

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

The British Perspective

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.

As you will see in this section, 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"
Parlophone 45-R-4949

There are two recordings of "Love Me Do" that were released during the 1960's: one featuring Ringo on drums and another (made a week later) where Andy White plays drums and Ringo plays a tambourine. All issues of the British single made prior to 1976 feature the version with Ringo on drums, but from 1976 to 1982, reissues of the British single featured the same version that was found on the *Please Please Me* album – the "tambourine" version. The tape of the sessions for the single was destroyed after the release of the *Please Please Me* album in England. All releases of the Ringo version that have come out since 1980 were created from master tapes made by playing original singles.



Please Please Me
Parlophone PMC-1202 (mono)

Side One:

1. I Saw Her Standing There
mix: made on February 25, 1963.
2. Misery
mix: made on February 25, 1963. A couple of notes have been edited out of the instrumental intro.
3. Anna (Go to Him)
mix: made on February 25, 1963.
4. Chains
mix: made on February 25, 1963.
5. Boys
mix: made on February 25, 1963.
6. Ask Me Why
mix: This is a distinct mix, made for the LP on February 25, 1963. However, the single mix from November 30, 1962, is audibly the same as this mix.
7. Please Please Me
mix: This mix, made November 30, 1962, is the same mix as found on the single, Parlophone R-4983. Most notably, some of the song's segments were made from different takes than were later used for the stereo mix. During the third verse, John sings the lyrics, "I know you never even try, girl," correctly.

Side Two:

1. Love Me Do
mix: This is the version with Ringo on tambourine. The mono mix was made on September 11, 1962.
2. PS I Love You
mix: Made September 4, 1962.
3. Baby, It's You
mix: made on February 25, 1963.
4. Do You Want to Know a Secret?
mix: made on February 25, 1963
5. A Taste of Honey
mix: made on February 25, 1963
6. There's a Place
mix: made on February 25, 1963
7. Twist and Shout
mix: made on February 25, 1963.



Please Please Me

Parlophone PCS-3042 (stereo)

Side One:

1. I Saw Her Standing There
mix: made on February 25, 1963. There is a bit of drop in volume on the third verse. This is corrected

in the digital remix of 2009.

2. Misery
mix: made on February 25, 1963. The instrumental intro appears here unedited.
3. Anna (Go to Him)
mix: made on February 25, 1963.
4. Chains
mix: made on February 25, 1963.
5. Boys
mix: made on February 25, 1963.
6. Ask Me Why
mix: made on February 25, 1963.
7. Please Please Me
mix: This mix, made November 30, 1962, is the same mix as found on the single, Parlophone R-4983. Most notably, some of the song's segments were made from different takes than were later use for the stereo mix. During the third verse, John sings the lyrics, "I know you never even try, girl," correctly.

Side Two:

1. Love Me Do
mix: rechanneled from the mono mix on February 25, 1963. Since the twin-track masters had been destroyed, there was no way to mix the song for stereo.
2. PS I Love You
mix: rechanneled from the mono mix on February 25, 1963. Since the twin-track masters had been destroyed, there was no way to mix the song for stereo.
3. Baby, It's You
mix: made on February 25, 1963.
4. Do You Want to Know a Secret?
mix: made on February 25, 1963.
5. A Taste of Honey
mix: made on February 25, 1963.
6. There's a Place
mix: made on February 25, 1963.
7. Twist and Shout
mix: made on February 25, 1963.

Notes: Since George Martin's twin-track recording techniques allowed for the stereo mix to be made first, and for the mono mixes to be made from the completed stereo tape, there are very few differences between the mono and stereo mixes of the songs on this LP.



Single: "From Me to You"/"Thank You Girl"
Parlophone R-5015

The A-side mix, created on March 14, 1963, differs from the stereo mix made that same day. A harmonica overdub found during the intro here was left off of the stereo mix.

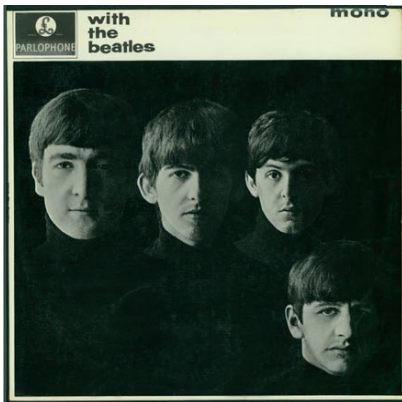
The mono mix of the b-side, made the same day as the mixes of the a-side, is missing some of the harmonica overdubs; these are found on the stereo mix.



Single: "She Loves You"/"I'll Get You"
Parlophone R-5055

The mono mixes of these two songs took four hours on July 4, 1963. Since it was necessary to manually synchronize two twin-track tapes in order to add overdubs to the mix of the a-side, no stereo mix was ever made, and it is thought that the session tapes are now no longer in the EMI vaults. For the b-side, it appears to be the case that the song was mixed onto one track prior to adding the final overdub. Therefore again, no true stereo version of "I'll Get You" has emerged.

Later releases of "She Loves You" on record and CD feature different degrees of success at covering up the edits in the song. The edits appear most obvious on the *Mersey Beat* compilation album from 1983 (Parlophone PCSP-1783293) and on the *Past Masters* album from 1988 (Parlophone BPM-1).



With the Beatles
Parlophone PMC-1206 (mono)

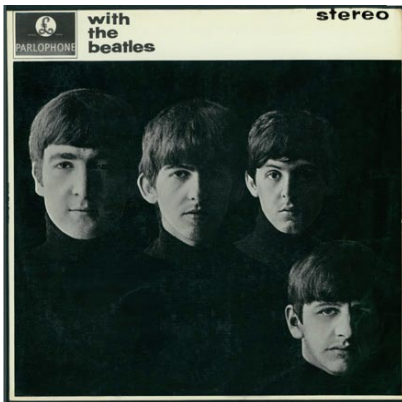
Side One:

1. It Won't Be Long
mix: made August 21, 1963
On the last line, there is an edit just before "belong" that makes the line slightly shorter here than in stereo.
2. All I've Got to Do
mix: made September 30, 1963
3. All My Loving
mix: made August 21, 1963
4. Don't Bother Me
mix: made September 30, 1963
5. Little Child
mix: made October 23, 1963. See the stereo mix for description.
6. Till There Was You
mix: made August 21, 1963
7. Please Mister Postman

mix: made August 21, 1963

Side Two:

1. Roll Over Beethoven
mix: made August 21, 1963
2. Hold Me Tight
mix: made September 23, 1963. In this mix, there is an additional harmony vocal near the end of the song, along with “You, you, you.”
3. You Really Got a Hold on Me
mix: made August 21, 1963
The instrumental backing is relatively quiet until after the second line of the song.
4. I Wanna Be Your Man
mix: made October 23, 1963
5. Devil in Her Heart
mix: made August 21, 1963
6. Not a Second Time
mix: made September 29, 1963
7. Money
mix: made August 21, 1963



With the Beatles
Parlophone PCS-3045 (stereo)

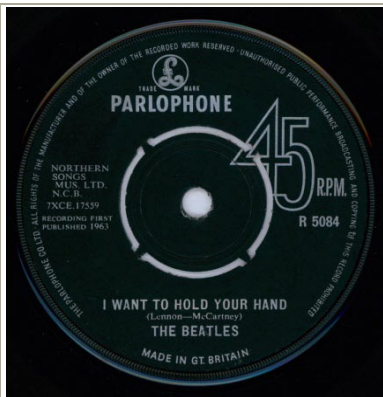
Side One:

1. It Won't Be Long
mix: made October 29, 1963. See the mono mix for description.
2. All I've Got to Do
mix: made October 29, 1963
3. All My Loving
mix: made October 29, 1963. See the mix released in Germany for an untrimmed intro.
4. Don't Bother Me
mix: made October 29, 1963
5. Little Child
mix: made October 29, 1963. This mix contains additional vocals that are not found in the mono mix. These are evident near the end of the song.
6. Till There Was You
mix: made October 29, 1963
7. Please Mister Postman
mix: made October 29, 1963

Side Two:

1. Roll Over Beethoven
mix: made October 29, 1963
2. Hold Me Tight
mix: made October 29, 1963. The additional harmony vocal found in the mono mix is absent here.
3. You Really Got a Hold on Me
mix: made October 29, 1963
The instrumental backing is at full volume throughout the song.
4. I Wanna Be Your Man
mix: made October 29, 1963
5. Devil in Her Heart
mix: made October 29, 1963
6. Not a Second Time
mix: made October 29, 1963
7. Money
mix: made October 30, 1963. George Martin manually synchronized the piano track from take 7 with the complete recording of take 5. This allowed him to mix one of the tracks of tape 5 into the center of the recording, as it appears on the record.

Notes: Once again, the stereo mixing was basically done during the recording stage, so that the mono and stereo mixes sound very similar to one another on most songs.



Single: "I Want to Hold Your Hand"/"This Boy"
Parlophone R-5084

All British singles feature the mono mixes of both songs, made for the single on October 21, 1963. See the *Collection of Beatles Oldies* LP for information about the stereo mixes of the a-side. Although "This Boy" was mixed for stereo on the same day that the mono mix was made, the song was not released anywhere in true stereo until its appearance on the Canadian reissue single, "All My Loving"/"This Boy" (Capitol 72144) in 1976. Although the stereo mix of the song was supposed to appear on the EP, *The Beatles*, which came out with the EP boxed set in 1981, a rechanneled version from 1977 was used instead; something similar happened on the cassette *Only the Beatles* in 1986. The true stereo mix of "This Boy" did not appear on any release in Great Britain until *Past Masters* in 1988.



Long Tall Sally
Parlophone GEP-8913 (mono)

Side One:

1. Long Tall Sally

mix: The UK mono mix (made March 10, 1964) has added echo; the American mono mix (from June 4, 1964) does not. The stereo mix was not released in England until the 1976 compilation, *Rock and Roll Music* (Parlophone PCSP-719).

2. I Call Your Name

mix: On this mono mix, the cowbell at the beginning stops just before the line "I call your name." The mix released in America, 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. The song was released in stereo in America on *The Beatles Second Album*. A different stereo mix is found on the 1976 compilation, *Rock and Roll Music* (Parlophone PCSP-719), which was the first British release of the song in stereo.

Side Two:

1. Slow Down

mix: made on June 4, 1964

This mix differs from the stereo mix from June 22, 1964, in that the vocal and piano appear relatively louder in stereo. Also, there is an additional shout, "ow", near the end of the stereo mix that is missing on the mono mix. The stereo mix was not released in England until the 1976 compilation, *Rock and Roll Music* (Parlophone PCSP-719).

2. Matchbox

mix: made on June 4, 1964

There is less reverb here than on the vocal than the stereo mix made on June 22, 1964

On the line, "watch how your puppy dog runs," the vocal appears blurred (sounds like "can run") on this mono mix; that is corrected on the stereo mix. The stereo mix was not released in England until the 1976 compilation, *Rock and Roll Music* (Parlophone PCSP-719).

Notes: Since the original EP was not made available in stereo, and since none of the songs from the LP appear on a *Collection of Beatles Oldies*, British fans who did not purchase import records had to wait until 1976 to obtain any of the songs in stereo – even though stereo mixes were made in 1964.



A Hard Day's Night
Parlophone PMC-1230 (mono)

Side One:

1. A Hard Day's Night

mix: made for the single on April 23, 1964

2. I Should Have Known Better

mix: made March 3, 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.

3. If I Fell
mix: made March 3, 1964.
The second chorus has been edited from the first chorus, fixing Paul's vocal mistake that remains in the stereo mix.
4. I'm Happy Just to Dance With You
mix: made March 3, 1964.
5. And I Love Her
mix: This mix, made for the British album on June 22nd, has the vocal multi-tracked throughout the song. The earlier mono mix from March 3, 1964, has the vocal single-tracked. That early mix appears on the American *Something New* and *Hard Day's Night* albums.
6. Tell Me Why
mix: made on March 3, 1964.
7. Can't Buy Me Love
mix: made for the single on February 26, 1964.

Side Two:

1. Any Time At All
mix: This mix, made June 22, 1964, has the piano at full volume. A different mono mix is found on the American *Something New* album. That mix has the piano, and the drumbeat immediately preceding the chorus, mixed much lower.
2. I'll Cry Instead
mix: made June 22, 1964. This mix appears to be a mixdown from stereo. On American mono releases, 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.
3. Things We Said Today
mix: made June 4, 1964
4. When I Get Home
mix: This mix, made June 22, 1964, differs from the US mono mix made the same day. There, the piano is mixed louder and the cymbal crashes are not as loud.
5. You Can't Do That
mix: made for the single on February 26, 1964
6. I'll Be Back
mix: made June 22, 1964. The American mix made the same day has more echo and runs slightly slower than this mix.



A Hard Day's Night
Parlophone PCS-3058 (stereo)

Side One:

1. A Hard Day's Night
mix: made on June 22, 1964

3. I Should Have Known Better
mix: made on June 22, 1964. The stereo mix reveals that John's harmonica intro had a brief "broken" part during the last phrase. This was not repaired in stereo until the American release of *Reel Music* in 1982.
4. If I Fell
mix: made on 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. I'm Happy Just to Dance With You
mix: made on June 22, 1964.
6. And I Love Her
mix: made on June 22, 1964.
7. Tell Me Why
mix: made on June 22, 1964. Differs from the mono mix at the end, where an additional sound appears.
8. Can't Buy Me Love
mix: made June 22, 1964. When the song was remixed digitally for inclusion in the 1993 reissue of *1962-1966*, the highs were made somewhat louder.

Side Two:

1. Any Time At All
mix: made June 22, 1964.
2. I'll Cry Instead
mix: made on June 22, 1964.
3. Things We Said Today
mix: same as the UK stereo mix from June 22, 1964
4. When I Get Home
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. You Can't Do That
mix: made June 22, 1964
6. I'll Be Back
mix: made June 22, 1964



Single: "I Feel Fine"/"She's a Woman"
Parlophone R-5200

The mono mix of the a-side was made on October 21, 1964; the b-side's mono mix was made on October 12, 1964.

The a-side appears flat here, with little echo, whereas the American single has more reverb and possibly a higher top-end. Although "I Feel Fine" was mixed for stereo on November 4, 1964, that mix went unused until its appearance on the compilation, a *Collection of Beatles Oldies*, released in 1966. Paul's barking at the end appears to be more audible in stereo.

Until its release on *Past Masters* in 1988, the true stereo mix of the b-side, made on the same day as the mono mix, was only available on an album released in Australia and Southeast Asia (*Greatest Hits, Vol. 2*, Parlophone PCSO-7534) and on select other releases. An untrimmed stereo version, with a count-in, can be found on the 1981 EP, *The Beatles* (Parlophone SGE 1), which was part of the EP boxed set. Since the release of *Past Masters*, the stereo mix is common.



Beatles for Sale
PMC-1240 (mono)

Side One:

1. No Reply
mix: made 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: made October 26, 1964.
3. Baby's in Black
mix: made October 26, 1964.
4. Rock and Roll Music
mix: made October 26, 1964.
5. I'll Follow the Sun
mix: made October 21, 1964.
6. Mister Moonlight
mix: made October 27, 1964. Fades out earlier than the stereo mix.
7. Kansas City/Hey Hey Hey Hey
mix: made October 26, 1964. This mix fades a little earlier than the stereo mix.

Side Two:

1. Eight Days a Week
mix: made October 27, 1964
2. Words of Love
mix: made October 26, 1964. This mix has a longer fade than the stereo mix -- about nine seconds longer.
3. Honey Don't
mix: made October 21, 1964.
4. Every Little Thing
mix: made October 27, 1964.
5. I Don't Want to Spoil the Party
mix: made October 26, 1964. See the stereo album for mix differences.
6. What You're Doing
mix: made October 21, 1964. The drum track is louder here than in the stereo mix.
7. Everybody's Trying to Be My Baby
mix: made October 21, 1964



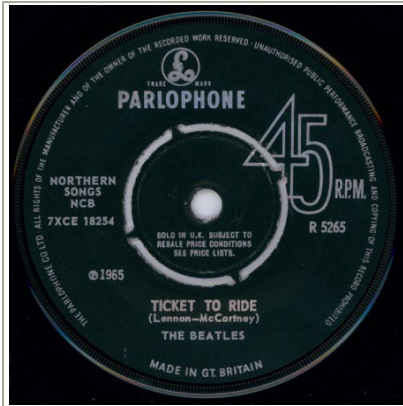
Beatles for Sale
Parlophone PCS-3062 (stereo)

Side One:

1. No Reply
mix: made November 4, 1964. Differs from the mono 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: made November 4, 1964. The lead guitar is louder here than in the mono mix.
3. Baby's in Black
mix: made November 4, 1964.
4. Rock and Roll Music
mix: made November 4, 1964.
5. I'll Follow the Sun
mix: made November 4, 1964. There is more reverb here than in the mono mix.
6. Mister Moonlight
mix: made October 27, 1964. Has a longer fade than the mono mix.
7. Kansas City/Hey Hey Hey Hey
mix: made October 26, 1964. This mix has a slightly longer fade than the mono mix.

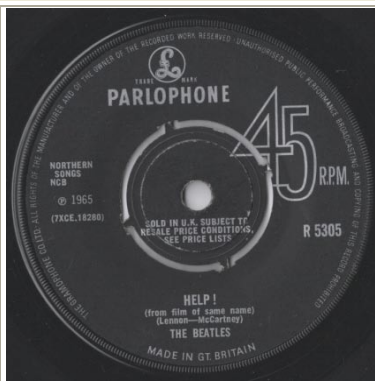
Side Two:

1. Eight Days a Week
mix: made October 27, 1964.
2. Words of Love
mix: made November 4, 1964. This mix is about 9 seconds shorter than the mono mix.
3. Honey Don't
mix: made November 4, 1964.
4. Every Little Thing
mix: made October 27, 1964.
5. What You're Doing
mix: made 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.
6. I Don't Want to Spoil the Party
mix: made 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.
7. Everybody's Trying to Be My Baby
mix: made November 4, 1964.



Single: "**Ticket to Ride**"/"**Yes It Is**"
Parlophone R-5265

The A-side is the same mix that is found on the mono LP. The B-side mix was made February 18, 1965. Although a stereo mix was made on February 23, 1965, the b-side was not issued anywhere in true stereo until its appearance on the 1986 promotional cassette, *Only the Beatles* (SMMC-151). The stereo mix (now common) has a dropout at the end (that was 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.



Single: "**Help!**"/"**I'm Down**"
Parlophone R-5305

The A-side is very different in mono than it is in stereo. The edit where the intro 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" normally here; on the stereo mix that line is bunched together. 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. The vocals for this mix were probably made at CTS on May 18, 1965. The single also contains the mono mix of "I'm Down," made June 18, 1965. The stereo mix has a guitar leaking into the empty right channel during the instrumental break. Although the stereo mix of June 18, 1965, is now the common one, for many years it was available only on the Japanese *Help!* EP (Odeon OP-4110). It was not available in England in stereo until 1976, when it appeared as part of the *Rock and Roll Music* album.



Help!
Parlophone PMC-1255 (mono)

Side One:

1. Help!
mix: The same as on the single.
2. The Night Before
mix: made February 18, 1965
3. You've Got to Hide Your Love Away
mix: The mono mix, made February 20, 1965, has slightly more reverb than the stereo mix.
4. I Need You
mix: made February 18, 1965
5. Another Girl
mix: The mono mix, made February 18, 1965, has a quieter rhythm track than the stereo mix does.
6. You're Gonna Lose That Girl
mix:
7. Ticket to Ride
mix: made February 18, 1965, for the single. There is a bit more reverb here than in stereo.

Side Two:

1. Act Naturally
mix: made June 18, 1965.
2. It's Only Love
mix: made June 18, 1965.
3. You Like Me Too Much
mix: made February 18, 1965.
4. Tell Me What You See
mix: made February 20, 1965.
5. I've Just Seen a Face
mix: made June 18, 1965.
There is a voice during the fade out that is not present in stereo.
6. Yesterday
mix: made June 17, 1965.
There is more echo during the line "I said something wrong. Now I long for yesterday."
7. Dizzy Miss Lizzy
mix: made May 10, 1965.

The photos on the front cover were photo reversed, so that the semaphore is gibberish. Or is it a secret message?



Help!
Parlophone PCS-3071 (stereo)

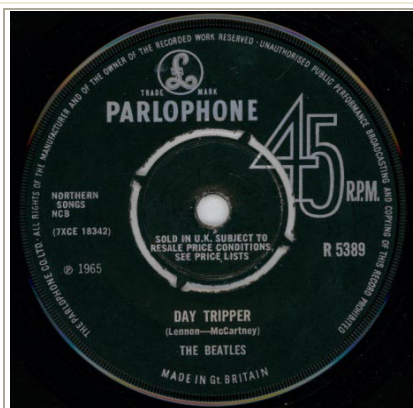
Side One:

1. Help!
mix: made 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. See the description of the single for more details.

2. The Night Before
mix: made February 23, 1965.
3. You've Got to Hide Your Love Away
mix: made February 23, 1965. This mix is flat; see the mono LP for more.
4. I Need You
mix: made February 23, 1965.
5. Another Girl
mix: made February 23, 1965.
6. You're Going to Lose That Girl
mix: made February 23, 1965.
7. Ticket to Ride
mix: made February 23, 1965. In addition to lacking some reverb, the stereo mix runs slightly longer than the mono mix.

Side Two:

1. Act Naturally
mix: made June 18, 1965.
2. It's Only Love
mix: made June 18, 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.
3. You Like Me Too Much
mix: made February 23, 1965.
Although it sounds much the same as this mix, the CD (digital) mix was made in 1987.
4. Tell Me What You See
mix: made February 23, 1965 and sounding similar to the digital remix of 1987.
5. I've Just Seen a Face
mix: made June 18, 1965.
The digital remix from 1987 has added reverb.
6. Yesterday
mix: made 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.
7. Dizzy Miss Lizzy
mix: made May 10, 1965.
The digital remix from 1987 has a lot more reverb than this mix.



Single: "Day Tripper"/"We Can Work it Out"
Parlophone R-5389

The mono mix of "Day Tripper" was made 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. The mono mix of "We Can Work it Out" was made the same day. See the album, *A Collection of Beatles Oldies*, for more information.



Rubber Soul

Parlophone PMC-1267 (mono)

Side One:

1. Drive My Car
mix: made October 25, 1965. The cowbell is softer throughout the track than it is in stereo.
2. Norwegian Wood
mix: made 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: made November 15, 1965.
The fade is longer here than in stereo.
4. Nowhere Man
mix: made October 25, 1965.
5. Think For Yourself
mix: made November 9, 1965.
6. The Word
mix: made November 11, 1965.
7. Michelle
mix: This mix, made November 15, 1965, has softer percussion than the November 9, 1965, mix that appears on the American LP.

Side Two:

1. What Goes On
mix: made 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.
2. Girl
mix: made November 15, 1965.
3. I'm Looking Through You
mix: made 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: made October 25, 1965.
5. Wait
mix: made November 15, 1965.
6. If I Needed Someone
mix: made October 25, 1965.
7. Run For Your Life

mix: made November 9, 1965.



Rubber Soul

Parlophone PCS-3075 (stereo)

Side One:

1. Drive My Car
mix: made 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. Norwegian Wood
mix: made 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: made November 15, 1965. The fade begins earlier here than in mono.
4. Nowhere Man
mix: made 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 US Mobile Fidelity cassette (C-106) of *Rubber Soul* has the trebly guitars much more clear than any other known release – including the 2009 remaster.
5. Think For Yourself
mix: made November 9, 1965.
6. The Word
mix: This mix, made November 15, 1965, differs from the mix (from November 11) that was sent to the USA. There, the percussion track and harmony vocal are mixed with the other instruments, and the lead vocal is alone and double-tracked. On this mix, the percussion track appears together with one lead vocal, while the other lead vocal appears on the opposite side of the recording (with the other instruments).
7. Michelle
mix: made November 15, 1965.

Side Two:

1. What Goes On
mix: made November 9, 1965.
The guitar work at the end is different here, and Ringo's adlib vocals are more noticeable than in mono.
2. Girl
mix: made 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: made on November 15, 1965. The editing is different here than on the edit of the same mix that was sent to the USA. The song ends and begins later, with the beginning commonly called "two false starts" being absent here.

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: made 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: made November 15, 1965.

6. If I Needed Someone

mix: made October 26, 1965.

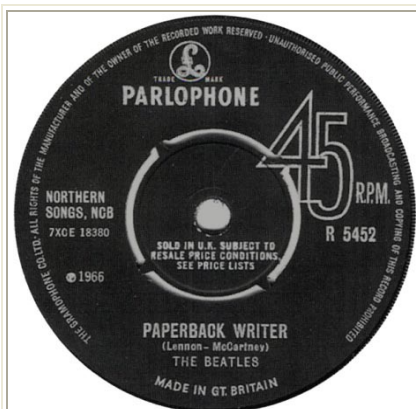
At one point in this mix, when the lead guitar is rapidly panned from one side to the other, one note appears in the center of the recording. The digital mix (1987) fixes this error.

7. Run For Your Life

mix: made 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 album was remixed digitally. We make note of this remixing only where the new mix is audibly different from the original mix.



Single: "Paperback Writer"/"Rain"
Parlophone R-5452

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, made April 14, 1966, 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 *Collection of Beatles Oldies*.

The b-side was mixed for mono on April 16, 1966. The stereo mix, made December 2, 1969, was not released in England until 1979, when the mix that was made for the *Hey Jude* LP was released; previously, the song had been available in England only in mono.



Revolver
Parlophone PMC-7009 (mono)

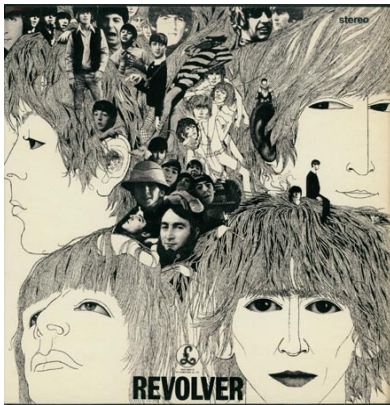
Side One:

1. Taxman
mix: made 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: made 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. I'm Only Sleeping
mix: All mixes of this song are noticeably different. This 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.
Another mono 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. That mix appears on the *American Yesterday...And Today LP*.
4. Love You To
mix: made April 13, 1966.
The song lasts about 13 seconds longer than the stereo mix.
5. Here, There, and Everywhere
mix: made 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.
6. Yellow Submarine
mix: made 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 sounds like "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 abruptly.
7. She Said; She Said
mix: made 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. And Your Bird Can Sing
mix: This mix from June 8, 1966, has softer clapping and guitars than the mono mix completed on May 12, 1966, and which was sent to America.
3. For No One
mix: made June 21, 1966.
The vocal is somewhat louder here than in stereo.
4. Doctor Robert
mix: The guitars are softer on this mix, made June 21, 1966, than on the mix sent to America, which was made on May 12, 1966. Also, the song here has a clean fade, whereas on the American LP, after the song ends, there is a bit of muttering which many people say sounds like, "OK, Herb."
5. I Want to Tell You
mix: made June 3, 1966. The piano is more distinct here than in stereo.
6. Got to Get You Into My Life
mix: made 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."
7. Tomorrow Never Knows
mix: "Remix 8," the usual mono mix, was made on June 6, 1966.
Compared to the stereo mix, the tape loop effects seem to come in and fade out more rapidly.
Another 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. 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 use remix 8.



Revolver
Parlophone PCS-7009 (stereo)

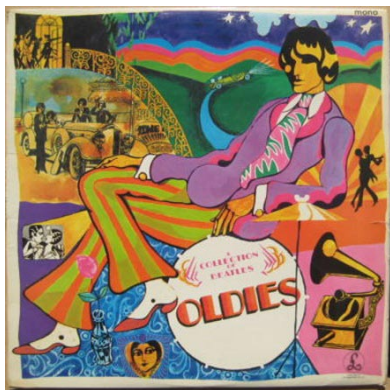
Side One:

1. Taxman
mix: made June 21, 1966.
The cowbell starts at "I'm the taxman," the second time through the chorus.
2. Eleanor Rigby
mix: made June 22 1966.
The first two syllables, "Elean--," of the first word of verse 1 are double tracked.
3. I'm Only Sleeping
mix: made May 20, 1966. This mix has slightly less backwards guitar on verse 2 than does the stereo mix sent to the United States, and the backwards overdub during the instrumental break starts and ends when it should. There is no backwards guitar during verse 3.
The "American" mix, made the same day, 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." The backwards guitar starts late in the solo and finishes late, continuing through "please."

4. Love You To
mix: made June 21, 1966.
5. Here, There, and Everywhere
mix: made 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.
6. Yellow Submarine
mix: made 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."
7. She Said; She Said
mix: made June 22, 1966.

Side Two:

1. Good Day Sunshine
mix: made June 22, 1966.
The bass drum is missing during the fadeout.
2. And Your Bird Can Sing
mix: made May 20, 1966.
3. For No One
mix: made June 21, 1966.
4. Doctor Robert
mix: made on May 20, 1966, the same day as the US stereo mix.
5. I Want to Tell You
mix: made June 21, 1966
6. Got to Get You Into My Life
mix: made June 22, 1966.
During the fade out, Paul sings the final line, "Every single day...of my life."
7. Tomorrow Never Knows
mix: made June 22, 1966.



A Collection of Beatles Oldies
Parlophone PMC-7016 (mono)

Side One:

1. She Loves You
mix: same as the single
2. From Me to You
mix: same as the single
3. We Can Work it Out
mix: same as the single
4. Help!
mix: same as the single

5. Michelle
mix: same as the mono mix from *Rubber Soul*
6. Yesterday
mix: same as the mono mix from *Help!*
7. I Feel Fine
mix: same as the single
8. Yellow Submarine
mix: same as the single and from the mono *Revolver* LP.

Side Two:

1. Can't Buy Me Love
mix: same as the single and from the mono *Hard Day's Night* LP.
2. Bad Boy
mix: made May 10, 1965. The bass and drums are louder here than in stereo.
3. Day Tripper
mix: same as the single
4. A Hard Day's Night
mix: same as the single and from the mono *Hard Day's Night* LP.
5. Ticket to Ride
mix: same as the single and from the mono *Help!* LP.
6. Paperback Writer
mix: same as the single
7. Eleanor Rigby
mix: same as the single and from the mono *Revolver* LP.
8. I Want to Hold Your Hand
mix: same as the single

Notes: This album marks the first release of "Bad Boy" in Great Britain.



A Collection of Beatles Oldies
Parlophone PCS-7016 (stereo)

Side One:

1. She Loves You
mix: rechanneled from mono on November 8, 1966
2. From Me to You
mix: made March 14, 1963. The stereo version of "From Me to You" made its first appearance on the German *Beatles Greatest* LP (Odeon SMO 83-991). 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 until it came out on *A Collection of Beatles Oldies*. It differs from the mono mix in that the harmonica overdub at the beginning of the song was overlooked when releasing the song in stereo.
3. We Can Work it Out
mix: This mix, from November 10, 1965, has all of the harmonium mixed into the right side

of the mix. On the mix sent to America and Australia, made earlier that day, there are certain sections of the harmonium in the center of the recording.

4. Help!
mix: same as on the stereo *Help!* LP.
5. Michelle
mix: same as the stereo mix from *Rubber Soul*
6. Yesterday
mix: same as the stereo mix from *Help!*
7. I Feel Fine
mix: made November 4, 1964. Paul's dog noises are easier to hear in stereo.
8. Yellow Submarine
mix: same as on the stereo *Revolver* LP.

Side Two:

1. Can't Buy Me Love
mix: same as on the stereo *Hard Day's Night* LP.
2. Bad Boy
mix: made May 10, 1965.
3. Day Tripper
mix: This mix, made November 10th, has lead guitar in both channels during the intro; the mix sent to America and Australia (from October 26, 1965) has the lead guitar in one track only. Also, John's initial "yeah" as the song begins to fade has been mixed lower on this mix, and 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"). This dropout was not repaired until the song's appearance on the *I* compilation album from 2000.
4. A Hard Day's Night
mix: same as from the stereo *Hard Day's Night* LP.
5. Ticket to Ride
mix: same as from the stereo *Help!* LP.
1. Paperback Writer
mix: This mix is stereo-reversed compared to this one. Also, the backing vocals are louder here. Both mixes were made on October, 31, 1966.
6. Eleanor Rigby
mix: same as from the stereo *Revolver* LP.
7. I Want to Hold Your Hand
mix: made November 7, 1966, for inclusion in this LP. This is the third stereo mix of the song. The first one, made October 21, 1963, has the vocals on one side of the recording. The second one, made June 8, 1965, appears on the German LP, *Beatles Greatest* (Odeon SMO 83-991). That mix has the guitar and clapping louder than they appear in this mix.



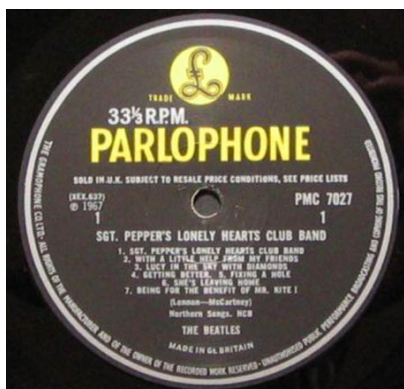
Single:
"Strawberry Fields Forever" / "Penny Lane"
Parlophone R-5570

The mono mix of the a-side was made December 22, 1966. In it, a stray plink of the swarmandal can be heard at "no one I think." The sounds during the fade come in and out differently here than in stereo. On the German single (Odeon O 23-436), the beginning of the second "Cranberry Sauce" can be heard; it is not heard here. While the mix of the B-side is the normal mono version made on January 25, 1967, original promotional copies of the single, in both the USA and Canada, contain a different mix of "Penny Lane" from January 17th. That 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.

The a-side was first mixed for stereo on December 29, 1966 and taken by Capitol for the American album. That mix has the speeds of the two main sections of the recording at slightly different speeds than the later mix does. 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 (Hör Zu 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 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 1966 stereo mix. Finally, the 1971 mix concludes during the second instance of "cranberry sauce."

No stereo mix of "Penny Lane" was made while the band was together. The stereo mix was made on September 30, 1971. It appeared then on the Australian LP, *The Essential Beatles* (Apple TVSS-8) and later on the German MMT album (Hör Zu Apple SHZE 327).

The songs first appeared in stereo in England on *1967-1970*, released in 1973.



Sergeant Pepper's Lonely Hearts Club Band
Parlophone PMC-7027 (mono)

Side One:

1. Sgt. Pepper's Lonely Hearts Club Band
mix: made 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: made March 31, 1967.
The crossfade into the song (made April 6) is not as well concealed here as in stereo.
3. Lucy in the Sky With Diamonds
mix: made March 3, 1967.
The whole recording has more phasing here than in stereo, especially during the chorus.
4. Getting Better
mix: made March 23, 1967.
The intro sounds slightly louder here than in stereo.
5. Fixing a Hole
mix: made February 21, 1967.
This mix has a longer fade than the stereo mix.
6. She's Leaving Home
mix: made March 20, 1967. The whole recording is at its proper speed.
7. Being For the Benefit of Mr. Kite
mix: made 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: made 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: made December 30, 1966. The clarinet sounds stronger here than in the stereo mix.
3. Lovely Rita
mix: made 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: made 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: made 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 "whoa" 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: made 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: This album ends with a "dog cut" and "inner groove."

The mono record is sought-after because it is perceived that the Beatles themselves participated in the mixing of the LP. This may not be entirely accurate. Sometimes, the two sets of mixes were made together ("Sgt. Pepper's Lonely Hearts Club Band," "Within You; Without You," "A Day in the Life"), and the Beatles were likely present for both or absent for both. On a few other occasions, there is no mention of the members of the band being present – although since the mono mixes were often done immediately after recording sessions, at least one of them certainly may have been present. With a couple of songs ("When I'm Sixty-Four" and "She's Leaving Home") one or two of the band members were almost certainly present for the mono mixes. In the case of "When I'm Sixty-Four," Paul was upset with how his voice sounded on earlier mono mixes and wanted to speed the track up. For at least one song ("Good Morning, Good Morning") the band was surely absent for the mixing. We do know that only the professionals were present for the main stereo mixing session.



Sergeant Pepper's Lonely Hearts Club Band
Parlophone PCS-7027 (stereo)

Side One:

1. Sgt. Pepper's Lonely Hearts Club Band

mix: made March 6, 1967.

2. With a Little Help From My Friends

mix: made April 7, 1967.

3. Lucy in the Sky With Diamonds

mix: made April 7, 1967.

4. Getting Better

mix: made April 17, 1967.

5. Fixing a Hole

mix: made April 7, 1967.

6. She's Leaving Home

mix: made 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: made April 7, 1967.

Side Two:

1. Within You; Without You
mix: made April 4, 1967.
The laughter at the end is different than in the mono mix.
2. When I'm Sixty-Four
mix: made April 17, 1967.
3. Lovely Rita
mix: made April 17, 1967.
4. Good Morning, Good Morning
mix: made 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: made 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".
6. A Day in the Life
mix: made February 23, 1967.
Both album versions of this song are crossfaded into the song before it. However, since 1988 (and *Imagine/John Lennon*, the song has also been available with a clean intro. The "clean" intro version appears on post-1993 copies of *1967-1970*.

Notes: This album ends with a "dog cut" and "inner groove." The Inner Groove changes pitch slightly on later reissues of the LP.



Single: "All You Need is Love"/"Baby, You're a Rich Man"
Parlophone R-5620

The a-side was mixed for mono on 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. See the *Yellow Submarine* LP for the stereo mix.

The b-side was mixed for mono on May 11, 1967. The song did not appear anywhere in true stereo until 1972. The stereo mix (from October 22, 1971) of this song first appeared on the German release of the *Magical Mystery Tour* album (Hör Zu Apple SHZE-327). 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.

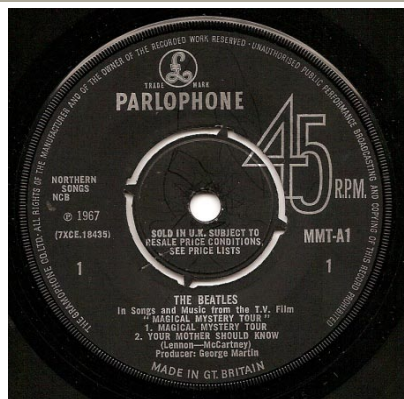


Single: "Hello Goodbye"/"I am the Walrus"
Parlophone R-5655

The a-side was mixed for the single on November 2, 1967; the b-side was mixed for mono on September 29, 1967.

The a-side was mixed for stereo on November 6, 1967. The stereo mix did not come out in England until it was released as part of *1967-1970*, which was released in 1973. The sounds that precede "oh no" appear louder here in mono than they do in stereo.

The American single (Capitol 2056) has an unedited form of the b-side that is not explained in Lewisohn's *Recording Sessions*. Between the four "I'm cryings" and "Yellow matter custard," there are additional bars that were edited out of the other mixes of the song. That version was probably rushed off to Capitol before the decision to further edit the mix.



Magical Mystery Tour
Parlophone MMT-1 (mono)

Side One:

1. Magical Mystery Tour
mix: made 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. Your Mother Should Know
mix: made October 2, 1967.
There is a phasing effect on the last verse not in stereo.

Side Two:

1. I am the Walrus
mix: made September 29, 1967. The edit just before the radio comes in is different than on the US single 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 jobb."

Side Three:

1. The Fool on the Hill
mix: made October 25, 1967.
2. Flying
mix: made September 28, 1967.

The guitars are louder near the beginning of the song, and the tape loop comes in earlier.

Side Four:

1. Blue Jay Way
mix: made November 7, 1967. There are no backwards vocals in this mix.



Magical Mystery Tour
Parlophone SMMT-1 (stereo)

Side One:

1. Magical Mystery Tour
mix: made November 7, 1967.
2. Your Mother Should Know
mix: made November 6, 1967.

Side Two:

1. I am the Walrus
mix: made November 17, 1967. The intro lasts for 6 beats; on the American stereo LP it lasts for 4 beats. There are three drumbeats between verses 1 and 2, and there is a cymbal crash after the first "Goo goo goo job." 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. The song was not released in true stereo until its appearance on the *Love* LP in 2006, where it is crossfaded with the track that follows it.

Side Three:

1. The Fool on the Hill
mix: made November 1, 1967.
2. Flying
mix: made November 7, 1967.
Slightly longer than the mono version.

Side Four:

1. Blue Jay Way
mix: made November 7, 1967. Backward vocals start about halfway through the song and continue.

Notes: When the Beatles served notice that they intended to release *MMT* as an EP, Parlophone was somewhat skeptical, but they released it at a cost-efficient price. The record became the highest-charting EP in history. See the mono EP notes for mono/stereo mix differences.

The American album sure looks nice in 12" size...it came to be copied in the UK, being issued in 1976. Germany replaced its *MMT* EP with the album in early 1972.



Single: "**Lady Madonna**"/"**The Inner Light**"
Parlophone R-5675

While the mono mix of the A-side (February 15, 1968) does not differ audibly from its stereo counterpart (from December 2, 1969) which appears on *Hey Jude!* It was not released in England until 1973, when it appeared on *1967-1970*.

The mono mix of the b-side, 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*.



Single: "**Hey Jude**"/"**Revolution**"
Apple R-5722

The mono mixes differ sonically from the stereo mixes that would be issued later on the US album, *Hey Jude*. The stereo mix of the a-side, made December 5, 1969, 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. The stereo mix of the b-side was made December 2, 1969. The guitar is not as distorted as in the mono mix from ***, 1968, nor is it as loud. The stereo mix was not available in England until 1973's release of *1967-1970*.



The Beatles
Apple PMC-7067/8 (mono)

Side One:

1. Back in the USSR
mix: made August 23, 1968. The airplane sounds are different here than in stereo. There is also a screaming sound during the intro, and the piano is louder here.

2. Dear Prudence
mix: made October 13, 1968.
3. Glass Onion
mix: made October 10, 1968. At the end of the instrumental break, Paul comes in with John, singing, "oh yeah." At the least, his vocal is louder here than in stereo.
4. Ob-la-di; Ob-la-da
mix: made October 12, 1968. There is no clapping during the intro.
5. Wild Honey Pie
mix: made August 20, 1968.
6. Continuing Story of Bungalow Bill
mix: made October 9, 1968.
7. While My Guitar Gently Weeps
mix: made October 14, 1968. Eric Clapton's weeping guitar remains at full volume.
8. Happiness is a Warm Gun
mix: made September 26, 1968. During the intro, the organ continues until the drums enter. The bass is louder during the second section. There is a laugh near the end.

Side Two:

1. Martha My Dear
mix: made October 5, 1968.
2. I'm So Tired
mix: made October 15, 1968. Paul's backing vocal on "you'd say" is louder here than it is in stereo.
3. Blackbird
mix: made October 13, 1968. The bird sounds are different here than in stereo.
4. Piggies
mix: made October 11, 1968. The pig sounds are different here than in stereo, and the guitar is louder in the mix.
5. Rocky Raccoon
mix: made August 15, 1968.
6. Don't Pass Me By
mix: made October 11, 1968. The whole song is faster – at a higher pitch – here than in stereo. There is a different fade here than in the stereo mix.
7. Why Don't We Do It in the Road?
mix: made October 16, 1968. Clapping found in the stereo mix is missing here.
8. I Will
mix: made September 26, 1968. Paul's vocal imitation of a bass starts after the first verse.
9. Julia
mix: made October 13, 1968.

Side Three:

1. Birthday
mix: made September 18, 1968. In the middle of the song, as Paul yells "dance...dance," the second instance is faded out of the mix.
2. Yer Blues
mix: made August 20, 1968. The mix is longer than in stereo – taking longer to fade out.
3. Mother Nature's Son
mix: made October 12, 1968.
4. Everybody's Got Something to Hide Except for Me and My Monkey
mix: made October 12, 1968. The ad-libbed screaming at the end is different than in the stereo mix.
5. Sexy Sadie

mix: made August 21, 1968. There is no bass until the lead vocal starts, and there is one less drumstick tap during the intro than in the stereo mix.

6. Helter Skelter

mix: made September 17, 1968. The distorted guitar noises are more pronounced here than in stereo. Most notably, though, the song has a much shorter fade.

7. Long, Long, Long

mix: made October 10, 1968. The double-tracked vocals come in at the third “long,” and it sounds different here. The lead guitar is louder near the end of the song.

Side Four:

1. Revolution 1

mix: made ?? 1968. The two tracks of the June 25 stereo mix were combined to make this mix.

2. Honey Pie

mix: made October 5, 1968. The guitar fills after the third verse lasts longer here than in stereo; you hear the guitar on top of the other instruments and vocals until the second chorus begins.

3. Savoy Truffle

mix: made October 14, 1968. There is an additional guitar playing during the chorus after the instrumental bridge, and there are additional sounds during the bridge.

4. Cry Baby Cry

mix: made October 15, 1968.

5. Can You Take Me Back

mix: made October 16, 1968.

6. Revolution 9

mix: made June 25, 1968. The opening tape segment has louder vocals here than in the stereo mix.

7. Good Night

mix: made October 11, 1968. This mix starts at full volume.



The Beatles

Apple PCS-7067/8 (stereo)

Side One:

1. Back in the USSR

mix: made October 13, 1968. There are additional guitar notes during the solo, as well as more shouting and more piano.

2. Dear Prudence

mix: made October 13, 1968. The fade is more complete here than in mono – going to a lower volume.

3. Glass Onion

mix: made October 10, 1968. John is heard alone singing “oh yeah” during the break. The second issue of the American reel-to-reel tape (Apple/Ampex L-101) has a verse edited out.

4. Ob-la-di; Ob-la-da

mix: made October 12, 1968. There are handclaps during the intro.

5. Wild Honey Pie
mix: made October 13, 1968. There are two vocal tracks. The vocals that are louder in the mono mix are softer here.
6. Continuing Story of Bungalow Bill
mix: made October 9, 1968.
7. While My Guitar Gently Weeps
mix: made October 14, 1968. Clapton's guitar returns to a lower volume after the solo. During the fade, repeated "yeahs" are heard. The track ends earlier than the mono mix.
8. Happiness is a Warm Gun
mix: made October 15, 1968. The organ during the intro is mixed out earlier here than in mono. During the second section ("I need a fix"), the word "down" is heard by itself during the instrumental line.

Side Two:

1. Martha My Dear
mix: made October 5, 1968.
2. I'm So Tired
mix: made October 15, 1968.
3. Blackbird
mix: made October 13, 1968.
4. Piggies
mix: made October 11, 1968.
5. Rocky Raccoon
mix: made October 10, 1968.
6. Don't Pass Me By
mix: made October 11, 1968. The ending comes from a different take than the version found on the mono mix. Note: the second issue of the American reel-to-reel tape (Apple/Ampex L-101) has a shorter edit of this song.
7. Why Don't We Do It in the Road?
mix: made October 16, 1968. There is hand-clapping during the intro.
8. I Will
mix: made October 14, 1968. Paul's vocal imitation of a bass starts at the beginning of the song.
9. Julia
mix: made October 13, 1968.

Side Three:

1. Birthday
mix: made October 14, 1968. In the middle of the song, as Paul yells "dance...dance," the two instances are clearly heard.
2. Yer Blues
mix: made October 20, 1968. Note: the second issue of the American reel-to-reel tape (Apple/Ampex L-2101) has a shorter edit of this song.
3. Mother Nature's Son
mix: made October 12, 1968.
4. Everybody's Got Something to Hide Except for Me and My Monkey
mix: made October 12, 1968.
5. Sexy Sadie
mix: made October 14, 1968. The bass comes in at the beginning of the recording.
6. Helter Skelter
mix: made October 12, 1968. Except on the second issue of the American reel-to-reel tape

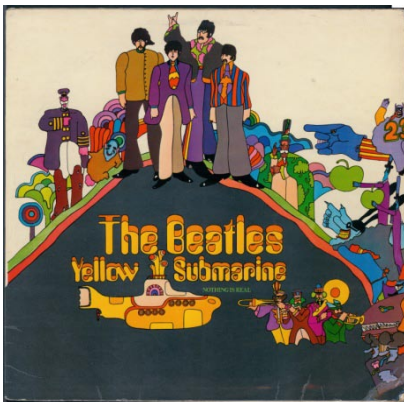
(Apple/Ampex L-2101), the song fades in an additional time and ends with Ringo's comment about blisters.

7. Long, Long, Long
mix: made October 14, 1968. The double-tracked vocal begins on the first "long." The rhythm guitar is louder toward the end of the song.

Side Four:

1. Revolution 1
mix: made June 25, 1968.
2. Honey Pie
mix: made October 5, 1968.
3. Savoy Truffle
mix: made October 14, 1968. The organ is playing during the last verse.
4. Cry Baby Cry
mix: made October 15, 1968. On the American LP, there is a warble in the recording at "by the children" that is not found here.
5. Can You Take Me Back
mix: made October 17, 1968. Note: the second issue of the American reel-to-reel tape (Apple/Ampex L-2101) is missing this song.
6. Revolution 9
mix: made June 25, 1968. Note: the second issue of the American reel-to-reel tape (Apple/Ampex L-2101) has a shorter edit of this song.
7. Good Night
mix: made October 11, 1968. This mix fades in at the beginning.

Notes: *Beatles Book #66* explains 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. A few copies of the American LP exist in "compressed and limited" state.



Yellow Submarine
Apple PCS-7070 (stereo)

Side One:

1. Yellow Submarine
mix: the same as on the stereo *Revolver* LP.
2. Only a Northern Song
mix: rechanneled stereo made October 29, 1968, from the mono mix of April 21, 1967. The song did not appear anywhere in its final form in true stereo until the 1999 release of the *Yellow Submarine Songtrack*.
3. All Together Now
mix: made October 29, 1968. There were mono mixes made on May 12, 1968, one of which appears in the original film. Paul's vocal on the mono mix appears louder.

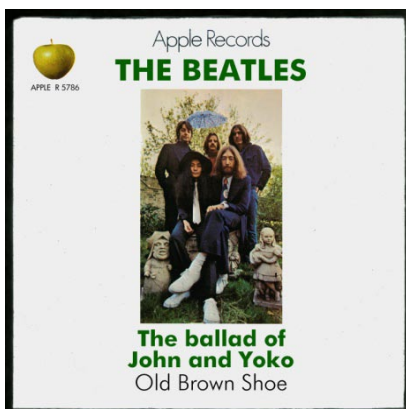
4. Hey Bulldog
mix: made October 29, 1968. There was a mono mix, made on February 11, 1968. That mix appears to have more emphasis on the highs throughout the recording. The second vocal on the chorus is less strong than in stereo mix. Most notably, though, the speech during the ending is more subdued in stereo; this may be due to the vocals being louder overall in the mono mix.
5. It's All Too Much
mix: made October 17, 1968. Much of the recording was subjected to artificial double-tracking (ADT). There had been mono mixes prepared on October 12, 1967. That original mix was longer and was not loaded with ADT. A later mono mix, from October 16, 1968, was eventually released in 2009. The percussion sounds louder on the mono mix, but this may be because of the remastering (EQ) work done in 2009. It also seems to fade faster.
6. All You Need is Love
mix: A stereo mix was made for this LP on October 29, 1968. 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: Except for "Only a Northern Song," which is in rechanneled stereo on the stereo LP, the new songs on the mono album are not unique mixes but are channeled down from stereo. The actual mono mixes of the other three songs were not released until their inclusion on the mono boxed set of digital remasters that came out in 2009.



Single: "Get Back"/"Don't Let Me Down"
Apple R-5777

The a-side was mixed for mono and stereo on April 7, 1969. The mono mix was used in England; the stereo mix was sent to the United States. These mixes contain an edit, adding the coda from January 28, 1969, to the body of the recording, made on January 27, 1969. On January 26, 1970, Phil Spector remixed the song for the *Let it Be* album. That mix has different edits at the beginning and end of the song. The intro comes from ad-libbed comments made by Paul and John in between takes of "Get Back" on January 27, 1969. The outro that ends the song (and album) comes from the rooftop concert that took place on January 30, 1969. The b-side mixes, mono and stereo, were made April 7, 1969.

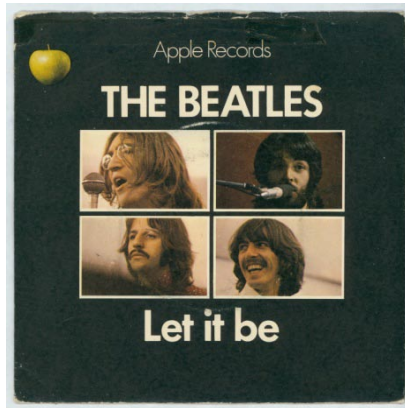


Single: "The Ballad of John and Yoko"/"Old Brown Shoe"
Apple R-5786

The a-side was mixed for the stereo single on April 14, 1969.

On the single, the final drumbeat is at full volume. When later released on the American *Hey Jude* album, the final drumbeat was faded out.

The b-side was mixed for stereo on April 18, 1969. The solo appears to be louder on the single than it is on 1967-1970.



Single: “Let It Be”/”You Know My Name”

Apple R-5833

The a-side was mixed for the stereo single on January 4, 1970. On the single mix, there is a stray noise at “for though they may be parted, and a sour piano note during the last verse. The mix emphasizes the lead guitar overdub from April 30, 1969. Horns recorded January 4, 1970, are included.

For the LP, Phil Spector extended the length of the song. To that, he added a choir and strings. In addition, his mix emphasized the superior guitar overdub from January 4, 1970. The noise and piano flub have been mixed out.

The b-side was mixed for mono on November 26, 1969. No true stereo mix of the final recording has yet to appear.

Later Records:

1962-1966

"I Feel Fine" appears on the British album 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.

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.

Reel Music

The repaired version of "I Should Have Known Better" does not appear on the British *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.

This section contains a compilation of Beatles songs that made their first appearances on non-standard releases in England, or 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. Songs with only one mono and stereo mix (such as "The Saints") are not listed below, just as the songs from *Abbey Road* and *Let it Be* do not appear above.

<p>Song: "Across the Universe"</p>		<p>Album: <i>No One's Gonna Change Our World</i> UK Regal Star Line SRS 5013</p>
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This is one version that was released in England exclusively, but which it was not found on a regular issue single, EP, or LP. The original mix 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. The original mix was made on October 2, 1969. On April 1 and 2, 1970, Phil Spector dropped out the track that featured the girls, adding new parts where necessary, including an orchestra and choir.

<p>Song: "Komm, Gib Mir Deine Hand"</p>		<p>Single: "Komm, Gib Mir Deine Hand"/"Sie Liebt Dich" German Odeon O 22-671</p>
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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. The stereo mix was made March 12, 1964. Since Germany compiled

their own *Something New* album, the song appears on the German LP in rechanneled stereo. On the true stereo mix, there is some sort of talking ("Come in"?) during the intro.

Song: "My Bonnie"



Single: "My Bonnie"/"The Saints"
Polydor NH 66-833

The original release of this song, in October, 1961, featured a slow German introduction. That version came out in Germany but not in England. 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.

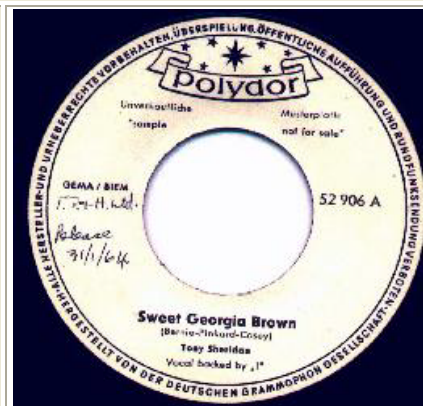
Song: "Sie Liebt Dich"



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: "Sweet Georgia Brown"



Single: "Sweet Georgia Brown"
/"Take Out Some Insurance on Me, Baby"
Polydor NH 52-906
(German export for the UK)

The original version of the song, as released in September, 1962, in Germany, was not released in England until it became available on CD. However, when the Beatles became popular, the lyrics were rewritten and re-recorded by Tony Sheridan (on January 3, 1964). That re-recorded version is the common version of the song. It appears here.