The Beatles Recording Reference Manual

Volume 1

My Bonnie through
Beatles For Sale

(1961-1964)

Corrigendum

Current as of Winter 2023

Jerry Hammack

Edited by
Gillian G. Gaar

Copyright © 2023 Jerry Hammack

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without permission in writing from the author, except by reviewers, who may quote brief passages in a review.

Library of Congress Control Number: 2017909370

CreateSpace Independent Publishing Platform, North Charleston, SC

Hammack, Jerry, 1961-
The Beatles Recording Reference Manual: Volume 1: My Bonnie through Beatles For Sale (1961-1964) Corrigendum

About this Corrigendum

It's clear, I'm not perfect.

In researching, writing, editing and producing *The Beatles Recording Reference Manuals*, I made some errors. Some of these errors were of omission, some were of misinterpretations of information that I was challenged on and found my conclusions wanting, and others were bothersome copy/paste issues that were not caught in the proofing stage of book production.

Regardless of their type or nature, I take responsibility for them all.

I know these books are not cheap to own, and I also know that Beatles fans interested in this material are some of the most detail-oriented fans in the world. You don't want to pay for the same book twice, and you want the most accurate and up-to-date information possible regarding the work of the band in the studio.

This corrigendum is intended to provide you with all the content that changed between the first version of Volume One and its current edition. I have included individual song narratives, diagrams, and sessions where information was modified due to one of the error types noted above. I have not included content where typographical or formatting errors occurred, and global changes (small, but essential corrections that would span multiple sessions) are noted in their own section, as opposed to on a session-by-session basis.

These pages can be printed and inserted into your volume.

Thank you to all the fans and scholars who have continued to help me make these books as good as they can possibly be. I am forever grateful to your contributions and critical eyes.

Jerry Hammack
Toronto, Ontario
Canada

Global and minor changes

- Consultations with Beatles drum experts have refined model information on Pete Best's kit previously noted as a Premier Marine Pearl "53"/"55", now correctly identified as a model "54".
- Ringo Starr's Ludwig Sets 2 and 4, which I previously believed to be in play for certain sessions, were actually used exclusively for live and film performances. The only recordings they appeared on were the post-career 1977 release, *The Beatles At The Hollywood Bowl*.
- Starr's Ludwig Set 3 utilized 14" model A hi-hats, not the 15" models noted.
- John Lennon's original Rickenbacker 325 guitar originally had a Kaufmann vibrato, not the Bigsby model noted. The Kaufmann was in use until August 1961.
- George Harrison played his Futurama guitar on the initial Sheridan session.
- Lennon is mistakenly noted as playing harmonica on *P.S. I Love You* in the initial September 6th, 1962 session. This was a copy/paste error.
- On *A Hard Day's Night*, Norman Smith was noted as playing congas. He played bongos on the track.
- In multiple narratives from the *Please Please Me* era, the February 25th, 1963 control room session in Studio 1 was mistakenly noted as occurring in Studio 2.

1961-1963 Releases

January 5, 1962

Location
London, England

Release Title (composer) (version)
My Bonnie (Traditional, arranged by Tony Sheridan) *b/w The Saints** (Traditional, arranged by Tony Sheridan) (mono)

* credited to Tony Sheridan and The Beat Brothers

Release label
Polydor

Catalogue number
NH 66 833

Studio Personnel

- Producer: Bert Kaempfert

Sources – "The Beatles Club - My Bonnie." Digital image. *The Beatles Club*. 31 May 2017. <http://the-beatles.club/wp-content/uploads/1964/04/the-beatles-germany-single-polydor-nh-24-673-the-first-commercial-pressing-of-a-beatles-record-tony-sheridan-the-beat-brothers.jpg>.

October 5, 1962

Location
London, England

Release Title (version)(composer)
Love Me Do b/w P.S. I Love You (mono) (John Lennon and Paul McCartney)

Publisher
Ardmore & Beechwood, Ltd. 1962

Release label
Parlophone

Catalogue number
45-R 4949

Sources - Lewisohn, Mark (1). p. 22.

January 11, 1963

Location
London, England

Release Title (version)(composer)
Please Please Me b/w Ask Me Why (mono) (John Lennon and Paul McCartney)

Publisher
Dick James Music, 1963

Release label
Parlophone

Catalogue number
45-R 4983

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 24.

February 25, 1963

Time

- 10AM - 1PM
- 230PM - 545PM

Studio name and room
EMI Recording Studios
Studio 1 (control room)

Songs recorded (composer) (activities)

- *Seventeen (I Saw Her Standing There)* (Lennon and McCartney)
    - edit of takes 9 and 12
- *Please Please Me* (Lennon and McCartney)
    - edit of takes 16, 17, 18

Songs mixed (version) (remix number and take)

- *Anna (Go To Him)* (mono)
    - unnumbered remix (RM) from take 3
- *Boys* (mono)
    - unnumbered remix (RM) from take 1
- *Chains* (mono)
    - unnumbered remix (RM) from take 1
- *Misery* (mono)
    - unnumbered remix (RM) from take 16
- *Do You Want To Know A Secret* (mono)
    - unnumbered remix (RM) from take 8
- *There's A Place* (mono)
    - unnumbered remix (RM) from take 13
- *Seventeen (I Saw Her Standing There)* (mono)
    - unnumbered remix (RM) from edit of takes 10 and 12
- *Twist And Shout* (mono)
    - unnumbered remix (RM) from take 1
- *A Taste Of Honey* (mono)
    - unnumbered remix (RM) from take 7
- *Anna (Go To Him)* (stereo)
    - unnumbered remix (RS) from take 3
- *Boys* (stereo)
    - unnumbered remix (RS) from take 1
- *Chains* (stereo)
    - unnumbered remix (RS) from take 1
- *Misery* (stereo)
    - unnumbered remix (RS) from take 16
- *Baby It's You* (stereo)
    - unnumbered remix (RS) from take 5
- *Do You Want To Know A Secret* (stereo)
    - unnumbered remix (RS) from take 8
- *There's A Place* (stereo)
    - unnumbered remix (RS) from take 13
- *Seventeen (I Saw Her Standing There)* (stereo)
    - unnumbered remix (RS) from edit of takes 9 and 12
- *Twist And Shout* (stereo)
    - unnumbered remix (RS) from take 1
- *A Taste Of Honey (*stereo)

    - unnumbered remix (RS) from take 7
- *Ask Me Why* (mono)
    - unnumbered remix (RM) from take 6
- *Misery* (mono)
    - unnumbered remix (RM) from take 16
- *Baby It's You* (mono)
    - unnumbered remix (RM) from take 5
- *Ask Me Why* (stereo)
    - unnumbered remix (RS) from take 6
- *Please Please Me* (stereo)
    - unnumbered remix (RS) from edit of takes 16, 17, 18
- *Love Me Do* (stereo)
    - unnumbered remix (RS) from take 18 from 09/11/1962 session
- *P.S. I Love You* (stereo)
    - unnumbered remix (RS) from take 10 from 09/11/1962 session
- *Misery* (stereo)
    - unnumbered remix (RS) from take 16

Studio Personnel

- Producer: George Martin
- Balance engineer: Norman Smith
- Tape operator: Anthony (Tony) Bridge

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- TWIN-TRACK: 1/4" EMI BTR3
- MONO: 1/4" EMI BTR2

Mixdown machine

- MONO: 1/4" EMI BTR2
- STEREO: 1/4" EMI BTR3

Outboard signal processors

- EMI RS114 Limiter
- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS92 Neumann Mic Equaliser

Effects

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- STEED (send tape echo/echo delay)

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Remixes

Mono master remixes

- *Anna (Go To Him)* (mono) (unnumbered remix (RM) from take 3)

- *Boys* (mono) (unnumbered remix (RM) from take 1)
- *Chains* (mono) (unnumbered remix (RM) from take 1)
- *Misery* (mono) (unnumbered remix (RM) from take 16)
- *Do You Want To Know A Secret* (mono) (unnumbered remix (RM) from take 8)
- *There's A Place* (mono) (unnumbered remix (RM) from take 13)
- *Seventeen (I Saw Her Standing There)* (mono) (unnumbered remix (RM) from edit of takes 9 and 12)
- *Twist And Shout* (mono) (unnumbered remix (RM) from take 1)
- *A Taste Of Honey* (mono) (unnumbered remix (RM) from take 7)
- *Baby It's You* (mono) (unnumbered remix (RM) from take 5)
- *Ask Me Why* (mono) (unnumbered remix (RM) from take 6)

Stereo master remixes (direct copies from twin-track masters)

- *Anna (Go To Him)* (stereo) (unnumbered remix (RS) from take 3)
- *Boys* (stereo) (unnumbered remix (RS) from take 1)
- *Chains* (stereo) (unnumbered remix (RS) from take 1)
- *Misery* (stereo) (unnumbered remix (RS) from take 16)
- *Baby It's You* (stereo) (unnumbered remix (RS) from take 5)
- *Do You Want To Know A Secret* (stereo) (unnumbered remix (RS) from take 8)
- *There's A Place* (stereo) (unnumbered remix (RS) from take 13)
- *Seventeen (I Saw Her Standing There)* (stereo) (unnumbered remix (RS) from edit of takes 9 and 12)
- *Twist And Shout* (stereo) (unnumbered remix (RS) from take 1)
- *A Taste Of Honey* (stereo) (unnumbered remix (RS) from take 7)
- *Ask Me Why* (stereo) (unnumbered remix (RS) from take 6)
- *Please Please Me* (stereo) (unnumbered remix (RS) from edit of takes 16, 17, 18)
- *Love Me Do* (stereo) (unnumbered remix (RS) from 09/11/1962 session)
- *P.S. I Love You* (stereo) (unnumbered remix (RS) from take 10)
- *Misery* (stereo) (unnumbered remix (RS) from take 16)

Sources - Lewisohn, Mark (1). pp 28. / Winn, John C. (3). pp. 6,7.

March 22, 1963

Location
London, England

Release Title (version)(composer)

Please Please Me (with Love Me Do and 12 other songs) (mono)

Side A

I Saw Her Standing There (John Lennon and Paul McCartney)
Misery (John Lennon and Paul McCartney)
Anna (Go To Him) (Arthur Alexander)
Chains (Gerry Goffin and Carole King)
Boys (Luther Dixon and Wes Farrell)

Ask Me Why (John Lennon and Paul McCartney)
Please Please Me (John Lennon and Paul McCartney)

Side B

Love Me Do (John Lennon and Paul McCartney)
P.S. I Love You (John Lennon and Paul McCartney)
Baby It's You (Burt Bacharach, Mack David and Barney Williams)
Do You Want To Know A Secret (John Lennon and Paul McCartney)
A Taste Of Honey (Ric Marlow and Bobby Scott)
There's A Place (John Lennon and Paul McCartney)
Twist And Shout (Phil Medley and Bert Berns)

Publishers (songs)

- Aldon Music, Charles Bens (*Chains*)
- Ambassador Music, Ltd. (*A Taste Of Honey*)
- Ardmore & Beechwood, Ltd. (*Boys, Love Me Do, P.S. I Love You*)
- Dick James Music (*I Saw Her Standing There, Misery, Ask Me Why, Please Please Me, Do You Want To Know A Secret, There's A Place*)
- Ludix Music (*Baby It's You*)
- Shapiro, Bernstein & Co., Ltd.(*Anna*)
- Sherwin Music (*Twist And Shout*)

Release label
Parlophone

Catalogue number
PMC 1201 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 32. / "Please Please Me album – original label.." Digital image. *Beatle Net*. 31 May 2017. www.beatle.net/wp-content/uploads/UK0139.jpg.

April 11, 1963

Location
London, England

Release Title (version)(composer)
From Me To You b/w Thank You Girl (mono) (John Lennon and Paul McCartney)

Publisher
Dick James Music, 1963

Release label
Parlophone

Catalogue number
R 5015

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 32.

April 26, 1963

Location
London, England

Release Title (version)(composer)
Please Please Me (with Love Me Do and 12 other songs) (stereo)

Side A

I Saw Her Standing There (John Lennon and Paul McCartney)
Misery (John Lennon and Paul McCartney)
Anna (Go To Him) (Arthur Alexander)
Chains (Gerry Goffin and Carole King)
Boys (Luther Dixon and Wes Farrell)
Ask Me Why (John Lennon and Paul McCartney)
Please Please Me (John Lennon and Paul McCartney)

Side B

Love Me Do (John Lennon and Paul McCartney)
P.S. I Love You (John Lennon and Paul McCartney)
Baby It's You (Burt Bacharach, Mack David and Barney Williams)
Do You Want To Know A Secret (John Lennon and Paul McCartney)
A Taste Of Honey (Ric Marlow and Bobby Scott)
There's A Place (John Lennon and Paul McCartney)
Twist And Shout (Phil Medley and Bert Russell)

Publishers (songs)

- Aldon Music, Charles Bens (*Chains*)
- Ambassador Music, Ltd. (*A Taste Of Honey*)
- Ardmore & Beechwood, Ltd. (*Boys, Love Me Do, P.S. I Love You*)
- Dick James Music (*I Saw Her Standing There, Misery, Ask Me Why, Please Please Me, Do You Want To Know A Secret, There's A Place*)
- Ludix Music (*Baby It's You*)
- Shapiro, Bernstein & Co., Ltd.(*Anna*)
- Sherwin Music (*Twist And Shout*)

Release label
Parlophone

Catalogue number
PCS 3042 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 32.

July 12, 1963

Location
London, England

Release Title (version)(composer)
Twist And Shout (mono)

Side A

Twist And Shout (Phil Medley and Bert Russell)
A Taste Of Honey (Ric Marlow and Bobby Scott)

Side B

Do You Want To Know A Secret (John Lennon and Paul McCartney)
There's A Place (John Lennon and Paul McCartney)

Publishers (songs)

- Ambassador Music, Ltd. (*A Taste Of Honey*)
- Dick James Music (*Do You Want To Know A Secret, There's A Place*)
- Sherwin Music (*Twist And Shout*)

Release label
Parlophone

Catalogue number
GEP 8882 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 200.

August 23, 1963

Location
London, England

Release Title (version)(composer)
She Loves You b/w I'll Get You (mono) (Lennon and McCartney)

Publisher
Northern Songs, Ltd., 1963

Release label
Parlophone

Catalogue number
R 5055 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 35.

September 6, 1963

Location
London, England

Release Title (version)(composer)
The Beatles Hits (mono)

Side A

From Me To You (John Lennon and Paul McCartney)
Thank You Girl (John Lennon and Paul McCartney)

Side B

Please Please Me (John Lennon and Paul McCartney)
Love Me Do (John Lennon and Paul McCartney)

Publisher
Northern Songs, Ltd.

Release label
Parlophone

Catalogue number
GEP 8880 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 200.

November 1, 1963

Location
London, England

Release Title (version)(composer)
The Beatles (No. 1) (mono)

Side A

I Saw Her Standing There (John Lennon and Paul McCartney)
Misery (John Lennon and Paul McCartney)

Side B

Anna (Go To Him) (Arthur Alexander)
Chains (Gerry Goffin and Carole King)

Publishers (songs)

- Aldon Music, Charles Bens (*Chains*)
- Northern Songs, Ltd. (*I Saw Her Standing There, Misery*)
- Shapiro, Bernstein & Co., Ltd.(*Anna*)

Release label
Parlophone

Catalogue number
EP 8883 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 200.

November 22, 1963

Location
London, England

Release Title (version)(composer)
With The Beatles (mono) (stereo)

Side A

It Won't Be Long (John Lennon and Paul McCartney)
All I've Got To Do (John Lennon and Paul McCartney)
All My Loving (John Lennon and Paul McCartney)
Don't Bother Me (George Harrison)
Little Child (John Lennon and Paul McCartney)
Till There Was You (Meredith Willson)

Please Mister Postman (Georgia Dobbins, William Garrett, Freddie Gorman, Brian Holland, and Robert Bateman)

Side B

Roll Over Beethoven (Chuck Berry)
Hold Me Tight (John Lennon and Paul McCartney)
You Really Got A Hold On Me (Smokey Robinson)
I Wanna Be Your Man (John Lennon and Paul McCartney)
Devil In Her Heart (Richard Drapkin)

Not A Second Time (John Lennon and Paul McCartney)
Money (That's What I Want) (Janie Bradford and Berry Gordy)

Publishers (songs)

- Dominion Music (*Please Mister Postman, You Really Got A Hold On Me, Money*)
- Frank Music (*Till There Was You*)
- JAEP Music (*Don't Bother Me*)
- Jewel Music (*Roll Over Beethoven*)
- Leeds Music (*Devil In Her Heart*)
- Northern Songs, Ltd., 1963 (*It Won't Be Long, All I've Got To Do, All My Loving, Little Child, Hold Me Tight, I Wanna Be Your Man, Not A Second Time*)

Release label
Parlophone

Catalogue number
(mono) PMC 1206 (UK)
(stereo) PCS 3045 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 37.

November 29, 1963

Location
London, England

Release Title (version)(composer)

I Want To Hold Your Hand b/w This Boy (mono) (John Lennon and Paul McCartney)

Publisher
Northern Songs, Ltd., 1963

Release label
Parlophone

Catalogue number
R 5084 (UK)

Studio Personnel

- Producer: George Martin

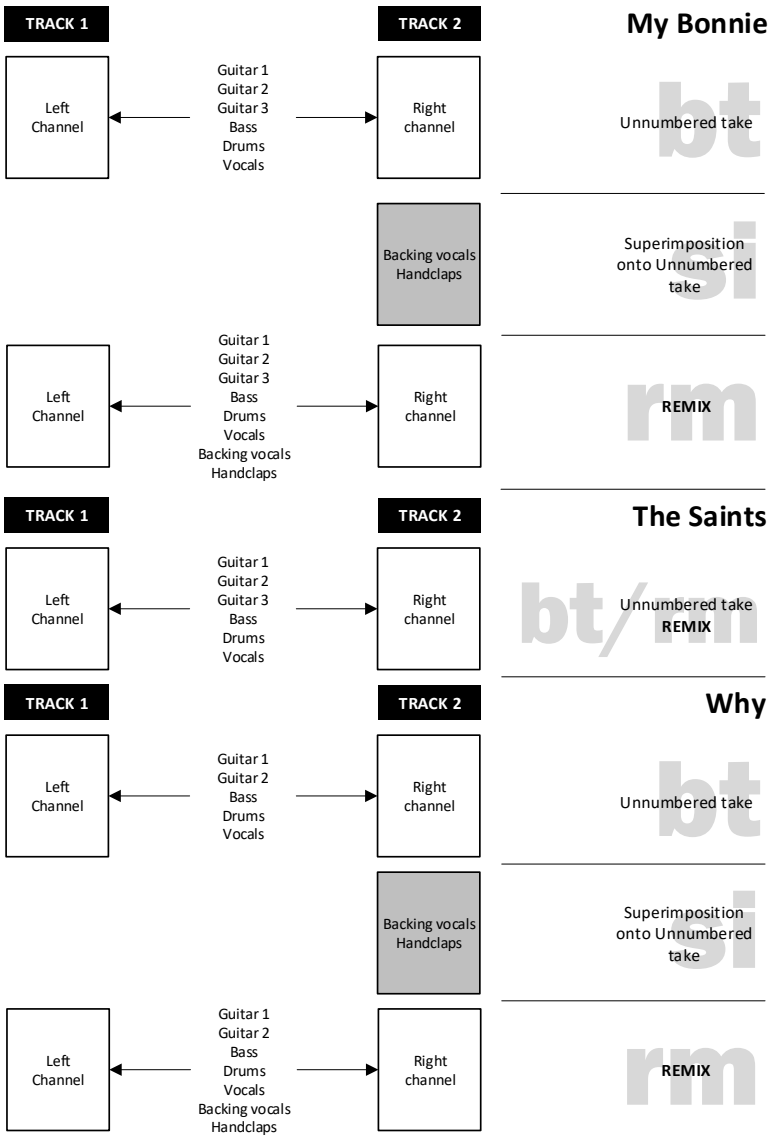
Sources

- Lewisohn, Mark (1). p. 37.

June 22, 1961

My Bonnie session

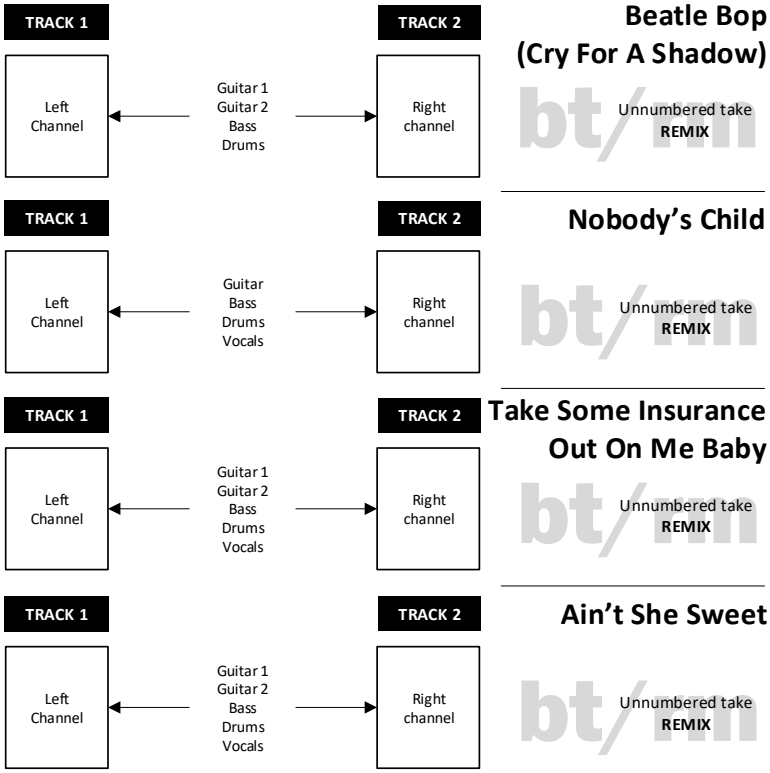
*All songs recorded to twin-track stereo



June 22, 1961

My Bonnie session

*All songs recorded to twin-track stereo



Swanee River
(The second Tony Sheridan session)

Sessions

- May 24, 1962

On May 24th, 1962, The Beatles, with Tony Sheridan and pianist Roy Young met at Studio Rahlstedt in Hamburg's sleepy eastern suburbs to work on Sheridan's follow up single to *My Bonnie*.

This session was most likely recorded live to two-track.

Two songs were recorded during the session; Stephen Foster's *Swanee River* and Ben Bernie, Maceo Pinkard, and Kenneth Casey's *Sweet Georgia Brown*.

It is not known if Sheridan attended the session, but rather, The Beatles were fulfilling an obligation under their contract to Kaempfert by creating the backing tracks for two songs.

Assuming Sheridan's participation, he would have played his 1959 Gibson ES-175 electric guitar and sang lead vocals, while Lennon played his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato, McCartney, his1961 Hofner 500/1 bass, and Best played the snare drum and ride cymbal from his 1960 Premier Marine Pearl 54 drum set. Harrison did not play guitar, but provided backing vocals, along with McCartney. The track was filled out by Roy Young on piano.

It is assumed that as with the earlier Hamburg session, Kaempfert provided the amplifiers.

Sheridan's lead vocals were added to the tracks in an additional session on June 7th, 1962.

Swanee River is another story. The song was released by Sheridan, but it is unlikely that the version recorded with The Beatles is the released version of the song.

An examination of the single release indicates a backing band that included a full drum set (as opposed to the snare and cymbal work of Best on *Sweet Georgia Brown*), as well as a saxophone player. Additionally, the production of the sessions differs dramatically.

Months before the May 24th session, on December 21st, 1961, Sheridan recorded ten songs for Kaempfert in Hamburg. The Beatles were in Liverpool on that day, playing a lunchtime session at The Cavern Club.

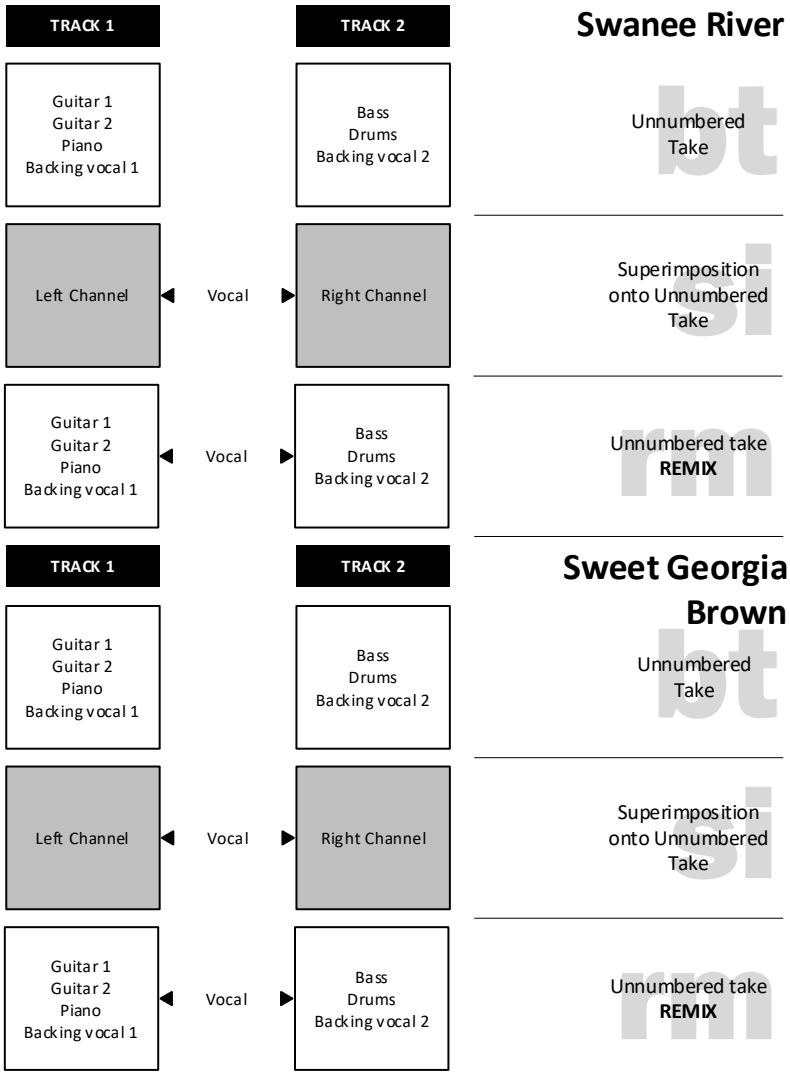
According to Gottfridsson's research, Sheridan's session included Roy Young on piano, Colin Melander on bass, Ricki Barnes on saxophone and either Jimmy Doyle or Johnny Watson on drums.

It is likely that this lineup recorded *Swanee River* during this session, and that it's their version, not The Beatles', that appeared as the release version of the song.

In a coda to this session, on January 3rd, 1964, Sheridan re-recorded his vocals for *Sweet Georgia Brown*, attempting to cash in on Beatlemania by adding the novelty lyrics, "In Liverpool she even dared/To criticize The Beatles hair/With their whole fan club standing there/Ah, meet Sweet Georgia Brown."

May 24, 1962

Swanee River session



Bésame Mucho

Sessions

- June 6, 1962

The Beatles' first recording session for EMI on June 6th, 1962 was held in the room that became as closely identified with the band as EMI Recording Studios itself — Studio 2. The session's goal was to track the band's first single. But first, they needed to break the ice.

Consuelo Velázquez's *Bésame Mucho*, long a part of the band's Liverpool and Hamburg sets, was the first song The Beatles ever recorded for Parlophone.

The technical team for the song's only session included producer Ron Richards, balance engineer Norman Smith, and tape operator Chris Neal.

The song was recorded to both the twin-track EMI BTR3 and mono EMI BTR2 primary tracking machines.

The track featured Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato and vocals, McCartney on his 1961 Hofner 500/1 bass and vocals, Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar, and Best on his 1960 Premier Marine Pearl 54 drum set.

Unlike their experience in Germany and in the Decca audition, EMI engineers were willing to work with The Beatles' amplification. Lennon used his 15-watt 1960 Fender Narrow Panel Tweed Deluxe amplifier, while Harrison played through his 16-watt 1960 Gibson GA-40 amplifier.

McCartney's 40-watt Quad II/22 amplifier with "Coffin" cabinet was another story. Initially mic'ed, but immediately considered unsuitable for recording, it was replaced by studio engineer Ken Townsend with a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet from the studio's echo chamber 1. This combination continued to be used in the studio for McCartney's bass amplification until he improved his rig in March 1963.

Four takes were attempted of the song, with take 4 being deemed best. No other work occurred on the song after this session and no remix was ever created.

Love Me Do

Sessions

- June 6, 1962
- September 4, 1962
- September 11, 1962
- February 25, 1963

The Beatles began work on what would be their first single, the John Lennon and Paul McCartney original, *Love Me Do*, on June 6th, 1962, at EMI Recording Studios, Studio 2. It was unusual at the time for an untested band to be permitted to record an original song — there were professional songwriters to do that work. But The Beatles always projected an aura of confidence and as luck would have it, Parlophone head George Martin was open to giving the new writers a shot.

The technical team for the song's first session included producer Ron Richards, balance engineer Norman Smith, and tape operator Chris Neal.

The song was recorded to the twin-track EMI BTR3 and the mono EMI BTR2 primary tracking machines.

The backing track featured Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato, and Hohner harmonica (either an Echo Vamper or Super Chromonica), Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar, McCartney on his 1961 Hofner 500/1 bass, and Best on his 1960 Premier Marine Pearl 54 drum set.

For amplification, Lennon used his 15-watt 1960 Fender Narrow Panel Tweed Deluxe amplifier, while Harrison played through his 16-watt 1960 Gibson GA-40 amplifier. McCartney's 40-watt Quad II/22 amplifier with "Coffin" cabinet had been ruled out for use in the session by technical engineer Ken Townsend due to the noise it generated in favour of a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet from the studio's echo chamber 1.

The band proceeded through a five takes of the "McCartney and Lennon" original (the order of the songwriting credit for the time being), the backing track including live vocals by Lennon and McCartney. Take 5 was considered best at this point.

George Martin joined the session part way through, beginning his career-long relationship with the band. It's his post-session chemistry with The Beatles that is credited with piquing Martin's interest that first evening in what must have seemed like just another band, just another session.

While the overall impression was positive, there was one thing amiss: Over the course of the four songs attempted that first evening, Pete Best's lazy beat and lacklustre performance were getting in the way of making a finished recording. Best may have been fine for the clubs, but he simply wasn't a studio-grade drummer. Martin communicated this impression to manager Brian Epstein over the days between the first and second sessions for *Love Me Do*.

When Martin met The Beatles again on September 4th in Studio 2, he was acting as producer and a new drummer sat on the throne. As events transpired that evening, Ringo Starr's welcome to EMI also turned out to be a little rocky.

Unlike the initial session for the song, this evening the technical team chose to work in monaural.

At least 15 attempts were made at *Love Me Do* during Starr's first session and the overall impression was that he didn't represent a great improvement over Best. However, the backing track of Lennon on guitar and harmonica, Harrison on his 1962 Gibson J-160E acoustic guitar, McCartney on bass, and Starr on his 1960 Premier 58 Mahogany Duroplastic drum set was good enough.

By the end of the session, Lennon and McCartney's lead vocals had been superimposed along with handclaps and an unnumbered remix mono (RM) was created from an unnumbered take.

But Martin remained unsatisfied with *Love Me Do*. Could it still be the drumming? To find out, Ron Richards (back in the producer's chair) hired studio veteran Andy White for the next session on September 11th in Studio 2, leaving Starr to play tambourine on the track.

Eighteen more takes were made of the song with White playing his 1956 Ludwig Black Diamond Pearl Buddy Rich Super Classic drum set (and once again recorded to mono). The takes included new vocal and handclap superimpositions.

By the end of the evening, it appeared the song was in the can, with an unnumbered mono remix being created from take 18.

The song was revisited on February 25th, 1963, in a Studio 2 control room session where an unnumbered remix stereo (RS) was created from take 18.

In the end, both Starr's September 4th and White's September 11th versions of the song ended up as official releases.

Starr's version was the UK single (released in mono), while White's performance appeared on both the mono and stereo *Please Please Me* albums. How can you tell the two apart? Starr's version doesn't include the tambourine.

P.S. I Love You

Sessions

- June 6, 1962
- September 11, 1962
- February 25, 1963

P.S. I Love You, another John Lennon and Paul McCartney original, would become the B-side of the *Love Me Do* single (as well as eventually find a home on the *Please Please Me* album) and was first recorded at the band's initial June 6th, 1962 session at EMI Recording Studios, Studio 2.

The songwriters were developing their early voices and recognized the power of speaking directly to their fans. Likened by Lennon to songs like Luther Dixon and Florence Greenberg's *Soldier Boy*, the song also featured the kind of clever narrative device that McCartney always appreciated (the closest analogy being Brian Hyland's 1962 hit version of Gary Geld and Peter Udell's, *Sealed With A Kiss*). This direct approach in singing to their fans in an "I, me, you" voice would be a signature of their early hits.

The technical team for the song's first session on June 6th, 1962 included producer Ron Richards, balance engineer Norman Smith, and tape operator Chris Neal.

The song was recorded to the twin-track EMI BTR3 primary tracking machine and simultaneously to a mono EMI BTR2 primary tracking machine.

The backing track featured McCartney on his 1961 Hofner 500/1 bass and lead vocals, Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato and backing vocals, Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar and backing vocals, and Best on his 1960 Premier Marine Pearl 54 drum set.

For amplification, Lennon used his 15-watt 1960 Fender Narrow Panel Tweed Deluxe amplifier, while Harrison played through his 16-watt 1960 Gibson GA-40 amplifier. McCartney used a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet provided by the studio.

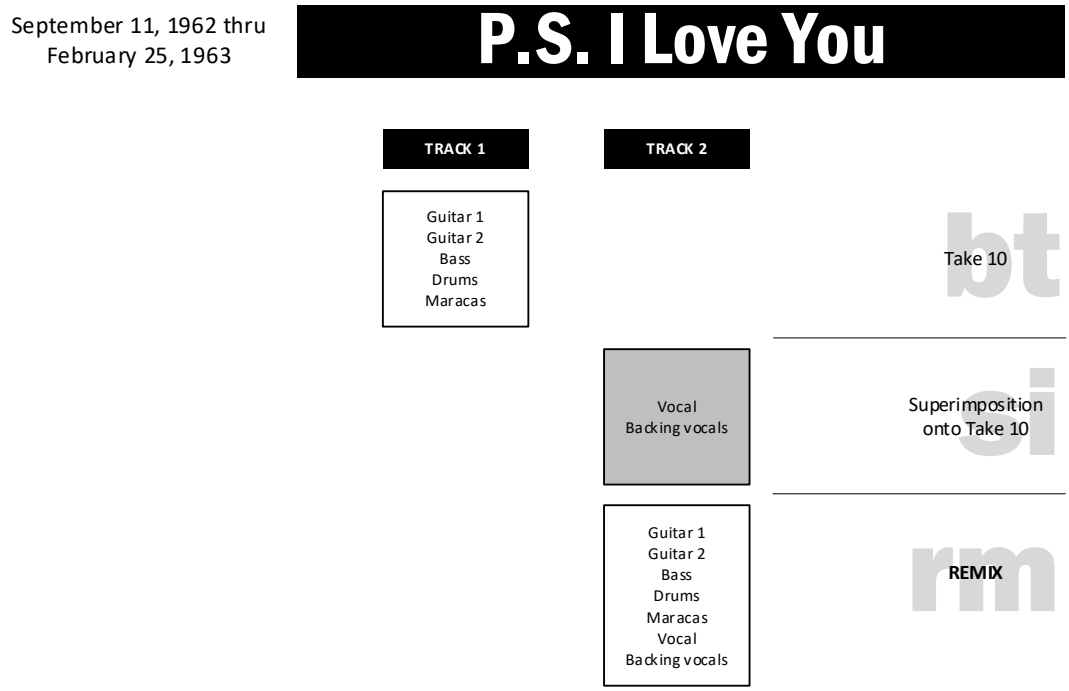
Three takes were attempted, with take 2 being considered best for the moment.

The song sat idle until September 11th, when a remake was attempted in Studio 2, this time with session drummer Andy White on his 1956 Ludwig Black Diamond Pearl Buddy Rich Super Classic drum set, and new Beatles drummer Ringo Starr on maracas. Unlike the initial session for the track, the technical team chose to work purely in monaural for this day's work.

With a new backing track that also included Lennon and Harrison on guitars and McCartney on bass, 10 takes, including superimpositions of McCartney on lead vocals and Lennon and Harrison on backing vocals, completed the recording of the song.

Before the session ended, an unnumbered remix mono (RM) of the song was created from take 10 which served as the mono release version of the song for the single. *P.S. I Love You* was the only Beatles single produced by Ron Richards ever released.

The song was revisited on February 25th, 1963 in a Studio 1 control room session where an unnumbered remix stereo (RS) was created from take 10. Making a stereo remix from mono master tapes was achieved by recording the mono version to two tracks, then applying slight variations in the equalization between the tracks. This remix served as the stereo release version of the song.



Ask Me Why

Sessions

- June 6, 1962
- November 26, 1962
- November 30, 1962
- February 25, 1963

The June 6th, 1962 session at EMI Recording Studios, Studio 2, wrapped up with the first attempt at John Lennon and Paul McCartney's *Ask Me Why*, another song dating back to The Beatles' Hamburg and Liverpool live sets. Their songwriting approach at the time featured direct appeals to the objects of their affections. It was just the kind of quality that inspired Beatlemania, as every girl could believe she was the focus of their attentions.

The technical team for the session included producer Ron Richards, balance engineer Norman Smith, and tape operator Chris Neal.

The song was recorded to the twin-track EMI BTR3 primary tracking machine and simultaneously to an additional mono EMI BTR2 primary tracking machine.

The backing track featured Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato, Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar, McCartney on his 1961 Hofner 500/1 bass, and Best on his 1960 Premier Marine Pearl 54 drum set.

For amplification, Lennon used his 15-watt 1960 Fender Narrow Panel Tweed Deluxe amplifier, while Harrison played through his 16-watt 1960 Gibson GA-40 amplifier. McCartney used a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet provided by the studio.

Only one take was attempted, with the backing track featuring live vocals by Lennon, McCartney, and Harrison. Work on this version went no further.

Work on the song recommenced on November 26th with George Martin now in charge of the sessions as producer and a new drummer in place. Again in Studio 2, the new backing track featured Lennon trading his Rickenbacker 325 for his 1962 Gibson J-160E acoustic guitar and singing lead vocals, McCartney on bass and backing vocals, Harrison on guitar and backing vocals, and Starr on his 1960 Premier 58 Mahogany Duroplastic drum set.

By this date, Lennon and Harrison had retired their well-worn club amplifiers in favour of a pair of 30-watt 1962 JMI Vox AC30/6 Twin amplifiers. Lennon's Gibson was also mic'ed acoustically with a Neumann U48 microphone. Engineer Smith blended the acoustic signal with the amplified one to create a unique acoustic guitar tone.

Six new takes were made of the song, with take 6 being the best.

Four days later on November 30th in a Studio 2 control room session, the technical team created an unnumbered remix mono (RM) from take 6, which served as the B-side of the *Please Please Me* (mono) single released on January 11th, 1963.

On February 25th, 1963 another Studio 2 control room session for the *Please Please Me* album, the song was remixed again for both mono and stereo from take 6, the remix stereo (RS) being a direct copy of the twin-track with added echo according to Winn. These unnumbered remixes served as the respective mono and stereo release versions for the *Please Please Me* album.

Please Please Me

Sessions

- September 11, 1962
- November 26, 1962
- November 30, 1962
- February 25, 1963

The Beatles first UK No. 1 record didn't have the most auspicious of starts. John Lennon and Paul McCartney viewed their song, *Please Please Me* as a slowly building, smouldering Roy Orbison-style ballad. Martin hated the arrangement. In the end, the solution to Martin's problem was simple. The song needed to rock — and The Beatles had no problem with that.

The technical team for the song's first session on September 11th, 1962 at EMI Recording Studios, Studio 2, included producer Ron Richards and balance engineer Norman Smith.

The song was recorded to the twin-track EMI BTR3 primary tracking machine.

The backing track featured Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato, Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar (his 1962 Rickenbacker 425 was also available, though not likely used), McCartney on his 1961 Hofner 500/1 bass and Andy White sitting in for Starr on his on his 1956 Ludwig Black Diamond Pearl Buddy Rich Super Classic drum set.

For amplification, Lennon and Harrison used the 30-watt 1962 JMI Vox AC30/6 Twin amplifiers. For bass amplification, McCartney used technical engineer Ken Townsend's makeshift bass rig, comprised of a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet from the studio's echo chamber 1.

While the original tapes no longer exist and only a mono remix of the White's version survived, it is likely that given the nature of their other work during this period that Lennon, McCartney, and Harrison's vocals for the song were attempted as a superimposition to the instrumental backing track during the session.

However the song was tracked, the results weren't satisfying. The saving grace was that Martin liked the song itself. On November 26th, the band returned to Studio 2, this time with Starr firmly in place as drummer, to record a remake.

Lennon's 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato had been repainted black by this date, but no other changes to the instrumental or amplification setup were made for the session. Starr played his 1960 Premier 58 Mahogany Duroplastic drum set.

The remake was recorded to the twin-track EMI BTR3 primary tracking machine and simultaneously to a mono EMI BTR2 primary tracking machine.

Eighteen takes, including the instrumental backing track with unnumbered superimpositions, were attempted during the session. The superimpositions included Lennon, McCartney, and Harrison's vocals and Lennon's Hohner harmonica (either an Echo Vamper or Super Chromonica model) in places.

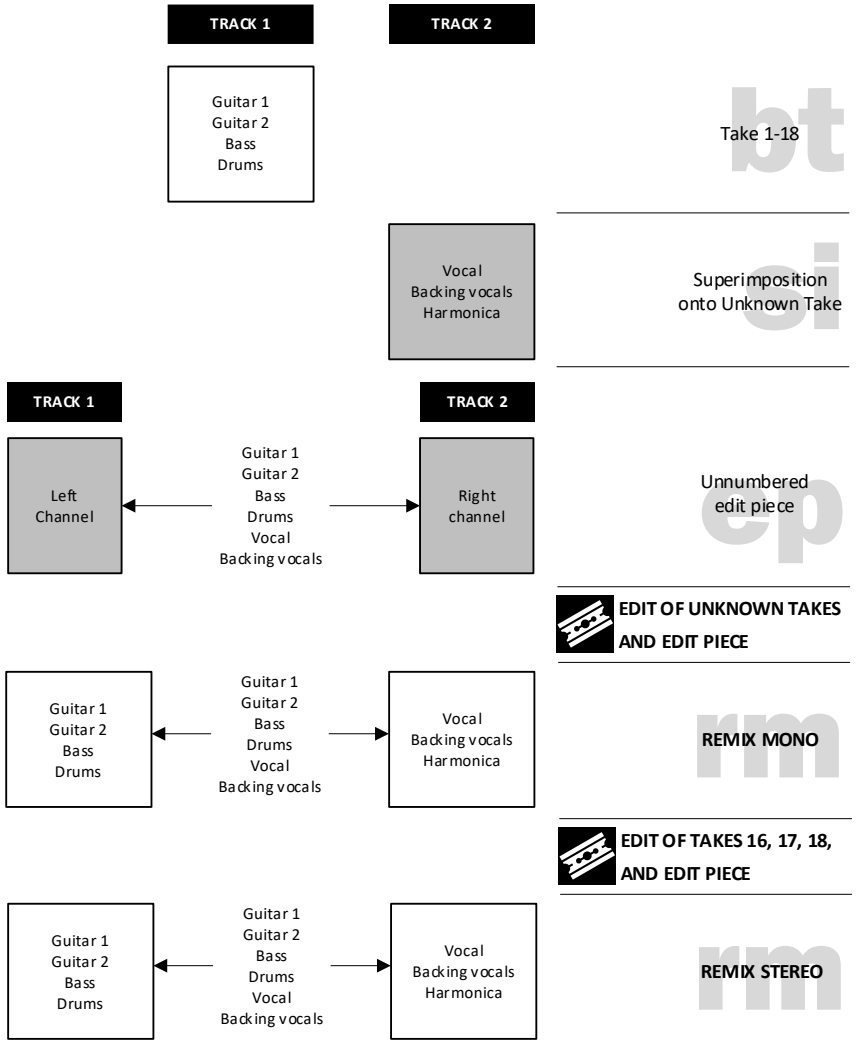
Unnumbered edit pieces were also recorded during the session. The edit piece featured the ending of the song performed by the entire band.

On November 30th, the technical team returned to Studio 2 to create an unnumbered remix mono (RM) from an edit of unknown takes. (The edit is undocumented, but occurred sometime after November 26th, possibly in this session.) This remix served as the mono release version of the song used for the single. Unlike the later mono and stereo remixes of the song, this mono version did not use any echo effect.

On February 25th in a Studio 1 control room session, *Please Please Me* was remixed for mono and stereo from an edit of takes 16, 17 and 18, this time with echo added to both versions. (The edit is undocumented, but occurred sometime after November 26th, possibly in this session.) The stereo version of the song, according to Winn, was a direct copy of the twin-track edit. These unnumbered remixes served as the mono and stereo release versions of the song used for the *Please Please Me* album.

September 11, 1962 thru
February 25, 1963

Please Please Me



February 11 thru 25, 1963

A Taste Of Honey

TRACK 1	TRACK 2	
Guitar 1 Bass Drums	Acoustic guitar Vocal 1 Backing vocals	Take 5
	Vocal 2	Take 7 (superimposition onto Take 5)
Guitar 1 Bass Drums	Acoustic guitar Vocal 1 Backing vocals Vocal 2	**REMIX**

From Me To You

Sessions

- March 5, 1963
- March 14, 1963

Due for release in late March, work on the *Please Please Me* album was completed on February 25th, 1963, but just over a week later on March 5th, The Beatles were back at EMI Recording Studios, Studio 2, to record their next single.

From Me To You was another John Lennon and Paul McCartney original, and with it the songwriters started hitting an early stride. Through the craftsmanship of the tune and its arrangement you can hear the duo gaining confidence, though the performances this time around were another issue altogether.

The technical team for the session included producer George Martin, balance engineer Norman Smith, and tape operator Richard Langham.

The song was recorded to the twin-track EMI BTR3 primary tracking machine and simultaneously to an additional mono EMI BTR2 primary tracking machine.

The backing track featured Lennon on his 1962 Gibson J-160E acoustic guitar and lead vocals, McCartney on his 1961 Hofner 500/1 bass and lead vocals, Harrison on his 1957 Gretsch G6128 Duo Jet electric guitar (while his 1962 Rickenbacker 425 was available for the session, it's unlikely that it was used), and Starr on his 1960 Premier 58 Mahogany Duroplastic drum set.

For amplification, Lennon and Harrison played through the 30-watt 1962 JMI Vox AC30/6 Twin amplifiers. Lennon's Gibson was also mic'ed acoustically with a Neumann U48 microphone. Engineer Smith blended the acoustic signal with the amplified one to create a unique acoustic guitar tone. For bass amplification, McCartney used technical engineer Ken Townsend's makeshift bass setup comprised of the studio's Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet.

The seven takes of the backing track show the band trying to find their way with the song. Take 1 broke down before the end; take 2 was complete, though it had a rough ending; take 3 was also complete, but uninspired; and take 4 was complete, but also suffered a rough ending.

In take 5, a change in the arrangement took place — for the first time, a break was made for a solo. Take 6 had a false start, but finally in take 7 the band created a full and usable version of the song.

Martin moved the session forward at a brisk pace, setting the band to work on a few edit pieces to tighten up take 7. Edit pieces during this period were referred to by a pair of reference numbers that increased together. So the first take of an edit piece in this instance was referred to as, "edit piece 1, take 8" (the work based on take 7), the next as "edit piece 2, take 9" and so on.

The edit pieces included Lennon on harmonica, Harrison's guitar solo and Lennon and McCartney's vocal harmony introduction.

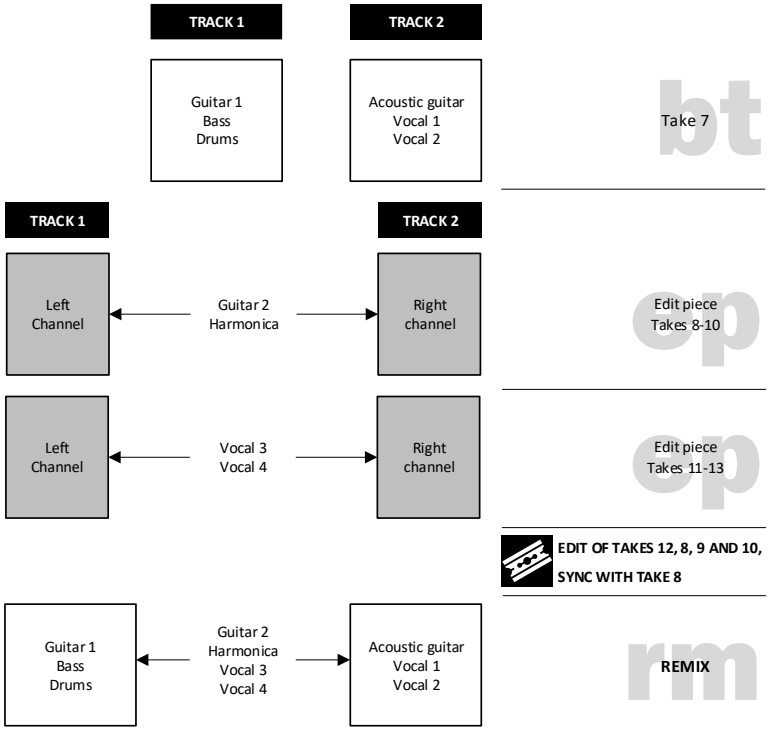
On March 14th in a Studio 2 control room session, Martin assembled a complex edit of *From Me To You* from takes 12, 8, 9, and 10 (in that order), the best of the performances and edit pieces.

Next, both the mono and stereo remixes (RM and RS) of the song were created. The final unnumbered mono version of the song was an edit of takes 12, 8, 9, and 10, manually synced with take 8. The stereo version of the song was never remixed, but instead derived from the edit of takes 12, 8, 9, and 10 only (the master twin-track edit).

The unnumbered mono remix served as the release version of the song. The stereo version was not released until 1966 on the greatest hits collection, *A Collection Of Beatles Oldies*.

March 5 thru 14, 1963

From Me To You



March 5, 1963

The One After 909

TRACK 1	TRACK 2	
Acoustic guitar Guitar Bass Drums	Vocal 1 Vocal 2	Take 4 and Edit piece Take 5

July 30 thru
October 29, 1963

It Won't Be Long

TRACK 1	TRACK 2	
Guitar 1 Guitar 2 Bass Drums	Vocal 1 Backing vocals	Take 7
Guitar 3	Vocal 2	Take 17 (superimposition onto Take 7)
Guitar 1 Guitar 2 Bass Drums	Vocal 3 Backing vocals 2	Edit piece Take 21
		EDIT OF TAKES 17 AND 21
Guitar 1 Guitar 2 Guitar 3 Bass Drums	Vocal 1 Backing vocals Vocal 2 Vocal 3 Backing vocals 2	**REMIX**

You Can't Do That

Sessions

- February 25, 1964
- February 26, 1962
- March 10, 1964
- May 22, 1964

On February 25th, 1964 at EMI Recording Studios, Studio 2, recording began in earnest for the *A Hard Day's Night* album, as well as work completing the next single. With *Can't Buy Me Love* slated as the A-side, a B-side was needed. John Lennon and Paul McCartney's *You Can't Do That* filled the void.

With today's pop stars putting out albums years apart, on their own schedules and sometimes taking years to even record them, it's hard to appreciate the fact that The Beatles faced huge time constraints. Not only now the biggest band in the world, with demands for live shows, television, print and radio interviews; they were expected to put out two albums and two singles (or four "sides") a year on average.

And they were filming a movie.

The technical team for the session included producer George Martin, balance engineer Norman Smith, and tape operator Richard Langham.

The song was recorded to the four-track Telefunken M10 primary tracking machine.

The backing track featured Lennon on his 1964 Rickenbacker 325 Capri electric guitar and lead vocals, McCartney on his 1962-1963 Hofner 500/1 bass, Harrison recording for the first time with his 1963 Rickenbacker 360-12 twelve-string electric guitar (an instrument key to The Beatles mid-60s sound and influence on guitar players globally, not the least of which being The Byrds' Roger McGuinn), and Starr on his 1963 Ludwig Oyster Black Pearl Downbeat drum set.

For amplification, while the 30-watt 1963 JMI Vox AC30/6 Twin Treble amplifiers were still available to Lennon and Harrison, it is more likely that they utilized their newer amplifiers for this session; the 50-watt 1963 JMI Vox AC50 Small Box (Mk. I) amplifiers with Vox AC50 cabinets.

For bass amplification, McCartney used the 100-watt 1963 Vox AC100 head with a Vox AC100 custom cabinet.

The backing track was perfected in eight takes, with take 8 being the best of these. Lennon provided the guitar solo on the song.

It might be argued that the song was the first to put the four-track to use in a more rounded way. The backing track is split between two channels with Lennon's guitar on a separate track than Harrison's, which shares space with the drums and bass. This simple separation widens the sound of the band and is an evident departure from previous engineering approaches to the backing track, most pronounced in the stereo remix of the song.

Superimposition take 9 followed, featuring Lennon's double-tracked lead vocals at the middle eight, McCartney and Harrison on backing vocals (McCartney also playing a Ludwig Clear Tone cowbell), and Starr on a pair of Premier bongos. With these additions, recording on the song was completed.

On February 26th in Studio 2, remix mono (RM) 1 through 3 from take 9 were created. RM 3 was the best of these remixes and served as the mono release version of the song.

Returning to Studio 2 on March 10th, remix stereo (RS) 1 was created from take 9. RS 1 served are the stereo release version of the song.

On May 22nd, two months after the release of the *Can't Buy Me Love* single with *You Can't Do That* as the B-side, George Martin booked a brief one-hour session in Studio 2 to try a piano superimposition on the song using the studio's Steinway "Music Room" Model B Grand Piano (take 10). The work completed in the session did not find its way to any release version of the song.

February 25 thru
May 22, 1964

You Can't Do That

TRACK 1	TRACK 2	TRACK 3	TRACK 4	
Guitar 1 Bass Drums	Vocal 1	Guitar 2		Take 8
			Vocal 2 Backing vocals Cowbell Bongos	Take 9 (superimposition onto Take 8)
Guitar 1 Bass Drums	Vocal 1	Guitar 2	Vocal 2 Backing vocals Cowbell Bongos	**REMIX**

I Want To Hold Your Hand

Sessions

- October 17, 1963
- October 21, 1963
- November 7, 1966

The October 17th, 1963 session at EMI Recording Studios, Studio 2, that included John Lennon and Paul McCartney's *I Want To Hold Your Hand* was the last full recording session for the band in 1963 (there would be a superimposition session for *I Wanna Be Your Man* on the 23rd and a handful of editing and remix sessions for the technical team before the year's end). The Beatles fifth single for Parlophone was also their first to be recorded to four-track.

The move to four-track could be viewed in a couple of lights historically. Pop producers in the US routinely used three and four-track machines to exert more control over their sound, not discounting the fact that stereo releases were much more prominent in the US market. Simply to be competitive in the quality of recordings they produced, EMI would have had to eventually make the move beyond twin-track. In terms of engineering, it was also simply much easier to produce the increasingly layered recordings pop acts were producing using four-track. Decisions about how to arrange the recording process and schedule musicians to facilitate different arrangements, as well as recording songs non-contiguously, was also made easier with the move to four-track.

The technical team for the session included producer George Martin, balance engineer Norman Smith, and tape operator Geoff Emerick.

The song was recorded to the four-track Telefunken M10 primary tracking machine.

Work commenced on a backing track featuring Lennon on his 1958 Rickenbacker 325 Capri electric guitar with Bigsby vibrato and lead vocals, McCartney recording for the first time with his 1962-1963 Hofner 500/1 bass and also singing lead vocals, Harrison likely on his 1962 Gretsch 6122 Chet Atkins Country Gentleman with Gretsch Bigsby B6G vibrato (his 1962 Rickenbacker 425 was also an option during the session), and Starr on his 1963 Ludwig Oyster Black Pearl Downbeat drum set.

For amplification, Lennon and Harrison played through the 30-watt 1963 JMI Vox AC30/6 Twin Treble amplifiers. For bass amplification, McCartney used the 30-watt 1963 Vox AC30 head with a Vox T60 speaker cabinet.

Only 10 out of 17 takes of the backing track were complete to any extent, take 17 being the best (takes 1, 2, 9, and 14 through 16 were false starts, while take 13 was a breakdown).

In this new era of four-track recording, superimpositions were noted as being made "to" a take (in this case, take 17) as opposed to being noted as an additional take in and of themselves, which was the past practise (though this new studio standard for track numbering wasn't fully in effect yet as witnessed by *This Boy*, recorded in the same session).

The superimpositions to take 17 included Harrison on guitar and Lennon and McCartney both on handclaps and doubling the vocals of the second "And when I touch you I feel happy inside..." section. In a separate overdub, additional lead guitar was added by either Lennon or Harrison. With these additions, recording on the song was complete.

Everett notes that Harrison superimposed a bass part on *I Want To Hold Your Hand* during this session. However, examination of both the 1963 and 1966 remixes do not reveal any additional bass performance. It is likely those such as Everett noting a bass part are actually referring to the baritone figure Harrison plays on a standard electric guitar between stanzas of the verse (e.g. before the words, "I think you'll understand").

On October 21st in Studio 1, both mono and stereo remixes (RM and RS) were created from take 17. RM 1 and RS 17 served as the respective mono and stereo release versions of the song.

One final stereo version of the song was remixed on November 7th, 1966 in Studio 1. RS 1 from take 17 was released in 1966 in place of RS 17 on the greatest hits collection, *A Collection Of Beatles Oldies*.

Eight Days A Week

Sessions

- October 6, 1964
- October 12, 1964
- October 18, 1964
- October 27, 1964

Eight Days A Week was one of The Beatles' all-time classic hits (though not released as a single in the UK, it reached #1 on the US singles chart in 1965). The first session of the new month at EMI Recording Studios, Studio 2, on October 6th, 1964, was solely dedicated to the John Lennon and Paul McCartney song. Martin earned his keep in helping refine the initially awkward introduction, exchanging a marginal vocal passage for a ringing guitar introduction that broke upon the shore of the opening verse.

The technical team for the song's first session included producer George Martin, balance engineer Norman Smith, and tape operators Ken Scott and Mike Stone.

The song was recorded to the four-track Telefunken M10 primary tracking machine.

The backing track featured Lennon on his 1964 Gibson J-160E acoustic guitar and lead vocals, McCartney on his 1962-1963 Hofner 500/1 bass and lead vocals, Harrison on his 1963 Gretsch PX6122 Chet Atkins Country Gentleman with Gretsch Bigsby B6G vibrato or 1963 Gretsch 6119 Chet Atkins Tennessean with Gretsch Bigsby vibrato electric guitar (both were available), and Starr on his 1964 Ludwig Oyster Black Pearl Super Classic drum set.

For amplification, Lennon and Harrison used either the 30-watt 1963 JMI Vox AC30/6 Twin Treble amplifiers or the 100-watt 1964 JMI Vox AC100 Mk I amplifiers with Vox AC100 cabinets. Lennon's Gibson was also mic'ed acoustically with a Neumann U48 microphone. For bass amplification, McCartney used the 100-watt 1963 Vox AC100 with a Vox AC100 custom cabinet.

Through at least take 5, Lennon and McCartney began early versions of the song with harmony "Oooo's" on top of Lennon's acoustic guitar for the five bars at the top of the song. Harrison's

volume pedal swells through the "Hold me, love me" section were particularly dominant in the early takes. It was eventually decided at some point to start the song with the fade-in of guitars (accomplished during the remixing phase).

The majority of the 13 takes of the backing tracks were complete takes, with take 13 being the best of these.

Superimpositions to take 13 included Harrison on guitar, Lennon's double tracked lead vocals, McCartney's backing vocals, and group handclaps.

In an October 12th control room session in Studio 2, the first try at remixing the song occurred. During the session, remix mono (RM) 1 was created from take 13, but Martin must have felt something was missing from the track.

On October 18th, the band returned to Studio 2 to create an edit piece, takes 14 and 15, with Starr on drums and Harrison on his 1963 Rickenbacker 360-12 (12-string) electric guitar. Both the introduction and ending of the song were attempted, take 15 being best. Both can be heard in the right channel of the stereo remix. The first at the fade-in introduction and the ending at around 2:33.

An October 27th control room session in Studio 2 saw the remixing of both the primary track and edit piece and their assembly into the finished track. RM 2 and 3 were created from takes 13 and 15 and edited together to create the mono release version of the song.

Before work ended for the session, remix stereo (RS) 1 and 2 were created from takes 13 and 15 and edited together to create the stereo release version of the song.

October 17 thru 21, 1963

I Want To Hold Your Hand

TRACK 1	TRACK 2	TRACK 3	TRACK 4	
Guitar 1 Guitar 2 Bass Drums	Vocal 1 Vocal 2			bt Take 17
		Guitar 4	Handclaps Backing vocals Guitar 3	si Superimposition onto Take 17
Guitar 1 Guitar 2 Bass Drums	Vocal 1 Vocal 2	Guitar 4	Handclaps Backing vocals Guitar 3	rm **REMIX**

April 16 thru
June 22, 1964

A Hard Day's Night

TRACK 1	TRACK 2	TRACK 3	TRACK 4	
Guitar 1 Bass Drums 1	Acoustic guitar 1 Vocal 1 Vocal 2			Take 9
		Vocal 3 Vocal 4 Bongos Cowbell	Guitar 2 Piano Guitar 3	Superimposition onto Take 9
Guitar 1 Bass Drums 1	Acoustic guitar 1 Vocal 1 Vocal 2	Vocal 3 Vocal 4 Bongos Cowbell	Guitar 2 Piano Guitar 3	**REMIX**

June 6, 1962

Time
6PM - 8PM

Studio name and room
EMI Recording Studios
Studio 2

Songs recorded (composer) (activities)

- *Bésame Mucho* (Velázquez)
  - takes 1-4
- *Love Me Do* (McCartney/Lennon)
  - takes 1-5
- *P.S. I Love You* (McCartney/Lennon)
  - takes 1-3
- *Ask Me Why* (McCartney/Lennon)
  - take 1

Studio Personnel

- Producer: Ron Richards and George Martin
- Balance engineer: Norman Smith
- Tape operator: Chris Neal

Musicians (instruments played)

- John Lennon (guitar, harmonica, vocals)
- Paul McCartney (bass, vocals)
- George Harrison (guitar, vocals)
- Pete Best (drums)

Instruments

Electric guitars

Lennon

- 1958 Rickenbacker 325 Capri with Bigsby B5 vibrato (first model – Natural finish)

Harrison

- 1957 Gretsch PX6128 Duo Jet with Gretsch Bigsby vibrato

Bass guitars

McCartney

- 1961 Hofner 500/1

Drums

Best

- 1960 Premier 54 Marine Pearl (14" X 22" bass drum/ 8" X 12" rack tom/ 16" X 16" floor tom/ 14" X 5.5" "Super Ace" snare) Zyn cymbals (16" crash / 18" custom "sizzle" ride), Zildjian cymbals (18" crash/ 14" hi-hats)

Other

- Hohner harmonica (Echo Vamper or Super Chromonica)

Amplifiers

Guitar

Lennon

- 1960 Fender Narrow Panel Deluxe 15W with 1X12 Jensen P12R or Jensen P12Q speaker

Harrison

- 1960 Gibson GA-40T, 16W with one 12" Jensen speaker

Bass

McCartney

- Quad II/22 (circa 1959-61), 15W (modified to 40W with Quad model 22 preamplifier) head with 1961 Barber "Coffin" cabinet, with one 15" speaker
- Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- MONO: 1/4" EMI BTR2
- TWIN-TRACK: 1/4" EMI BTR3

Mixdown machine

- MONO: 1/4" EMI BTR2

Outboard signal processors

- EMI RS114 Limiter
- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS92 Neumann Mic Equaliser

Effects

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- STEED (send tape echo/echo delay)

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Studio

- RLS10 - "White Elephant"

Microphones

Vocals

- Neumann U47 or U48

Electric guitar amplifiers

- Neumann U47

- Neumann KM54

Acoustic guitars

- Neumann U47 or U48

Bass amplifier

- STC 4033-A

Drums

- Overhead - STC 4038
- Bass drum - STC 4033-A

Other

- Neumann U47, U48
- STC 4038

Backing Tracks

- *Bésame Mucho* – backing track included McCartney on bass and vocals; Lennon on guitar and vocals; Harrison on guitar; and Best on drums.
- *Love Me Do* – backing track included Lennon on guitar, harmonica and vocals; McCartney on bass and vocals; Harrison on guitar and vocals; and Best on drums.
- *P.S. I Love You* – backing track included Lennon on guitar and vocals; McCartney on bass and vocals; Harrison on guitar and vocals; and Best on drums.
- *Ask Me Why* – backing track included Lennon on guitar and vocals; McCartney on bass and vocals; Harrison on guitar and vocals; and Best on drums.

Notes

All of the songs tracked this day were recorded live, with no superimpositions.

McCartney's Quad II/22 with "Coffin" cabinet was initially mic'ed, but immediately considered unsuitable for recording and replaced by studio engineer Ken Townsend with a Leak Point One preamplifier and Leak TL-12 Plus amplifier with Tannoy Dual Concentric 15" speaker and cabinet from echo chamber one. This combination continued to be used in the studio for bass amplification until McCartney improved his bass rig in March of 1963.

At times during this period, tracks were simultaneously recorded to both twin-track and mono. For this purpose, inputs to the REDD console were split-routed to a "Delta-Mono" control bay that allowed an alternative mix to be created. For such sessions the BTR2 and BTR3 are both considered to be primary tracking machines, though it is not believed any of the direct-to-mono mixes were ever used.

After Geoff Emerick's passing in 2018, his estate discovered that he had in his possession the original master tape from the June 6th session. There is an ongoing dispute as to whether he rightfully possessed the work, which was slated for destruction in the 60s. Witnessed by producer Ben Rowling in 2020, the original tape box noted four takes of *Bésame Mucho*, with take 4 being the best; five takes of *Love Me Do*, with take 5 being the

best; three takes of *P.S. I Love You*, with take 2 being the best; and one take of *Ask Me Why*.

The reel is about 18 minutes in duration.

Sources - Dowlding, William J. p. 31. / Lewisohn, Mark (1). pp. 16: 25-27. / Rowling, Ben – author interview October 2020, via email. / Ryan, Kevin and Brian Kehew. pp.102, 348-350; 358, 368.

October 17, 1963

Time
230PM – 10PM

Studio name and room
EMI Recording Studios
Studio 2

- 230PM - 530PM
- 530PM - 10PM

Songs recorded (composer) (activities)

- *The Beatles Christmas Record* (Various messages (speech))
    - unnumbered takes
- *You Really Got A Hold On Me* (Robinson)
    - take 12 (see Notes)
- *Another message* (speech)
- *I Want To Hold Your Hand* (Lennon and McCartney)
    - takes 1-17
    - superimposition to take 17
- *This Boy* (Lennon and McCartney)
    - takes 1-15
    - superimposition takes 16-17
    - edit of takes 15 and 17

Studio Personnel

- Producer: George Martin
- Balance engineer: Norman Smith
- Tape operator: Geoff Emerick

Musicians (instruments played)

- John Lennon (guitar, vocals)
- Paul McCartney (bass, vocals)
- George Harrison (guitar, vocals)
- Ringo Starr (drums)

Instruments

Electric guitars

Lennon

- 1958 Rickenbacker 325 Capri with Bigsby B5 vibrato (first model – repainted black)

Harrison

- 1962 Rickenbacker 425
- 1962 Gretsch 6122 Chet Atkins Country Gentleman with Gretsch Bigsby B6G vibrato

Acoustic guitars

Lennon/Harrison

- 1962 Gibson J-160E

Bass guitars

McCartney

- 1962-1963 Hofner 500/1

Drums

Starr

- 1963 Ludwig Oyster Black Pearl Downbeat (14" X 20" bass drum/ 8" X 12" rack tom/ 14" X 14" floor tom/ 14" X 5.5" Jazz Festival snare); Paiste, Zyn, Zildjian cymbals (20" ride/ 20" ride with 4-rivet "sizzle"/ 18" crash) Zildjian cymbals (14" model A hi-hats) (Ludwig Set 1)

Amplifiers

Guitar

Lennon/Harrison

- 1963 JMI Vox AC30/6 Twin Treble with "Top Boost" circuit, 30W with two 12" Vox Celestion Alnico Gray G12 T530 speakers

Bass

McCartney

- 1963 Vox AC30 head, 30W with Vox T60 speaker cabinet, with one 12", and one 15" Vox Celestion Alinco Blue speakers

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- TWIN-TRACK: 1/4" EMI BTR3
- FOUR-TRACK: 1" Telefunken M10

Outboard signal processors

- EMI RS114 Limiter
- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS92 Neumann Mic Equaliser

Effects

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- STEED (send tape echo/echo delay)

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Studio

- RLS10 - "White Elephant"

Microphones

Vocals

- Neumann U48 or U47/48 (U47/8)

Electric guitar amplifiers

- Neumann U48, U47/48 (U47/8)
- Neumann KM54

Acoustic guitars

- Neumann U48 or U47/48 (U47/8)

Bass amplifier

- STC 4033-A

Drums

- Overhead - STC 4038
- Bass drum - STC 4033-A

Other

- Neumann U48, U47/48 (U47/8)
- STC 4038

Backing Tracks

- *I Want To Hold Your Hand* – backing track included Lennon on acoustic guitar and lead vocals; McCartney on bass and lead vocals; Harrison on guitar; Starr on drums
- *This Boy* – backing track included Lennon on acoustic guitar and lead vocals; McCartney on bass and lead vocals; Harrison on guitar and lead vocals; Starr on drums

Superimpositions

- *I Want To Hold Your Hand* – superimpositions included Harrison on guitar; Lennon and McCartney on backing vocals and handclaps; Lennon or Harrison on guitar
- *This Boy* – superimpositions included Lennon on double-tracked lead vocals; McCartney and Harrison on double-tracked backing vocals; Harrison on lead guitar

Notes

It is not known what work occurred on *You Really Got Hold On Me* during this session. Take 12 exists on a twin-track tape between recordings made for the annual Christmas fan club flexi-disc.

Everett notes Harrison superimposed a bass part on *I Want To Hold Your Hand* during this session. However, examination of both the 1963 and 1966 remixes do not reveal any additional bass performance. It is likely those such as Everett noting a bass part are actually referring to the baritone figure Harrison plays between stanzas of the verse (e.g., after the words, "...I think you'll understand.").

Emerick writes that the middle section of *This Boy* is actually an edit piece, and that initially Harrison performed a guitar solo during the middle eight of the song. Lewisohn also notes that the original tapes reveal a version of the song with a guitar solo in place. However, take 13 demonstrates the entire song in the same form as the final version (without an edit).

This Boy was edited during the session (an edit of takes 15 and 17), though the joining of two takes is not the same thing as the insertion of an edit piece. Edit pieces were typically parts of the song that needed improvement and were specifically noted by the engineers as such in their slating and documentation. It is entirely possible that one of the original takes,

or takes 15 or 17 *did* contain a guitar solo that simply didn't make the cut.

With the recording of *I Want To Hold Your Hand*, The Beatles began using four-track primary tracking machines that would last until well into *The Beatles (The White Album)* and even for the initial work on the *Abbey Road* track, *Come Together*.

Two different four-tracks were present at EMI Recording Studios in 1963: the 1" Telefunken T9u and 1" Telefunken M10. According to an author interview with EMI engineer Richard Langham, the Telefunken T9u four-track was not used for primary tracking within the studio. It was instead used for remote sessions. A T9u installed within the studio was likely used for playback of these remote sessions. This unit was moved to Room 65 in mid-1965 where it remained until 1967, when replaced by a Studer J-37 four-track.

The Telefunken M10 was the machine that was used for recordings in the main three studios at EMI until the arrival of the Studer J-37 in 1965. The M10 and Studer J-37 shared duties in Studios 1 and 3 from mid-1965 until end of *Rubber Soul* sessions.

The M10 was replaced by the Studer J-37 for all studios post-*Rubber Soul*.

Assignments of primary tracking machines in this book reflect this timeline of application.

Sources - Emerick, Geoff. pp. 71-72, 75. / Everett, Walter (1). p. 198. / Lewisohn, Mark (1). p. 36. / Ryan, Kevin and Brian Kehew. pp. 220, 221. / The Beatles. "*I Want To Hold Your Hand (1966)*". Rec.17 October 1963. Mix. November 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (RS1)*". Rec.17 October 1963. Mix. 21 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (take 1)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (take 2)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (take 4)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (take 9)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand (unknown take)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*I Want To Hold Your Hand*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*This Boy (RS15)*". Rec.17 October 1963. The Beatles. FLAC audio file. /The Beatles. "*This Boy (take 2)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*This Boy (take 12)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*This Boy (take 13)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*This Boy (take 15)*". Rec.17 October 1963. The Beatles. FLAC audio file. / The Beatles. "*This Boy (unknown take)*". Rec.17 October 1963. The Beatles. FLAC audio file. / Winn, John C. (3). pp. 19, 20.

September 30, 1964

Time
230PM – 1030PM

Studio name and room
EMI Recording Studios
Studio 2

- 230PM – 530PM
- 630PM – 1030PM

Songs recorded (composer) (activities)

- *Every Little Thing (remake)* (Lennon and McCartney)
    - takes 5-9
    - superimposition onto take 9
- *What You're Doing* (Lennon and McCartney)
    - takes 8-11
- *No Reply* (Lennon and McCartney)
    - takes 1-8
    - superimposition onto take 8

Studio Personnel

- Producer: George Martin
- Balance engineer: Norman Smith
- Tape operator(s): Ken Scott, Mike Stone

Musicians (instruments played)

- John Lennon (guitar, vocals)
- Paul McCartney (bass, vocals)
- George Harrison (guitar, vocals)
- Ringo Starr (drums, percussion)

Other musicians (instruments played)

- George Martin (piano)

Instruments

Electric guitars

Lennon

- 1963 Rickenbacker 360-12 (12-string)

Harrison

- 1963 Gretsch PX6122 Chet Atkins Country Gentleman with Gretsch Bigsby B6G vibrato
- 1963 Gretsch 6119 Chet Atkins Tennessean with Gretsch Bigsby vibrato
- 1963 Rickenbacker 360-12 (12-string)

Acoustic guitars

Lennon

- 1964 Gibson J-160E

Harrison

- 1962 Gibson J-160E

Bass guitars

McCartney

- 1962-1963 Hofner 500/1

Drums

Starr

- 1964 Ludwig Oyster Black Pearl "Super Classic" (14" X 22" bass drum/ 9" X 13" rack tom/ 16" X 16" floor tom/ 1963 14" X 5.5" "Jazz Festival" snare); Paiste, Zyn, Zildjian cymbals (20" crash/ride; 20" Zyn 4-rivet "sizzle") Zildjian cymbals (18" crash/ride; 14" model A hi-hats) (Ludwig Set 3)

Percussion

- Ludwig Timpani

Pianos and keyboards

- Steinway "Music Room" Model B Grand Piano (circa 1880s)

Amplifiers

Guitar

Lennon/Harrison

- 1964 JMI Vox AC100 Mk I, 100W with Vox AC100 cabinet, 4X12" Vox Celestion Alnico Silver T1088 speakers and 2X Goodmans Midax horns

Bass

McCartney

- 1963 Vox AC100, 100W head with Vox AC100 custom cabinet, with two 15" Vox Celestion T1070 speakers

Recording equipment

Recording console

- REDD.51

Primary tracking machine

- FOUR-TRACK: 1" Telefunken M10

Outboard signal processors

- EMI RS114 Limiter
- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS144 4-Way Mixer/Premix
- EMI RS92 Neumann Mic Equaliser
- Fairchild 660 Limiter

Effects

- Double tracking

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Studio

- RLS10 - "White Elephant"

Microphones

Vocals

- Neumann U48 or U47/48 (U47/8)

Electric guitar amplifiers

- Neumann U48, U47/48 (U47/8)

Acoustic guitars

- Neumann U48 or U47/48 (U47/8)

Bass amplifier

- AKG D20

Drums

- Overhead – AKG 19c
- Bass drum - AKG D20

Piano

- Neumann U48 or U47/48 (U47/8)

Other

- Neumann U48, U47/48 (U47/8)
- STC 4038

Backing Tracks

- *Every Little Thing* – backing track included Lennon on 12-string guitar and lead vocals; McCartney on bass and backing vocal; Harrison on acoustic guitar; Starr on drums
- *What You're Doing* – backing track included Lennon on 12-string guitar and lead vocals; McCartney on bass and lead vocals; Harrison on 12-string guitar; Starr on drums
- *No Reply* – backing track included Lennon on acoustic guitar and lead vocals; McCartney on bass and backing vocals; Harrison on acoustic guitar; Starr on drums

Superimpositions

- *Every Little Thing* – superimpositions included Lennon or Harrison on 12-string guitar; Starr on timpani; George Martin on piano
- *No Reply* – superimpositions included Lennon on double-tracked lead vocals; McCartney on double-tracked backing vocals; handclaps; Starr on drum overdub (bass drum and crash only); George Martin on piano

Notes

Takes of *What You're Doing* from this session and those from the previous day mark the only recorded appearance of Lennon's 1964 Rickenbacker 325-12 (12-string) guitar.

The song was remade in its entirety on October 26th, when Lennon exchanged the Rickenbacker for his Gibson J-160E acoustic guitar.

Early takes of *No Reply* feature George Martin on piano and McCartney duplicating Lennon's lead vocal line for the verses of the song.

For the final track, Martin's piano contribution is scaled back and superimposed, while Lennon doubles his own lead vocal for the verses.

Sources - Everett, Walter (1). pp. 258, 260, 261. / Lewisohn, Mark (1). p. 49. / Ryan, Kevin and Brian Kehew. p. 380. / The Beatles. "*Every Little Thing*". Rec.29, 30 September 1964. The Beatles. FLAC audio file. / *The Beatles. "No Reply (take 1)".* Anthology. Perf.

The Beatles. Apple, 1995. DVD. / The Beatles. "*No Reply (take 2)". Anthology.* George Martin, 1995. CD. / The Beatles. "*No Reply*". Rec.30 September 1964. The Beatles. FLAC audio file. / The Beatles. "*What You're Doing". Beatles For Sale.* George Martin. 1964. Vinyl, FLAC audio file. / Winn, John C. (3). p. 43.

Other sessions

1966

November 7, 1966

Time
230PM - 530PM

Studio name and room

EMI Recording Studios
Studio 1 (control room)

Songs mixed (version) (remix number and take)

- *I Want To Hold Your Hand* (stereo)
    - remix (RS) 1 from take 17

Studio Personnel

- Producer: George Martin
- Balance engineer: Geoff Emerick
- Tape operator: Mike Stone

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- FOUR-TRACK: 1" Studer J-37

Mixdown machine

- STEREO: 1/4" EMI BTR3

Outboard signal processors

- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS56 Universal Tone Control (Curve Bender)
- EMI RS92 Neumann Mic Equaliser
- Fairchild 660 Limiter

Effects

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- STEED (send tape echo/echo delay)

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Remixes

Stereo master remixes

- *I Want To Hold Your Hand* (stereo) (remix (RS) 1 from take 17)

Sources - Lewisohn, Mark (1). p. 86. / Winn, John C. (3). p. 89.

November 8, 1966

Time
4PM - 530PM

Studio name and room
EMI Recording Studios
Room 53

Songs mixed (version) (remix number and take)

- *She Loves You* (stereo)
    - remix (RS) 1 and 2 from mono single master tape

Studio Personnel

- Producer: N/A
- Balance engineer: Geoff Emerick
- Tape operator(s): N/A

Recording equipment

Recording console

- RS147

Primary tracking machine

- FOUR-TRACK: 1" Telefunken M10

Mixdown machine

- MONO: 1/4" EMI BTR2

Outboard signal processors

- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS56 Universal Tone Control (Curve Bender)
- EMI RS92 Neumann Mic Equaliser
- Fairchild 660 Limiter

Monitors

Control room

- RS143 (Dr. Dutton Loudspeaker)

Remixes

Stereo master remixes

- *She Loves You* (stereo) (remix (RS) 1 from mono single master tape)

Sources - Lewisohn, Mark (1). p. 86.

November 10, 1966

Time
230PM - 430PM

Studio name and room
EMI Recording Studios
Room 65

Songs recorded (composer) (activities)

- *This Boy* (Lennon and McCartney)
    - edit of remix stereo (RS) 1 and 2

Songs mixed (version) (remix number and take)

- *This Boy* (stereo)
    - remix (RS) 1 and 2 from takes 15 and 17
- *Day Tripper* (stereo)
    - remix (RS) 2 from take 3
- *We Can Work It Out* (stereo)
    - remix (RS) 2 from take 2

Studio Personnel

- Producer: N/A
- Balance engineer: Peter Bown
- Tape operator: Graham Kirkby

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- FOUR-TRACK: 1" Studer J-37

Mixdown machine

- STEREO: 1/4" EMI BTR3

Outboard signal processors

- EMI RS124 Altec Compressor
- EMI RS127 Presence Box
- EMI RS158 Fairchild 666 Compressor
- EMI RS56 Universal Tone Control (Curve Bender)
- EMI RS92 Neumann Mic Equaliser
- Fairchild 660 Limiter

Effects

- Echo chamber (includes RS61 Low Level Amplifier with RS62 Power Supply and RS106A Echo Control Unit – Band Pass Filter)
- STEED (send tape echo/echo delay)

Monitors

Control room

- Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL/25 Plus Amplifier

Remixes

Stereo master remixes

- *Day Tripper* (stereo) (remix (RS) 2 from take 3)
- *We Can Work It Out* (stereo) (remix (RS) 2 from take 2)

Sources - Lewisohn, Mark (1). p. 86. / Winn, John C. (3). p. 90.

ABOUT THE AUTHOR

Jerry Hammack is a Canadian-American musician, producer,

recording engineer and author living in Toronto, Ontario, Canada.