

# The Beatles Recording Reference Manual

Volume 1

*My Bonnie* through  
*Beatles For Sale*

(1961-1964)

## Corrigendum

Jerry Hammack

Edited by  
Gillian G. Gaar

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# About this Corrigendum

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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.
- On *A Hard Day's Night*, Norman Smith was noted as playing congas. He played bongos on the track.

# 1961-1963 Releases

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## January 5, 1962

**Location**  
London, England

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

\* credited to Tony Sheridan and The Beat Brothers

**Release label**  
Polydor

**Catalogue number**  
NH 66 833

### Studio Personnel

- Producer: Bert Kaempfert

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

## October 5, 1962

**Location**  
London, England

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

**Publisher**  
Ardmore & Beechwood, Ltd. 1962

**Release label**  
Parlophone

**Catalogue number**  
45-R 4949

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

## January 11, 1963

**Location**  
London, England

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

**Publisher**  
Dick James Music, 1963

**Release label**  
Parlophone

**Catalogue number**  
45-R 4983

### Studio Personnel

- Producer: George Martin

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

## 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

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

## April 11, 1963

### Location

London, England

### Release Title (version)(composer)

*From Me To You b/w Thank You Girl* (mono)  
(John Lennon and Paul McCartney)



**Publisher**

Dick James Music, 1963

**Release label**

Parlophone

**Catalogue number**

R 5015

**Studio Personnel**

- Producer: George Martin

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

April 26, 1963

**Location**

London, England

**Release Title (version)(composer)**

*Please Please Me (with Love Me Do and 12 other songs)* (stereo)

Side A

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

*Misery* (John Lennon and Paul McCartney)

*Anna (Go To Him)* (Arthur Alexander)

*Chains* (Gerry Goffin and Carole King)

*Boys* (Luther Dixon and Wes Farrell)

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

*Please Please Me* (John Lennon and Paul McCartney)

Side B

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

*P.S. I Love You* (John Lennon and Paul McCartney)

*Baby It's You* (Burt Bacharach, Mack David and Barney Williams)

*Do You Want To Know A Secret* (John Lennon and Paul McCartney)

*A Taste Of Honey* (Ric Marlow and Bobby Scott)

*There's A Place* (John Lennon and Paul McCartney)

*Twist And Shout* (Phil Medley and Bert Russell)

**Publishers (songs)**

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

August 23, 1963

**Location**

London, England

**Release Title (version)(composer)**

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

**Publisher**

Northern Songs, Ltd., 1963

**Release label**

Parlophone

**Catalogue number**

R 5055 (UK)

**Studio Personnel**

- Producer: George Martin

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

September 6, 1963

**Location**

London, England

**Release Title (version)(composer)**

*The Beatles Hits* (mono)

Side A

*From Me To You* (John Lennon and Paul McCartney)

*Thank You Girl* (John Lennon and Paul McCartney)

## Side B

*Please Please Me* (John Lennon and Paul McCartney)

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

### **Publisher**

Northern Songs, Ltd.

### **Release label**

Parlophone

### **Catalogue number**

GEP 8880 (UK)

### **Studio Personnel**

- Producer: George Martin

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

## November 1, 1963

### **Location**

London, England

### **Release Title (version)(composer)**

*The Beatles (No. 1)* (mono)

## Side A

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

*Misery* (John Lennon and Paul McCartney)

## Side B

*Anna (Go To Him)* (Arthur Alexander)

*Chains* (Gerry Goffin and Carole King)

### **Publishers (songs)**

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

### **Release label**

Parlophone

### **Catalogue number**

EP 8883 (UK)

### **Studio Personnel**

- Producer: George Martin

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

## November 22, 1963

### **Location**

London, England

### **Release Title (version)(composer)**

*With The Beatles* (mono) (stereo)

## Side A

*It Won't Be Long* (John Lennon and Paul McCartney)

*All I've Got To Do* (John Lennon and Paul McCartney)

*All My Loving* (John Lennon and Paul McCartney)

*Don't Bother Me* (George Harrison)

*Little Child* (John Lennon and Paul McCartney)

*Till There Was You* (Meredith Willson)

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

Side B

*Roll Over Beethoven* (Chuck Berry)

*Hold Me Tight* (John Lennon and Paul McCartney)

*You Really Got A Hold On Me* (Smokey Robinson)

*I Wanna Be Your Man* (John Lennon and Paul McCartney)

*Devil In Her Heart* (Richard Drapkin)

*Not A Second Time* (John Lennon and Paul McCartney)

*Money (That's What I Want)* (Janie Bradford and Berry Gordy)

### **Publishers (songs)**

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

### **Release label**

Parlophone

### **Catalogue number**

(mono) PMC 1206 (UK)

(stereo) PCS 3045 (UK)

### **Studio Personnel**

- Producer: George Martin

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

## **November 29, 1963**

### **Location**

London, England

### **Release Title (version)(composer)**

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

### **Publisher**

Northern Songs, Ltd., 1963

### **Release label**

Parlophone

### **Catalogue number**

R 5084 (UK)

### **Studio Personnel**

- Producer: George Martin

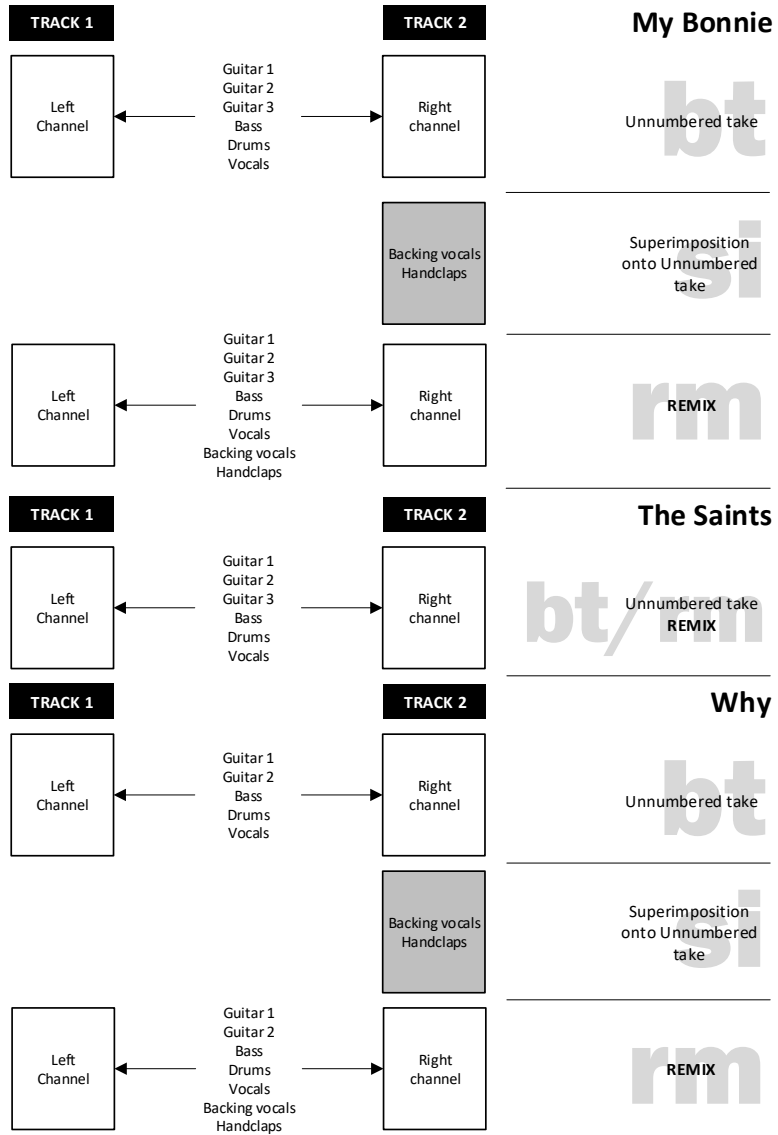
**Sources**

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

June 22, 1961

# My Bonnie session

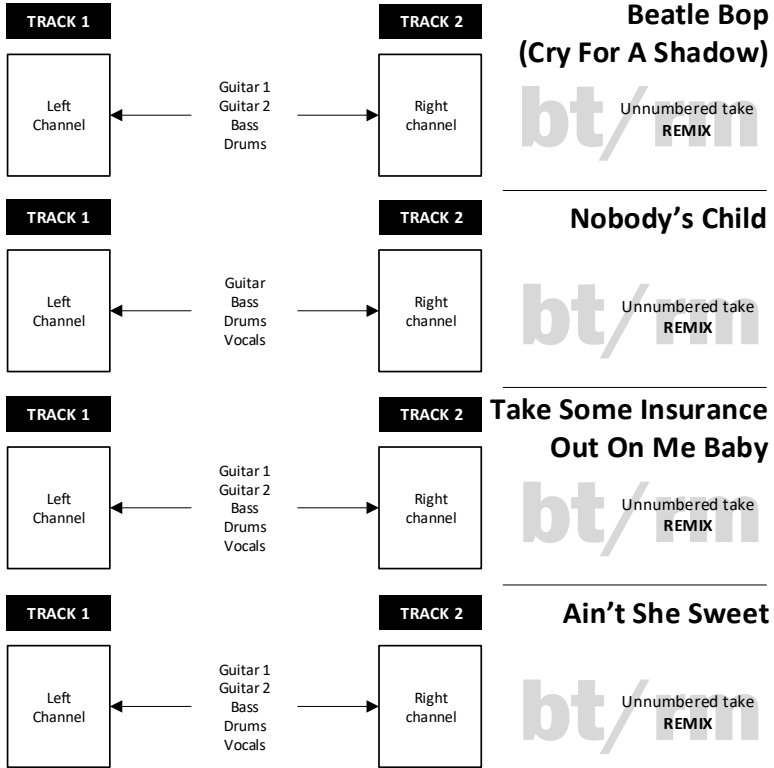
\*All songs recorded to twin-track stereo



June 22, 1961

# My Bonnie session

\*All songs recorded to twin-track stereo



May 24, 1962

# Swanee River session

TRACK 1

Guitar 1  
Guitar 2  
Vocals  
Backing vocals

TRACK 2

Bass  
Drums  
Piano

**Swanee River**

bt/rm  
Unnumbered take  
REMIX

TRACK 1

Guitar 1  
Guitar 2  
Vocals  
Backing vocals

TRACK 2

Bass  
Drums  
Piano

**Sweet Georgia  
Brown**

bt/rm  
Unnumbered take  
REMIX

# Bésame Mucho

## Sessions

- June 6, 1962

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

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

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

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

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

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

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

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



# Love Me Do

## Sessions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# P.S. I Love You

## Sessions

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

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

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

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

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

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

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

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

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

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

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

The song was revisited on February 25<sup>th</sup>, 1963 in a Studio 2 control room session where an unnumbered remix stereo (RS) was created from take 10. Making a stereo remix from mono master tapes was achieved by recording the mono version to two tracks, then applying slight variations in the equalization between the tracks. This remix served as the stereo release version of the song.

# Ask Me Why

## Sessions

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

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

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

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

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

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

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

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

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

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

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

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

Jerry Hammack

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  
**bt**

Vocal 2

Take 7  
(superimposition  
onto Take 5)  
**bi**

Guitar 1  
Bass  
Drums

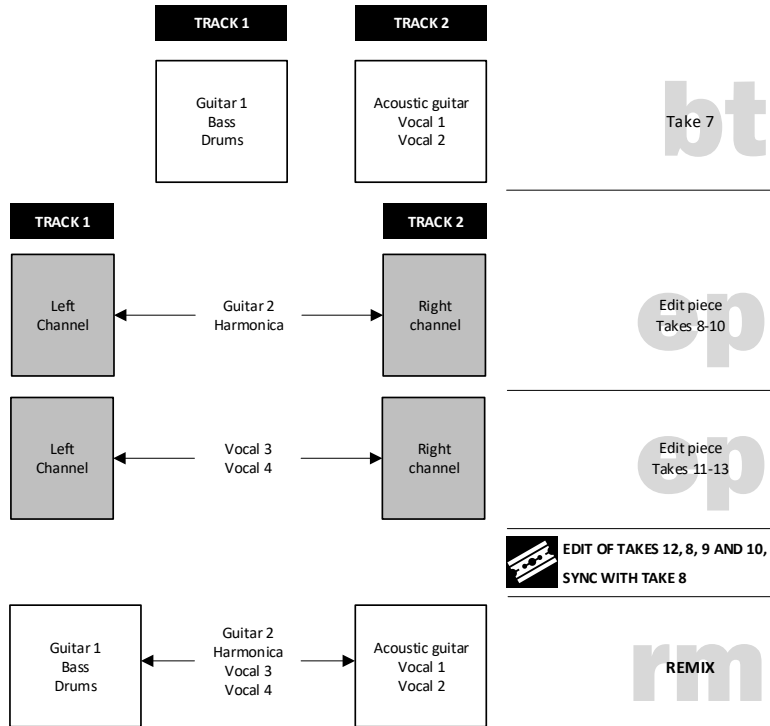
Acoustic guitar  
Vocal 1  
Backing vocals  
Vocal 2

**rm**  
REMIX



March 5 thru 14, 1963

# From Me To You



Jerry Hammack

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

Guitar 1  
Guitar 2  
Guitar 3  
Bass  
Drums

## TRACK 2

Vocal 1  
Backing vocals

Vocal 2

Vocal 3  
Backing vocals 2

Vocal 1  
Backing vocals  
Vocal 2  
Vocal 3  
Backing vocals 2

bt  
Take 7

Take 17  
(superimposition  
onto Take 7)

ep  
Edit piece Take 21



EDIT OF TAKES 17 AND 21

rm  
REMIX

# You Can't Do That

## Sessions

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

On February 25<sup>th</sup>, 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.

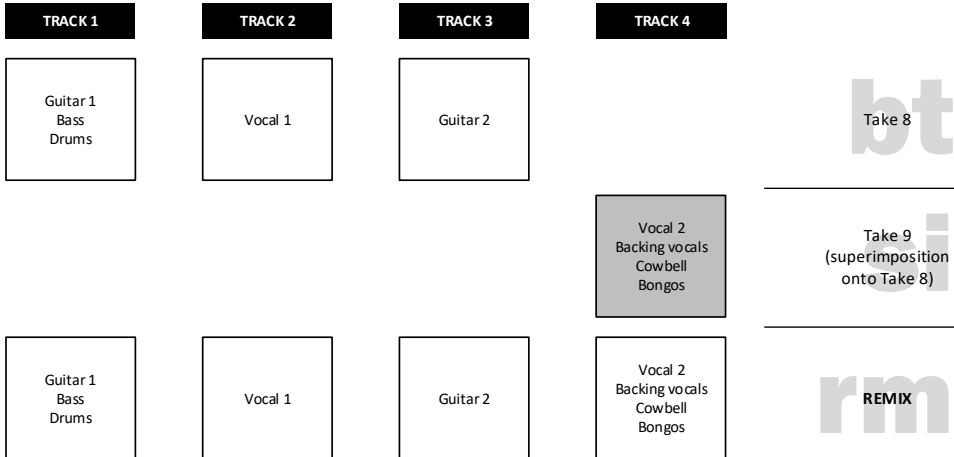
On February 26<sup>th</sup> in Studio 2, remix mono (RM) 1 through 3 from take 9 were created. RM 3 was the best of these remixes and served as the mono release version of the song.

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

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

February 25 thru  
May 22, 1964

# You Can't Do That



Jerry Hammack

April 16 thru  
June 22, 1964

# A Hard Day's Night

TRACK 1

Guitar 1  
Bass  
Drums 1

TRACK 2

Acoustic guitar 1  
Vocal 1  
Vocal 2

TRACK 3

Vocal 3  
Vocal 4  
Bongos  
Cowbell

TRACK 4

Guitar 2  
Piano  
Guitar 3

Guitar 1  
Bass  
Drums 1

Acoustic guitar 1  
Vocal 1  
Vocal 2

Vocal 3  
Vocal 4  
Bongos  
Cowbell

Guitar 2  
Piano  
Guitar 3

bt  
Take 9

Superimposition  
onto Take 9

rm  
REMIX

## June 6, 1962

### Time

6PM - 8PM

### Studio name and room

EMI Recording Studios  
Studio 2

### Songs recorded (composer) (activities)

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

### Studio Personnel

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

### Musicians (instruments played)

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

### Instruments

#### Electric guitars

##### *Lennon*

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

##### *Harrison*

- 1957 Gretsch PX6128 Duo Jet with Gretsch Bigsby vibrato

#### Bass guitars

##### *McCartney*

- 1961 Hofner 500/1

#### Drums

##### *Best*

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

#### Other

- Hohner harmonica (Echo Vamper or Super Chromonica)

## **Amplifiers**

### **Guitar**

#### *Lennon*

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

#### *Harrison*

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

### **Bass**

#### *McCartney*

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

## **Recording equipment**

#### *Recording console*

- REDD.37

#### *Primary tracking machine*

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

#### *Mixdown machine*

- MONO: 1/4" EMI BTR2

#### *Outboard signal processors*

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

#### *Effects*

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

#### *Monitors*

#### *Control room*

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

#### *Studio*

- RLS10 - "White Elephant"

#### *Microphones*

#### *Vocals*

- Neumann U47 or U48

#### *Electric guitar amplifiers*



- Neumann U47
- Neumann KM54

#### Acoustic guitars

- Neumann U47 or U48

#### Bass amplifier

- STC 4033-A

#### Drums

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

#### Other

- Neumann U47, U48
- STC 4038

#### Backing Tracks

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

#### Notes

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

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

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

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

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

The reel is about 18 minutes in duration.

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

- Tape operator(s): Ken Scott, Mike Stone

### **Musicians (instruments played)**

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

### **Other musicians (instruments played)**

- George Martin (piano)

## September 30, 1964

### **Time**

230PM – 1030PM

### **Studio name and room**

EMI Recording Studios  
Studio 2

- 230PM – 530PM
- 630PM – 1030PM

### **Songs recorded (composer) (activities)**

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

### **Studio Personnel**

- Producer: George Martin
- Balance engineer: Norman Smith

### **Instruments**

#### **Electric guitars**

*Lennon*

- 1963 Rickenbacker 360-12 (12-string)

*Harrison*

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

#### **Acoustic guitars**

*Lennon*

- 1964 Gibson J-160E

*Harrison*

- 1962 Gibson J-160E

## Bass guitars

### *McCartney*

- 1962-1963 Hofner 500/1

## Drums

### *Starr*

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

## Percussion

- Ludwig Timpani

## Pianos and keyboards

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

## Amplifiers

## Guitar

### *Lennon/Harrison*

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

## Bass

### *McCartney*

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

## Recording equipment

### *Recording console*

- REDD.51

### *Primary tracking machine*

- FOUR-TRACK: 1” Telefunken M10

### *Outboard signal processors*

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

### *Effects*

- Double tracking

### *Monitors*

### Control room

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

### Studio

- RLS10 - “White Elephant”

### *Microphones*

#### Vocals

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

#### Electric guitar amplifiers

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

#### Acoustic guitars

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

#### Bass amplifier

- AKG D20

#### Drums

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

#### Piano

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

#### Other

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

### **Backing Tracks**

- *Every Little Thing* – backing track included Lennon on 12-string guitar and lead vocals; McCartney on bass and backing vocal; Harrison on acoustic guitar; Starr on drums
- *What You're Doing* – backing track included Lennon on 12-string guitar and lead vocals; McCartney on bass

and lead vocals; Harrison on 12-string guitar; Starr on drums

- *No Reply* – backing track included Lennon on acoustic guitar and lead vocals; McCartney on bass and backing vocals; Harrison on acoustic guitar; Starr on drums

### **Superimpositions**

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

### **Notes**

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

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

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

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

**Sources** - Everett, Walter (1). pp. 258, 260, 261. / Lewisohn, Mark (1). p. 49. / Ryan, Kevin and Brian Kehew. p. 380. / The Beatles. “*Every Little Thing*”. Rec.29, 30 September 1964. The Beatles. FLAC audio file. / *The Beatles. “No Reply (take 1)”*. Anthology. Perf. The Beatles. Apple, 1995. DVD. / The Beatles. “*No Reply (take 2)”*. *Anthology*. George Martin, 1995. CD. / The Beatles. “*No Reply*”. Rec.30 September 1964. The Beatles. FLAC audio file. / The Beatles. “*What You’re Doing*”. *Beatles For Sale*. George Martin. 1964. Vinyl, FLAC audio file. / Winn, John C. (3). p. 43.

- 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

# Other sessions

## 1966

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### 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

## Remixes

Stereo master remixes

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

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

# November 8, 1966

## Time

4PM - 530PM

## Studio name and room

EMI Recording Studios  
Room 53

## Songs mixed (version) (remix number and take)

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

## Studio Personnel

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

## Recording equipment

*Recording console*

- RS147

*Primary tracking machine*

- FOUR-TRACK: 1" Telefunken M10

*Mixdown machine*

- MONO: 1/4" EMI BTR2

*Outboard signal processors*

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

*Monitors*

Control room

- RS143 (Dr. Dutton Loudspeaker)

## Remixes

Stereo master remixes

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

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

## November 10, 1966

### Time

230PM - 430PM

### Studio name and room

EMI Recording Studios

Room 65

### Songs recorded (composer) (activities)

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

### Songs mixed (version) (remix number and take)

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

### Studio Personnel

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

### Recording equipment

#### *Recording console*

- REDD.37

#### *Primary tracking machine*

- FOUR-TRACK: 1" Studer J-37

#### *Mixdown machine*

- STEREO: 1/4" EMI BTR3

#### *Outboard signal processors*

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

#### *Effects*

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

#### *Monitors*

#### Control room

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

### Remixes

#### Stereo master remixes

- *Day Tripper* (stereo) (remix (RS) 2 from take 3)

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

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



## ABOUT THE AUTHOR

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