The Beatles Recording Reference Manual

Volume 1

My Bonnie through Beatles For Sale

(1961-1964)

Corrigendum

Jerry Hammack

Edited by
Gillian G. Gaar
About this Corrigendum

It’s clear, I’m not perfect.

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

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

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

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

These pages can be printed and inserted into your volume.

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

*Jerry Hammack*

Toronto, Ontario

Canada
Global and minor changes

- Consultations with Beatles drum experts have refined model information on Pete Best’s kit previously noted as a Premier Marine Pearl “53”/”55”, now correctly identified as a model “54”.
- Ringo Starr’s Ludwig Sets 2 and 4, which I previously believed to be in play for certain sessions were actually used exclusively for live and film performances. The only recordings they appeared on were the post-career, 1977 release, *The Beatles At The Hollywood Bowl*.
- Starr’s Ludwig Set 3 utilized 14” model A hi-hats, not the 15” models noted.
- John Lennon’s original Rickenbacker 325 guitar originally had a Kaufmann vibrato, not the Bigsby model noted. The Kaufmann was in use until August 1961.
- George Harrison played his Futurama guitar on the initial Sheridan session.
1961-1963 Releases

January 5, 1962

Location
London, England

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

* credited to Tony Sheridan and The Beat Brothers

Release label
Polydor

Catalogue number
NH 66 833

Studio Personnel
• Producer: Bert Kaempfert


October 5, 1962

Location
London, England

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

Release label
Parlophone

Catalogue number
45-R 4949

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

January 11, 1963

Location
London, England

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

Publisher
Dick James Music, 1963

Release label
Parlophone

Catalogue number
45-R 4983

Studio Personnel
• Producer: George Martin
March 22, 1963

Location
London, England

Release Title (version)(composer)

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

Side A

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

Side B

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

Publishers (songs)

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

Release label
Parlophone

Catalogue number
PMC 1201 (UK)

Studio Personnel

- Producer: George Martin


April 11, 1963

Location
London, England

Release Title (version)(composer)

From Me To You b/w Thank You Girl (mono)
(John Lennon and Paul McCartney)
April 26, 1963

Location
London, England

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

Side A

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

Side B

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

Publishers (songs)

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

Release label
Parlophone

Catalogue number
PCS 3042 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 32.
July 12, 1963

**Location**
London, England

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

Side A

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

Side B

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

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

**Release label**
Parlophone

**Catalogue number**
GEP 8882 (UK)

**Studio Personnel**
- Producer: George Martin

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

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August 23, 1963

**Location**
London, England

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

**Publisher**
Northern Songs, Ltd., 1963

**Release label**
Parlophone

**Catalogue number**
R 5055 (UK)

**Studio Personnel**
- Producer: George Martin

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

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September 6, 1963

**Location**
London, England

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

Side A

*From Me To You* (John Lennon and Paul McCartney)
*Thank You Girl* (John Lennon and Paul McCartney)
November 1, 1963

Location
London, England

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

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

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

Publisher
Northern Songs, Ltd.

Release label
Parlophone

Catalogue number
GEP 8880 (UK)

Studio Personnel
- Producer: George Martin

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

November 22, 1963

Location
London, England

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

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

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

Release label
Parlophone

Catalogue number
EP 8883 (UK)

Studio Personnel
- Producer: George Martin

Sources - Lewisohn, Mark (1). p. 200.
Please Mister Postman (Georgia Dobbins, William Garrett, Freddie Gorman, Brian Holland, and Robert Bateman)

Side B

Roll Over Beethoven (Chuck Berry)
Hold Me Tight (John Lennon and Paul McCartney)
You Really Got A Hold On Me (Smokey Robinson)
I Wanna Be Your Man (John Lennon and Paul McCartney)
Devil In Her Heart (Richard Drapkin)
Not A Second Time (John Lennon and Paul McCartney)
Money (That's What I Want) (Janie Bradford and Berry Gordy)

Publishers (songs)

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

Studio Personnel

- Producer: George Martin

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

November 29, 1963

Location
London, England

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

Publisher
Northern Songs, Ltd., 1963

Release label
Parlophone

Catalogue number
R 5084 (UK)

Studio Personnel

- Producer: George Martin

Sources

- Lewisohn, Mark (1). p. 37.
June 22, 1961

My Bonnie session

*All songs recorded to twin-track stereo

TRACK 1

Left Channel

Guitar 1
Guitar 2
Guitar 3
Bass
Drums
Vocals

TRACK 2

Right channel

Guitar 1
Guitar 2
Guitar 3
Bass
Drums
Vocals
Backing vocals
Handclaps

My Bonnie

Unnumbered take

Superimposition onto Unnumbered take

The Saints

Unnumbered take

REMIX

Why

Unnumbered take

Superimposition onto Unnumbered take
June 22, 1961

My Bonnie session

*All songs recorded to twin-track stereo

**Track 1**
Left Channel

**Track 2**
Left Channel

**Track 1**
Guitar 1 Guitar 2 Bass Drums

**Track 2**
Right channel

**Track 1**
Guitar Bass Drums Vocals

**Track 2**
Right channel

**Track 1**
Guitar 1 Guitar 2 Bass Drums Vocals

**Track 2**
Right channel

**Track 1**
Guitar 1 Guitar 2 Bass Drums Vocals

**Track 2**
Right channel

Beatle Bop
(Cry For A Shadow)

Nobody’s Child

Take Some Insurance
Out On Me Baby

Ain’t She Sweet
May 24, 1962

Swanee River session

Swanee River

Unnumbered take
REMIX

Sweet Georgia Brown

Unnumbered take
REMIX
February 11 thru 25, 1963

A Taste Of Honey

Track 1:
- Guitar 1
- Bass
- Drums

Track 2:
- Acoustic guitar
- Vocal 1
- Backing vocals

Take 5

Track 7 (superimposition onto Take 5)

REMIX
March 5 thru 14, 1963

**From Me To You**

**TRACK 1**
- Guitar 1
- Bass
- Drums

**TRACK 2**
- Acoustic guitar
- Vocal 1
- Vocal 2

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**TRACK 1**
- Left Channel
- Vocal 3
- Vocal 4

**TRACK 2**
- Right channel
- Vocal 3
- Vocal 4

**REMIX**

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**EDIT OF TAKES 12, 8, 9 AND 10, SYNC WITH TAKE 8**

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**EDIT OF PIECE**

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**March 5 thru 14, 1963**

**From Me To You**

**bt**

**ep**

**ep**

**rm**
July 30 thru October 29, 1963

It Won’t Be Long

TRACK 1
Guitar 1
Guitar 2
Bass
Drums

Guitar 3

Guitar 1
Guitar 2
Bass
Drums

TRACK 2
Vocal 1
Back vocals

Vocal 2

Vocal 3
Back vocals 2

Vocal 1
Back vocals
Vocal 2
Vocal 3
Back vocals 2

EDIT OF TAKES 17 AND 21

REMIX
You Can't Do That

Sessions

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

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

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

And they were filming a movie.

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

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

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

For amplification, while the 30-watt 1963 JMI Vox AC30/6 Twin Treble amplifiers were still available to Lennon and Harrison, it is more likely that they utilized their newer amplifiers for this session; the 50-watt 1963 JMI Vox AC50 Small Box (Mk. I) amplifiers with Vox AC50 cabinets. For bass amplification, McCartney used the 100-watt 1963 Vox AC100 head with a Vox AC100 custom cabinet.
The backing track was perfected in eight takes, with take 8 being the best of these. Lennon provided the guitar solo on the song.

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

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

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

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

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

February 25 thru May 22, 1964

<table>
<thead>
<tr>
<th>TRACK 1</th>
<th>TRACK 2</th>
<th>TRACK 3</th>
<th>TRACK 4</th>
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<tbody>
<tr>
<td>Guitar 1</td>
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<td>Bass</td>
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<td>Drums</td>
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<td>Vocal 1</td>
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<td>Guitar 2</td>
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<td>Vocal 2</td>
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<tr>
<td>Backing vocals</td>
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<td>Cowbell</td>
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<tr>
<td>Bongos</td>
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</tbody>
</table>

REMIX

Take 8
| Vocal 2 |
| Backing vocals |
| Cowbell |
| Bongos  |

Take 9
(superimposition onto Take 8)
Other sessions

1966

November 7, 1966

Time
230PM - 530PM

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

Songs mixed (version) (remix number and take)
• I Want To Hold Your Hand (stereo)
  ○ remix (RS) 1 from take 17

Studio Personnel
• Producer: George Martin
• Balance engineer: Geoff Emerick
• Tape operator: Mike Stone

Recording equipment

Recording console
• REDD.37

Primary tracking machine
• FOUR-TRACK: 1” Studer J-37

Mixdown machine
• STEREO: 1/4” EMI BTR3

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

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

Monitors
Control room
• Altec 605A (Altec 612 Cabinet) with EMI RS141 Leak TL./25 Plus Amplifier

Remixes
Stereo master remixes
• I Want To Hold Your Hand (stereo)
  (remix (RS) 1 from take 17)

Sources - Lewisohn, Mark (1). p. 86. / Winn, John C. (3). p. 89.
November 8, 1966

Time
4PM - 530PM

Studio name and room
EMI Recording Studios
Room 53

Songs mixed (version) (remix number and take)

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

Studio Personnel

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

Recording equipment

Recording console

- RS147

Primary tracking machine

- FOUR-TRACK: 1” Telefunken M10

Mixdown machine

- MONO: 1/4” EMI BTR2

Outboard signal processors

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

Monitoring

Control room

- RS143 (Dr. Dutton Loudspeaker)

Remixes

Stereo master remixes

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

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

November 10, 1966

Time
230PM - 430PM

Studio name and room
EMI Recording Studios
Room 65

Songs recorded (composer) (activities)

- *This Boy* (Lennon and McCartney)
  - edit of remix stereo (RS) 1 and 2
Songs mixed (version) (remix number and take)

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

Studio Personnel

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

Recording equipment

Recording console

- REDD.37

Primary tracking machine

- FOUR-TRACK: 1” Studer J-37

Mixdown machine

- STEREO: 1/4” EMI BTR3

Outboard signal processors

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

Effects

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

Monitors

Control room

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

Remixes

Stereo master remixes

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

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

Jerry Hammack is a Canadian-American musician, producer,
recording engineer and author living in Toronto, Ontario, Canada.