

University of Kentucky

UKnowledge

Library Faculty and Staff Publications

University of Kentucky Libraries

1-1991

[Review of] Every Little Thing: The Definitive Guide to Beatles Recording Variations, Rare Mixes & Other Musical Oddities, 1958-1986

Robert A. Aken

University of Kentucky, robaken@uky.edu

Follow this and additional works at: https://uknowledge.uky.edu/libraries_facpub



Part of the [Collection Development and Management Commons](#), and the [Music Commons](#)

[Click here to let us know how access to this document benefits you.](#)

Repository Citation

Aken, Robert A., "[Review of] Every Little Thing: The Definitive Guide to Beatles Recording Variations, Rare Mixes & Other Musical Oddities, 1958-1986" (1991). *Library Faculty and Staff Publications*. 156. https://uknowledge.uky.edu/libraries_facpub/156

This Review is brought to you for free and open access by the University of Kentucky Libraries at UKnowledge. It has been accepted for inclusion in Library Faculty and Staff Publications by an authorized administrator of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.

[Review of] Every Little Thing: The Definitive Guide to Beatles Recording Variations, Rare Mixes & Other Musical Oddities, 1958-1986

Digital Object Identifier (DOI)

<http://dx.doi.org/10.5860/CHOICE.28-2507>

Notes/Citation Information

Published in *CHOICE*, v. 28, no. 5, 28-2507.

Reprinted with permission from *CHOICE* <http://www.cro3.org>, copyright by the American Library Association.

McCoy, William. **Every little thing: the definitive guide to Beatles recording variations, rare mixes & other musical oddities, 1958-1986**, by William McCoy and Mitchell McGeary. Popular Culture, 1990. 368p indexes ISBN 1560750049, \$34.50

McCoy and McGeary (lifelong collectors) have compiled a comprehensive collection of variant recordings of the Beatles, both as a group and as individuals. A great number of these recordings exist, in part because of the quick demand for the Beatles' work when they rocketed to stardom, and also because of the continued international demand for their recordings. Listings include alternate recordings from sessions (including bootlegs); demos; unreleased recordings; EMI's foreign distributions (which vary considerably from country to country); variations in mono, stereo, and quad; film material and prerecorded tapes; half-speed masters; and CDs. The chronological arrangement is enhanced by introductory background commentary to each significant period. The more than 200 entries include session information (perhaps the most valuable element in the work, this information includes accompanying artists who are not listed on the recordings), listings of original releases, track differences, and reissues. Illustrations of labels and jackets are included. The work concludes with a bibliography of books and articles about the group, the individuals, and general recording industry information, as well as a glossary of recording industry jargon. Indexes are comprehensive, covering record titles, song titles, people, places, things, labels, and record numbers. Although a great number of the variations are insignificant except for identifying a particular recording, there is enough substantial material here to make this work valuable to any popular music collection.

--R. A. Aken, *University of Kentucky*

Copyright 1991 American Library Association