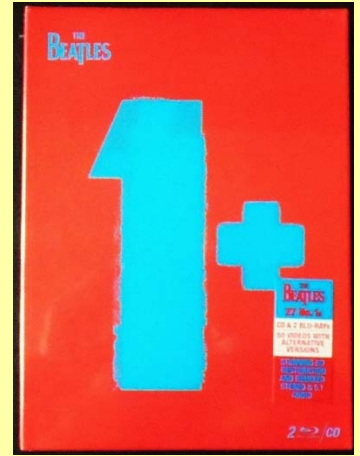


1+

On November 6, 2015 – nearly fifteen years after the release of the *1* album, Apple released *1+*, containing the first commercial issues anywhere of fifty Beatles promotional films and remixes and remasters of the Beatles songs that had appeared on the original *1* album in 2000. For some of the tracks, the remixes were long-awaited, but for other selections listeners were left wondering why anyone believed that the songs required remixes. This is a description of the perceived differences between the tracks as they were available prior to 2015 and the new (improved?) versions on this album.



“Love Me Do” – This is the take with Andy White on drums and Ringo on tambourine. It is the same mix that we hear on the British *Please Please Me* album and is the mix that was released as an American single. Therefore, it is the “hit” version of the song. This version sounds like the 2009 remaster, but there is a slight difference. This mix has a slightly longer fade; we hear about half a second more than we do on *PPM*.

“From Me to You” – The song disappoints me by being the mono mix. The original tapes exist, so it would have been possible to compile a stereo mix that included the harmonica intro, but they didn’t do it. With so many songs being remixed just for the heck of it, I had hoped that the one song that could use a remixing would have been remixed from scratch.

“She Loves You” – The mono mix is the tape extant. The edits are quite clean here, but it sounds like parts of the song have been re-EQ’d in order to make the track’s eight edits less noticeable. I prefer the original mix unaltered.

“I Want to Hold Your Hand” – The mix is almost identical to the remaster, but the hand claps sound quieter. The remaster also had a little echo on the vocals, and that’s absent here. The vocals sound more clear and distinct in the second chorus, too. Could be the same mix with a bit of sonic tweaking.

“Can’t Buy Me Love” – The vocals on this mix are spread out across the stereo image with the drumming in the center, and the main guitar overdub at right. The percussion is somewhat muted at the top end, but the original stereo mix (1964) also had the top end muted.

“A Hard Day’s Night” – The bongos are mixed further back, the vocals are spread out, and the guitars at the left are louder. So, while the arrangement is similar to the 1964, this is definitely a new mix.

“I Feel Fine” – The movement of the guitar feedback across the stereo is more abrupt in this mix, but most notable is the separation of the two lead vocals into the left and right positions. The answering (back) vocals are still in the middle of the mix. The fade is a bit early.

“Eight Days a Week” – During the intro, some of the guitar work is in the center instead of at the left. The backing vocals are spread out L & R, instead of C & R. These are the vocals that come in at “hold me” and continue through the song title.

“Ticket to Ride” – Both stereo mixes have the lead vocal and Paul’s backing vocal in the center of the recording; however, the original mix has John’s second vocal (which appears in the second half of each verse) in the center with his primary vocal. In the new mix it appears faintly at the right side. The

tambourine has been placed to the right in the new mix – instead of at dead center. The fade during the fifth repeat of “my baby don’t care” is a bit quicker on this mix, so the last notes are fainter.

“Help!” – The vocals are spread out during the intro on the new mix; they are together on the 1965 mix. There is not the echo that is present on the 1987 mix. The guitar overdub is spread across L & R instead of being at R only. The drums sound a bit muffled for some reason.

“Yesterday” – Paul’s voice is clearer on this mix than on the 1965. It is dry throughout with no reverb. The echo in Paul’s double-track on the first chorus is reduced even more than in 1965. (Compare mono.) The stray bit of string work (sounds like someone resting their bow on the strings) is missing entirely from the new mix. The strings do not groan as loudly in the last verse.

“Day Tripper” – Guitars in both channels throughout, as the original UK mix and standard CD mix. Thank goodness that they have gotten rid of the echo that has been everywhere since the original 1 album in 2000. The edits are there, though, so we don’t get the dropout that was in all of the original mixes. The big difference between this and the original mixes is that the vocals are spread out between center and right – instead of being all at the right. The bass also sounds like it is at center, but it is mixed very low.

“We Can Work it Out” – The vocals are spread out C and R, instead of all at R. The harmonium is all mixed to the R, and it sounds softer during the chorus than in the earlier mixes.

“Paperback Writer” – The drums and lead guitar are at center instead of at one side; the vocals are at left and right, instead of mainly centered. There is less of the deliberate echo, and it’s all in the center. The fade is more rapid, so that the song is a bit shorter in the new mix.

“Rain” – The guitar and drums are positioned to left-center – instead of being hard left. John’s lead vocals are at Center and (softer) at L (instead of both being centered). The vocals come in at L & R on the chorus, instead of being at center and right.

“Strawberry Fields Forever” – The mellotron is at the Center throughout the recording, instead of at left. The drums are centered instead of being at the left. The jangly guitars during the slow take of the song are to the right now, instead of centered. The bass is more prominent in the new mix. The transition between the major takes is a little covered up – being less abrupt than the 1971 stereo mix but not panning like the first stereo mix. The swarmandal moves across from R to L (as 1971 stereo). The extra plink after “think” is there, but it’s not as loud as German stereo. The horns are not as loud in verse 3 and are spread around (some at L, some at C). The guitar at C is softer during the fade. There is more echo on the horns during the fade, or so it seems. “Cranberry Sauce” appears only once.

“Penny Lane” – This new mix basically has a lot moved around, and some instruments are at noticeably different volumes. Ringo’s tapping (center) is much louder in this mix, being somewhat distracting; the drums are also somewhat louder throughout. The bass is mainly at C in the 1971 mix (all but the overdub near the end) but is at L during the 2015 mix. The piccolo trumpet solo by David Mason during the instrumental bridge is at Right in the 1971 mix but is at Center here, and there seems to be more of it at the beginning of the bridge. The tambourine is at left instead of center. The vocals singing “there beneath the blue suburban skies” are at left and right in the new mix (instead of center). One guitar is at the left instead of center. The extra “grinding” guitar bits that are most noticeable during the last verse are much louder in the new mix. The horns are in different locations during the final choruses, too.

“A Day in the Life” – This mix stuns me. Whereas the 1967 mix had the lead vocals walking around the room, for the 2015 mix they remain in the center. Considering the fact that the vocals have been moved away from center and around the stereo image for other songs, the choice here is odd – considering what the song was known for. The drums are at right here (rather than at center), and the orchestra comes in differently all around the stereo image, and the plinking piano is louder. Mal’s counting is also more subdued on the new mix – being basically mixed out altogether the first time through. The panting during Paul’s section now jumps from side to side. The “two decibels” trick for making the orchestra come to crescendo at once seems to have been applied better in 1967, but that’s tough to get right. The first time into the instrumental bridge, the backing vocal stays with the lead, and the two pan left at “I’d love to turn you on.” The second time through the backing final word, “hall,” is at left along with “I’d love to turn you on,” which is now at C and L; on the original mix the two vocals were spread across the stereo (L/R) on the final verse.

“All You Need is Love” – The opening “love love love,” which had come in at L in the 1968 mix, are at left and right in the new one. The drums and percussion are now centered instead of being at L. The stray voice just before the singing starts has been mixed further back, but it is still audible. John’s lead vocals are centered (as in the original mix), but there is some separation between them during the chorus. The backing vocals (ah...) are at L & R, instead of all being together at Left. The handclapping comes in at left and right instead of at center. The fade is also a bit different: although the 1968 mix and 2015 mix last about the same length – six repeats after the “She Loves You” reprise, the new mix drops down lower near the end, and the last repeats sound like the vocals and nothing else.

“Hello Goodbye” – The drums in the 2015 mix are centered in the mix, whereas they were at Left in the 1967 stereo mix. Since the tambourine remains at Left in both mixes, the drums and tambourine together create an interesting effect in the new mix. The “why why whys” have been moved from R (1967) to L (2015). Both mixes fade out after approximately 8.5 repeats of the coda, but the 1967 fade is longer/smoother, and the version found on the video disc ends abruptly after 7 repeats.

“Lady Madonna”—The placement of the vocals in the new mix confuses me. The backing vocals are spread around the stereo image, but they are centered the second time they appear. Likewise, the false horns are spread L & R the first time they come in and are centered the second time. Apart from that, the handclaps are at left (2015) instead of centered (1968), and the handclaps are at left (2015) instead of centered (1968). The song’s final note now comes to a complete fade, instead of trailing off to low volume and ending abruptly (as the original mix does).

“Hey Bulldog” – The lead vocal on the new mix has been centered instead of being at Right. The bass and most of the guitar is at Right; previously the bass had been centered. The drums and percussion still follow the pattern in the original mix: they are at Left for the verses and at Center on the chorus. As the song begins to fade, “hey bulldog” comes in across both channels (as in the original mix), but when the title comes back, it is at C and L, instead of being at R. The banter at the end appears across both channels instead of being all at the Right. The original mix ended after one repeat of the title. The new one is slightly longer, ending after an additional “hey.”

“Hey Jude” – The only significant difference between this mix and the 1969 (original) mix is that the drums have been moved from the left side to the center. The undeleted expletive by John Perry of Grapefruit is actually *clearer* in this mix than it was in either the original stereo or mono mixes.

“Get Back” – The instruments are positioned differently in the new mix. The drums, which were at Right in the single mix, are now centered. A guitar part that was centered is now at the right. The new mix also ends about one quarter-second earlier.

“Ballad of John and Yoko” – This sounds like the same mix as we hear on the *Hey Jude* album, but some of the piano track (right) is louder – particularly during the middle section.

“Something”—The new mix has the same basic arrangement as the original mix from 1969; however, the strings are more spread out across the image – particularly at the end of the song. In the original mix they were mainly centered.

“Come Together” – In the original mix, the song ends at yeahhh....; in the new mix, the song ends with some guitar just after yeahhh. In the original mix, the guitar that is at the right moves from R to C at the end of the instrumental bridge. In the new mix, the additional guitar stays at R.

“Let it Be”—This is a new mix, but it mainly follows the single mix. The stray sound after “for though they may be parted” is absent, but Paul’s sour piano note during the final verse is present. The “oohs” pan from L to R the first time in the single mix, and then they stay at R; in the 2015 mix they appear at L & R and are stationary. There is an overdub right before the bridge that sounds slightly louder here. The guitar overdub comes in during the last verse at center and soft, just like in the single mix; however, the overdub moves to the right, and it sounds like it’s the second overdub now instead of the first; the single mix remains with the first overdub at center.

“Long and Winding Road” – This is Phil Spector’s 1970 mix with choir and orchestration. Considering the fact that they remixed “Let it Be,” one wonders why they didn’t remix this one ... at least to put the orchestration further back in the mix (something that has been discussed since 1970).

“Free as a Bird” – John’s voice is much cleaner throughout the recording, but that isn’t all. The guitars are louder in the new mix, and the drums are also louder in places. Also, the second time through the middle section, the new mix uses a different vocal take. Instead of “the life that we once knew” (1995), we hear “the love that we once knew.” Finally, the edits between takes have been redone, so that the original track and the new one do not synch up perfectly.

“Real Love” – Again this is a different mix. There is prominent guitar work during the intro that was not there in the 1996 release. John’s voice is clearer now, some of the guitar overdubs have been moved from the center to the left side of the recording and there is more of them. Finally, it sounds like the maracas are more prominent later in the song.

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