



West Hampstead Studios,
London, Late 65

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1. DRIVE MY CAR

Paul and John (with George)—Paul on piano

2. NORWEGIAN WOOD (This Bird Has Flown)

John (with Paul)—George on Sitar

3. YOU WON'T SEE ME

Paul (with John and George)—Paul on piano; Mal 'organ' Evans on Hammond

4. NOWHERE MAN

John and Paul and George

5. THINK FOR YOURSELF

(Harrison)—George (with John and Paul)—Paul on fuzz Bass

6. THE WORD

John and Paul and George—Paul on piano; George Martin on harmonium

7. MICHELLE

Paul (with John and George)

8. WHAT GOES ON

(Lennon—McCartney—Starkey)—Ringo (with Paul and John)

9. GIRL

John (with Paul and George)

10. I'M LOOKING THROUGH YOU

Paul (with John)—Ringo on Hammond Organ

11. IN MY LIFE

John and Paul—George Martin on piano

12. WAIT

John and Paul

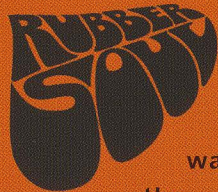
13. IF I NEEDED SOMEONE

(Harrison)—George (with John and Paul)

14. RUN FOR YOUR LIFE

John (with Paul and George)

All titles composed *Lennon-McCartney* (except where noted otherwise).



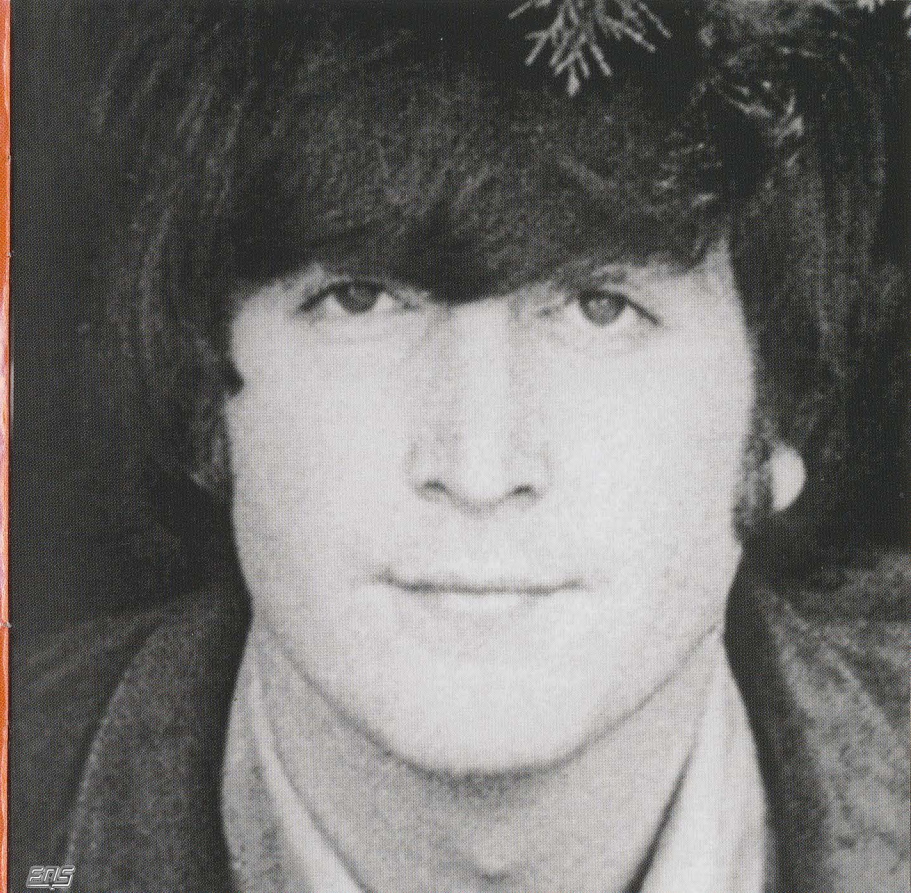
HISTORICAL NOTES

The Beatles' sixth album was released in the UK on 3rd December, 1965. Only four months had elapsed since their previous album *Help!* and during that time they had made a momentous tour of the US and Canada, including a record breaking concert for 55,600 fans in Shea Stadium, New York. After resting for six weeks, The Beatles began sessions for an album planned to contain only self-composed material.

There were eleven songs from John and Paul, two from George and a song with the unique writing credit of Lennon-

McCartney-Starkey for Ringo's vocal spotlight 'What Goes On'. They also recorded 'Day Tripper' and 'We Can Work It Out' at this time, which were issued on their eleventh Parlophone single on the same day that *Rubber Soul* was released. Their first double A-sided single and new album gave The Beatles the British number one single and album for the third consecutive Christmas. *Rubber Soul* stayed at the top for nine weeks of its 42 week stay in the album chart.

Robert Freeman's stylish photographs had been featured on their album sleeves since the second LP *With The*





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Beatles. His distinctive cover shot for *Rubber Soul* came through a happy accident when he was projecting slides of his photos onto an LP-sized card. When the card fell back a little, The Beatles' faces seemed slightly stretched and that was the image selected by the group. It is their first album not to feature the word **Beatles** on the front cover.

For the first time the **USA** release exactly duplicated the cover of a **British Beatles LP** but, as usual, **Capitol Records** altered the track listing. Two songs from the second side of the **British version of *Help!*** were added to ten of the tracks. The omitted four were

eventually included on the album "***Yesterday***" ...***And Today*** released six months later. The American version of ***Rubber Soul*** reached number one in the first week of **January, 1966** and stayed at the top for six weeks. It had an impressive initial chart run of **51 weeks**.

This remastered album has been created from the original stereo digital master tapes from George Martin's CD mixes made in 1986.

Remastered by **Guy Massey and Steve Rooke**
Project Co-ordinator: **Allan Rouse**
Thanks to **Simon Gibson**
Historical Notes: **Kevin Howlett and Mike Heatley**
Recording Notes: **Allan Rouse and Kevin Howlett**
Project management for **EMI Records Ltd:**
Wendy Day and Guy Hayden

All songs published by **Sony/ATV Music Publishing LLC.**

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Album Redesign: **Drew Lorimer**
Photo Retouching: **Gavin O'Neill**
Photo editing and research: **Aaron Bremner**
and **Dorcas Lynn**



THE BEATLES

Twickenham Film Studios, Middlesex, 23 Nov 65

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RECORDING NOTES

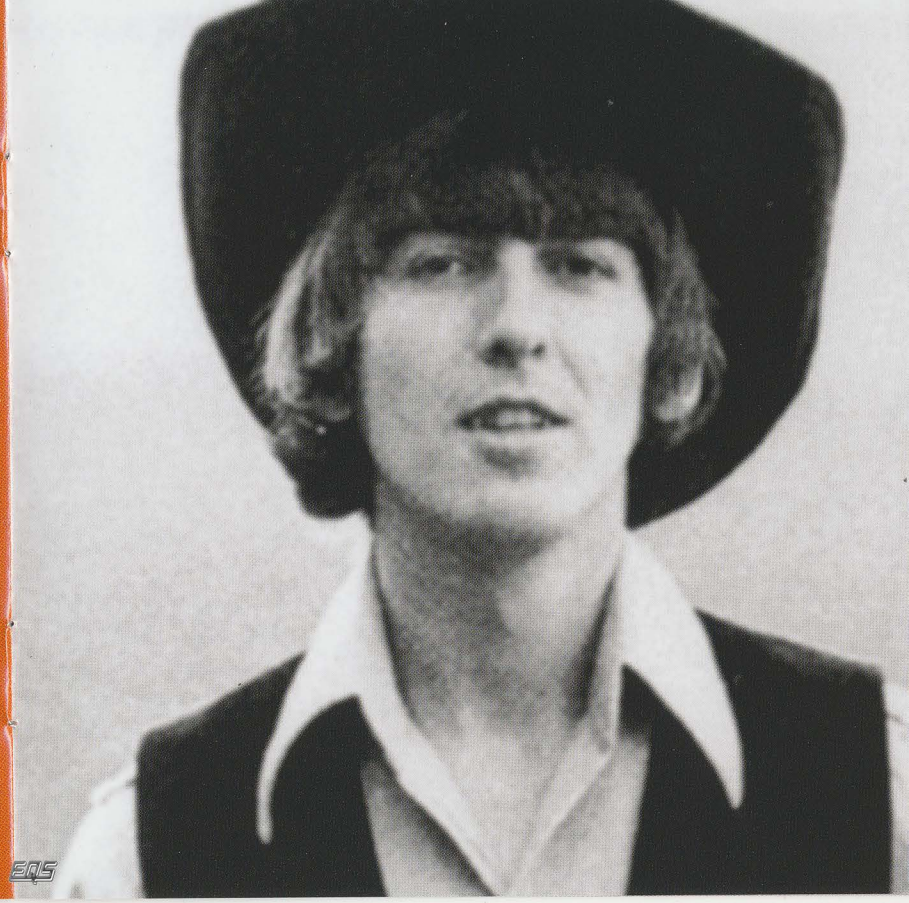
Produced by George Martin
Principal Engineer: Norman Smith

This album marked a turning point in The Beatles' attitude to studio work - not only in the amount of time needed but also in relation to when the sessions took place.

The standard practice had been for sessions to be scheduled from 10.00am-1.00pm, 2.30-5.30pm and 7.00-10.00pm. From the recording of *Beatles For Sale* onwards, the group had abandoned mornings and their evening sessions became longer than usual. While making *Rubber Soul*, they spent even more time perfecting their songs and when this was combined with a pressing deadline for completion of the LP, sessions often stretched into the early hours of the morning.

From the start of recording on the 12th October to the final mixing session on the 15th November 1965, over a hundred hours were spent in the studio. The last recording session continued from 6.00pm until 7.00am the next day. During this time, The Beatles started and finished 'Girl' and 'You Won't See Me' and completed overdubs on 'Wait' and 'I'm Looking Through You'.

As with their previous LP *Help!*, recording on four-track tape was sufficient for all the songs except one. At 7.00pm on 3rd November, The Beatles began the session for 'Michelle' by recording drums and acoustic guitars on track one and Paul's





lead vocal on track two. Backing vocals were then overdubbed onto track three and then double-tracked on the fourth.

To create space for more overdubs, this four-track 'master' was copied to a new tape. The rhythm section and lead vocal were transferred to tracks one and two but the backing vocals on the other two tracks were mixed together and recorded on just track three of the new tape. The free track was used for overdubbing a bass, an electric and an acoustic guitar. This procedure of 'bouncing down' tracks became much more frequent in their future recordings.

Since their first session in 1962, the man at the mixing desk had been engineer Norman

Smith. In three and a half years of recording and mixing the group, he had been responsible for six albums and eleven singles released in the UK. His last studio date with The Beatles was the all-night final *Rubber Soul* recording session on 11th/12th November, 1965 - just three weeks before the album was available in the shops.

Rubber Soul was issued at a time when stereo records sold to a small number of hi-fi enthusiasts and so mixing to mono took priority over a stereo version. George Martin decided to give *Rubber Soul* a new stereo mix from the four-track tapes for its debut release on CD in 1987. The remastering team has worked with that version.



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