

Table 1. "Strawberry Fields Forever" Recording History

Santa Isabel, Almería, Spain

Oct '66 Various takes, four complete AABA versions [key = ~A]

"Kenwood," Weybridge, London, United Kingdom

15-23 Nov '66 Verse-Chorus fragments and overdubs [all "Kenwood" versions in key ~C]
Incomplete alternative guitar accompaniment versions and overdubs
Version A: Strummed complete version A and overdub
Version B: Strummed near complete version B
Various Mellotron & vocal overdubs on version A

Abbey Road Studios, London

24 Nov '66 Take 1a. Rhythm track; Mellotron and double-tracked lead vocal; guitar (Harrison); drums, maracas [key = C]
Take 1b. Rhythm track with vocal overdubs; Mellotron and double-tracked lead vocal and backing vocals; guitar (Harrison); drums, maracas, additional vocals [key = C]
28 Nov '66 Take 2. Work on backing track; Mellotron, drums, guitars, maracas, bass [~A]
Take 4. Vocal overdubs (Take 3 false start) [key = ~A]
29 Nov '66 Take 6. Work on backing track (Take 5 false start)
Take 7. RM3¹ (remix of take 6) with overdubbed vocal (ADT), piano, and guitar [key = A]
8 Dec '66 Takes 9-24. New backing tracks; cymbals, Paul and George on timpani and bongos, Mal Evans on tambourine; overdub guitars [key = C]
9 Dec '66 Take 25. Takes 15 and 24 edited together; Add cymbals, surmandal, and guitar solo
15 Dec '66 Take 26. Record Martin's trumpet and cello overlay [key = C] <53cps?>
21 Dec '66 Take 26 RM. Additional vocals and piano [key = C]
22 Dec '66 RM12. Edit beginning of take 7 (RM10) to end of take 26 (RM11) [key = Bb]
29-30 Dec '66 RS5. Edit RS1 (Take 7) and RS2/4 (Take 26) stereo mixes (RS3 less successful)

EMI

13 Feb. '67 US release "Strawberry Fields Forever" [b/w "Penny Lane"] Parlophone
17 Feb. '67 UK release "Strawberry Fields Forever" [b/w "Penny Lane"] Capitol
26 Oct '71 Remix of RS5 for subsequent releases

¹ RM stands for "Remix Mono." Thus, "RM3" represents the third mono remix of Take 7. The industry preferred mono recordings as their standard in the mid sixties as few owned stereo turntables and fewer still stereo radios. Nevertheless, EMI also created stereo mixes for the burgeoning audiophile market. Thus, they would label stereo remixes with the letters "RS."

