



THE
BEATLES
IN MONO

30PM/11.1.20
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Why listen to The Beatles in mono? Some might choose mono to rekindle a joyful memory of the music blasting from a portable record player in a bedroom or booming from a coffee bar jukebox. But there is another reason besides nostalgia. The Beatles created their complete catalogue in just seven years from 1962 to 1969 and that abundant period coincided with a time when listening to recorded music at home was changing from one to two loud speakers. The by-product of this gradual transition is a significant number of variations within The Beatles' discography.

At the start of the 1960s, stereo albums were issued in fairly small quantities for a specialist market of hi-fi (high-fidelity) enthusiasts, who muttered mysteriously about moving coils, woofers, tweeters and rumble. The sleeves of these LPs sometimes included bossy diagrams of how to position your speakers and where to sit, plus technical data about cartridges moving up and down while wiggling sideways. The music released in stereo was mostly aimed at an affluent adult audience and was usually serious (classical or jazz) or light ('easy listening'). But few people had ever heard stereo sound because most record players had just one speaker and stereo radio was still in its infancy. If offered a choice, a record buyer usually preferred the mono release. Teenage pop fans rarely had a choice.

Clearly, in the sixties, mono was king. Even in 1967, when The Beatles were at the height of their experimentation in the studio, the mono mix of *Sgt. Pepper's Lonely Hearts Club Band* was their absolute priority. That is the important point about this period of transition; until the 1969 release of the *Yellow Submarine* album, each Beatles LP had a unique mono and stereo mix. After songs had been recorded, the mono and stereo mixes were often made weeks or even months apart. In the time elapsed, mixing decisions may have been altered or forgotten.

The main differences discernible between mono and stereo mixes from the early years of The Beatles' recording career are due to the choice of performances. For example, compare the mono version of their second Parlophone single 'Please Please Me' mixed on 30th November, 1962 with the stereo version released on their first album. When the song was mixed in stereo on 25th February, 1963, the new master included an obvious mistake in the vocal interplay between John's lead vocal and the backing vocals by Paul and George. Following their clash of words, there is a hint of a chuckle in John's voice as he sings 'Come on'. The normally fastidious EMI paperwork does not reveal why different takes were edited together to create the stereo version of 'Please Please Me' but it seems reasonable to regard the mono version as more authentic.

With The Beatles' move from twin-track to four-track recording in late 1963, mixes became more complicated and so the number of accidental variations between mono and stereo was likely to increase. Sure enough, by nitpicking to the nth degree, you will find an odd cough left faded up, a missed cue by a word or two for a double-tracked vocal or a prematurely faded harmonica figure. There are, however, quite significant differences heard in 'If I Fell' on *A Hard Day's Night* and 'Help!'. During the stereo mix of 'If I Fell', Paul's voice strains slightly as he sings the high note on the word 'vain' for a second time. At the same point in mono, he hits it perfectly. Listen to John's lead vocal in the two mixes of 'Help!' and it appears that each is a different performance; most obvious when he sings 'change my mind' for the first time.

Documents in the EMI archive do tell us that producer George Martin was not present when eight of the songs included on the UK *Help!* album were mixed in stereo. Twenty-two years later when The Beatles' albums were first released on

compact disc, George decided to supervise a new stereo mix from the original four-track tapes for both *Help!* and its successor *Rubber Soul*. The original 1965 stereo mixes for those two UK albums have not previously been issued on compact disc and so both have been included in this collectors' box alongside the mono mixes.

If *Revolver* in stereo has long been embedded in your memory, prepare for some surprises when you listen to it in mono. The tape loops on 'Tomorrow Never Knows' fade in and out more quickly and the guitar solo has a different sound and is missing the final feedback note. 'Eleanor Rigby' arguably sounds even better (is that possible?) and does not have the little error in stereo where the ADT (Automatic or Artificial Double Tracking) treatment on the first chorus is left on and affects the opening word of the first verse. There are subtle differences in 'Yellow Submarine' (listen for John shouting 'life at ease') and 'I'm Only Sleeping', which has some extra backwards guitar before the solo. 'Got To Get You Into My Life' has bolder brass and lasts longer. But all this is quite mild compared to the astonishing experience of listening to *Sgt. Pepper's Lonely Hearts Club Band* in mono.

The Beatles had soon begun to take an interest in how their recordings were completed during mixing. While *Sgt. Pepper* was assembled in 1967, they attended all the mono mixing sessions and would sometimes add another element at this final stage of the recording process. However, once the mono version of the album was finished, the group were content to leave the stereo mixing in the hands of George Martin and his engineers. For whatever reasons, this stereo mix is remarkably different. Did someone forget about pressing a tape machine vari-speed button so that 'She's Leaving Home' in stereo runs slower and is a semi-tone lower in pitch than the mono version? Why was the laugh at the end of 'Within You Without You' much quieter in stereo? Why is Paul's powerful scating vocal at the end

of 'Sgt. Pepper's Lonely Hearts Club Band (Reprise)' barely audible in stereo? What happened to the dreamy phasing so clearly heard on the mono 'Lucy In The Sky With Diamonds'? Some of the songs are longer in mono and cross-fades happen more quickly. Of course, this is *Sgt. Pepper* ...mono or stereo, it is one of the most celebrated and successful albums ever made. However, if you want to hear the authentic version of The Beatles' brainchild then listening to it in mono is essential.

The group's last album to be released in two distinct mono and stereo mixes was their double-LP *The Beatles*. Known universally as 'The White Album', it has the most obvious mono and stereo variations of the whole catalogue. However, as it was the first Beatles album in the USA not issued in mono, many were unaware of an alternative mix. Some of the differences heard in mono derive from how the sound effects tapes were used during mixing. The aircraft noise is different throughout 'Back In The USSR', the chirping on 'Blackbird' is heard earlier in the mono version and if you know precisely where every grunt appears in 'Piggies', you will miss some in mono. One of the many musical differences is Paul's 'sung bass' part on 'I Will', which in mono arrives after the first verse rather than starting right from the beginning. Most startling to the ear are 'Don't Pass Me By' and 'Helter Skelter'. In stereo, Ringo's song is heard in its original key and tempo but has been speeded up for the mono version and, as a result, is a semi-tone higher in pitch. That alteration may have been accidental, due to an error during either the mono or stereo mix, but happenstance cannot explain the decision to edit the mono version of 'Helter Skelter' in another way. Nobody remembers why but it is almost a minute shorter than the version on the stereo album and we never do hear Ringo announce that he has blisters on his fingers! But overall, neither mix of 'The White Album' has a clear advantage over the other or a claim to be the authentic version. Some songs sound better in mono; some benefit from being in stereo.

The release of 'The White Album' in November, 1968 marked the end of the policy of producing exclusive mono mixes. Well, almost. In 1969, 'Get Back'/'Don't Let Me Down' was the first Beatles stereo single in the USA but its British release was in mono. Those mixes can be heard on the *Mono Masters* album included in this box. The first British stereo single by the Beatles was their next hit 'The Ballad Of John And Yoko'. Although the soundtrack album for *Yellow Submarine* was released in mono, it was a 'fold down' mix - created during the cutting process by simply combining the left and right channels from the stereo master tape. The last two albums - *Abbey Road* and *Let It Be* - were only ever mixed in stereo, although 'fold-down' mono versions were released in some countries.

From the 1970s onwards, when stereo superseded mono, what was once the priority mix of a Beatles album became relegated to an out-of-print rarity. However, when the UK Beatles albums were first transferred to compact disc, George Martin decided to rectify this anomaly by returning *Please Please Me*, *With The Beatles*, *A Hard Day's Night* and *Beatles For Sale* to mono. This box includes those four albums but now remastered along with the rest of the catalogue.

Over the years, original fans replacing their vinyl copies of Beatles albums may well have been surprised by how they now sounded; in many cases, not just because they were in stereo rather than mono. This collectors' box will reunite them with some much-loved friends. For some, it will provide a first-time experience of this magnificent music in mono - the closest you can get to hearing the authentic sound of The Beatles.

Kevin Howlett - February 2009

Right: Abbey Road Studios, London, 5 March 63



Paris, France, Jan 64



Notes for *Mono Masters* album

During The Beatles' first trip to the USA in February, 1964, they met Cassius Clay (later known as Muhammad Ali), who was challenging Sonny Liston for the World Heavyweight Boxing Title. It seemed anything could happen in that momentous month. Dramatically and against the odds, Sonny Liston was beaten by Cassius Clay and, just as unlikely a few months before, America was completely knocked out by a British pop act. The Beatles' all-conquering success in 1964 encouraged an insatiable demand for their records. Previously neglected songs flooded the US market along with their current releases. Between October, 1962 and the end of 1964, eight singles were issued in the UK; yet in just twelve months, fifteen singles featuring EMI Beatles recordings entered the American charts.

At the end of 1964, The Beatles appeared on the BBC radio programme *Top Gear*. They were heard chatting to the host Brian Matthew and performing both sides of their new single - 'I Feel Fine'/'She's A Woman' - and four songs from the latest album *Beatles For Sale*.

Brian Matthew: I've heard it said that a lot of these would make good singles. Do you think there's any likelihood at all of them being released?

John: You can't release singles off an LP after the LP's been out.

Brian: A lot of people do.

Paul: Well, in America they do...

John: Well, they're different over there, aren't they?

Paul: In America they do that, but it's a bit of a drag. Yes, a bit of a drag, that!

Clearly, it was frustrating to The Beatles that they could not control their release schedule outside the UK. However, at home, the singles policy stated by John was strictly adhered to - with only one exception when 'Something'/'Come Together' was released a month after *Abbey Road* in 1969. Five of their albums include no singles at all.

When The Beatles' music was first transferred to compact disc in 1987, the opportunity was taken to standardise the catalogue globally by following the form of the British albums - except for *Magical Mystery Tour*. Through the addition of recent singles, that British double-EP had expanded to an LP in America and a CD version of the album entered the core catalogue. To round up the remaining 33 non-album Beatles tracks - ranging from classic A-sides to hits sung in German - two CDs were released in 1988 called *Past Masters Volume One* and *Volume Two*. Although originally featuring a combination of mono and stereo versions, the remastered compilation contains only the stereo mixes, if they exist. This new *Mono Masters* collection is a variation on the theme of *Past Masters* and has been designed to complement the albums in *The Beatles In Mono* box set. Its track listing is missing 'The Ballad Of John And Yoko', 'Old Brown Shoe' and 'Let It Be' because they were never mixed in mono. However, as explained later, in order for this box set to feature every Beatles mono mix, 'Only A Northern Song', 'All Together Now', 'Hey Bulldog' and 'It's All Too Much' from the *Yellow Submarine* album have been added.

The collection opens with 'Love Me Do' [Disc One Track 1] - the first Beatles Parlophone single released on 5th October, 1962. Early pressings featured the version recorded on 4th September, 1962 with Ringo playing drums. Later copies of the single used the recording made a week later with session man Andy White drumming and Ringo on tambourine. That version was also included on the album *Please Please Me* and eventually became an American number one. The original single rose no higher than number seventeen in the various British charts. Both sides of the first disc were original compositions - a remarkable statement of intent from a group making their first steps in the record business. In fact, their producer George Martin had urged them to record Mitch Murray's 'How Do You Do It?', which he felt was a sure-fire hit. They had reluctantly agreed to try it but were able to persuade George to shelve the recording in favour of their own songs. Just one example of how The Beatles' story might have been so different with a less open-minded record producer.

Abbey Road Studios, London, 4 Sept 62





Granada TV Centre, Manchester, 25 Nov 63

George Martin's faith in The Beatles and their songwriters was soon vindicated by the release of 'Please Please Me'/'Ask Me Why' on 11th January, 1963. The single topped all but one of the UK charts, including the BBC's list used for its *Pick Of The Pops* programme. For British fans, if DJ Alan Freeman announced that it was a number one, then a genuine number one it was. Both songs are on the *Please Please Me* album. The follow-up was released on 11th April, 1963 but neither side was included on their first LP or its successor. Once again, John's harmonica playing was an essential part of the Beatles' sound on 'From Me To You' [D1 Track 2] and its B-side 'Thank You Girl' [D1 Track 3] - both recorded on 5th March, 1963.

Released on 23rd August, the fourth single left no one in any doubt that, in the UK, 1963 belonged to the ubiquitous Beatles. At the time, one of the most famous things about 'She Loves You' [D1 Track 4] was how frequently they sang the word 'yeah' (29 times!). It was an uncontrived use of a colloquial word but in an England that was not quite yet 'swinging', it seemed a novelty ...daring even. Recorded on the same day - 1st July - the equally catchy B-side 'I'll Get You' [D1 Track 5] also features regular repetitions of 'yeah'. In this year, The Beatles defined the word prolific. Between the session for 'She Loves You' and the release on 29th November, 1963 of their next number one, the group recorded fourteen songs for their second album of the year *With The Beatles*. Such was their confidence that not one track was lifted from it as a single. Instead, 'I Want To Hold Your Hand' [D1 Track 6] succeeded 'She Loves You' as the number one single and remains one of the biggest sellers of all time. The session to record it was held on 17th October, 1963 and gave The Beatles their first opportunity to take advantage of four-track tape. From the same day's recording, 'This Boy' [D1 Track 7] is a perfect example of the high quality of Beatles B-sides. Their love of American girl groups such as the Shirelles and Marvelettes with their exciting call-and-responses and harmonies had always permeated The Beatles' arrangements. The intricate and tender three-part vocal blend of John, Paul and George on 'This Boy' showed another side of their impressive harmony singing.

In this era, the international music market was much less homogeneous. Hits sung in English were less likely to break into the parochial markets of non-English speaking countries. For this reason, The Beatles were asked to record German language versions of their two biggest hits - translated as 'Komm, Gib Mir Deine Hand' [D1 Track 8] and 'Sie Liebt Dich' [D1 Track 9]. The German version of 'I Want To Hold Your Hand' consisted of the original instrumental track taken from the four-track tape with new overdubbed vocals and handclaps. The English vocal could not be separated from the recording of 'She Loves You' so their German version is a completely new performance. During this unusual session held on 29th January, 1964 at EMI's Pathé Marconi Studios in Paris, they also recorded their next number one single 'Can't Buy Me Love'. It became a worldwide hit - proof that foreign language versions were now irrelevant to The Beatles - and was also featured on their next album *A Hard Day's Night*. The title track was issued as a single on the same day as the LP in July, 1964.

However, The Beatles did record four songs in the first half of 1964 that would not surface on a UK album. The EP (Extended Play) format had proved very popular with Beatles fans, who may not have been able to afford a long player. With usually two songs on each side of a seven-inch disc running at 45rpm, an EP was a more expensive alternative to a single but much cheaper to buy than a deluxe album. It also boasted a glossy picture sleeve rather than a standard paper cover. Four Beatles EPs had been released by February, 1964, which all contained previously issued songs. When a fifth EP arrived on 19th June, 1964, it proved to be an essential purchase because none of the tracks was released on any other British record during the sixties.

Side one of the EP *Long Tall Sally* featured two songs recorded on 1st March, 1964. Little Richard's 1956 hit '**Long Tall Sally**' [D1 Track 10] was captured in just one take and the session had then progressed to the Lennon/McCartney composition '**I Call Your Name**' [D1 Track 11]. The song was originally given to Billy J. Kramer with the Dakotas, who placed it on the B-side of another gift from their label mates, the 1963



Westminster Photographic Shop, London, April 63



number one 'Bad To Me'. The other side of the EP featured two rock 'n' roll favourites from The Beatles' early repertoire. The Larry Williams composition 'Slow Down' [D1 Track 12] was found on the other side of his minor American hit 'Dizzy, Miss Lizzy' from 1958. The Beatles had learnt 'Matchbox' [D1 Track 13] from a 1957 record by Carl Perkins, who has proudly recalled watching the group revive his song in Studio Two on 1st June, 1964.

During the sessions for their second album of that year, *Beatles For Sale*, the group worked on two songs that were eventually saved for a single released on 27th November. Beatles singles always had ear-catching openings; for example, their previous hit 'A Hard Day's Night' immediately struck the listener with the chime of its unusual first chord. In that vein, 'I Feel Fine' [D1 Track 14] began with distinctive feedback and distortion before the riff kicked in - a pioneering transformation of a technical problem into something mysterious and futuristic. The song was recorded on 18th October, ten days after the B-side 'She's A Woman' [D1 Track 15] was completed during the afternoon of 8th October. The single topped both the UK and US charts at Christmas bringing their tally of American number ones during 1964 to six.

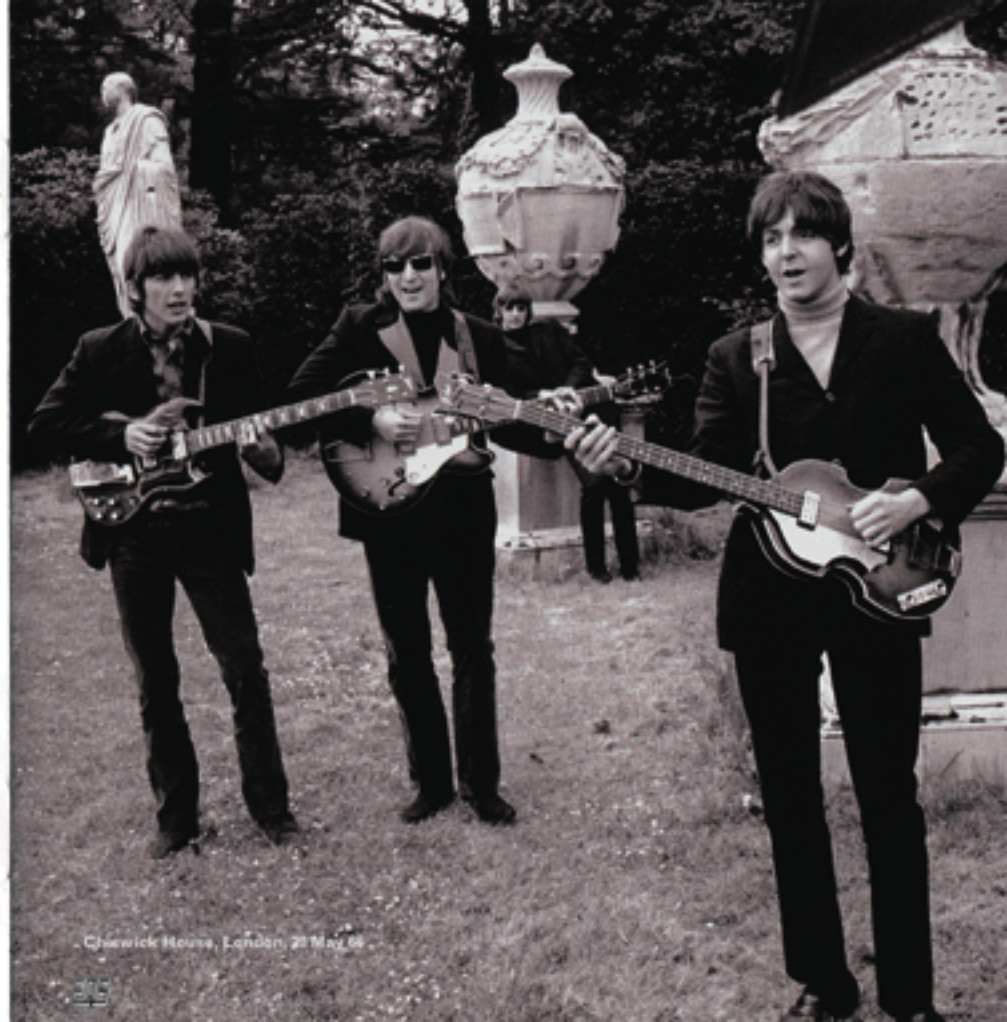
With one exception, the songs completed in The Beatles' sessions from the first half of 1965 were released on their fifth album *Help!* and as two B-sides. The track that slipped through the net in the UK was 'Bad Boy' [D1 Track 16]. This Larry Williams cover version was recorded on 10th May, 1965 and appeared on the US album *Beatles VI* just a few weeks later. However, British fans were unable to buy 'Bad Boy' until it was interspersed with hits on *A Collection Of Beatles Oldies* released in December, 1966.

Released on 9th April, 1965, 'Ticket To Ride' was the first new single of the year and was then followed by the title song of their second movie *Help!*. Issued on 23rd July, that record preceded the soundtrack album by two weeks. Both singles were world-

wide number ones and had B-sides that could not have been more different. Flip over 'Ticket To Ride' and there was the sensitive ballad 'Yes It Is' [D1 Track 17] - similar to 'This Boy' because of its 12/8 time signature and three-part harmony vocal but also distinguished by an alluring new guitar sound created by a foot-controlled volume pedal. George also used the effect on 'I Need You' recorded on the same day as 'Yes It Is', 16th February. Turn over the 'Help!' single and 'I'm Down' [D1 Track 18] explodes with Paul's Little Richard-style high-pitched vocal. After it was recorded during the afternoon of 14th June, 1965, Paul calmed things down in the evening session when he gently sang one of the most famous and well-loved songs of the twentieth century, 'Yesterday'. Now that's versatility!

'Yesterday' was an American number one during October but not released as a single in the UK until 1976. The final Beatles single of 1965 was their first double A-side - 'Day Tripper'/'We Can Work It Out'. Its release date of 3rd December, 1965 was shared with their second LP of the year *Rubber Soul*. 'Day Tripper' [Disc Two Track 1] was recorded on 16th October during sessions for that album and is a tough sounding rocker built around a recurring riff. Four days later the group began work on 'We Can Work It Out' [D2 Track 2]. The song is an uplifting plea for reconciliation and its arrangement includes the unusual touch of John playing a harmonium. The single earned The Beatles their third Christmas number one in the UK. The songs were listed separately on the American chart, which was influenced by the amount of radio plays received, and 'We Can Work It Out' proved to be the more popular side by reaching the top in January, 1966.

There was an unprecedented break of six months before the next British release. Both sides of the new single were recorded in April, 1966 during the making of the album *Revolver* and, when released on 10th June, they gave a tantalising taste of how the group was progressing. 'Paperback Writer' [D2 Track 3] startled listeners with its opening vocal harmonies followed by an energetic riff and the loudest bass on a



Abbey Road Studios,
London, Feb 68



Beatles record to that date. The song's literate lyric written in the form of a job application was equally arresting. The B-side '**Rain**' [D2 Track 4] was soaked in sounds that came to be described as 'psychedelic' - most notably, a snatch of John's vocal heard backwards. Ringo's drum part on 'Rain' is an outstanding demonstration of how perfectly his style meshed with the group's music.

Revolver was released on 5th August, 1966 and, on the same day, two tracks from it - 'Yellow Submarine' and 'Eleanor Rigby' - were released as a double A-sided single. It became their twelfth consecutive UK number one since the sequence began with 'Please Please Me'. The string of chart toppers was broken by their next single, which was released on 17th February, 1967 following another relatively long gap for this prolific era. The artistic achievement of the double A-side 'Strawberry Fields Forever'/'Penny Lane' is undeniable but it was stuck at number two behind the UK's biggest selling single of the year - 'Release Me' by Engelbert Humperdinck. The Beatles soon returned to the top of the chart in July with 'All You Need Is Love' and again in December with their final single of the year 'Hello, Goodbye'. In 1967, The Beatles' schedules ran parallel in the UK and America for singles but their album releases continued to differ. Five of the songs featured on their 1967 singles were used to create an album version of the British double-EP *Magical Mystery Tour*. 'I Am The Walrus' appeared on the EP package and the B-side of 'Hello, Goodbye'.

The Beatles released just two singles in 1968. The first of the year was '**Lady Madonna**' [D2 Track 5]. Propelled by Paul's boogie woogie piano playing and featuring a lead vocal reminiscent of rock 'n' roll pioneer Fats Domino, it was recorded on 3rd and 6th February, 1968. It was released on 15th March when The Beatles were scheduled to be studying transcendental meditation with Maharishi Mahesh Yogi in Rishikesh, India. Appropriately enough, the instrumental backing for the B-side was recorded at EMI's recording studio in Bombay on 12th January, 1968 and featured local musicians assembled by George Harrison to play soundtrack music for the film

Wonderwall. Written at the request of Cambridge Sanskrit scholar Juan Mascaró, George's song **'The Inner Light'** [D2 Track 6] was infused with his deep interest in Indian religion and culture.

The Beatles returned to recording on 30th May, 1968 and sessions continued with hardly a break until the middle of October. The expectant wait to hear a new collection of Beatles songs stretched until the double album *The Beatles* was released on 22nd November. During that long interval, two songs were released on 30th August, 1968 on the first Beatles single to be pressed with the Apple label. **'Hey Jude'** [D2 Track 7] was recorded from 31st July to 2nd August at Trident - an independent recording studio that was attractive to the group because it had an eight-track tape machine when they were still restricted to four-track at EMI. The extra tracks were certainly an advantage because 36 orchestral instruments and a vocal chorus were added to the repeating 'Na-na-na-na-na-na-na' refrain. The single's B-side was the thought-provoking rocker **'Revolution'** [D2 Track 8]. Although this was the first version to be released, the song had originally been recorded with a more laid-back arrangement on the first day of the 'White Album' sessions. Entitled 'Revolution 1', this slower rendition opened side four of *The Beatles*. They began recording the single version on 10th July with a completely different approach. John's urgent lead vocal is driven by a backing track featuring fine electric piano playing from session man Nicky Hopkins and two distorted electric guitars. Their fuzzy sound is more pronounced in the mono mix; even prompting on first play of the single, many fans to check for fluff on the needle of their record players! 'Hey Jude' topped the charts in the UK and around the world. In the USA, it became The Beatles' biggest selling single and stayed at number one for their longest run of nine weeks.

The group then released two albums in quick succession. The double-LP *The Beatles* yielded no singles. Released two months later in January, 1969, the soundtrack album *Yellow Submarine* included just four previously unreleased Beatles songs. One of

Twickenham Film Studios,
Middlesex, 4 Sept 68





Twickenham Film Studios, Middlesex, 4 Sept 68

them - **'Only A Northern Song'** [D2 Track 9] - had undergone such a complex recording process that only a mono mix had been completed in April, 1967. An artificially enhanced - or fake - stereo version had to be created from this for the stereo album. The mono LP was produced during the cutting process by a 'fold down' mix - simply combining the left and right channels from the stereo master tape. The previously unreleased mono mix of **'Only A Northern Song'** is now available for the first time on the remastered *Yellow Submarine* and on this compilation.

Although released in 'fold down' mono, each of the other previously unreleased songs on the soundtrack album had actually been given a unique mono mix. When there was a plan to make the four songs available on a seven-inch EP running at LP speed, a mono master tape for the proposed record was compiled in March, 1969. Interestingly, this tape did not feature the 'fold down' versions on the mono LP but the proper mono mixes. Here they are, at last: **'All Together Now'** [D2 Track 10] mixed in May, 1967, **'Hey Bulldog'** [D2 Track 11] mixed in February, 1968 and **'It's All Too Much'** [D2 Track 12] mixed in October, 1968 - seventeen months after it was first recorded.

The idea of an EP was abandoned and, soon after, The Beatles' next seven-inch record was released on 11th April, 1969 and featured another guest keyboard player. The group had first met Billy Preston in 1962 when he was in Hamburg with Little Richard's band. In January, 1969, he came to London for a concert with Ray Charles and was invited to play with the group in the basement studio of the Apple building at 3, Savile Row. On 28th January, they recorded both sides of the disc credited to 'The Beatles with Billy Preston'. This is the only occasion when The Beatles chose to have another musician's name alongside theirs on the label of a single. **'Get Back'** [D2 Track 13] was a rocker inspired by their 'back to our roots' attitude of that time. The same take of 'Get Back' was released on the *Let It Be* album over a year later, although the LP did not include the vamping fade-out heard on the single after the false

ending. John's tender ballad on the B-side - 'Don't Let Me Down' [D2 Track 14] - was not featured on *Let It Be*.

'Get Back' was the first American stereo single by The Beatles but in the UK it was the last to be mixed into mono. After six weeks at the top with 'Get Back', The Beatles rapidly returned to that position seven days later with their first British single released in stereo, 'The Ballad Of John And Yoko'. The A-side related the news of the couple's recent wedding, honeymoon and Amsterdam 'Bed-In' for peace. It may have been the up-to-date lyric which required the song to be recorded as soon as possible - even if that meant only John and Paul were able to attend the session. Completed on 14th April, 1969, all the instruments heard on the song are played by the two of them. For a second time, a George Harrison composition appeared on the B-side of a Beatles single. He had written 'Old Brown Shoe' during the Apple Studio sessions in January, 1969 but it was eventually recorded by the group at Abbey Road on 16th and 18th April.

Taken from the album *Abbey Road*, their third single of the year was the first with an A-side composed by George. Coupled with John's 'Come Together', 'Something' reached number one in America in November, 1969. When released in the UK on 31st October, it broke The Beatles' previously inviolable rule of no British singles to be taken from an already available album. As it rose no higher than number four, its chart success may have been affected by this duplication. However, there was an opportunity to buy a fresh Beatles recording on 12th December, 1969. The Beatles donated 'Across The Universe' [D2 Track 15] to a compilation album to raise funds for the World Wildlife Fund called *No One's Gonna Change Our World*. The song had been recorded in February, 1968 during a week of sessions that also produced 'Lady Madonna'. Although only released in stereo at the time, the song had been mixed in mono on the day recording was completed. This mix had sound effects added to the beginning and end of the song in January, 1969 and was intended to accompany



Tittenhurst Park, Ascot, 22 Aug 69

the four *Yellow Submarine* songs on the projected EP mentioned earlier. This previously unreleased mix of 'Across The Universe' is exclusive to *Mono Masters*.

When mixed, 'Across The Universe' was speeded up by a semi-tone. The same take was eventually used for the *Let It Be* album but slowed down with orchestral and vocal overdubs added by producer Phil Spector. Another version of the song, with neither the Spector embellishments nor sound effects, can be heard on the 2003 album *Let It Be ...Naked*. This also runs at a different speed - the same as that of the four-track master tape.

The final Beatles single while the group was still officially an entity was released on 6th March, 1970. Recorded as long ago as 31st January, 1969, 'Let It Be' was now selected for release to promote a forthcoming documentary film and album with that title. The B-side - 'You Know My Name (Look Up The Number)' [D2 Track 16] - was an even older recording. The Beatles began work on this lampoon of cabaret crooners on 17th May, 1967 and the following month Rolling Stone Brian Jones played alto saxophone on the song. Recording was completed by John and Paul on 30th April, 1969 and the final edited mono mix was produced on 26th November, 1969. At this point, it was intended to be on one side of a single by John's side-project the Plastic Ono Band. That plan was vetoed and it eventually found its way into the shops on the back of 'Let It Be'. Although the A-side was in stereo, there was no attempt to make a stereo mix of 'You Know My Name (Look Up The Number)' for the B-side.

For the second time in the UK, a Beatles single was presented in a picture sleeve. Previously, a cover featuring photographs of the group as infants was given a limited edition for the childhood-themed combination of 'Strawberry Fields Forever' and 'Penny Lane'. Just like that record, 'Let It Be' failed to make number one in the UK. It was held at number two by one of 1970's best-sellers - 'Wand'rin' Star' by Lee

Marvin. However, in the States 'Let It Be' stepped up to the top after waiting behind 'Bridge Over Troubled Water' by Simon & Garfunkel. A week before the release of the *Let It Be* album in America, 'The Long And Winding Road' was issued as a US single and became their final number one seven weeks after 'Let It Be' ended its run at the top.

One of the remarkable things about this *Mono Masters* collection is, because they were not included on their British albums, many of The Beatles' best-known and most acclaimed songs are present. We are also reminded of the vast amount of work that was created in a little over seven years. This was an era when even a pause of six months between single releases could be viewed as career-threatening. The way that The Beatles kept up the pace while consistently delivering innovative and memorable music is an extraordinary accomplishment. Indeed, viewed from the perspective of the 21st century, it is nothing short of miraculous.

Kevin Howlett - February 2009

All recordings produced by George Martin

Please see individual album credits for details of the original engineers and the remastering team

All Liner Notes: Kevin Howlett.

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**Album & Box Set Design: Drew Lorimer
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Photo editing and research: Aaron Bremner and Dorcas Lynn**



Madingley Club, Twickenham, Middlesex, 5 April 69

Disc One: PLEASE PLEASE ME



- 1 I SAW HER STANDING THERE
- 2 MISERY
- 3 ANNA (GO TO HIM)
- 4 CHAINS
- 5 BOYS
- 6 ASK ME WHY
- 7 PLEASE PLEASE ME
- 8 LOVE ME DO
- 9 P.S. I LOVE YOU
- 10 BABY IT'S YOU
- 11 DO YOU WANT TO KNOW A SECRET
- 12 A TASTE OF HONEY
- 13 THERE'S A PLACE
- 14 TWIST AND SHOUT



All files composed by Paul McCartney, John Lennon and published by Sony/ATV Music publishing LLC except tracks 6, 7 Universal/Dick James Music Ltd., 8, 9 MPL Communications Ltd., Track 3 composed by Arthur Alexander Jr. and published by Shepilo Bernstein & Co. Ltd., Track 4 composed by Gerry Goffin, Carole King and published by EMI Music Publishing Ltd., Track 5 composed by Luther Dixon, Wes Farrell and published by Ardmore & Beechwood Music Ltd., Track 10 composed by Mack David, Barney Williams, Burt Bacharach and published by Windswept Music (London), EMI United Partnership Ltd, Universal Music Publishing Ltd. Track 12 composed by Bobby Scott, Richard Marlow and published by Ambassador Music Ltd., Songfest Music Corp. Track 14 composed by Ben Russell, Phil Medley and published by Sony ATV Music (UK) Ltd.

Original recordings produced by George Martin

Engineered by Norman Smith

This remastered album has been created from the original mono analogue master tapes

Remastered by Paul Hicks, Steve Rooke, Guy Messey

Project Co-ordinator: Allan Rouse

Thanks to Simon Gilson

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Disc Two: WITH THE BEATLES



- 1 IT WON'T BE LONG
- 2 ALL I'VE GOT TO DO
- 3 ALL MY LOVING
- 4 DON'T BOTHER ME
- 5 LITTLE CHILD
- 6 TILL THERE WAS YOU
- 7 PLEASE MR. POSTMAN
- 8 ROLL OVER BEETHOVEN
- 9 HOLD ME TIGHT
- 10 YOU REALLY GOT A HOLD ON ME
- 11 I WANNA BE YOUR MAN
- 12 DEVIL IN HER HEART
- 13 NOT A SECOND TIME
- 14 MONEY (THAT'S WHAT I WANT)



All files composed by John Lennon, Paul McCartney and published by Sony/ATV Music publishing LLC except Track 4 composed by George Harrison and published by Universal/Dick James Music Ltd., Track 6 composed by Meredith Wilson and published by MPL Communications Ltd., Track 7 composed by Georgina Dolbins, William Gorrett, Brian Holland, Robert Bateman, Freddie Gorman and published by Jobete Music (UK) Ltd., Track 8 composed by Chuck Berry and published by Jewel Music Publishing Co. Ltd., Track 10 composed by William Smekey Robinson and published by Jobete Music (UK) Ltd. Track 12 composed by Richard Dropkin and published by Universal/MCA Music Ltd. and Track 14 composed by Berry Gordy Jr., Janie Bradford and published by Jobete Music (UK) Ltd.

Original recordings produced by George Martin

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Thanks to Simon Gilson

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Disc Three: A HARD DAY'S NIGHT



- 1 A HARD DAY'S NIGHT
- 2 I SHOULD HAVE KNOWN BETTER
- 3 IF I FELL
- 4 I'M HAPPY JUST TO DANCE WITH YOU
- 5 AND I LOVE HER
- 6 TELL ME WHY
- 7 CAN'T BUY ME LOVE
- 8 ANYTIME AT ALL
- 9 I'LL CRY INSTEAD
- 10 THINGS WE SAID TODAY
- 11 WHEN I GET HOME
- 12 YOU CAN'T DO THAT
- 13 I'LL BE BACK



All songs composed by John Lennon, Paul McCartney and published by Sony/ATV Music Publishing LLC

Original recordings produced by George Martin

Engineered by Norman Smith

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Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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Disc Four: BEATLES FOR SALE



- 1 NO REPLY
- 2 I'M A LOSER
- 3 BABY'S IN BLACK
- 4 ROCK AND ROLL MUSIC
- 5 I'LL FOLLOW THE SUN
- 6 MR. MOONLIGHT
- 7 KANSAS CITY/HEY-HEY-HEY-HEY!
- 8 EIGHT DAYS A WEEK
- 9 WORDS OF LOVE
- 10 HONEY DON'T
- 11 EVERY LITTLE THING
- 12 I DON'T WANT TO SPOIL THE PARTY
- 13 WHAT YOU'RE DOING
- 14 EVERYBODY'S TRYING TO BE MY BABY



All songs composed by John Lennon, Paul McCartney and published by Sony/ATV Music Publishing LLC except Track 4 composed by Chuck Berry and published by Jewel Music Publishing Co. Ltd., Track 6 composed by R L Johnson and published by BMG Music Publishing Ltd., Track 7 composed by Jerry Leiber, Mike Stoller and published by Peter Maurice Music Publishing Co. Ltd, EMI Music Ltd./Richard Penniman and published by Sony/ATV Music Publishing Ltd., Track 9 composed by Buddy Holly and published by Peermusic (UK) Ltd., Tracks 10, 14 composed by Carl Perkins and published by Knox Music Ltd

Original recordings produced by George Martin

Engineered by Norman Smith

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Remastered by Paul Hicks, Sean Magee, Guy Massey
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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Disc Five: HELP!



All songs composed by John Lennon, Paul McCartney except tracks 4, 10, 18, 24, composed by George Harrison and tracks 14, 28 composed by Larry Williams. Tracks 8, 22 composed by Russell/Morrison. All titles published by Sony/ATV Music Publishing LLC except tracks 8, 22 published by Lark Music Ltd.

Original recordings produced by George Martin

Engineered by Norman Smith

This remastered album has been created from the original mono and stereo analogue master tapes

Remastered by Paul Hicks, Sean Magee, Guy Massey, Steve Rooke
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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MONO MIX

- 1 HELP!
- 2 THE NIGHT BEFORE
- 3 YOU'VE GOT TO HIDE YOUR LOVE AWAY
- 4 I NEED YOU
- 5 ANOTHER GIRL
- 6 YOU'RE GOING TO LOSE THAT GIRL
- 7 TICKET TO RIDE
- 8 ACT NATURALLY
- 9 IT'S ONLY LOVE
- 10 YOU LIKE ME TOO MUCH
- 11 TELL ME WHAT YOU SEE
- 12 I'VE JUST SEEN A FACE
- 13 YESTERDAY
- 14 DIZZY MISS LIZZY

ORIGINAL 1965 STEREO MIX

- 15 HELP!
- 16 THE NIGHT BEFORE
- 17 YOU'VE GOT TO HIDE YOUR LOVE AWAY
- 18 I NEED YOU
- 19 ANOTHER GIRL
- 20 YOU'RE GOING TO LOSE THAT GIRL
- 21 TICKET TO RIDE
- 22 ACT NATURALLY
- 23 IT'S ONLY LOVE
- 24 YOU LIKE ME TOO MUCH
- 25 TELL ME WHAT YOU SEE
- 26 I'VE JUST SEEN A FACE
- 27 YESTERDAY
- 28 DIZZY MISS LIZZY

Disc Six: RUBBER SOUL



All songs composed by John Lennon, Paul McCartney except tracks 5, 13, 19, 27 composed by George Harrison and tracks 8, 22 composed by John Lennon, Paul McCartney, Richard Starkey. All titles published by Sony/ATV Music Publishing LLC.

Original recordings produced by George Martin

Engineered by Norman Smith

This remastered album has been created from the original mono and stereo analogue master tapes

Remastered by Paul Hicks, Sean Magee, Guy Massey, Steve Rooke
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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MONO MIX

- 1 DRIVE MY CAR
- 2 NORWEGIAN WOOD (THIS BIRD HAS FLOWN)
- 3 YOU WON'T SEE ME
- 4 NOWHERE MAN
- 5 THINK FOR YOURSELF
- 6 THE WORD
- 7 MICHELLE
- 8 WHAT GOES ON
- 9 GIRL
- 10 I'M LOOKING THROUGH YOU
- 11 IN MY LIFE
- 12 WAIT
- 13 IF I NEEDED SOMEONE
- 14 RUN FOR YOUR LIFE

ORIGINAL 1965 STEREO MIX

- 15 DRIVE MY CAR
- 16 NORWEGIAN WOOD (THIS BIRD HAS FLOWN)
- 17 YOU WON'T SEE ME
- 18 NOWHERE MAN
- 19 THINK FOR YOURSELF
- 20 THE WORD
- 21 MICHELLE
- 22 WHAT GOES ON
- 23 GIRL
- 24 I'M LOOKING THROUGH YOU
- 25 IN MY LIFE
- 26 WAIT
- 27 IF I NEEDED SOMEONE
- 28 RUN FOR YOUR LIFE

Disc Seven: **REVOLVER**



- 1 TAXMAN
- 2 ELEANOR RIGBY
- 3 I'M ONLY SLEEPING
- 4 LOVE YOU TO
- 5 HERE, THERE AND EVERYWHERE
- 6 YELLOW SUBMARINE
- 7 SHE SAID SHE SAID
- 8 GOOD DAY SUNSHINE
- 9 AND YOUR BIRD CAN SING
- 10 FOR NO ONE
- 11 DOCTOR ROBERT
- 12 I WANT TO TELL YOU
- 13 GOT TO GET YOU INTO MY LIFE
- 14 TOMORROW NEVER KNOWS



All songs composed by John Lennon, Paul McCartney except tracks 1, 4, 12 composed by George Harrison.
All titles published by Sony/ATV Music Publishing LLC.

Original recordings produced by George Martin

Engineered by Geoff Emerick

This remastered album has been created from the original mono analogue master tapes

Remastered by Paul Hicks, Sean Magee, Guy Massey
Project Co-ordinator: Allan Rouse
Thanks to Simon Gilson

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Disc Eight: **SGT. PEPPER'S LONELY HEARTS CLUB BAND**



- 1 SGT. PEPPER'S LONELY HEARTS CLUB BAND
- 2 WITH A LITTLE HELP FROM MY FRIENDS
- 3 LUCY IN THE SKY WITH DIAMONDS
- 4 GETTING BETTER
- 5 FIXING A HOLE
- 6 SHE'S LEAVING HOME
- 7 BEING FOR THE BENEFIT OF MR. KITE!
- 8 WITHIN YOU WITHOUT YOU
- 9 WHEN I'M SIXTY-FOUR
- 10 LOVELY RITA
- 11 GOOD MORNING GOOD MORNING
- 12 SGT. PEPPER'S LONELY HEARTS CLUB (Reprise)
- 13 A DAY IN THE LIFE



All songs composed by John Lennon, Paul McCartney except track 8 composed by George Harrison.
All titles published by Sony/ATV Music Publishing LLC.

Original recordings produced by George Martin

Engineered by Geoff Emerick

This remastered album has been created from the original mono analogue master tapes

Remastered by Paul Hicks, Sean Magee, Guy Massey
Project Co-ordinator: Allan Rouse
Thanks to Simon Gilson, Stefan Olander

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Disc Nine: **MAGICAL MYSTERY TOUR**



- 1 MAGICAL MYSTERY TOUR
- 2 THE FOOL ON THE HILL
- 3 FLYING
- 4 BLUE JAY WAY
- 5 YOUR MOTHER SHOULD KNOW
- 6 I AM THE WALRUS
- 7 HELLO, GOODBYE
- 8 STRAWBERRY FIELDS FOREVER
- 9 PENNY LANE
- 10 BABY, YOU'RE A RICH MAN
- 11 ALL YOU NEED IS LOVE



All songs composed by John Lennon, Paul McCartney except track 3 composed by John Lennon, Paul McCartney, George Harrison, Ringo Starr, track 4 composed by George Harrison. All titles published by Sony/ATV Music Publishing LLC.

Original recordings produced by George Martin

Principal Engineers: Geoff Emerick, Ken Scott

This remastered album has been created from the original mono analogue master tapes

Remastered by Paul Hicks, Sean Magee, Guy Massey
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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Discs Ten & Eleven: **THE BEATLES**



All songs composed by John Lennon, Paul McCartney and published by Sony/ATV Music Publishing LLC except Disc One: tracks 7, 12, Disc Two tracks 7, 10 composed by George Harrison and published by Harrisongs Ltd. Disc One track 14 composed by Richard Starkey and published by Universal Music Publishing, MGB Ltd.

Original recordings produced by George Martin

Principal Engineers: Ken Scott, Geoff Emerick
This remastered album has been created from the original mono analogue master tapes
Remastered by Paul Hicks, Sean Magee, Guy Massey, Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson

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Disc Ten: **THE BEATLES (DISC ONE)**

- 1 BACK IN THE U.S.S.R.
- 2 DEAR PRUDENCE
- 3 GLASS ONION
- 4 OB-LA-DI, OB-LA-DA
- 5 WILD HONEY PIE
- 6 THE CONTINUING STORY OF BUNGALOW BILL
- 7 WHILE MY GUITAR GENTLY WEEPS
- 8 HAPPINESS IS A WARM GUN
- 9 MARTHA MY DEAR
- 10 I'M SO TIRED
- 11 BLACKBIRD
- 12 PIGGIES
- 13 ROCKY RACCOON
- 14 DON'T PASS ME BY
- 15 WHY DON'T WE DO IT IN THE ROAD?
- 16 I WILL
- 17 JULIA

Disc Eleven: **THE BEATLES (DISC TWO)**

- 1 BIRTHDAY
- 2 YER BLUES
- 3 MOTHER NATURE'S SON
- 4 EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT ME AND MY MONKEY
- 5 SEXY SADIE
- 6 HELTER SKELTER
- 7 LONG, LONG, LONG
- 8 REVOLUTION 1
- 9 HONEY PIE
- 10 SAVOY TRUFFLE
- 11 CRY BABY CRY
- 12 REVOLUTION 9
- 13 GOOD NIGHT

Disc Twelve: **MONO MASTERS** (DISC ONE)

- 1 LOVE ME DO
[ORIGINAL SINGLE VERSION]
- 2 FROM ME TO YOU
- 3 THANK YOU GIRL
- 4 SHE LOVES YOU
- 5 I'LL GET YOU
- 6 I WANT TO HOLD YOUR HAND
- 7 THIS BOY
- 8 KOMM, GIB MIR DEINE HAND
- 9 SIE LIEBT DICH
- 10 LONG TALL SALLY
- 11 I CALL YOUR NAME
- 12 SLOW DOWN
- 13 MATCHBOX
- 14 I FEEL FINE
- 15 SHE'S A WOMAN
- 16 BAD BOY
- 17 YES IT IS
- 18 I'M DOWN

Disc One

Principal Engineer: Norman Smith
Remastered by Paul Hicks, Sean Magee, Guy Mossey, Steve Rooker
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson, Pete Nash and Stefan Olander

This album has been created from the original mono analogue master tapes with the exception of 'Love Me Do', which was remastered from a mono disc.



Disc Thirteen: **MONO MASTERS** (DISC TWO)

- 1 DAY TRIPPER
- 2 WE CAN WORK IT OUT
- 3 PAPERBACK WRITER
- 4 RAIN
- 5 LADY MADONNA
- 6 THE INNER LIGHT
- 7 HEY JUDE
- 8 REVOLUTION
- 9 ONLY A NORTHERN SONG
- 10 ALL TOGETHER NOW
- 11 HEY BULLDOG
- 12 IT'S ALL TOO MUCH
- 13 GET BACK (with Billy Preston)
- 14 DON'T LET ME DOWN
(with Billy Preston)
- 15 ACROSS THE UNIVERSE
- 16 YOU KNOW MY NAME
(LOOK UP THE NUMBER)

Disc Two

Principal Engineers: Norman Smith, Geoff Emerick, Ken Scott, Glyn Johns, Barry Sheffield, Jeff Jarrett & Martin Bangs
Remastered by Paul Hicks, Sean Magee, Guy Mossey
Project Co-ordinator: Allan Rouse
Thanks to Simon Gibson, Pete Nash and Stefan Olander

This remastered album has been created from the original mono analogue master tapes.



All songs composed by John Lennon, Paul McCartney and published by Sony/ATV Music Publishing LLC except:

Disc One: Track 1 published by MPL Communications Ltd., Track 10 composed by Enoki Johnson, Richard Penniman, Robert Blackwell and published by Peermusic (UK) Ltd. Tracks 12, 16 composed by Larry Williams and published by Sony/ATV Music Publishing (UK) Ltd., Track 13 composed by Carl Perkins and published by Carlin Music Corp.

Disc Two: Tracks 6, 9, 12 composed by George Harrison and published by Sony/ATV Music Publishing LLC.

Original recordings produced by George Martin.

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