet Georgia Brown* late in 1962, and the rest in 1964. Gottfridsson's book *The Beatles: From Cavern to Star-Club* details the recording and releases.

Hinze refers to the loss of the slow intro to *My Bonnie* as an edit, which would mean the English intro is part of the recording and the German intro uses an edit piece. We know that the test pressing record the Beatles brought to England on July 2 had the English intro. But it still may be that both intros are edit pieces added to a recording of the song only.

Single NH 24 673 was issued in two versions but with the same number, the



German intro in Oct 1961 and the English intro in Jan 1962. They have the same sleeve, except that the English intro version has the word "Twist" in a large box on the front, and the German intro version has the subtitle "(Mein Herz ist bei dir nur)" shown on the back and on the label. The "Twist" English intro was used for the UK and US singles in 1962, for Tony Sheridan's first album in 1962 (in mono and stereo), and again on an EP in 1963.

The German intro is much the rarer of the two, and was used again after 1961 only on a French EP and again on a 1964 French LP, after which it has been used only on special releases. It finally appeared in stereo on a 1978 German single, a limited pressing but at least for sale to the general public. The German lyric is by Bernd Bertie, whose name sometimes appears on labels for versions with the English intro or no intro-- a "variation" of sorts.

Starting with reissue singles of 1964, the no-intro version became standard on all releases. From 1978, the stereo English intro again became standard and is for example on the CD.

The modified mix [a5] for *Anthology* has the English intro cross-faded with unrelated spoken word, obscuring the first line of the vocal, and an edit occurs at the end of the intro, after which the stereo image is reversed. The sound balance has also been altered, possibly to emphasize the Beatles' role, but the bass is less convincing. This was probably done at EMI, London. The reversal adds weight to the idea the intro is a separate edit piece, but EMI may have separated it from the body as they worked on the cross-fade for *Anthology*.

Tony Sheridan

THE SAINTS [WHEN THE SAINTS GO MARCHING IN]

basic recording- 22 Jun 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- none

master tape- 2 track



- [a] stereo, 22 Jun 1961.
Germany: Polydor 237 112 *My Bonnie* 1962, Polydor 237 622 *Let's Do the Twist* 1964, Polydor 237-632 *Beatles First* 1964.
UK: Polydor 237 622 *Let's Do the Twist* 1964, Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor 823 701-2 *Early Tapes* 1985.
- [a1] mono made from [a] 1961, Germany.
Germany: Polydor 24 673 single 1961, Polydor 46 612 *My Bonnie* 1962, Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 273 single 1964, Polydor 46 422 *Let's Do the Twist* 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 66 833 single 1962, Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 273 single 1964, Polydor 46 422 *Let's Do the Twist* 1964.
US: Decca 31382 single 1962, MGM K 13213 1964, MGM E 4215 *Beatles with Tony Sheridan* 1964.
France: Polydor 21 914 *Mister Twist* (EP) 1962, Polydor 45-900 *Les Beatles* 1964.

- [a2] mock stereo made from [a1] 1964, by MGM, USA.
US: MGM SE 4215 *Beatles with Tony Sheridan* 1964.

Tony Sheridan

WHY (CAN'T YOU LOVE ME AGAIN)

basic recording- 22 Jun 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- none

master tape- 2 track

- [a] stereo 22 Jun 1961, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor 823 701-2 *Early Tapes* 1985.
- [a1] mono made from [a] 1961, Germany.
France: Polydor 21 914 *Mister Twist* (EP) 1962, Polydor 45-900 *Les Beatles* 1964.
Germany: Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 275 single 1964, Polydor 46 422 *Let's do the Twist* 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 275 single 1964, Polydor 46 422 *Let's do the Twist* 1964.
US: MGM K 13213 single 1964, MGM E 4215 *Beatles with Tony Sheridan* 1964.
- [a2] mock stereo made from [a1] 1964, by MGM, USA.
US: MGM SE 4215 *Beatles with Tony Sheridan* 1964.

The little-known first release was on the French *Mister Twist* LP.

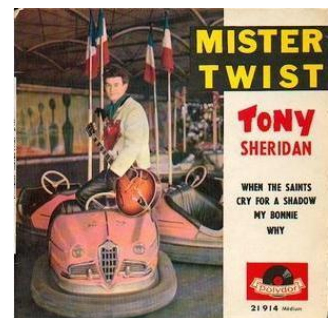
CRY FOR A SHADOW

basic recording- 22 Jun 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- none

master tape- 2 track

- [a] stereo 22 Jun 1961, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor 823-701-2 *Early Tapes* 1985, Apple 34445-2 *Anthology 1* 1995.
- [a1] mono made from [a] 1963?, Germany.
France: Polydor 21 914 *Mister Twist* (EP) 1962, Polydor 45-900 *Les Beatles* 1964.
Germany: Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 275 single 1964, Polydor 46 422 *Let's do the Twist* 1964, Polydor 46-432 *Beatles First* 1964.



UK: Polydor 21 610 (EP) *My Bonnie* 1963, Polydor 52 275 single 1964, Polydor 46 422 *Let's Do the Twist* 1964.

US: MGM K 13213 single 1964, MGM E 4215 *Beatles with Tony Sheridan* 1964.

- [a2] mock stereo made from [a1] 1964, by MGM, USA.
US: MGM SE 4215 *Beatles with Tony Sheridan* 1964.

The stereo image was reversed for Anthology for no known reason, and the sound quality sounds slightly different.

As with “Why,” the little-known French EP *Mister Twist* was the first release, strange in this case since it was credited only to Tony Sheridan when he does not even play on it.

Tony Sheridan

NOBODY'S CHILD

basic recording- 22 June 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- none

master tape- 2 track

- [a] stereo 23 Jun 1961, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor 823 701-2 *Early Tapes* 1985.
- [a1] mono made from [a] 1964?, Germany.
France: Polydor 21-965 (EP) 1964, Polydor 45-900 *Les Beatles* 1964.
Germany: Polydor 46-432 *Beatles First* 1964.
- [a2] mono made from [a1] 1964, by Atlantic, USA. edited.
US: Atco 6308 single 1964, Atco 33-169 *Ain't She Sweet* 1964.
- [a3] mock stereo made from [a2] 1964, by Atlantic, USA.
US: Atco SD 33-169 *Ain't She Sweet* 1964.



Gottfridsson did not find any original documentation at Polydor dating this song. The 1985 CD set puts it as 22 Jun.

Atlantic edited 58 seconds to bring [a2] to a still long (for 1964) 2:54, losing most of the second verse and, stranger, two guitar chords just at the end (but keeping the last bass note).

Polydor 52 906, a 1964 German Tony Sheridan single of “Sweet George Brown,” has a different recording of this song with just Tony solo, no bass and drums.

AIN'T SHE SWEET

basic recording- 22 June 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- 1964, USA

master tape- 2 track

- [a] stereo 24 Jun 1961, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor (Japan) POCP-2306 *Beatles Oldies* 1994 [also POCP-9064 in 1996], Polydor (Germany) 840 556-2 *Tony Sheridan, Vol. 3*.
- [a1] mono made from [a] 1964?, Germany.
France: Polydor 21-965 (EP) 1964, Polydor 45-900 *Les Beatles* 1964.
Germany: Polydor 52-317 single 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 52-317 single 1964.
- [b] mono based on [a1] 1964, by Atlantic, USA.
US: Atco 6308 single 1964, Atco 33-169 *Ain't She Sweet* 1964.
CD: Polydor 823 701-2 *Early Tapes* 1985, Apple 34445-2 *Anthology 1* 1995.
- [b1] mock stereo made from [a2] 1964, by Atlantic, USA.
US: Atco SD 33-169 *Ain't She Sweet* 1964.

Atlantic's new mono master [b] is a mix of the original mono [a1] mix plus added drums. For reasons unknown, this [b] version went back to Polydor in Germany, and appeared years later on the standard CD release from Polydor Germany and then on *Anthology 1* in 1995. Only a Japanese CD single (P1OP 30006) and album have it in stereo, and maybe they are using a tape sent there years ago. The stereo mix is easily identified, with John vocal left, rhythm guitar center, and lead guitar, bass and drums right.

One r.m.b. reader reports the original German pressing of the CD under the title *The Beatles' First* does have the song in stereo.

Tony Sheridan

TAKE OUT SOME INSURANCE ON ME

basic recording- 22 June 1961, Friedrich-Eberts-Halle, Hamburg-Harburg

additional recording- 1964, USA

master tape- 2 track

- [a] stereo 24 Jun 1961, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.

US: Polydor 24-4504 *In the Beginning* 1970.

CD: Polydor 823 701-2 *Early Tapes* 1985.

- [a1] mono made from [a] 1964?, Germany.
France: 21-965 (EP) 1964, 45-900 *Les Beatles* 1964.
Germany: 52-317 single 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 52-317 single 1964.
- [b] mono based on [a1] 1964, by Atlantic, USA. edited.
US: Atco 6302 single 1964, Atco 33-169 *Ain't She Sweet* 1964.
- [b1] mock stereo made from [b] 1964, by Atlantic, USA.
US: Atco SD 33-169 *Ain't She Sweet* 1964.

Atlantic's mix [b] is an edit of [a1] and mixed with new guitar, drums and harmonica. The edit removes "some goddamn" from the line near the end where Tony sings "ooh some goddamn insurance on me baby".

The title shown above is based on the earliest recording of the song (by Jimmy Reed). In its first release it was credited to "J. Stone," but Charles Singleton and Waldenese Hall were later identified as the authors. It was called "If You Love me, Baby" on Polydor pressings before June, 1964 – apparently because no one recognized the song. The title was changed after a short time to the almost correct "Take Out Some Insurance on Me, Baby" – which is what Atco called it.

Apparently Tony Sheridan deserves an author credit for his complete rewrite of the lyrics.



1962

When the Beatles first signed with EMI and began to work with George Martin, the producer preferred to record single tracks “live” into the twin-track machine. According to John, he had been playing the harmonica on “Love Me Do,” but he usually didn’t play it across the solo line “Love me do” at the end of each verse. Instead, John stopped in the middle of the line, singing it as “Love me...” Since John is playing harmonica across his vocal in their rehearsal of June 6, 1962 – when Pete Best was still the Beatles’ drummer, it must have been the case that they were allowed to overdub the harmonica.

For the single, George Martin wanted to play the song completely live. Therefore, he asked Paul to sing that line solo. Paul McCartney remembers it that way, too: “The lyrics crossed over the harmonica solo so I suddenly got thrown the big open line, ‘Love me do’, where everything stopped. Until that session John had always done it; I didn’t even know how to sing it. I’d never done it before. George Martin just said, ‘You take that line, John take the harmonica, you cross over, we’ll do it live’...” (Miles, *Many Years from Now*). A direct-to-tape recording would not allow for many mix differences, but of course, the Beatles’ famously recorded the A-side twice.

It is clear, then, that Martin preferred not to create a second-generation tape, due to a potential loss of sound quality. By the time the band recorded “Please, Please Me” later in the year, it was equally clear that overdubs would often be necessary. The Beatles’ second attempt at the song on September 11th featured guitar fills, but by the time the final version was made on November 26th, harmonica fills had taken the place of the guitar riffs. Rather than pull John away from his lead vocal, George Martin decided to create a second tape of edit pieces and to perform a tape-to-tape overdub after the tracks were complete. For a time being, this became the usual method of escaping the need for a third track: segments of “edit pieces.”

Apparently the November 26, 1962, session was housed on two tapes. After the mono mixes of “Please, Please Me” and “Ask Me Why” were made on November 30, the tapes were slated for destruction. Had they anticipated the release of an album, the final twin-track (stereo) mix would have been made to sound like the single. Instead, the second session tape, containing the last few of the eighteen takes of “Please, Please Me,” and the six takes of “Ask Me Why” survived the purge – perhaps by accident; the whole session was not extant when the time came to prepare the stereo album. Therefore, an edit of three of those later takes was prepared for release on the stereo LP.

1962

SEARCHIN' [audition tape]

basic recording- 1 January 1962, Decca Studios, London

additional recording- none

master tape- mono tape copy

- [a] mono 1962 at Decca. edited 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

Cross-faded at the start with unrelated spoken word, and in that portion a tape loop of the instrumental introduction has been edited in.

This and the next four are from a tape believed to be the Decca audition of 1 January 1962. The only known source of this material is a mono tape compilation that was first used to create a series of seven bootleg singles on the Deccagone label in 1976. The canonical set of all 15 songs was the bootleg LP *The Decca Tapes* in 1978, and this was followed in the 1980's by questionably legal releases, usually omitting the three Lennon-McCartney songs, and all directly or indirectly from that same source tape. In *The 910* vol 2 no 3 (1993), Doug Sulpy and Greg Panfiles reported the tape appeared to be off-speed, enough to raise the songs a full half-step in pitch. The speed correction was done for subsequent bootleg CDs, and also has been done, at a slightly different ratio, for the *Anthology*, which presumably continues to rely on the same source used since 1976.

But where does that come from? Probably Brian Epstein took a copy of the session tape, and although he is supposed to have had a sample reel before the Decca date, this was probably better recorded, and it may have been songs from this set that he brought to George Martin at Parlophone. The Beatles had a tape with some of these songs with them in their Spring 1962 Hamburg trip. The identification of this tape with the Decca audition is less than perfect, and the best argument may be that they had no other opportunity to record 15 songs this cleanly.

The tape's legal status also remains murky: the Beatles were still under exclusive contract to Bert Kaempfert Produktion in January 1962 (dating from the Hamburg recordings of 1961). On the *Anthology*, Apple claims ownership.

THREE COOL CATS [audition tape]

basic recording- 1 January 1962, Decca Studios, London
additional recording- none
master tape- mono tape copy

- [a] mono 1962 at Decca.
CD: Apple 34445-2 *Anthology 1* 1995.
-

THE SHEIK OF ARABY [audition tape]

basic recording- 1 January 1962, Decca Studios, London
additional recording- none
master tape- mono tape copy

- [a] mono 1962 at Decca.
CD: Apple 34445-2 *Anthology 1* 1995.

The interjected "Not half!" or "Nah-ah!" almost sounds like it is edited into place.

LIKE DREAMERS DO [audition tape]

basic recording- 1 January 1962, Decca Studios, London
additional recording- none
master tape- mono tape copy

- [a] mono 1962 at Decca.
CD: Apple 34445-2 *Anthology 1* 1995.
-

HELLO LITTLE GIRL [audition tape]

basic recording- 1 January 1962, Decca Studios, London
additional recording- none
master tape- mono tape copy

- [a] mono 1962 at Decca.
CD: Apple 34445-2 *Anthology 1* 1995.

The Beatles' Hamburg Recordings on Record

In the summer of 1961, the Beatles recorded eight songs for Bert Kaempfert Produktion in Hamburg. On six songs they were the backup band for Tony Sheridan, lead vocal and guitar. On two, "Cry for a shadow" and "Ain't she sweet", the Beatles performed alone.

These recordings originally appeared on the Polydor label in Germany and the United Kingdom, and on various labels in the United States. Their discography has not been well documented, unlike that of the later EMI recordings, and this paper attempts to straighten out some problems.

UPDATE: Since I wrote this piece, an excellent book appeared called *The Beatles: From Cavern to Star-Club*, by Hans Olof Gottfridsson (Premium Publishing, Sweden, 1997). If you are interested in the pre-EMI recordings this book is essential. He has reproduced much of the surviving documentation, and has interviews with important figures like Karl Hinze, the engineer at the 1961 sessions.

The "My Bonnie"/"The Saints" single of 1961

Polydor issued two different singles of "My Bonnie"/"The Saints", both numbered 24 673. (The space in the record number is simply the German equivalent of writing 24,673.) The artist is listed as Tony Sheridan and the Beat Brothers. The picture sleeve has the title as "My Bonnie" in large letters, front, and as "My Bonnie (Mein Herz ist Bei dir Nur)" on the back and on the record label. This is of course the mono mix with German introduction.

The other version has the same sleeve except that near the lower left is a large box with the legend "TWIST", and the back and record label do not have the German parenthetical subtitle. This has the English language introduction.

Just as the recording date has varied from the traditional May 1961, based on Tony Sheridan's recollection of Whit Monday, to the more recent report of June 22-24, based on a session document Mark Lewisohn has seen, the release date of the single has now been established as October, 1961, after a recording date of 04 October – possibly to record the slow introductions. The mastering codes indicate that the German-intro single was mastered in October, 1961, and the English-intro single was mastered in December, 1961.

Mersey Beat #2 (dated 20 July to 03 August 1961) has the article "Beatles Sign Recording Contract!". This article was inspired in part by the Beatles providing a copy of the record that they brought back with them from Germany. This must have been a test pressing, an idea supported by there being only two copies for four Beatles. Following Brian Epstein's later story, Stu Sutcliffe, who stayed in Hamburg, sent copies of the single over to the Beatles, and perhaps it was only at this point, whenever it was, that they knew the record was available for sale. An undated letter from Paul to Peter Eckhorn also mentions Stu



having sent the record. The legendary request for the record by Raymond Jones at NEMS was dated at October 28 – five days after the single’s release in Germany, and perhaps that does at least suggest roughly the date Brian Epstein ordered it.

Raymond Jones, the man who piqued Epstein’s interest in the Beatles, described the story this way: “The first time I saw The Beatles I was totally blown away. I couldn’t believe what I was hearing and watching. It was a sound I had never heard before. Pete Best was the drummer then; he used to sing Matchbox, a Carl Perkins song, and being a keen Perkins fan I was intrigued to see how they played the chord sequences.

“One particular day Bob Wooler, the DJ from the Cavern, came into my place of work to have some tickets printed so I asked him where they were playing next. He said he’d let me know when he picked up the tickets, which I took to mean he’d find out the time and venue and tell me.

“When he came in to pick the tickets up he opened the package and gave me two, which he signed so I could get free entry to the venue. The show was at Knotty Ash Village Hall. After that I started to follow The Beatles to most of the venues they played in the evenings. You could say I was totally hooked.

“My ex brother-in-law Kenny Johnson was the lead guitarist with a group called Mark Peters and the Cyclones. It was him that told me The Beatles had made a record in Germany. The following Saturday I went to NEMS to ask for the record, not realising the person I spoke to was Brian Epstein. He started asking me questions: who were they? Where did they play? What type of music did they perform?

After I had answered his questions I told him they were the best group I had ever seen. The next time I went to NEMS I picked up the record. Shortly after that it was common knowledge that Epstein had become their manager.” (interview with BeatlesBible.com, 2010)

The Beatles’ contract with Bert Kaempfert Produktion, which started July 1 (as seen reproduced in Lewisohn, *Chronicle*, page 33) postdates the recording session, therefore, but not the record release.

German Beatles discographies, not so well known in the US, provide some more information. A vinyl discography, *The Beatles - Here, (There And Everywhere?)* by Mathias Wlaschek and Wilfried Pelz (1983), gives a date of October 23 for both singles. While this date is correct for the German-intro version, the “Twist” version was not mastered until December.

As to why they would use the same catalog number would be to combine sales reports, it looks as if Polydor wished to fulfill later orders for the single with an alternate version.

Bestell-Nummer u. Freisklasse		
24 673 MH		
Liefertermin Oktober IV 23.10.1961		
W. K. 12.11.		
Verlag	Eccid-Nr.	Spalte?

The so-called *My Bonnie* EP of 1961

This record is nonexistent. The earliest report of its existence is in *All Together Now*, where it is listed as September, 1961, without catalog number, the only record in the whole book without one. No source ever gives a picture of this one, or a 1961 catalog number. While it appears in many discographies, no one seems to have seen a copy.

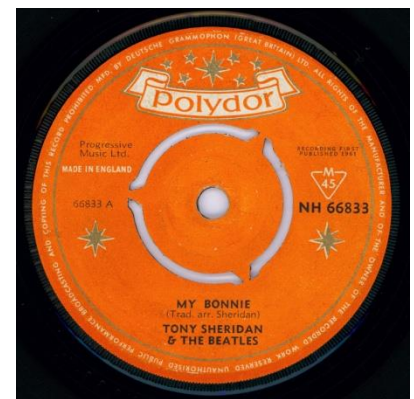
Moers, who cites *ATN* as a source, lists it with number 21 610. But that is the catalog number of the July, 1963, EP issued in the UK and Germany. Polydor had not yet reached EP number 21 610 in June, 1963, confirmed by the numerical listings in the annual publication *Der Grosse deutsche Schallplatten Katalog 1964*, compiled in June, 1963, but they were close to it, confirming July, 1963, as the original issue date for 21 610. No one has this 1961 EP. Some have 21 610 and think it is from 1961.

A 1961 EP also defies logic. When Brian Epstein claims to have ordered the single from Germany, after October 28, 1961, shouldn't the sales agent at Polydor ask whether he'd like this recently released EP by the same artiste? Ray Coleman's *The Man who Made the Beatles* (1989) tells the story of Brian playing the single and asking people to ignore the singer and listen to the band. Why would he do that rather than play "Cry for a Shadow" off the EP -- their own composition as well? Brian clearly did not have an EP or know about one. The alleged EP wound up being mentioned in the movie *Back Beat*, but again, no copies have ever surfaced. None of the paperwork uncovered by Gottfridsson and those who follow him suggests any EP release of the four songs together in Germany until July, 1963; their first release together anywhere was in France in April, 1962, as the *Mister Twist* EP (Polydor 21-914).

The "My Bonnie"/"The Saints" singles of 1962

The single with English intro was issued in the UK in January 1962 as Polydor NH 66 833. At this time Polydor numbered the single there in an international series. The date of 5 January, as found everywhere, is in a Brian Epstein announcement written before the fact. In Lewisohn's *The Beatles Live!* (1986), an ad for 2 February (page 106) calls the Beatles "Polydor recording artists", while earlier ads, like that for 12 January (page 105) do not. Possibly the real date is a little later than 5 January, but that is about right.

Brian Epstein is credited with the release of this single in England, supported by sales in Liverpool. The artiste is now listed as Tony Sheridan and the Beatles, instead of the Beat Brothers, either Brian's influence, or simply the use of their proper name. (The problem originally was said to have been the similarity in pronunciation to "piedel", German slang for "penis".) The same single was issued in the US on Decca 31382, referencing the UK catalog number as "DGG 66833" on the label (Deutsche Grammophon Gesellschaft is the corporate parent of Polydor as EMI is to Parlophone). Note that Decca of the US is not related (except historically) to Decca of England, which is known as "British Decca" in the US industry. British Decca at the time was associated with London Records in the US.



The *My Bonnie* LP, June 1962

A Tony Sheridan LP called *My Bonnie* was issued in Germany in June, Polydor 46 612 mono and 237 112 stereo. This has the "Twist", English intro, version of the title song. The inclusion of only "My Bonnie" and "The Saints" tends to suggest nothing else from those sessions was up for consideration, not even Tony's own song "Why".

The stereo LP is the first use of stereo mixes of the two songs, although lack of any known mono-stereo difference makes one wonder whether the mono is just combined. This could use study. The band are credited as the Beatles under these two song titles on the back cover, and the group name Beat Brothers was now used for Tony's backing players on the other songs.



The *Ya Ya* EP, October 1962

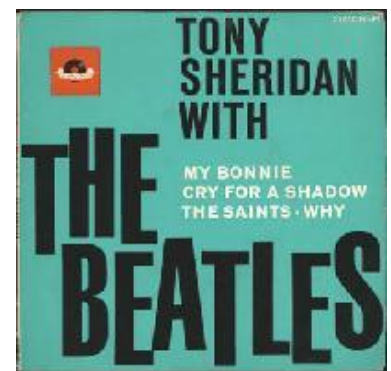
"Sweet Georgia Brown" appears to be the third Beatles song to be released, first on this *Ya Ya* EP of October 1962, Polydor 21-485. Tony recorded the song twice: without the Beatles, probably in December, 1961, and then with the Beatles, probably in April 1962. The April, 1962, date is disputed by some experts but is supported by letters in Bert Kaempfert's files seen by Lewisohn and by a report in *Mersey Beat* of May, 1962. It seems once again that the 1961 sessions had been put behind them, and only this newer recording was considered. This EP is of course the mono mix of the original vocal. Tony re-recorded the vocal in 1964 (see below) and that is what appears on later issues.



This EP, while rare, is well known in the collectors' market, and is offered for sale (at high prices) regularly. Contrast the supposed *My Bonnie* EP of 1961 that does not actually exist.

The *My Bonnie* EP, July 1963

The July, 1963, release of this record, Polydor EPH 21-610, marks it as Polydor's first attempt to cash in on the newfound success of the Beatles in the UK. Someone went into the vaults at Polydor to see what they had, and they came up with two more songs for an EP. Even in Germany, this follows two singles and a June, 1963, EP of Beatles recordings on Odeon in Germany (O 41-560).



Why these two songs in particular? One could argue that "Why" is the best song in the lot, and "Cry for a Shadow" may have been picked because it was a Beatles composition. The use of two public-domain songs and two written by the band is also mildly suspicious: are the publishing rights all in Polydor hands here? Did that make this a quick or cheap release?



The nagging question is why the John Lennon vocal on "Ain't She Sweet" didn't come out at this point. I recently heard in another context from a new fan asking which Beatle sang on which song, which seems so self-evident that I'd nearly forgotten a time when the voices were not so familiar. Can it possibly be that the Polydor staff assumed Sheridan sang all the songs even after listening to them?

Reissues of the First Four Songs, 1964

The new Polydor singles 52-273 and 52-275 feature the familiar four songs: a reissue of "My Bonnie"/"The Saints", and a new single of "Cry for a shadow"/"Why" respectively. Several books have the English release as 28 February, and Moers gives the German date as 9 March. This presents no problem. "My Bonnie" here appears with no intro, as it does for two decades of releases afterwards.

At this point, with those four songs, some sort of line was drawn. The four appeared on a compilation LP, *Let's do the Twist...*, Polydor LPHM 46-422 mono and SLPHM 237-622 stereo, probably April, 1964, both Germany and England. This was the first appearance of the stereo mixes of "Cry for a Shadow" and "Why".

Since they had a contract with Deutsche Grammophon, and since they had seen the EP (21 610), MGM got the first four songs for US release. The same two singles were issued 27 January and 27 March respectively as per ATN, and the MGM album appeared in February. MGM ordered only the mono mixes.

Releases of the Second Four, 1964

Things moved fast, and within a month of the familiar four songs on singles, the other four songs appeared. Polydor 52-317 marked the first release of new material since July, 1963, "Ain't She Sweet"/"Take Out Some Insurance". Gottfridsson puts the single's release date at c. April 15th in Germany, and *Billboard* confirms its release in England c. June 5th. Here they finally found the John Lennon vocal, although why it was held up for six weeks in England is a mystery.

Polydor 52 324, issued in Germany the same day, has the odd coupling "Skinny Minnie" (Tony without the Beatles)/"Sweet Georgia Brown" (Tony with the Beatles)-- although some people say "Skinny Minnie" is the Beatles, from the same April 1962 session as "Sweet Georgia Brown". This is the new vocal on "Georgia", but it seems thrown away here. The A side of the sleeve does not say "Beatles" but "Tony Sheridan and the Beat Brothers".

The British "Georgia" single, using the last Beatles song, "Nobody's Child", on the flip, was issued as Polydor 52-906. The correct release date is January 31st, 1964 – in Great Britain only. As an export single from Germany to England, the record was in a different series than the others. The date is confirmed by advertisements from British trade magazines. Mark Lewisohn dates the re-recorded Tony vocal as "early 1964" (*Chronicle*, page 70);



Gottfridsson reports the recording date for the new Sheridan vocal as January 3, 1964.

In the US, Atlantic/Atco now had the contract for new releases from Deutsche Grammophon. They coupled the songs for their Atco label as "Sweet Georgia Brown"/"Take Out Some Insurance" on about 2 June and then "Ain't She Sweet"/"Nobody's Child" on 6 July. Their album was delayed until October, and once again, as with the MGM album, the stereo is fake. In this case, a possible reason is that all four songs had been subjected to overdubs (guitar and drums) and two songs to editing ("Take Out Some Insurance" and "Nobody's Child").

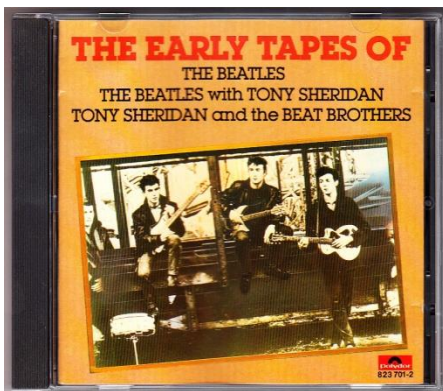
The Beatles' First, June 1964

The canonical album with all 8 songs was issued in Germany as *The Beatles' First*, Polydor 46-432 mono, and 237-632 stereo, in June, 1964. Moers gives it as August, but it made it into *Der Grosse deutsche Schallplatten Katalog 1965* (June 1964), and the number is close to the *Let's do the twist...* album. The matrix number contains "D4," indicates that it was mastered in April, 1964. The rapid correction of the title "If You Love Me, Baby" to the proper "Take Out Some Insurance" places the album's release in early June.



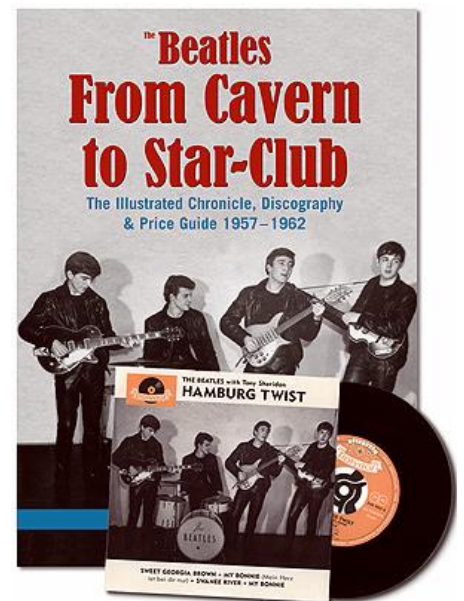
This album was not issued in England until August 4, 1967. This remarkable fact becomes clear from a study of *The Gramophone*, the quarterly of available records. Polydor 236-201, the English version, is stereo only, as a result of its late date. Furthermore, Polydor advertised the upcoming release on page 7 of the *New Musical Express* (22 July), indicating the release date and price. The German LP was available for sale as an import, but not in a way that got it listed in *The Gramophone*, which does include some imports.

CD Release



All eight songs are on the Polydor CD *The Beatles' First*, reissued as *The Early Tapes*. For some reason *Ain't She Sweet* is the mono mix as overdubbed by Atlantic, but the rest are in stereo. The other songs filling out the album are Tony Sheridan recordings made in 1961 and 1962.

"Ain't She Sweet" has been released in stereo on CD in Japan, perhaps from source tapes sent there years ago. Did Polydor Germany lose the masters, or, less drastically, did they file the Atlantic mono version someplace where staff keep pulling it as if it were the stereo master?



The Apple CD set *Anthology 1* includes three of the songs but with mutilations. "My Bonnie" has talk over the English intro, and an edit where the stereo image reverses at the end of the intro. "Cry for a Shadow" is intact but has stereo reversed. "Ain't She Sweet" is again the mono version as overdubbed by Atlantic.

Tony Sheridan

SWEET GEORGIA BROWN

basic recording- 24 May 1962, Studio Rahlstedt, Hamburg

additional recording- 7 Jun 1962, 3 Jan 1964, Studio Rahlstedt, Hamburg, and 1964, USA

master tape- 2 track 2d generation?



- [a] stereo and mock stereo 1962, Germany.
Sweden: Polydor PRE 240 003 (EP) *Hamburg Twist* 1997.
- [a1] mono made from [a] 1962, Germany.
Germany: Polydor 21 485 (EP) *Ya Ya* 1962.
- [b] stereo and mock stereo 1964, Germany.
Germany: Polydor 237-632 *Beatles First* 1964.
UK: Polydor 236-201 *Beatles First* 1967.
US: Polydor 24-4504 *In the Beginning* 1970.
CD: Polydor CD 823 701-2 *Beatles First* 1985.
- [b1] mono made from [b] 1964, Germany.
France: Polydor 21-965 (EP) 1964, Polydor 45-900 *Les Beatles* 1964.
Germany: Polydor 52-906 single 1964, Polydor 46-432 *Beatles First* 1964.
UK: Polydor 52 906 single 1964.
- [c] mono based on [b] 1964, by Atlantic, USA.
US: Atco 6302 single 1964, Atco 33-169 *Ain't She Sweet* 1964.
- [c1] mock stereo made from [c] 1964, by Atlantic, USA.
US: Atco SD 33-169 *Ain't She Sweet* 1964.

The date of this recording was finally documented in Hans Olof Gottfridsson's 1997 book *The Beatles: from Hamburg to Star-Club*, although Mark Lewisohn had previously at least been close (April, 1962) correcting the previous theory that it was from 1961 like the other Tony Sheridan recordings. Roy Young plays piano and the arrangement is by Paul. The instrumental track, including Beatles backing vocals, was recorded May 24 to 2-track in a live mix, and Tony added the lead vocal June 7 as a second generation tape. In 1964, Tony did a second lead vocal, with words mentioning the Beatles.

Only the stereo mix [a], available on an EP included with Gottfridsson's book, and the mono reduction [a1] issued on one German EP in 1962, use the 1962 lead vocal with the song's correct lyrics. The much more common [b] and its reduction [b1], using the new lead vocal recorded in 1964, first appeared again on the British import single (NH 52-906) 31 January 1964, coupled with a non-Beatles number – a Tony Sheridan solo remake of "Nobody's Child" (which he had recorded previously with the Beatles in 1961).

It next appeared on German single 52-324 of April 1964, "Skinny Minnie" by Tony Sheridan (the A side is not the Beatles). Both stereo mixes [a] [b] mysteriously go into mock stereo for the "vamp" at the end of the song. This presumably shows an edit in the May 24 instrumental track done by June 7. Given the live mix, maybe the stereo image was different on the take used for the ending and they made it less jarring by processing it? No one knows.

Atlantic's [c] was made from [b1] with added drums and guitar. Complicating the release history is that Tony had previously recorded the song on Dec 21 1961, and this 1961 version was used on the *My Bonnie* LP. The LP had been released in June 1962, just after he'd done the vocal for the Beatles version! The non-Beatles recording has no backup vocals, among other differences.

BESAME MUCHO [outtake]

basic recording- 6 Jun 1962

additional recording- none?

master tape- twin track [no longer exists]

- [a] mono 6 Jun 1962. edited Jul 1984 at AIR Studios, Montserrat.
CD: Apple 34445-2 *Anthology 1* 1995.

A copy of this otherwise lost recording was found on a private reel in late 1983 or early 1984, probably in a mono mix made in 1962. It was not used for the Abbey Road Studios show in July 1983, but was in the lineup for the *Sessions* LP in August 1984. The last line going into the fade seems to be a repeat of the previous line, edited in, probably done for *Sessions*.

LOVE ME DO [outtake]

basic recording- 6 Jun 1962

additional recording- none?

master tape- twin track [no longer exists]

- [a] mono 6 Jun 1962.
CD: Apple 34445-2 *Anthology 1* 1995.

The *Anthology* notes say a copy of this otherwise lost recording was found on a private reel in 1994, and another insider report identifies the source as a disk found in George Martin's home.

HOW DO YOU DO IT [outtake]

basic recording- 4 Sep 1962

additional recording- none?

master tape- twin track [no longer exists]

- [a] mono 4 Sep 1962. edited Jul 1984 at AIR Studios, Montserrat.
CD: Apple 34445-2 *Anthology 1* 1995.

Bootlegged as early as 1973, this song appeared in the album of outtakes reported in 1981, the Abbey Road show in 1983, and the *Sessions* LP planned for 1984. However, as is evident from a comparison of the older sources, it was edited in 1984 to change the first "wish I knew how you do it to me, I'd do it to you" at the end to "wish I knew how you do it to me, but I haven't a clue" copied from earlier in the song-- a pointless exercise.

LOVE ME DO [1]

basic recording- 4 Sep 1962

additional recording- 4 Sep 1962

master tape- twin track 2d generation [no longer exists]

- [a] mono 4 Sep 1962.
UK: Parlophone R4949 single 1962.
Canada: Capitol 72076 single 1962.
- [a1] mono copy from vinyl disk, 1980.
US: Capitol SHAL-12060 *Rarities* 1980.
- [a2] mono copy from vinyl disk, 1982.
CD: EMI CDP 7 90044 2 *Past Masters 1* 1988.
- [a3] mono copy from vinyl disk, 2009.
CD: EMI 99463 2 *Mono Masters* 2009.



Ringo is drumming, and the recording features no tambourine (see Love Me Do [2]). EMI practice at this time was not to keep the session master once mixing was complete, and in this case the mono mix master tape [a] was destroyed – at least after the LP was released; this version replaced by Love Me Do [2] on single releases from 1976 to 1982. The Canadian single is supposed to have been made from a record rather than a tape.

The vinyl transfer [a1] on Capitol's *Rarities* LP is from a 45rpm copy owned by EMI and sent to Capitol as a reference; it was the best available copy. In 1982 a better 45rpm vinyl copy was made available to EMI by a collector just after EMI issued Love Me Do [2] as a 20th anniversary single (They were unhappy with the quality of Love Me Do [1], which was used for authenticity.) The master [a2] made from this disk immediately became the standard and has been used ever since, most easily available on *Past Masters*. Oddly considering its generally better quality, [a2] has a little distortion noticeable on harmonica not heard on [a1], apparently caused during "declicking", so a further improved copy was made for the 2009 remasters.

P.S. I LOVE YOU

basic recording- 11 Sep 1962

additional recording- none

master tape- twin track 2d generation [no longer exists]

- [a] mono 11 Sep 1962.
UK: Parlophone R4949 single 1962, Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* first issue 1964, Tollie 9008 single 1964.
CD: EMI 46435-2 *Please Please Me* 1987, EMI single 1988.
 - [a1] mock stereo made from [a] 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* first issue 1964, Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
 - [a2] mono made from [a1] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
 - CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
-

LOVE ME DO [2]

basic recording- 11 Sep 1962

additional recording- 11 Sep 1962

master tape- twin track 2d generation [no longer exists]

- [a] mono 11 Sep 1962.
UK: Parlophone R4949 reissue single, Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* first issue 1964, Tollie 9008 single 1964.
CD: EMI 46435-2 *Please Please Me* 1987, EMI single 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [a1] mock stereo made from [a] 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Vee Jay VJSR 1062 *Introducing* first issue 1964, Capitol ST-2309 *The Early Beatles* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [a2] mono made from [a1] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.

Ringo plays the tambourine (see Love Me Do [1]) on this version. Beginning in 1976, it began to appear on singles and not just on the LP. This was the "common" version until *Past Masters 1* made the other version also easily available.

PLEASE PLEASE ME [outtake]

basic recording- 11 Sep 1962

additional recording- none

master tape- twin track [no longer exists]

- [a] mono 11 Sep 1962.
CD: Apple 34445-2 *Anthology 1* 1995.

No harmonica, and Andy White drumming as on the other songs of this day.

Like the "Love Me Do" outtake, this copy of an otherwise lost recording was found in 1994- perhaps another disk George Martin took home? After this point in 1962, EMI started keeping master recording tapes by the Beatles.

PLEASE PLEASE ME [1]

basic recording- 26 Nov 1962

additional recording- 26 Nov 1962

master tape- twin track 2d generation

- [a] mono 26 Nov 1962. edited.
UK: Parlophone R4983 single 1963, Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJ 498 single 1963, Vee Jay VJLP 1062 *Introducing* second issue 1964.
CD: EMI 46435-2 *Please Please Me* 1987, EMI single 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.

The five sections of harmonica are overdubs. Although it could have been done by recording harmonica into a complete second generation tape, Lewisohn, in *Recording Sessions*, refers to "harmonica edit pieces", and it sounds like there is an edit before the last of them. They were certainly used as edit pieces for Please Please Me [2]-- see below.

PLEASE PLEASE ME [2]

basic recording- 26 Nov 1962

additional recording- 26 Nov 1962

master tape- twin track 2d generation

- [a] stereo 25 Feb 1963. edited.
UK: Parlophone PCS-3042 *Please Please Me* 1963, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Vee Jay VJSR 1062 *Introducing* second issue 1964.
CD: Apple 82416-2, *Please Please Me* 2009.
- [a1] stereo rebalanced from [a] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Apple 57497-2 *The Capitol Albums, Vol. 2* 2006.
- [a2] mono made from [a] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497-2 *The Capitol Albums, Vol. 2* 2006.

Please Please Me [1] and [2] were made from different takes, although the five sections of harmonica are the same on both. The harmonica overdubbing was only done once.

The stereo version [2] has the famous collision in verse 3 on "You know you never even try"/"Why do I never even try", followed by the laugh on "Come on come on". The two versions have differences all the way through; they are in fact edits of different takes. For example, in verse 1, compare the sound of the word "try" in the second line, and in the bridge, compare "reason with you, oh yeah" in stereo [2] against "reason with you, whoa oh yeah" in mono [1]. John's voice is rougher all the way through the mono take [1].

In stereo, the harmonica appears in the right channel, the same as the vocal. During the first 4 segments, which occur between vocal lines, the bass guitar sound also comes way up on the right, and the whole ambience changes much more than in mono. During the last segment, which overlays vocals, the harmonica is less audible than in the mono mix, which is puzzling.

Lewisohn reports in *Recording Sessions* that the mono mix was from "unknown takes", meaning he saw no studio documentation for takes. The easiest explanation is to suppose that the mixing information was already missing in February 1963 and that it led to the staff accidentally editing the pieces into the wrong take when they did the stereo mix, three months after the mono. The changes in ambience therefore are the difference between two takes.

David Prokopy on rmb was the first to propose the theory that the first tape reel was lost, so that the harmonica survived only on the mono mix itself, and that therefore the stereo mix was made by synchronizing the mono mix with an alternate take. This would explain why the first 4 segments don't have just the harmonica by itself on the right, but have bass and some of the other sound as well (i.e. the right channel is a processed version of the mono mix), and why the last harmonica segment is at lower volume, namely to hide that it doesn't really match. The last would mean they were deliberately using a different take for want of the correct one.

ASK ME WHY

basic recording- 26 Nov 1962

additional recording- none

master tape- twin track

- [a] mono 26 Nov 1962.
UK: Parlophone R4983 single 1963.
US: Vee Jay VJ 498 single 1963.
- [b] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* second issue 1964.
CD: EMI 46435-2 *Please Please Me* 1987, EMI single 1988.
- [c] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* second issue 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [c1] stereo rebalanced from [c] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.

- CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [c2] stereo rebalanced from [b] 1988, by PolyGram
CD: PolyGram SACD-072 *The Best of Dick James Music, Vol. 1* 1988.
- [c3] mono made from [c] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.

The original mono mix, the “dry mix” [a], has no added reverb. The second mono mix, [b], is a “wet mix” by contrast. It features a complementary amount of reverb. The later mix is the one used for all subsequent appearances including the CD single, since there was one designated official digital mix.

The version found on the Dick James Music promo CD from 1988 is essentially the same as [c], but both channels have been brought in toward the center.

[Star-Club performances]

basic recording- 26 to 31 Dec 1962, Star-Club, Hamburg
additional recording- none
master tape- mono

[a] mock stereo from the original tapes

Germany: Bellaphon BLS-5560, *Live at the Star-Club Hamburg Germany* 1977.

UK: Lingasong LNL 1, *Live at the Star-Club Hamburg Germany* 1981.

[b] mock stereo from the original tapes

US: Lingasong LS-2-7001, *Live at the Star-Club Hamburg Germany* 1977.



Excerpts of this tape collection of at least 30 songs have been issued many times. There have been several attempts to electronically alter the sound to improve the abysmal sound quality of the original tape and to deal with missing parts of a few songs. Further edits have rearranged the song order, allowing different parts of the between-song sound to survive. One of the four sets, unprocessed and sounding not much worse, has appeared on a bootleg called *The Beatles Vs the Third Reich*. The Beatles were under exclusive recording contract to EMI as of June 1962, and this material was first released under the ruse that it was recorded during the Beatles' Star-Club shows in April (when, though it is not well known, they were signed exclusively to Bert Kaempfert!). However, Paul wishes the crowd "seasonal greetings" and John mentions that "Christmas comes but once a year". All releases are essentially bootlegs. The book *Every Little Thing* goes over the releases and differences, and Gottfridsson's *From Cavern to Star-club* includes further information on the original arrangement on four tapes.

When the first track set was prepared for release in Germany and the UK, the selection included “I Saw Her Standing There,” “Twist and Shout,” “Ask Me Why,” and “Reminiscing.” These songs appear on the first test pressings for the American album.

In April, 1977 -- when an announcement was made about the record going down in “British pop history,” Apple and the ex-Beatles filed suit against the companies involved in the release. The court case in

England kept the LP off the British market until 1981. Lingasong/Bellaphon released the album as planned in Germany but held back its release in America. John Lennon heard the German album and sent a memo complaining about the release in general and about the inclusion of certain songs. For example, John wrote, "If I ever performed [Twist and Shout] in Hamburg, it had to be after EMI contract." He said the same of "I Saw Her Standing There" and "Ask Me Why." Lennon recognized that "Reminiscing" was not performed by the Beatles. Lingasong dropped the disputed songs from the American album, including other tracks instead that were on the original tapes but not on the German record.

A hideous mess it was, and John remarked that the liner note to the album "seems to have been written with a court case in mind." He was right. The case went back and forth until the reorganized Apple finally got the tapes pulled from the market permanently. Allan Williams no doubt was shamed at having been involved at all.

1963

As the Beatles prepared their first album on twin-track tape, there were still not many occasions for mix variations to arise. As a result, the few that exist arise from balancing and editing ("Misery") issues. After that, issues with "edit pieces" likely led to the request for four-track recording.

An interesting but minor shift in philosophy occurred between the mixing of "Thank You Girl" and that of "From Me to You," and in both cases the presence of the edit pieces appears to have been the cause of confusion.

When "Thank You Girl" was mixed for mono, some of the edit pieces were accidentally omitted, and when the song was mixed for stereo, the harmonica was mixed into the vocal track. George Martin seemed particularly fond of the harmonica sound, and the possibility of its interfering with the vocals must have occurred to him. Therefore, on the following day some harmonica overdubs for the stereo mix of "From Me To You" were added to both tracks. This created the appealing effect of having the harmonica in the center of the recording. Since Martin later went on to write about how one could use two tracks to create a full spectrum of stereo, and since he had done this before with comedy and classical albums, the thought to make use of the stereo spread must have sprung to mind that day.

The problem with creating edit pieces was a simple one: the two tapes had to be manually synchronized. In 1962 and 1963, this meant that only short pieces could be used for editing, because the tapes would go out-of-synch after half a minute or so. That was not a problem for the short overdubs on "From Me to You" and "Thank You Girl," but it soon proved to be a nightmare...twice.

According to Lewisohn, it took three reels of tape to contain the recordings of "I'll Get You" and "She Loves You." This may mean that several dozen proper takes and edit pieces were involved. Since much overdubbing needed to be done for SLY, after editing together the "best" takes, the production team apparently broke the song up into a number of short bits. The edit pieces were then synchronized with those pieces of tape, and the tapes were spliced back together to make the final mono mix. Needless to say, the number of edits and sheer length of time required for such an arduous task made a stereo mix ridiculously impossible with 1963 technology, and no stereo mixes were attempted.

With the Beatles tested the limits of twin-track recording, and a few mix differences came out of those recordings. It is no surprise, though, that with the advent of four-track recording in studio two, the practice of remixing separately for mono and stereo wound up multiplying greatly the number of audible variations.

1963

[BBC radio, Saturday Club of 26 Jan 1963]

basic recording- 22 Jan 1963 at Playhouse Theatre

additional recording- none

master tape- mono



- segment, Keep Your Hands off My Baby

[a] mono 1994. edited.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

The source, probably taped off AM radio, cuts in just as the vocal starts, and the instrumental intro as heard on *Live at the BBC* was built from samples of other portions of the song. But did the song really have an intro? Little Eva's original doesn't.

- segment, Beautiful Dreamer

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Some Other Guy

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Love Me Do

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

NOTE: For its initial mono release in England, the entire *Please, Please Me* album was sped up during the mastering process. This was an error that was eventually corrected. The songs appear on their correct speeds on the 2009 remasters.

THERE'S A PLACE [takes 5 and 6]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
-

THERE'S A PLACE [take 8]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
-

THERE'S A PLACE [take 9]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
-

THERE'S A PLACE

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964, Tollie 9001 single 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: CD: Apple 82416 2, *Please Please Me* 2009.
- [b1] stereo mastered from [b] 1980?, by Capitol.
US: Capitol SHAL-12060 *Rarities* 1980, Capitol B5624 single 1986.

The remastered recording [b1] has the left, instrumental channel relatively louder.

I SAW HER STANDING THERE

basic recording- 11 Feb 1963

additional recording- 11 Feb 1963

master tape- twin track 2d generation

- [a] mono 25 Feb 1963. edited.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963. edited.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1963, by Capitol.
US: Capitol 5112 single 1964, Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b3] stereo mastered from [b] 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.



The countdown is edited in from another take (see next entry).

The original stereo [b] has a drop in volume in verse 3 near "we danced through the night" which is corrected in the remix [b3], which also has the two tracks brought slightly to center.

On the Vee Jay albums the "1 2 3" is cut off on both [a] and [b], as if the countdown were extra material to be trimmed, although the "4" remains.

I SAW HER STANDING THERE [take 2]

basic recording- 11 Feb 1963

additional recording- 11 Feb 1963

master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

The finished version was made from take 1, so this version is different throughout. The backing is similar, but the vocals are not as tight or as spirited as they were on take 1.

I SAW HER STANDING THERE [take 9]

basic recording- 11 Feb 1963
additional recording- none
master tape- twin track

- [a] stereo 1995.
CD: Apple C2 8 58497 *Free as a Bird* 1995.

This is the take from which the countdown was taken for the standard version, with reverb added for *Anthology 2*. The appearance of a stereo mix from twin track was a surprise in 1995 considering statements from Apple against issuing such mixes, but maybe this is different because it's an outtake?

A TASTE OF HONEY [take 6]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

The core of this recording is take five, which is also the basis for the finished master. Some overdubs had yet to be done at this point, and some of the vocals are different than the final version.

A TASTE OF HONEY

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [b1] stereo mastered from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.

CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.

DO YOU WANT TO KNOW A SECRET [take 7]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

The core of this recording is take six, which is also the basis for the finished master. Some overdubs had yet to be done at this point, and the vocals are more persistent throughout the recording. It finishes with a bit of chatter.

DO YOU WANT TO KNOW A SECRET

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track 2d generation

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964, Vee Jay VJ 587 single 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
 - [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
 - [b1] stereo remixed from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
 - [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
-

MISERY [take 1]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

The first attempt at “Misery” sounds very much like the last (take 11). Some changes in guitar and drumming were made between this take and the later ones.

MISERY [take 7]

basic recording- 11 Feb 1963
additional recording- 11 Feb 1963
master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

The intro still needed improvement at this point, but the recording is better than the first attempt. They had not yet made the decision to replace the guitar riff with piano notes on this attempt. The final version accomplishes this with an overdub on February 20th (see below).

MISERY

basic recording- 11 Feb 1963
additional recording- 20 Feb 1963
master tape- twin track 2d generation

- [a] mono 25 Feb 1963. edited.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] mono 25 Feb 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
- [c] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [c1] stereo rebalanced from [c] ?1980, by Capitol.
US: Capitol SHAL-12060 *Rarities* 1980.

The instrumental intro is about one-sixth of a second (one note) shorter in [a] than the others, edited.

There was a second mono mix, [b], but whether Vee Jay uses mix [b] or is just a mono reduction of [c] seems impossible to determine by listening, since an unedited mono mix would sound the same. It's been suggested that the entire Vee Jay LP is a mono reduction of the stereo mixes (except that the real mono "Please Please Me" and "Ask Me Why" were used for the reissue version of the LP), and it is hard to rule this out.

In the remix [c1] the left instrumental channel is relatively louder, which isn't bad, but reverb has been added too especially in the intro vocal.

ANNA

basic recording- 11 Feb 1963

additional recording- none

master tape- twin track

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
 - [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
 - [b1] stereo remixed from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
 - [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
-

BOYS

basic recording- 11 Feb 1963

additional recording- none

master tape- twin track

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [b1] stereo mastered from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.

- [b3] stereo mastered from [b] 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.

The channels in [b3] are closer to the center, and the stereo image is reversed – compared to [b].

CHAINS

basic recording- 11 Feb 1963

additional recording- none

master tape- twin track

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
 - [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
 - [b1] stereo mastered from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
 - [b2] mono made from [b] 1965, by Capitol.
UK: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
-

BABY, IT'S YOU

basic recording- 11 Feb 1963

additional recording- 20 Feb 1963

master tape- twin track 2d generation

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.

- [b1] stereo mastered from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
 - [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
-

TWIST AND SHOUT

basic recording- 11 Feb 1963

additional recording- none

master tape- twin track

- [a] mono 25 Feb 1963.
UK: Parlophone PMC-1202 *Please Please Me* 1963.
US: Vee Jay VJLP 1062 *Introducing* 1964, Tollie 9001 single 1964.
CD: EMI 46435-2 *Please Please Me* 1987.
- [b] stereo 25 Feb 1963.
UK: Parlophone PCS-3042 *Please Please Me* 1963.
US: Vee Jay VJSR 1062 *Introducing* 1964.
CD: Apple 82416 2, *Please Please Me* 2009.
- [b1] stereo mastered from [b] 1965, by Capitol.
US: Capitol ST-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [b2] mono made from [b] 1965, by Capitol.
US: Capitol T-2309 *The Early Beatles* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [b3] stereo mastered from [b] 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.
- [b4] stereo mastered from [b] ?1986.
US: Capitol B5624 single 1986.

The rebalanced version [b3] has the two tracks moved slightly to center. A second rebalanced version [b4], probably made after the song's success in the film, *Ferris Bueller's Day Off*, has the left instrumental track relatively louder. The film was released on June 11, 1986; the single came out July 23rd. The version actually used in the film was the mono mix, [a], together with additional music and crowd noises from the movie soundtrack.

FROM ME TO YOU [takes 1 and 2]

basic recording- 5 Mar 1963

additional recording- 5 Mar 1963

master tape- twin track

- [a] stereo 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

Beginning with a guitar intro (no harmonica until the overdub stage), the first take breaks down. The second is similar to it, and it is clear that they had the structure of the song in mind before recording, although it sounds like Ringo was still working out the drum fills.

FROM ME TO YOU [take 5]

basic recording- 5 Mar 1963

additional recording- 5 Mar 1963

master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

This take sounds a bit rushed, but at this point they clearly intended to fill the middle section with harmonica overdubs (as it is quite empty at that location).

FROM ME TO YOU

basic recording- 5 Mar 1963

additional recording- 5 Mar 1963

master tape- twin track 2d generation

- [a] mono 14 Mar 1963. edited.
UK: Parlophone R5015 single 1963, Parlophone PMC-7016 A *Collection of Beatles Oldies* 1966.
US: Vee Jay VJ 522 single 1963, Vee Jay VJ 581 single 1964, Vee Jay VJLP 1085 and VJSR 1085 *The Beatles and Frank Ifield on Stage* 1964.
CD: EMI CDP 7 90044 2 *Past Masters 1* 1988, EMI single 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [b] stereo 14 Mar 1963, edited.
Germany: Odeon SMO 83 991 (later 1C 062-04 207) *Beatles Greatest* 1965, Odeon STO 73 692 (later 1C 062-04 363) *Beatles Beat* 1966.
UK: Parlophone PCS-7016 A *Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
Australia: Parlophone PCSO 7533 *Greatest Hits, Vol. 1* 1968.
US: Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [b1] mono made from [b] 1965, by Capitol.
US: Capitol Star Line 6063, 1965.



The new sound added while making "track 2", the second generation -- the vocal in the intro and most of the harmonica -- was mixed into both tracks, so it sounds centered when heard in stereo [b]. In fact the master tape of take 8, which is the second generation tape composed of the sound from take 7 plus live sound, appears virtually unmixed as [b].

The mono mix [a] also has a harmonica edit piece added during the intro, which the session tapes as heard on bootlegs reveal. From available evidence it appears that the mono mix's intro must have been made by synchronizing two source tapes, not too hard since it is right at the beginning of the song and is quite short.

Vee Jay did not have the stereo mix of either side of the single and used the mono version on the stereo LP VJSR 1085.

THANK YOU GIRL [take 1]

basic recording- 5 Mar 1963

additional recording- 5 Mar 1963

master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

Some of the lyrics are slightly different – as though they were still being adjusted, but the core of the song is the same from here to the best version (take 6).

THANK YOU GIRL [take 5]

basic recording- 5 Mar 1963

additional recording- 5 Mar 1963

master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

A few mistakes keep this from being the final version, but Ringo has worked out the drum finale.

THANK YOU GIRL

basic recording- 5 Mar 1963
additional recording- 5,13 Mar 1963
master tape- twin track 2d generation

- [a] mono 13 Mar 1963. edited.
UK: Parlophone R5015 single 1963, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Vee Jay VJ 522 single 1963, Vee Jay VJ 587 single 1964, Vee Jay VJLP 1085 and VJSR 1085 *The Beatles and Frank Ifield on Stage* 1963.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988, EMI single 1988.
- [b] stereo 13 Mar 1963. edited.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
Germany: 1C 062-04 363 *Beatles Beat* 1969.
CD: Parlophone/Apple 46807 2, *Past Masters* 2009.
- [b1] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.

Stereo [b] has harmonica edit pieces in the middle and at the end that were not used for mono [a], and has more echo. Unlike "From Me to You" (which was mixed after this song), the harmonica was mixed into only the vocal track. Vee Jay had some problem with [a]; it runs a little slow on the single, and a little fast on the LP.

The stereo mix has a lot of echo on it.

ONE AFTER 909 [takes 1 and 2]

basic recording- 5 Mar 1963
additional recording- 5 Mar 1963
master tape- twin track

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

While take 1 breaks down, take two is spirited and complete.

ONE AFTER 909 [excerpts of takes 3, 4, and 5]

basic recording- 5 Mar 1963
additional recording- 5 Mar 1963
master tape- twin track

- excerpts of takes 3, 4, 5
[a] mono 1995. edited.
CD: Apple 34445-2 *Anthology 1* 1995.

As edited and mixed for *Anthology*: Take 3 fades up, breaks down, and ends with the spoken words "want them" (as it also does on a bootleg of this day's tapes). Take 4 fades up, breaks down, and ends with the words "wasn't", "it was", and a guitar strum. Take 5 starts just after the "take 5" announcement (as heard on bootleg), with the words "it must be", and strangely, the strum from the end of 4 is made to repeat over those words, merging the two to sound as if they ran continuously. Take 5 then fades out, ending the *Anthology* mix.

- edit of takes 4 and 5
[a] mono 1995. edited.
CD: Apple 34445-2 *Anthology 1* 1995.

Take 4 to near the end of the solo, edited to take 5.

The first item listed above was compiled to show where the song broke down during two attempts at recording the whole song, and then shows the startup of a take that begins in mid-song and runs to the end. The second item fulfills the original plan by using that edit piece to make a complete version of the song.

This recording was listed for an album of unreleased tracks in 1981, appeared in the Abbey Road studios show in 1983, and was to be on *Sessions* in 1984. The *Sessions* edit made in 1984 cuts to take 5 at the start of the solo, while this edit uses take 4 for most of the solo. The song was first bootlegged in 1984 on *File Under: the Beatles*, where it appears in yet another edit. All these takes have been bootlegged in full in stereo.

[BBC radio, Here We Go of 12 Mar 1963]

basic recording- 6 Mar 1963 at the Playhouse Theatre, Manchester

additional recording- none

master tape- mono

- segment, Misery

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Do You Want to Know a Secret?

[a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
- segment, Please Please Me

[a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Saturday Club of 16 Mar 1963]

basic recording- 16 Mar 1963 (live)

additional recording- none

master tape- mono

- segment, I'm Talking About You

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, I Saw Her Standing There

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Side by Side of 13 May 1963]

basic recording- 1 Apr 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, Long Tall Sally

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Chains

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Boys

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, A Taste of Honey

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Side by Side of 24 Jun 1963]

basic recording- 4 Apr 1963 at BBC Paris Studio
additional recording- none
master tape- mono

- segment, I'll Be on My Way

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

[BBC radio, Saturday Club of 25 May 1963]

basic recording- 21 May 1963 at Playhouse Theatre
additional recording- none
master tape- mono

- segment, Do You Want to Know a Secret?

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, From Me to You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Pop Go the Beatles of 4 Jun 1963]

basic recording- 24 May 1963 at BBC Paris Studio
additional recording- none
master tape- mono

- segment, You Really Got a Hold on Me

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, The Hippy Hippy Shake

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

BAD TO ME [demo]

basic recording- c. May or June 1963

additional recording- none

master tape- twin track [lost]

- [a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Pop Go the Beatles of 18 Jun 1963]

basic recording- 1 Jun 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, Sure to Fall

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

[BBC radio, Pop Go the Beatles of 11 Jun 1963]

basic recording- 1 Jun 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, Love These Goon Shows! (talk) / I Got to Find My Baby
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Young Blood
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Sha La La La La! (talk) / Baby It's You
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
Cross-faded at start. It begins in mid-sentence evidently as in the source.
- segment, Baby It's You
[a] mono 1994.
CD: EMI C2 8 58349 2 *Baby It's You* 1995.
Part of the segment listed just above.

- segment, Too Much Monkey Business

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Till There was You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, A Shot of Rhythm and Blues

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, A Taste of Honey

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Money

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Pop Go the Beatles of 25 Jun 1963]

basic recording- 17 Jun 1963 at Maida Vale Studios

additional recording- none

master tape- mono

- segment, Boys

[a] mono 1994.

CD: EMI C2 8 58349 2 Baby It's You 1995.

- segment, Hey Paul... (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Hello! (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, A Real Treat (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Boys

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Absolutely Fab (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Chains

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Bumper Bundle (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, PS I Love You

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Anna

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Easy Beat of 23 Jun 1963]

basic recording- 19 Jun 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, Some Other Guy

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-faded at end, applause.

- segment, Thank You Girl

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-faded at start and end, applause.

- segment, A Taste of Honey

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

Recorded before an audience.

[BBC radio, Saturday Club of 29 Jun 1963]

basic recording- 24 Jun 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, I Got to Find My Baby

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Roll Over Beethoven

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

SHE LOVES YOU

basic recording- 1 Jul 1963

additional recording- 1 Jul 1963

master tape- twin track 2d generation [lost]

- [a] mono 4 Jul 1963. edited.
UK: Parlophone R5055 single 1963, Parlophone PMC-7016 A *Collection of Beatles Oldies* 1966. US: Swan 4152 single 1963. CD: EMI CDP 7 90043 2 *Past Masters 1* 1988, EMI single 1988.
- [a1] mock stereo made from [a] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
Germany: Odeon SMO 83 991 *Beatles Greatest* 1965, Odeon 1C 062-04 363 *Beatles Beat* 1969.



- [a2] mono made from [a] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a3] mock stereo made from [a] 8 Nov 1966.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
- [a4] mock stereo made from [a] 1973, by Capitol.
US: Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [a5] mono made from [a], 1983.
Parlophone PCSP 1783293 *Mersey Beat* 1983.
- [a6] mono made from [a] 1992.
CD: EMI C2 15852 (EP box set) 1992, Apple 97036-2 *The Beatles 1962-1966* 1993.

Additional mock stereo mixes have appeared. The master tape of this and I'll Get You is officially lost, but some say it was stolen in 1963 and still exists. There is at least one edit: in verse 3, "pride can hurt you too, apologize to her" is obviously cut in from an edit piece or another take; and some listeners hear several other edits as well.

The edits became much more noticeable on the *Mersey Beat* LP, where some of them "pop" on both sides of the stereo image. For listeners who did not own that record, they were also noticeable on the first CD appearance in 1988. The sonic restoration by Peter Mew [a5], made originally for the EP set in 1992, sounds much better than [a].

I'LL GET YOU

basic recording- 1 Jul 1963

additional recording- 1 Jul 1963

master tape- twin track 2d generation [lost]

- [a] mono 4 Jul 1963. edited.
UK: Parlophone R5055 single 1963, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Swan 4152 single 1963, Swan 4182 single 1964.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988, EMI single 1988.
- [a1] mock stereo made from [a] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
Germany: Odeon 1C 062-04363 *Beatles Beat* 1969.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a2] mono made from [a] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

The harmonica is an overdub so it must be a 2d generation tape (at least). On the American album and those releases that follow it, the harmonica appears to be on an isolated track.

[BBC radio, Pop Go the Beatles of 16 Jul 1963]

basic recording- 2 Jul 1963 at Maida Vale Studios

additional recording- none

master tape- mono

- segment, That's All Right Mama
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Carol
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Soldier of Love
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
[a1] mono 1994. edited.
LP: EMI C1 8 31796 1 *Live at the BBC* 1994.
Cross-faded at end on the CD but not on the LP, where it comes at the end of a side.
- segment, Lend Me Your Comb
[a] mono 1995.
CD: CD: Apple 34445-2 *Anthology 1* 1995.
Deliberately held off the BBC set so it would be new on the Anthology.
- segment, A Little Rhyme (talk) / Clarabella
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
[a1] mono 1994.
LP: EMI C1 8 31796 1 *Live at the BBC* 1994.
Cross-faded at start on the CD but not on the LP, where it comes at the beginning of a side.
- segment, Lend Me Your Comb

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 23 Jul 1963]

basic recording- 10 Jul 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Sweet Little Sixteen
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, A Taste of Honey
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Nothin' Shakin'
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
 - segment, Love Me Do
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
 - segment, 1822! (talk) / Lonesome Tears in My Eyes
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
 - segment, So How Come

[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
 - segment, And Here We Are Again (talk)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
-

[BBC radio, Pop Go the Beatles of 30 Jul 1963]

basic recording- 10 Jul 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Memphis
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
Cross-faded at end.
- segment, Set Fire to That Lot! (talk) / Matchbox
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, The Hippy Hippy Shake
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, How About it, Gorgeous? (talk)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Do You Want to Know a Secret?

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Till There Was You

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

- segment, Please Mister Postman

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 6 Aug 1963]

basic recording- 16 Jul 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, I'm Gonna Sit Right Down and Cry
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Crying, Waiting, Hoping
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
Cross-faded at end.
- segment, Kansas City/Hey Hey Hey Hey
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, To Know Her is to Love Her
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, The Honeymoon Song
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
Cross-faded at start, applause.
- segment, Twist and Shout

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 13 Aug 1963]

basic recording- 16 Jul 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, Long Tall Sally
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
Cross-faded at start.

- segment, I Got a Woman
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Please Please Me

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 20 Aug 1963]

basic recording- 16 Jul 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Glad All Over
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, I Just Don't Understand
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Devil in Her Heart
[a] mono 1994.
CD: EMI C2 8 58349 2 *Baby It's You* 1995.
- segment, Slow Down
[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Words of Love

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

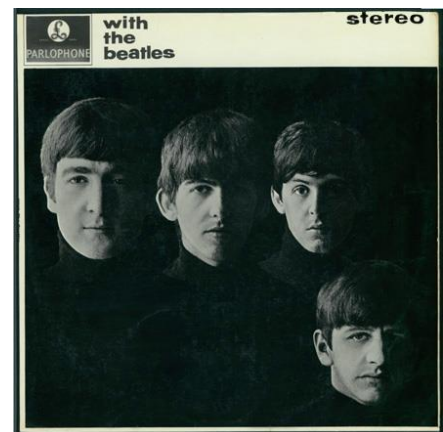
YOU REALLY GOT A HOLD ON ME

basic recording- 18 Jul 1963

additional recording- 18 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo mastered from [b] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.



CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

- [b2] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

In mono [a], the instrumental track is mixed relatively quiet until the line "oh, ho, ho, you treat me badly", when it comes up to a more normal level; in stereo [b] it starts at normal level and remains.

The song was recorded one last time on October 17th (as Take 12), but the finished master does not include any of it. Take 12 of this song was the last song that the Beatles recorded before switching to 4-track recording at Abbey Road.

MONEY

basic recording- 18 Jul 1963

additional recording- 18 Jul, 30 Sep 1963

master tape- twin track 2d(?) generation

- [a] mono 21 Aug 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 30 Oct 1963. edited.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo remixed from [b] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [c] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

This recording is not well described by Lewisohn, but see his *Chronicle* for the July 18 session sheet and his Recording Sessions for the July 30 session sheet. The mono and stereo each have sound not heard in the other, indicating two final-generation tapes made from a common earlier generation. The piano intro appears to be the same on both mixes, but with tapping in [a]. The other differences are the raspy guitar sound in mono [a] and the more prominent piano sound throughout in stereo [b].

Lewisohn reports that the mono [a] was made by editing take 6 (called "edit (piano)" on the session sheet) and take 7 (called "complete"), both July 18, while [b] was made from take 7 possibly including unnumbered piano overdubs made Sept 30. That the tapping intro is take 6, used only in mono [a], and that the louder piano all the way through is the Sept 30 work used only in stereo [b], makes sense but does not explain all. How is the guitar louder in mono [a]? Both takes 6 and 7 are marked "track 2", i.e. second generation. Take 6 added the tapping; a different piano track added take 7 onto the other track of the tape used for Take 6. (No use of the July 30 session's "track 3" is reported, when more piano intro was recorded. Overdubs from September 30th were not used.)

The most difficult question is how the stereo [b] happens to have the vocal and handclap track mixed center. Lewisohn says Money is two separate mixes on two tapes. According to *Bootleg Recordings 1963*, the rest of the song was added on top of both tracks of the tape containing mainly piano – similar to what was done with “From Me to You.” Other reports in his book and George Martin's indicate they had no way to synchronize two tapes reliably for more than few seconds at a time until 1967, explaining why took 3 hours to mix this one song to stereo on Oct 30. Was it perhaps synchronized in short sections that were then edited together?

Capitol's ST-2080 has heavy-handed reverb, and this song, rebalanced like the rest of the album, ends up with the vocal off-center.

The version on *Bootleg Recordings 1963* represents an earlier stage of the process. This mono mix was made prior to completing the final overdubs.

DEVIL IN HER HEART

basic recording- 18 Jul 1963

additional recording- 18 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo mastered from [b] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004
- [b] stereo 29 Oct 1963. [b3] stereo edited from [b] by Capitol of Mexico.
Mex: Capitol SLEM-045 *The Beatles Vol. III*, 1967.

The Mexican edit is likely the result of a tape error. The last line of the song, prior to the instrumental coda, is entirely missing.

PLEASE MR. POSTMAN

basic recording- 30 Jul 1963

additional recording- 30 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
 - [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
 - [b1] stereo mastered from [b] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
 - [b2] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
-

[BBC radio, Saturday Club of 24 Aug 1963]

basic recording- 30 Jul 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, Dear Wack! (talk) / You Really Got a Hold on Me

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-faded at start.

- segment, Glad All Over

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Lift Lid Again (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

TILL THERE WAS YOU

basic recording- 30 Jul 1963

additional recording- none

master tape- twin track

- [a] mono 21 Aug 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.

- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
 - [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
 - [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
-

ROLL OVER BEETHOVEN

basic recording- 30 Jul 1963

additional recording- 30 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963. edited.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo mastered from [b] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1964, by Capitol.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b3] stereo remixed from [b] 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.

The edit is for the ending.

IT WON'T BE LONG

basic recording- 30 Jul 1963

additional recording- 30 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963. edited.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo mastered from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

- [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

There is an edit during the last line. The word "belong" enters earlier in [a] (before the guitar fades out), as if it is done differently. On the other hand, a bootleg called *Garage Tapes* has an unidentified take where about only about the first half the song seems to match the finished version.

ALL MY LOVING

basic recording- 30 Jul 1963

additional recording- 30 Jul 1963

master tape- twin track 2d generation

- [a] mono 21 Aug 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963, Apple PCSP 717 *The Beatles 1962-1966* 1973.
CD: Apple 82420 2 *With The Beatles* 2009.
- [b1] stereo, untrimmed.
Germany: Odeon STO 83-568 *With the Beatles* 1963, Odeon SMO 83-991 *Beatles Greatest* 1965.
Holland: Odeon OMHS 3001 *Beatles Greatest* 1967.
- [b2] stereo mastered from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b3] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b4] mono probably from [b1] 1963, by Odeon (Germany).
Germany: Odeon O 22 681 single 1963, probably Odeon O 83 568 *With the Beatles* 1963, probably Odeon O 83 991 *Beatles Greatest* 1965.
- [c] stereo 1993
CD: Apple 97036-2 *The Beatles 1962-1966* 1993.



The untrimmed stereo [b1] opens with 5 taps on a hi-hat, left, and then an intake of breath, right. The untrimmed mono [b4] is probably combined from [b1], unless we suppose there was also an untrimmed version of [a].

The CD remix [c] has the vocal track centered, leaving nothing far right.

A US CD of rarities issued by Westwood One in 1993 allegedly for radio stations has a forgery of the untrimmed [b1] made by joining a tape copy of a record of [b1] to a cleaner copy of [b]. The stereo image is reversed in one of them, and the intake of breath is missing.

[BBC radio, Pop Go the Beatles of 27 Aug 1963]

basic recording- 1 Aug 1963 at Playhouse Theatre, Manchester

additional recording- none

master tape- mono

- segment, Ooh! My Soul / Ooh! My Arms (talk) / Don't Ever Change

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

This is the only segment extracted for *Live at the BBC* that runs continuously from a song to talk to the next song as in the original radio show.

- segment, A Shot of Rhythm and Blues

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Anna (Go to Him)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 3 Sep 1963]

basic recording- 1 Aug 1963 at Playhouse Theatre, Manchester

additional recording- none

master tape- mono

- segment, Honey Don't

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Roll Over Beethoven

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, There's a Place

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Pop Go the Beatles of 10 Sep 1963]

basic recording- 3 Sep 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Too Much Monkey Business

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Lower 5E (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Hippy Hippy Shake

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Love Me Do

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, I'll Get You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, A Taste of Honey

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, She Loves You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Pop Go the Beatles of 17 Sep 1963]

basic recording- 3 Sep 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Lucille
[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
 - segment, Boys
[a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
 - segment, Chains
[a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
 - segment, You Really Got a Hold on Me
[a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.
-

[BBC radio, Pop Go the Beatles of 24 Sep 1963]

basic recording- 3 Sep 1963 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Ask Me Why

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Devil in Her Heart

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, The 49 Weeks (talk)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Sure to Fall (in Love With You)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
- segment, Never Mind, Eh? (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Bye Bye (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, She Loves You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, I Saw Her Standing There

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Twist and Shout

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Saturday Club of 5 Oct 1963]

basic recording- 7 Sep 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, Lucille

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

This has an original voiceover at the start.

- segment, I Saw Her Standing There

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, I'll Get You

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, She Loves You

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Memphis, Tennessee

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Happy Birthday, Dear Saturday Club

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

ALL I'VE GOT TO DO

basic recording- 11 Sep 1963

additional recording- 11 Sep 1963

master tape- twin track 2d generation

- [a] mono 30 Sep 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
 - [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
 - [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
 - [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
-

NOT A SECOND TIME

basic recording- 11 Sep 1963

additional recording- 11 Sep 1963

master tape- twin track 2d generation

- [a] mono 30 Sep 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
 - [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
CD: Apple 82420 2 *With The Beatles* 2009.
 - [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
 - [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
-

HOLD ME TIGHT [take 21]

basic recording- 12 Sep 1963

additional recording- 12 Sep 1963

master tape- twin track 2d generation

- [a] stereo 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

After thirteen “original” takes of the song on 11 February, the numbering of the takes jumped to 20 on September 12th.

HOLD ME TIGHT

basic recording- 12 Sep 1963

additional recording- 12 Sep 1963

master tape- twin track 2d generation

- [a] mono 23 Oct 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963. edited.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

Lewisohn reports two takes are edited together, and from evidence of bootlegged tapes, the two are both complete takes of a 2d generation overdub onto the same earlier take. In stereo [b], "you you you" at the end has a harmony vocal missing in mono [a], so there was at least one difference in the editing.

DON'T BOTHER ME

basic recording- 12 Sep 1963
additional recording- 12 Sep 1963
master tape- twin track 2d generation

- [a] mono 30 Sep 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [c] stereo 29 Oct 1963 ?
Canada: Capitol ST-2047 *Meet the Beatles* circa 1978.



Mix [c] is like [b] except for a vocal error by George at almost the end of the song, where he sings an extra "don't" out of place in "when she's come home, until that day, DON'T, don't come around, leave me alone". For [a] [b] this could have been removed during remix by cutting out the vocal track but since [c] exists at all, it suggests removal was done by editing the remix? This is on Capitol of Canada purple label side 2 matrix ST-2047-B and possibly other label variants issued after 1978. Capitol of Canada had previously used only a mono mix of this song for their mono-only *Beatlemania! With the Beatles* LP. (The same reissue LP has "I Want to Hold Your Hand" and "This Boy" in mock stereo, not using the stereo mix of "This Boy" that they had in 1976.)

LITTLE CHILD

basic recording- 12 Sep 1963
additional recording- 12 Sep, 3 Oct 1963
master tape- twin track 4th generation

- [a] mono 23 Oct 1963. edited.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963. edited.
UK: Parlophone PCS-3045 *With the Beatles* 1963.

- [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b2] mono made from [b] 1963, by Capitol.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

The main harmonica and piano are separate overdubs, a total 3 generations. The harmonica solo, a "4th track" (generation) on the song, is edited in to hold the rest of the song to "only" 3 generations. The instrumental track is saturated, as can be heard in stereo.

Something else done Oct 3, is only in stereo [b] according to Lewisohn's reporting, and it seems to be the additional vocals heard at the very end.

I WANNA BE YOUR MAN

basic recording- 12 Sep 1963

additional recording- 30 Sep, 3,23 Oct 1963

master tape- twin track 4th generation

- [a] mono 23 Oct 1963.
UK: Parlophone PMC-1206 *With the Beatles* 1963.
CD: EMI CDP 7 46436 2 *With the Beatles* 1987.
- [b] stereo 29 Oct 1963.
UK: Parlophone PCS-3045 *With the Beatles* 1963.
- [b1] stereo remixed from [b] 1963, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
- [b2] mono made from [b] 1963, by Capitol.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b3] stereo remixed from [b] 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.

Again, a lot of tape generations. This was the last song that was started on twin-track tape.

I'M IN LOVE [demo]

basic recording- c. September 1963

additional recording- none

master tape- mono [lost]

- [a] mono 2013
DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, Public Ear of 3 Nov 1963]

basic recording- 3 Oct 1963 at NEMS Office

additional recording- none

master tape- mono

- segment, Beatle Greetings (talk)

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

The date is given wrong as 9 Oct in the notes in *Live at the BBC*.

[ATV, Val Parnell's Sunday Night at the London Palladium of 13 Oct 1963]

basic recording- 13 Oct 1963 at the London Palladium

additional recording- none

master tape- mono

- segment, I'll Get You

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Live television show before an audience. This is taken from a relatively poor copy that seems to have disk surface noise.

[BBC radio, Easy Beat of 20 Oct 1963]

basic recording- 16 Oct 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, I Saw Her Standing There

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-faded at start and end, applause.

- segment, Now Hush, Hush (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, From Me to You

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Love Me Do

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Please Please Me

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, She Loves You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

Recorded before an audience.

THE BEATLES' CHRISTMAS RECORD

basic recording- 17 Oct 1963

additional recording- 17 Oct 1963

master tape- twin track

- [a] mono 21 Oct 1963.
UK: Lyntone LYN 492, 1963; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: unnumbered flexi, 1964; Apple SBC-100 *The Beatles' Christmas Album*, 1971.
-

I WANT TO HOLD YOUR HAND

basic recording- 17 Oct 1963

additional recording- 17 Oct 1963

master tape- 4 track

- [a] mono 21 Oct 1963.
UK: Parlophone R5084 single 1963, Parlophone PMC-7016 A



Collection of Beatles Oldies 1966.

US: Capitol 5112 single 1964, Capitol T-2047 *Meet the Beatles* 1964.

CD: EMI single 1989, Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

- [a1] mock stereo made from [a] 1964, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a2] mock stereo made from [a] 1973, by Capitol.
US: Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [b] stereo 21 Oct 1963.
Australia: Parlophone A-8103 single reissue 1977.
- [c] stereo 8 Jun 1965.
Germany: Odeon SMO 83 991 *Beatles Greatest* 1965, Odeon 1C 062-04 363 *Beatles Beat* 1966.
Australia: Parlophone PCSO 7533 *Greatest Hits 1* 1968.
Holland: Odeon OMHS 3001 *Beatles Greatest* 1967.
- [d] stereo 7 Nov 1966.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol SV-12245 *20 Greatest Hits* 1982.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.

Stereo mix [b], the first ever made by George Martin from 4-track, has the rhythm instruments far left and vocal far right, like a twin track mix, leaving the lead guitar isolated in the center, which sounds odd since it only plays fills. Sending this mix to Australia for a 1976 single reissue must have been a mistake.

The other two stereo mixes are similar but distinguishable. The June 1965 mix [c] has the lead guitar louder and the handclaps slightly louder, and somewhat more bass sound. Compare for example the right channel on the last "ha-a-a-and": the louder guitar covers the vocal more than in [d]. The more common mix [d] has slightly less bass but the cymbal sound is better-- both these differences from [c] may be pressing or LP mastering, rather than the mix, but the handclap and particularly the lead guitar are mix differences.

20 Greatest Hits saw the first stereo release in the US, using the mix made 16 years earlier in 1966 [d].

(The April, 1964, German LP *The Beatles Beat* has caused a great deal of confusion since from its date it appears that it would use the Oct, 1963, stereo mix. However, back issues of *Der Grosse Deutsche Schallplatten Katalog* prove the original issue was available in mono only, contradicting many later Beatles publications. The more common later *Beatles Beat* (Odeon 1C 062-04 363) definitely has mix [c].)

THIS BOY [outtakes]

basic recording- 17 Oct 1963

additional recording- none

master tape- 4 track

- edit of takes 12 and 13

[a] stereo 1995. edited.

CD: Apple C2 8 58497 *Free as a Bird* 1995.

A breakdown followed by an almost complete take. An instrumental break was edited out of the standard version: here too?

This mix puts the vocal center and the lead guitar right, like *I Want to Hold Your Hand* mixed in 1965 and 1966, but unlike the standard *This Boy* mixed in 1963, which has vocal right and lead guitar center.

THIS BOY

basic recording- 17 Oct 1963

additional recording- 17 Oct 1963

master tape- 4 track

- [a] mono 21 Oct 1963. edited.
UK: Parlophone R5084 single 1963, Parlophone PSLP261/PCM1001 *Rarities* 1978-79.
US: Capitol T-2047 *Meet the Beatles* 1964.
CD: EMI single 1989, Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a1] mock stereo made from [a] 1964, by Capitol.
US: Capitol ST-2047 *Meet the Beatles* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a2] mock stereo made from [a] 1977.
UK: Parlophone PCSP 721 *Love Songs* 1977.
- [b] stereo 21 Oct 1963. edited.
Canada: Capitol 72144 reissue 1976 [B side of *All My Loving*].
Australia: Parlophone A8103 reissue 1977.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.



The edit removed an instrumental break after the bridge, leaving an abrupt transition to the last verse.

The only stereo mix documented in Lewisohn is of 10 Nov 1966, but a mix from 1963 is known from the tape compilation by John Barrett at EMI, with an intro spoken by Norman Smith who was not engineer on Beatles sessions in 1966. The stereo image is also similar to that of "*I Want to Hold Your Hand*" mixed the same day. Does the 1966 mix exist?

The 1963 mix was ignored for many non-UK compilation albums that used mono or locally-made mock stereo, and was finally found and used for the first time for two single reissues in 1976, but the compilers of *Love Songs* in 1977 did not know it existed, and instead made yet another mock stereo version.

[Sveriges Radio, The Beatles, Popgrupp... of 11 Nov 1963]

basic recording- 24 Oct 1963 at Karlaplanstudion, Stockholm, Sweden

additional recording- none

master tape- mono

- segment, I Saw Her Standing There / From Me to You / Money

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

A sequence of three songs in order as heard on the radio broadcast, cross-faded at the end to the spoken intro of You Really Got a Hold on Me. In the original, this completed the Beatles' first segment, and a short time later they performed four more.

- segment, Roll Over Beethoven

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Fades out after the "thank you" at the end. As broadcast, this song continued to the spoken intro of You Really Got a Hold on Me.

- segment, You Really Got a Hold on Me

[a] mono 1995. edited.

CD: Apple 34445-2 *Anthology 1* 1995.

The opening is cross-faded from Money, and it may have a little crowd sound added at the end to provide a transition to Roll Over Beethoven (which preceded it as originally performed and broadcast).

Recorded before a small audience for Swedish radio. Above is shown the original playing order; these were followed by two more, She Loves You and Twist and Shout. On *Anthology* the spoken intros to each song are banded as part of the previous song.

[1963 Royal Command Performance (Royal Variety Show)]

basic recording- 4 Nov 1963 at Prince of Wales Theater

additional recording- none

master tape- mono

- segment, She Loves You / Till There Was You / Twist and Shout

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

The source recording is very likely the ATV broadcast of 10 Nov 1963. This is of course a live performance before an audience, originally starting with From Me to You and then the sequence excerpted here including the talk between songs. It ends with a horn section playing Twist and Shout.

[ATV, The Morecambe and Wise Show of 18 Apr 1964]

basic recording- 2 Dec 1963 at ATV Studios, Borehamwood

additional recording- none

master tape- mono

- segment, This Boy

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Applause at end is cross-faded into the next segment.

- segment, I Want to Hold Your Hand / talk / Moonlight Bay

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Applause at start is cross-faded from the previous segment. This was the end of the show; it fades out as heard here.

Recorded before a small audience. The applause between the two segments may have been edited into place for *Anthology*; it seems to come up suddenly and it serves to hide an incomplete introduction to I Want to Hold Your Hand (which may have been cut to remove overlap from something else?).

[BBC radio, Saturday Club of 21 Dec 1963]

basic recording- 17 Dec 1963 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, Brian Bathtubes (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, This Boy

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, I Want to Hold Your Hand

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Till There Was You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Roll Over Beethoven

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

[BBC radio, From Us to You of 26 Dec 1963]

basic recording- 18 Dec 1963 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, Money

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, I Want to Hold Your Hand

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Roll Over Beethoven

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, All My Loving

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, She Loves You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

- segment, Till There Was You

[a] mono 2013

DL: Apple no number, *Bootleg Recordings 1963*, 2013.

1964

The first complete year of four-track recording brought with it some interesting variations. Most interesting are the edits found in songs like "I Call Your Name." The first mono and stereo mix were made one week apart from one another. Then three months passed before another set of mono and stereo mixes was made...this time over two weeks apart from one another. Apparently the time that passed made it difficult to remember exactly where the two takes of the song had been joined. This resulted in four different "original" mixes.

Quite a few songs now have mixing differences that result either from including or excluding elements of one track of the four track tape at points, or from mixing one of the tracks louder or softer than others. Examples of this type include "Matchbox" and "No Reply," where the mix differences are audible and not due to simple editing.

1964

[BBC radio, Saturday Club of 15 Feb 1964]

basic recording- 7 Jan 1964 at Playhouse Theatre

additional recording- none

master tape- mono

- segment, Johnny B Goode

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, If I Wasn't in America (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

The source probably was taped off AM radio.

KOMM, GIB MIR DEINE HAND

basic recording- 17 Oct 1963

additional recording- 29 Jan 1964 at EMI Pathe Marconi, Paris

master tape- twin-track 3d generation (?)

- [a] mono 10 Mar 1964. edited.
Germany: Odeon O 22-671 single 1964.
Germany: Electrola E 83-659 *Komm, Gib Mir Deine Hand* 1964,
Odeon O 83-756 *Something New* 1964.
US: Capitol T 2108 *Something New* 1964.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 12 Mar 1964. edited.
US: Capitol ST-2108 *Something New* 1964.
UK: Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
CD: Parlophone/Apple 46807 2, *Past Masters* 2009.
- [b1] stereo/mono made from [b] 1988 by EMI.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.



This is a new vocal dubbed onto a copy of the instrumental tracks of "I Want to Hold Your Hand" from October 17. The edit on all mixes is unspecified but it joins two takes of the German vocal and handclap track.

Talk ("komm...") and at the start of the stereo mix [b] is partly cut off on Parlophone's *Rarities* album, but it's still there.

Incorrect information from Germany claims that the single was released there on 4 Feb 1964, according to Moers as supported by the catalog number.

Mix [b1] sounds superficially like mono, but there is still a slight stereo separation and it can be processed back into mix [b] with vocals on side, instruments on the other.

SIE LIEBT DICH

basic recording- 29 Jan 1964 at EMI Pathe Marconi, Paris

additional recording- 29 Jan 1964 at EMI Pathe Marconi, Paris

master tape- twin track 4th generation (?)

- [a] mono 10 Mar 1964.
Germany: Odeon O 22 671 single 1964.
US: Swan 4182 single 1964.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 12 Mar 1964.
UK: Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Capitol SHAL-12060 *Rarities* 1980.
- [c] stereo/mono made from [c] 1988 by EMI.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

This is a controversial track for fans of Beatles variations. Since "She Loves You" was made by editing together eight or nine segments of tape, it is very difficult to determine whether or not "Sie Liebt Dich" may have been recorded using one or more of the existing backing tracks for "She Loves You." The fact that the segments of tape are at slightly different speeds adds to the problem. The master tapes of "She Loves You" have been presumed missing for years, but whether they were gone in January, 1964, is a matter of speculation.

By cutting "She Loves You" into pieces and sequencing each piece along with "Sie Liebt Dich," it is possible to obtain a "stereo" mix of "She Loves You" in which the backing tracks synchronize well – with the drums and guitar parts lasting just as long in each case. However, there do seem to be elements of each backing track that were mixed out of each recording; either that, or they are mixed more loudly in one than in the other.

Supporters of the hypothesis that at least parts of "She Loves You" form a basis for this song have support from the remarkable similarities between how the instruments are played. When the Beatles performed it live, many times, it never came out this close to the single. Also, if multiple twin-track

tapes were synchronized separately for each song, it would be impossible to synch them up exactly, meaning that they'd always sound slightly different. Opponents of this hypothesis usually rely on OOPS (Out of Phase Stereo) technology for support: "if the backing tracks were the same, they should phase." If the many edits in "She Loves You" necessitated that *parts of the song* be re-recorded, both viewpoints could have a basis in truth – which so many fans think they already know, but which may never be known.

Mix [c] sounds superficially like mono, but there is still a slight stereo separation and it can be processed back into mix [b] with vocals on side, instruments on the other.

CAN'T BUY ME LOVE [outtake]

basic recording- 29 Jan 1964 at EMI Pathe Marconi, Paris

additional recording- none

master tape- 4 track

- edit of takes 2 and 1

[a] mono 1995. edited.

CD: Apple 34445-2 *Anthology 1* 1995.

Take 2 with the guitar solo from take 1 edited in.

An unedited take 2 was bootlegged in stereo as part of the *Ultra Rare Trax* material in 1988, and it shows why a guitar solo was edited in here from another take. On *Anthology 1*, reverb has been added.

CAN'T BUY ME LOVE

basic recording- 29 Jan 1964 at EMI Pathé Marconi, Paris

additional recording- 29 Jan at EMI Pathé Marconi, Paris; 25 Feb, 10 Mar 1964

master tape- 4 track 2d generation

- [a] mono 26 Feb 1964.
UK: Parlophone R5114 single 1964, Parlophone PMC-1230 *A Hard Day's Night* 1964, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5150 single 1964, United Artists UAL 3366 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987, EMI single 1989.
- [a1] mono made from [a] 1964, by United Artists.
US: United Artists UAS 6366 *A Hard Day's Night* 1964.
- [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Apple SW-385 *Hey Jude* 1970, Apple SKBO-3403 *The Beatles 1962-1966* 1973.

- CD: Apple 82413 2 *A Hard Day's Night* 2009.
- [c] stereo 1993.
CD: Apple 97036-2 *The Beatles 1962-1966* 1993.

The mono mix [a] has the rhythm track mixed more upfront, and sounds more powerful, but at the same time the guitar is less audible.

In both stereo mixes [b] [c], some of the drum sound appears in the center, fading up in between vocal lines and then back down, giving the impression it sounds this way on the multi-track. However, the outtake from the same day (see above) does not have this, so maybe it happened during the work in February rather than during recording. It may make for a better compressed sound in mono but sounds bad in stereo.

The stereo version that appeared the German LP *The Beatles Beat* when it was issued in stereo in late 1969 seems to have the lead guitar mixed a little softer. This is likely a mastering difference -- several songs on the LP have less harsh treble. It might be the stereo mix done March 10 and believed to be unused.

The processing by United Artists for [a1] "stereo" is curious: the song is entirely mono, except that it bounces toward right and then left channels at the vocal lines "[bounce] much for money [bounce] cause money can't buy me love".

The mono mix used in the movie (based on the American Film Institute restored version of 1996) has the guitar mixed louder. The source of this mix is unknown, and it does not appear on disk.

[CBS TV, The Ed Sullivan Show of 9 Feb 1964]

basic recording- 9 Feb 1964 at CBS Studio 50, New York
additional recording- none
master tape- mono

- segment, All My Loving

[a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

Broadcast live before an audience.

YOU CAN'T DO THAT [outtake]

basic recording- 25 Feb 1964
additional recording- none
master tape- 4 track

- [a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.
-

YOU CAN'T DO THAT

basic recording- 25 Feb 1964
additional recording- 25 Feb 1964
master tape- 4 track

- [a] mono 26 Feb 1964.
US: Capitol 5150 single 1964, Capitol T-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [a1] mock stereo made from [a] 1964, by Capitol.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] mono 26 Feb 1964.
UK: Parlophone R5114 single 1964, Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987, EMI single 1989.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

The two mono mixes [a] [b] seem identical but Lewisohn reports separate mixes for the US and UK.

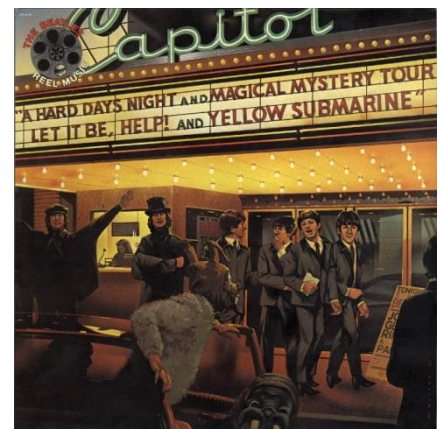
A new stereo mix of 1994 appears on the home video "The Making of A Hard Day's Night", but not on disk.

AND I LOVE HER [outtake]

basic recording- 25 Feb 1964
additional recording- none
master tape- 4 track

- [a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.
-

I SHOULD HAVE KNOWN BETTER



basic recording- 26 Feb 1964
additional recording- 26 Feb 1964
master tape- 4 track

- [a] mono 3 Mar 1964. edited.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
US: Capitol 5222 single 1964, United Artists UAL 3366 and UAS 6366 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Apple SW-385 *Hey Jude* 1970.
CD: Apple 82413 2 *A Hard Day's Night* 2009.
- [b1] stereo 1982, edited by John LeMay.
US: Capitol SV-12199 *Reel Music* 1982.

The mono [a] fades out a little faster than the stereo [b]. The harmonica during the intro cuts out suddenly at one point (the fourth phrase) in stereo [b], but is fixed in the other two by edit: mono [a] repeats the third harmonica phrase, and the new stereo mix [b1] repeats the second phrase.

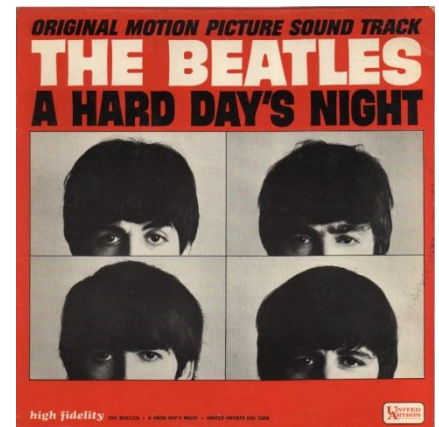
In the home video *A Hard Day's Night*, the new stereo mix [c] is used in the train scene but the old one [b] with the harmonica mistake is used in the television show scene later, where it seems to match his movements.

Note, UK: Parlophone PCS-7218 *Reel Music* 1982 uses the old stereo mix [b].

AND I LOVE HER

basic recording- 27 Feb 1964
additional recording- 27 Feb 1964
master tape- 4 track

- [a] mono 3 Mar 1964.
US: United Artists UAL 3366 and UAS 6366 *A Hard Day's Night* 1964, Capitol 5235 single 1964, Capitol T 2108 *Something New* 1964.
- [b] mono 22 Jun 1964.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2108 *Something New* 1964, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Apple 82413 2 *A Hard Day's Night* 2009.
- [c1] stereo, probably edited.
Germany: Odeon STO 83-856 *Something New* 1964.
US: Capitol SHAL-12060 *Rarities* 1980.



- [d] stereo 1993.
CD: Apple 97036-2 *The Beatles 1962-1966* 1993.

The "United Artists mix" [a] has a single track vocal (with harmonies), while the others have double track most of the way. Lewisohn does not report any recording after Feb 27, and if so it is a mix difference. "Bright are the stars that shine, dark is the sky" is always single tracked. Interestingly, the start of Paul's humming after the last lyrics, as heard in other versions, is just barely audible in [a], as if on a track being mixed out.

The "German stereo version" [c1] has six guitar riffs at the end instead of only four. It seems to have been made by editing in repeats, rather than being an untrimmed version, although for what purpose is unknown. It also has the guitar softer on left, but this seems to be a balancing error, not a different mix, since the centered vocal is also pulled a little to right, as it would be if the balance were off.

Another stereo mix with only two riffs at the end is documented on a tape copy but the original source is not known.



TELL ME WHY

basic recording- 27 Feb 1964
additional recording- 27 Feb 1964
master tape- 4 track

- [a] mono 3 Mar 1964.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
US: United Artists UAL 3366 *A Hard Day's Night* 1964, Capitol T 2108 *Something New* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [a1] mono made from [a] 1964, by United Artists.
US: United Artists UAS 6366 *A Hard Day's Night* 1964.
- [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

The stereo mix [b] has a noise at the very end edited off the others. As for [a1] on UAS 6366, it is mono except that in the verses it shifts toward the left for the solo call (John solo) and toward the right for the response (group).

Steve Shorten reports the original film print of *A Hard Day's Night* has a different mono mix undocumented by Lewisohn, probably March 3rd, with the double-tracked vocal mixed differently, noticeably on "well I'm beggin' on my bended knees, if you'll only listen to my pleas". See the American Film Institute restored version of 1996.

IF I FELL

basic recording- 27 Feb 1964

additional recording- 27 Feb 1964

master tape- 4 track

- [a] mono 3 mar 1964. edited.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
US: United Artists UAL 3366 *A Hard Day's Night* 1964, Capitol 5235 single 1964, Capitol T 2108 *Something New* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [a1] mono made from [a] 1964, by United Artists.
US: United Artists UAS 6366 *A Hard Day's Night* 1964.
- [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

Stereo [b] has a double track John on the intro, unlike mono [a], with a slight lag in one track at the first word "if" and at "and" in "and I've found". Paul misses the high note the second time on the word "vain" ("our new love was in vain"), as heard in stereo [b], but corrected in mono [a] by editing in the same word from the first time round (based on listening).

[a1] has the intro toward the left but all the rest centered.

[BBC radio, From Us to You of 30 Mar 1964]

basic recording- 28 Feb 1964 at BBC Piccadilly Studios

additional recording- none

master tape- mono

- segment, From Us to You

[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at end.
- segment, Just a Rumour(talk)/Roll Over Beethoven

[a] mono 1994. edited.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at start. On the original, it cross-fades from a different song (You Can't Do That), so there is an interesting edit here.

- segment, From Fluff to You(talk)/Till There Was You

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, I Wanna Be Your Man

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at end.

- segment, All My Loving

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at end.

- segment, Can't Buy Me Love

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at start.

- segment, Oh, Can't We? Yes, We Can! (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

I'M HAPPY JUST TO DANCE WITH YOU

basic recording- 1 Mar 1964

additional recording- none

master tape- 4 track

- [a] mono 3 Mar 1964.

UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.

US: United Artists UAL 3366 and UAS 6366 *A Hard Day's Night* 1964, Capitol 5234 single 1964,

Capitol T 2108 *Something New* 1964.

CD: Parlophone 46437-2 *A Hard Day's Night* 1987.

- [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

LONG TALL SALLY

basic recording- 1 Mar 1964
additional recording- none
master tape- 4 track

- [a] stereo 10 Mar 1964.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.
Germany: Teldec SHZT 516 *Schlagen des Jahres* [collection] 1964, Odeon SMO 83 991 *Beatles Greatest* 1965.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] mono 10 Mar 1964.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
Canada: Capitol T 6063 *Long Tall Sally* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [c] mono 4 Jun 1964.
UK: Parlophone GEP 8920 (EP) *Long Tall Sally* 1964, Parlophone PSLP 261 and PCM 1001 *Rarities 1978-79*.
CD: EMI EP box set 1991.
- [d] stereo 22 Jun 1964.
Australia: Parlophone PCSO 7533 *Greatest Hits 1* 1968.
UK: Parlophone PCSP 719 *Rock and Roll Music* 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

Of the mono mixes, [c] has echo added, while [b] does not. In stereo, [a] has the vocal over to the right side while in [d] it is centered.

I CALL YOUR NAME

basic recording- 2 Mar 1964
additional recording- 2 Mar 1964
master tape- 4 track

- [a] mono 4 Mar 1964. edited.
US: Capitol T-2080 *The Beatles' Second Album* 1964.
Canada: Capitol T-6063 *Long Tall Sally* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] stereo 10 Mar 1964. edited.
US: Capitol ST-2080 *The Beatles' Second Album* 1964.



- CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [c] mono 4 Jun 1964. edited.
UK: Parlophone GEP 8920 (EP) Long Tall Sally 1964, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
CD: EMI EP box set 1991.
- [d] stereo 22 Jun 1964. edited.
UK: Parlophone PCSP 719 *Rock and Roll Music* 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

All versions have edits, but different edits. The take (7) used for the main part of the song has a cowbell track that distinguishes it from other takes. The cowbell track is itself mixed more or less loudly. Take 7 also has a double-tracked vocal.

Both stereo mixes [b] [d] have a different, better guitar intro edited in, but done differently, so there are three versions of the intro. In the original intro as heard in mono [a] [c], the cowbell starts right away. The earlier stereo mix [b] with the better guitar intro has no cowbell until the edit, which comes just before the vocal starts. In the newer stereo mix [d], the edit comes after the first line ("I call your name, but you're not there"), so it has neither cowbell nor the second vocal track until that point.

A second, obvious stereo difference is that the older stereo mix [b] has the vocal on the right while the newer one [d] has the vocal and cowbell centered.

All mixes have an edit for the guitar solo, but the edit into the solo comes at two different places. In the older mono mix [a] and the newer stereo mix [d] it comes after the vocal, evidenced by the cowbell through the words "I call your name", but in the other two [b] [c] it comes just before that last line of vocal. The edit at the end of the solo is at the same place but there are slight variations in how well it was done.

There was a March 3 mono mix for the film, but the song was not used in the film, and United Artists did not use it on their LP either.

[BBC radio, Saturday Club of 4 Apr 1964]

basic recording- 31 Mar 1964 at Playhouse Theatre
additional recording- none
master tape- mono

- segment, I Got a Woman

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.

A HARD DAY'S NIGHT [outtake]

basic recording- 16 Apr 1964
additional recording- none
master tape- 4 track

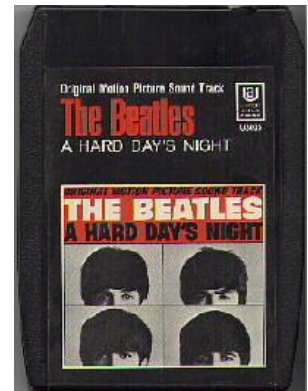
- [a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

The heavy reverb on the opening chord and at the end were added for *Anthology 1* without comment. A clean stereo mix has been bootlegged.

A HARD DAY'S NIGHT

basic recording- 16 Apr 1964
additional recording- 16 Apr 1964
master tape- 4 track

- [a] mono 23 Apr 1964.
UK: Parlophone R5160 single 1964, Parlophone PMC-1230 *A Hard Day's Night* 1964, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5222 single 1964, United Artists UAL 3366 *A Hard Day's Night* 1964, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987, EMI single 1989.
- [a1] mock stereo made from [a] 1964, by United Artists.
US: United Artists UAS 6366 *A Hard Day's Night* 1964.
- [b] mono 9 Jun 1964.
US: United Artists K-9006 (cassette) *A Hard Day's Night* 1968, United Artists U-9006 (8-track tape) *A Hard Day's Night* 1970.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol SV-12199 Reel Music 1982, Capitol SV-12245 *20 Greatest Hits* 1982.
CD: Apple 82413 2 *A Hard Day's Night* 2009.
- [d] stereo 1993.
CD: Apple 97036-2 *The Beatles 1962-1966* 1993.



Mono [b], also used in the original film print of *A Hard Day's Night*, has an extended ending, made by editing, in which the guitar figure at the end is heard 5 times instead of 3; this is actually heard only in the end title. Note that [b] is not on the older tape releases.

[a1] is mono, but shifts toward the left for Paul's solo vocal bridge ("when I'm home. . .") and toward the right for the instrumental break.

The centering of the vocal is better in the new stereo mix [d] than the old one [c], where it is pulled a bit to the right. "Reel Music" was the first US release in stereo, 18 years late.

[Rediffusion TV, Around the Beatles, 6 May 1964]

basic recording- 19 Apr 1964

additional recording- none

master tape- 3 track

- segment: I Wanna Be Your Man

[a] stereo 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

- segment: Long Tall Sally

[a] stereo 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

- segment: Boys [outtake]

[a] stereo 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Boys was not used during the program.

- segment: Shout!

[a] stereo 1995. edited.

CD: Apple 34445-2 *Anthology 1* 1995.

Edited from 2:00 to 1:27 for the Anthology! George calls "a little bit softer now" 17 times, but the 7th to 15th are missing; Ringo then calls "a little bit louder now" 12 times, but the 3d to 6th are missing. The volume of the vocals drops as George calls "softer" in this mix, but in the original mono mix for the show, only the instrumentals went quieter.

The songs were recorded separately ahead of time, and played back while the Beatles mimed them while recording the rest of the show a few days later before an audience. Bootlegged versions included both the mono mixes of the songs (except Boys) and the same as taken from the soundtrack of the show with audience screaming. These stereo mixes sound really bad, and since the EMI material is almost all mono on Anthology 1, why did they use this in stereo?

[BBC radio, From Us to You of 18 May 1964]

basic recording- 1 May 1964 at BBC Paris Studio

additional recording- none

master tape- mono

- segment, I Forgot to Remember

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

The source was almost certainly taped off AM radio.

MATCHBOX

basic recording- 1 Jun 1964

additional recording- 1 Jun 1964

master tape- 4 track

- [a] mono 4 Jun 1964. edited.
UK: Parlophone GEP 8920 (EP) Long Tall Sally 1964, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Capitol 5255 single 1964, Capitol T 2108 *Something New* 1964.
CD: EMI EP box set 1991, Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] stereo 22 Jun 1964. edited.
US: Capitol ST-2108 *Something New* 1964, Capitol SKBO-11537 *Rock and Roll Music* 1976.
UK: Parlophone PCSP 719 *Rock and Roll Music* 1976.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

This has generous reverb on the vocal, and stereo [b] has more than mono [a]. Ringo sings the last word of "your puppy dog runs" indistinctly in mono [a], but that is corrected by an edit or overdub in stereo [b]. The guitar solo ends differently so at least one of the two has an edit there.

I'LL CRY INSTEAD

basic recording- 1 Jun 1964

additional recording- 1 Jun 1964

master tape- 4 track

- [a] mono 4 Jun 1964. edited.
US: United Artists UAL 3366 and UAS 6366 *A Hard Day's Night* 1964, Capitol 5234 single 1964, Capitol T 2108 *Something New* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] mono 4 Jun 1964. edited.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [c] stereo 22 Jun 1964. edited.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.

CD: Apple 82413 2 *A Hard Day's Night* 2009.

Lewisohn reports the song was recorded in two sections that were edited together, but not what the sections are; apparently the second section begins with a repeat of the first verse. Only one mono mix is documented, but we have two, which I tentatively date the same day. The mono mix used in the US [a] is the "long version" that has an additional verse, verse 4, edited in, which repeats the lyrics but is not the same recording as verse 1. The UK mono mix [b] and the standard stereo mix [c] are by comparison the "short version". (Possibly, [b] is just a mono reduction of [c], explaining why only one real mono mix is documented?)

A "long version" stereo mix made by editing [c] was used in a montage of still photos that opened the 1982 theatrical reissue of the film *A Hard Day's Night*, as well as the subsequent home video release. It is a forgery of a nonexistent "complete" version, as if the mono long version [a] were not extended by an edit, and is not like [a] because it edits in a repeat of the same recording of verse 1, not a different one. It's on the bootleg LP *Casualties* of 1982.

SLOW DOWN

basic recording- 1 Jun 1964

additional recording- 1,4 Jun 1964

master tape- 4 track

- [a] mono 4 Jun 1964.
UK: Parlophone GEP 8920 (EP) *Long Tall Sally* 1964, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Capitol 5255 single 1964, Capitol T 2108 *Something New* 1964.
CD: EMI EP box set 1991, Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] stereo 22 Jun 1964.
US: Capitol ST-2108 *Something New* 1964, Capitol SKBO-11537 *Rock and Roll Music* 1976.
UK: Parlophone PCSP 719 *Rock and Roll Music* 1976.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

Stereo [b] has the vocal and piano much louder (or one might say the rest is softer), and a cry "ow" is heard only in [b] just before the guitar at the end.

The vocal has a double-tracking error at what should be "now you got a boyfriend down the street" in verse 2. The bad vocal track seems to have "girlfriend" for "boyfriend." John clearly had trouble with the lyrics; on the BBC radio version (11 months earlier than this EMI recording) he sang "now you don't care a dime for me", which may be what is on the other vocal track, too.

I'LL BE BACK [outtakes]

basic recording- 1 Jun 1964

additional recording- none

master tape- 4 track

- edit of takes 2 and 3

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

The *Anthology 1* track contains breakdown take 2 to its apparent conclusion, where it is edited straight into talk at the start of the next take. The track break is at the start of the music of take 3.

- take 3

[a] mono 1994.

CD: Apple 34445-2 *Anthology 1* 1995.

Some ears detect a very slight processing of this track to mock stereo.

I'LL BE BACK

basic recording- 1 Jun 1964

additional recording- 1 Jun 1964

master tape- 4 track

- [a] mono 22 Jun 1964.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [b] mono 22 Jun 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2009.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

US mono [b] runs slower than [a] and actually wobbles at a few points. [b] also has a little echo while [a] has none. Capitol's stereo version has an unusually large amount of added echo. Late in the LP era (black label, 1983) a new master was made for Capitol with a version sounding like the UK version.

THINGS WE SAID TODAY

basic recording- 2 Jun 1964

additional recording- 2,3 Jun 1964

master tape- 4 track

- [a] mono 4 Jun 1964.
UK: Parlophone R5160 single 1964, Parlophone PMC-1230 *A Hard Day's Night* 1964.
US: Capitol 5222 single 1964, Capitol T 2108 *Something New* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987, EMI single 1989.
 - [b] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.
-

WHEN I GET HOME

basic recording- 2 Jun 1964
additional recording- 4 Jun 1964
master tape- 4 track

- [a] mono 22 Jun 1964.
US: Capitol T 2108 *Something New* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.
- [b] mono 22 Jun 1964.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

US mono [a] has the piano mixed louder than UK mono [b], but the latter has a louder percussion crash at "whoa-ah". The two mixes were made one right after the other.

The line "till I walk out that door" is double-tracked in US mono [a] while only "out that door" is in [b] and [c]. As heard on [a], one of the vocals starts "till I" before the other, and the single vocal track used in [b] [c] is the one that starts later. As a result, this variation has been reported elsewhere as an edit instead of a mix difference.

ANY TIME AT ALL

basic recording- 2 Jun 1964
additional recording- 2,3 Jun 1964
master tape- 4 track

- [a] mono 22 Jun 1964.
US: Capitol T 2108 *Something New* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

- [b] mono 22 Jun 1964.
UK: Parlophone PMC-1230 *A Hard Day's Night* 1964.
CD: Parlophone 46437-2 *A Hard Day's Night* 1987.
- [c] stereo 22 Jun 1964.
UK: Parlophone PCS-3058 *A Hard Day's Night* 1964.
US: Capitol ST-2108 *Something New* 1964.
CD: Apple 82413 2 *A Hard Day's Night* 2009.

US mono [a] has the piano mixed way down compared to the others (it is not completely missing as some say), and the single drumbeat just before the chorus is either missing or way down so that we hear only what sounds like a thump on a guitar body... and these mixes were all done on the same day. The stereo separation in [c] shows the rhythm track fading up louder between vocal lines, as in stereo "Can't Buy Me Love," possibly leakage into the vocal microphones during live recording.

YOU'LL KNOW WHAT TO DO [outtake]

basic recording- 3 Jun 1964
additional recording- 3 Jun 1964
master tape- 4 track

- [a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

The title is given as shown above by the copyright papers, reported in Lewisohn's *Chronicle*, but shown as You Know What to Do on the Anthology. This tape, believed lost, was found misfiled in 1993.

[BBC radio, Top Gear of 16 Jul 1964]

basic recording- 14 Jul 1964 at Broadcasting House
additional recording- 16 Apr 1964
master tape- mono

- segment, Things We Said Today

[a] mono 1994.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-fade at end. *Live at the BBC* uses this take, but gets it from a source tape of the BBC syndicated radio program, Top of the Pops, so it is heard with a voiceover from that show and not the original Top Gear. (And this is not to be confused with the TV show Top of the Pops.)

- segment, Crink Dee Night (talk) / A Hard Day's Night / first part of Have a Banana! (talk)
[a] mono 1994. edited.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

In Crinsk Dee Night, after "hands of the Beatles" a few unimportant lines are cut out to "in my younger days".

A Hard Day's Night was broadcast with the instrumental break from the EMI recording (16 Apr 1964) cut crudely into it.

Have a Banana! has an edit after "no point your being here, is there?" cutting away to an unidentified piece starting "critical lot of fellows". The first section of it would have continued into more talk including Paul and Ringo singing part of Don't Pass Me By.

- segment, second part of Have a Banana! (talk)

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

This piece is probably from the same show, but its original location in the program is unknown.

- segment, Long Tall Sally

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, If I Fell

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, A Hard Job Writing Them (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, And I Love Her

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, You Can't Do That

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

BABY'S IN BLACK

basic recording- 11 Aug 1964

additional recording- none

master tape- 4 track

- [a] mono 26 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
 - [b] stereo 4 Nov 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.
-

I'M A LOSER

basic recording- 14 Aug 1964

additional recording- none

master tape- 4 track

- [a] mono 26 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 4 Nov 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.

Stereo [b] has the lead guitar mixed louder.

MR MOONLIGHT [outtake]

basic recording- 14 Aug 1964

additional recording- none

master tape- 4 track

- edit of takes 1 and 4

[a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

The brief take 1 is edited straight into take 4 for the *Anthology*.

LEAVE MY KITTEN ALONE [outtake]

basic recording- 14 Aug 1964
additional recording- 14 Aug 1964
master tape- 4 track 2d generation

- [a] mock stereo Jul 1984 at AIR Studios, Montserrat.
CD: Apple 34445-2 *Anthology 1* 1995.

This unreleased song was on the list for a proposed album in 1981, proposed for a Christmas single in 1982, included in the Abbey Road Studio show in 1983, and mixed for the unreleased *Sessions* album in 1984.

The mix is mock stereo made from 4 track! The treble end of the rhythm track, essentially the tambourine sound, was enhanced and is heard thrown rapidly between far left and far right, while the rest of that track, and all of the other three, are heard mixed into the center. The *Anthology* DVD recording of this song fades early but features [most of] the track in true stereo.

[Hollywood Bowl concert 1]

basic recording- 23 Aug 1964 at Hollywood Bowl, Los Angeles
additional recording- none
master tape- 3 track

- [a] stereo Jan 1977 at AIR, London. edited.
UK: Parlophone EMTV 4 *At the Hollywood Bowl* 1977.
US: Capitol SMAS-11638 *At the Hollywood Bowl* 1977.

Segments used contain: All My Loving; She Loves You; Things We Said Today; Roll Over Beethoven; Boys; Long Tall Sally.

I DON'T WANT TO SPOIL THE PARTY

basic recording- 29 Sep 1964
additional recording- none
master tape- 4 track

- [a] mono 26 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol 5371 single 1965, Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.

- [b] stereo 4 Nov 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 82414 2 *Beatles for Sale* 2009.

Stereo [b] has a cry "woo" before the instrumental break, not in mono [a], and the guitar is mixed louder.

EVERY LITTLE THING

basic recording- 30 Sep 1964
additional recording- none
master tape- 4 track

- [a] mono 27 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
 - [b] stereo 27 Oct 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 82414 2 *Beatles for Sale* 2009.
-

NO REPLY [outtakes]

basic recording- 30 Sep 1964
additional recording- none
master tape- 4 track

- take 1

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

This is dated as 3 Jun 1964 on the *Anthology*, and in the notes Mark Lewisohn has to admit that it's hard to credit the drums on it if it was made without Ringo. I'm going to join some others with tentatively redating it to be take 1 of this day, based both on the drums' similarity to the drums in take 2 (after the opening verse), and to the laughter about singing errors on the line "see your face" heard in both takes. The differences in the arrangements and lyrics, an argument for different dates, seem no worse than for some other songs improved in the studio...and yet this has to be marked as unsettled.

- take 2

[a] mono 1995.

CD: Apple 34445-2 *Anthology 1* 1995.

Processed to something like mock stereo, and yet quite subtly, and I don't feel comfortable calling it anything but mono.

NO REPLY

basic recording- 30 Sep 1964

additional recording- none

master tape- 4 track

- [a] mono 16 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 4 Nov 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.

A minor double-tracking difference shows that decisions were made at mix stage. The first time the vocals sing in "in my place," [a] has double-tracking on "place" while [b] has it on "my place". The stereo mix [b] also reveals a cough after "your window" near the beginning.

EIGHT DAYS A WEEK [outtakes]

basic recording- 6 Oct 1964

additional recording- none

master tape- 4 track

- edit of excerpts from takes 2, 1, 4, and 5

[a] mono 1995. edited.

CD: Apple 34445-2 *Anthology 1* 1995.

These were edited together for a track called "false starts" on the Anthology. Based on Lewisohn's *Recording Sessions*, the first take heard here is take 2, the one that starts with a rising series of "ooh" with no guitar at first, and it fades out at 0:49. It is cross-faded with take 1, identified in *Recording Sessions* as having only guitar in the intro, running from 0:46 to 1:00, where it is edited to the next take so suddenly that it appears to be a breakdown, but, according to the book, it was not. Next is take 4, matching the book's description as having a steady "ooh" with guitar, from the hard edit at 1:00 to probably 1:21, when it again edits hard into a few seconds of preliminary talk of take 5. The song performance of take 5 is set off as the next Anthology track.

- take 5

[a] mono 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

EIGHT DAYS A WEEK

basic recording- 6 Oct 1964
additional recording- 6,18 Oct 1964
master tape- 4 track

- [a] mono 27 Oct 1964. edited.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol 5371 single 1965, Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 27 Oct 1964. edited.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2358 *Beatles VI* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Apple 82414 2 *Beatles for Sale* 2009.
- [c] stereo 1993. edited.
CD: Apple 97036-2 *The Beatles 1962-1966* 1993.

The intro and ending were edited in. The remix [c] sounds identical to the old stereo version [b] but was reportedly redone for CD.

SHE'S A WOMAN

basic recording- 8 Oct 1964
additional recording- 8 Oct 1964
master tape- 4 track

- [a] mono 12 Oct 1964.
UK: Parlophone R5200 single 1965, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
CD: EMI single 1989.
- [b] stereo 12 Oct 1964.
Australia: Parlophone PCSO 7534 *Greatest Hits 2* 1967.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.
- [b1] stereo, untrimmed.
UK: Parlophone SGE 1 *The Beatles* (EP) 1981.
CD: EP box set 1991.
- [c] mono 21 Oct 1964.
US: Capitol 5327 single 1964, Capitol T-2228 *Beatles '65* 1964.
- [c1] mock stereo made from [c] 1964, by Capitol.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 66878 2 *The Capitol Albums, Vol. 1* 2004.

UK mono [a] and stereo [b] have a slightly longer fade, "she's a woman" 5 times, against 3 on US mono [c]. UK mono [a] has no echo on the vocal, while US mono [c] has echo on everything that was probably added by Capitol. US mono [c] also seems to have less piano than [a] but the echo may just be drowning it. The mock stereo conversion from it [c1] is muddy.

Stereo [b], also without the echo, seems to have gone missing in the vaults for a while after being copied for Australia in 1967, as it was not used for the Parlophone Rarities LP, but it was found for the CD release. [b1] "untrimmed" is the same mix with a countdown at the start, from a master reel.

KANSAS CITY/HEY HEY HEY HEY

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 26 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 26 Oct 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 82414 2 *Beatles for Sale* 2009.

[a] fades a little earlier.

KANSAS CITY/HEY HEY HEY HEY [outtake]

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] stereo 1995.
CD: Apple 34445-2 *Anthology 1* 1995.

This is the only EMI cut in true stereo on *Anthology* volume 1, but with a catch: the rhythm track has been split via mock stereo (ADT) with the bass mixed left and the rest center. Compare it to the stereo mix of the standard version.

MR. MOONLIGHT

basic recording- 18 Oct 1964

additional recording- 18 Oct 1964

master tape- 4 track

- [a] mono 27 Oct 1964.
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 27 Oct 1964.
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.

[a] fades a little earlier.

I FEEL FINE

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 21 Oct 1964.
UK: Parlophone R5200 single 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
CD: EMI single 1989.
- [a1] mock stereo made from [a] 1964, by Odeon.
Germany: Odeon SMO 83 991 *Beatles Greatest* 1965.
- [b] mono 21 Oct 1964.
US: Capitol 5327 single 1964, Capitol T-2228 *Beatles '65* 1964, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [b1] mock stereo made from [b] 1964, by Capitol.
US: Capitol ST-2228 *Beatles '65* 1964.
- [c] stereo 4 Nov 1964
UK: Apple PCSP 717 *The Beatles 1962-1966* 1973.
- [c1] stereo, trimmed.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol SV-12245 *20 Greatest Hits* 1982.
Australia: Parlophone PCSO 7534 *Greatest Hits Vol. 2* 1967.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.

German mock stereo [a1] actually fades a little longer than [a] and is the longest fade of any mix.

US mono [b] has an enormous reverb effect that may have been done by Capitol. The mock stereo made from it [b1] really stands out as the most distorted Beatles cut Capitol ever created.

Stereo [c] starts with the sound of a tape switching on, followed by half-second of a voice (Paul?) saying what sounds like “not enough” or “loud enough.” Either [c1] is a "trimmed" version without the whispering, or the whispering was included on a leader tape that was added to the version of the song that went on 1962-1966. The trimming may be local to each release. The open-microphone sounds at the opening are clearer in the digital remaster.

All versions have Paul barking like a dog at the very end of the fade, which is a bit easier to hear in stereo.

I'LL FOLLOW THE SUN

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 21 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.

The stereo mix [b] has more reverb than the mono.

EVERYBODY'S TRYING TO BE MY BABY

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 21 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
 - [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.
-

ROCK AND ROLL MUSIC

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 26 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
 - [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.
-

WORDS OF LOVE

basic recording- 18 Oct 1964

additional recording- 18 Oct 1964

master tape- 4 track

- [a] mono 26 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 82414 2 *Beatles for Sale* 2009.

Mono [a] is 9 seconds longer, longer fade.

HONEY DON'T

basic recording- 18 Oct 1964

additional recording- none

master tape- 4 track

- [a] mono 21 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2228 *Beatles '65* 1964.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.

- [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2228 *Beatles '65* 1964.
CD: Apple 82414 2 *Beatles for Sale* 2009.
-

WHAT YOU'RE DOING

basic recording- 26 Oct 1964
additional recording- none
master tape- 4 track

- [a] mono 21 Oct 1964
UK: Parlophone PMC-1240 *Beatles for Sale* 1964.
US: Capitol T-2358 *Beatles VI* 1965.
CD: EMI CDP 7 46438 2 *Beatles for Sale* 1987.
- [b] stereo 4 Nov 1964
UK: Parlophone PCS-3062 *Beatles for Sale* 1964.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 82414 2 *Beatles for Sale* 2009.



[b] has a handclap in the intro missing in [a], and the drum and rhythm track is mixed softer.

ANOTHER BEATLES' CHRISTMAS RECORD

basic recording- 26 Oct 1964
additional recording- 26 Oct 1964
master tape- 4 track

- [a] mono 26 Oct 1964.
UK: Lyntone LYN 757, 1964; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: Apple SBC-100 *The Beatles' Christmas Album*, 1971.

An edit of five takes, this second selection in the series was not prepared in time for release in America, so American fans got the 1963 Christmas message in its place.

[BBC radio, Top Gear of 26 Nov 1964]

basic recording- 17 Nov 1964 at Playhouse Theatre
additional recording- none
master tape- mono

- segment, I'm a Loser

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Riding on a Bus(talk)

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Cross-faded at start.

- segment, She's a Woman

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

This is of poorer sound quality than the others from this show.

- segment, Everybody's Trying to Be My Baby

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

Live at the BBC uses this take of Everybody's Trying to Be My Baby, but get it from a source tape of the BBC radio Saturday Club of 26 Dec 1964, where it was played for a second time. The notes do not give the correct recording date.

- segment, I'll Follow the Sun

[a] mono 1994.

CD: EMI C2 8 58349 2 *Baby It's You* 1995.

- segment, I Feel Fine

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC 1* 1994.

- segment, Honey Don't

[a] mono 2013.

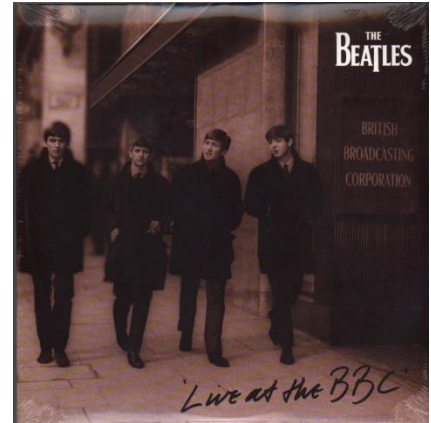
CD: Apple B0019415-02, *On Air*, 2013.

- segment, I'll Follow the Sun

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, That's What We're Here For



[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, I Feel Fine – studio outtake sequence

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

[BBC radio, Saturday Club of 26 Dec 1964]

basic recording- 25 Nov 1964 at Aeolian Hall

additional recording- none

master tape- mono

- segment, Rock and Roll Music

[a] mono 1994.

CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

- segment, Kansas City / Hey-Hey-Hey-Hey

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

1965

This year's most interesting mix differences stem from sending different mixes *early* to markets outside of Great Britain. Notable among these are the "American" stereo mixes of "The Word," "Day Tripper," and "We Can Work it Out." American fans who heard the British compilation, *A Collection of Beatles Oldies*, wondered for years why the version of "We Can Work it Out" on the American *Yesterday...And Today* had harmonium sections mixed into the center of the recording – while the "British version" did not.

The variation from 1965 that has intrigued collectors for the longest time occurs on the song "Help!" For years, fans have speculated what reasoning might have led to such obvious differences as the tambourine (present or absent) and vocals (completely different throughout).

1965

TICKET TO RIDE

basic recording- 15 Feb 1965

additional recording- 15 Feb 1965

master tape- 4 track



- [a] mono 18 Feb 1965.
UK: Parlophone R5265 single 1965, Parlophone PMC-1255 *Help!* 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5407 single 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: EMI single 1989; Parlophone 99456 2 *Help!* 2009.
- [a1] mock stereo made from [a] 1965, by Capitol.
US: Capitol SMAS-2386 *Help!* 1965.
- [a2] mono made from [a1] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965
- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol SV-12199 *Reel Music* 1982, Capitol SV-12245 *20 Greatest Hits* 1982.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] edit of [b], by Odeon of Germany
Ger: Odeon 1C 062 04258, *A Collection of Beatles Oldies*, 1969.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

Mono [a] has some added reverb. Capitol's mono LP version is [a1] reduced to mono. Another mono mix was made for the original film soundtrack of *Help!* on 15 March 1965.

The stereo versions fade a little longer than [a]. In [b] the whole track has been given a bass boost to make up for poor bass guitar sound, or at least on the Parlophone LP it has. The bass guitar has better presence in [c] but the rest is less bass-y and the vocal sounds sharper.

The German edit is missing the first two phrases off the introduction.

ANOTHER GIRL

basic recording- 15 Feb 1965

additional recording- 15,16 Feb 1965

master tape- 4 track

- [a] mono 18 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol SMAS-2386 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

The main rhythm track is mixed quieter in mono [a] than in stereo.

I NEED YOU

basic recording- 15 Feb 1965

additional recording- 15,16 Feb 1965

master tape- 4 track

- [a] mono 18 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
 - [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol SMAS-2386 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
 - [b1] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
 - [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.
-

YES IT IS [outtake]

basic recording- 16 Feb 1965

additional recording- 16 Feb 1965

master tape- 4 track



- [a] mono and stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Mono for the outtake. Where it breaks down, it is cross-faded into a stereo remix of the standard take. The outtake has been bootlegged in stereo.

YES IT IS

basic recording- 16 Feb 1965

additional recording- 16 Feb 1965

master tape- 4 track

[a] mono 18 Feb 1965.

UK: Parlophone R5265 single 1965, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.

US: Capitol 5407 single 1965, Capitol T-2358 *Beatles VI* 1965.

CD: EMI single 1989, Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.

- [a1] mock stereo made from [a] 1965, by Capitol.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2* 2006.
- [a2] mock stereo made from [a] 1977.
UK: Parlophone PCSP 721 *Love Songs* 1977.
US: Capitol SKBL 11711 *Love Songs* 1977.
- [b] stereo 23 Feb 1965
Netherlands: R5265 single 1976 (part of boxed set of reissues)
UK: Stilletto/Parlophone SMMC-151 (Heineken promo cassette) *Only the Beatles* 1986.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.



Allegedly to fix dropout, British Parlophone did not use the stereo mix [b] in 1977 or 1979 for collections. It first appeared there on a promotional tape from Heineken Beer in 1986, available by mail order for a few weeks. It has a dropout (a tape defect) in verse 1 on the word "I" in "remember what I said tonight", and an extra tone-pedal note under the first word "if".

Part of this same take was remixed to complete the outtake (see above) for *Anthology 2*.

THE NIGHT BEFORE

basic recording- 17 Feb 1965

additional recording- 17 Feb 1965

master tape- 4 track

- [a] mono 18 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.

- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol SMAS-2386 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

The digital remix, [c], has quite a bit of reverb added to Paul's lead vocal. There is not as much echo on the original stereo mix [b], and even less in mono [a].

YOU LIKE ME TOO MUCH

basic recording- 17 Feb 1965
additional recording- 17 Feb 1965
master tape- 4 track

- [a] mono 18 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol T-2358 *Beatles VI* 1965.
CD: EP Box set 1991; Parlophone 99456 2 *Help!* 2009.
- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

The digital remix of 1987, [c], contains additional reverb that is distracting at times.

YOU'VE GOT TO HIDE YOUR LOVE AWAY [outtake]

basic recording- 18 Feb 1965
additional recording- none
master tape- 4 track

- [a] mono 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

An edit of take before takes 1 and 2, and then the music of take 5. No flutes (recorded during the standard take, later). Possibly this much is on only two tracks, explaining the mono mix?

YOU'VE GOT TO HIDE YOUR LOVE AWAY

basic recording- 18 Feb 1965

additional recording- none

master tape- 4 track

- [a] mono 20 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol SMAS-2386 *Help!* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

Mono [a] has a little reverb missing on the dryer stereo [b]. The 1987 digital remix contains more reverb than the original mix, though.

IF YOU'VE GOT TROUBLE [outtake]

basic recording- 18 Feb 1965

additional recording- 18 Feb 1965

master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Not the edited mix prepared for the Sessions LP in 1984, but a new one with the whole song, except one "anybody" mixed out after "rock on anybody". A stereo mix of the full song was bootlegged in the Unsurpassed Masters set in 1989.

TELL ME WHAT YOU SEE

basic recording- 18 Feb 1965

additional recording- 18 Feb 1965

master tape- 4 track

- [a] mono 20 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol T-2358 *Beatles VI* 1965.
CD: Parlophone 99456 2 *Help!* 2009.

- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

This is practically a 2-track recording from the sound of it-- the right stereo channel in [b] [c] has only a piano overdub in a few places.

The digital remix [c] contains more reverb than the original mix, [b].

YOU'RE GOING TO LOSE THAT GIRL

basic recording- 19 Feb 1965
additional recording- 19 Feb 1965
master tape- 4 track

- [a] mono 20 Feb 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b] stereo 23 Feb 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] stereo, less trimmed.
US: Capitol SMAS-2386 *Help!* 1965.
- [b2] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

The digital remix [c] contains more reverb than the original mix, [b].

THAT MEANS A LOT [outtake]

basic recording- 20 Feb 1965
additional recording- 20 Feb 1965
master tape- 4 track 2d generation

- [a] mono 20 Feb 1965.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This is probably the 1965 mono mix, and it sounds a little distorted. The same mix was slated for the Sessions LP and has appeared on bootlegs (a remake in March has also been bootlegged).

HELP!

basic recording- 13 Apr 1965

additional recording- 13 Apr 1965, 18 May 1965

master tape- 4 track

- [a] mono 18 Jun 1965. edited.
UK: Parlophone R5305 single 1965, Parlophone PMC-1255 *Help!* 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5476 single 1965, Capitol SHAL-12060 *Rarities* 1980.
CD: EMI single 1989; Parlophone 99456 2 *Help!* 2009.
- [b] stereo 18 Jun 1965. edited.
UK: Parlophone PCS-3071 *Help!* 1965, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol SMAS-2386 *Help!* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 99456 2 *Help!* 2009.
- [b1] mono made from [b] 1965, by Capitol.
US: Capitol MAS-2386 *Help!* 1965.
- [c] stereo 1987, edited.
CD: EMI CDP 7 46439 2 *Help!* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [d] stereo 2006
CD: Apple 79808-2 *Love*, 2006.

The mono mix [a] has a different lead vocal from the one on the two stereo mixes [b] [c]. John's voice is rougher all through the mono vocal. The stereo mixes also have a tambourine during the chorus that is not heard in [a] mono. Two examples of differences in the vocal in verse 1: the mono vocal [a] has "and now these days" while the stereo vocal [b] [c] has "but now these days"; on the line "I've changed my mind" the mono vocal has the words evenly while the stereo has them run together. A mnemonic is that "I've opened up the doorS" ending S appears in Stereo and "door" in mono.

While the backing tracks are the same, both sets of vocals are different. The stereo mix derives from adding two vocal tracks, one of which also has tambourine, and then mixing that down and adding a guitar dub in take 12. Take 12 was played on April 22nd as the Beatles mimed for the introductory sequence of the film. On May 11, United Artists requested that the Beatles sing in synch to the video that they had made in April. This work, done at CTS Studios in London, provided the vocals found in the mono mix. For this recording, the basic track of take 12 was copied over with the guitar dub but no vocals, losing the tambourine in the process, and then two new vocal tracks were added. Mark Lewisohn now agrees that this is how it was done.

The original film print of *Help!* has a mono mix made in May using the same vocal as the June 18 mono mix, and with no tambourine. It has a different intro, however – on that is not as clear as the one used on all mixes on disk. The intro from take twelve was spliced onto the new recording in order to create mix [a]. In fact [a] may have a mono reduction of [b] edited to it as the intro; the mono and stereo mixes were made the same day.

On the Capitol albums MAS-2386 and SMAS-2386, and on (US) Apple SKBO-3403, the song is preceded by a short instrumental parody of the James Bond Theme, which is banded as if part of the song but separated by a pause. This is not part of the song, but it is in the film, and is not played by the Beatles.

The remix for Love sounds very similar to the original stereo mix; however, upon closer inspection the guitar overdubs at the beginning of the song and during the chorus are artificially double-tracked on *Love*, whereas they are single-tracked on the original recording.

DIZZY MISS LIZZIE

basic recording- 10 May 1965

additional recording- none

master tape- 4 track

- [a] mono 10 May 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol T-2358 *Beatles VI* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b] stereo 10 May 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2358 *Beatles VI* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

[a] fades a little earlier. [c] has a lot of reverb added to the vocal, making it the most variant of the CD remixes for this album.

BAD BOY

basic recording- 10 May 1965

additional recording- none

master tape- 4 track

- [a] mono 10 May 1965.
US: Capitol T-2358 *Beatles VI* 1965.
UK: Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 10 May 1965.
US: Capitol ST-2358 *Beatles VI* 1965.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

[a] has bass and drums mixed louder.

(Curious fact: this song was available in the US for about a year and a half before those parts of the world (including the UK) that did not issue the *Beatles VI* LP. It's not the only song released first outside

England, but aside from the two German songs “Bad Boy” has the longest gap between foreign and British release dates.)

[BBC radio, The Beatles Invite You to Take a Ticket to Ride]

basic recording- 26 May 1965 at BBC Piccadilly Studios

additional recording- none

master tape- mono

- segment, Dizzy Miss Lizzie
[a] mono 1994. edited.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.
- segment, Ticket to Ride
[a] mono 1994. edited.
CD: EMI CDP 8 31796 2 *Live at the BBC* 1994.

This special show of 7 Jun 1965 (misdated as 6 Jun in the notes of *Live at the BBC*) was the Beatles' last for the BBC. *Live at the BBC* uses the second and longer of the two takes of Ticket to Ride heard on the show (the first omitted the second bridge and last verse).

I'VE JUST SEEN A FACE

basic recording- 14 Jun 1965

additional recording- 14 Jun 1965

master tape- 4 track

- [a] mono 18 Jun 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [b] stereo 18 Jun 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.

A voice can just be heard in the decay at the end of the song in mono [a] but not in [b] or [c]. The new mix [c] has reverb not found in [a] or [b]. Capitol added an unusual amount of echo to the mono mix [a].

[BBC Transcription Service]

basic recording- May or June 1965 at BBC Piccadilly Studios
additional recording- none
master tape- mono

- segment, If I Wasn't in America (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

I'M DOWN [outtake]

basic recording- 14 Jun 1965
additional recording- none
master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Live take, with space in the arrangement for overdubs never done.

I'M DOWN

basic recording- 14 Jun 1965
additional recording- 14 Jun 1965
master tape- 4 track

- [a] mono 18 Jun 1965.
UK: Parlophone R5305 single 1965, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Capitol 5476 single 1965.
CD: EMI single 1989.
- [b] stereo 18 Jun 1965.
Japan: Odeon OP-4110, *Help!* (EP) 1965.
UK: Parlophone PCSP 719 *Rock and Roll Music* 1976.
US: Capitol SKBO-11537 *Rock and Roll Music* 1976.
CD: EMI CDP 7 90043 2 *Past Masters 1* 1988.

During the guitar break in stereo [b], a second, different lead guitar can just be heard as a leak or echo on the mostly silent right channel. Some accounts refer to an "alternate" stereo mix from Japan with two lead guitars, it is instead the first release of the usual stereo version.



YESTERDAY [outtake]

basic recording- 14 Jun 1965
master tape- 4 track

additional recording- none

- [a] mono 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

No string quartet. Listed as stereo on *Anthology 2* but all the sound is mixed to center.

YESTERDAY

basic recording- 14 Jun 1965
additional recording- 14 Jun 1965
master tape- 4 track

- [a] mono 17 Jun 1965.
UK: Parlophone PMC-1255 *Help!* 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5498 single 1965, Capitol T-2553 *Yesterday...And Today* 1966.
CD: EP Box set 1991, Parlophone 99456 2 *Help!* 2009.
- [b] stereo 18 Jun 1965.
UK: Parlophone PCS-3071 *Help!* 1965, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2553 *Yesterday...And Today* 1966, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

The mono mix [a] shows an echo effect in the first bridge on "...thing wrong, now I long for yesterday", nowhere else, which also sounds somewhat different from the rest of the vocal in [b] and [c]. George Martin has said this song has no double-tracking but does have leakage from studio speakers (at an unspecified point).

A squeak -- a bow accidentally touching a violin?-- is heard in verse 1 before the quartet start to play, at left between "I believe" and "in yesterday", in both [b] and [c], but is not audible in mono [a]. A second accident, a plink during the decay at the very end, is heard in [a] and [b] but not [c].

The digital remix [c] has a lot of additional reverb not found in the others.

IT'S ONLY LOVE [outtakes]

basic recording- 15 Jun 1965
additional recording- none
master tape- 4 track

- [a] mono 1995. edited.

Take 3 false start followed by take 2.

IT'S ONLY LOVE

basic recording- 15 Jun 1965
additional recording- 15 Jun 1965
master tape- 4 track

- [a] mono 18 Jun 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: EP Box set 1991, Parlophone 99456 2 *Help!* 2009.
- [b] stereo 18 Jun 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Parlophone 99456 2 *Help!* 2009.
- [c] stereo 1987, edited.
CD: EMI CDP 7 46439 2 *Help!* 1987.

The double-tracking on the first "It's only love" line is different in [c] because the dropout was repaired by splicing from the second chorus.

ACT NATURALLY

basic recording- 17 Jun 1965
additional recording- none
master tape- 4 track

- [a] mono 18 Jun 1965.
UK: Parlophone PMC-1255 *Help!* 1965.
US: Capitol 5498 single 1965, Capitol T-2553 *Yesterday...And Today* 1966.
CD: EP Box set 1991, Parlophone 99456 2 *Help!* 2009.

- [b] stereo 18 Jun 1965.
UK: Parlophone PCS-3071 *Help!* 1965.
US: Capitol ST-2553 *Yesterday...And Today* 1966.
CD: Parlophone 99456 2 *Help!* 2009.
 - [c] stereo 1987.
CD: EMI CDP 7 46439 2 *Help!* 1987.
-

WAIT

basic recording- 17 Jun 1965
additional recording- 11 Nov 1965
master tape- 4 track

- [a] mono 15 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 15 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

The digital remix [c] has the vocal track moved toward the center of the recording.

[ABC TV, Blackpool Night Out of 1 Aug 1965]

basic recording- 1 Aug 1965 at ABC Theater, Blackpool
additional recording- none
master tape- mono

- segment, I Feel Fine

[a] mono 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.
- segment, Ticket to Ride/Yesterday/Help!

[a] mono 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Broadcast live before an audience.

[Shea Stadium concert]

basic recording- 15 Aug 1965 at Shea Stadium, New York

additional recording- none.

master tape- mono

- [a] mono 1965.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Segment used has Everybody's Trying to Be My Baby. Recorded on a film soundtrack, "The Beatles at Shea Stadium" made by NEMS Enterprises.

[Hollywood Bowl concert 2]

basic recording- 29 Aug 1965 at Hollywood Bowl, Los Angeles

additional recording- none

master tape- 3 track

- [a] stereo Jan 1977 at AIR, London. edited.
UK: Parlophone EMTV 4 *At the Hollywood Bowl 1977*.
US: Capitol SMAS-11638 *At the Hollywood Bowl 1977*.
- [b] stereo 1995. edited.
CD: Apple C2 8 58544 2 *Real Love* 1996.

Segments used in [a] contain: Dizzy Miss Lizzie [from start of first guitar solo]; Ticket to Ride; intro to A Hard Day's Night; Help! [except intro]. The notes on *At the Hollywood Bowl* report all these as from the Aug 30 show.

The segment used for [b] is just the intro talk to Baby's in Black.

[Hollywood Bowl concert 3]

basic recording- 30 Aug 1965 at Hollywood Bowl, Los Angeles

additional recording- none

master tape- 3 track

- [a] stereo Jan 1977 at AIR, London. edited.
UK: Parlophone EMTV 4 *At the Hollywood Bowl 1977*.
US: Capitol SMAS-11638 *At the Hollywood Bowl 1977*.
- [b] stereo 1995. edited.
CD: Apple C2 8 58544 2 *Real Love* 1996.

Segments used for [a] contain: Twist and Shout; She's a Woman; Dizzy Miss Lizzie [up to start of first guitar solo]; Can't Buy Me Love; A Hard Day's Night [except intro]; intro to Help!. The segment used for [b] contains: Baby's in Black.

RUN FOR YOUR LIFE

basic recording- 12 Oct 1965
additional recording- 12 Oct 1965
master tape- 4 track



- [a] mono 9 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 10 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

A thump during the instrumental break-- possibly someone hitting a microphone-- has been removed in [c].

NORWEGIAN WOOD [outtake]

basic recording- 12 Oct 1965
additional recording- none
master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This was in the Abbey Road show in 1983 and was bootlegged in stereo in the *Ultra Rare Trax* material in 1988.

DRIVE MY CAR

basic recording- 13 Oct 1965
additional recording- 13 Oct 1965
master tape- 4 track

- [a] mono 25 Oct 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
CD: EP Box set 1991, Parlophone 99457 2 *Rubber Soul* 2009.

- [b] stereo 26 Oct 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2553 *Yesterday...And Today* 1966, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [b1] mono made from [b], by Capitol.
US: Capitol T-2553 *Yesterday...And Today* 1966.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

The lead vocal is far right in stereo [b], right center on [c].

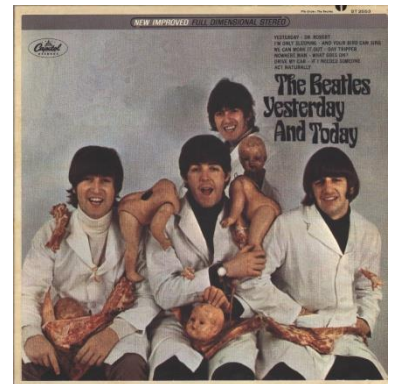
The cowbell track in stereo [b] is heard during each verse except in the last line, between lines of the refrain, in the instrumental break, and in the fadeout. In mono [a] it is much softer and seems to be missing completely during the fadeout. Capitol mono T-2553 is not mix [a] and must have been combined from stereo [b]. In the CD mix [c] the vocal is moved to right center, leaving the cowbell and guitar track far right, and the cowbell is heard continuously through the refrain, evidence that the track is being faded during vocal lines in [b].

Reports of a different mono mix with the piano much softer, on UK Parlophone GEP 8952 *Nowhere Man* (EP) 1965 (see the book *Every Little Thing* for example), are mistaken, but perhaps "piano" is a transcription error for "cowbell" since the EP with [a] does differ from Capitol mono with [b1].

DAY TRIPPER

basic recording- 16 Oct 1965
additional recording- 16 Oct 1965
master tape- 4 track

- [a] stereo 26 Oct 1965.
US: Capitol ST-2553 *Yesterday...And Today* 1966, Apple SKBO-3403 and Apple PCSP 717 *The Beatles 1962-1966* 1973.
Australia: Parlophone PCSO-7534 *Greatest Hits Vol. 2* 1967.
- [b] mono 29 Oct 1965.
UK: Parlophone R5389 single 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5555 single 1965, Capitol T-2553 *Yesterday...And Today* 1966.
CD: EMI single 1989.
- [c] stereo 10 Nov 1966.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [d] stereo 2000.
CD: Apple 5-29325-2 1 2000.



The three stereo mixes differ noticeably. The lead guitar intro in [a] starts left (the result of an edit) and jumps to the right when the other instruments come in; in [c] it starts in both channels instead. As the ending begins, after the first "day tripper!", [a] reveals an off-mike "yeah" by John, while [c] has a partially successful attempt to fade out the word.

On both the stereo mixes, the lead guitar track suddenly goes silent twice around 1:50-1:55, to cover a tape problem. The first spot is after the first "tried to please her" line, where, with no vocal, the track containing the tambourine drops out briefly, and the second spot is under the second "tried to please her". A bootleg of the whole take reveals the sound of a tape edit at the first spot and some problem with the guitar sound for more than 10 seconds thereafter (possibly this section is a drop-in, recorded over the original sound on the track). The mono mix [b] fixes the problem by dropping out the tambourine track for a full beat.

TM Century, which presses CDs for radio station play in the US, put out a sampler in 1990 with a stereo version that has the first dropout fixed. This is not a new mix but their own edit. It is apparently mix [c] with a small edit piece copied from elsewhere in [c]. This is not an official edit, nor was the record released for sale.

The 2000 remix uses an edit from earlier in the song to fix the dropout after "tried to please her." It also adds a large quantity of reverb to the recording. It is the 2000 remix that was remastered in 2009.

IF I NEEDED SOMEONE

basic recording- 16 Oct 1965

additional recording- 18 Oct 1965

master tape- 4 track

- [a] mono 25 Oct 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2553 *Yesterday...And Today* 1966.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 26 Oct 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2553 *Yesterday...And Today* 1966.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

IN MY LIFE

basic recording- 18 Oct 1965

additional recording- 22 Oct 1965

master tape- 4 track

- [a] mono 25 Oct 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 26 Oct 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2442 *Rubber Soul* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.

- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

The new CD mix [c] differs from [b] several ways. Both have the lead vocal mixed far right, but a heavy reverb added to [c] is mixed center, sounding almost like a double track vocal. A breath is heard before the vocal starts in [b], the drum is louder in the verses in [b], and a plink in the decay of the guitar, left, at the end of the song is not heard in [c]. The end of the piano solo is faded away slightly better in [c].

WE CAN WORK IT OUT

basic recording- 20 Oct 1965
additional recording- 20,29 Oct 1965
master tape- 4 track

- [a] mono 29 Oct 1965.
UK: Parlophone R5389 single 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5555 single 1965, Capitol T-2553 *Yesterday...And Today* 1966.
CD: EMI single 1989.
- [b] stereo 10 Nov 1965.
US: Capitol ST-2553 *Yesterday...And Today* 1966, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
Australia: Parlophone PCSO 7534 *Greatest Hits 2* 1967.
- [c] stereo 10 Nov 1966.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.



In stereo [b], the harmonium is moved around: it's to the right during the verses, but to center during the refrains and bridges, and it even drifts to the right in mid-bridge ("fussing and fighting") and end of bridge. By contrast, in [c] it just stays to the right. But then again, at the very end, [b] reveals there are two harmonium tracks.

Stereo [c] has reverb added to the vocals in places, especially the bridge.

NORWEGIAN WOOD

basic recording- 21 Oct 1965
additional recording- 21 Oct 1965
master tape- 4 track

- [a] mono 25 Oct 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.

- CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 26 Oct 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2442 *Rubber Soul* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [b1] stereo rebalanced from [b], 1977.
UK: Parlophone PCSP 721 *Love Songs* 1977, Parlophone PCS-7214 *Ballads* 1980.
US: Capitol SKBL 11711 *Love Songs* 1977.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

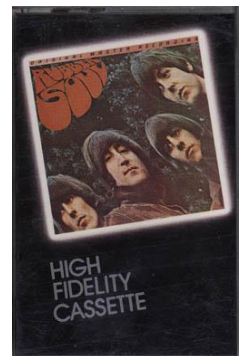
[a] has a pair of cough sounds after "to sit anywhere", mixed out on the others. A stereo mix on bootleg shows this to be George, since it is on the isolated sitar track. Also on that track is a spoken "sounds good" (second word indistinct) just as the vocal begins "she told me she works...", and that is also barely audible in mono [a] only.

[b1] has the vocal track in the center of the mix, while it is far right in [b] [d].

NOWHERE MAN

basic recording- 22 Oct 1965
additional recording- 22 Oct 1965
master tape- 4 track

- [a] mono 25 Oct 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol 5587 single 1966, Capitol T-2553 *Yesterday...And Today* 1966.
CD: EP Box set 1991, Parlophone 99457 2 *Rubber Soul* 2009
- [b] stereo 26 Oct 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2553 *Yesterday...And Today* 1966, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.



The original stereo mix [b] has all sound either far left or far right. The new CD mix [c] has rhythm (drums, bass, rhythm guitar) at left center and only lead guitar at far left; the lead guitar moves to far right for solo as in [b]. [c] has John's lead vocal at right center and his second vocal with the others at far right.

Paul refers to the guitars as extremely trebly in the interview in Lewisohn's *Recording Sessions*. The only release that seems to show this is the MFSL half-speed master cassette tape (MFSL C-106).

I'M LOOKING THROUGH YOU [outtake]

basic recording- 24 Oct 1965

additional recording- 24 Oct 1965

master tape- 4 track

- [a] mono 25 Oct 1965.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This was in the Abbey Road show in 1983, and mixed in stereo for the Sessions album, and has been bootlegged in a different stereo mix in the Ultra Rare Trax material of 1988.

MICHELLE

basic recording- 3 Nov 1965

additional recording- 3 Nov 1965

master tape- 4 track 2d generation

- [a] mono 9 Nov 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2*, 2006.
- [b] stereo 9 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2442 *Rubber Soul* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [c] mono 15 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
CD: EP Box set 1991, Parlophone 99457 2 *Rubber Soul* 2009.
- [d] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.

[a] has louder percussion than [b], and fades a little longer.

WHAT GOES ON

basic recording- 4 Nov 1965

additional recording- 4 Nov 1965

master tape- 4 track

- [a] mono 9 Nov 1965
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol 5587 single 1966, Capitol T-2553 *Yesterday...And Today* 1966.

- CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 9 Nov 1965
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2553 *Yesterday...And Today* 1966.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [c] stereo 1987
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

In the closing guitar work, [b] [c] have a short probable overdub that improves the ending as heard in [a]. Ringo's off-mike singing during the break and at the ending is easier to hear in the stereo mixes.

12-BAR ORIGINAL [outtake]

basic recording- 4 Nov 1965
additional recording- none
master tape- 4 track

- [a] stereo 1995. edited
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

On *Anthology 2*, the song was edited down to less than half the recorded length. The complete take has been bootlegged in stereo.

THINK FOR YOURSELF

basic recording- 8 Nov 1965
additional recording- 8 Nov 1965
master tape- 4 track

- [a] mono 9 Nov 1965
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
 - [b] stereo 9 Nov 1965
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
 - [c] stereo 1987
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.
-

THE BEATLES' THIRD CHRISTMAS RECORD

basic recording- 8 Nov 1965

additional recording- 8 Nov 1965

master tape- 4 track

- [a] mono 9 Nov 1965.
UK: Lyntone LYN 948, 1965; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: Apple SBC-100 *The Beatles' Christmas Album*, 1971.

This third message was recorded in just three takes. American fans got no Christmas message this year.

THE WORD

basic recording- 10 Nov 1965

additional recording- 10 Nov 1965

master tape- 4 track

- [a] mono 11 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 11 Nov 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Apple 57497 2 *The Capitol Albums, Vol. 2*, 2006.
- [c] stereo 15 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [d] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.



The first stereo mix [b] is be the Nov 11 mix, for Parlophone uses the newer mix, and the new CD mix [d] was made to sound like [c]. The lead vocal is double-tracked at full volume throughout the song in [b] but one of the vocals is much softer and intermittent in the other stereo versions and in mono. In all stereo versions, the main instrumental track is left and the first vocal track is right. In the earlier mix [b], the track with bass, maracas and falsetto harmony (last 2 refrains) is mixed left with the other instruments, while the track with the second vocal track is mixed right; in the later mixes [c] [d] those two tracks have been mixed to the opposite sides. [c] and [d] have extreme separation between the stereo channels.

I'M LOOKING THROUGH YOU

basic recording- 10 Nov 1965

additional recording- 10,11 Nov 1965

master tape- 4 track

- [a] mono 15 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 15 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b1] stereo, untrimmed.
US: Capitol ST-2442 *Rubber Soul* 1965.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

[b] fades earlier than [a]. [b1] begins with two (possibly deliberate) false starts on guitar, evidently trimmed off [b].

The CD mix [c] moves Paul's vocal closer to the center. At 1:34 the second note of the third "blat blat" (organ?) suddenly is mixed center instead of to the right like all its other notes, on CD [c] only.

YOU WON'T SEE ME

basic recording- 11 Nov 1965

additional recording- 11 Nov 1965

master tape- 4 track

- [a] mono 15 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: EP Box set 1991, Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 15 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965.
US: Capitol ST-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [c] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987.

[b] fades slightly earlier than [a].

GIRL

basic recording- 11 Nov 1965

additional recording- 11 Nov 1965

master tape- 4 track

- [a] mono 15 Nov 1965.
UK: Parlophone PMC-1267 *Rubber Soul* 1965.
US: Capitol T-2442 *Rubber Soul* 1965.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b] stereo 15 Nov 1965.
UK: Parlophone PCS-3075 *Rubber Soul* 1965, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2442 *Rubber Soul* 1965, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: Parlophone 99457 2 *Rubber Soul* 2009.
- [b1] stereo rebalanced from [b] 1977.
UK: Parlophone PCSP 721 *Love Songs* 1977.
US: Capitol SKBL11711 *Love Songs* 1977.
- [d] stereo 1987.
CD: EMI CDP 7 46440 2 *Rubber Soul* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.



[c] has the vocal track in the center of the mix.

[BBC Transcription Service]

basic recording- 30 Nov 1965

additional recording- none

master tape- mono

- segment, John Lennon – Pop Profile (talk)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
 - segment, George Harrison – Pop Profile (talk)

[a] mono 2013.
CD: Apple B0019415-02, *On Air*, 2013.
-

1966

By this time, the mono and stereo mixes of each song were audibly different from one another. The technicians were still sending preliminary mixes to other countries – explaining the rare stereo mix of “I’m Only Sleeping” that appeared on some copies of *Yesterday...And Today*.

Demonstrating the increased comfort level in working with four-track tape, George Martin’s work with “Strawberry Fields Forever” is also noteworthy.

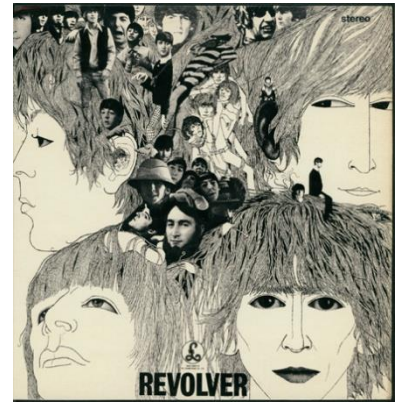
1966

TOMORROW NEVER KNOWS [outtake]

basic recording- 6 Apr 1966
additional recording- 6 Apr 1966
master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Presented at relatively low volume on *Anthology 2*: crank it up to hear why Lewisohn called it "heavy metal", or wonder how it was mixed for him.



TOMORROW NEVER KNOWS

basic recording- 6 Apr 1966
additional recording- 6,7,22 Apr 1966
master tape- 4 track

- [a] mono 6 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966, matrix XEX 606-1.
- [b] mono 6 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [c] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

Mono [a] is extremely rare, and is believed to have been pressed on only the first day of UK pressing. Most copies have matrix 606-2 or 606-3 on side B, and are the standard version heard on all copies of other countries' pressings. [a] is mono remix 11 while the standard version is remix 8. In the rare [a], the vocal is louder and clearer over the effects, the fade is slightly longer and has more piano, and the effects are faded up quite differently (whereas [b] and [c] are pretty similar).

The similarity in the tape loop effects in [b] and [c] suggest that they were recorded into one of the 4 tracks of the master. The general trend is that in mono the transition is faster, so sound comes up to full volume almost suddenly and then goes completely out. Mono [b] starts with the loop track at full volume while stereo [c] fades in on it. The guitar sound in the break sounds more processed and full in mono [b]. At the start of the second vocal section stereo has a feedback whistle in "love is all and love is everyone" while [b] does not.

GOT TO GET YOU INTO MY LIFE [outtake]

basic recording- 7 Apr 1966

additional recording- none

master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

GOT TO GET YOU INTO MY LIFE

basic recording- 8 Apr 1966

additional recording- 11 Apr, 18 May, 17 Jun 1966

master tape- 4 track 2d generation

- [a] mono 17,20 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

Mono [a] has a noticeably longer fade (8 seconds) that helps, and louder bass and percussion. The brass sound on mono [a] was augmented on June 20 by lifting brass sound from the master and overdubbing onto the mix done on June 17. This overdub, being on the mix tape, was not done in stereo [b]. [a] and [b] have different vocals at the fade, the line "every single day of my life", which may be the use of different vocal tracks of the double-tracking.

LOVE YOU TO

basic recording- 11 Apr 1966

additional recording- 11,13 Apr 1966

master tape- 4 track 2d generation

- [a] mono 13 Apr 1966. edited.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.

- [b] stereo 21 Jun 1966. edited.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

Mono [a] has a much longer fade, by 13 seconds. The edit is of mixes with and without ADT, no details are given in Lewisohn -- curiously both mixes are done that way.

PAPERBACK WRITER

basic recording- 13 Apr 1966

additional recording- 13,14 Apr 1966

master tape- 4 track

- [a] mono 14 Apr 1966.
UK: Parlophone R5452 single 1966, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5651 single 1966.
CD: EMI single 1989.
- [b] stereo 31 Oct 1966.
UK: Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [c] stereo 31 Oct 1966.
US: Apple SW-385 *Hey Jude* 1970, Apple SKBO-3404 *The Beatles 1962-1966* 1973.

The mono mix [a] is more powerful, with louder drums and a compressed dynamic range. Ringo's drum tapping during the a capella "paperback writer" can be heard a little in mono [a], fading up a few taps before the guitars come back in. The backup vocal track is unusually "dirty", and in stereo [b] [c] unintended sound can be heard at a few points-- particularly, before the last "paperback writer" (about 1:45), a hrrmph and then very quiet tries at the right note (earlier in the song, a miscue starting the second group of "Frere Jacques" is noticeable even in mono). Mono [a] has more echo, notably a long "write write write" after the last verse. Lastly, the mono mix fades later, after the 6th "paperback writer" instead of near the start of the 5th one.

[b] and [c] are probably two of three stereo mixes made the same day. The obvious difference is that left-right is reversed, and the only other difference noted is that [c] has the backing vocals a little louder. It could be they are the same mix with both stereo reversal and a slight change in balance that makes the side with the backup vocals louder.

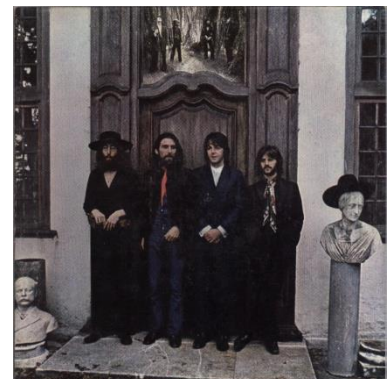
RAIN

basic recording- 14 Apr 1966

additional recording- 14,16 Apr 1966

master tape- 4 track 2d generation

- [a] mono 16 Apr 1966.
UK: Parlophone R5452 single 1966, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.



- US: Capitol 5651 single 1966.
- CD: EMI single 1989.
- [b] stereo 2 Dec 1969.
- US: Apple SW-385 *Hey Jude* 1970.
- CD: EMI CDP 7 90044 2 *Past Masters 2* 1988.

The master tape has backwards vocals at the end, overdubbed from another take -- the backwards line has "when the rain comes", but this take, forwards, has "if the rain comes".

DOCTOR ROBERT



basic recording- 17 Apr 1966
 additional recording- 19 Apr 1966
 master tape- 4 track

- [a] mono 12 May 1966. edited.
 US: Capitol T-2553 *Yesterday...And Today* 1966.
- [a1] mock stereo made from [a] 1966, by Capitol.
 US: Capitol ST-2553 *Yesterday...And Today* 1966 first issue.
- [b] stereo 20 May 1966. edited.
 UK: Parlophone PCS-7009 *Revolver* 1966.
 CD: EMI CDP 7 46441 2 *Revolver* 1987.
- [c] stereo 20 May 1966. edited.
 US: Capitol ST-2553 *Yesterday...And Today* some later issues, c.1974-78.
- [d] mono 21 Jun 1966. edited.
 UK: Parlophone PMC-7009 *Revolver* 1966.
 CD: Parlophone 99458 2 *Revolver* 2009.

The editing removed 43 seconds of the song in all four cases – a repeated verse and chorus.

At the very end of the fade, US mono [a] seems to reach the true end of the song, and then John says "Okay, uh...", which is not on any other original mix, including the mock stereo made from it [a1]. The release of the *Revolver Deluxe Set* in 2022 contains John's words after the song ends; there is also a third word ("well" or "we'll"), which is cut off as the tape stops. The "well, well, well" parts are also mixed differently in [a] than on the other mixes.

The UK mono [d] seems to have the vocal mixed louder than [a], but perhaps it is better to say the guitar backing is quieter during the verses, while the vocal and rhythm section is more powerful.

The "later issues" of *Yesterday...And Today* that have the US stereo mix are

- (1) all tape format copies since 1966 [reel-to-reel YT-2553 (Y1T-2553, L-2553), eight-track 8X2T-2648 and later 8XT-2553, cassette 4XT-2553, and even the four-track 4CL-2553],
 - (2) Capitol record club LP copies beginning in 1969, and
 - (3) many general release LPs pressed at the Winchester plant [indicated by a Winchester rifle] since 1974. The use of old LP stampers with fake stereo, however, continued as late as 1988.
-

AND YOUR BIRD CAN SING [outtake]

basic recording- 20 Apr 1966

additional recording- 20 Apr 1966

master tape- 4 track

- [a] stereo 1995.

CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This shows an unusable vocal overdub onto an alternate take.

TAXMAN

basic recording- 21 Apr 1966

additional recording- 21,22 Apr, 16 May 1966

master tape- 4 track 2d generation

- [a] mono 21 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 21 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Two sections were added later: the slow countdown intro, and the repeat of the same guitar solo at the ending. While Lewisohn calls them edits, they seem to be overdubs from a second tape deck instead, since both overlap original sound-- a faster, quieter countdown, and the last word of the lyric. This is similar to the backward vocal overdubs on Rain.

The mono mix [a] is more powerful, with all the instrumental tracks louder. The cowbell, which is not loud in either mix, starts after "5 per cent appear too small" in mono [a] and later, at "I'm the taxman" in the second refrain, in stereo [b]. The guitar is a little louder in the countdown intro in [a].

The *Anthology 2* mix [c] is deliberately different. It has the intro edited on (done June 21 on the original mixes), but otherwise shows the state as of April 21, without the cowbell and with a different backing vocal at the "Mr. Wilson" and "Mr. Heath" lines, with some guitar in the first verse mixed out elsewhere, and with the real ending. The real countdown intro is more easily heard since it and the main instrumental tracks are mixed to the left.

AND YOUR BIRD CAN SING

basic recording- 26 Apr 1966

additional recording- 26 Apr 1966

master tape- 4 track

- [a] mono 12 May 1966. edited.
US: Capitol T-2553 *Yesterday...And Today* 1966.
- [a1] mock stereo made from [a] 1966, by Capitol.
US: Capitol ST-2553 *Yesterday...And Today* 1966 first issue, some later issues.
- [b] stereo 20 May 1966. edited.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2553 *Yesterday...And Today* some later issues, c.1973.
CD: EMI CDP 7 46441 2 *Revolver* 1987.
- [c] mono 6,8 Jun 1966. edited.
UK: Parlophone PMC-7009 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.

The editing adds the instrumental ending from a different take. Of the mono mixes, [a] has louder handclaps than [c], and the guitars seem to drop a little more in volume during the verses in [c].

The "later issues" of *Yesterday...And Today* that have the US stereo mix are

(1) all tape format copies since 1966 [reel-to-reel YT-2553 (Y1T-2553, L-2553), eight-track 8X2T-2648 and later 8XT-2553, cassette 4XT-2553, and even the four-track 4CL-2553!],

(2) Capitol record club LP copies beginning in 1969,

(3) many general release LPs pressed at the Winchester plant [indicated by a Winchester rifle] since 1974. The use of old LP stampers with fake stereo, however, continued as late as 1988, the end of LPs.

I'M ONLY SLEEPING

basic recording- 27 Apr 1966

additional recording- 29 Apr, 5,6 May 1966

master tape- 4 track

- [a] mono 12 May 1966.
US: Capitol T-2553 *Yesterday...And Today* 1966.
- [a1] mock stereo made from [a] 1966, by Capitol.
US: Capitol ST-2553 *Yesterday...And Today* 1966 first issue.
- [b] stereo 20 May 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol SHAL-12060 *Rarities* 1980.
CD: EMI CDP 7 46441 2 *Revolver* 1987.
- [c] stereo 20 May 1966.
US: Capitol ST-2553 *Yesterday...And Today* some later issues, c.1974.
- [d] mono 6 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.

CD: Parlophone 99458 2 *Revolver* 2009.

The backwards guitar effect is heard in different places in the four mixes, and a lead guitar track is mixed differently throughout the solo and at the end. An alleged fifth mix, the "French EP", is just [d].

- verse 1:
no backwards guitar (BG) on any mix
- verse 2:
[a] no BG
[b] BG on "everywhere at such a speed" and "find there's no need"
[c] BG on "running everywhere at such a speed" and "till they find there's no need"
[d] BG on "where at such a speed" and "there's no need"
- verse 3:
[a] BG on "time" and "ceiling"
[b][c] no BG
[d] BG on "staring at the ceiling"
- solo:
[a] guitar continues into words "please don't" at end of solo
[b][d] guitar ends at end of solo
[c] guitar fades in 2 bars later, continues into "please"
- verse 4:
no BG on any mix
- end:
[a] guitar starts 4 beats after the last word "sleeping"
[b][c][d] guitar starts immediately after last word "sleeping"

The "later issues" of *Yesterday...And Today* that have the US stereo mix are:

- (1) all tape format copies since 1966 [reel-to-reel YT-2553 (Y1T-2553, L-2553), eight-track 8X2T-2648 and later 8XT-2553, cassette 4XT-2553, and even the four-track 4CL-2553!],
- (2) Capitol record club LP copies beginning in 1969,
- (3) many general release LPs pressed at the Winchester plant [indicated by a Winchester rifle] since 1974. The use of old LP stampers with fake stereo, however, continued as late as 1988, the end of LPs.

I'M ONLY SLEEPING [outtakes]

basic recording- 29 Apr 1966

additional recording- none

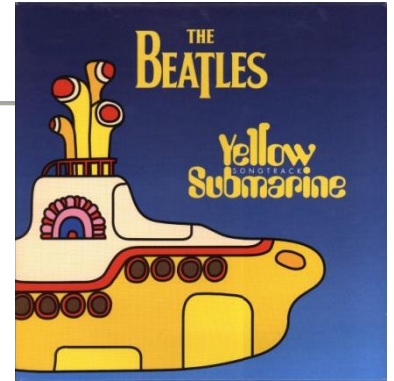
master tape- 4 track

- rehearsal
[a] mono 29 Apr 1966.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.
- second take 1

[a] mono 29 Apr 1966.

CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

The sessions for this song overlap the next song. These two outtakes are for a fresh start. They were supposedly mixed to mono during recording.



ELEANOR RIGBY

basic recording- 28 Apr 1966

additional recording- 29 Apr, 6 Jun 1966

master tape- 4 track 2d generation

- [a] mono 22 Jun 1966.
UK: Parlophone R5489 single 1966, Parlophone PMC-7009 *Revolver* 1966, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5715 single 1966, T2576 *Revolver* 1966.
CD: EMI single 1989, Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2576 *Revolver* 1966, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: EMI CDP 7 46441 2 *Revolver* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.
- [d] stereo 1999.
CD: Apple 24181 2 *Yellow Submarine Songtrack* 1999

The ADT in stereo [b] continues into "Elean--" in 1st verse, a really glaring mistake. The lead vocal, perhaps too prominent in both [a] and [b], sounds stronger in mono [a].

The *Anthology* mix [c] omits the vocals, and remixes the string tracks.

On the *Songtrack* remix, the lead vocal appears centered on the verses, and double-tracked on the chorus – without the mixing artifact on the first verse. Not being confined to four track tape, the strings appear separated throughout the recording.

[BBC Transcription Service]

basic recording- 2 May 1966

additional recording- none

master tape- mono

- segment, Paul McCartney – Pop Profile (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

- segment, Ringo Starr – Pop Profile (talk)

[a] mono 2013.

CD: Apple B0019415-02, *On Air*, 2013.

FOR NO ONE

basic recording- 9 May 1966

additional recording- 9,16,19 May 1966

master tape- 4 track 2d generation

- [a] mono 21 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 21 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

The vocal comes across louder in mono [a].

YELLOW SUBMARINE

basic recording- 26 May 1966

additional recording- 26 May, 1 Jun 1966

master tape- 4 track 2d generation

- [a] mono 3 Jun 1966.
UK: Parlophone R5489 single 1966, Parlophone PMC-7009 *Revolver* 1966, Parlophone PMC-7016 *A Collection of Beatles Oldies* 1966.
US: Capitol 5715 single 1966, Capitol T-2576 *Revolver* 1966.
CD: EMI single 1989, Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966, Parlophone PCS-7016 *A Collection of Beatles Oldies* 1966, Apple PCS-7070 *Yellow Submarine* 1969, Apple PCSP 717 *The Beatles 1962-1966* 1973.
US: Capitol ST-2576 *Revolver* 1966, Apple SW-153 *Yellow Submarine* 1969, Apple SKBO-3403 *The Beatles 1962-1966* 1973.
CD: EMI CDP 7 46441 2 *Revolver* 1987, EMI CDP 7 46445 2 *Yellow Submarine* 1987, Apple 97036-2 *The Beatles 1962-1966* 1993.
- [b1] mono made from [b] 1968.
UK: Apple PMC-7070 *Yellow Submarine* 1969.
- [c] stereo 1995.
CD: Apple C2 8 58544 *Real Love* 1996.

- [d] stereo 1999.
CD: Apple 24181 2 *Yellow Submarine Songtrack* 1999

The guitar comes in right away in mono [a] but after "in the town" in stereo [b]. At the start of verse 3, a splash sound effect is faded away quickly in mono [a] as the vocal starts, but continues over "and we live a life" in [b]. John is heard repeating the vocal after the first line of verse 3 ("life of ease") in mono [a] but not until the next line ("all we need") in [b]. The last line of verse 3 sounds like "in our yellow clubmarine" in mono [a] but "slubmarine" in [b]. The official lyric is just "submarine".

[c] is deliberately different, and starts by fading into an intro not used elsewhere before a hard edit to the standard version. The first guitar strum is missing as in [b]. The mix inverts [b] by having the vocal and rhythm tracks centered, and the sound effects, including some not heard elsewhere, to the left and right and relatively louder. John's "life of ease" is heard in verse 3, and Ringo seems to sing "slubmarine".

On the *Songtrack* remix, the lead vocals are centered. When the water sounds come in, they pan from side to side. The sound effects and backing vocals appear in both the left and right channels. During the third verse, the backing vocals pan around to the center, so that most of the verse is in narrow stereo. The edit going into the third verse is not as abrupt as it is in the mono mix.

I WANT TO TELL YOU

basic recording- 2 Jun 1966
additional recording- 2,3 Jun 1966
master tape- 4 track

- [a] mono 3 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 21 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

The piano comes through more noticeably in mono.

GOOD DAY SUNSHINE

basic recording- 8 Jun 1966
additional recording- 8,9 Jun 1966
master tape- 4 track

- [a] mono 22 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

The bass drum is missing at the very end in stereo [b].

HERE, THERE AND EVERYWHERE [take 14+]

basic recording- 16 Jun 1966
additional recording- 16 Jun 1966
master tape- 4 track

- [a] stereo 1995. edited.
CD: Apple C2 8 58544 *Real Love* 1996.

An earlier take, in mono, but near the end tracks of the standard take are added in stereo to provide backing vocals and (unavoidably) some percussion.

HERE, THERE AND EVERYWHERE

basic recording- 16 Jun 1966
additional recording- 16,17 Jun 1966
master tape- 4 track 2d generation

- [a] stereo 21 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.
- [b] mono 21 June 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.

In the last line the lead voice is "You'll be there, and everywhere". In mono [b] the backing voice is heard to sing "I will be there" instead, not audible in [a] but possibly there very softly. The vocal backing is missing in mono [b] on the last chord.

SHE SAID SHE SAID

basic recording- 21 Jun 1966

additional recording- 21 Jun 1966

master tape- 4 track 2d generation

- [a] mono 22 Jun 1966.
UK: Parlophone PMC-7009 *Revolver* 1966.
US: Capitol T-2576 *Revolver* 1966.
CD: Parlophone 99458 2 *Revolver* 2009.
- [b] stereo 22 Jun 1966.
UK: Parlophone PCS-7009 *Revolver* 1966.
US: Capitol ST-2576 *Revolver* 1966.
CD: EMI CDP 7 46441 2 *Revolver* 1987.

The mono mix [a] seems more powerful, although the rhythm track can be heard fading down during vocal lines and back up in between.

[Nippon Budokan Hall concert]

basic recording- 30 Jun 1966 at Nippon Budokan Hall, Tokyo

additional recording- none

master tape- mono

- [a] mono 30 Jun 1966.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

From a videotape made by NTV of Japan. Both video and audio of this have long been available as bootlegs.

Segments used contain: Rock and Roll Music, She's a Woman.

STRAWBERRY FIELDS FOREVER [demos]

basic recording- Nov 1966

additional recording- none

master tape- mono

- [a] mono Nov 1966. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Two home demos.

STRAWBERRY FIELDS FOREVER [outtake]

basic recording- 24 Nov 1966

additional recording- 24 Nov 1966

master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Take 1. Backing vocals in verse 3, heard in bootlegs, were mixed out for *Anthology 2*.

THE BEATLES' FOURTH CHRISTMAS RECORD

basic recording- 25 Nov 1966 at Dick James House Studio

additional recording- 25 Nov 1966

master tape- 4 track

- [a] mono 25 Nov 1966.
UK: Lyntone LYN 1145, 1966; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: unnumbered postcard, 1966; Apple SBC-100 *The Beatles' Christmas Album*, 1971.



The group's fourth Christmas message is also entitled "Pantomime: Everywhere it's Christmas."

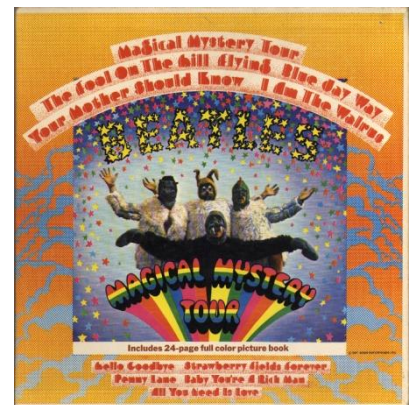
STRAWBERRY FIELDS FOREVER

basic recording- 29 Nov 1966 and 8 Dec 1966

additional recording- 29 Nov 1966 and 8,9,15,21 Dec 1966

master tape- 4 track 2d and 3d generation

- [a] mono 22 Dec 1966. edited.
UK: Parlophone R5570 single 1967.
US: Capitol 5810 single 1967, Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI single 1989, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 29 Dec 1966. edited.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
- [c] stereo 26 Oct 1971 at AIR. edited.
Germany: Hor Zu SHZE 327 (later Apple 1C 062-04 449) *Magical Mystery Tour* 1971.



UK: Apple PCSP 718 1967-1970 1973.

CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

- [d] mono 29 Nov 1966 and 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This song is made out of two recordings mixed separately and edited together.

The first portion is from take 7 of 29 Nov, a second-generation 4-track tape containing a reduction from take 6 plus overdubs. For the standard versions [a][b][c], an edit at the silence at 0:55 jumps from the end of verse 1 to a later portion of take 7 containing the line "Let me take you down, 'cause I'm". Then, right in mid-phrase at 1:00, it edits into take 26 of 15 Dec for "going to, Strawberry Fields" and on to the end of the song. The *Anthology* [d] uses an original mono mix of take 7 without the edits and continuing to near the end, where it was cross-faded in 1995 into sound from takes 15 and 24 of 8 Dec. (Take 7 is available in stereo and complete on bootlegs.)

The second portion of the standard versions [a][b][c] is from take 26, a second-generation 4-track tape containing a reduction of take 25 plus overdubs, although it also contains drum and percussion tracks recorded as takes 15 and 24. Take 26 was recorded at a faster tempo than in the final mix, and was slowed down during preparation of the combined recording. There may be a slight slide in tape speed right around the join, too. For the *Anthology* [d], takes 25 and 26 are not used but some of the same percussion from takes 15 and 24 is heard by itself.

The legendary spoken "cranberry sauce", actually said twice, is in the percussion track dating from take 24, and both are easily heard in the new mix [d] made for *Anthology*. The second one is almost cut off at the end of the fade in mono [a], but on the German single (Odeon O 23 436) just a syllable of it can be heard that is missing from known US and UK pressings. Stereo mix [c] had been the only place to hear the second one in full, since [b] cuts off just before it.

The newer stereo mix [c] was once known as the German stereo mix and is now the standard CD stereo mix. It has better percussion sound than the older stereo mix [b] and more stereo separation. The older mix [b] has a nice effect at the edit, quickly moving the cello and trumpet track across the image from left to right, where it stays, distracting the listener from the edit itself; in the newer mix [c] this track just starts suddenly on the right. The swarmandal at the start of both verse 2 and 3, which sounds like a harp, moves from left to right in the newer mix [c], while it's centered in the earlier one [b]. John counts down the rest before the start of verse 2 and 3, properly mixed out in the older mix [b] but heard in the newer one [c]. The fade-out-fade-in near the end goes to a moment of silence in the newer stereo mix [c], but comes back immediately in the others. The newer stereo mix [c] has a slightly longer final fade so we hear a second "cranberry sauce" in the drum track, left. The differences in the two stereo mixes help in working out what is on the 4 tracks although there are still some questions. The swarmandal makes a stray sound after "No one I think..." in [a] and [c]; it was edited out for [b].

WHEN I'M SIXTY-FOUR

basic recording- 6 Dec 1966

additional recording- 6,8,20,21 Dec 1966

master tape- 4 track 2d generation

- [a] mono 30 Dec 1966.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC* 1967.
US: Capitol MAS 3653 *Sgt Pepper* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC* 2009.
- [b] stereo 17 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC* 1967.
US: Capitol SMAS 3653 *Sgt Pepper's LHC* 1967.
CD: EMI CDP 7 46442 2 *Sgt Pepper's LHC* 1987.

The tape was speeded up when mixed.

PENNY LANE

basic recording- 29 Dec 1966

additional recording- 29,30 Dec 1966, 4,5,6,9,10,17 Jan 1967

master tape- 4 track 4th generation

- [a] mono 17 Jan 1967.
US: Capitol 5810 single 1967 promo copies only.
- [b] mono 25 Jan 1967.
UK: Parlophone R5570 single 1967.
US: Capitol 5810 single 1967, Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI single 1989, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b1] mock stereo made from [b] 1967, by Capitol.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967
- [b2] mock stereo made from [b] about 1972, by Capitol.
US: Apple SKBO-3404 *The Beatles 1967-1970* 1973.
- [c] stereo 30 Sep 1971 at AIR.
Germany: Apple/Hör Zu SHZE 327 (later Apple 1C 062-04 449) *Magical Mystery Tour* 1972.
Australia: Apple TVSS 8 *Essential Beatles* 1971.
UK: Apple PCSP 718 1967-1970 1973, Parlophone TC-PCS-3077 (cassette) *Magical Mystery Tour* 1976.
US: MFSL C-047 (cassette) *Magical Mystery Tour* 1981, Capitol SV-12245 *20 Greatest Hits* 1982.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c1] stereo from [c] and [a] 1980, by Capitol.
US: Capitol SHAL12060 *Rarities* 1980.
- [d] stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.



The vocal and main instrumental material seem to have been mixed down to mono by the time the fourth generation (!) tape was created, so variations are limited to the various horns and other effects (bells, bowed bass) on the other tracks of the master... that is, until the *Anthology*.

The first mono mix [a], used on the US promo single, has an extra trumpet at the end, deliberately mixed out in later mixes [b] [c]. There are also several other different points between this distinct mix and the others. The stereo mix [c] has a extra trumpet after "clean machine", not heard in the mono mixes. [c1] is a forgery made by mixing the trumpet sound from [a] onto the stereo mix [c]. The beginning fades up in mono [b], but in stereo [c] [d] it starts suddenly on a couple of bass notes lost in [b].

Mock [b2] may also be on later issues of Capitol SMAL-2835, and the later UK release of the *Magical Mystery Tour* LP. It has less extreme bass-treble separation.

The Brazilian compact 33 (Odeon 7BT-05), EP (Odeon 7BTD-2003), and the LP *Beatles For Ever* (Apple BTL-1017) have the phrase "in summer" cut out. This appears to have arisen from a tape error.

First pressings of the German *MMT* album from December, 1971, do not have the true stereo version of this song or of the other two songs that are in rechanneled stereo on the American album. When the LP was repressed in early 1972, the true stereo mixes were added to it.

For the *Anthology* [d], all the original tracks from 4 generations were synchronized on one multi-track and then remixed with deliberate differences. Paul's vocal is single tracked, different horn parts are heard, and then from about 2:52 on we have several edits that do not reflect the original recording, and at the end is an out-of-place recording of speech about a "suitable ending".



1967

Many of the mix differences this year were connected to the fact that the mono and stereo mixes for *Sgt. Pepper* were made somewhat experimentally...rather than paying attention to making them sound the same. Sometimes, mono and stereo mixes were made together (“Sgt. Pepper’s Lonely Hearts Club Band,” “Within You; Without You,” “A Day in the Life”), and the Beatles were likely present for both or absent for both. Yet they sound different. On a few other occasions, there is no mention of the members of the band being present – although since the mono mixes were often done immediately after recording sessions, at least one of them certainly may have been present. With a couple of songs (“When I’m Sixty-Four” and “She’s Leaving Home”) one or two of the band members were almost certainly present for the mono mixes. In the case of “When I’m Sixty-Four,” Paul was upset with how his voice sounded on earlier mono mixes and wanted to speed the track up. For at least one song (“Good Morning, Good Morning”) the band was surely absent for the mixing. We do know that only the professionals were present for the main stereo mixing session. The stereo mix of “She’s Leaving Home” is inexplicably at a slower speed; this may have been accidental.

The most interesting mixing may have been on “I am the Walrus.” Here there were two stereo mixes and two mono mixes, but the presence of “wild card” John Lennon during the primary mono mixing session created an impossible situation for all later mixing – since he famously mixed a live radio broadcast into mono mix 22.

1967



A DAY IN THE LIFE

basic recording- 19 Jan 1967

additional recording- 19,20 Jan, 3,10,22 Feb 1967

master tape- 4 track 2d generation + 4 track (2 tapes)

- [a] mono 22 Feb 1967. edited. cross-faded 6 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHC* 1967.
CD: Parlophone 99459 2 *Sgt. Pepper's LHC* 2009.
- [b] stereo 23 Feb 1967. edited. cross-faded 20 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHC* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHC* 1987.
- [b1] stereo with cross-fade cut off 1973.
UK: Apple PCSP 718 *The Beatles 1967-1970* 1973.
- [b2] stereo with cross-fade cut off 1973 by Capitol.
US: Apple SKBO-3404 *The Beatles 1967-1970* 1973.
- [b3] stereo without cross-fade.
CD: EMI CDP 7 90803 2 *Imagine/John Lennon* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c] mono 30 Jan 1967, and mono and stereo 1995, edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

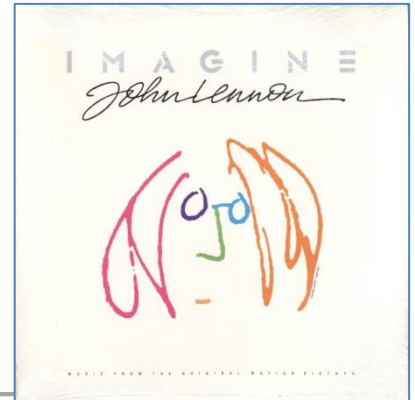
The orchestra was recorded on 4 tracks of a separate 4-track tape (take 7) and synchronized during mixing with the Beatles tape (take 6). The edit is for the final chord, which was recorded separately on February 22nd.

The cross-fade joins the beginning to the preceding Sgt Pepper (reprise). For the *1967-1970* collection [b1] [b2] and on a 1978 single, the cross-fade is just cut off, so the song begins later than its real beginning. The original mix without cross-fade [b3] appeared in the documentary film *Imagine: John Lennon*. The same original mix, also including a countdown that is not heard under the cross-fade, appeared in a 1967 promo film.

The *Anthology* mix [c] is deliberately different and contains some material not used in the standard versions [a][b]. It contains many parts edited together: talk before take 1 (the take used for the standard version); take 2 (not the standard version) from start of song through the 24-bar count; overdubs to take 6 later wiped out for the standard version but preserved in a 30 Jan mono mix; more of take 2 for the last verse; take 2 synchronized with the orchestral overdub of the standard version; and finally talk recorded on Feb 10 and never intended to be used as the conclusion. All of this is mono until the orchestral overdub, which has been remixed to stereo. The Jan 30 overdub mono mix has been available on bootleg since 1987, and shows a different bass part throughout as well as the different Paul vocal

highlighted here; but it breaks down after Paul flubs the vocal. The reverb on the 24-bar count was done during recording.

When the song was issued as a single worldwide in 1978, each country dealt with the edit between the "Sgt. Pepper Reprise" and this song differently. The English single has the whole song, complete with overlapped crowd noises. The Japanese single (Odeon EAS-17335) picks up a few bars in. The Australian single (Parlophone A-12000) cuts off all of the guitar – starting where the piano enters.



SGT PEPPER'S LONELY HEARTS CLUB BAND

basic recording- 1 Feb 1967

additional recording- 1,2 Feb, 3,6 Mar 1967

master tape- 4 track 2d generation

- [a] mono 6 Mar 1967. cross-faded 6 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 6 Mar 1967. cross-faded 7 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

The cross-fade joins this song to With a Little Help From My Friends.

The lead guitar starting around "I don't really want to stop the show" is louder in mono [a], barely there in [b]. The crowd noise differs between the two and the cross-fade is less well hidden in mono [a].

GOOD MORNING GOOD MORNING

basic recording- 8 Feb 1967

additional recording- 16 Feb, 13,29 Mar 1967

master tape- 4 track 2d generation

- [a] mono 19 Apr 1967. edited.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.

- [b] stereo 6 Apr 1967. edited.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

An Apr 6 mono mix was replaced by an Apr 19 mix [a] containing an improved blend of the hen cluck at the end into the first note of the next song, Sgt Pepper (reprise). Lewisohn does not say when or if the Apr 6 stereo mix was redone, and perhaps it was not. Checking the ending shows that the sound effects match in mono [a] and stereo [b] until the foxhunt, where the mono fades earlier, so that the hunt lasts about 6 seconds longer in stereo and continues past the somewhat later fadeout of the music. This may be the end of the main tape. Because of the early fade in mono [a], "Good morning good morning good" is heard only 9 times as against 10 times in stereo [b]. Both mixes then cross-fade to the chicken squawk on what appears to be a separate tape, since unlike the other sound effects it does not overlap any music. The squawk is slightly longer in stereo, and blends better into the Sgt Pepper (reprise)-- the retry on the mono mix may have been to make it more like the stereo?

The lead guitar is mixed down after the break in mono [a] but on [b] it continues loud over "People running round...". After "tea and 'Meet the Wife'" the guitar phrase is treated to a little extra ADT in mono.

The Anthology mix [c] is deliberately different and appears to show the state as of Feb 16, after the vocal and bass overdub, but without the horns and the sound effects at the end.

FIXING A HOLE

basic recording- 9 Feb 1967 at Regent Sound
additional recording- 9 Feb at Regent Sound, 21 Feb 1967
master tape- 4 track 2d generation

- [a] mono 21 Feb 1967. edited.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 7 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.

The mono is two mixes edited together. The mono is a few seconds longer, long fade.

ONLY A NORTHERN SONG

basic recording- 13 Feb 1967

additional recording- 14 Feb, 20 Apr 1967

master tape- 4 track + 4 track 2d generation (2 tapes)

- [a] mono 21 Apr 1967.
CD: EMI 99463 2 *Mono Masters* 2009.
- [a1] mock stereo made from [a] 29 Oct 1968.
UK: Apple PCS-7070 *Yellow Submarine* 1969.
US: Apple SW-153 *Yellow Submarine* 1969.
CD: EMI CDP 7 46445 2 *Yellow Submarine* 1987.
- [a2] mono made from [a1] 1968.
UK: Apple PMC-7070 *Yellow Submarine* 1969.
- [b] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.
- [c] stereo 1999.
CD: Apple CDP 5 21481 2 *Yellow Submarine Songtrack* 1999.

The first generation, take 3, was mixed down to take 12 and overdubs added; then tracks of take 3 were wiped and overdubs added. The mono mix is made from both synchronized, mainly from 12. No attempt was made to make stereo. [a] was used in mono in the original film print of *Yellow Submarine*.

The *Anthology* mix [b] is also synchronized from tracks on different original tapes, but deliberately has different tracks mixed in, including a different lead vocal; and it is speeded up just over 2 per cent for no stated reason.

Because of the nature of the recording, a true stereo mix [c] was not available until 1999, when Peter Cobbin's stereo mix appeared on the *Yellow Submarine Songtrack*.

BEING FOR THE BENEFIT OF MR KITE! [outtakes]

basic recording- 17 Feb 1967

additional recording- none

master tape- 4 track

- takes 1 and 2

[a] stereo 1995. edited.

CD: Apple CDP 8 34448 2 *Sgt. Pepper's LHCB* 1996.

Talk and take 1 (breakdown), edited into talk and take 2 (breakdown), edited into talk before the standard take 7.

BEING FOR THE BENEFIT OF MR KITE!

basic recording- 17 Feb 1967

additional recording- 17,20 Feb, 28,29,31 Mar 1967

master tape- 4 track 3d generation

- [a] mono 31 Mar 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC*B 2009.
- [b] stereo 7 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHC*B 1987.
- [c] stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Sgt. Pepper's LHC*B 1996.

Mono [a] has more of the organ tape loops in the break after "Henry the horse dances the waltz", perhaps a track not faded up in the mix of [b]?

The Anthology mix [c] is deliberately different. First it shows take 7 without the organ and calliope effects, including some John scat vocal during the instrumental break that was mixed out of [a][b], and then it cross-fades into the organ and calliope overdub tracks to a fadeout.



LOVELY RITA

basic recording- 23 Feb 1967

additional recording- 23,24 Feb, 7,21 Mar 1967

master tape- 4 track 2d generation

- [a] mono 21 Mar 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC*B 2009.
- [b] stereo 17 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHC*B 1987.

Talk just before the end is audible, the last syllables "leave it" (or "believe it"?) being quite distinct in mono [a].

LUCY IN THE SKY WITH DIAMONDS

basic recording- 1 Mar 1967

additional recording- 1,2 Mar 1967

master tape- 4 track 2d generation

- [a] mono 3 Mar 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC*B 2009.
- [b] stereo 7 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC*B 1967, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SMAS-2653 *Sgt. Pepper's LHC*B 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46442 2 *Sgt Pepper* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c] stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

Mono [a] has quite a bit of "phasing" not in [b]-- phasing is ADT with deliberate tape speed manipulation ("flanging") for a classic psychedelic effect. Note especially the third "Lucy" line in the first refrain, but it continues, notable again in second refrain and in instrumental part leading to third refrain. Stereo [b] sounds more natural but [a] is evidently what was desired.

A new mono mix was made 1 November 1967 for the original Yellow Submarine film print with no vocal in the first part of the first verse, so an actor for the film could be dubbed in, and this also has less phasing.

The Anthology mix [c] is deliberately different and synchronizes parts of an outtake with the standard take. It is take 6 (standard version is 7) with a tamboura from take 7 with harmony vocals in the chorus from the standard version take 8. There is no bass.

GETTING BETTER

basic recording- 9 Mar 1967

additional recording- 9,10,21,23 Mar 1967

master tape- 4 track 4th generation

- [a] mono 23 Mar 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC*B 2009.
- [b] stereo 17 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC*B 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHC*B 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHC*B 1987.

WITHIN YOU WITHOUT YOU

basic recording- 15 Mar 1967

additional recording- 22 Mar, 3 Apr 1967

master tape- 4 track 4th generation

- [a] mono 4 Apr 1967. edited.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 4 Apr 1967. edited.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

For both mono and stereo, "part 1" (apparently the first vocal section) was mixed separately from "parts 2 and 3" (the instrumental and the final vocal part?), and those mixes were edited together.

The laughter at the end was also edited on, but [a] and [b] have a different laugh.

The *Anthology* [c] has a remix of the instrumental tracks without the vocal, and no laughter at the end. There are traces of the vocal: for example, listen for "you're only very small" just before the instrumental break, in the left channel, and for the last verse.

SHE'S LEAVING HOME

basic recording- 17 Mar 1967

additional recording- 20 Mar 1967

master tape- 4 track 2d generation

- [a] mono 20 Mar 1967. edited.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 17 Apr 1967. edited.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.

A short amount of instrumental work between the verses was removed after the mixing was done, so both mixes are edited. Reverb had been added during mixing, and the edits are a little more obvious in

stereo [b], just before Paul starts singing the second and third verses. The two mixes are at different speeds, with the stereo mix [b] slowed down (rather than the mono being sped up). Possibly the tape was made at an off-speed, like many *Pepper* songs, and was played for stereo mixing at normal speed.

WITH A LITTLE HELP FROM MY FRIENDS

basic recording- 29 Mar 1967

additional recording- 29,30 Mar 1967

master tape- 4 track 3d generation

- [a] mono 31 Mar 1967. cross-faded 6 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 7 Apr 1967. cross-faded 7 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967, Apple PCSP 717 *The Beatles 1967-1970* 1973.
US: Capitol SMAS-2653 *Sgt Pepper* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46442 2 *Sgt Pepper* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

The cross-fade joins this to the preceding song, *Sgt Pepper*, but the songs do not overlap; rather, crowd noise runs from one through to the other. This song starts right before the announcement "Billy Shears!", which is more readily apparent as a change in ambience in mono [a], since louder crowd noise covers the join better in [b].

SGT PEPPER'S LONELY HEARTS CLUB BAND (REPRISE) [outtake]

basic recording- 1 Apr 1967

additional recording- none

master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

On this outtake the band play the additional drumbeats at the beginning as heard in the standard version in mono.

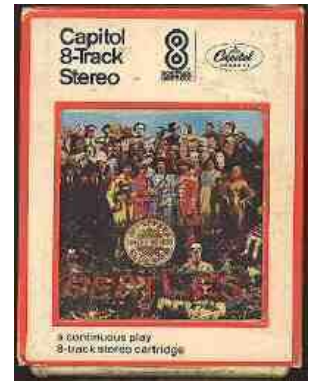
SGT PEPPER'S LONELY HEARTS CLUB BAND (REPRISE)

basic recording- 1 Apr 1967

additional recording- 1 Apr 1967

master tape- 4 track

- [a] mono 1 Apr 1967. edited. cross-faded 6 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol MAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 20 Apr 1967. edited. cross-faded 20 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SMAS-2653 *Sgt. Pepper's LHCB* 1967.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.
- [b1] stereo, by Capitol, 1967.
US: Capitol 8XT 2653 (8 track tape), *Sgt. Pepper's LHCB*, 1967.



The cross-fade joins this to the following song, A Day in the Life. The edit in mono [a] is better, so the last note hits the first chord of A Day in the Life, while there is a delay in stereo [b].

Mono [a] starts with unknown spoken words not in stereo [b], then both have a countdown with someone saying "bye" (?) behind it, then [a] has more drum beats to start. During the sequence just described, crowd noise in mono [a] starts louder, dies down, then up to a cheer, while crowd noise in stereo [b] stays steady at medium volume-- the crowd noise seems to have been added during mixing. Right before the vocal is a "woo", louder in mono [a]. Toward the end in mono [a] Paul is heard shouting unintelligible phrases ("we are the greatest"?, "the band, the one and only band"? among other things) starting near the last "Sgt Pepper's lonely", while in stereo [b] John is heard nearer the end saying something like "hold my guitar for me".

On all US eight-track copies of this album, there is an extended version of this song. After the last verse, instead of ending, the song goes back to the four repeats of "Sgt. Pepper's lonely."

[EDIT FOR LP END / Sgt Pepper inner groove]

basic recording- 21 Apr 1967
additional recording- none
master tape- 4 track

- [a] mono 21 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHCB* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHCB* 2009.
- [b] stereo 21 Apr 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHCB* 1967.
US: Capitol SHAL-12060 Rarities 1980.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHCB* 1987.

These two seconds of talk was placed in the inner groove of the Parlophone release. It was removed for pressings at some time after 1978. It is not exactly the same for all pressings due to the runout groove meeting the inner groove at different points in different LP masters. For CD it is repeated into a fadeout.

DOG CUT [15 KHz tone]

basic recording- none

additional recording- none

master tape- none

- [a] cut into first mono master disk 28 Apr 1967.
UK: Parlophone PMC-7027 *Sgt. Pepper's LHC* 1967.
CD: Parlophone 99459 2 *Sgt Pepper's LHC* 2009.
- [b] cut into first stereo master disk 1 May 1967.
UK: Parlophone PCS-7027 *Sgt. Pepper's LHC* 1967.
- [c] generated 1987.
CD: EMI CDP 7 46442 2 *Sgt. Pepper's LHC* 1987.

On LP this 15 KHz tone is not a recording at all, but was cut mechanically into the master disk after A Day in the Life. The dates shown [a] and [b] are of the first disk cutting for Parlophone in the UK; it was recreated at unknown dates for other master disks, but was never cut into disks by Capitol for US release. For CD it was created electronically in 1987 and put into the master digital tape used for CD production.

MAGICAL MYSTERY TOUR

basic recording- 25 Apr 1967

additional recording- 25,26,27 Apr, 3 May, 7 Nov 1967

master tape- 4 track 3d generation

- [a] mono 4 May, 7 Nov 1967.
UK: Parlophone MMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 7 Nov 1967.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.



The original Magical Mystery Tour film soundtrack uses a May 4 mono mix with different vocals at the beginning: a faster "Roll up, roll up, roll up" with "hurry! hurry!" over it, as well as spoken lines by John during the break ("When a man buys a ticket for a magical mystery tour. . . the incredible Magical Mystery Tour", the last part given heavy reverb). The stereo mix made in 1988 for home video has the same variant vocals (though the "hurry" lines are louder). Like the sound effects these vocals unique to the film may be on the film soundtrack proper and not on the 4-track master of the song.

Lewisohn says a new vocal line (unspecified) was added Nov 7 to existing mixes. Possibly this is the "Roll up..." line heard on record and not in the film. No stereo mix is booked prior to Nov 7 either so I presume the one used on records was made then.

Near the end of the instrumental break, the brass part under "Nooooow!" lasts longer in stereo [b] than mono [a].

BABY, YOU'RE A RICH MAN

basic recording- 11 May 1967 at Olympic Sound
additional recording- 11 May 1967 at Olympic Sound
master tape- 4 track 2d generation

- [a] mono 11 May 1967 at Olympic Sound.
UK: Parlophone R5620 single 1967.
US: Capitol 5964 single 1967, Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI single 1989, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [a1] mono, untrimmed.
US: Capitol 5964 later issues, Capitol Star Line A6300 1981.
- [a2] mock stereo made from [a] 1967, by Capitol.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
- [b] stereo 22 Oct 1971 at AIR.
Germany: Apple/Hör Zu SHZE 327 (later Apple 1C 062-04 449) *Magical Mystery Tour* 1972.
UK: Parlophone TC-PCS-3077 (cassette) *Magical Mystery Tour* 1976, Parlophone SGE 1 *The Beatles* (EP) 1981.
US: MFSL C-047 (cassette) *Magical Mystery Tour* 1981.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987.



Mono [a] is 9 seconds longer, long fade, compared to [b]. The deep bass is reproduced much better in stereo [b], but special effects are missing, such as the "spin" echo effect at pauses between lines such as after "eye can see", "enough to know", etc. The untrimmed mono [a1] has the end of the word "seven" or "eleven" spoken just before the song starts.

First pressings of the German album from December, 1971, do not have the true stereo version of this song or of the other two songs that are in rechanneled stereo on the American album. When the LP was repressed in early 1972, the true stereo mixes were added to it.

Inexplicably the UK release of the *Magical Mystery Tour* LP, delayed until 1976, used Capitol masters for the LP and German Odeon masters for the cassette, so the stereo version was available in the UK only on cassette.

ALL TOGETHER NOW

basic recording- 12 May 1967

additional recording- 12 May 1967

master tape- 4 track

- [a] mono 12 May 1967.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 29 Oct 1968.
UK: Apple PCS-7070 *Yellow Submarine* 1969.
US: Apple SW-153 *Yellow Submarine* 1969.
CD: EMI CDP 7 46445 2 *Yellow Submarine* 1987.
- [b1] mono made from [b] 1968.
UK: Apple PMC-7070 *Yellow Submarine* 1969.
- [c] stereo 1999.
CD: Apple 24181 2 *Yellow Submarine Songtrack* 1999.

The mono mix made 12 May 1967 was used in the original *Yellow Submarine* film print. It was almost released in 1969 as part of a *Yellow Submarine* EP but was not available on record until the 2009 release of *Mono Masters*.

The *Songtrack* mix differs substantially from the standard stereo mix. Instead of being in one place, the backing vocals are spread around the recording. Instead of being on one side, the lead vocal is centered along with a harmony vocal. Where the handclaps appear, they are in the right channel.

YOU KNOW MY NAME (LOOK UP THE NUMBER)

basic recording- 17 May 1967 and 8 Jun 1967

additional recording- 17 May 1967 and 8 Jun 1967; 30 Apr 1969

master tape- 4 track 3d generation

- [a] mono 9 Jun 1967, 30 Apr, 26 Nov 1969. edited.
UK: Apple R5833 single 1970, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79.
US: Apple 2764 single 1970, Capitol SHAL-12060 *Rarities* 1980.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI single 1989.
- [b] stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

The song was recorded in 5 parts, part 1 on May 17 and the others on Jun 8, 1967; edited together Jun 9; all vocals (and some other sounds) added Apr 30, 1969; copied and edited Nov 26, 1969.

The deliberately different *Anthology* mix [b] shows the 5 parts clearly with the inclusion of part 2 (ska beat) that was cut entirely from [a], as well as a little bit of new material from part 3 (Slaggers). However almost half a minute of part 4 (high voices) heard in [a] is missing in [b], and the ending fades out just before the true ending heard in [a].

IT'S ALL TOO MUCH

basic recording- 25 May 1967 at De Lane Lea

additional recording- 31 May, 2 Jun 1967 at De Lane Lea

master tape- 4 track 2d generation

- [a] mono 12 Oct 1967, edited.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 17 Oct 1968, edited.
UK: Apple PCS-7070 *Yellow Submarine* 1969.
US: Apple SW-153 *Yellow Submarine* 1969.
CD: EMI CDP 7 46445 2 *Yellow Submarine* 1987.
- [b1] mono made from [b] 1968. edited.
UK: Apple PMC-7070 *Yellow Submarine* 1969.

An excerpt of an 8:25 mono mix made 12 October 1967 was used only in original film prints of *Yellow Submarine*. The portion used includes a verse not included in [b]. The additional material includes another verse and chorus (the original third chorus and fourth verse) and runs longer at the end. This has been bootlegged in mono. Although nearly included on a *Yellow Submarine* EP in 1969, the true mono mix [a] was not released on record until 2009 when it was edited to the standard length.

In the stereo mix, most of the sound that is not placed center is placed using ADT to both left and right, so it sounds very dense.

ALL YOU NEED IS LOVE

basic recording- 14 Jun 1967 at Olympic Sound

additional recording- 19,23,24,25,26 Jun 1967

master tape- 4 track 3d generation

- [a] mono 26 Jun 1967.
UK: Parlophone single R5620 1967.
US: Capitol 5964 single 1967, Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI single 1989, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [a1] mock stereo made from [a] 1967, by Capitol.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
- [b] stereo 29 Oct 1968.
UK: Apple PCS-7070 *Yellow Submarine* 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple SW-153 *Yellow Submarine* 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI CDP 7 46445 2 *Yellow Submarine* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [b1] mono made from [b] 1968.
UK: Apple PMC-7070 *Yellow Submarine* 1969.

During the intro, the mono version [a] has more horns but less drums, and the piano heard in stereo [b] is not audible. In the guitar solo, the lead guitar is louder in mono [a] and has more flanging, but ends by being cut off awkwardly, while in stereo [b] it fades down but can still be heard during the brass section. The mono version [a] has a longer fade by 10 seconds so that "Greensleeves" is heard twice. In stereo [b] a voice says "Check!" 25 seconds in.

A new mono mix made 1 November 1967 was used for original film prints of Yellow Submarine.

The live television broadcast on June 25, which has been bootlegged, has a tambourine instead of a drum roll at the opening, and a different lead vocal, and additionally parts of the backing tracks were heard before the performance.

First pressings of the German *MMT* album from December, 1971, do not have the true stereo version of this song or of the other two songs that are in rechanneled stereo on the American album. When the LP was repressed in early 1972, the true stereo mixes were added to it.

YOUR MOTHER SHOULD KNOW

basic recording- 22 Aug 1967 at Chappell
additional recording- 23 Aug at Chappell; 29 Sep 1967
master tape- 4 track 3d generation

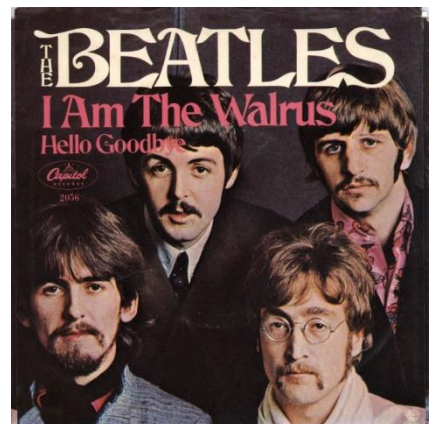
- [a] mono 2 Oct 1967.
UK: Parlophone MMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 6 Nov 1967.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991.

Mono [a] has "phasing" in the last verse, not in stereo [b]. The right and left channels of stereo in [b] switch twice as a special effect; the 1988 stereo mix made for the *Magical Mystery Tour* home video does not do so.

I AM THE WALRUS

basic recording- 5 Sep 1967
additional recording- 5,6,27,28,29 Sep 1967
master tape- 4 track 2d generation + 4 track 2d generation (2 tapes)

- [a] mono 29 Sep 1967. edited.
US: Capitol 2056 single 1967.
- [a1] mono c. 10 Nov 1967, edited from [a]?
UK: Parlophone R5655 single 1967, Parlophone MMT 1 (EP)



Magical Mystery Tour 1967.

CD: EMI single 1989, EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.

- [a2] mono made from [a] 1967, by Capitol.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
- [b] stereo, and mock stereo made from [a1]. 6 Nov 1967, edited.
Germany: Odeon SMO 39-501 (EP) *Magical Mystery Tour* 1967, Apple/HörZu SHZE 327 *Magical Mystery Tour* 1971.
- [b1] stereo from [b] and mock stereo made from [a1], trimmed.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
- [c] stereo, and mock stereo made from [a1], 17 Nov 1967. edited.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SV-12199 *Reel Music* 1982.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c1] stereo, and mock stereo made from [c], and mock stereo made from [a] 1980, by Capitol.
Capitol: SHAL-12060 *Rarities* 1980.
- [d] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.
- [e] stereo 2006.
CD: Apple 79808-2 *Love*, 2006.



The orchestra and choral singers were recorded on two generations of a separate tape, take 25, with edit pieces, synchronized during mixing to the Beatles on take 17, making a difficult mix that took many tries to get. Lewisohn does not describe this as two tapes at mix stage, but the many attempts at mixing are otherwise inexplicable. The mixes seem to run at slightly variable speeds, maybe a byproduct of synchronizing.

Mono [a] is similar to [a1] and sports these mix distinctions: the recording begins with four beats; drumbeats after the first verse (“I’m crying”) are missing; and after the repeated instances of “I’m crying,” there are four beats before the next verse that were edited out of the other released versions. This is likely a copy of mono mix 23 as it was created on September 29th. It is an edit of mono mix 10, up to the point just before the instrumental leading into “Sitting in the English Garden”, into mono mix 22. Mix 22 is the one with the sound mixed in from a BBC broadcast of King Lear (Act IV scene vi).

A test pressing of one side of a single-disc *Magical Mystery Tour* EP has surfaced, containing mix [a]. Since the mixes of the other songs are the usual ones, it was made after October 25th. Listening to the song, we hear why the beats were removed. The first time through, John holds “I’m crying” for four phrases. The second time through, he was supposed to do the same, then wait for four beats, then sing “Yellow matter custard.” Instead, he stops after three phrases. The *Anthology* shows that he starts to come in early with the next line as a result. So that the pause would not be overly long, the final edit was made.

Representatives from Capitol received mixes for the LP on November 7th, including the above mono mix. They also received the stereo mix of November 6th, which does not contain the four beats. By that time, then, a decision had been made to clip them from the recording.

Mono [a1] is the final mono edit made in November. It sounds like [a], but the four beats after the repeats of "I'm crying" are edited out.

Mono [a2] appears to be an attempt to edit those beats out of [a], to sound like [a1], but the edit seems to be slightly different. If it is not, then the edit [a1] must have been made early enough for Capitol to receive a copy for inclusion on the LP.

Stereo [b] is a mix from the synchronized tapes up to the same spot as the edit in [a]. After that [b] is mock stereo made from mono mix 22, in order to include the radio, which had been added sound-on-sound to that one mono mix. Differing only in the edit at the start, [b1] has four beats in the intro. [b] and [b1] have the drumbeats at the end of verse 1, but the beats after "I'm crying" are missing. The mock stereo sound starts to pan left and right near the end of the fadeout. At the first of the repeated "I'm cryings," the drum track on the left side is completely absent.

On November 17th, a new stereo mix was made of the first half of the song. Since Capitol was already pressing the stereo album, this was made too late to appear on the American LP. [c] sounds like [b] with an additional two beats in the intro. However, at the first of the repeated "I'm cryings," the drum track on the left side is present. The opening of the right channel at the beginning of the song is also different than on [b].

[c1] is a forgery made by Capitol. The beats after "I'm crying" have been edited back in from [a] to create a simulated complete stereo version.

The stereo home video release of *Magical Mystery Tour* has a new mix with the 4 beat intro like [b1], to synch with the film. At the edit, it cuts into the mono master, not fake stereo.

The *Anthology* mix [d] is deliberately different and entirely omits the orchestra and choral singers, and filters out much of the bass. It has a 7-beat intro and the cymbal crash after verse 1. The extra beats after "I'm crying" contain the false-start vocal that was mixed out in [a]. (A mono mix available on bootleg since 1978 has that vocal mixed out and has bass; perhaps this is a later state than [d].)

For the *Love* project, producers returned to the original four-track tapes of the song. In making mix [e], they created a stereo mix of the entire song (minus the "four beats" in the middle). Having learned that a clean recording of the 29 September 1967 broadcast of King Lear was extant in the BBC library (<http://bufvc.ac.uk/shakespeare/index.php/title/av71367>), they obtained the portion where Oswald dies and synchronized it to the song. Apparently they were not clear as to which phrases from the broadcast intersect the middle of the song, for they seem to have flown in the mono mix there. For the historical record, these are the words shown in **bold face** in the text below:

"Earl of Gloucester: **Now, good sir**, what are you?
Edgar: A most poor **man, made tame to fortune's** blows,
Who, by the art of known and feeling sorrows,
Am pregnant to **good pity**. Give me your hand;
I'll lead you to some biding."

The voices heard in "I am the Walrus" are those of Derek Godfrey (Earl of Gloucester), Philip Guard (Edgar), and John Bryning (Oswald).

THE FOOL ON THE HILL [demo outtake]

basic recording- 6 Sep 1967

additional recording- none

master tape- 4 track

- [a] mono 6 Sep 1967.

This recording is called a demo on *Anthology 2*. It was probably mixed the same day it was recorded. This has been bootlegged since 1978.

BLUE JAY WAY

basic recording- 6 Sep 1967

additional recording- 7 Sep, 6 Oct 1967

master tape- 4 track 3d generation

- [a] stereo 7 Nov 1967. edited.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991.
- [b] mono 7 Nov 1967. edited.
UK: Parlophone MMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.

Lewisohn notes editing but does not explain.

Stereo [a] includes a backing vocal track mixed center, part of it backwards, that is hardly used at all in mono [b]. The source of the backwards vocals that are faded in and out seems to be another tape of the whole song being played backwards. All the mixes have a very heavy use of phasing with a particularly long delay.

The 1988 stereo mix for home video *Magical Mystery Tour* makes very little use of the backing vocal track, so it is more like the mono mix [b].

FLYING

basic recording- 8 Sep 1967

additional recording- 8,28 Sep 1967

master tape- 4 track 2d generation

- [a] mono 28 Sep 1967. edited.
UK: Parlophone MMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 7 Nov 1967. edited.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991.

A section of several minutes at the end was edited off. Stereo [b] is a few seconds longer, long fade; on [a] the tape loop track begins earlier. The mono [a] has louder guitars near the beginning. The home video *Magical Mystery Tour* has a 1988 stereo mix similar to the old mono mix [a].

YOUR MOTHER SHOULD KNOW [outtake]

basic recording- 16 Sep 1967
additional recording- none
master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This was a remake – not part of the standard version that was begun before and finished after this date.

THE FOOL ON THE HILL

basic recording- 25 Sep 1967
additional recording- 25,26,27 Sep, 20 Oct 1967
master tape- 4 track 4th generation

- [a] mono 25 Oct 1967. edited.
UK: Parlophone MMT 1 (EP) *Magical Mystery Tour* 1967.
US: Capitol MAL-2835 *Magical Mystery Tour* 1967.
CD: EMI EP box set 1991, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 1 Nov 1967. edited.
UK: Parlophone SMMT 1 (EP) *Magical Mystery Tour* 1967, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI EP box set 1991, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c] stereo 1995. edited.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

The editing is unspecified by Lewisohn but shortened the song by over a minute from the longest state. In mono [a] the vocal track is faded out a little sooner in the fadeout. The home video *Magical Mystery Tour* uses a 1988 stereo mix that is similar to these two.

The *Anthology* mix [c] is deliberately different, showing the state at the end of the first day and showing why Lewisohn calls the overdub and editing "almost a remake" in his *Recording Sessions*: it has a different lead vocal and a prominent guitar rhythm section missing from the standard mixes.

HELLO GOODBYE

basic recording- 2 Oct 1967

additional recording- 2,19,20,25 Oct, 2 Nov 1967

master tape- 4 track 4th generation

- [a] mono 2 Nov 1967.
UK: Parlophone R5655 single 1967.
US: Capitol 2056 single 1967, Capitol MAL-2835 *Magical Mystery Tour* 1967, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI single 1989, Capitol 99460-2 *Magical Mystery Tour* 2009.
- [b] stereo 6 Nov 1967.
UK: Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Capitol SMAL-2835 *Magical Mystery Tour* 1967.
CD: EMI CDP 7 48062 2 *Magical Mystery Tour* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970*.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

The *Anthology* mix [c] is deliberately different, showing the state at the 2d or 3d generation of the master, including some guitar parts not in the standard versions.

CHRISTMAS TIME IS HERE AGAIN [compilation]

basic recording- 28 Nov 1967

additional recording- 6 Dec 1966

master tape- 24 track 2d generation

- [a] stereo 1995.
CD: Apple C2 8 58497 *Free as a Bird* 1995.

This compilation joins part of the title song to some greetings recorded for radio in 1966 (not for the 1966 Christmas record) to a short spoken performance by John Lennon. The first and last parts, making up almost all of the compilation, were made for the 1967 Christmas record, but the song appears here in very different form, in stereo for the first time, and



running longer and including parts not used at all on the Christmas disk.

THE BEATLES' FIFTH CHRISTMAS RECORD

basic recording- 28 Nov 1967

additional recording- 28 Nov 1967

master tape- 4 track

- [a] mono 28 Nov 1967.
UK: Lyntone LYN 1360, 1967; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: unnumbered postcard, 1967; Apple SBC-100 *The Beatles' Christmas Album*, 1971.

The group's fifth Christmas message is also entitled "Christmas Time is Here Again," although only portions of the recorded message are based on that song.

1968

With the Beatles advancing to bigger and better projects, the number of mix differences on the White Album is surprisingly low. Most fans' ears perked up at hearing the mono mixes of "Helter Skelter" and "Piggies" for the first time, and the mono mix of "Back in the USSR" is certainly noteworthy.

The most legendary variations from the recordings of 1968 were released on the second issue of the reel-to-reel tape of the White Album in the United States. Although the whole album had come out in its original form on the first issue (made by Capitol), when Ampex took over the contract to make reel-to-reel tapes and four-track tapes for Capitol they seem to have had unnecessary troubles with the White Album. Ampex (or was it Capitol?) brutally edited so many songs that the release is widely sought-after among collectors.

1968



THE INNER LIGHT

basic recording- 12 Jan 1968 at EMI Bombay, India

additional recording- 6,8 Feb 1968

master tape- 4 track 2d generation

- [a] mono 8 Feb 1968.
UK: Parlophone R5675 single 1968, Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-9.
US: Capitol 2138 single 1968, Capitol SHAL-12060 *Rarities* 1980.
CD: EMI single 1989.
- [b] stereo 27 Jan 1970.
UK: Parlophone SGE 1 (EP) *The Beatles* 1981.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988.

The stereo mix sat unused for a long time!

During the opening instrumental section, a mystery instrument that may be a shehnai is different in mono [a]: in its first section, it is stronger, lasts longer, and rises at the end, where in stereo [b] it is less complex and trails off. If the mono version is using some sort of edit piece or overdub, which seems likely, they missed it when doing the stereo mix two years later.

LADY MADONNA

basic recording- 3 Feb 1968

additional recording- 3,6 Feb 1968

master tape- 4 track 3d generation

- [a] mono 15 Feb 1968.
UK: Parlophone R5675 single 1968.
US: Capitol 2138 single 1968.
CD: EMI single 1989.
- [b] stereo 2 Dec 1969.
UK: Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple SW-385 *Hey Jude* 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [c] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

The decay on the last piano note is cut off on both mixes but lasts longer in mono [a].

The *Anthology* mix [c] is deliberately different. All the basic tracks of 3 tape generations are synchronized and remixed with drums, bass and sax mixed down or out. There is a sound in the decay of the last note that, if it is in the piano track, explains why that's cut short in [a][b].

ACROSS THE UNIVERSE [outtake]

basic recording- 4 Feb 1968
additional recording- 4 Feb 1968
master tape- 4 track

- [a] stereo 1995.
CD: Apple CDP 8 34448 2 *Anthology 2* 1996.

This is take 2, called "gorgeous" by Lewisohn in his *Recording Sessions*, given overdubs on the same day, but then set aside as work continued, leading to the standard version. It's dated to 3 Feb in the *Anthology* booklet but that appears to be an error since *Recording Sessions* dates it using the original recording sheets.

ACROSS THE UNIVERSE

basic recording- 4 Feb 1968
additional recording- 4,8 Feb 1968, 1 Apr 1970
master tape- 4 track 2d generation

- [a] stereo 18 Feb 1969, edited.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 2 Oct 1969, edited.
UK: Regal Star Line SRS 5013 *No One's Gonna Change Our World* 1970.
Parlophone PSLP 261 and PCM 1001 *Rarities* 1978-79, Parlophone PCS-7214 *Ballads* 1980.
US: Capitol SHAL-12060 *Rarities* 1980.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988.
- [c] stereo 2 Apr 1970.
UK: Apple PXS1 and PCS-7096 *Let It Be* 1970, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple AR-34001 *Let It Be* 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46447 2 *Let It Be* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [d] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.



Neither of the stereo mixes is at the recorded speed; the first mix [b] is faster and the second mix [c] is slower than the original tape. A finished mono mix made from Take 7 in Feb 1968 has never been issued. [a] and [b] have animal sounds overdubbed to Take 8 in early 1968, when the song was first

scheduled to be donated to a benefit album for the World Wildlife Fund. [c] has most of the original instrumentation mixed out and replaced by new orchestra and choral vocals recorded in 1970.

Since no studio versions were recorded during January, 1969, and since the Beatles did not sing it on the Apple rooftop, the producers of *Let it Be ... Naked* used the original recording, but they removed the voices of Lizzie Bravo and Gayleen Pease.

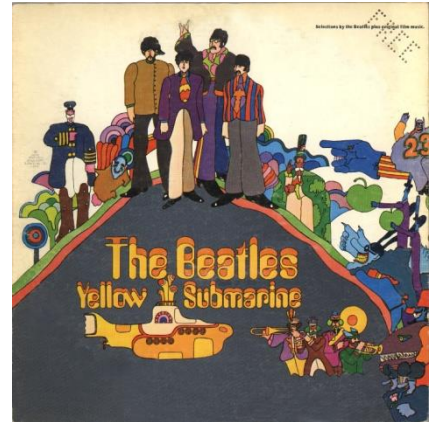
HEY BULLDOG

basic recording- 11 Feb 1968

additional recording- 11 Feb 1968

master tape- 4 track

- [a] mono 11 Feb 1968.
CD: EMI 99463 2 *Mono Masters* 2009.
- [b] stereo 29 Oct 1968.
UK: Apple PCS-7070 *Yellow Submarine* 1969.
US: Apple SW-153 *Yellow Submarine* 1969.
CD: EMI CDP 7 46445 2 *Yellow Submarine* 1987.
- [b1] mono made from [b] 1968.
UK: Apple PMC-7070 *Yellow Submarine* 1969.



The 11 February 1968 mono mix was in the film print used at the London premiere of *Yellow Submarine*, but the song was then dropped from the film entirely. The version of the film with the song has occasionally appeared in the UK but is not the standard version there either. The mono mix was slated for release on a *Yellow Submarine* EP, but it remained unissued until the *Mono Masters* CD in 2009. The drumming is more prominent in [a], and the vocals (and some guitar) at the end are more clearly audible.

PIGGIES [demo]

basic recording- May 1968, Harrison home, Esher

additional recording- none

master tape- 4-track

- [a] mono 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

HONEY PIE [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] stereo 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

JUNK [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] stereo 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

HAPPINESS IS A WARM GUN [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] mono 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Not listed in Lewisohn's *Chronicle* as from Esher.

MEAN MR MUSTARD [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] stereo 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Not listed in Lewisohn's *Chronicle* as from Esher.

POLYTHENE PAM [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] stereo 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Not listed in Lewisohn's *Chronicle* as from Esher.

GLASS ONION [demo]

basic recording- May 1968, Harrison home, Esher
additional recording- none
master tape- 4-track

- [a] stereo 1996?.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Not listed in Lewisohn's *Chronicle* as from Esher.

REVOLUTION 1

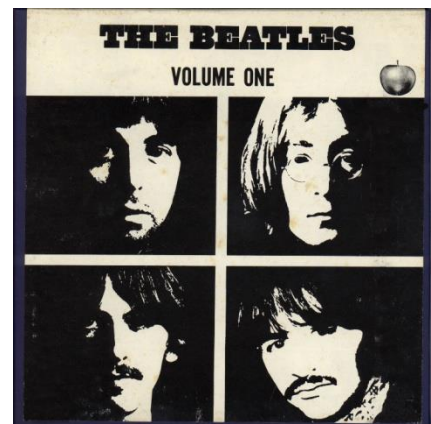
basic recording- 30 May 1968
additional recording- 31 May, 4,21 Jun 1968
master tape- 4 track 4th generation

- [a] stereo 25 Jun 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
 - [a1] mono made from [a] 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
-

REVOLUTION 9

basic recording- 30 May 1968
additional recording- 6,10,11,20,21 Jun 1968
master tape- 4 track

- [a] stereo 21,25 Jun 1968. edited.
UK: Apple PCS-7068 *The Beatles* 1968.



US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

- [a1] mono made from [a] 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [a2] stereo made from [a], edited by Ampex.
US: Apple L-2101 (reel tape) *The Beatles* 1969.

Tape loops prepared on Jun 6-11 were fed into the master on Jun 20-25. The basic track was the end of Revolution 1 (see above). Editing shortened the piece by almost a minute.

Although the mono was made from the stereo, the opening lines are more clear in mono: "I would've gotten claret for you but I've realized I've forgotten all about it, George, I'm sorry. Will you forgive me?". This is evidently a separate piece of tape added during mixing.

Revolution 9 is preceded on the *The Beatles* by a short song not listed on the album, Can You Take Me Back, which was recorded after Revolution 9 was mixed. It is listed separately here (below).

Approximately two minutes was edited out of the middle of the song for the second issue of the reel-to-reel tape of the White Album.

DON'T PASS ME BY

basic recording- 5 Jun 1968

additional recording- 5,6 Jun, 12,22 Jul 1968

master tape- 4 track 3d generation

- [a] mono 11 Oct 1968. edited.
UK: Apple PMC-7067 *The Beatles* 1968.
US: Capitol SHAL-12060 *Rarities* 1980.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 11 Oct 1968. edited.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.
- [c] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Mono [a] runs faster, and it has more fiddle throughout the song, and different fiddle at the end. The fiddle at the end of stereo [b] seems to a repeat of a bit of the chorus. The edit added the intro.

The edited version, [b1], eliminates the verse beginning with "I'm sorry that I doubted you."

Stereo [c] has only work from 5 and 6 June without the fiddle or intro added in July. It's at the speed of the stereo mix [b].

BLACKBIRD [take 4]

basic recording- 11 Jun 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

BLACKBIRD

basic recording- 11 Jun 1968

additional recording- 11 Jun 1968

master tape- 4 track

- [a] stereo 13 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b] mono 13 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

The overdubs of bird sounds were done differently, during mixing.

EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT ME AND MY MONKEY

basic recording- 27 Jun 1968

additional recording- 27 Jun, 1,2,3 Jul 1968

master tape- 4 track 4th generation

- [a] stereo 12 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b] mono 12 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.

CD: Apple 84957-2 *The Beatles* 2009.

The screaming after "come on" in the last verse is different in [a] and [b].

GOOD NIGHT [rehearsal and take 34]

basic recording- 28 Jun 1968 and 22 Jul 1968

additional recording- 22 Jul 1968

master tape- 4 track

- [a] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Edit of a June 28 piano outtake not listed in Lewisohn's books into a remix of the standard version.

OB-LA-DI, OB-LA-DA [take 5]

basic recording- 3 Jul 1968

additional recording- 3,4,5 Jul 1968

master tape- 4 track 2d generation

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

OB-LA-DI, OB-LA-DA

basic recording- 8 Jul 1968

additional recording- 8,9,15 Jul 1968

master tape- 4 track 3d generation

- [a] stereo 12 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple SWBO-101 *The Beatles* 1968, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46443 2 *The Beatles* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [b] mono 12 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

The mono [b] lacks handclaps in the intro, heard in [a].

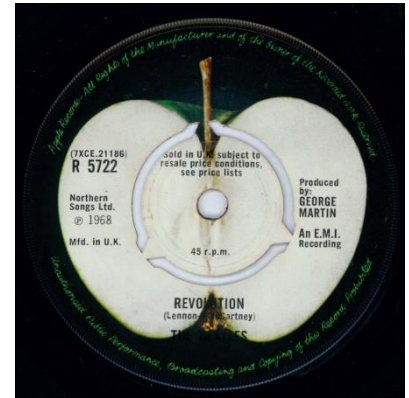
REVOLUTION [2]

basic recording- 10 Jul 1968

additional recording- 10,11,12 Jul 1968

master tape- 4 track 4th generation

- [a] mono 15 Jul 1968.
UK: Apple R5722 single 1968.
US: Apple 2276 single 1968.
CD: EMI single 1989.
- [b] stereo 5 Dec 1969.
US: Apple SW-385 Hey Jude 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
UK: Apple PCS-P718 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1973.



The song was deliberately distorted during recording and mixing, so since the mono [a] sounds more distorted and compressed, it's better! John's guitar also sounds louder in mono [a].

CRY BABY CRY [take 1]

basic recording- 16 Jul 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

CRY BABY CRY

basic recording- 16 Jul 1968

additional recording- 16,18 Jul 1968

master tape- 4 track 2d generation

- [a] stereo 15 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b] mono 15 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

The US Apple release has a drop in sound level on one side during "by the children" in the last verse, probably a tape problem.

HELTER SKELTER [outtake]

basic recording- 18 July 1968
additional recording- none
master tape- 4 track

- [a] mono 1996?. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Edited from 12 minutes to under 5.

SEXY SADIE [take 6]

basic recording- 19 Jul 1968
additional recording- none
master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

GOOD NIGHT

basic recording- 22 Jul 1968
additional recording- 22 Jul 1968
master tape- 4 track

- [a] mono 11 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 11 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

Stereo [b] fades in; [a] does not.

WHILE MY GUITAR GENTLY WEEPS [outtake]

basic recording- 25 Jul 1968
additional recording- none
master tape- 4 track

- [a] stereo 1984 at AIR Studios, Montserrat. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This version was prepared for the *Sessions* LP in 1984. The ending has been looped to repeat into a fadeout. A tape with the real ending was played at the Abbey Road show in 1983 and has been bootlegged.

HEY JUDE [take 2]

basic recording- 29 Jul 1968
additional recording- none
master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

HEY JUDE

basic recording- 31 Jul 1968 at Trident
additional recording- 31 Jul, 1 Aug 1968 at Trident
master tape- 8 track

- [a] mono 8 Aug 1968.
UK: Apple R5722 single 1968.
US: Apple 2276 single 1968.
CD: EMI single 1989.
- [a1] mono, edited by Americom.
US: Apple/Americom M-221, 1968.
- [b] stereo 5 Dec 1969.
US: Apple SW-385 *Hey Jude* 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
UK: Apple PCS-P718 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [b1] stereo, edited.
US: Capitol SV-11245 *20 Greatest Hits*, 1982.
- [c] stereo 2006
CD: Apple 79808-2 *Love*, 2006.



Drums are mixed louder in stereo [b]. Mono [a] is 5 seconds longer than the longest appearance of [b], long fade. This song has appeared with early fades on some compilations (in stereo).

The edit for *20 Greatest Hits* was labeled as the “Short Version.” It runs 5:05. The edit for the Americom flexi-disc runs just 3:25, due to constraints of the format.

The mix made for *Love* [c], aside from lasting only 3:59, is entirely different. Most of the instruments appear “stereo reversed” throughout the first two verses (left is right, and right is left), but the recording reverses to “normal” on the chorus. The piano is also mixed in more subtly in the new mix. There is an edited from the end of verse 3 to the end of verse 4, so that the second chorus and fourth verse are missing. The backing vocals in the final refrain come in across the stereo, and Paul appears in the center instead of at the right side. Some of Paul’s scat vocal is also louder. Near the end, most of the instruments cut out briefly – leaving just Paul and the percussion. The instruments return, and the song fades, then segues into the next track.

NOT GUILTY

basic recording- 8 Aug 1968
additional recording- 9,12 Aug 1968
master tape- 4 track 2d generation

- [a] stereo 1984 at AIR Studios, Montserrat. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This version was mixed and edited for the *Sessions* LP. Comparison to another mix that has been bootlegged shows extensive editing and some use of tape loops. Among other things a short guitar solo and one line of lyric are edited out here.

MOTHER NATURE'S SON [take 2]

basic recording- 9 Aug 1968
additional recording- none
master tape- 4 track 2d generation

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

MOTHER NATURE'S SON

basic recording- 9 Aug 1968
additional recording- 20 Aug 1968
master tape- 4 track 2d generation

- [a] stereo 12 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
 - [b] mono 12 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
-

SEXY SADIE

basic recording- 13 Aug 1968

additional recording- 21 Aug 1968

master tape- 4 track 4th generation

- [a] mono 21 Aug 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
- [b] stereo 14 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

Stereo [b] has an extra tap at the start. Mono [a] lacks bass until the vocal starts.

YER BLUES

basic recording- 13 Aug 1968

additional recording- 13,14,20 Aug 1968

master tape- 4 track 2d generation

- [a] mono 14,20 Aug 1968. edited.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 20 Oct 1968. edited.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.

The 2d generation tape is an edit of two takes, each of the two tapes being itself a mix-down from the original 4-track. The edit causes an abrupt transition at the end of the guitar solos. In stereo, traces of other vocal and guitar parts can be heard throughout the song in the left channel, including something shouted over parts of the vocal and what sounds like another different guitar solo. After the edit, the trace lead vocal suggests we are hearing the first part of the song from the other take.

The edit in the mixes added the countdown intro, which is louder in mono [a]. [a] is 11 seconds longer, long fade.

The Ampex tape version is missing most of the middle of the song.

WHAT'S THE NEW MARY JANE [outtake]

basic recording- 14 Aug 1968

additional recording- 14 Aug 1968

master tape- 4 track

- [a] stereo 1984 at AIR Studios, Montserrat. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This version is not any of those prepared under John Lennon's supervision in 1968 and 1969, several of which have appeared on bootlegs, but is a new version made for the *Sessions* LP in 1984. It is not just a remix; sound effects have been introduced, and the long end section has been edited considerably. For example, none of Lennon's mixes put lines of the song into the end section.

ROCKY RACCOON [take 8]

basic recording- 15 Aug 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This shows that the intro to the standard version is an ad lib or at best had just been worked out before recording.

ROCKY RACCOON

basic recording- 15 Aug 1968

additional recording- 15 Aug 1968

master tape- 4 track 2d generation

- [a] mono 15 Aug 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 10 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.

US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

WILD HONEY PIE

basic recording- 20 Aug 1968
additional recording- 20 Aug 1968
master tape- 4 track

- [a] mono 20 Aug 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 13 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

•
Of the two vocal tracks, one is louder in [b], the other in [a].

BACK IN THE U.S.S.R.

basic recording- 22 Aug 1968
additional recording- 22,23 Aug 1968
master tape- 4 track 2d generation

- [a] mono 23 Aug 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 13 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968, Apple PCS-P718 *The Beatles 1967-1970* 1973.
US: Apple SWBO-101 *The Beatles* 1968, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46443 2 *The Beatles* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

The plane sound effects differ in [a] and [b]. Mono [a] has louder piano, a yell after the opening plane sound, and drumbeats under the closing plane sound. Stereo [b] has extra guitar chords at the start of the solo, and shouts and piano during the guitar solo.

DEAR PRUDENCE

basic recording- 28 Aug 1968 at Trident
additional recording- 28,29,30 Aug 1968 at Trident
master tape- 8 track

- [a] stereo 13 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [a1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.
- [b] mono 13 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

Stereo [a] has slightly more treble and fades to a lower volume at the end.

The Ampex edit has savaged the song, removing the second verse and the middle section (“Look around...”).

WHILE MY GUITAR GENTLY WEEPS

basic recording- 5 Sep 1968
additional recording- 6 Sep 1968
master tape- 8 track

- [a] mono 14 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 14 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968, Apple PCS-P718 *The Beatles 1967-1970* 1973.
US: Apple SWBO-101 *The Beatles* 1968, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46443 2 *The Beatles* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

This is the first 8 track recording (by anyone) at EMI Abbey Road.

The Clapton guitar remains loud in mono [a] after the solo break, not in [b]. Near the end of the fadeout only the stereo [b] has "yeah yeah yeah", even though it is a few second shorter than [a].

HELTER SKELTER

basic recording- 9 Sep 1968
additional recording- 9,10 Sep 1968
master tape- 8 track

- [a] mono 17 Sep 1968. edited.
UK: Apple PMC-7068 *The Beatles* 1968.
US: Capitol SHAL12060 *Rarities* 1980.
CD: Apple 84957-2 *The Beatles* 2009.



- [b] stereo 12 Oct 1968. edited.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.

The basic song runs about 3:10 to a pause shortly after Paul's distorted vocal, too close to the microphone. Mono [a] then is edited into more of the same take, with sound effects noises, and fades at 3:36. Stereo [b] is edited instead to a different part of the take, fading out and then back in again, with another edit, ending finally at 4:29 after Ringo shouts "I've got blisters on my fingers!"

The distorted vocal appears to be, "My baby is sleeping, ooh!, dreaming."

The Ampex edit of the song, made for the second issue of the reel-to-reel tape, is missing the fade-in at the end. The result? No blisters.

GLASS ONION

basic recording- 11 Sep 1968

additional recording- 12,13,16 Sep, 10 Oct 1968

master tape- 8 track

- [a] stereo 10 Oct 1968. edited.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [a1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.
- [b] mono 10 Oct 1968. edited.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [c] mono 26 Sep 1968.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

The edit adds the end orchestral piece. Stereo [a] is lacking Paul's added vocal "oh yeah" at the end of the break.

Mono mix [c] has various sound effects, of which only the whistle after "fool on the hill" was used in the standard mix. The orchestra was added on Oct 10 and used for the finished versions.

The second issue of the reel-to-reel tape of the American album has had two verses and a chorus edited out of the middle. Coincidentally or not, one removed verse is the one featuring the lyric, "Here's another clue for you all: the walrus was Paul."

I WILL [take 1]

basic recording- 16 Sep 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

CAN YOU TAKE ME BACK

basic recording- 16 Sep 1968

additional recording- none

master tape- 4 track

- [a] mono 16 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 17 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

A segment of this improvisation was placed between “Cry Baby Cry” and “Revolution 9;” it was recorded as a take of “I Will.” The complete recording of “Can You Take Me Back” lasted just over two minutes.

STEP INSIDE LOVE / LOS PARANOIAS [outtake]

basic recording- 16 Sep 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This was yet another digression recorded as a take of “I Will,” faded out for *Anthology* at the 2:30 mark; the complete recording is approximately 5:20 in length.

I WILL

basic recording- 16 Sep 1968
additional recording- 17 Sep 1968
master tape- 8 track 2d generation

- [a] mono 26 Sep 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 14 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

This started as 4 track and was copied to 8 track, so it's second generation. The "bass" (vocal) starts later in mono [a], after the first verse.

BIRTHDAY

basic recording- 18 Sep 1968
additional recording- 18 Sep 1968
master tape- 8 track 2d generation

- [a] mono 18 Sep 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 14 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

The last "daaaance" starts twice, maybe a double-track error or a leak from a guide vocal, as heard on stereo [b], but covered up by other sound in [a].

PIGGIES

basic recording- 19 Sep 1968
additional recording- 20 Sep, 10 Oct 1968
master tape- 8 track 2d generation

- [a] mono 11 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

- [b] stereo 11 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

The overdubs of pig sounds differ. The guitar is louder in mono [a].

HAPPINESS IS A WARM GUN

basic recording- 24 Sep 1968
additional recording- 25 Sep 1968
master tape- 8 track 2d generation

- [a] mono 26 Sep 1968. edited.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 15 Oct 1968. edited.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

The 2d generation master is an edit of (copies of) two takes with more material overdubbed. Mono [a] has tapping (organ) on the beat from the start until the drums come in, but it is soft and mixed out 4 beats earlier in [b]. In the "I need a fix" section in stereo [b], by error, although the first line was mixed out, the last "down" is just audible. Mono [a] has louder bass in the "I need a fix" section. Mono [a] has laughter near the very end, just before the last drumbeat, not heard in [b].

HONEY PIE

basic recording- 1 Oct 1968 at Trident
additional recording- 2,4 Oct 1968 at Trident
master tape- 8 track

- [a] mono 5 Oct 1968 at Trident.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 5 Oct 1968 at Trident.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

Mono [a] has the full lead guitar break, slightly shortened in [b].

SAVOY TRUFFLE

basic recording- 3 Oct 1968 at Trident
additional recording- 3,5,11,14 Oct 1968 at Trident
master tape- 8 track

- [a] mono 14 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 14 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

Mono [a] has sound effects during the instrumental break, and the lead guitar continues through the break into the refrain after it. The organ is missing from the last verse in [a].

MARTHA MY DEAR

basic recording- 4 Oct 1968 at Trident
additional recording- 4,5 Oct 1968 at Trident
master tape- 8 track

- [a] mono 5 Oct 1968 at Trident.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 5 Oct 1968 at Trident.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

This has a lot of tape hiss.

LONG, LONG, LONG

basic recording- 7 Oct 1968
additional recording- 7,8,9 Oct 1968
master tape- 8 track

- [a] stereo 10 Oct 1968.
UK: Apple PCS-7068 *The Beatles* 1968.

US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

- [b] mono 14 Oct 1968.
UK: Apple PMC-7068 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

Double-tracking starts at the first "long" in stereo [a], and at the third "long" in [b]; it sounds somewhat different thereafter. In mono [b] the rhythm guitar is softer but the lead guitar is louder, especially in the later part of the song.

I'M SO TIRED [outtake]

basic recording- 8 Oct 1968
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This version is an edit of takes 3, 6, and 9 of the song.

I'M SO TIRED

basic recording- 8 Oct 1968
additional recording- 8 Oct 1968
master tape- 8 track

- [a] mono 15 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 15 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.

Paul's harmony at the first "You'd say" is louder in mono [a]. The muttering after the song is part of this recording.

THE CONTINUING STORY OF BUNGALOW BILL

basic recording- 8 Oct 1968
additional recording- 8 Oct 1968
master tape- 8 track

- [a] stereo 9 Oct 1968. edited.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b] mono 9 Oct 1968. edited.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.

The guitar intro is one of the sample tapes included in a Mellotron, played by an unknown person (possibly Australian Eric Cook), and is part of this recording. The "eh up" after the song is also part of this recording.

WHY DON'T WE DO IT IN THE ROAD [take 4]

basic recording- 9 Oct 1968
additional recording- none
master tape- 4 track

- [a] mono 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

WHY DON'T WE DO IT IN THE ROAD

basic recording- 9 Oct 1968
additional recording- 9,10 Oct 1968
master tape- 4 track 2d generation

- [a] mono 16 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
- [b] stereo 16 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
- [b1] stereo made from [b], edited by Ampex.
US: Apple L-101 (reel tape) *The Beatles* 1969.

Mono [a] lacks handclaps in the intro.

The Ampex edit removes one of the runs-through.

JULIA [take 2]

basic recording- 13 Oct 1968

additional recording- none

master tape- 4 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

JULIA

basic recording- 13 Oct 1968

additional recording- 13 Oct 1968

master tape- 4 track

- [a] stereo 13 Oct 1968.
UK: Apple PCS-7067 *The Beatles* 1968.
US: Apple SWBO-101 *The Beatles* 1968.
CD: EMI CDP 7 46443 2 *The Beatles* 1987.
 - [b] mono 13 Oct 1968.
UK: Apple PMC-7067 *The Beatles* 1968.
CD: Apple 84957-2 *The Beatles* 2009.
-

THE BEATLES' SIXTH CHRISTMAS RECORD

basic recording- Oct-Nov 1968

additional recording- Nov 1968

master tape- 4 track

- [a] mono Dec 1968.
UK: Lyntone LYN 1743/4, 1968; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: Americom H-2041, 1968; Apple SBC-100 *The Beatles' Christmas Album*, 1971.

The group's sixth Christmas message was compiled by Kenny Everett from pieces submitted by each of the Beatles individually. For example, George recorded his message with Tiny Tim in his hotel room in New York in mid-November. The American title was "The Beatles' 1968 Christmas Record."

1969 and 1970

With mono albums being phased out, only a few songs from the end of the Beatles' collective career are known in distinct versions. Of these, the most obvious are "Get Back" (which fooled people into thinking that the album and single versions were from different takes) and "Let it Be" (each of which spotlights different instruments). With no requirement to mix for mono, and with the band now recording on eight-track machines, nearly all of the variations from this period were deliberate. A possible exception is the difference between the single and album versions of "The Ballad of John and Yoko." These differ only at the very end, where the final drumbeat is at full volume on the single.

1969 and 1970

FLY ON THE WALL [outtakes]

basic recording- 03 Jan to 31 Jan 1969 at Apple

additional recording- none

master tape- 8 track ?

Segments:

- <<conversation>>
- "Sun King" – 0:12–0:31
- "Don't Let Me Down" – 0:32–1:05
- <<conversation>>
- "One After 909" – 1:30–1:38
- <<conversation>>
- "Because I Know You Love Me So" – 2:42–4:15
- <<conversation>>
- "Don't Pass Me By" – 5:03–5:06
- "Taking a Trip to Carolina" – 5:32–5:52
- "John's Piano Piece" – 5:53–6:13
- <<conversation>>
- "Child of Nature" – 6:29–6:53
- "Back in the U.S.S.R." – 6:54–7:06
- <<conversation>>
- "Every Little Thing" – 7:20–7:30
- "Don't Let Me Down" – 7:31-7:51/8:00–8:31
- <<conversation>>
- "All Things Must Pass" – 9:00–9:38
- <<conversation>>
- ["John's Jam" – 10:07–10:26]
- <<conversation>>
- "She Came In Through the Bathroom Window" – 10:58–11:03
- <<conversation>>
- ["Paul's Bass Jam" – 11:16–11:30]
- "Paul's Piano Piece" – 12:59–13:59
- <<conversation>>
- "Get Back" – 16:01–16:15
- <<conversation>>
- "Two of Us" – 17:03–17:24
- "Maggie Mae" – 17:25–17:47
- "Fancy My Chances with You" – 17:48–18:15
- <<conversation>>
- "Can You Dig It?" – 18:39–19:10



- <<conversation>>
- "Get Back" – 19:35–20:08
- <<conversation>>

- [a] mono 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

Instead of including the documentary material in between songs – to accompany the film, the compilers of the *LIBN* album decided to add that conversation to a bonus disc – along with snippets of songs. Two of the bits, "John's Jam" and "Paul's Bass Jam," are not shown in the official track listing.

DIG A PONY [outtake]

basic recording- 22 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This take was not chosen for any of the *Get Back* albums. Like other takes, it has the "all I want is you" that was edited out of the take used on the *Let It Be* album.

SHE CAME IN THROUGH THE BATHROOM WINDOW [outtake]

basic recording- 22 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Not planned for any of the *Get Back* albums.

I'VE GOT A FEELING [outtake]

basic recording- 23 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This take has been bootlegged since 1970, because it was among the early mixes done in March. New mix?

TEDDY BOY [outtake]

basic recording- 24 and 28 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This edit starts with a Jan 28 take that was never bootlegged, and cuts into the Jan 24 take that was mixed in March for the album and bootlegged since 1970. The Jan 24 take is itself edited and does not run straight through from the point where it is joined.

TWO OF US [outtake]

basic recording- 24 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

A different take from this day was mixed in March for the album, and has been bootlegged since 1970.

MAGGIE MAE

basic recording- 24 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 26 Mar 1970.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
-

FOR YOU BLUE [outtake]

basic recording- 25 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

FOR YOU BLUE

basic recording- 25 Jan 1969 at Apple
additional recording- 8 Jan 1969 at Twickenham, 8 Jan 1970
master tape- 8 track

- [a] stereo 25 Mar 1970 (intro, 30 Mar 1970).
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple 2832 single 1970, Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [b] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

"Queen says no to pot-smoking FBI members" was recorded Jan 8 onto the filmmakers' mono soundtrack tape at Twickenham Film Studios, and it was edited onto the start of the song on March 30. It was omitted on the US single.

The Jan 1970 vocal overdub included the spoken words during the solo. The same take does not have the words in the March, 1969, mix or the *Get Back* album. Possibly the entire vocal was re-recorded.

The version created for *Let it Be...Naked* is stereo-reversed compared to the original arrangement. In addition, there is more of the acoustic guitar that is basically absent in the original mix. George's spoken vocals (from 1970) are louder here than in the original mix.

LET IT BE [outtake]

basic recording- 25 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This take was not considered for the album and was never bootlegged.

RIP IT UP / SHAKE, RATTLE AND ROLL [outtake]

basic recording- 26 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This sequence (it is really just the end of Rip It Up) was mixed in March, 1969, for the *Get Back* album, and a mono mix is also familiar from the Let It Be film. The next number performed, also mixed in 1969 and used in the film but not in *Anthology 3*, is a medley of Miss Ann, Kansas City and Lawdy Miss Clawdy. This was then followed by Blue Suede Shoes, which is part of the same track on *Anthology 3*.

BLUE SUEDE SHOES [outtake]

basic recording- 26 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Heard in mono in the film Let It Be.

DIG IT!

basic recording- 26 Jan 1969 at Apple
additional recording- 24 Jan 1969 at Apple
master tape- 8 track

- [a] stereo 27 Mar 1970. cross-faded.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.

This segment of an 8 minute song was cross-faded into "That was can you dig it . . .hark the angels come", recorded 24 Jan 1969 at Apple after a very different improvisation also featuring the words "dig it!".

THE LONG AND WINDING ROAD

basic recording- 26 Jan 1969 at Apple
additional recording- 1 Apr 1970
master tape- 8 track

- [a] stereo 26 Mar, 2 Apr 1970.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2832 single 1970, Apple AR-34001 *Let It Be* 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46447 2 *Let It Be* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [b] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.



The original performance of this take, bootlegged since 1970, is heard in mix [b] from *Anthology 3*. The standard mix [a] removes the Beatles' instrumental work and part of the vocal (the second bridge) in favor of orchestra and strings recorded in April 1970.

(This take has been redated from 31 Jan based on Mark Lewisohn's notes on *Anthology 3*. The take used in the film *Let It Be* is still dated to 31 Jan. No published evidence supports either date over the other.)

OH! DARLING [outtake]

basic recording- 27 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1996. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

GET BACK

basic recording- 27 Jan 1969 at Apple
additional recording- 28 Jan 1969 at Apple, 30 Jan 1969 at Apple (roof)
master tape- 8 track

- [a] mono 7 Apr 1969 at Olympic Sound. edited.
UK: Apple R5777 single 1969. CD: EMI single 1989.
- [b] stereo 7 Apr 1969 at Olympic Sound. edited.
UK: Apple PCSP 718 *The Beatles 1967-1970* 1973.

US: Apple 2490 single 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973, Capitol SV-12245 *20 Greatest Hits* 1982.

CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

- [c] stereo 26 Mar 1970. edited.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [d] stereo 2003
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The exact recording date is still not resolved. Lewisohn says the version with the coda as heard in [a] and [b] is from Jan 28; Sulpy and Schweighardt confirm that this is the date of the coda alone but date the body of the song to Jan 27, and I'm following that for now. This may have to be changed later.

The mono and stereo versions [a] [b] for the single are similar. After a pause, after a high "woo", they continue into a coda with half-spoken words into a fadeout. Mono [a] fades slightly longer, but [b] is heard a second longer than usual on Capitol's "20 Greatest Hits". The mono mix was first issued worldwide on a 3-inch CD single in 1989.

The take of the main body of the song actually ends with the "woo". The March 1969 stereo mix (as heard on bootleg) ends there, with off-mike talking, and continues a few seconds into silence and a guitar noise. The unreleased "Get Back" albums compiled later use the [b] from the stereo single, and, as a reprise at the end, they use more from the same take as the coda (Jan 28).

The "Phil Spector version" [c] is edited after the "woo" into speech recorded 30 Jan 1969, at the end of the last "rooftop" performance of Get Back: "(cheers) Thanks Mo. . . we hope we passed the audition". The speech at the beginning with "Rosetta" belongs there as part of the body (Jan 27?) take, as evidenced again in the March 1969 mix, but the "Sweet Loretta Fart" verse has come in from another source unknown.

For *Let it Be ... Naked*, the core of the song (as described earlier) was given a fresh remix. It came out sounding almost exactly like the single / LP version – but without a coda.

DON'T LET ME DOWN

basic recording- 28 Jan 1969 at Apple

additional recording- 7 Apr 1969 at Olympic Sound (?)

master tape- 8 track

- [a] mono 7 Apr 1969 at Olympic Sound.
UK: Apple R5777 single 1969.
CD: EMI single 1989.
- [b] stereo 7 Apr 1969 at Olympic Sound.
UK: Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2490 single 1969, Apple SW-385 *Hey Jude* 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

There appears to be a second John vocal in verse 3 (trace of another vocal) and more clearly at the very end in the fade where it seems to be John overlapping on "Can you dig it"/"Don't let me"/"Yeah"/"Don't let me down". Or is it Paul? If it's an overdub, it was perhaps added at the mix session, either live or dropped in from another tape.

The unreleased albums use a different take (Jan 22).

MAILMAN, BRING ME NO MORE BLUES [outtake]

basic recording- 29 Jan 1969 at Apple
additional recording- none
master tape- 8 track

- [a] stereo 1984 at AIR Studios, Montserrat. edited.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

This heavily edited version was made for the Sessions LP. Lines of verses and instrumental sections have been rearranged for unknown reasons.

I'VE GOT A FEELING

basic recording- 30 Jan 1969 at Apple (roof)
additional recording- none
master tape- 8 track

- [a] stereo 23 Mar 1970.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.

The talk at the end belongs, as seen in the film *Let It Be*.

I'VE GOT A FEELING [edit]

basic recording- 30 Jan 1969 at Apple (roof)
additional recording- none
master tape- 8 track

- [a] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The 2003 release combined elements of two performances, including the official one (above). For the mix, Paul Hicks and Guy Massey put most of the vocals together instead of separating them like Phil Spector had done.

ONE AFTER 909

basic recording- 30 Jan 1969 at Apple (roof)

additional recording- none

master tape- 8 track

- [a] stereo 23 Mar 1970.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [b] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The talk at the end and a bit of "A Londonderry Air" (Danny Boy) belongs, as seen in the film *Let It Be*. It was edited out for *LIBN*.

DIG A PONY

basic recording- 30 Jan 1969 at Apple (roof)

additional recording- none

master tape- 8 track

- [a] stereo 23 Mar 1970. edited.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [b] stereo 2003, edited.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The edit removed the line "All I want is ..." at the beginning and end, for reasons unknown. (This song is called "I Dig a Pony" on US albums.)

The version from *Let it Be...Naked* was edited from the same take. It, too, is absent the "All I want is ..." at the beginning and end, but also contains no concert chatter. One sour note from John was also subjected to digital pitch-correction.

DON'T LET ME DOWN

basic recording- 30 Jan 1969 at Apple (roof)

additional recording- none

master tape- 8 track

- [c] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The version from *Let it Be ... Naked* was an edit of the two rooftop takes, eliminating the mistakes that John makes with the words. As a B-side, the song was left off of the I album, but it appears on the 2003 version.

GET BACK [outtake]

basic recording- 30 Jan 1969 at Apple

additional recording- none

master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

The third rooftop take, and the end of the performance. Talk that belongs at the end ("I hope we passed the audition") is faded out in this *Anthology* version, but is heard as edited onto the end of the standard version, mix [c] (*Let It Be* album)!

LONG AND WINDING ROAD [take 27 (film take 19)]

basic recording- 31 Jan 1969 at Apple

additional recording- 30 Apr 1969, 4 Jan 1970

master tape- 8 track

- [a] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

For the revisionist project called *Let it Be ... Naked*, the compilers selected a different take of "Long and Winding Road" (rather than re-use the superior take without overdubs – which was already released on *Anthology 3*. The session tapes show that Paul kept changing the lyrics slightly and that his offerings that day were somewhat half-hearted. Although the correct version has Paul singing "Anyway, you'll never know," in this take (as for most that day) he reverts accidentally to the earlier rhyming line, "Anyway, you've always known." This version is found in the film.

LET IT BE

basic recording- 31 Jan 1969 at Apple
additional recording- 30 Apr 1969, 4 Jan 1970
master tape- 8 track

- [a] stereo 4 Jan 1970.
UK: Apple R5833 single 1970, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2764 single 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI single 1989, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
- [b] stereo 26 Mar 1970. edited.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [c] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

The "single mix" [a] uses lead guitar overdubbed April, 1969, ignoring the new lead guitar track recorded earlier the same day, while [b] uses the lead guitar overdubbed Jan 4; both use horns from January, 1970, [b] more prominently. [b] has a repeat of the last chorus edited in.

The mix made for *Let it Be ... Naked* uses parts of another take, edited to the "best" take. As such, parts of it sound different. One of the edits includes George's inferior guitar solo that appears in the film. The mix also avoids using George Martin's horn overdub and some of the guitar overdubs.

TWO OF US

basic recording- 31 Jan 1969 at Apple
additional recording- 22 Jan 1969 at Apple
master tape- 8 track

- [a] stereo 25 Mar 1970 (intro, 27 Mar 1970).
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [b] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003.

"I dig a pygmy. . .Doris gets her oats", recorded Jan 22, was edited onto the start on March 27.

Without the chatter, the same recording was remixed in 2003 for CD: *Let it Be ... Naked*.

I WANT YOU (SHE'S SO HEAVY)

basic recording- 22 Feb 1969 at Trident
additional recording- 18,20 Apr, 8,11 Aug 1969
master tape- 8 track 3d generation

- [a] stereo 20 Aug 1969. edited.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

Three takes from Feb 22 work were edited into a master (2d generation), which was overdubbed, mixed down on Apr 18 (3d generation), and overdubbed on Apr 18 and 20 and Aug 11. Different overdubs were made to the 2d generation tape Aug 8. The mix is the 3d generation for 4:37 (up to "she's so") and then the 2d generation tape, which has a white noise added Aug 8.

OLD BROWN SHOE [demo]

basic recording- 25 Feb 1969
additional recording- 25 Feb 1969
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

ALL THINGS MUST PASS [demo]

basic recording- 25 Feb 1969
additional recording- 25 Feb 1969
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

SOMETHING [demo]

basic recording- 25 Feb 1969
additional recording- none
master tape- 8 track

- [a] mono 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.



THE BALLAD OF JOHN AND YOKO

basic recording- 14 Apr 1969
additional recording- 14 Apr 1969
master tape- 8 track

- [a] stereo 14 Apr 1969.
UK: Apple R5786 single 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2531 single 1969, Apple SW-385 Hey Jude 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI single 1989, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

The single release has a loud final drumbeat; it is faded on the other releases.

OLD BROWN SHOE

basic recording- 16 Apr 1969
additional recording- 16,18 Apr 1969
master tape- 8 track

- [a] stereo 18 Apr 1969.
UK: Apple R5786 single 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2531 single 1969, Apple SW-385 Hey Jude 1970, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 90044 2 *Past Masters 2* 1988, EMI single 1989, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.

The dynamic range was greater on the single than the albums-- the solo is louder than the rest.

OH! DARLING

basic recording- 20 Apr 1969
additional recording- 20,26 Apr, 23 Jul, 8,11 Aug 1969
master tape- 8 track

- [a] stereo 12 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.

US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

OCTOPUS'S GARDEN [outtake]

basic recording- 26 Apr 1969
additional recording- 26 Apr 1969
master tape- 8 track

- [a] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

The talking at the end was edited in from another outtake.

OCTOPUS'S GARDEN

basic recording- 26 Apr 1969
additional recording- 29 Apr, 17,18 Jul 1969
master tape- 8 track

- [a] stereo 18 Jul 1969.
UK: Apple PCS-7088 *Abbey Road* 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple SO-383 *Abbey Road* 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
-

SOMETHING

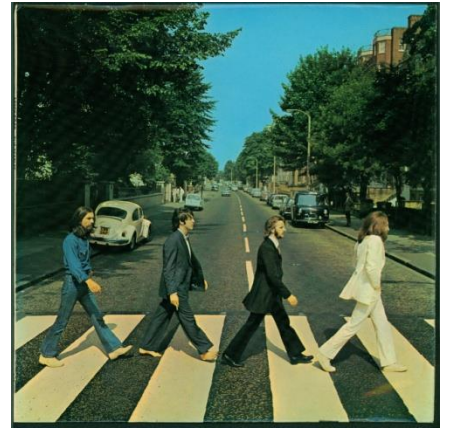
basic recording- 2 May 1969
additional recording- 5 May at Olympic Sound, 11,16 Jul, 15 Aug 1969
master tape- 8 track 2d generation

- [a] stereo 19 Aug 1969.
UK: Apple R5814 single 1969, Apple PCS-7088 *Abbey Road* 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2654 single 1969, Apple SO-383 *Abbey Road* 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987, EMI single 1989, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
-

YOU NEVER GIVE ME YOUR MONEY

basic recording- 6 May 1969 at Olympic Sound
additional recording- 1,15,31 Jul, 5 Aug 1969
master tape- 8 track

- [a] stereo 13 Aug 1969. cross-faded 21 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.



The cross-fade joins it to the next song Sun King / Mean Mr. Mustard and includes sound effects not part of either song. The sound effects in the join are the Aug 5 additional recording listed above, credited as part of this song but really a separate tape used when the cross-fade was done.

HER MAJESTY

basic recording- 2 Jul 1969
additional recording- none
master tape- 8 track

- [a] stereo 30 Jul 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

A rough edit of the medley was done Jul 30, and the piece of tape containing this song was cut out of it, from its position between Mean Mr Mustard and Polythene Pam. The piece of tape was then rescued and used for the album. The cutting, not originally intended for release, was just slightly early at both ends: the last note of Her Majesty was lost, and the crash at the beginning is the last note of Mean Mr Mustard.

GOLDEN SLUMBERS / CARRY THAT WEIGHT

basic recording- 2 Jul 1969
additional recording- 3,4,30,31 Jul, 15 Aug 1969
master tape- 8 track 3d generation

- [a] stereo 18 Aug 1969. cross-faded 19 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

The 2d generation was an edit of two takes.

The cross-fade joins this to the following song, The End; the join is in the guitar work after the last "carry that weight a long time".

HERE COMES THE SUN

basic recording- 7 Jul 1969

additional recording- 7,8,16 Jul, 6,11,15,19 Aug 1969

master tape- 8 track 2d generation

- [a] stereo 19 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple SO-383 *Abbey Road* 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987, EMI CDP 7 97039 2 *The Beatles 1967-1970*.
-

MAXWELL'S SILVER HAMMER [outtake]

basic recording- 9 Jul 1969

additional recording- none

master tape- 8 track

- stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

MAXWELL'S SILVER HAMMER

basic recording- 9 Jul 1969

additional recording- 9,10,11 Jul, 6 Aug 1969

master tape- 8 track 2d generation

- [a] stereo 12,14 Aug 1969. edited.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

The edit added an edit piece, Aug 14, to the stereo master. A few seconds were edited out of the album master on Aug 25, so the master tape of the song differs from the album-- check any future reissues.

COME TOGETHER [outtake]

basic recording- 21 Jul 1969
additional recording- none
master tape- 8 track

- stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
-

COME TOGETHER

basic recording- 21 Jul 1969
additional recording- 22,23,25,29,30 Jul 1969
master tape- 8 track

- [a] stereo 7 Aug 1969.
UK: Apple R5814 single 1969, Apple PCS-7088 *Abbey Road* 1969, Apple PCSP 718 *The Beatles 1967-1970* 1973.
US: Apple 2654 single 1969, Apple SO-383 *Abbey Road* 1969, Apple SKBO-3404 *The Beatles 1967-1970* 1973.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987, EMI single 1989, EMI CDP 7 97039 2 *The Beatles 1967-1970* 1993.
-

THE END

basic recording- 23 Jul 1969
additional recording- 5,7,8,15,18 Aug 1969
master tape- 8 track

- [a] stereo 19 Aug 1969. cross-faded 19 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.
- [b] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

The cross-fade joins this to the preceding song, Golden Slumbers / Carry That Weight. A few seconds were edited off the album master, so the master tape of the song differs from the album. Lewisohn does not specify what was cut, but a version with a longer sustained final note has turned up on bootleg; whether it is on any legitimate release is unknown.

The deliberately different *Anthology* remix has "considerably more guitar" and brings up the orchestra more at the end. It then edits hard into a sound processed from "A Day in the Life", 22 Feb 1967, which is arguably a separate item.

COME AND GET IT [outtake]

basic recording- 24 Jul 1969
additional recording- 24 Jul 1969
master tape- 8 track

- stereo 24 Jul 1969.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Presumably the stereo mix made this day; could be a new mix also.

AIN'T SHE SWEET [outtake]

basic recording- 9 Jul 1969
additional recording- none
master tape- 8 track

- stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

Recorded amongst takes for Sun King (see next).

SUN KING / MEAN MR MUSTARD

basic recording- 24 Jul 1969
additional recording- 25,29 Jul 1969
master tape- 8 track

- [a] stereo 14 Aug 1969. cross-faded 14,21 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

These two were recorded straight through. The first cross-fade joined this to the following item, Polythene Pam / She Came in through the Bathroom Window. The second joined that combined tape to You Never Give Me Your Money.

POLYTHENE PAM / SHE CAME IN THROUGH THE BATHROOM WINDOW

basic recording- 25 Jul 1969

additional recording- 25,28,30 Jul 1969

master tape- 8 track 2d generation

- [a] stereo 14 Aug 1969. cross-faded 14 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.

These two were recorded straight through. The cross-fade joins this to the preceding song, Sun King / Mean Mr Mustard.

BECAUSE

basic recording- 1 Aug 1969

additional recording- 1,4,5 Aug 1969

master tape- 8 track

- [a] stereo 12 Aug 1969.
UK: Apple PCS-7088 *Abbey Road* 1969.
US: Apple SO-383 *Abbey Road* 1969.
CD: EMI CDP 7 46446 2 *Abbey Road* 1987.
- [b] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.

The deliberately different *Anthology* version has just the vocals plus new reverb added in 1996.

THE BEATLES' SEVENTH CHRISTMAS RECORD

basic recording- Oct-Nov 1969

additional recording- Dec 1969

master tape- 4 track

- [a] mono Dec 1969.
UK: Lyntone LYN 1970/1, 1969; Apple/Lyntone LYN-2153/4 *From Then to You*, 1970.
US: Americom H-2465, 1960; Apple SBC-100 *The Beatles' Christmas Album*, 1971.

This last Christmas message was compiled by Kenny Everett from pieces, as had happened in 1969. This time John submitted the greatest number of recordings – seeming to enjoy the process most.

I ME MINE

basic recording- 3 Jan 1970

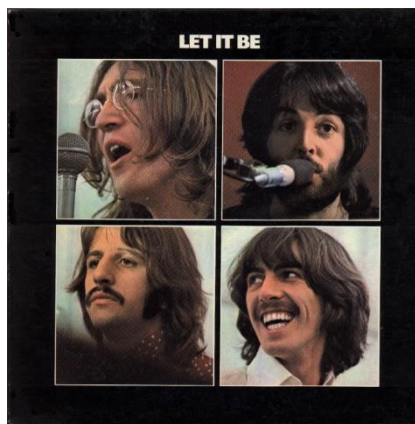
additional recording- 3 Jan, 1 Apr 1970

master tape- 8 track

- [a] stereo 23 Mar, 2 Apr 1970.
UK: Apple PXS 1 and PCS-7096 *Let It Be* 1970.
US: Apple AR-34001 *Let It Be* 1970.
CD: EMI CDP 7 46447 2 *Let It Be* 1987.
- [b] stereo 1996.
CD: Apple CDP 8 34451 2 *Anthology 3* 1996.
- [c] stereo 2003.
CD: Apple 95438 2, *Let it Be ... Naked*, 2003

The March mix extended the song by repeating segments to build another bridge and verse as heard in [a]. The *Anthology* mix [b] was done to show the original length of the recording.

The 2003 remix is similar to the *Anthology* mix but is extended as Spector had done and with the overdubs – except for Phil’s choir.



1994 and 1995

FREE AS A BIRD

basic recording- possibly 1977 at the Dakota Apartments, New York
additional recording- Feb, Mar 1994 at McCartney farm, Sussex
master tape- two 24 track tapes

- [a] stereo 1994? at [location?].
CD: Apple 34445-2 *Anthology 1* 1995, Apple C2 8 58497 *Free as a Bird* 1995.

The basic recording from 1977 was a mono cassette with voice and piano, and this 1994 version was probably made by cutting the Lennon demo of 1977 to pieces, fitting them to a mechanical drum track, and having the Beatles dub new parts over it. The Lennon track also had to be processed to bring the vocal sound up to avoid it being buried under the new sounds.

The songs are the same length on the two CDs, but on *Anthology* it starts fading sooner, making the very last part harder to hear. It also plays much louder on the "single".

REAL LOVE

basic recording- possibly 1979 at the Dakota Apartments, New York
additional recording- Feb 1995 at McCartney farm, Sussex
master tape- two 24 track tapes

- [a] stereo Jun 1995 at [location?].
CD: Apple CDP 8 34448 2 *Anthology 2* 1996, Apple C2 8 58544 *Real Love* 1996.

The John Lennon voice and piano are faded up where there is a vocal and out in between. Possibly it runs continuously in this case in the master tape reel. It is speeded up from the source.



The *Yellow Submarine* Songtrack

The First Album of Beatles Remixes

When the *Yellow Submarine* project was first conceived, the Beatles contracted to promote the film with four previously-unreleased songs. Agreements to create the film were signed in May, 1967. Those new songs were as follows: “Only a Northern Song” (recorded 13 Feb – 20 Apr 1967); “All Together Now” (12 May 1967); “It’s All Too Much” (25 May – 02 June 1967); and “Hey Bulldog” (11 Feb 1968). Of the four songs, only the first one had been recorded previously – originally intended for the album that became *Sgt. Pepper’s Lonely Hearts Club Band*; the others were all recorded with the film in mind. However, “Hey Bulldog” wound up being recorded later as a replacement for “Baby, You’re a Rich Man,” which the Beatles had decided to release as a single side instead. The Beatles believed that the four songs would be issued as an EP – perhaps together with “Yellow Submarine” and “All You Need Is Love” or one other song. Rumors came in 1968 that “Across the Universe” (recorded 04 Feb – 08 Feb 1968) was to be that additional track. However, EMI reportedly balked at the idea of releasing an EP worldwide. Extended Play releases sold well in some countries but not in others; therefore, the decision was made to expand the release to an LP. In some countries, a blurb lauding the praises of the White Album was added to the back cover, while in other countries the fanciful liner notes by Dan Davis appeared; these had been written for the American album.

Dan Davis had a background in education, having taught in schools in Philadelphia before he moved to Los Angeles. Perhaps that gave him the perfect background to write the liner notes for *Yellow Submarine*. He worked for Capitol from 1964 to 1989, with a brief period of separation from the company during the 1980’s. Davis took several other positions in the music industry after he left Capitol, eventually becoming the president of Gold Circle Label Group.

The soundtrack album was originally scheduled for release in July, 1968, along with the film, and in the USA it was assigned the Capitol catalog number of ST-2957. The Beatles were in the midst of preparing their new full-length record, and so the release date for *Yellow Submarine* was pushed back to November. The number 2957 was given to another release, John W. Anderson’s *Kassandra*, which was released during the third week of October, 1968. When it began to look like *Yellow Submarine* would have an imminent release, on October 14 the soundtrack album was renumbered as ST-3354. This would have placed it in the Apple series of albums. However, George Martin’s work on both sides of the album was clearly going to continue past the point where EMI would be able to release the record before the end of the year. The renumbering of *Yellow Submarine* had not finished, for the album’s release date was pushed back again – this time to January. The number 3354 was given away to Jackie Lomax’s album, *Is This What You Want?*, and *Yellow Submarine* was reassigned the catalog number SW-153 on November 15th – the number that it bore when the album was released on January 13, 1969.

The original soundtrack album was a grander success than had been anticipated, with the album being stuck at number two behind *The Beatles* (Apple SWBO-101) on the US charts and topping at number three on the British charts. Fans loved the movie and bought the soundtrack album. The project also spawned what is reputed to be the first all-color paperback book in the industry. A normal paperback sold for 35 cents, but the special all-color *Yellow Submarine* paperback book had no trouble selling copies for 95 cents each.

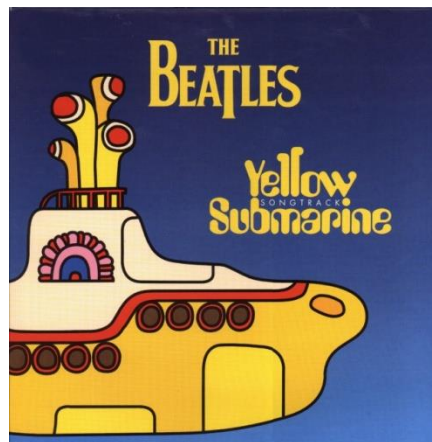
Yellow Submarine was the first single-pocket Beatles album released by Capitol in the USA having both slicks in color. Capitol was gradually getting away from the practice of using black-and-white slicks for

the back covers. The practice was a cost-cutting maneuver but was less attractive than full color. As a result of this practice, Capitol albums usually had smaller (less expensive) color front slicks that pasted onto larger black-and-white back slicks. One of the first indicators of the change in policy came on Steve Miller's *Sailor* album (ST-2984), which came out in October, 1968. That album featured two color slicks, with the larger slick as the front cover. Capitol's ubiquitous filing information and "dot" appeared on top of that album's color front slick, but by the time *Yellow Submarine* was released the dots were on the way out.

Due to legal wrangling, *Yellow Submarine* was not released on videotape until MGM/UA was able to put it out on VHS tape and Laser VideoDisc in 1987. That release was a dub from an original American print – which prints were without the "Hey Bulldog" sequence. It also featured a rechanneled stereo "enhanced soundtrack" of what had been a mono recording. Subafilms, the company made for the purpose of creating the film, objected to the video release by MGM/UA. A lawsuit was filed by Subafilms against MGM/UA (and its licensee, Warner Home Video) in late 1988. The district court found that MGM/UA only had the rights to distribute *Yellow Submarine* by television and in theaters – not through home video sales. The movie was deleted from the catalog by 1991. However, MGM/UA appealed the decision, and the Ninth Circuit Court of Appeals sided with them against Subafilms – overturning other precedents in so doing. That reversal occurred in May, 1994. Subafilms attempted to appeal to the US Supreme Court; their petition was denied that November. The VP for Feature Post-Production at MGM/UA, Bruce Markoe, stated later that in 1995 he wanted to restore the film, but the legal squabbles were still overshadowing that desire. He held discussions with Apple's Neil Aspinall about the potential upgrade. This soon led to a tremendous restoration project.

By 1997, the *Yellow Submarine* film had been released for home consumption only once. The quality of the video release had been acceptable but not excellent. For the movie's 30th anniversary release, the decision was made to use modern technology to restore the film to the highest possible quality. Discussions were then held about the possibility of releasing the movie in theaters in 1999, a move that substantially to the point that better.

At first, that release was going perhaps to a single theater! But all around the project had other assorted memorabilia. A scheduled for release in the "Celebrating the Century" set. scheduled for release in the persuasion the US Postal the release until the week that the renewed *Yellow Submarine* movie premiered. Furthermore, their representative "Beatles" image would promote the *Yellow Submarine* film.



to be extremely limited -- as the design expanded, people ideas for toys, posters, and Beatles stamp had been United States as part of the The set for the 1960's had been Summer, but with a bit of Service decided to hold back

The re-release evolved into a huge event, and so the soundtrack came to be entirely remixed for 5.1 "surround" sound. Rather than use the standard audio mixes of the film's songs, EMI decided to remix every song in the film. Why waste a remix on a movie soundtrack alone? They soon announced the release of a *Songtrack* that would contain not just the songs that the Beatles had submitted as an EP release but also the remaining tracks that appeared in *Yellow Submarine*. Every song on this new album was remixed in its entirety.

The following table illustrates in brief the differences between the common stereo mixes and the 1999 *Songtrack* remixes.

Selection	From LP	Original Mix	<i>Songtrack</i> Mix
Side One: "Yellow Submarine"	<i>Revolver</i> and <i>Yellow Submarine</i>	The vocals are mixed to the right, with most of the instruments on the left side of the recording. When the water sounds appear, they are centered. The backing vocal on this stereo mix comes in abruptly during the third verse, at "...one of us."	The lead vocals are centered. When the water sounds come in, they pan from side to side. The sound effects and backing vocals appear in both the left and right channels. During the third verse, the backing vocals pan around to mono. The edit going into the third verse is abrupt, as it is in the mono mix.
"Hey Bulldog"	<i>Yellow Submarine</i>	Instruments include piano (left) and bass (center). Lead and backing vocals appear on the right side. During the chorus, John's lead vocal is double-tracked. The clowning around that comes in during the solo in the middle appears on the right side. When John and Paul ad-lib talking and barking at the end of the song, it comes in on the vocal track (on the right side). The instruments drop in volume until they begin shouting, in order to allow the listener to hear the talking.	The piano is mixed to the center-left during the introduction. The bass is mostly alone on the right side. The vocals are centered on the verses and double tracked (left and right) on the chorus. The shouting that comes in during the guitar solo is mixed into both channels. The instruments do not lose volume during the talking at the end. Finally, the song is slightly longer.
"Eleanor Rigby"	<i>Revolver</i>	The lead vocal appears on one side; when the double tracking comes in, it is on the opposite side of the recording. Going into the first verse, the double-tracking continues briefly into "Elean--;" this does not happen in the mono mix. The instrumentation (string quartet) is mixed together in the center of the recording.	The lead vocal appears centered on the verses, and double-tracked on the chorus – without the mixing artifact on the first verse. Not being confined to four track tape, the strings appear separated throughout the recording.
"Love You To"	<i>Revolver</i>	The sitar is centered along with the tabla. A tambura appears double-tracked on the left and right.	The instruments are mixed farther back. The tabla is at the left side. There is slight added reverb. The separation of the instruments is most notable on the outro.
"All Together Now"	<i>Yellow Submarine</i>	The acoustic guitar is at the left with a horn (where it appears) with reverb added to the guitar to spread the recording. Harmonica and an additional vocal come in at the left side also. The backing vocals and bass are centered, along with the handclaps (where they	The guitar and horn are at the left, with reverb. Drums are at right. Harmonica is at left. Backing vocals are spread around the recording. Lead vocal is centered along with a harmony vocal. Where the handclaps appear, they are in the right channel.

		appear). Paul's lead vocal is at the right side. There is a ringing noise that enters in the second verse.	
"Lucy in the Sky With Diamonds"	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	A tambura appears by itself during the intro, with added reverb. John's lead vocal is centered and phased; the backing vocals are also centered. The bass is centered. The drums on the chorus are at the left side. The lead guitar is on the right.	The tambura is nearly centered. Some phasing has been added, apparently with the intent to make it sound like the mono mix, but it is still sparse; some vocals echo into the left channel. The bass is centered. The percussion and drums appear in the center. now, as does an ominous piano thud right before the "cellophane flowers" line. The backing vocals are spread around the recording. The song has a longer fade.
"Think For Yourself"	<i>Rubber Soul</i>	The fuzz bass is at the right side. The lead and backing vocals are at the left, double-tracked into the right. The drums and bass are on the right.	The fuzz bass is at the right side. George's vocal is at the left, double-tracked into the right. The drums and tambourine are centered.
"Sgt. Pepper's Lonely Hearts Club Band"	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	The lead guitar and lead vocal are placed at the right, and the drums and bass are centered. When the applause comes in, it appears at the left side, where the brass section also appears. The vocal harmonies begin the song at the left but they gradually move towards the center in the middle of the song.	The lead guitar is at the right. Horns come in across the stereo image. Crowd sounds appear all around. The chorus vocals are spread left and right. Paul's lead vocal is centered.
"With a Little Help From My Friends"	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	"Billy Shears" appears at the right. The crowd noises are soft – not overwhelming. The percussion, bass and guitar are at the right side. The harmonies on the chorus are at the left side. The answering vocals on the verses are nearly centered.	"Billy Shears" comes in centered, with the guitar at the right. Ringo's lead vocal is centered. Backing vocals are spread widely left/right, except on the chorus, where they also appear centered.
Side Two: "Baby, You're a Rich Man"	<i>Magical Mystery Tour</i>	The bass is centered in the stereo mix. The vocals and handclaps are also centered. Piano and percussion is at the right, and the clavoline appears to move around.	The bass is at the left. The lead vocals are centered. Backing vocals spread across the image, left and right. Drums are centered and soft, then louder at the left. The clavoline is center-left and soft.
"Only a Northern Song"	<i>Yellow Submarine</i>	This is a Duophonic mix made by adding artificial double-tracking to a mono recording.	This is a stereo mix, with the lead vocals double-tracked across the stereo image (left and centered). Some horns come in at the right, while others are centered. There is a piano at the right. Some

			percussion pans across the stereo image. There are backing vocals at the right. The drums are mainly centered. Handclaps, where they appear are center-right. The cacophonous features are somewhat more subdued.
"All You Need Is Love"	<i>Magical Mystery Tour and Yellow Submarine</i>	The piano and the harpsichord are in the left channel on the stereo. Horns appear at the right. The "love" vocals are at the left. The strings are also in the right channel. The double-tracked lead vocal is centered. The bass and guitar solo are also centered.	The horns are spread around the intro. The strings come in at the right, but more come in later just left of center. The "love" vocals are louder on the intro, dominating that portion of the intro. The lead vocals are centered and softer. The vocals are left and right on the chorus. The lead guitar solo is centered. The horns are softer during the chorus. Handclaps are centered and left. The fade is about the same.
"When I'm Sixty-Four"	<i>Sgt. Pepper's Lonely Hearts Club Band</i>	The woodwinds are in the right channel; harmony vocals come in at the right when they appear. The bass and percussion are centered with the piano. The lead vocal is at the left. The bell sounds are at the left when they occur.	The woodwinds are at the right, mixed forward. The lead vocals and the harmonies are centered, along with his bass and Ringo's percussion. The piano is at the left with the bell sounds.
"Nowhere Man"	<i>Rubber Soul</i>	The vocals on the verses are at the right, echoed into the left. Electric guitars are also in the left channel. The acoustic guitars are in the left and are echoed. These are at a very high register, particularly on the proper release (MFSL cassette).	The vocals on the verses are spread around the stereo image. John is at the left and right during the chorus. Lead guitar is at the right; acoustic guitar is centered. The intent to mix the acoustic guitars into high register has been abandoned; they appear faint.
"It's All Too Much"	<i>Yellow Submarine</i>	The spoken intro is at the left ("too you're much?"), while the guitar is centered. The drums, bass, and organ are all centered. All of the vocals and handclaps in the body of the song appear in both channels, thanks to ADT. The brass section, when it comes in, is mixed to the right. The fadeout produces a swirling effect.	The spoken intro is at least slightly left. The organ is at the left. Handclaps are placed across the image. Horns are double-tracked from the left into the right. The cowbell is less prominent. Bass and drums are in the center. The vocals are double-tracked left and right. Some of the horn work is fainter. The bass sound that appears in the middle of the song is placed in the right channel. The song seems to fade out slightly quicker.

In some cases, the new mixes appear to show what a genius George Martin had been back in the sixties. Sometimes, for example, certain tracks were intended to blend together in a mix, and the *Songtrack* remix rethinks that intent. "Lucy in the Sky With Diamonds," "Baby, You're a Rich Man," "Nowhere

Man,” and to a lesser extent other songs are superior in their original mixes. However, the *Songtrack* has clear strengths as well. In particular, the treatments of “Eleanor Rigby” and “Only a Northern Song” are noteworthy.

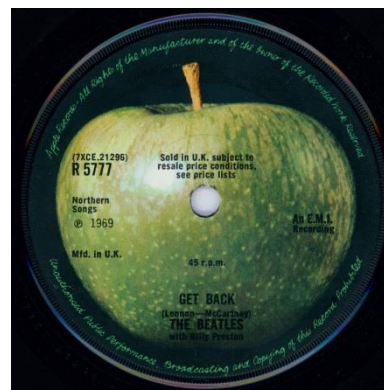
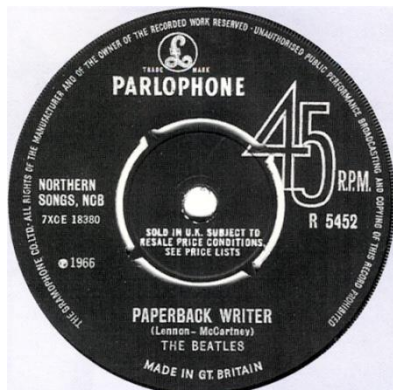
The worst feature of the *Songtrack* is probably its cover, which is simply blasé. There is a fine collage in the booklet that reminds one much more of a Beatles record. Since this is an article about mixes and remixes, however, no more about the cover needs to be said. The Yellow Submarine *Songtrack* gave listeners a wholly new way to listen to that record’s songs and opened the door for future remixing, such as the spectacular work on the *Love* album.

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Selected Discographies

United Kingdom: Albums 1962-1970

<i>Please Please Me</i>	Parlophone PMC-1202 (mono) Parlophone PCS-3042 (stereo)	Released: 22 March / 26 April 1963
<i>With the Beatles</i>	Parlophone PMC-1206 (mono) Parlophone PCS-3045 (stereo)	Released: 22 November 1963
<i>A Hard Day's Night</i>	Parlophone PMC-1230 (mono) Parlophone PCS-3058 (stereo)	Released: 10 July 1964
<i>Beatles for Sale</i>	Parlophone PMC-1240 (mono) Parlophone PCS-3062 (stereo)	Released: 4 December 1964
<i>Help!</i>	Parlophone PMC-1255 (mono) Parlophone PCS-3071 (stereo)	Released: 6 August 1965
<i>Rubber Soul</i>	Parlophone PMC-1267 (mono) Parlophone PCS-3075 (stereo)	Released: 3 December 1965
<i>Revolver</i>	Parlophone PMC-7009 (mono) Parlophone PCS-7009 (stereo)	Released: 5 August 1966
<i>A Collection of Beatles Oldies</i>	Parlophone PMC-7016 (mono) Parlophone PCS-7016 (stereo)	Released: 10 December 1966
<i>Sgt. Pepper's Lonely Hearts Club Band</i>	Parlophone PMC-7027 (mono) Parlophone PCS-7027 (stereo)	Released: 1 June 1967
<i>The Beatles First</i>	Polydor Special 236201	Released 4 August 1967
<i>The Beatles</i>	Apple PMC-7067/8 (mono) Apple PCS-7067/8 (stereo)	Released: 22 November 1968
<i>Yellow Submarine</i>	Apple PMC-7070 (mono) Apple PCS-7070 (stereo)	Released: 13 January 1969
<i>Abbey Road</i>	Apple PCS-7088	Released: 26 September 1969
<i>Let It Be</i>	Apple PXS-1 (PCS-7096)	Released: 8 May 1970
<i>From Then to You</i>	Apple LYN-2153/4	Released: December 1970

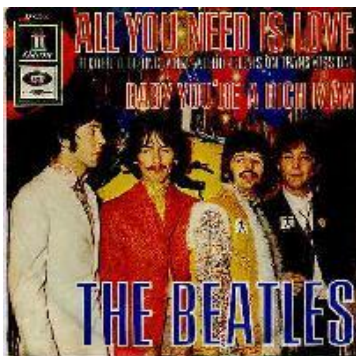


United Kingdom: Singles [and 2 EP's] 1962-1970

"My Bonnie"/"The Saints"	Polydor NH-66833	Released: 5 January 1962
"Love Me Do"/"P.S. I Love You"	Parlophone R-4949	Released: 5 October 1962
"Please Please Me"/"Ask Me Why"	Parlophone R-4983	Released: 11 January 1963
"From Me to You"/"Thank You Girl"	Parlophone R-5015	Released: 11 April 1963
"She Loves You"/"I'll Get You"	Parlophone R-5055	Released: 23 August 1963
"I Want to Hold Your Hand"/"This Boy"	Parlophone R-5084	Released: 29 November 1963
"Sweet Georgia Brown"/"Nobody's Child"	Polydor NH-52906	Released: 31 January 1964 (import)
"Why"/"Cry for a Shadow"	Polydor NH-52275	Released: 28 February 1964
"Can't Buy Me Love"/"You Can't Do That"	Parlophone R-5114	Released: 20 March 1964
Long Tall Sally (EP)	Parlophone GEP-8931	Released: 26 June 1964
"Ain't She Sweet"/"Take Out Some Insurance"	Polydor NH-52317	Released: 5 June 1964
"A Hard Day's Night"/"Things We Said Today"	Parlophone R-5160	Released: 10 July 1964
"I Feel Fine"/"She's a Woman"	Parlophone R-5200	Released: 27 November 1964
"Ticket to Ride"/"Yes It Is"	Parlophone R-5265	Released: 9 April 1965
"Help!"/"I'm Down"	Parlophone R-5305	Released: 23 July 1965
"Day Tripper"/"We Can Work It Out"	Parlophone R-5389	Released: 3 December 1965
"Paperback Writer"/"Rain"	Parlophone R-5452	Released: 10 June 1966
"Yellow Submarine"/"Eleanor Rigby"	Parlophone R-5493	Released: 5 August 1966
"Strawberry Fields Forever"/"Penny Lane"	Parlophone R-5570	Released: 17 February 1967
"All You Need Is Love"/"Baby, You're a Rich Man"	Parlophone R-5620	Released: 5 July 1967
"Hello, Goodbye"/"I am the Walrus"	Parlophone R-5655	Released: 24 November 1967
<i>Magical Mystery Tour</i> (EP)	Parlophone MMT-1 (mono) Parlophone SMMT-1 (stereo)	Released: 8 December 1967
"Lady Madonna"/"The Inner Light"	Parlophone R-5675	Released: 15 March 1968
"Hey Jude"/"Revolution"	Apple R-5722	Released: 30 August 1968
"Get Back"/"Don't Let Me Down"	Apple R-5777	Released: 15 April 1969
"The Ballad of John and Yoko"/"Old Brown Shoe"	Apple R-5786	Released: 30 May 1969
"Something"/"Come Together"	Apple R-5814	Released: 31 October 1969
"Let It Be"/"You Know My Name"	Apple R-5833	Released: 6 March 1970

Germany: Albums 1962-1970

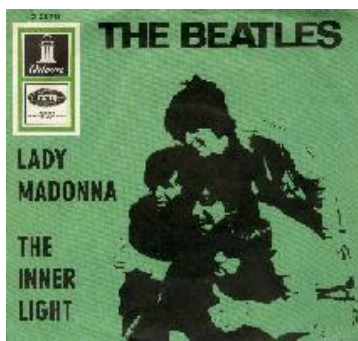
<i>My Bonnie</i>	Polydor LPHM-46-612 Polydor SLPHM-237-112	Released: June 1962
<i>With the Beatles</i>	Odeon O 83-568 (mono) Odeon STO 83-568 (stereo)	Released: October 1963
<i>Please Please Me (Die Beatles)</i>	Hör Zu HZE-117 Hör Zu SHZE-117	Released: March 1964
<i>Beatles Beat</i>	Odeon O 83-692 (mono)	Released: April 1964
<i>Please Please Me (UK cover)</i>	Odeon ZTOX-5550	Export 1964
<i>Beatles Second Album</i>	Odeon ZTOX-5558	Export 1964
<i>Beatles' First</i>	Polydor 46-432 (mono) Polydor 237-632 (stereo)	Released: June 1964
<i>A Hard Day's Night</i>	Odeon O 83-739 (mono) Odeon STO 83-739 (stereo)	Released: August 1964
<i>Something New</i>	Odeon O 83-756 (mono) Odeon STO 83-756 (stereo)	Released: November 1964
<i>Beatles For Sale</i>	Odeon SMO 83-790	Released: December 1964
<i>Beatles '65</i>	Odeon SMO 83-917	Released: 1965
<i>Beatles Greatest</i>	Odeon SMO 83-991	Released: 1965
<i>Help!</i>	Hör Zu SHZE 162	Released: August 1965
<i>Rubber Soul</i>	Odeon SMO 84-066	Released: December 1965
<i>Revolver</i>	Odeon/Hör Zu SHZE-186	Released: August 1966
<i>Sgt. Pepper's Lonely Hearts Club Band</i>	Odeon/Hör Zu SHZE-401	Released: June 1967
<i>The Beatles</i>	Apple SMO 2051/2	Released: December 1968
<i>Yellow Submarine</i>	Apple SMO 74-585	Released: January 1969
<i>Abbey Road</i>	Apple 1C062-04243	Released: October 1969
<i>A Collection of Beatles Oldies</i>	Odeon 1C062-04258	Released: 1969
<i>Hey Jude!</i>	Apple 1C062-04348	Released: February 1970
<i>Let It Be</i>	Apple 1C062-04433	Released: May 1970
<i>Magical Mystery Tour</i>	Apple SHZE-327	Released: December 1971; true stereo February 1972.



Germany: Singles [and 2 EP's] 1961-1970

"My Bonnie" (rock)/"The Saints"	Polydor NH 24-673	Released: October 1961
"My Bonnie" (twist)/"The Saints"	Polydor NH 24-673	Released: January 1962
Ya-Ya (EP)	Polydor EPH 21-485	Released: October 1962
Please Please Me/Love Me Do	Odeon O 22-396	Released: March 1963
From Me to You/Thank You Girl	Odeon O 22-416	Released: April 1963
She Loves You/I'll Get You	Odeon O 22-554	Released: August 1963
Twist and Shout/Boys	Odeon O 22-581	Released: September 1963
I Want to Hold Your Hand/This Boy	Odeon O 22-623	Released: November 1963
It Won't Be Long/Money	Odeon O 22-638	Released: December 1963
Misery/Ask Me Why	Odeon O 22-633	Released: January 1964
Komm Gib Mir Deine Hand/Sie Liebt Dich	Odeon O 22-671	Released: March 1964
All My Loving/I Wanna Be Your Man	Odeon O 22-681	Released: March 1964
"My Bonnie"/"The Saints"	Polydor 52-273	Released: March 1964
"Why"/"Cry for a Shadow"	Polydor 52-275	Released: March 1964
Can't Buy Me Love/You Can't Do That	Odeon O 22-697	Released: April 1964
"Ain't She Sweet"/"Take Out Some Insurance "	Polydor 52-317	Released: April 1964
"Sweet Georgia Brown"/"Skinny Minny"	Polydor 52-324	Released: April 1964
Do You Want to Know a Secret?/Little Child	Odeon O 22-710	Released: April 1964
Please Mr. Postman/Hold Me Tight	Odeon O 22-741	Released: May 1964
I Call Your Name/Long Tall Sally	Odeon O 22-745	Released: June 1964
Hard Day's Night/Things We Said Today	Odeon O 22-760	Released: July 1964
I'll Cry Instead/A Taste of Honey	Odeon O 22-789	Released: July 1964
And I Love Her/I Should Have Known Better	Odeon O 22-792	Released: August 1964
Tell Me Why/If I Fell	Odeon O 22-797	Released: September 1964
Matchbox/I Saw Her Standing There	Odeon O 22-820	Released: September 1964
Slow Down/I'm Happy Just to Dance With You	Odeon O 22-838	Released: October 1964
I Feel Fine/She's a Woman	Odeon O 22-851	Released: December 1964
No Reply/Eight Days a Week	Odeon O 22-893	Released: February 1965
Rock and Roll Music/I'm a Loser	Odeon O 22-915	Released: February 1965
Ticket to Ride/Yes It Is	Odeon O 22-950	Released: April 1965
Kansas City/I Don't Want to Spoil the Party	Odeon O 22-999	Released: June 1965
Help!/I'm Down	Odeon O 23-023	Released: July 1965
Yesterday/Act Naturally	Odeon O 23-031	Released: September 1965

We Can Work It Out/Day Tripper	Odeon O 23-122	Released: December 1965
Michelle/Girl	Odeon O 23-152	Released: January 1966
Nowhere Man/What Goes On?	Odeon O 23-171	Released: March 1966
Paperback Writer/Rain	Odeon O 23-210	Released: June 1966
Yellow Submarine/Eleanor Rigby	Odeon O 23-260	Released: August 1966
Strawberry Fields Forever/Penny Lane	Odeon O 23-436	Released: February 1967
All You Need is Love/Baby, You're a Rich Man	Odeon O 23-560	Released: July 1967
Hello Goodbye/I am the Walrus	Odeon O 23-660	Released: November 1967
Magical Mystery Tour (EP)	Odeon SMO 31-501/2	Released: December 1967
Lady Madonna/The Inner Light	Odeon O 23-733	Released: March 1968
Hey Jude/Revolution	Odeon O 23-880	Released: August 1968
Ob-la-di Ob-la-da/While My Guitar Gently Weeps	Apple O 24-004	Released: January 1969
Get Back/Don't Let Me Down	Apple 1C006-04084	Released: April 1969
Ballad of John and Yoko/Old Brown Shoe	Apple 1C006-04108	Released: May 1969
Something/Come Together	Apple 1C006-04266	Released: October 1969
Let it Be/You Know My Name	Apple 1C006-04353	Released: March 1970
Long and Winding Road/For You Blue	Apple 1C006-04514	Released: May 1970



Beatles Albums Around the World

Such was the name of Nicholas Schaffner's section (on pages 210 and 211 of *Beatles Forever*) identifying a few unique and nearly unique compilations from "eight major markets." These albums were a reflection of a changing marketing strategy. Back in the 1960's, few musical performers had done world tours. Artists didn't realize that every record-company affiliate marketed singles, EP's, and albums to its audience however they saw fit. Rock-and-roll records, in particular, were not viewed as art. They were product to be marketed and sold.

In the United States, Capitol Records got blamed for doing what every record company in every country was doing. By way of example, Frank Sinatra released a British album in 1962 called *Singing and Swinging* (Capitol-UK W-20652). After Frank moved on to his own label (Reprise), Capitol-UK put out this album that was unique there. The German Sinatra LP, *Frankie Boy* (Capitol/Hör Zu SHZE-113) was also unique. Quite similarly, the Rolling Stones catalog was treated differently by London-USA than by Decca-UK. This was the norm rather than the exception and represented each affiliate trying to be as effective as possible.

During the Beatle period, France preferred EP's over singles. Apart from jukebox and export singles, there were no Beatles singles on the French Odeon label until "All You Need is Love" in 1967. On the other hand, French Odeon served up over 30 EP's to the buying public – most containing "new" content in the manner that singles would have done in other countries. Between 1963 and 1970, Japanese Odeon offered fans nearly two dozen singles that were not available in Great Britain – more than any other EMI affiliate.

In a few countries (notably India, the Philippines, and Colombia), 78 RPM singles were still available when the Beatles became popular. Not only could Beatles fans in the Philippines buy singles from the British catalog as 78's; they could buy over a dozen that were unique to the Philippines. Again this marketing was the rule rather than the exception.

It should be no surprise now that it was not merely Capitol-USA that was packaging up their own albums for local fans to buy. No! Everyone was doing that very same thing. On the following list, expanded from Schaffner's to include more countries, you'll see just how widespread the practice was. In each case, we have included only the original catalog number.

ARGENTINA:

The Beatles Odeon Pops Star Line DMO-55506, (1965):
Ticket to Ride; From Me to You; Thank You Girl; She's a Woman; I Feel Fine; Long Tall Sally / She Loves You; I'll Get You; I Want to Hold Your Hand; This Boy; Slow Down; Matchbox.

Por Siempre Beatles Odeon Pops SLDS-2200, (1971)
Day Tripper; Yes it Is; I'm Down; The Fool on the Hill; Strawberry Fields Forever; We Can Work it Out / Your Mother Should Know; Penny Lane; Baby, You're a Rich Man; I Call Your Name; The Inner Light; Blue Jay Way.



AUSTRALIA:

Greatest Hits Parlophone PMCO-7533, (October 1966):

Please Please Me; From Me to You; She Loves You; I'll Get You; I Want to Hold Your Hand; Love Me Do; I Saw Her Standing There / Twist and Shout; Roll Over Beethoven; All My Loving; Hold Me Tight; Can't Buy Me Love; You Can't Do That; Long Tall Sally.

Greatest Hits, Vol. 2 Parlophone PCSO-7534, (February 1967):

A Hard Day's Night; Boys; I Should Have Known Better; I Feel Fine; She's a Woman; Till There Was You; Rock and Roll Music / Anna; Ticket to Ride; Eight Days a Week; Help!; Yesterday; We Can Work it Out; Day Tripper.

The Essential Beatles Apple TVSS-8, (December 1971):

Love Me Do; Boys; Long Tall Sally; Honey, Don't; PS I Love You; Baby, You're a Rich Man; All My Loving; Yesterday; Penny Lane / Magical Mystery Tour; Norwegian Wood; With a Little Help from my Friends; All You Need is Love; Something; Ob-La-Di, Ob-La-Da; Let it Be.

BRAZIL:

Beatlemania Odeon MOFB-274, (January 1964):

I Want to Hold Your Hand; It Won't Be Long; All I've Got to Do; Little Child; Don't Bother Me; Please Mister Postman / She Loves You; Roll Over Beethoven; You Really Got a Hold on Me; I Wanna Be Your Man; Devil in Her Heart; I Saw Her Standing There.

The Beatles Again Odeon MOFB-287, (April 1964):

Please Please Me; Boys; Twist and Shout; From Me to You; Baby, It's You; I'll Get You / Hold Me Tight; Money; Do You Want to Know a Secret; All My Loving; Love Me Do; Can't Buy Me Love.

Beatles '65 Odeon MOFB-317, (January 1965):

Rock and Roll Music; Kansas City; I'm a Loser; No Reply; Mr. Moonlight; I'll Follow the Sun / Eight Days a Week; Honey Don't; What You're Doing; Everybody's Trying to Be My Baby; I Don't Want to Spoil the Party; Words of Love.

Beatles For Ever Apple SBTL-1017, (1972)

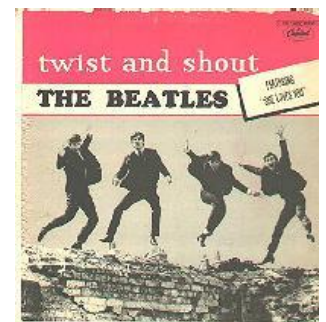
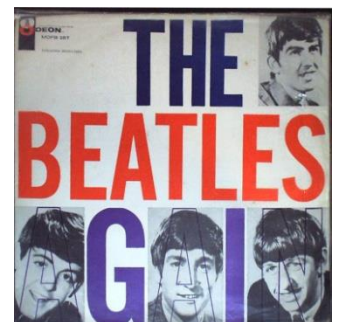
Same contents as the Argentine LP with the title *Por Siempre Beatles*.

CANADA:

Twist and Shout Capitol T-6054, (February 1964):

Anna; Chains; Boys; Ask Me Why; Please Please Me; Love Me Do; From Me to You / PS I Love You; Baby It's You; Do You Want to Know a Secret; A Taste of Honey; There's a Place; Twist and Shout; She Loves You.

Long Tall Sally Capitol T-6063, (May 1964):



I Want to Hold Your Hand; I Saw Her Standing There; You Really Got a Hold on Me; Devil in Her Heart; Roll Over Beethoven; Misery / Long Tall Sally; I Call Your Name; Please Mister Postman; This Boy; I'll Get You; You Can't Do That.

COLOMBIA:

Volume 4 Odeon ET-100359, (September 1964):

A Hard Day's Night; I Should Have Known Better; If I Fell; I'm Happy Just to Dance With You; And I Love Her; Tell Me Why / Any Time at All; I'll Cry Instead; Things We Said Today; When I Get Home; I'll Be Back; Komm, Gib Mir Deine Hand.

Beatles '65 (Vol. 3) Odeon ET-100382, (April 1965):

Love Me Do; Twist and Shout; Anna; Chains; Boys; Ask Me Why / Please Please Me; PS I Love You; Baby It's You; A Taste of Honey; Do You Want to Know a Secret; I Feel Fine.

DENMARK:

Hottest Hits Parlophone PMCS-306, (April 1965):

I Feel Fine; I Call Your Name; I'll Get You; From Me to You; This Boy; She Loves You / Long Tall Sally; Thank You Girl; Matchbox; She's a Woman; Slow Down; I Want to Hold Your Hand.

FRANCE:

14 Plus Grands Succès Odeon OSX-231, (September 1965):

From Me to You; Please Please Me; She Loves You; Twist and Shout; I Saw Her Standing There; I Want to Hold Your Hand; All My Loving / Roll Over Beethoven; Can't Buy Me Love; A Hard Day's Night; I Feel Fine; She's a Woman; Eight Days a Week; Rock and Roll Music.

GERMANY:

Beatles Beat Odeon O-83-692, (April 1964):

She Loves You; Thank You Girl; From Me to You; I'll Get You; I Want to Hold Your Hand; Hold Me Tight / Can't Buy Me Love; You Can't Do That; Roll Over Beethoven; Till There Was You; Money; Please Mister Postman.

The Beatles' Greatest Odeon SMO-83-991, (June 1965):

I Want to Hold Your Hand; Twist and Shout; A Hard Day's Night; Eight Days a Week; I Should Have Known Better; Long Tall Sally; She Loves You / Please Mister Postman; I Feel Fine; Rock and Roll Music; Ticket to Ride; Please Please Me; It Won't Be Long; From Me to You; Can't Buy Me Love; All My Loving.

HOLLAND:

Beatles' Greatest Parlophone OMHS-3001, (1967):



Same contents as the German LP with the same title. The LP had been issued in the Netherlands with the German catalog number in 1965.

ITALY:

The Beatles in Italy Parlophon PMCQ-31506, (July 1965):

Long Tall Sally; She's a Woman; Matchbox; From Me to You; I Want to Hold Your Hand; Ticket to Ride / This Boy; Slow Down; I Call Your Name; Thank You Girl; Yes it Is; I Feel Fine.

ISRAEL:

The Beatles in Italy Parlophon PMCQ-31506, (1965):

Same contents as the Italian LP with the same title and number.

Beatles' Greatest Parlophone OMHS-3001, (1970):

Same contents as the German LP with the same title.

JAPAN:

Meet the Beatles Odeon OR-7041, (April 1964):

I Want to Hold Your Hand; She Loves You; From Me to You; Twist and Shout; Love Me Do; Baby It's You; Don't Bother Me / Please Please Me; I Saw Her Standing There; PS I Love You; Little Child; All My Loving; Hold Me Tight; Please Mister Postman.

The Beatles' Second Album Odeon OR-7058, (June 1964):

Can't Buy Me Love; Do You Want to Know a Secret; Thank You Girl; A Taste of Honey; It Won't Be Long; I Wanna Be Your Man; There's a Place / Roll Over Beethoven; Misery; Boys; Devil in Her Heart; Not a Second Time; Money; Till There Was You.

Beatles No. 5 Odeon OR-7058, (May 1965):

Long Tall Sally; Sie Liebt Dich; Anna; Matchbox; You Really Got a Hold on Me; She's a Woman; Ask Me Why / I Feel Fine; Komm, Gib Mir Deine Hand; Chains; Slow Down; All I've Got to Do; I Call Your Name; This Boy.

MEXICO:

Conazca a the Beatles! Musart D-892, (February 1964):

I Want to Hold Your Hand; I Saw Her Standing There; She Loves You; I'll Get You; From Me to You; Thank You Girl / I Wanna Be Your Man; Not a Second Time; Don't Bother Me; Little Child; Hold Me Tight; This Boy.

Vol. 2 Musart D-922, (c. May 1964):

Roll Over Beethoven; Please Please Me; Twist and Shout; Baby, It's You; Ask Me Why; Boys / All My Loving; PS I Love You; A Taste of Honey; Love Me Do; Do You Want to Know a Secret; It Won't Be Long.



Vol. 3 Musart D-928, (c. June 1964):
Devil in Her Heart; Money; Anna; Chains; Misery; You Can't Do That / There's a Place; All I've Got to Do; Till There was You; Please Mister Postman; You Really Got a Hold on Me; Can't Buy Me Love.

Vol. 4 Musart D-945, (c. September 1964):
A Hard Day's Night; I Should Have Known Better; If I Fell; I'm Happy Just to Dance With You; And I Love Her; Tell Me Why / Long Tall Sally; Any Time at All; I'll Cry Instead; Things We Said Today; When I Get Home; I'll Be Back.

NEW ZEALAND:

Greatest Hits Parlophone PMCM-7533, (1966):
Same contents as the Australian LP with the same title.

The Essential Beatles Apple TVSS-8, (1972):
Same contents as the Australian LP with the same title.

SOUTH AFRICA:

The Big Beat of the Beatles Parlophone PMCJ-64, (June 1964):
Can't Buy Me Love; She Loves You; Love Me Do; This Boy; You Can't Do That; I Wanna Be Your Man / I Want to Hold Your Hand; From Me to You; Ask Me Why; I'll Get You; Thank You Girl.
This LP was also issued in Southern Rhodesia.



SOUTHEAST ASIA:

Greatest Hits Parlophone LPEA-1001, (1967):
Same contents as the Australian LP with the same title.

Greatest Hits, Vol. 2 Parlophone LPEA-1002, (1967):
Same contents as the Australian LP with the same title.

SPAIN:

Por Siempre Beatles Odeon 1J060-04973, (October 1971):
Same contents as the Argentine LP with the same title.

SWEDEN:

Greatest Hits Parlophone PMCS-306, (April 1965):
Same contents as the Danish LP with the title *Hottest Hits*.

URUGUAY:

Para Ti Odeon URL-2102, (June 1964):



From Me to You; Thank You Girl; You Can't Do That; She's a Woman; I Feel Fine; Long Tall Sally / She Loves You; I'll Get You; I Want to Hold Your Hand; This Boy; Slow Down; Matchbox.

Por Siempre Beatles Odeon URL-20847, (1972):
Same contents as the Argentine LP with the same title.

VENEZUELA:

Surfing con Los Beatles en Accion Odeon OLP-382, (spring 1964):
Can't Buy Me Love; You Can't Do That; Ask Me Why; A Taste of Honey; Do You Want to Know a Secret; Please, Please Me / I Want to Hold Your Hand; She Loves You; I'll Get You; Thank You Girl; From Me to You; and Twist and Shout.

Beatles Hits Odeon OLP-416, (fall 1964):
Chains; Things We Said Today; Any Time at All; When I Get Home; Please, Please Me; Slow Down / Tell Me Why; Misery; Boys; There's a Place; Anna; I Wanna Be Your Man; Komm, Gib Mir Deine Hand.

Beatles '65 Odeon OLP-447, (early 1965):
She's a Woman; I'll be Back; I'm a Loser; Rock and Roll Music; Baby's in Black; What You're Doing / Honey Don't; Mr. Moonlight; No Reply; I Don't Want to Spoil the Party; Kansas City; Everybody's Trying to be My Baby.

Por Siempre Beatles Odeon SOLP-7289, (1972):
Same contents as the Argentine LP with the same title.



The popularity of the Beatles brought with it a newfound appreciation for popular music as Art. Whereas in 1964, most EMI affiliates were still deciding whether to use the album design or artwork provided to them from Parlophone in England, by the end of 1965 almost all were using the same artwork, and by 1967 almost everyone was issuing the albums as George Martin had assembled them – hits compilations notwithstanding. Capitol USA was under contract to do so, but the others were not. This change represents a revolution in creative design ... a paradigm shift in the way that popular music was perceived by those in the industry.

The Beatles did not always get their way. When they wanted a double EP in 1967, Parlophone obliged; the result was the highest-charting EP in music history. However, when they wanted to release the new songs from *Yellow Submarine* as an EP, EMI declined – releasing an album instead due to the declining popularity of the extended-play format. Capitol's art department loved the surreal butcher cover, but the public wasn't ready for it. "The Ballad of John and Yoko" (to name just one song) was banned in some countries. Still, by the time the band broke up most artists were on their way to receiving similar treatment. Their music wasn't being cut up, edited, and rehashed as much from this point on.

The Magic of *Love*

After the unfortunate stage accident that resulted in Roy Horn's retirement from show business, The Mirage casino of Las Vegas searched for a high-profile replacement for Siegfried and Roy's popular attraction. Meanwhile, George Harrison had such a great appreciation for the Cirque du Soleil that he had hoped one day that they would perform to Beatles music. The circumstance being right, however tragic, all of the major parties pulled together in early 2004 with Giles Martin at the helm. His purpose was to transform familiar Beatles music into something new and exciting – something with which the Cirque performers could astonish and delight audiences.

The result, *Love*, is filled with what are often described as “mash-ups.” For those unfamiliar, a mash-up is a composition blending elements of multiple songs. All but three of the tracks on the resulting *Love* album are mash-ups; therefore, they are not proper “variations” of any Beatles song and are not described in this book. However, versions of “Help!”, “Hey Jude,” and “I am the Walrus” found on *Love* are new mixes of the three songs and are described here.

Meanwhile, if you haven't seen the program, you should make the pilgrimage to Las Vegas and see it at least once. The program has changed subtly over the years, and the performances are simply breathtaking. Beatles fans will also enjoy the instrumental music played before the show, since it is taken directly from the four-track tapes and sometimes reveals elements of the recordings that are not found on any record.



The Stereo and Mono Remasters (2009)

The big Beatles project for 2009 was the digital remastering of the whole standard catalog. The digital masters of 1987-88 had been made with the best technology of the 1980's; however, the quality and clarity of 21st century technology causes the earlier versions to pale by comparison. Available on September 9th (09/09/09), two sets of remasters – stereo and mono – were well received. The Beatles' introduction to the world of digital downloads was connected with this release and was long anticipated.

Apparently due to the necessity of keeping the stereo CD's in print beyond the limited first issue, only the standard stereo mixes of *Help!* and *Rubber Soul* were included in the stereo set; these were the remixed albums from 1987. EMI wanted to include remasters of the original stereo mixes of the two albums, however. Rather than put them on separate discs, the original stereo mixes were included with the mono mixes of the albums on the limited-edition mono boxed set.

For the stereo version of *Past Masters*, EMI chose the standard stereo mixes of each of the songs. These differed in some respects from the variations that were on *Past Masters 1* (1988):

“From Me to You” – mono on PM1; stereo on remastered album

“Thank You Girl” – mono on PM1; stereo on remastered album

“Komm, Gib Mir Deine Hand” – narrow stereo on PM1; wide stereo on remastered album

“Sie Liebt Dich” – narrow stereo on PM1; wide stereo on remastered album

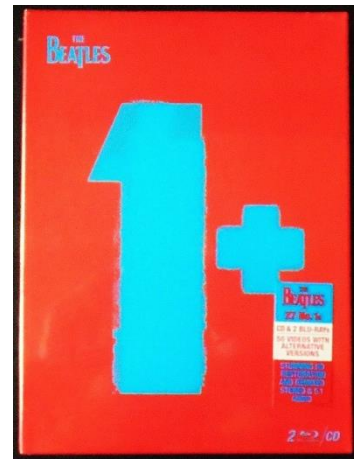
“Day Tripper” – original stereo mix on PM1; edited mix with additional echo from *1* is on the remastered album

The mono set of remasters included mono versions of each of the LP's through the White Album and the standard mono mixes of the singles songs. In addition, dedicated mono mixes for the five songs that almost wound up on a *Yellow Submarine* EP appear on the *Mono Masters* album that parallels *Past Masters*. These include: “Only a Northern Song;” “All Together Now;” “Hey Bulldog;” “It's All Too Much;” and “Across the Universe.” The mono mixes of “Get Back” and “Don't Let Me Down” appear here, too; some countries (such as the United States) had released that single in stereo only.

The mastering of the stereo album tracks was also somewhat noticeably different at times. Some songs have a reduced level of reverb to them, and those songs that had audible edits in them were cleaned up so that the edits are less audible. Tracks (like “Michelle”) that had suffered from tape hiss have been cleaned up here. Overall the remasters were well-received, prompting releases on vinyl later on.

1+

On November 6, 2015 – nearly fifteen years after the release of the *1* album, Apple released *1+*, containing the first commercial issues anywhere of fifty Beatles promotional films and remixes and remasters of the Beatles songs that had appeared on the original *1* album in 2000. For some of the tracks, the remixes were long-awaited, but for other selections listeners were left wondering why anyone believed that the songs required remixes. This is a description of the perceived differences between the tracks as they were available prior to 2015 and the new (improved?) versions on this album.



“Love Me Do” – This is the take with Andy White on drums and Ringo on tambourine. It is the same mix that we hear on the British *Please Please Me* album and is the mix that was released as an American single. Therefore, it is the “hit” version of the song. This version sounds like the 2009 remaster, but there is a slight difference. This mix has a slightly longer fade; we hear about half a second more than we do on *PPM*.

“From Me to You” – The song disappoints me by being the mono mix. The original tapes exist, so it would have been possible to compile a stereo mix that included the harmonica intro, but they didn’t do it. With so many songs being remixed just for the heck of it, I had hoped that the one song that could use a remixing would have been remixed from scratch.

“She Loves You” – The mono mix is the tape extant. The edits are quite clean here, but it sounds like parts of the song have been re-EQ’d in order to make the track’s eight edits less noticeable. I prefer the original mix unaltered.

“I Want to Hold Your Hand” – The mix is almost identical to the remaster, but the hand claps sound quieter. The remaster also had a little echo on the vocals, and that’s absent here. The vocals sound more clear and distinct in the second chorus, too. Could be the same mix with a bit of sonic tweaking.

“Can’t Buy Me Love” – The vocals on this mix are spread out across the stereo image with the drumming in the center, and the main guitar overdub at right. The percussion is somewhat muted at the top end, but the original stereo mix (1964) also had the top end muted.

“A Hard Day’s Night” – The bongos are mixed further back, the vocals are spread out, and the guitars at the left are louder. So, while the arrangement is similar to the 1964, this is definitely a new mix.

“I Feel Fine” – The movement of the guitar feedback across the stereo is more abrupt in this mix, but most notable is the separation of the two lead vocals into the left and right positions. The answering (back) vocals are still in the middle of the mix. The fade is a bit early.

“Eight Days a Week” – During the intro, some of the guitar work is in the center instead of at the left. The backing vocals are spread out L & R, instead of C & R. These are the vocals that come in at “hold me” and continue through the song title.

“Ticket to Ride” – Both stereo mixes have the lead vocal and Paul’s backing vocal in the center of the recording; however, the original mix has John’s second vocal (which appears in the second half of each

verse) in the center with his primary vocal. In the new mix it appears faintly at the right side. The tambourine has been placed to the right in the new mix – instead of at dead center. The fade during the fifth repeat of “my baby don’t care” is a bit quicker on this mix, so the last notes are fainter.

“Help!” – The vocals are spread out during the intro on the new mix; they are together on the 1965 mix. There is not the echo that is present on the 1987 mix. The guitar overdub is spread across L & R instead of being at R only. The drums sound a bit muffled for some reason.

“Yesterday” – Paul’s voice is clearer on this mix than on the 1965. It is dry throughout with no reverb. The echo in Paul’s double-track on the first chorus is reduced even more than in 1965. (Compare mono.) The stray bit of string work (sounds like someone resting their bow on the strings) is missing entirely from the new mix. The strings do not groan as loudly in the last verse.

“Day Tripper” – Guitars in both channels throughout, as the original UK mix and standard CD mix. Thank goodness that they have gotten rid of the echo that has been everywhere since the original 1 album in 2000. The edits are there, though, so we don’t get the dropout that was in all of the original mixes. The big difference between this and the original mixes is that the vocals are spread out between center and right – instead of being all at the right. The bass also sounds like it is at center, but it is mixed very low.

“We Can Work it Out” – The vocals are spread out C and R, instead of all at R. The harmonium is all mixed to the R, and it sounds softer during the chorus than in the earlier mixes.

“Paperback Writer” – The drums and lead guitar are at center instead of at one side; the vocals are at left and right, instead of mainly centered. There is less of the deliberate echo, and it’s all in the center. The fade is more rapid, so that the song is a bit shorter in the new mix.

“Rain” – The guitar and drums are positioned to left-center – instead of being hard left. John’s lead vocals are at Center and (softer) at L (instead of both being centered). The vocals come in at L & R on the chorus, instead of being at center and right.

“Strawberry Fields Forever” – The mellotron is at the Center throughout the recording, instead of at left. The drums are centered instead of being at the left. The jangly guitars during the slow take of the song are to the right now, instead of centered. The bass is more prominent in the new mix. The transition between the major takes is a little covered up – being less abrupt than the 1971 stereo mix but not panning like the first stereo mix. The swarmandal moves across from R to L (as 1971 stereo). The extra plink after “think” is there, but it’s not as loud as German stereo. The horns are not as loud in verse 3 and are spread around (some at L, some at C). The guitar at C is softer during the fade. There is more echo on the horns during the fade, or so it seems. “Cranberry Sauce” appears only once.

“Penny Lane” – This new mix basically has a lot moved around, and some instruments are at noticeably different volumes. Ringo’s tapping (center) is much louder in this mix, being somewhat distracting; the drums are also somewhat louder throughout. The bass is mainly at C in the 1971 mix (all but the overdub near the end) but is at L during the 2015 mix. The piccolo trumpet solo by David Mason during the instrumental bridge is at Right in the 1971 mix but is at Center here, and there seems to be more of it at the beginning of the bridge. The tambourine is at left instead of center. The vocals singing “there beneath the blue suburban skies” are at left and right in the new mix (instead of center). One guitar is at the left instead of center. The extra “grinding” guitar bits that are most noticeable during the last verse are much louder in the new mix. The horns are in different locations during the final choruses, too.

“A Day in the Life” – This mix stuns me. Whereas the 1967 mix had the lead vocals walking around the room, for the 2015 mix they remain in the center. Considering the fact that the vocals have been moved away from center and around the stereo image for other songs, the choice here is odd – considering what the song was known for. The drums are at right here (rather than at center), and the orchestra comes in differently all around the stereo image, and the plinking piano is louder. Mal’s counting is also more subdued on the new mix – being basically mixed out altogether the first time through. The panting during Paul’s section now jumps from side to side. The “two decibels” trick for making the orchestra come to crescendo at once seems to have been applied better in 1967, but that’s tough to get right. The first time into the instrumental bridge, the backing vocal stays with the lead, and the two pan left at “I’d love to turn you on.” The second time through the backing final word, “hall,” is at left along with “I’d love to turn you on,” which is now at C and L; on the original mix the two vocals were spread across the stereo (L/R) on the final verse.

“All You Need is Love” – The opening “love love love,” which had come in at L in the 1968 mix, are at left and right in the new one. The drums and percussion are now centered instead of being at L. The stray voice just before the singing starts has been mixed further back, but it is still audible. John’s lead vocals are centered (as in the original mix), but there is some separation between them during the chorus. The backing vocals (ah...) are at L & R, instead of all being together at Left. The handclapping comes in at left and right instead of at center. The fade is also a bit different: although the 1968 mix and 2015 mix last about the same length – six repeats after the “She Loves You” reprise, the new mix drops down lower near the end, and the last repeats sound like the vocals and nothing else.

“Hello Goodbye” – The drums in the 2015 mix are centered in the mix, whereas they were at Left in the 1967 stereo mix. Since the tambourine remains at Left in both mixes, the drums and tambourine together create an interesting effect in the new mix. The “why why whys” have been moved from R (1967) to L (2015). Both mixes fade out after approximately 8.5 repeats of the coda, but the 1967 fade is longer/smoother, and the version found on the video disc ends abruptly after 7 repeats.

“Lady Madonna”—The placement of the vocals in the new mix confuses me. The backing vocals are spread around the stereo image, but they are centered the second time they appear. Likewise, the false horns are spread L & R the first time they come in and are centered the second time. Apart from that, the handclaps are at left (2015) instead of centered (1968), and the handclaps are at left (2015) instead of centered (1968). The song’s final note now comes to a complete fade, instead of trailing off to low volume and ending abruptly (as the original mix does).

“Hey Bulldog” – The lead vocal on the new mix has been centered instead of being at Right. The bass and most of the guitar is at Right; previously the bass had been centered. The drums and percussion still follow the pattern in the original mix: they are at Left for the verses and at Center on the chorus. As the song begins to fade, “hey bulldog” comes in across both channels (as in the original mix), but when the title comes back, it is at C and L, instead of being at R. The banter at the end appears across both channels instead of being all at the Right. The original mix ended after one repeat of the title. The new one is slightly longer, ending after an additional “hey.”

“Hey Jude” – The only significant difference between this mix and the 1969 (original) mix is that the drums have been moved from the left side to the center. The undeleted expletive by John Perry of Grapefruit is actually *clearer* in this mix than it was in either the original stereo or mono mixes.

“Get Back” – The instruments are positioned differently in the new mix. The drums, which were at Right in the single mix, are now centered. A guitar part that was centered is now at the right. The new mix also ends about one quarter-second earlier.

“Ballad of John and Yoko” – This sounds like the same mix as we hear on the *Hey Jude* album, but some of the piano track (right) is louder – particularly during the middle section.

“Something”—The new mix has the same basic arrangement as the original mix from 1969; however, the strings are more spread out across the image – particularly at the end of the song. In the original mix they were mainly centered.

“Come Together” – In the original mix, the song ends at yeahhh....; in the new mix, the song ends with some guitar just after yeahhh. In the original mix, the guitar that is at the right moves from R to C at the end of the instrumental bridge. In the new mix, the additional guitar stays at R.

“Let it Be”—This is a new mix, but it mainly follows the single mix. The stray sound after “for though they may be parted” is absent, but Paul’s sour piano note during the final verse is present. The “oohs” pan from L to R the first time in the single mix, and then they stay at R; in the 2015 mix they appear at L & R and are stationary. There is an overdub right before the bridge that sounds slightly louder here. The guitar overdub comes in during the last verse at center and soft, just like in the single mix; however, the overdub moves to the right, and it sounds like it’s the second overdub now instead of the first; the single mix remains with the first overdub at center.

“Long and Winding Road” – This is Phil Spector’s 1970 mix with choir and orchestration. Considering the fact that they remixed “Let it Be,” one wonders why they didn’t remix this one ... at least to put the orchestration further back in the mix (something that has been discussed since 1970).

“Free as a Bird” – John’s voice is much cleaner throughout the recording, but that isn’t all. The guitars are louder in the new mix, and the drums are also louder in places. Also, the second time through the middle section, the new mix uses a different vocal take. Instead of “the life that we once knew” (1995), we hear “the love that we once knew.” Finally, the edits between takes have been redone, so that the original track and the new one do not synch up perfectly.

“Real Love” – Again this is a different mix. There is prominent guitar work during the intro that was not there in the 1996 release. John’s voice is clearer now, some of the guitar overdubs have been moved from the center to the left side of the recording and there is more of them. Finally, it sounds like the maracas are more prominent later in the song.

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Remixes and Remasters Since 2015

Under the direction of the remaining ex-Beatles and Apple Records, Giles Martin has been remixing the Beatles' catalog – timed to coincide with the 50th anniversary of the original releases.

A remix of *Sgt. Pepper's Lonely Hearts Club Band* appeared in 2017 to very positive reviews. *The Beatles* and *Abbey Road* soon followed, with *Let it Be* scheduled to appear in 2020. The practice of remixing everything simply because one is able to do so has made the search for song variations worldwide seem somewhat odd. With modern technology being used to clean up the sound on the new mixes, one must look back through history – and in particular at the pre-digital period – to gain a full picture of when, how, and why new edits and mixes were made.