

The Beatles Recording Reference Manual

Volume 2

Help! through
Revolver

(1965-1966)

Corrigendum

Jerry Hammack

Edited by
Gillian G. Gaar

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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 Two 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

- Ringo Starr's Ludwig Set 4, which I previously believed to be in play for certain sessions was actually used exclusively for live performances.
- *I Need You* and *You Like Me Too Much* were credited at times throughout the text to Lennon and McCartney, not the true author. Harrison.

1965 Releases

April 6, 1965

Location

London, England

Release Title (version)(composer)

Beatles For Sale (mono)

Side A

No Reply (John Lennon and Paul McCartney)

I'm A Loser (John Lennon and Paul McCartney)

Side B

Rock and Roll Music (Chuck Berry)

Eight Days A Week (John Lennon and Paul McCartney)

Publishers

- Northern Songs, Ltd., 1964 (*No Reply*, *I'm A Loser*, *Eight Days A Week*)
- Jewel Music (*Rock and Roll Music*)

Release label

Parlophone

Catalogue number

GEP 8931 (UK)

Studio Personnel

- Producer: George Martin

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

April 9, 1965

Location

London, England

Release Title (version)(composer)

Ticket To Ride b/w Yes It Is (mono) (John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1965

Release label

Parlophone

Catalogue number

R 5265 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 57.

June 4, 1965

Location

London, England

Release Title (version)(composer)

Beatles For Sale No. 2 (mono)

Side A

I'll Follow The Sun (John Lennon and Paul McCartney)

Baby's In Black (John Lennon and Paul McCartney)

Side B

Words Of Love (Buddy Holly)

I Don't Want To Spoil The Party (John Lennon and Paul McCartney)

Publishers

- Northern Songs, NCB 1964 (*I'll Follow The Sun, Baby's In Black, I Don't Want To Spoil The Party*)
- Southern Music (*Words Of Love*)

Release label

Parlophone

Catalogue number

GEP 8938 (UK)

Studio Personnel

- Producer: George Martin

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

July 23, 1965

Location

London, England

Release Title (version)(composer)

Help! b/w I'm Down (mono) (John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1965

Release label

Parlophone

Catalogue number

R 5305 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 60.

August 6, 1965

Location

London, England

Release Title (version)(composer)

Help! (mono) (stereo)

Side A

Help! (John Lennon and Paul McCartney)

The Night Before (John Lennon and Paul McCartney)

You've Got To Hide Your Love Away (John Lennon and Paul McCartney)

I Need You (George Harrison)

Another Girl (John Lennon and Paul McCartney)

You're Going To Lose That Girl (John Lennon and Paul McCartney)

Ticket To Ride (John Lennon and Paul McCartney)

Side B

Act Naturally (Johnny Russell and Voni Morrison)

It's Only Love (John Lennon and Paul McCartney)

You Like Me Too Much (George Harrison)

Tell Me What You See (John Lennon and Paul McCartney)

I've Just Seen A Face (John Lennon and Paul McCartney)

Yesterday (John Lennon and Paul McCartney)

Dizzy Miss Lizzy (Larry Williams)

Publishers

- Northern Songs, NCB 1965 (*Help!*, *The Night Before, You've Got To Hide Your Love Away, I Need You, Another Girl, You're Going To Lose That Girl, Ticket To Ride, It's Only Love, You Like Me Too Much, Tell Me What You See, I've Just Seen A Face, Yesterday*)
- Essex Music (*Dizzy Miss Lizzy*)
- Lark Music, Ltd. (*Act Naturally*)

Release label

Parlophone

Catalogue number

- (mono) PMC 1255 (UK)
- (stereo) PCS 3071 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 62.

December 3, 1965

Location

London, England

Release Title (version)(composer)

We Can Work It Out b/w Day Tripper (mono)
(John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1965

Release label

Parlophone

Catalogue number

R 5389 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 69.

December 3, 1965

Location

London, England

Release Title (version)(composer)

Rubber Soul (mono) (stereo)

Side A

Drive My Car (John Lennon and Paul McCartney)

Norwegian Wood (This Bird Has Flown) (John Lennon and Paul McCartney)

You Won't See Me (John Lennon and Paul McCartney)

Nowhere Man (John Lennon and Paul McCartney)

Think For Yourself (George Harrison)

The Word (John Lennon and Paul McCartney)

Michelle (John Lennon and Paul McCartney)

Side B

What Goes On (John Lennon, Paul McCartney, and Richard Starkey)

Girl (John Lennon and Paul McCartney)

I'm Looking Through You (John Lennon and Paul McCartney)

In My Life (John Lennon and Paul McCartney)

Wait (John Lennon and Paul McCartney)

If I Needed Someone (George Harrison)

Run For Your Life (John Lennon and Paul McCartney)

Publisher

Northern Songs, NCB 1965

Release label

Parlophone

Catalogue number

- (mono) PMC 1267 (UK)
- (stereo) PCS 3075 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 69.

December 6, 1965

Location

London, England

Release Title (version)(composer)

The Beatles Million Sellers (mono)

Side A

She Loves You (John Lennon and Paul McCartney)

I Want To Hold Your Hand (John Lennon and Paul McCartney)

Side B

Can't Buy Me Love (John Lennon and Paul McCartney)

I Feel Fine (John Lennon and Paul McCartney)

Publisher

Northern Songs, Ltd. 1963, 1964 (*She Loves You, I Want To Hold Your Hand, Can't Buy Me Love, I Feel Fine*)

Release label

Parlophone

Catalogue number

GEP 8946 (UK)

Studio Personnel

- Producer: George Martin

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

Act Naturally

Sessions

- June 17, 1965
- June 18, 1965

The upcoming *Help!* album still needed a vocal contribution from Starr (*If You've Got Trouble* had been set aside at this point). Taking a cue from Starr's love of country music, Martin settled on a cover of *Act Naturally*, a song written by Johnny Russell and Voni Morrison and released originally as a *Billboard* country singles number 1 song in 1963 by Buck Owens and the Buckaroos. The song was one of two new songs tracked during the final recording session for the album on June 17th, 1965 at EMI Recording Studios, Studio 2.

The technical team for the session included producer George Martin, balance engineer Norman Smith, and tape operator Phil McDonald

The song was recorded to the Studer J-37 four-track primary tracking machine.

The backing track featured Starr on his 1964 Ludwig Oyster Black Pearl “Super Classic” drum set and lead vocals, Harrison on the 1965 Framus Hootenanny 5/024 (12-string) acoustic guitar, and McCartney on his 1962-1963 Hofner 500/1 bass and backing vocals.

The Framus guitar was mic'ed acoustically with a Neumann U48 microphone. For bass amplification, McCartney used the 100-watt 1963 Vox AC100 with a Vox AC100 custom cabinet.

It took 13 takes to perfect the backing track, with Starr and McCartney only adding the vocals on the final take.

Superimpositions onto take 13 followed, featuring Starr on rim shot percussion and Harrison on his 1963 Gretsch G6119 Chet Atkins Tennessean electric guitar with Gretsch Bigsby vibrato (played through a 30-watt 1963 JMI Vox AC30/6 Twin Treble amplifier). The guitar was double-tracked in places on another superimposition to complete the recording.

On June 18th in a Studio 2 control room session, both remix mono (RM) 1 and remix stereo (RS) 1 were created from take 13. These remixes served as the mono and stereo release versions of the song.

Jerry Hammack

June 17 thru 18, 1965

Act Naturally

TRACK 1

Acoustic guitar
Bass
Drums

TRACK 2

Guitar 2

TRACK 3

Vocal
Backing vocals

TRACK 4

Guitar 1
Percussion

Acoustic guitar
Bass
Drums

Guitar 2

Vocal
Backing vocals

Guitar 1
Percussion

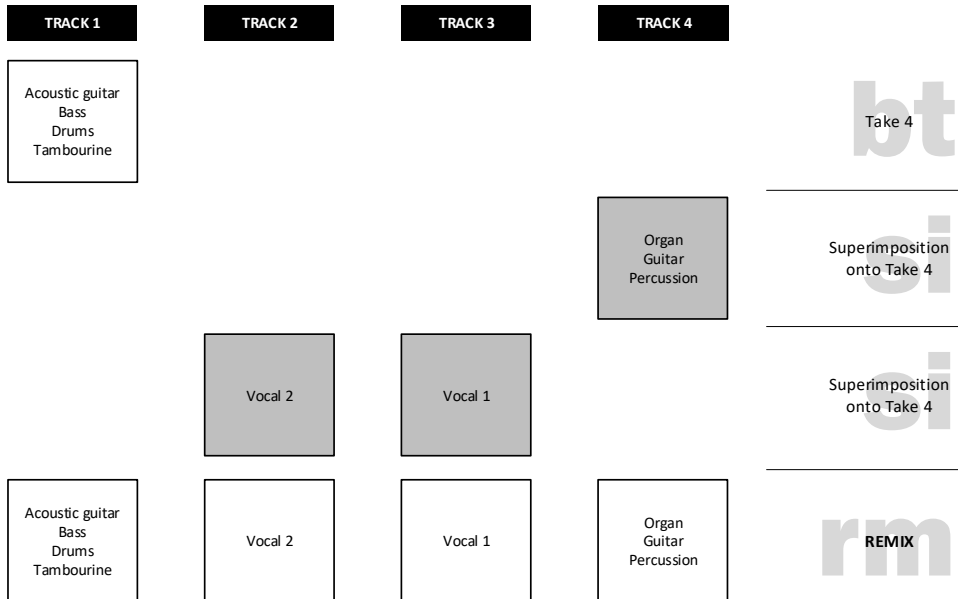
Take 13

Superimposition
onto Take 13

REMIX

October 24 thru
November 15, 1965

I'm Looking Through You



1966 Releases

March 4, 1966

Location

London, England

Release Title (version)(composer)

Yesterday (mono)

Side A

Yesterday (John Lennon and Paul McCartney)

Act Naturally (Johnny Russell and Voni Morrison)

Side B

You Like Me Too Much (George Harrison)

It's Only Love (John Lennon and Paul McCartney)

Publishers

- Northern Songs, Ltd. 1965 (*Yesterday*, *You Like Me Too Much*, *It's Only Love*)
- Bluebook Music Publishing (*Act Naturally*)

Release label

Parlophone

Catalogue number

GEP 8948 (UK)

Studio Personnel

- Producer: George Martin

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

June 10, 1966

Location

London, England

Release Title (version)(composer)

Paperback Writer b/w Rain (mono) (John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1966

Release label

Parlophone

Catalogue number

R 5452 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 83.

July 8, 1966

Location

London, England

Release Title (version)(composer)

Nowhere Man (mono)

Side A

Nowhere Man (John Lennon and Paul McCartney)

Drive My Car (John Lennon and Paul McCartney)

Side B

Michelle (John Lennon and Paul McCartney)

You Won't See Me (John Lennon and Paul McCartney)

Publisher

Northern Songs, Ltd. 1965

Release label

Parlophone

Catalogue number

GEP 8952 (UK)

Studio Personnel

- Producer: George Martin

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

August 5, 1966

Location

London, England

Release Title (version)(composer)

Eleanor Rigby b/w *Yellow Submarine* (mono)
(John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1966

Release label

Parlophone

Catalogue number

R 5493 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 84, 85.

August 5, 1966

Location

London, England

Release Title (version)(composer)

Revolver (mono) (stereo)

Side A

Taxman (George Harrison)

Eleanor Rigby (John Lennon and Paul McCartney)

I'm Only Sleeping (John Lennon and Paul McCartney)

Love You To (George Harrison)

Here, There and Everywhere (John Lennon and Paul McCartney)

Yellow Submarine (John Lennon and Paul McCartney)

She Said She Said (John Lennon and Paul McCartney)

Side B

Good Day Sunshine (John Lennon and Paul McCartney)

And Your Bird Can Sing (John Lennon and Paul McCartney)

For No One (John Lennon and Paul McCartney)
Doctor Robert (John Lennon and Paul McCartney)
I Want To Tell You (George Harrison)
Got To Get You Into My Life (John Lennon and Paul McCartney)
Tomorrow Never Knows (John Lennon and Paul McCartney)

Publisher

Northern Songs, LTD 1966

Release label

Parlophone

Catalogue number

- PMC 7009 (mono) (UK)
- PMS 7009 (stereo) (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 84, 85.

December 9, 1966

Location

London, England

Release Title (version)(composer)

A Collection Of Beatles Oldies (mono) (stereo)

Side A

She Loves You (John Lennon and Paul McCartney)

From Me To You (John Lennon and Paul McCartney)
We Can Work It Out (John Lennon and Paul McCartney)
Help! (John Lennon and Paul McCartney)
Michelle (John Lennon and Paul McCartney)
Yesterday (John Lennon and Paul McCartney)
I Feel Fine (John Lennon and Paul McCartney)
Yellow Submarine (John Lennon and Paul McCartney)

Side B

Can't Buy Me Love (John Lennon and Paul McCartney)
Bad Boy (Larry Williams)
Day Tripper (John Lennon and Paul McCartney)
A Hard Day's Night (John Lennon and Paul McCartney)
Ticket To Ride (John Lennon and Paul McCartney)
Paperback Writer (John Lennon and Paul McCartney)
Eleanor Rigby (John Lennon and Paul McCartney)
I Want To Hold Your Hand (John Lennon and Paul McCartney)

Publisher

- Northern Songs, NCB 1963-1966
(*She Loves You, From Me To You, We Can Work It Out, Help!, Michelle, Yesterday, I Feel Fine, Yellow Submarine, Can't Buy Me Love, Day Tripper, A Hard Day's Night, Ticket To Ride, Paperback Writer, Eleanor Rigby, I Want*

To Hold Your Hand

- Venice Music, LTD. (*Bad Boy*)

Release label

Parlophone

Catalogue number

- (mono) PMC 7016 (UK)

- (stereo) PMS 7016 (UK)

Studio Personnel

- Producer: George Martin

Sources - Lewisohn, Mark (1). Pp. 90

Paperback Writer

Sessions

- April 13, 1966
- April 14, 1966
- October 31, 1966

Don't ever forget that before McCartney played bass for The Beatles, he played guitar for The Beatles. As the fourth song recorded for *Revolver* showed, he had an ear for fine hooks on the instrument. John Lennon and Paul McCartney's *Paperback Writer* is a showcase of not only McCartney's guitar chops, but also his ability to craft unique song narratives – in this case using the form of a letter to a publisher to tell his story. Lennon and Harrison weren't the only ones innovating in 1966.

The technical team for the song's first session on April 13th, 1966 at EMI Recording Studios, Studio 3, included producer George Martin, balance engineer Geoff Emerick, and tape operator Richard Lush.

The song was recorded to the four-track Studer J-37 primary tracking machine.

The backing track featured McCartney on his 1962 Epiphone ES-230TD, Casino electric guitar with Selmer Bigsby B7 vibrato, Harrison on his 1964 Gibson SG Standard electric guitar with Gibson Maestro Vibrola vibrato, Lennon on tambourine, and Starr on his 1964 Ludwig Oyster Black Pearl “Super Classic” drum set.

For amplification, Harrison used his 120-watt 1966 JMI Vox 7120 amplifier with a cabinet and McCartney used his 50-watt 1963 Fender Bassman 6G6-A amplifier with cabinet.

As with *Tomorrow Never Knows*, Emerick recalls experimenting with mic'ing Starr's tom toms from both above and below during this session. While the AKG D19c microphones were standard for overhead drum mics, Emerick chose the studio's STC 4038 microphones for use below the toms.

Only two takes were required to perfect the backing track, take 2 being the best. With the backing track completed, work on the song ended for the session.

The following day in Studio 3, numerous superimpositions were made onto take 2. McCartney added his 1963 Rickenbacker 4001S bass guitar, (played through either the 50 watt 1963 Fender

Bassman 6G6-A amplifier with cabinet, or the 120 watt 1966 Vox 4120 bass amplifier with cabinet). In order to enhance the sound of the bass, Emerick and Ken Townsend tried something radical – they used the studio’s playback monitor (the RLS10 - “White Elephant”) as a microphone to record Paul’s bass cabinet. The idea behind this was that the large diaphragm of the speaker (a 15” Warfdale) would be well suited to picking up the low frequencies of the bass amplifier.

Next, George Martin experimented with two different keyboard parts for the song. Audio evidence from the tail of take 2 and notes from the session's tape operator, Phil McDonald, show the presence of a Challen Studio Piano (known as a “jangle piano”) recorded through a Leslie 122 speaker cabinet as one of the attempted superimpositions onto the song, though the part was eliminated by the final remix. Martin also recorded an organ part for the song, which no longer survives even in remnant form.

Finally, McCartney double-tracked his lead vocals. Utilizing frequency control (varispeed), the vocals were recorded at a slower than normal speed so that on playback, they were raised in pitch by just under one semitone. One of the most compelling aspects of the song is the repeat echo on the lead vocal (“Paperback writer...er...er...er...er...er...er...er” at 0:49 and 1:36 of the song). Along with the lead vocals, Lennon and Harrison added their backing vocals (double-tracked along with the lead vocals and triple-tracked during the “rounds” at the introduction and between verses). What are they singing? The French lullaby, *Frère Jacques* (appropriately, “Brother John”). With these additions, recording on the song was completed.

The work on the song for the session ended with remix mono (RM) 1 and 2 created from take 2. RM 2 served as the mono release version of the song.

On October 31st in a Studio 1 control room session, remix stereo (RS) 1 through 3 were created from take 2. RS 3 served as the stereo release version of the song.

Jerry Hammack

April 13 thru
October 31, 1966

Paperback Writer

TRACK 1

Guitar 1
Guitar 2
Drums
Tambourine

TRACK 2

Bass
Backing vocal 3

TRACK 3

Vocal 1
Backing vocal 1

TRACK 4

Vocal 2
Backing vocal 2

Guitar 1
Guitar 2
Drums
Tambourine

Bass
Backing vocal 3

Vocal 1
Backing vocal 1

Vocal 2
Backing vocal 2

Take 2
bt

Superimposition
onto Take 2
ci

REMIX
rm

Here, There And Everywhere

Sessions

- June 14, 1966
- June 16, 1966
- June 17, 1966
- June 21, 1966

As recording wrapped up on *Revolver*, McCartney introduced a beautiful ballad to the album as further evidence of the maturing Beatles as songsmiths. The introduction utilized an approach that harkened back to songs like Harold Arlen's *Over The Rainbow*, opening with a movement and lyrics that are never repeated in the balance of the tune. John Lennon and Paul McCartney's *Here, There And Everywhere* served notice that the duo could master any form they chose to explore.

The technical team for the song's first session on June 14th, 1966 at EMI Recording Studios, Studio 2, included producer George Martin, balance engineer Geoff Emerick, and tape operator Phil McDonald.

The song was recorded to the four-track Studer J-37 primary tracking machine.

The backing track featured McCartney on his 1962 Epiphone ES-230TD, Casino electric guitar with Selmer Bigsby B7 vibrato and Starr on his 1964 Ludwig Oyster Black Pearl "Super Classic" drum set.

For amplification, McCartney most likely used his 50-watt 1963 Fender Bassman 6G6-A amplifier with cabinet (the 120-watt 1966 JMI Vox 7120 amplifier with cabinet as well as the 85-watt 1966 Fender Showman (Blackface) amplifier with cabinet were also available).

Four initial takes of the backing track were recorded; the first three breaking down, but with take 4, a complete and best version was in the can.

Superimpositions onto take 4 followed with McCartney, Lennon, and Harrison adding backing vocals and finger snaps. While the results of all this work had promise, they didn't hold up, and two days later the song was remade from scratch.

On June 16th the band returned to Studio 2 for the remake. Once again, the backing track comprised McCartney on electric guitar and Starr on drums, this time joined by Harrison on

electric guitar, playing the middle-eight figures on one of three available electric guitars (his 1961 Fender Stratocaster with synchronized tremolo, a 1964 Gibson SG Standard with Gibson Maestro Vibrola vibrato, or a 1965 Epiphone ES-230TD, Casino with Selmer Bigsby B7 vibrato).

For amplification, Harrison used either the 120-watt 1966 JMI Vox 7120 amplifier with cabinet or the 85-watt 1966 Fender Showman (Blackface) amplifier with cabinet.

It took nine takes to get the new backing track just right (takes 5 through 13), with take 13 being the best.

Superimpositions onto take 13 included McCartney on his 1964 Rickenbacker 4001S bass (using his 1963 Fender Bassman 6G6-A amplifier with cabinet), and McCartney, Lennon, and Harrison on double-tracked backing vocals and finger snaps.

With four tracks of the tape full, a tape reduction remix was created (with echo chamber added to the backing vocals in the process). Take 13 became take 14, opening up two tracks, the first containing the superimposition of McCartney's lead vocal. Frequency control (varispeed) was utilized on the part, which was recorded at a slower than normal speed to sound more fragile once played back, nearly a semitone higher in pitch.

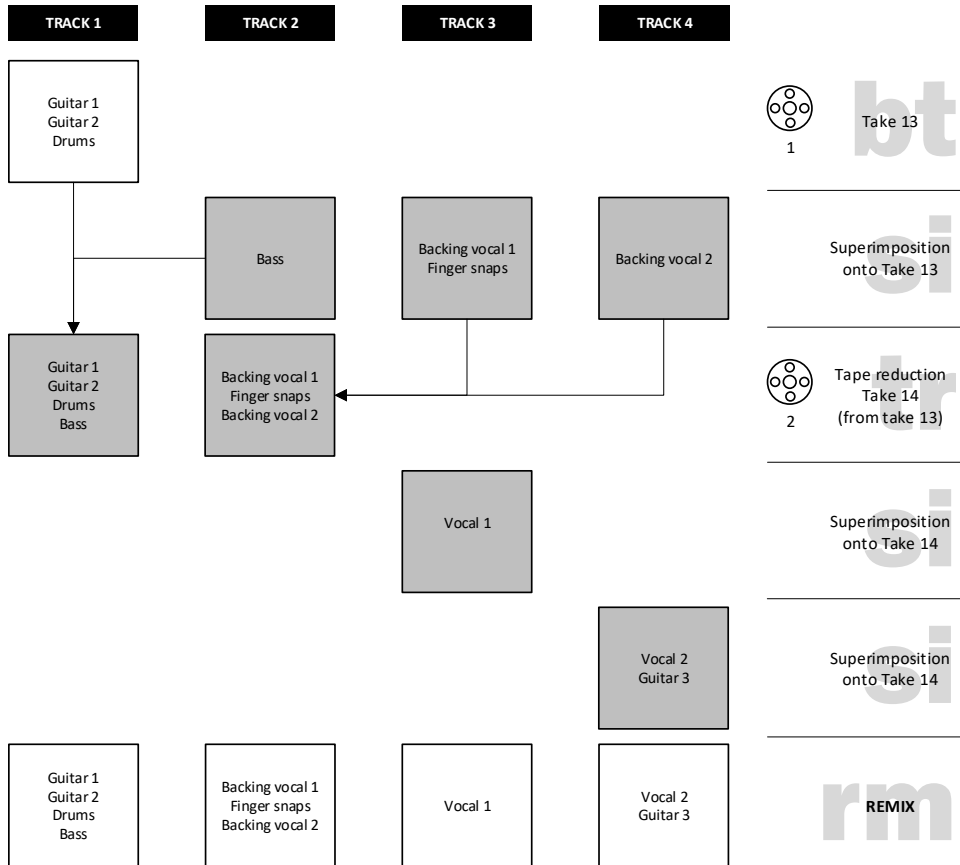
On the following day, the final superimpositions to take 14 included McCartney's double-tracked lead vocals and Harrison's 1965 Rickenbacker 360-12 12-string electric guitar. These additions completed recording on the track.

Before the session ended, remix mono (RM) 1 was created from take 14. The remix was improved upon in the next session for the song. ADT (artificial double tracking) was applied to the backing vocals during this and later remixes.

On June 21st in a Studio 3 control room session, RM 2 and 3 and remix stereo (RS) 1 and 2 were created from take 14. Of these remixes, RM 3 and RS 2 served as the mono and stereo release versions of the song.

June 14 thru 21, 1966

Here, There And Everywhere



November 25, 1966

Time

Unknown

Location

London, England
71/75 New Oxford Street
London WC1

Studio name and room

Dick James House

Songs recorded (composer) (activities)

- *Pantomimes*
 - unnumbered takes
- *Everywhere It's Christmas* (Lennon and McCartney)
 - unnumbered takes

Studio Personnel

- Producer: George Martin
- Balance engineer: N/A
- Tape operator: Unknown

Musicians (instruments played)

- John Lennon (vocals)
- Paul McCartney (piano, vocals)
- George Harrison (vocals)
- Ringo Starr (vocals)

Other Musicians (instruments played)

- Mal Evans (vocals)

Instruments

Pianos and keyboards

- Unknown

Recording equipment

Recording console

- Unknown

Primary tracking machine

- Unknown

Outboard signal processors

- Unknown

Effects

- Unknown

Monitors

Control room

- Unknown

Studio

- Unknown

Microphones

Vocals

- Unknown

Piano

- Unknown

Sources - Lewisohn, Mark (1). p. 88. / The Beatles.

“*Pantomime: Everywhere It's Christmas*”. Rec.25 November 1966. The Beatles. FLAC audio file.

ABOUT THE AUTHOR

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