

# ***"You don't look different, But you have changed."***

## **Beatles Song Variants (Mostly Prior to 1987)**

With the advent of the Beatles CD's in 1987 came a more standard catalog. Not only would the Beatles album selections be the same in all countries from that point on, but also the number of distinctive mix and edit differences was drastically reduced. Prior to that time, mixes were sent from Parlophone or one of its affiliates to related record labels all around the world. Quite often, these mixes differed from one another.

As you will see, several US and Canadian records contain mixes that are different from those found on the now-common CD releases. At one time, American song variation collectors referred to the European versions of the songs as "rare" or "sought-after." Now, as time passes, collectors are turning to their once common American records to find the "different" mixes.

This section contains a compilation of mixes found on US and Canadian Capitol records and how they differ from the British mixes and those found on the compact disc releases.



Single: "Love Me Do"/"P.S. I Love You"  
Capitol Canada 72076

There are two recordings of "Love Me Do" that were released during the 1960's: one featuring Ringo on drums (September 4, 1962) and another (made a week later on September 11<sup>th</sup>) where Andy White plays drums and Ringo plays a tambourine. All 60's releases from 1963 on feature the tambourine version. This Canada-only single was the last "original" release of the Ringo version and was reportedly dubbed from a copy of the UK single -- not the original master tape. The tape was destroyed after the release of the *Please, Please Me* album in England. Until 1980, this version was considered rare. All releases of the "Ringo version" that have come out since 1980 were created from master tapes that were created by playing original singles.



*Beatlemania With the Beatles*  
T-6051 (mono)

**Side One:**

1. It Won't Be Long  
mix: same as UK mono LP; same as CD
2. All I've Got to Do  
mix: same as UK mono LP; same as CD
3. All My Loving  
mix: same as UK mono LP; same as CD
4. Don't Bother Me  
mix: same as UK mono LP; same as CD
5. Little Child  
mix: same as UK mono LP; same as CD
6. Till There Was You  
mix: same as UK mono LP; same as CD
7. Please Mister Postman  
mix: same as UK mono LP; same as CD

**Side Two:**

1. Roll Over Beethoven  
mix: same as UK mono LP; same as CD
2. Hold Me Tight  
mix: same as UK mono LP; same as CD
3. You Really Got a Hold on Me  
mix: same as UK mono LP; same as CD
4. I Wanna Be Your Man  
mix: same as UK mono LP; same as CD
5. Devil in Her Heart  
mix: same as UK mono LP; same as CD
6. Not a Second Time  
mix: same as UK mono LP; same as CD
7. Money  
mix: same as UK mono LP; same as CD

**Notes:** The first Canadian LP corresponds identically to the British LP. It was issued in mono only at first, although in the late 1970's, copies with the stereo prefix ST- were made available. **Some** orange label copies of the stereo album (with matrix prefix

changed to 2YEA) have the entire LP remixed, so that the tracks are moved toward the center. Even "Money" is redone in this fashion! The LP is shown here because of its direct relationship to the British LP, from which it does not differ, sonically (except for the stereo reissue LP). The US LP, *Meet the Beatles* (below), does differ significantly from this album.



*Beatlemania With the Beatles*  
ST-6051 (stereo)

**Side One:**

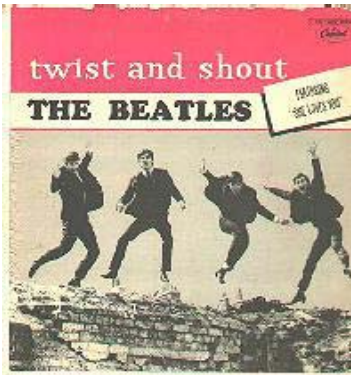
1. It Won't Be Long  
mix: see below
2. All I've Got to Do  
mix: see below
3. All My Loving  
mix: see below
4. Don't Bother Me  
mix: see below
5. Little Child  
mix: see below
6. Till There Was You  
mix: see below
7. Please Mister Postman  
mix: see below

**Side Two:**

1. Roll Over Beethoven  
mix: see below
2. Hold Me Tight  
mix: see below
3. You Really Got a Hold on Me  
mix: see below
4. I Wanna Be Your Man  
mix: see below
5. Devil in Her Heart  
mix: see below
6. Not a Second Time  
mix: see below

7. Money  
mix: see below

**Notes:** In 1976, Capitol of Canada requested stereo masters for every song that they were lacking in stereo. At that time, this LP was released in stereo for the first time. Some copies of the LP, on the orange label, have the same stereo mixes of all the songs -- as heard on *With the Beatles* in England. However, other copies feature a "narrowed" stereo image on the entire LP. The stereo image is so narrow that it almost sounds like mono.



*Twist and Shout*  
T-6054 (mono)

**Side One:**

1. Anna (Go to Him)  
mix: same as UK mono LP; same as CD
2. Chains  
mix: same as UK mono LP; same as CD
3. Boys  
mix: same as UK mono LP; same as CD
4. Ask Me Why  
mix: same as UK single; same as CD
5. Please Please Me  
mix: same as UK single; same as CD
6. Love Me Do  
mix: same as UK single; same as CD
7. From Me to You  
mix: same as UK single; same as CD

**Side Two:**

1. PS I Love You  
mix: same as UK mono LP; same as CD
2. Baby It's You  
mix: same as UK mono LP; same as CD
3. Do You Want to Know a Secret  
mix: same as UK mono LP; same as CD
4. A Taste of Honey  
mix: same as UK mono LP; same as CD
5. There's a Place  
mix: same as UK mono LP; same as CD

6. Twist and Shout  
mix: same as UK mono LP; same as CD
7. She Loves You  
mix: same as UK single; same mix as CD

**Notes:** Since Capitol of Canada had not issued the *Please, Please Me* LP, they released most of that record in January, 1964. However, they substituted two single tracks, "From Me to You" and "She Loves You," for the album selections "I Saw Her Standing There" and "Misery." Sonically, the record has no interesting differences from the UK mixes.



*Meet the Beatles*  
T-2047 (mono)

**Side One:**

1. I Want to Hold Your Hand  
mix: same as UK single
2. I Saw Her Standing There  
mix: mixed down from stereo
3. This Boy  
mix: same as UK single
4. It Won't Be Long  
mix: mixed down from stereo
5. All I've Got to Do  
mix: mixed down from stereo
6. All My Loving  
mix: mixed down from stereo

**Side Two:**

1. Don't Bother Me  
mix: mixed down from stereo
2. Little Child  
mix: mixed down from stereo
3. Till There Was You  
mix: mixed down from stereo
4. Hold Me Tight  
mix: mixed down from stereo
5. I Wanna Be Your Man  
mix: mixed down from stereo

6. Not a Second Time  
mix: mixed down from stereo

**Notes:** The album starts off with the Beatles latest single, "I Want to Hold Your Hand," followed by its US b-side, "I Saw Her Standing There," and its UK b-side, "This Boy."

Several songs were removed from the *With the Beatles* album (to appear later), but the rest of the selections for *Meet the Beatles!* come from *With the Beatles* and appear in the same order as they do on the British album.

Unlike later Capitol Beatles albums, most of the mono record contains mixes that were made by combining the two tracks of the stereo mix. The mixes used for the compact discs of *With the Beatles* and *Please, Please Me* were the original UK mono (LP) mixes. Therefore, the mixes found on the American albums are entirely different.



*Meet the Beatles*  
ST-2047 (stereo)

#### Side One:

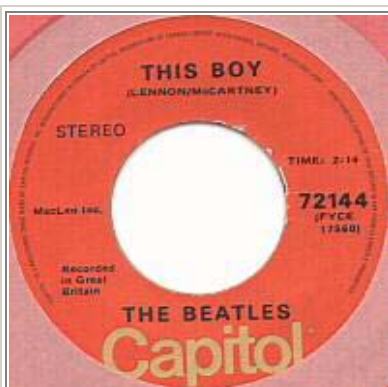
1. I Want to Hold Your Hand  
mix: rechanneled from mono mix
2. I Saw Her Standing There  
mix: remixed by Capitol from the *Please Please Me* LP stereo mix
3. This Boy  
mix: rechanneled from mono mix
4. It Won't Be Long  
mix: remixed by Capitol from the UK LP stereo mix  
differs from the UK mono mix on the word "belong" on the last line. Stereo mix fades guitar out completely before "belong"; mono mix does not.
5. All I've Got to Do  
mix: remixed by Capitol from the UK LP stereo mix
6. All My Loving  
mix: remixed by Capitol from the UK LP stereo mix  
This differs from the 1962-1966 digital remix, which has the vocal centered. On this mix, the vocal is on the right channel.

#### Side Two:

1. Don't Bother Me  
mix: remixed by Capitol from the UK LP stereo mix  
Canada stereo (c. 1980): copies with matrix number "ST 2047 B" have an alternate pressing of Side Two. This apparently was sent to Canada in error, resulting in an extra "don't" near the end of the song: "Don't...Don't come around...."
2. Little Child  
mix: remixed by Capitol from the UK LP stereo mix
3. Till There Was You  
mix: remixed by Capitol from the UK LP stereo mix
4. Hold Me Tight  
mix: remixed by Capitol from the UK LP stereo mix  
A harmony vocal, "You, you, you," is missing on this mix compared to the UK mono (CD) mix.
5. I Wanna Be Your Man  
mix: remixed by Capitol from the UK LP stereo mix
6. Not a Second Time  
mix: remixed by Capitol from the UK LP stereo mix

**Notes:** The album starts off with the Beatles latest single, "I Want to Hold Your Hand," followed by its US b-side, "I Saw Her Standing There," and its UK b-side, "This Boy." Since mono mixes of the UK single had been sent to Capitol, there are two songs on stereo copies of *Meet the Beatles!* that appear in "rechanneled" stereo; all other songs are in true stereo.

Several songs were removed from the *With the Beatles* album (to appear later), but the rest of the selections for *Meet the Beatles!* come from *With the Beatles* and appear in the same order as they do on the British album.



Single: "All My Loving"/"This Boy"  
Capitol Canada 72144

Singles released before the orange label reissue (1976) feature the normal mono mixes of both songs. Copies since 1976 feature both songs in true stereo, making the orange label copies of this single the first appearance worldwide of "This Boy" in true stereo. An Australian reissue single of "I Want to Hold Your Hand"/"This Boy" (Parlophone A 8103) would soon follow.



*The Beatles' Second Album*  
T-2080 (mono)

**Side One:**

1. Roll Over Beethoven  
mix: mixed down from stereo
2. Thank You Girl  
mix: mixed down from stereo
3. You Really Got a Hold on Me  
mix: mixed down from stereo
4. Devil in Her Heart  
mix: mixed down from stereo
5. Money  
mix: mixed down from stereo
6. You Can't Do That  
mix: same as UK single

**Side Two:**

1. Long Tall Sally  
mix: The UK mono mix (made March 10, 1964) (used on the British EP) has added echo; this mix (from June 4, 1964) does not.
2. I Call Your Name  
mix: This mix, from March 4th, 1964, was edited differently than the UK mono mix made on June 4th. This mix has the cowbell start at the beginning of the song. Before the instrumental bridge, the cowbell stops right after the vocals end. On the UK mono mix, the cowbell stops just before the line "I call your name."
3. Please Mr. Postman  
mix: mixed down from stereo
4. I'll Get You  
mix: same as UK single
5. She Loves You  
mix: same as UK single and Swan single

**Notes:** Capitol obtained from Parlophone (UK) a copy of the "She Loves You" single (that song, plus "I'll Get You") and stereo mixes of the songs from the British *Long Tall Sally* EP. The b-side of "Can't Buy Me Love," namely, "You Can't Do That," also appears on this album.



Two of the *Long Tall Sally* EP songs, the 3 single sides, and the remainder of the *With the Beatles* album were collected into this LP, which makes somewhat of a nice package. In fact, this was the first instance of songs being released in America before they came out in England. The two EP songs weren't issued in England until 2 months later, and their UK release was mono only. In fact, the mixes for "Komm, Gib Mir Deine Hand" were also in Capitol's possession, but they held them back until the next album.

Most of the songs on the mono record are mixed down from the stereo album. The CD releases from 1987-1988 contain (the UK) mono versions of most of these songs.



*The Beatles' Second Album*  
ST-2080 (stereo)

#### Side One:

1. Roll Over Beethoven  
mix: remixed by Capitol from the UK LP stereo mix
2. Thank You Girl  
mix: not issued in England; contains harmonica overdubs in the middle and at the end that are not on the mono mix
3. You Really Got a Hold on Me  
mix: remixed by Capitol from the UK LP stereo mix differs from the UK mono (CD) mix at the beginning, where the instrumental track is at full volume. The mono mix has the instrumental track almost mute until after the first two lines.
4. Devil in Her Heart  
mix: remixed by Capitol from the UK LP stereo mix
5. Money  
mix: remixed by Capitol from the UK LP stereo mix differs from the UK mono (CD) mix strikingly. A new piano overdub was mixed into the earlier mix. Apparently two tapes were synchronized manually in sections, with the result sounding like a four track recording.
6. You Can't Do That  
mix: rechanneled from mono mix

#### Side Two:

1. Long Tall Sally  
mix: the vocal is on the right side. Also issued in Canada and Germany, but not in

England. A different mix, with the vocal in the center, became available in 1976 for *Rock and Roll Music* and is the mix on *Past Masters*.

2. I Call Your Name

mix: This mix, from March 10th, was edited differently than the UK stereo mix (made on June 22nd, 1964, but unused until 1976). This mix has the cowbell start just as the vocals begin. Before the instrumental bridge, the cowbell stops just before the line "I call your name". On the mix released on *Rock and Roll Music*, the cowbell starts after the first line of the song, and at the instrumental bridge, it stops right after the vocals end.

3. Please Mr. Postman

mix: remixed by Capitol from the UK LP stereo mix

4. I'll Get You

mix: rechanneled stereo, but harmonica appears alone in the center of the recording. This version is not on any UK release.

5. She Loves You

mix: rechanneled from mono mix

**Notes:** Capitol obtained from Parlophone (in England) a copy of the "She Loves You" single (that song, plus "I'll Get You") and stereo mixes of the songs from the British *Long Tall Sally* EP. The b-side of "Can't Buy Me Love," namely, "You Can't Do That," also appears on this album. As before, the songs from singles appear in rechanneled stereo.

Two of the *Long Tall Sally* EP songs, the 3 single sides, and the remainder of the *With the Beatles* album were collected into this l.p., which makes somewhat of a nice package. In fact, this was the first instance of songs being released in America before they came out in England. The two EP songs weren't issued in England until 2 months later, and their UK release was in mono only. In fact, the mixes for "Komm, Gib Mir Deine Hand" were also in Capitol's possession, but Capitol held them back until the next album.

The (UK) stereo versions of "Long Tall Sally" and "I Call Your Name" were issued on *Past Masters 1*.



*Long Tall Sally*  
T-6063 (mono)

**Side One:**

1. I Want to Hold Your Hand  
mix: same as the UK single

2. I Saw Her Standing There  
mix: same as UK mono mix
3. You Really Got a Hold on Me  
mix: same as UK mono mix
4. Devil in Her Heart  
mix: same as UK mono mix
5. Roll Over Beethoven  
mix:
6. Misery  
mix: same as UK mono mix

**Side Two:**

1. Long Tall Sally  
mix: same as the US mono mix
2. I Call Your Name  
mix: same as the US mono mix
3. Please Mr. Postman  
mix: mixed down from stereo
4. This Boy  
mix: same as UK single
5. I'll Get You  
mix: same as UK single
6. You Can't Do That  
mix: same as UK single

**Notes:** Capitol of Canada was now largely going through Capitol USA. The cover art and much of side two come straight from the US album, *The Beatles' Second Album*. Four of the songs from this LP had already appeared on a Canadian album. Oddly, "Thank You Girl," which had appeared on the US album, was not released on any of Canada's unique LP's, even though it appeared on two Capitol-Canada singles.



*Long Tall Sally*  
ST-6063 (stereo, c. 1983)

**Side One:**

1. I Want to Hold Your Hand  
mix: same as the US LP mix
2. I Saw Her Standing There  
mix: same as UK stereo LP

3. You Really Got a Hold on Me  
mix: same as UK stereo LP
4. Devil in Her Heart  
mix: same as UK stereo LP
5. Roll Over Beethoven  
mix: same as UK stereo LP
6. Misery  
mix: same as UK stereo LP

**Side Two:**

1. Long Tall Sally  
mix: same as US stereo LP
2. I Call Your Name  
mix: same as US stereo LP
3. Please Mr. Postman  
mix: same as UK stereo LP
4. This Boy  
mix: same as UK single
5. I'll Get You  
mix: same as UK single
6. You Can't Do That  
mix: an early mix of the song, made 10 March 1964  
On this mix, the bass (on the right side of the recording in the UK mix) appears to be almost absent or absent.

The unique Canadian LP had been issued in mono only originally but was reissued into stereo in the 1970's. This LP is noted for its unique mix of "You Can't Do That." After *Long Tall Sally*, mixes on the Canadian albums correspond to those on American albums.



*Something New*  
T-2108 (mono)

**Side One:**

1. I'll Cry Instead  
mix: made June 4, 1964. This mix differs from the UK mono mix, which appears to be a mixdown from stereo. Here, the song is longer, having an additional verse in the middle. This is not merely an edit of the first verse but is part of the original song, which had been recorded in two sections which were edited together

- differently.
2. Things We Said Today  
mix: same as the UK mono mix from June 4, 1964
  3. Any Time At All  
mix: This mix, made June 22, 1964, differs from the UK mono mix and from the stereo mix. The piano, and the drumbeat immediately preceding the chorus, are mixed much lower here.
  4. When I Get Home  
mix: This mix, made June 22, 1964, differs from the UK mono mix made the same day. Here, the piano is mixed louder and the cymbal crashes are not as loud.
  5. Slow Down  
mix: same as the UK mono mix from June 4, 1964
  6. Matchbox  
mix: same as the UK mono mix from June 4, 1964  
less reverb on the vocal than the stereo mix

### Side Two:

1. Tell Me Why  
mix: same as the UK mono mix from March 3, 1964.
2. And I Love Her  
mix: This mix, from March 3, 1964, differs from the UK mono mix in one clear respect: the vocal here is not double tracked throughout the song. The mix made for the British album on June 22nd has the vocal multitracked throughout the song. The same mix appears here as on the *Hard Day's Night* album that was released in the US by United Artists.
3. I'm Happy Just to Dance With You  
mix: same as the UK mono mix from March 3, 1964.
4. If I Fell  
mix: same as the UK mono mix from March 3, 1964.  
The second chorus has been edited from the first chorus, fixing Paul's vocal mistake that remains in the stereo mix.
5. Komm, Gib Mir Deine Hand  
mix: Made March 10, 1964. Also released in Germany  
on the LP *Something New* and on a compilation album titled after this song.

**Notes:** Eight songs from the British *Hard Day's Night* album combine with the two remaining *Long Tall Sally* EP songs and "Komm Gib Mir Deine Hand" to form this album. The songs are not in the UK order, however; in fact, the HDN songs on side two of this album are in reverse order to the British LP.

Two songs from the UK album, "Hard Day's Night" and "I Should Have Known Better," did not appear on a Capitol album for some time, and one track, "Can't Buy Me Love," appeared on *Big Hits From England and the USA*, but on no Capitol Beatles album until 1970.

Note: The German song had not been released in the UK at the time it first appeared here, although an earlier mix (?) had been released in Germany by Odeon.

The CD of *A Hard Day's Night* contains (the UK) mono mixes of all of the songs from that LP that wound up here.



*Something New*  
ST-2108 (stereo)

**Side One:**

1. I'll Cry Instead  
mix: Although stereo record labels also read 2:04, this is the UK stereo mix, made on June 22nd. Lacking the additional verse, this version runs 1:49.
2. Things We Said Today  
mix: same as the UK stereo mix from June 22, 1964
3. Any Time At All  
mix: same as the UK stereo mix made June 22, 1964.
4. When I Get Home  
mix: same as the UK stereo mix, made June 22, 1964.  
Differs from the US mono mix on the line "till I walk out that door." The whole line is double tracked on the US mono version; only the words "out that door" are double tracked on the UK mono and this mix.
5. Slow Down  
mix: same as the UK stereo mix from June 22, 1964.  
Differs from the mono version in that the vocal and piano appear relatively louder here. Also, there is an additional shout, "ow", near the end that is missing on the mono mix.
6. Matchbox  
mix: same as the UK stereo mix from June 22, 1964  
On the line, "watch how your puppy dog runs," the vocal appears corrected on this mix and blurred (sounds like "can run") on the mono mix. Also more reverb on the vocal.

**Side Two:**

1. Tell Me Why  
mix: same as the UK stereo mix from June 22, 1964. Differs from the mono mix at the end, where an additional sound appears.
2. And I Love Her  
mix: same as the UK stereo mix from June 22, 1964.

3. I'm Happy Just to Dance With You  
mix: same as the UK stereo mix from June 22, 1964.
4. If I Fell  
mix: same as the UK stereo mix from June 22, 1964  
John's voice is double-tracked during the intro to the stereo mix. Also, there are no edits in the second chorus; Paul's voice drops out on "vain."
5. Komm, Gib Mir Deine Hand  
mix: Made March 12, 1964. Since German Odeon compiled their own *Something New* album, the song appears on the German LP in rechanneled stereo. On this true stereo mix, there is some sort of talking ("Come in"?) during the intro.

**Notes:** See mono release notes. "Slow Down" and "Matchbox" were released on CD in stereo on *Past Masters 1*.



**Beatles '65**  
T-2228 (mono)

**Side One:**

1. No Reply  
mix: same as the UK mono mix of October 26, 1964  
On the first occurrence of the line "in my place," the lead vocal on the mono mix is double-tracked only on the last word: "place."
2. I'm a Loser  
mix: same as the UK mono mix of October 26, 1964.
3. Baby's in Black  
mix: same as the UK mono mix of October 26, 1964.
4. Rock and Roll Music  
mix: same as the UK mono mix of October 26, 1964.
5. I'll Follow the Sun  
mix: same as the UK mono mix of October 21, 1964.
6. Mister Moonlight  
mix: same as the UK mono mix of October 27, 1964.  
Fades out earlier than the stereo mix.

**Side Two:**

1. Honey Don't  
mix: same as the UK mono mix of October 21, 1964.
2. I'll Be Back  
mix: Made June 22, 1964 -- the same day as the UK mono mix. However, this mix has more echo and runs slightly slower than the UK mix.

3. She's a Woman  
mix: This mix, from October 21, 1964, differs from the UK single mix. There is more echo, and the song fades early (after only three repeats at the end).
4. I Feel Fine  
mix: Not the same as the UK mono mix made on the same day: October 21, 1964. This mix also has reverb added (by Capitol ???).
5. Everybody's Trying to Be My Baby  
mix: same as the UK mono mix made October 21, 1964

**Notes:** A new single, "I Feel Fine" and "She's a Woman," was being issued in England, along with an album, *Beatles For Sale*. The left over song from *Hard Day's Night*, "I'll Be Back" was combined with the two songs from the single and eight songs from *For Sale* to become *Beatles '65* in the USA. Even the order is essentially the same as in England.



***Beatles '65***  
ST-2228 (stereo)

**Side One:**

1. No Reply  
mix: same as the UK stereo mix of November 4, 1964  
Differs from the mono (CD) mix in two respects: At the end of the first verse, the stereo mix has a cough after "your window." Also, the double tracking of the lead vocal on the first occurrence of "in my place" occurs on "my place".
2. I'm a Loser  
mix: same as the UK stereo mix of November 4, 1964  
The lead guitar is louder here than in the mono (CD) mix.
3. Baby's in Black  
mix: same as the UK stereo mix of November 4, 1964.
4. Rock and Roll Music  
mix: same as the UK stereo mix of November 4, 1964.
5. I'll Follow the Sun  
mix: same as the UK stereo mix of November 4, 1964.  
There is more reverb here than in the mono mix.
6. Mister Moonlight  
mix: same as the UK stereo mix of October 27, 1964.  
Has a longer fade than the mono mix.



**Side Two:**

1. Honey Don't  
mix: same as the UK stereo mix made November 4, 1964.
2. I'll Be Back  
mix: same as the UK stereo mix of June 22, 1964.
3. She's a Woman  
mix: Duophonic remix made from the mono mix.
4. I Feel Fine  
mix: Duophonic remix made from the mono mix.
5. Everybody's Trying to Be My Baby  
mix: same as the UK stereo mix made November 4, 1964.

**Notes:** As always, on the stereo album the two single tracks were in rechanneled stereo. The rest of the album is in true stereo on the stereo release.



*The Early Beatles*  
T-2309 (mono)

**Side One:**

1. Love Me Do  
mix: same as the UK mono mix of September 11, 1962.
2. Twist and Shout  
mix: mixed down from the stereo mix.
3. Anna (Go to Him)  
mix: mixed down from the stereo mix.
4. Chains  
mix: mixed down from the stereo mix.
5. Boys  
mix: mixed down from the stereo mix.
6. Ask Me Why  
mix: mixed down from the stereo mix.

**Side Two:**

1. Please, Please Me  
mix: mixed down from the stereo mix.
2. P.S. I Love You  
mix: same as the UK mono mix of September 11, 1962.
3. Baby, It's You  
mix: mixed down from the stereo mix.

4. A Taste of Honey  
mix: mixed down from the stereo mix.
5. Do You Want to Know a Secret?  
mix: mixed down from the stereo mix.

**Notes:** Capitol had won its war with Vee Jay records. Therefore, it could now issue the *Please, Please Me* album (which Vee Jay had essentially released as *Introducing the Beatles*). Capitol removed two songs from the album, "Misery" and "There's a Place"--apparently to issue later. Those songs did wind up on "Star Line" singles, but neither track showed up on a US album until 1980! The mono album is simply the two tracks of the stereo album combined; this is most notable on "Please, Please Me".



*The Early Beatles*  
ST-2309 (stereo)

**Side One:**

1. Love Me Do  
mix: rechanneled from the mono mix.
2. Twist and Shout  
mix: same as the UK stereo mix.
3. Anna (Go to Him)  
mix: .
4. Chains  
mix: same as the UK stereo mix.
5. Boys  
mix: same as the UK stereo mix.
6. Ask Me Why  
mix: same as the UK stereo mix.

**Side Two:**

1. Please, Please Me  
mix: same as the UK stereo mix  
This mix is made from different takes than the mono mix, although the harmonica overdubs are the same. This is most notable on the last verse, where the lyrics are messed up at the line that is supposed to be "I know you never even try, girl." Since they stem from different takes, the verses and bridge are at slightly different speeds than they are on the mono mix.
2. P.S. I Love You  
mix: rechanneled from the mono mix.

3. Baby, It's You  
mix: same as the UK stereo mix.
4. A Taste of Honey  
mix: same as the UK stereo mix.
5. Do You Want to Know a Secret?  
mix: same as the UK stereo mix.

**Notes:** See mono release notes

Nineteen sixty-five saw more song variations introduced into the American market, particularly as the year progressed. Much later, the compact disc releases of *Help!* and *Rubber Soul* contained some entirely new mixes, causing them to deviate from the original mixes.



***Beatles VI***  
T-2358 (mono)

**Side One:**

1. Kansas City/Hey Hey Hey Hey  
mix: same as the UK mono mix of October 26, 1964  
This mix fades a little earlier than the stereo mix.
2. Eight Days a Week  
mix: same as the UK mono mix of October 27, 1964
3. You Like Me Too Much  
mix: same as the UK mono mix of February 18, 1965.
4. Bad Boy  
mix: same as the UK mono mix of May 10, 1965.  
The bass and drums are louder here than in stereo.
5. I Don't Want to Spoil the Party  
mix: same as the UK mono mix of October 26, 1964.  
See the stereo album for mix differences.
6. Words of Love  
mix: same as the UK mono mix of October 26, 1964.  
This mix has a longer fade than the stereo mix -- about nine seconds longer.

**Side Two:**

1. What You're Doing  
mix: same as the UK mono mix of October 21, 1964.

- The drum track is louder here than in the stereo mix.
- 2. Yes it Is  
mix: same as the UK mono mix of February 18, 1965.
- 3. Dizzy Miss Lizzy  
mix: same as the UK mono mix of May 10, 1965.
- 4. Tell Me What You See  
mix: same as the UK mono mix of February 20, 1965.
- 5. Every Little Thing  
mix: same as the UK mono mix of October 27, 1964.

**Notes:** The remaining songs from *Beatles For Sale* are on this album, but there's some new material as well. The Beatles recorded two songs for the American market, both of which appear here. These are "Dizzy Miss Lizzy" and "Bad Boy." In fact, "Bad Boy" would not be available in England until the *Collection of Oldies* album a year and one half later. Also included on *Beatles VI* was the b-side of their newest single, "Yes It Is," a song that was not released anywhere in true stereo until its appearance on the UK giveaway cassette, *Only the Beatles* in 1986.

Capitol also got the jump on the *Help!* album by issuing two songs slated for that record, "Tell Me What You See" and "You Like Me Too Much." True, "Dizzy Miss Lizzy" wound up on the *Help!* album in the UK, too, but apparently it replaced "Wait" at the last moment. At the time, "...Lizzy" was prepared just for Capitol. Another hot Beatles release, of course! The photo layout from this album also appeared in Australia on one of their "greatest hits" releases.



*Beatles VI*  
ST-2358 (stereo)

**Side One:**

- 1. Kansas City/Hey Hey Hey Hey  
mix: same as the UK stereo mix made October 26, 1964.  
This mix has a slightly longer fade than the mono mix.
- 2. Eight Days a Week  
mix: same as the UK stereo mix of October 27, 1964.
- 3. You Like Me Too Much  
mix: same as the UK stereo mix of February 23, 1965.  
Although it sounds much the same as this mix, the CD (digital) mix was made in 1987.
- 4. Bad Boy  
mix: same as the UK stereo mix of May 10, 1965.

5. I Don't Want to Spoil the Party  
mix: same as the UK stereo mix of November 4, 1964.  
There is a shout, "woo," just before the instrumental break that is missing in the mono mix. Also, the lead guitar is mixed louder here than in mono.
6. Words of Love  
mix: same as the UK stereo mix of November 4, 1964.  
This mix is about 9 seconds shorter than the mono mix.

### Side Two:

1. What You're Doing  
mix: same as the UK stereo mix of November 4, 1964.  
There is a handclap during the intro that is missing in the mono mix, and the drum track is not as loud.
2. Yes it Is  
mix: rechanneled from the UK mono mix.  
No true stereo mix of this song was released until 1986, on the UK promotional cassette *Only the Beatles* (SMMC-151). The stereo mix (now common) has a dropout at the end (fixed with an edit), another dropout during the line "Remember what I said tonight" in the first verse, and an extra note of the tone pedal under the first word.
3. Dizzy Miss Lizzy  
mix: same as the UK stereo mix of May 10, 1965.  
The digital remix from 1987 has a lot more reverb than this mix.
4. Tell Me What You See  
mix: same as the UK stereo mix of February 23, 1965 and sounding similar to the digital remix of 1987.
5. Every Little Thing  
mix: same as the UK stereo mix of October 27, 1964.

**Notes:** "Yes It Is" appears in rechanneled stereo on this album.



Single: "Help!"/"I'm Down"  
Capitol 5476

The A-side is very different in mono than it is in stereo. The edit where the introduction (from the stereo mix) is joined to the rest of the recording is noticeable. The lead vocals and backing vocals are different, and there is no tambourine. This can easily be heard in the first verse, where John sings "And now these days are gone." He also sings the line

"I've changed my mind" more spread out here; on the stereo mix that line is bunched together like "now I find" is sung. That the backing vocals are also different can be best heard on the second verse, where George sings "these days are gone" more distinctly here than in the stereo mix. See the *Help!* album description for more details.  
The single also contains the mono mix of "I'm Down."



*Help!* soundtrack  
MAS-2386 (mono)

#### Side One:

1. The James Bond Theme  
music arranged by Ken Thorne
2. Help!  
mix: mixed down from the stereo mix.
3. The Night Before  
mix: mixed down from the stereo mix.
4. From Me to You Fantasy  
music arranged by Ken Thorne
5. You've Got to Hide Your Love Away  
mix: mixed down from the stereo mix.  
The actual mono mix, made February 20, 1965, has slightly more reverb.
6. I Need You  
mix: mixed down from the stereo mix.
7. In the Tyrol  
music arranged by Ken Thorne

#### Side Two:

1. Another Girl  
mix: mixed down from the stereo mix.  
The actual mono mix, made February 18, 1965, has a quieter rhythm track.
2. Another Hard Day's Night  
music arranged by Ken Thorne
3. Ticket to Ride  
mix: mixed down from the Duophonic version.
4. The Bitter End/You Can't Do That  
music arranged by Ken Thorne
5. You're Gonna Lose That Girl  
mix: mixed down from the stereo mix.

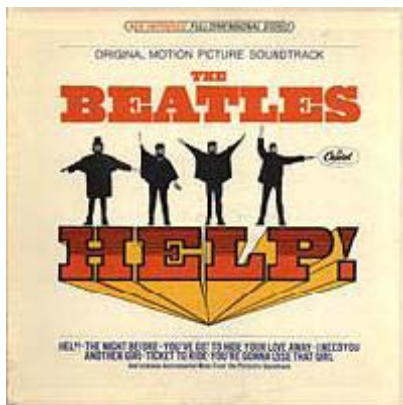
6. The Chase  
music arranged by Ken Thorne

**Notes:** Capitol selected the seven Beatles songs from the UK *Help!* album which were in the film, padded the rest of the album with instrumentals by Ken Thorne, and added a bunch of pictures from the movie and a gatefold cover.

George Martin has said that he expected to do the incidental music for *Help!*, but that task was given instead to Thorne. Martin would issue his own instrumental *Help!* album.

The bit of "James Bond Theme" which appears before the title track became a popular introduction to the song. It appeared on the American releases of 1962-1966 as well. Aside from "Ticket to Ride," the rest of the album was mixed down from the stereo mix, even though Capitol possessed the mono mixes of at least some of the songs (if not the whole LP).

The photos on the front cover were rearranged so that Paul appears to be pointing to the Capitol logo. Coincidence? Anyway, the pix had already been accidentally reversed, so whether here or in the UK, the semaphore is gibberish. Or is it a secret message?



*Help!* soundtrack  
SMAS-2386 (stereo)

#### Side One:

1. The James Bond Theme  
music arranged by Ken Thorne
2. Help!  
mix: same as the UK stereo mix of June 18, 1965.  
This mix features different lead and backing vocals than the mono mix (used on the single). Also notable is the tambourine heard here. This is the finished take as the Beatles had intended to release it; the mono mix was made at CTS Studios for the purpose of synchronizing it with the video which appears in the film. The backing tracks from this master tape were used to make the mono mix.
3. The Night Before  
mix: same as the UK stereo mix of February 23, 1965.
4. From Me to You Fantasy  
music arranged by Ken Thorne
5. You've Got to Hide Your Love Away

- mix: same as the UK stereo mix of February 23, 1965.
6. I Need You  
mix: same as the UK stereo mix of February 23, 1965.
  7. In the Tyrol  
music arranged by Ken Thorne

**Side Two:**

1. Another Girl  
mix: same as the UK stereo mix of February 23, 1965.
2. Another Hard Day's Night  
music arranged by Ken Thorne
3. Ticket to Ride  
mix: rechanneled from the mono mix.
4. The Bitter End/You Can't Do That  
music arranged by Ken Thorne
5. You're Gonna Lose That Girl  
mix: This mix is not trimmed properly, having a vocal noise just as the song begins. The sound may be on the "blank" tape that separates the songs. Presumably the same as the UK stereo mix made February 23, 1965.
6. The Chase  
music arranged by Ken Thorne

**Notes:** "Ticket to Ride" is in rechanneled stereo on this LP.



Single: "Please Please Me"/"From Me to You"  
Capitol Star Line 6063

When Capitol prepared to issue on its Star Line subsidiary the singles that were previously on the Vee Jay and Tollie labels (plus two "new" singles), it appears that they went directly to Parlophone for their source tapes. "Please Please Me" appears here as it did on *The Early Beatles* -- stereo mixed down into mono. But "From Me to You" is also the stereo version, with the channels combined into mono.

The mono mix (made March 14, 1963 and available on Vee Jay singles 522 and 581 and on VJLP 1085) features a harmonica overdub during the intro that is missing from the stereo version. It is believed among variation collectors that the overdub had been recorded onto a separate tape and synchronized into the mono mix. The stereo version, in true stereo, was used later on *1962-1966*.





***Rubber Soul***  
T-2442 (mono)

**Side One:**

1. I've Just Seen a Face  
mix: same as the UK mono mix of June 18, 1965.  
There is a voice during the fade out that is not present in stereo.
2. Norwegian Wood  
mix: same as the UK mono mix of October 25, 1965.  
On this mix, coughing can be heard after "She asked me to stay, and she told me to sit anywhere." There is also a vocal "noise" just before "She told me she works in the morning."
3. You Won't See Me  
mix: same as the UK mono mix of November 15, 1965.  
The fade is longer here than in stereo.
4. Think For Yourself  
mix: same as the UK mono mix of November 9, 1965.
5. The Word  
mix: same as the UK mono mix of November 11, 1965.
6. Michelle  
mix: This mix, from November 9, 1965, is not the mix used for the UK album (made the same day). The percussion is somewhat louder throughout.

**Side Two:**

1. It's Only Love  
mix: same as the UK mono mix of June 18, 1965.
2. Girl  
mix: same as the UK mono mix of November 15, 1965.
3. I'm Looking Through You  
mix: same as the UK mono mix of November 15, 1965.  
The fade is longer on this mix and on the UK stereo mix than on the US stereo mix.
4. In My Life  
mix: same as the UK mono mix of October 25, 1965.
5. Wait  
mix: same as the UK mono mix of November 15, 1965.
6. Run For Your Life  
mix: same as the UK mono mix of November 9, 1965.

**Notes:** Two of the four left over *Help!* songs, "I've Just Seen a Face" and "It's Only Love," found their way onto the US *Rubber Soul* album. The other two songs were released as a single. By now, US albums were beginning to resemble their British counterparts, at least to some extent, although the United States did receive its own special mixes of quite a few songs. This album hit #1 in the US without any singles being issued from it.



***Rubber Soul***  
ST-2442 (stereo)

**Side One:**

1. I've Just Seen a Face  
mix: same as the UK stereo mix of June 18, 1965.  
The digital remix has added reverb.
2. Norwegian Wood  
mix: same as the UK stereo mix of October 26, 1965.  
This mix is different than the mix on *Love Songs*, where the vocal is centered; it is on the right side here.
3. You Won't See Me  
mix: same as the UK stereo mix of November 15, 1965.
4. Think For Yourself  
mix: same as the UK stereo mix of November 9, 1965.
5. The Word  
mix: This mix, made November 11, 1965, differs from the UK stereo mix of November 15 in the placement of certain instruments and vocals. The percussion track and harmony vocal are mixed with the other instruments here, and the lead vocal is alone and double-tracked. On the UK mix, the percussion track appears together with one lead vocal, and the other lead vocal appears on the opposite side of the recording (with the other instruments).
6. Michelle  
mix: same as the UK stereo mix of November 15, 1965.

**Side Two:**

1. It's Only Love  
mix: same as the UK stereo mix of 1965.  
For the digital remix (1987), a portion of the first chorus was edited into the second chorus to fix a section where one of the vocals drops out briefly.
2. Girl

mix: same as the UK stereo mix of November 15, 1965.

The remix made for *Love Songs* in 1977 has the lead vocal centered. The other stereo mixes do not.

3. I'm Looking Through You

mix: This mix appears to be the same as the UK stereo mix made on November 15, 1965. However, the editing is different. The song ends and begins earlier, with the beginning commonly called "two false starts".

The digital remix is different from either original mix, having its vocal more centered. Also, about a minute and a half into the song, one note of a backing instrument suddenly jumps into the center on the digital mix.

4. In My Life

mix: same as the UK stereo mix of October 26, 1965

Differs from the 1987 digital remix. On the digital remix, there is reverb in the center of the recording that sounds like a double-tracked vocal. On this original mix, John can be heard taking a breath just before the vocals start; on the remix, this was removed. Also removed was a guitar sound that appears as the song is fading out. The fade on the piano is also different. Finally, the drums appear louder here (during the verses).

5. Wait

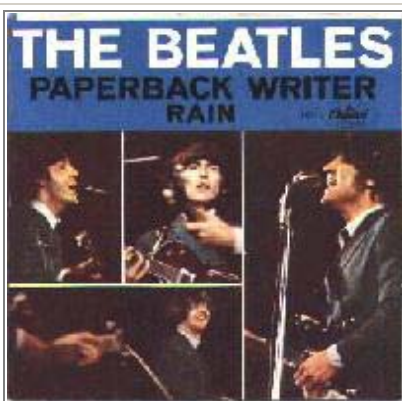
mix: same as the UK stereo mix of November 15, 1965.

6. Run For Your Life

mix: same as the UK stereo mix of November 10, 1965

Differs from the digital remix made in 1987: a single noise, like someone hitting the microphone, was removed from the instrumental break on the '87 remix.

**Notes:** See mono release notes. In 1987, the entire stereo UK *Rubber Soul* album was remixed digitally. We make note of such remixing only where the new mix is audibly different from the original mix.



Single: "**Paperback Writer**"/"**Rain**"  
Capitol 5476

The mixes of both songs are the same as the UK mono mixes. In the case of "Paperback Writer," the mix sounds different from either stereo mix.

The mono mix has been compressed and the drums are louder. Also, during the sections (after verses 2 and 4) where the song is faded in and out, Ringo's drumstick tapping can be heard more in mono than in either stereo mix. There is also more of this fading/echoing in mono. Finally, the mono mix is longer by several seconds. The two stereo mixes can be found on the US *Hey Jude* album (Apple SW-385) and on *Past*

*Masters (or A Collection of Beatles Oldies).*



*Yesterday...And Today*  
T-2553 (mono)

**Side One:**

1. Drive My Car  
mix: mixed down from the stereo mix  
The actual mono mix, made October 25, 1965, has the cowbell softer throughout the track.
2. I'm Only Sleeping  
mix: All mixes of this song are noticeably different. This mix, made May 12, 1966, does not have any backwards guitar mixed into verse 2. However, there is backwards guitar after "taking my time" and in verse 3 on "staring at the ceiling". During the (backwards) instrumental break, the backwards guitar starts at the beginning of the break and continues into the middle of the line "please don't...." At the end, the backward guitar does not come in until after four notes; on all other mixes, the guitar overlaps the four notes.  
The UK mono mix, from June 6, 1966, has backwards guitar in two places in verse 2 and on "staring at the ceiling" in verse 3. The backwards guitar starts at the beginning of the instrumental break and ends at the end of the break.
3. Nowhere Man  
mix: same as the UK mono mix of October 25, 1965.
4. Doctor Robert  
mix: a unique mix, made May 12, 1966.  
The guitar is mixed louder here than in the UK mono mix of June 21, 1966.  
Also, after the song ends, there is a bit of muttering which many people say sounds like, "OK, Herb." The choruses, "Well well well...", also sound different here.
5. Yesterday  
mix: same as the UK mono mix of June 17, 1965.  
There is more echo during the line "I said something wrong. Now I long for yesterday."
6. Act Naturally  
mix: same as the UK mono mix of June 18, 1965.

**Side Two:**

1. And Your Bird Can Sing  
mix: a unique mix, made May 12, 1966.

This mix has louder clapping than the UK mono mix completed on June 8, 1966. The guitars also are slightly louder during the verses.

2. If I Needed Someone  
mix: same as the UK mono mix of October 25, 1965.
3. We Can Work it Out  
mix: same as the UK mono mix of October 29, 1965.
4. What Goes On  
mix: same as the UK mono mix of November 9, 1965.  
Ringo's adlibs (during the instrumental break and at the end) are mixed lower in this recording than in the stereo mixes.
5. Day Tripper  
mix: same as the UK mono mix of October 29, 1965.  
During the third verse, after "Tried to please her," one track (with a tambourine and guitar) drops out for one full beat.

**Notes:** One UK single, "We Can Work It Out" and "Day Tripper", two previously issued US singles ("Yesterday"/"Act Naturally" and "Nowhere Man"/"What Goes On"), two tracks from the UK *Rubber Soul* album, and three new tracks (which would appear on *Revolver* in England) comprise the *Yesterday...And Today* album. The *Revolver* tracks were the first three tracks considered definitely "completed". There are a few unique variations on the album, but its famous cover often overshadows its contents.



*Yesterday...And Today*  
ST-2553 (stereo)



### Side One:

1. Drive My Car  
mix: same as the UK stereo mix, October 26, 1965.  
The cowbell appears at full volume throughout the track, being mixed out only at certain points in the song.  
On the digital mix (1987), the cowbell does not drop out during vocal lines of the refrain. Also, the lead vocal has been centered somewhat; on the original stereo mix the vocal appears at the right (with the cowbell and guitar).
2. I'm Only Sleeping  
mix: rechanneled from the mono mix (most copies, see below).  
The true stereo mix, made May 20, 1966, has backwards guitar during verse 2 that overlaps the entire lines "Running everywhere at such a speed" and "Till they find there's no need." There is no backwards guitar during verse 3. The backwards guitar starts late in the solo and finishes late, continuing through "please."  
The UK stereo mix, made the same day, has slightly less backwards guitar on verse 2, and the backwards overdub during the instrumental break starts and ends when it should.
3. Nowhere Man  
mix: same as the UK stereo mix of October 26, 1965.  
The digital remix (1987) has the tracks spread out; the original stereo mix has all tracks either far left or far right. The Mobile Fidelity cassette (C-106) of *Rubber Soul* has the trebly guitars much more clear than any other known release.
4. Doctor Robert  
mix: rechanneled from the mono mix (most copies, see below).  
The true stereo mix found on tape copies and some LP copies was made on May 20, 1966, the same day as the UK stereo mix.
5. Yesterday  
mix: same as the UK stereo mix of June 18, 1965.  
As the song is fading, both this mix and the mono mix reveal the plink of a string.  
The digital remix from 1987 has the error mixed out.
6. Act Naturally  
mix: same as the UK stereo mix of June 18, 1965.

### Side Two:

1. And Your Bird Can Sing  
mix: rechanneled from the mono mix (most copies, see below).  
The true stereo mix appears to be the same as the UK stereo mix of May 20, 1966.
2. If I Needed Someone  
mix: same as the UK stereo mix of October 26, 1965.  
At one point in this mix, when the lead guitar is rapidly panned from one side to the other, one note appears in the center of the recording. The digital mix (1987) fixes this error.
3. We Can Work it Out  
mix: This mix, from November 10, 1965, has certain sections of the harmonium in the center of the recording. Both harmonium tracks are on the right side throughout

the UK stereo mix made later that day.

4. What Goes On

mix: same as the UK stereo mix of November 9, 1965.

The guitar work at the end is different here, and Ringo's adlib vocals are more noticeable.

5. Day Tripper

mix: a unique mix, from October 26, 1965.

The UK mix, made November 10th, has lead guitar in both channels during the intro; this mix has the lead guitar in one track only. Also, John's initial "yeah" as the song begins to fade has been mixed lower on the UK mix. There is also more echo on the UK version.

On both stereo mixes, the guitar and tambourine track drops out briefly, twice, during the last verse (after "tried to please her").

**Notes:** Breaking previous precedents, "We Can Work It Out" and "Day Tripper" ARE in true stereo on this album. It will now become normal for Capitol to ask Parlophone for stereo mixes for their stereo LP's (although there are three exceptions).

Most releases on vinyl feature the three *Revolver* songs in rechanneled stereo. Capitol did not wait the week it took to get the stereo mixes. But all tape copies, the "record club" LP's from the late 60's and 70's, and some later copies of the album, do feature the Revolver songs in stereo -- although the mixes differ from the UK mix, as usual.

As to which later pressings feature the true stereo mixes:

Only copies pressed after about 1973 (Apple or newer) have the stereo mixes, and only copies pressed in Winchester, Virginia, have the stereo mixes. This factory can be identified by its factory symbol, --<| , which appears in the matrix of the record. As if to frustrate the buyer, copies from Winchester -- even very late copies -- can be found with none of the *Revolver* songs in stereo, the Side One songs only in true stereo, "And Your Bird Can Sing" in true stereo but not the others, or all three songs in true stereo. Normally, these anomalies occur where the pressing plant has re-used an old stamper from another factory (Jacksonville, IL).



***Revolver***  
T-2576 (mono)

**Side One:**

1. Taxman

mix: same as the UK mono mix of June 21, 1966.

The vocals are softer (or instruments louder) than the stereo mix. The cowbell

- starts during verse 1 after "Should 5% appear too small."
2. Eleanor Rigby  
mix: same as the UK mono mix of June 22, 1966.  
The lead vocal is stronger throughout the mono mix. Also, the first word of the first verse, "Eleanor," has no double tracking.
  3. Love You To  
mix: same as the UK mono mix of April 13, 1966.  
The song lasts about 13 seconds longer than the stereo mix.
  4. Here, There, and Everywhere  
mix: same as the UK mono mix of June 21, 1966.  
There are two lead vocals on this song. At the end, "You'll be there...and everywhere" is heard by itself. The vocal track is faded before the final chord.
  5. Yellow Submarine  
mix: same as the UK mono mix of June 3, 1966.  
The guitar begins at the beginning of the song. Also, the lead and backing vocals are different on verse 3. Here, the lead vocal appears to sing the lyric, "clubmarine," at the end of the verse. The backing vocals start at "a life of ease." Probably due to the editing of new vocals for verse 3, the splashing sound effect just before verse 3 is faded out more rapidly.
  6. She Said; She Said  
mix: same as the UK mono mix of June 22, 1966.

### **Side Two:**

1. Good Day Sunshine  
mix: same as the UK mono mix of June 22, 1966.  
The bass drum continues through the fade.
2. For No One  
mix: same as the UK mono mix of June 21, 1966.  
The vocal is somewhat louder here than in stereo.
3. I Want to Tell You  
mix: .
4. Got to Get You Into My Life  
mix: same as the UK mono mix, completed June 20, 1966.  
Lewisohn records that the brass section was strengthened by pulling a section directly from the master tape into the mono mix. In addition to being longer than the stereo mix, the bass and drum track are also louder. Finally, Paul sings the last line of the last verse all together, "Every single day of my life."
5. Tomorrow Never Knows  
mix: same as the UK mono mix, "Remix 8," of June 6, 1966.  
Compared to the stereo mix, the tape loop effects seem to come in and fade out more rapidly.  
The first mono mix of June 6, 1966, "Remix 11," was used on pressings of the UK mono *Revolver* made during the first half of the first day only. The effects are faded in and out differently throughout the recording, the vocals are clearer (and mixed louder), and the fade is longer. That mix was rejected by George Martin; all copies made subsequently in all countries have the mix heard on this (US)



record.

**Notes:** This album lacks the three songs that were issued on *Yesterday...and Today*. Otherwise, it very much resembles the British release. Perhaps Capitol's having rushed *Y&T* to release only to withdraw it prompted them to think carefully. Or maybe they just decided not to include "Paperback Writer" and "Rain" on this album. For whatever reason, the US *Revolver* is almost the same as the UK issue.



**Revolver**  
ST-2576 (mono)

**Side One:**

1. Taxman  
mix: same as the UK stereo mix of June 21, 1966.  
The cowbell starts at "I'm the taxman," the second time through the chorus.
2. Eleanor Rigby  
mix: same as the UK stereo mix of June 22 1966.  
The first two syllables, "Elean--," of the first word of verse 1 are double tracked.
3. Love You To  
mix: same as the UK stereo mix of June 21, 1966.
4. Here, There, and Everywhere  
mix: same as the UK stereo mix of June 21, 1966.  
There are two lead vocals on this recording. At the end, both lead vocals are heard, but the louder one is singing, "I will be there...and everywhere." The vocals overlap the final chord.
5. Yellow Submarine  
mix: same as the UK stereo mix of June 22, 1966.  
The guitar starts after the line, "In the town." The lead vocal on verse three slurs the last word as "slubmarine." Also, the backing vocals seem to miss their cue, being faded in quickly at "...one of us." On the *Yellow Submarine Songtrack* from 1999, it appears that a small portion of the mono mix was dropped into a new stereo mix in order to give a true stereo version with the complete backing vocals. The short section with those backing vocals is in mono on the *Songtrack*, but it has been covered up cleverly.
6. She Said; She Said  
mix: same as the UK stereo mix of June 22, 1966.

**Side Two:**

1. Good Day Sunshine

- mix: same as the UK stereo mix of June 22, 1966.  
The bass drum is missing during the fadeout.
2. For No One  
mix: same as the UK stereo mix of June 21, 1966.
  3. I Want to Tell You  
mix: .
  4. Got to Get You Into My Life  
mix: same as the UK stereo mix of June 22, 1966.  
During the fade out, Paul sings the final line, "Every single day...of my life."
  5. Tomorrow Never Knows  
mix: same as the UK stereo mix of June 22, 1966.

**Notes:** See mono release notes.

The Beatles' "studio period" did not end the distinctions between the US LP's and the British records, nor do the differences between earlier mixes and the CD's end there. Nineteen sixty-seven saw the introduction of even more song variants of which very few Beatles fans were aware.



Single:  
"Strawberry Fields Forever"/  
"Penny Lane"  
Capitol 5810

While the mix of "Strawberry Fields Forever" is the normal mono version, most original promotional copies of the single, in both the USA and Canada, contain a different mix of "Penny Lane." This mix has more bass throughout the recording, a few audible trumpet notes just before the solo, and an additional three second horn riff at the end of the song. The riff at the end usually receives most of the attention. There are promotional copies without the added riff, and no commercial copies have it.



*Sergeant Pepper's Lonely Hearts Club Band*  
MAS-2653 (mono)

### **Side One:**

1. Sgt. Pepper's Lonely Hearts Club Band  
mix: same as the UK mono mix of March 6, 1967.  
Most notably, the crowd sounds fade in and out differently -- often more abruptly -- than in stereo. Also, the lead guitar is stronger during Paul's "I don't really want to stop the show" section.
2. With a Little Help From My Friends  
mix: same as the UK mono mix of March 31, 1967.  
The cross-fade into the song (made April 6) is not as well concealed here as in stereo.
3. Lucy in the Sky With Diamonds  
mix: same as the UK mono mix of March 3, 1967.  
The whole recording has more phasing here than in stereo, especially during the chorus.
4. Getting Better  
mix: same as the UK mono mix of March 23, 1967.  
The intro sounds slightly louder here than in stereo.
5. Fixing a Hole  
mix: same as the UK mono mix of February 21, 1967.  
This mix has a longer fade than the stereo mix.
6. She's Leaving Home  
mix: same as the UK mono mix of March 20, 1967.  
The whole recording is at its proper speed.
7. Being For the Benefit of Mr. Kite  
mix: same as the UK mono mix of March 31, 1967.  
During the instrumental break after, "And of course Henry the Horse dances the waltz....," there is more of the organ tape here than in stereo.

### **Side Two:**

1. Within You; Without You  
mix: same as the UK mono mix of April 7, 1967.  
There is different laughter at the end of the recording than at the end of the stereo mix.
2. When I'm Sixty-Four  
mix: same as the UK mono mix of December 30, 1966.
3. Lovely Rita  
mix: same as the UK mono mix of March 21, 1967.  
At the very end, the voice is louder. What sounds like "baby" or "believe it" is more distinct here than in the stereo mix.
4. Good Morning, Good Morning  
mix: same as the UK mono mix of April 19, 1967.  
The lead guitar is mixed down after the instrumental break.  
This song properly ends with the fox hunt. Here in mono, the refrain is repeated nine times before the fox hunt comes in; the hunt is longer here. The chicken, clucking in rhythm, appears to be part of a separate tape. The last squawk is shorter here than in stereo.

5. Sgt. Pepper Reprise  
mix: same as the UK mono mix of April 1, 1967.  
At the very beginning, someone says something that is not audible in the stereo mix. After John (?) says, "bye," there are more drumbeats here before the song properly begins. The crowd noises are more abrupt here, fading in and out. The "whooh" at the beginning of the vocal is louder here, too, as is Paul's shouting near the end.
6. A Day in the Life  
mix: same as the UK mono mix of February 22, 1967.  
Mal Evans' counting across the orchestral sections is more audible here than in the stereo mix. Some percussion also appears to be louder.

**Notes:** Just like the British release? Almost. This album lacks the "dog cut" and "inner groove" at the end. Otherwise, even its gatefold cover and insert roughly resemble the UK issue.

The mono record is sought-after because the Beatles themselves participated in the mixing of the LP.



*Sergeant Pepper's Lonely Hearts Club Band*  
SMAS-2653 (stereo)

**Side One:**

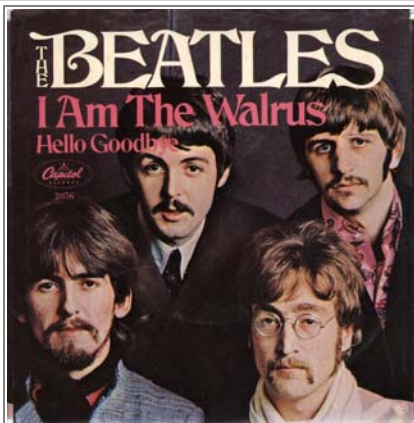
1. Sgt. Pepper's Lonely Hearts Club Band  
mix: same as the UK stereo mix of March 6, 1967.
2. With a Little Help From My Friends  
mix: same as the UK stereo mix of April 7, 1967.
3. Lucy in the Sky With Diamonds  
mix: same as the UK stereo mix of April 7, 1967.
4. Getting Better  
mix: same as the UK stereo mix of April 17, 1967.
5. Fixing a Hole  
mix: same as the UK stereo mix of April 7, 1967.
6. She's Leaving Home  
mix: same as the UK stereo mix of April 17, 1967.  
The whole recording has been slowed down. Also, the strings are less crisp.
7. Being For the Benefit of Mr. Kite

mix: same as the UK stereo mix of April 7, 1967.

### Side Two:

1. Within You; Without You  
mix: same as the UK stereo mix of April 4, 1967.  
The laughter at the end is different than in the mono mix.
2. When I'm Sixty-Four  
mix: same as the UK stereo mix of April 17, 1967.
3. Lovely Rita  
mix: same as the UK stereo mix of April 17, 1967.
4. Good Morning, Good Morning  
mix: same as the UK stereo mix of April 6, 1967.  
The refrain is repeated ten times at the end. The fox hunt is six seconds longer here than in mono. The chicken squawk at the very end blends better into the guitar that follows.
5. Sgt. Pepper Reprise  
mix: same as the UK stereo mix of April 20, 1967.  
When the crowd noises come in, they appear to stay at the same volume. Near the end, John can be heard muttering something.  
There is also a slightly longer delay in proceeding from this song to "A Day in the Life".  
On all eight-track copies of this album (Capitol 8XT 2653), 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."
6. A Day in the Life  
mix: same as the UK stereo mix of February 23, 1967.  
Both album versions of this song are cross-faded into the song before it. However, since 1988 (and *Imagine/John Lennon*, Capitol C1-90803 or CDP-7-97039-2) the song has also been available with a clean intro. The "clean" intro version appears on post-1993 copies of *1967-1970*.

**Notes:** Just like the British release? Almost. This album lacks the "dog cut" and "inner groove" at the end. Otherwise, even its gatefold cover and insert roughly resemble the UK issue.



Single: "Hello Goodbye"/"I am the Walrus"  
Capitol 5810

The b-side contains a form of the song that is not explained in Lewisohn's "Recording

Sessions." Between the four "I'm cryings" and "Yellow matter custard," there are four additional bars that were edited out of the other mixes of the song. The UK mix, made September 29, 1967, does not have these four bars; consequently, this version was probably rushed off to Capitol before the decision to further edit the mix. Otherwise, it resembles the usual mono recording (see below).



*Magical Mystery Tour*  
MAL-2835 (mono)

### Side One:

1. Magical Mystery Tour  
mix: same as the UK mono mix of November 7, 1967.  
During the line, "Nowwwwwww....the Magical Mystery Tour," the horn is faded out early on "now"; in stereo, it lasts through the whole word.
2. The Fool on the Hill  
mix: same as the UK mono mix of October 25, 1967.
3. Flying  
mix: same as the UK mono mix of September 28, 1967.  
The guitars are louder near the beginning of the song, and the tape loop comes in earlier.
4. Blue Jay Way  
mix: same as the UK mono mix of November 7, 1967.  
There are no backwards vocals in this mix.
5. Your Mother Should Know  
mix: same as the UK mono mix of October 2, 1967.  
There is a phasing effect on the last verse not in stereo.
6. I am the Walrus  
mix: This appears to be an edited version of the Capitol single mix (September 29, 1967); the edit just before the radio comes in is different than the UK mono mix. The song begins with four beats. The drum tracks are silent between verses 1 and 2. There is no cymbal crash after the first "Goo goo goo job."

### Side Two:

1. Hello Goodbye  
mix: same as the UK mono mix of November 2, 1967.  
The sounds that precede, "oh no" appear louder here than in stereo.
2. Strawberry Fields Forever  
mix: same as the UK mono mix of December 22, 1966.  
The sounds during the fade come in and out differently here than in stereo. There

is a stray "plink" after "No one I think...."

On the German single (Odeon O 23-436), the beginning of the second "Cranberry Sauce" can be heard; it is not heard here.

3. Penny Lane

mix: same as the UK mono mix.

4. Baby, You're a Rich Man

mix: same as the UK mono mix of May 11, 1967.

On some later issues of the Capitol single (such as the blue Star Line), there is a voice at the beginning, saying "seven" or "eleven."

5. All You Need is Love

mix: same as the UK mono mix of June 26, 1967.

This song was not mixed directly from the live broadcast, as the vocals have overdubbing and the tambourine heard in the live broadcast was replaced by a drumroll here.

**Notes:** When Parlophone and the Beatles served notice that they intended to release *MMT* as an EP, Capitol declined. They had tried twice to sell Beatles EP's; both tries were failures, and the EP format was a dying one in the USA. Rather than being burned, they sent a representative to England to collect songs for this album, including a fresh mix of "Strawberry Fields Forever." The last three songs on the album, however, were issued in rechanneled stereo on the LP. They didn't request stereo copies of the single songs (except "SFF" and "Hello Goodbye"), and they didn't get any.

"Hello Goodbye," "Strawberry Fields Forever," "Penny Lane," "Baby, You're a Rich Man," and "All You Need Is Love" round out the album.

This was the last Beatles album in the US that was available in both mono and stereo. The album sure looks nice in 12" size...it came to be copied in the UK, being issued there in 1976 (with a prototype circulating before then). Germany replaced its MMT EP with the album in late 1971.



*Magical Mystery Tour*  
SMAL-2835 (stereo)

**Side One:**

1. Magical Mystery Tour

mix: same as the UK stereo mix of November 7, 1967.

2. The Fool on the Hill

mix: same as the UK stereo mix of November 1, 1967.

3. Flying  
mix: same as the UK stereo mix of November 7, 1967.  
Slightly longer than the mono version.
4. Blue Jay Way  
mix: same as the UK stereo mix of November 7, 1967.  
Backward vocals start about halfway through the song and continue.
5. Your Mother Should Know  
mix: same as the UK stereo mix of November 6, 1967.
6. I am the Walrus  
mix: This recording appears identical to the UK stereo mix of November 17, 1967, except that two beats at the beginning are missing -- the UK stereo mix starts with six beats. There are three drumbeats between verses 1 and 2, and there is a cymbal crash after the first "Goo goo goo joob." Since the inclusion of the radio (at John Lennon's whim) was added during a mono mixing session, the mono mix was rechanneled into mock stereo and edited onto a true stereo recording. Therefore, the recording changes to rechanneled stereo halfway through the song.

#### **Side Two:**

1. Hello Goodbye  
mix: same as the UK stereo mix of November 6, 1967.
2. Strawberry Fields Forever  
mix: This mix, made December 29, 1966 and taken by Capitol for this album, has the speeds of the two main sections of the recording at slightly different speeds. Where they join, between "Cause I'm" and "going to" during the second chorus, the edit is concealed by panning the cello and trumpet from left to right across the stereo. The stray "plink" heard in mono is missing, and counting before the verses has been mixed almost completely out. The swarmandal appears in the center of the recording. On the "German" mix (HorZu Apple SHZE 327), which is now the standard CD mix (made October 26, 1971), the swarmandal is panned across the stereo. The stray plink that it makes is still present in the German mix. The counting is more audible, and the edit between song sections is abrupt. The drums sound more natural there than on the US mix. Finally, the German mix concludes during the second instance of "cranberry sauce."
3. Penny Lane  
mix: rechanneled from the mono mix.  
The stereo mix, not available in any form in the US until *Rarities* and unavailable in unaltered form in the US until the Mobile Fidelity cassette of *Magical Mystery Tour*, was mixed on September 30, 1971, and appeared then on the Australian LP, *The Essential Beatles* (Apple TVSS-8) and the German MMT album (HorZu Apple SHZE 327). See article 5 in this series on variants.
4. Baby, You're a Rich Man  
mix: rechanneled from the mono mix.  
Its stereo history is similar to that of "Penny Lane." A true stereo version (from October 22, 1971) of this song first appeared on the German (1971) release of this album. The bass is more natural in stereo, but the song is nine seconds shorter,



and the phased echo on John's vocal is not as pronounced.

5. All You Need is Love

mix: rechanneled from the mono mix.

A true stereo mix was made on October 29, 1968 and appears on *Yellow Submarine* (Apple SW-153). That mix has a piano apparent during the intro. Also, the drums are more audible during the intro as well, although the horns are less prominent. Just before the vocals come in, a voice says "Check" in the stereo mix. The lead guitar is not as loud in stereo and is faded out better. The whole song is ten seconds shorter in stereo.

**Notes:** When Parlophone and the Beatles served notice that they intended to release *MMT* as an EP, Capitol declined. They had tried twice to sell Beatles EP's; both tries were failures, and the EP format was a dying one in the USA. Rather than being burned, they sent a representative to England to collect songs for this album, including a fresh mix of "Strawberry Fields Forever." The last three songs on the album, however, were issued in rechanneled stereo on the LP. They didn't request stereo copies of the single songs (except "SFF" and "Hello Goodbye"), and they didn't get any.

"Hello Goodbye," "Strawberry Fields Forever," "Penny Lane," "Baby, You're a Rich Man," and "All You Need Is Love" round out the album.

This was the last Beatles album in the US that was available in both mono and stereo. The album sure looks nice in 12" size...it came to be copied in the UK, being issued there in 1976 (with a prototype circulating before then). Germany replaced its MMT EP with the album in late 1971.



Single: "Lady Madonna"/"The Inner Light"  
Capitol 2138

Both recordings are the same as their UK counterparts. And while the mono mix of the A-side (February 15, 1968) does not differ audibly from its stereo counterpart (December 2, 1969) which appears on *Hey Jude!*, this is not true for the B-side. The mono mix, made February 8, 1968, has a more involved and longer instrumental intro. It also rises in pitch at the end. The stereo mix (made January 27, 1970 but not used at all until *The Beatles* EP in 1981) has an entirely different introduction, which fades out or trails off at the end. It is the stereo mix which was mastered digitally in 1988 for *Past Masters*.

At last, with the introduction of Apple Records in the middle of 1968, most of the variants between mixes internationally should cease, right? Well, not exactly. The Beatles still mixed songs for both mono and stereo, and there were also a few other interesting differences.



Single: "Hey Jude"/"Revolution"  
Capitol 2276

Both mixes of the "Hey Jude" single were the same as those issued on the UK single, but these differ sonically from the stereo mixes that would be issued later on the US album, *Hey Jude* (see below). Also, some purple label reissues of this single pressed at the Los Angeles plant around 1978 contain the stereo mix of "Revolution" by mistake, instead of the mono mix. Finally, the colored vinyl single from the 90's sounds different and appears to sport an altered version of the stereo mix.



*The Beatles*  
SWBO-101 (mono)

**Side One:**

1. Back in the USSR  
mix: same as the UK stereo mix.
2. Dear Prudence  
mix: same as the UK stereo mix.
3. Glass Onion  
mix: same as the UK stereo mix.
4. Ob-La-Di; Ob-La-Da  
mix: same as the UK stereo mix.
5. Wild Honey Pie

- mix: same as the UK stereo mix.
6. Continuing Story of Bungalow Bill  
mix: same as the UK stereo mix.
  7. While My Guitar Gently Weeps  
mix: same as the UK stereo mix.
  8. Happiness is a Warm Gun  
mix: same as the UK stereo mix.

**Side Two:**

1. Martha My Dear  
mix: same as the UK stereo mix.
2. I'm So Tired  
mix: same as the UK stereo mix.
3. Blackbird  
mix: same as the UK stereo mix.
4. Piggies  
mix: same as the UK stereo mix.
5. Rocky Raccoon  
mix: same as the UK stereo mix.
6. Don't Pass Me By  
mix: same as the UK stereo mix.
7. Why Don't We Do It in the Road?  
mix: same as the UK stereo mix.
8. I Will  
mix: same as the UK stereo mix.
9. Julia  
mix: same as the UK stereo mix.

**Side Three:**

1. Birthday  
mix: same as the UK stereo mix.
2. Yer Blues  
mix: same as the UK stereo mix.
3. Mother Nature's Son  
mix: same as the UK stereo mix.
4. Everybody's Got Something to Hide Except for Me and My Monkey  
mix: same as the UK stereo mix.
5. Sexy Sadie  
mix: same as the UK stereo mix.
6. Helter Skelter  
mix: same as the UK stereo mix.
7. Long, Long, Long  
mix: same as the UK stereo mix.

**Side Four:**

1. Revolution 1

- mix: same as the UK stereo mix.
- 2. Honey Pie  
mix: same as the UK stereo mix.
- 3. Savoy Truffle  
mix: same as the UK stereo mix.
- 4. Cry Baby Cry  
mix: There is a warble in the recording at "by the children" that is not found on the UK LP.
- 5. Can You Take Me Back  
mix: same as the UK stereo mix.
- 6. Revolution 9  
mix: same as the UK stereo mix.
- 7. Good Night  
mix: same as the UK stereo mix.

**Notes:** *Beatles Book* #66 may explain the defect in "Cry Baby Cry." This appears to have been the result of Capitol Records' choice to subject the LP to compression and limiting, followed by George Harrison's reworking of the LP to its perceived original state.

The second issue of the reel-to-reel tape of this album, Apple/Ampex L-101/2101, contains edited versions of six songs. These six edits, found nowhere else, are as follows: "Glass Onion" (verse missing); "Don't Pass Me By" (verse missing); "Yer Blues" (verses missing); "Helter Skelter" (fade-in at the end is missing); "Can You Take Me Back" (missing); and "Revolution 9" (about two minutes missing).



*The Beatles Again/Hey Jude*  
SO/SW-385 (stereo)

**Side One:**

- 1. Can't Buy Me Love  
mix: same as the UK stereo mix of 22 June, 1964  
When the song was remixed digitally for inclusion in the 1993 reissue of *1962-1966*, the highs were made somewhat louder. The mono mix was made on February 26, 1964, and was available on the US single
- 2. I Should Have Known Better  
mix: same as the UK stereo mix of 22 June, 1964  
The stereo mix reveals that John's harmonica intro had a brief "broken" part during the last phrase. This was repaired when the mono mix was made by copying the third phrase into the space. The song also fades out faster in mono. The mono mix (March 3,

- 1964) had been released in the US as the b-side of "Hard Day's Night" (Capitol 5222).
3. Paperback Writer  
mix: The UK stereo mix, from *A Collection of Beatles Oldies* is stereo-reversed compared to this one. Also, the backing vocals are louder here. Both mixes were made on October, 31, 1966. The UK mix was used for the *Past Masters* CD. The mono mix was made on April 14, 1966, and was available on the US single.
  4. Rain  
mix: This mix, made December 2, 1969, is the definitive stereo mix. It was not released in England until 1979, when this LP was released there; previously, the song had been available in England only in mono. The mono mix was made on April 16, 1966, and was available on the US single.
  5. Lady Madonna  
mix: This mix, made December 2, 1969, is the definitive stereo mix. It was not released in England until 1973, when it appeared on *1967-1970*. The mono mix was made on February 15, 1968, and was available on the US single.
  6. Revolution  
mix: This mix, made December 2, 1969, is the definitive stereo mix. The guitar is not as distorted as in the mono mix, nor is it as loud. The stereo mix was not available in England until 1973's release of *1967-1970*.

### **Side Two:**

1. Hey Jude!  
mix: This mix, made December 5, 1969, is the definitive stereo mix. It is five seconds shorter than the mono mix, which was made August 8, 1968. The stereo mix was not available in England until the release of the *1967-1970* album.
2. For You Blue  
mix: .
3. Don't Let Me Down  
mix: same as the UK stereo mix of April 7, 1969.  
The mono mix, made the same day, was not released in the USA but was available on the UK single (Apple R 5777).
4. Ballad of John and Yoko  
mix: same as the UK stereo mix of April 14, 1969  
On the single (Apple 2531), the final drumbeat is at full volume. The same is true on the UK single. Here, the final drumbeat fades out.

**Notes:** The LP was released in 1970 as *The Beatles Again* in several countries and was available from the UK as an "export album." It was not released in England until 1979 and has since been removed from the catalog.

### **Later Records:**



### **1962-1966**

North American copies were prepared separately than their overseas counterparts. As a result, songs such as "I Want to Hold Your Hand" and "Hard Day's Night," which had not been released in stereo in the USA, were available on US copies in mono. "I Feel Fine" is one of those songs appearing in mono on this LP, but in England, this song appears with a few seconds of "whispering" preceding the song. The whispering must have existed on the leader tape, for it does not appear on the original session tapes.

### **1967-1970**

North American copies were prepared separately than their overseas counterparts. For most of the later material, this should not have been an issue. However, for reasons unknown, Capitol/Apple included the mono mix of "Hello Goodbye" on this LP instead of the stereo mix.

### **Rock and Roll Music**

George Martin remixed the earlier tracks that were included on this LP. In England, these new mixes were not used on the album but were eventually included on its reissue (as two single records).

These mix differences include:

- "Twist and Shout" -- tracks mixed closer to the center
- "You Can't Do That" -- same as the UK stereo mix, but not available in the US until this 1976 LP.
- "Long Tall Sally" -- This is the "UK stereo mix," although that mix had not been available until this LP. The mix from *Beatles Second Album* (March 10, 1964) has the vocal on the right; this mix (June 22, 1964) has the vocal centered.
- "I Call Your Name" -- This is the "UK stereo mix," although that mix had not been available until this LP. See *Beatles Second Album* for the details.
- "Matchbox" -- This song was available in the US on *Something New* but had not been released in England in stereo until this LP.
- "I'm Down" -- This song was first released in England and in the US on this LP, having been available in Japan before. See the "Help!" single for more.

### **Rarities**

The *Rarities* album included with the boxed set *Beatles Collection* is an entirely different LP. See my article on Capitol LP's for more information. Tracks include:

### **Side One:**

1. "Love Me Do" -- Ringo on drums
2. "Misery" -- UK stereo mix
3. "There's a Place" -- UK stereo mix
4. "Sie Liebt Dich" -- This is the first time anywhere that the song was released in stereo.
5. "And I Love Her" -- This appears to be a re-creation of the extended "German" version of the song, which was available on the German *Something New* album (Odeon STO 83-756).
6. "Help" -- UK mono mix, as found on the US single
7. "I'm Only Sleeping" -- UK stereo mix
8. "I am the Walrus" -- Capitol engineers edited the four beats from the US mono single mix into the UK stereo mix to create this new version.

### **Side Two:**

1. "Penny Lane" -- Capitol engineers edited the seven note ending from the US promo single into the UK stereo mix to create this new version.
2. "Helter Skelter" -- the mono mix
3. "Don't Pass Me By" -- the mono mix
4. "The Inner Light" -- same as the US single
5. "Across the Universe" -- This is the original mix, made October 2, 1969, and previously included only on the British compilation album *No One's Gonna Change Our World* (see below). The song is faster-paced than the version on *Let It Be*, and the female backing vocalists (Lizzie Bravo and Gaylene Pease) heard here were eliminated by Phil Spector when making the mix for *Let It Be*. Flying bird sounds appear at the beginning and end of this version, put there for inclusion on the compilation LP, which benefitted the World Wildlife Fund.
6. "You Know My Name (Look Up the Number)" -- same as the US single
7. "Inner Groove" -- The two seconds of party sounds that had been excluded from the US *Sgt. Pepper* album.

### ***Reel Music***

At this point, Capitol included fresh stereo mixes of all the songs, including the UK stereo mixes of "Hard Day's Night" and "I Am the Walrus." They also repaired the harmonica error in the intro to "I Should Have Known Better," using a repetition of the second harmonica phrase. This repaired version does not appear on the UK *Reel Music* LP.

### ***Twenty Greatest Hits***

A shortened version of "Hey Jude" appears here, along with true stereo copies of their early records...which had not been available in the USA until this time.

*I*

This album contains a new stereo mix of "Day Tripper," in which the dropout problem during the last verse was repaired with editing. That new mix was also included in the boxed set of stereo mixes that came out on CD in 2009.

*Love*

Shortly before this album was compiled, a "clean" version of the broadcast of King Lear from September 29, 1967. emerged. This clean broadcast was interspersed with the end of "I am the Walrus," creating a true stereo mix of the complete song.

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### Song Variations that first appeared on Non-British, Non-US releases

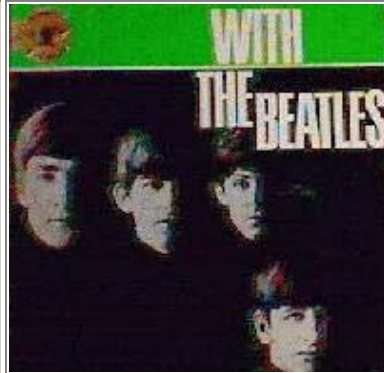
This section contains a compilation of mixes, edits, and other Beatles song versions that made their first appearances in countries other than England, the United States, or Canada. For simplicity's sake, since the Polydor songs were all released in Germany originally, only "unusual" versions of those songs are listed here. Also, edits that consist of "late starts" or "early fades" are not listed here, nor are "stereo reversals" or instances of stereo recordings being channeled down to mono. A few exceptional items from England are also listed below.

Song: "Across the Universe"		Album: <i>No One's Gonna Change Our World</i> UK Regal Star Line SRS 5013
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This is one of the "exceptions" that was released in England originally. It is an exception because it was not found on a regular issue single, EP, or LP, but on a compilation album. This original version is at a slightly faster speed than the version on *Let It Be* and is the basic version as recorded in February, 1968. Two now-famous Beatle People, Lizzie Bravo and Gayleen Pease, sang backup on this version, which is preceded and followed by bird sounds. On April 1 and 2, 1970, Phil Spector dropped out most of the track that featured the girls, adding new parts where necessary, including an orchestra and choir.



Song: "All My Loving"



Album: *With the Beatles*  
German Odeon STO 83-568

Unlike the normal version, German copies of the song are preceded by five taps of a high hat. Paul also breathes in immediately before singing. This untrimmed version was available right away in Germany (1963) and was channeled down to mono for a single release (Odeon O 22-679). It was also found on the 1965 German album, *Beatles Greatest* (Odeon SMO 83-991).

Song: "And I Love Her"



Album: *Something New*  
German Odeon STO 83-756

The normal version features four repeats of the riff at the end of the song; this unedited version of the same mix sports six repeats. In 1980, Capitol duplicated this rare version by editing in two repeats of the riff, which extended their "normal" version to sound like the German issue. The German issue came out in November, 1964.

Song: "Baby, You're a Rich Man"




Album: *Magical Mystery Tour*  
German Hör Zu/Apple SHZE 327

This song was released in mono worldwide as the b-side to "All You Need Is Love" and was available in mono and rechanneled stereo on the *Magical Mystery Tour* LP, wherever that album was issued. It was not mixed for stereo until October 22, 1971, for inclusion

on this album, which the German company chose to compile on its own, rather than depending on tapes from the USA. The stereo version is about nine seconds shorter and is missing some echo, but the bass is more clear and full than the mono release. With the release of *Magical Mystery Tour* on CD, this version is now common. The LP was released in early 1972 originally.

<p>Song: "Devil in Her Heart"</p>		<p>Album: <i>The Beatles, Volume III</i> Mexican Capitol SLEM 045</p>
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In 1965, when Capitol reissued the original 1964 Mexican album (that had been released as Musart D-928), they pressed it in mono only. That mono pressing is exactly like the normal mono version. However, in about 1967, Discos Capitol de Mexico offered up this stereo alternative. Oddly, the last line of the song, "She's an angel sent to me," was edited out, letting the song jump from the next to last line to the instrumental coda. This was probably done to cover up a fault in the tape that Capitol-Mexico had received from Capitol-USA.

<p>Song: "From Me to You"</p>		<p>Album: <i>Beatles Greatest</i> German Odeon SMO 83-991</p>
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The stereo version of "From Me to You" made its first appearance on this German album. Though it would later become common by its inclusion on all pressings of *1962-1966* made between 1973 and 1987, the song's occurrence in stereo was uncommon in 1965 and 1966. Countries carrying the "British catalog" issued the stereo mix on stereo copies of *A Collection of Beatles Oldies*, but the stereo version was otherwise scarce until 1973. It differs from the mono mix in that the harmonica overdub at the beginning of the song was overlooked (intentionally?) when releasing the song in stereo. One claim is that the harmonica overdub was lifted from its appearance in the middle of the song, making it difficult to drop into a stereo mix. Interestingly, the mono mix is now the dominant mix of the song, and so the stereo version is once again obscure.

Song: "I'm Down"



EP: *Help + 3*  
Japanese Odeon OP-4110

Although made on the same day as the mono mix (June 18, 1965), the stereo mix was first released in Japan only. It was not available in England or the United States in stereo until 1976, when it appeared as part of the *Rock and Roll Music* album. The stereo mix, available on *Past Masters* since 1988, has a guitar leaking into the empty right channel during the instrumental break.

Song: "The Inner Light"



EP: *The Beatles*  
UK Parlophone SGE 1

The song was first released in stereo on this EP, as part of the EP boxed set *The Beatles EP's Collection*. It is listed here because it was a non-standard British release. The mono mix appears to contain an edit piece that made use of a better instrumental intro than this stereo version. The stereo mix was made on January 20, 1970 and is now common, thanks to its release on CD in 1988 as part of *Past Masters*.

Song: "I Want to Hold Your Hand"



Single: "**I Want to Hold Your Hand**"/"**This Boy**"  
Australian Parlophone A-8103, 1976  
stereo reissue

The original Australian single, as with all Beatles singles in 1963, was a mono release. In 1976, coinciding with the reissue of all the earlier singles in stereo, Australian Parlophone was sent this alternate mix of the a-side. This is the original stereo mix, made on October

21, 1963. The lead vocal is placed on the far right of the stereo picture; the standard stereo mix (November 7, 1966) has the lead vocal centered.

Song: "I Want to Hold Your Hand"



Album: *Beatles Greatest*  
German Odeon SMO 83-991

The German greatest hits collection from 1965 features a true stereo mix of the song made on June 8, 1965. This mix differs from the standard (November 7, 1966) stereo mix in the following respects: the lead guitar and clapping are louder here; the cymbals are slightly softer here. This mix was later issued on the 1967 German stereo reissue of *Beatles Beat* (SMO 73-692); that album had been mono only when first pressed in April, 1964.

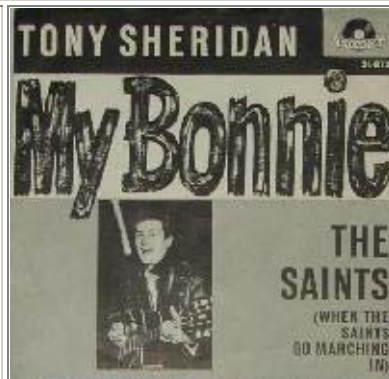
Song: "Komm, Gib Mir Deine Hand"



Single: "Komm, Gib Mir Deine Hand"/"Sie Liebt Dich"  
German Odeon O 22-671

Both songs were recorded with a German release in mind. Although the catalog number was allocated for the single in January or February, 1964, the song's release was delayed until a mono mix could be made on March 10, 1964. The song then appeared in rechanneled stereo on German albums. Its first stereo release appears to have been the US *Something New* album.

Song: "My Bonnie"



Single: "My Bonnie"/"The Saints"  
German Polydor NH 24-673

The original release of this song, in October, 1961, featured a slow German introduction. In January, 1962, a slow English introduction was substituted for the German one and became common in England and other countries. In 1964, the slow intro was trimmed off entirely, becoming the most common version. This version is now readily available on the Bear Family CD.

Song: "Penny Lane"



Single: "**Penny Lane**"/"**Strawberry Fields Forever**"

Brazilian Odeon 7-BT-05

When the a-side tape was sent to Brazil for its first release, the tape had a defect which caused the words "in Summer" to appear to be missing from the middle of the song, which jumps abruptly at that point. The error was later reissued on an EP (*All You Need Is Love + 3*, Odeon 7BTD 2003) and on the album *Beatles For Ever* (Apple BTL-1017, shown above), both in Brazil. Reissues of the album continued to have the faulty version, which was not available in other countries.

Song: "Penny Lane"



Album: *The Essential Beatles*

Australian Apple TVSS 8

The song was not mixed for stereo until September 30, 1971. That mix apparently was done for inclusion on this album. The same stereo version was later used on the 1972 German release of *Magical Mystery Tour*. The stereo mix has trumpeting after the line, "It's a clean machine," that is missing from the mono mix. The song also appears to begin more abruptly in stereo. Thanks to its release on the *Magical Mystery Tour* CD, the stereo mix is now common.

Song: "She's a Woman"



Album: *Greatest Hits Volume 2*  
Australian Parlophone PCSO 7534  
also Southeast Asian Parlophone  
LPEA 1001

Until its release on *Past Masters* in 1988, the true stereo mix of this song, made on October 12, 1964 (the same day as the mono mix) was only available on this album and on certain other releases. The stereo mix was issued again in 1976 in Australia on a stereo reissue single (Parlophone A-8133). An untrimmed stereo version, with a count-in, can be found on the 1981 EP, *The Beatles* (UK Parlophone SGE 1), which was part of the EP boxed set. Thanks to *Past Masters*, it is now common.

Song: "Sie Liebt Dich"



Single: "**Komm, Gib Mir Deine Hand**" / "**Sie Liebt Dich**"  
German Odeon O 22-671

This song has the same history as "Komm, Gib Mir Deine Hand." As an interesting note, it was not available in true stereo until 1980.

Song: "Strawberry Fields Forever"



Album: *Magical Mystery Tour*  
German Hör Zu/Apple SHZE  
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When a copy of the song was requested for the German LP, the original stereo mix from December 29, 1966, was regarded as inferior. Therefore, a new stereo mix was made on October 26, 1971. This version differs from the earlier mix at several points: the edit

between takes, found between "Cause I'm" and "going to" during the second chorus, is not covered up here as it is on the US album; the swardmandal "pings" at "No one I think" on this version; the swardmandal pans from side to side before the verses begin (on the other mix, it remains centered); "Cranberry Sauce" can be heard twice at the end here, since this mix is slightly longer; the fade-ins and fade-outs during the instrumental ending occur at different times; John's countdown before the second and third verses can be heard more clearly here. This version is now the common version, thanks to its inclusion on the *Magical Mystery Tour* CD.

Song: "Sweet Georgia Brown"



EP: *Ya Ya + 3*  
German Polydor EPH 21-485

This is the original version of the song, as released in September, 1962. After the Beatles became popular, the lyrics were rewritten and re-recorded by Tony Sheridan (January 7, 1964). That re-recorded version is the common version of the song. This version appeared only sparingly on record and is now available on the German CD set from Bear Family.