

**A close comparison of Queen Live at the Rainbow '74
(2014) and previously available versions.**



Thomas Christie

Intro

In this study, I'm comparing the unofficially available versions of the Rainbow concerts with the 2014 release.

Old sources:

- March concert – Pittrek's three source merge bootleg
- November concerts – Audio rip from the 1992 'Box of Trix' VHS
- November 19th concert – The three song bootleg (Son and Daughter, Stone Cold Crazy and Liar)
- Now I'm Here, November, as appears on the 2002 DVD 'Greatest Video Hits'

New source:

- The 2014 release

I won't be comparing the differing use of camera angles and editing in the video – this is solely an examination of the audio, with particular focus on the vocals, wherein most of the discrepancies lie. However, if the video is pertinent in understanding the origin on the vocal, then I will refer to it. I will provide a brief summary at the beginning of each song's entry, followed by closer analysis.

I must be clear that this isn't intended to prove any point, rather just to provide specific information on the differences between the available versions of these shows, and hopefully bring us closer to understanding what parts are true to the way the shows actually sounded, which parts are clearly 1974 studio overdubs or 2014 alterations. In the case of the November shows, there is also the question of which parts of the audio belong to which night, which is overall very difficult to ascertain when there's so few reference points which are confirmed to belong to a single night.

Many thanks to Bob for the information compiled on his site www.queenlive.ca, and Pittrek for his three source merge of the March concert.

Thanks also to those who contributed further information and details:
KumoNin, Oscar J, GinjaNinja, and Bob once again.

March 31st, 1974 Concert



Setlist:

1. Procession *
2. Father to Son *
3. Ogre Battle *
4. Son and Daughter *
5. Guitar Solo *
6. Son and Daughter (Reprise) *
7. White Queen (As It Began)
8. Great King Rat
9. The Fairy Feller's Master-Stroke
10. Keep Yourself Alive *
11. Seven Seas of Rhye *
12. Modern Times Rock 'n' Roll *
13. Jailhouse Rock/Stupid Cupid/Be Bop a Lula
14. Liar *
15. Big Spender
16. Bama Lama Bama Loo [*Probably played*]
17. See What a Fool I've Been

* Tracks which appear on previously available bootlegs

All tracks except Big Spender and Bama Lama Bama Loo appear on the 2014 release.

Overall notes

I will be referring to the bootleg recording and the 2014 re-release of the March concert.

1974 overdubs are present throughout the bootleg version on the backing vocals. It sounds as though each of the harmony lines is at least double tracked in most cases. There are still remnants of the overdubbed backing vocals in the 2014 release, but overall they are turned down to the degree that they sound almost consistent with Queen's true live sound on this tour.

Note that when I refer to Freddie singing sharp or flat, I don't intend to criticise his performance in any way. For the most part, it's only momentary and marginally off; hardly consequential, and definitely more pleasant to listen to than digitally altered vocals. I simply mean to highlight discrepancies and potential alterations on the 2014 release.

Father to Son

Summary:

The same vocal take is used almost for the entirety in both versions, with a few cases where 1974 overdubs have been removed for the 2014 release. It is impossible to say if some overdubs still remain in the 2014 release; an audience recording would be necessary as a point of comparison, and one is not available. Generally, though, it seems rational to assume that there are no overdubs remaining. Pitch correction is arguable in some cases.

Bootleg recording	2014 release
0:53, Freddie says 'yeah' after the chorus.	This 'yeah' is completely absent. An overdub from 1974 which was removed for the 2014 release? Hard to say, however this is the only apparent logical reason for its removal.
0:58, Freddie sings slightly flat on the first 'time' of the phrase 'time after time'.	Possible pitch correction.
1:04, Freddie sings fairly flat on 'you' in the phrase 'warning you on your ways'.	Possible pitch correction.
1:49, Freddie sings fairly sharp on the word 'family' in the line 'our family song'.	Likely pitch correction.
2:01, Freddie sings 'Let me move along, long', sounds normal enough.	Freddie sings 'let me move along, long'; however the word 'long' is delayed significantly in phrasing compared to the bootleg recording. Possible editing, possible removing of a 1974 overdub. Freddie then goes up an octave from 'long' and sings 'oooh' in falsetto. This is completely absent from the bootleg recording, further suggesting that 1974 overdubs have been removed for the 2014 release at this point.
2:14, Freddie sings 'Take this letter that I give you', matching the note choices of the album on 'letter' – G# down to F#.	Freddie makes a different note choice on 'letter'- F# down to E. The bootleg version was likely overdubbed to better match the studio version, with said overdubs now removed for the 2014 release.
2:25, Freddie sings 'You won't understand a word that's in it' as one unbroken phrase.	Freddie uses his more common live phrasing, taking a breath in the middle of the phrase – 'You won't understand ... a word that's in it'. Likely a 1974 overdub on the bootleg which was removed for the 2014 release.
4:38, Freddie sings fairly sharp on 'A word in your ear'.	Likely pitch correction.
5:10, a certain 1974 overdub. Freddie sings 'But the air you breathe, I live to give you' – on 'I live', he hits an A, matching the studio version.	Freddie descends on 'you breathe', and then sings 'I live to give you' in a lower octave, as per his usual live arrangement. Thus, overdubbing has most likely been removed for the 2014 release at this point.

Ogre Battle

Summary:

Ogre Battle seems largely unchanged between the two versions. It is impossible to say for sure if overdubs still exist in the 2014 version, but there is no reason to believe so; the vocal sounds authentically live. The most significant changes for the 2014 release are the removal of overdubs (double tracked vocals) on the middle section, and the normalisation of the vocal harmonies, which sound much too full to be live on the bootleg version.

Bootleg recording	2014 release
0:19, there is some obvious feedback as Brian plays his solo.	This has been removed. [Thanks to KumoNin for pointing this out]
1:15, vocal harmonies on the opening cries are overdubbed to perfection.	1:09, this has been rectified somewhat. One could argue that the harmonies still sound slightly too full.
1:25, Freddie sings slightly flat on 'gone' in the phrase 'When the piper is gone'.	1:20, this has possibly been pitch corrected.
1:38, Roger plays a slightly sloppy drum fill in the chorus, just after 'Come tonight'.	1:34, this has been replaced, seemingly with drums from another point in the song. [Thanks to Bob (The Real Wizard) for pointing this out]
2:56, blatant overdubs on 'The ogre men are still in sight...' This entire section of the song is double tracked up until and including 'Can't go east cos you gotta go south'.	This is rectified, restoring the purely live vocal.

Son and Daughter, Guitar Solo, Son and Daughter (Reprise)

Summary: Mostly unchanged. The same vocal is used for both, except for a couple of discrepancies where pitch correction is possible. There is no reason to suspect overdubs, though subtle ones may of course still exist, carried across both recordings.

Bootleg recording	2014 release
0:38, Freddie sings fairly flat on the word 'fun' in the phrase 'You said you'd equal any man for having your fun'.	0:32, likely pitch correction. [Thanks to Oscar J for alerting me to this]
0:47, Freddie sings fairly flat on the phrase 'surprised to find, the cap just didn't fit'. He then sings slightly flat on the word 'man' in 'A woman expects a man...'	Possible pitch correction in both these cases.
0:59, Freddie sings slightly flat on 'What'll you do for loving?'	Possible pitch correction.
6:23, Freddie sings fairly flat on the tail end of the word 'man' in 'A woman expects a man'.	0:33 (of Reprise), Possible pitch correction.

White Queen (As It Began)

Summary: Not appearing on any bootleg, White Queen has no point for comparison. We have only one version, which is the 2014 release. Speculating, I feel that Freddie's pitch is overall too perfect on this track as well as the next, but I can't verify that in any way – he may have just delivered flawless performances of the two songs that night. A stellar performance either way. Given the general removal of 1974 overdubs on the 2014 release, it's probably safe to assume there are none on this track.

Great King Rat

Summary: Again, there is no point for comparison. The lead vocal sounds live; overdubbing is unlikely, and definitely not prominent if it exists.

2014 release

1:27, Freddie sings 'dirty old man' – some possible digital artefacts exist, especially on 'man'. This is a potential but unverifiable use of pitch correction.

The Fairy Feller's Master-Stroke

Summary: The vocals sound authentically live overall, with three clear vocal lines for most of the song's duration. Sadly, some of the most noticeable and undeniable use of pitch correction on the 2014 release can be found on The Fairy Feller's Master-Stroke.

2014 release

0:26, Freddie sings in falsetto, 'See the feller crack a nut in night's moon time'. Freddie's voice sounds very unnatural here – this may be because of pitch correction, or some digital loudening of his voice (which he acknowledged was weaker than his full voice in the live setting). It is also possible that Freddie simply failed to utilise his best falsetto technique here, and so his voice sounds rather airy and uncharacteristic. I'm inclined to believe it's a combination of all the above, with potential slight use of pitch correction, as there's an implacable robotic quality to those notes.

Main body of song, with three part vocal harmonies: These harmonies are spot on throughout. Pitch correction is possible, but can't really be ascertained – it may just be that they were determined to nail the harmonies for this new addition to the set.

1:47, Freddie sings, 'Soldier, sailor, tinker, tailor, ploughboy...' The distortion of the word 'ploughboy' is likely the most glaring use of pitch correction in 2014 version of the March concert.

It's very hard to say what the note was originally. If Freddie simply sang a flat note, it's unlikely that he would have missed it by a great amount. In that case, the note wouldn't sound so obviously unnatural, as it wouldn't have needed to be adjusted all that much. It's also perhaps possible that Freddie's voice just cracked, leading it to sound as garbled as it does. The theory I lean towards is that Freddie sang it this way:

Matching the studio notes for 'Soldier, sailor, tinker, tailor'.

For plough-boy, singing an A for plough, then an A for boy, descending down to an E.

Now, the studio version has the notes here as C for plough, A for boy, descending down to an E. This is what is recreated on the 2014 release.

Knocking 'plough' up three semitones would likely cause the level of distortion that we hear on the 2014 release. Thus, this supports the notion that Freddie did not flub the note. Rather, he chose not to attempt the high C at all, singing the more realistic A instead.

To reaffirm, this is only speculation – we simply can't say for sure what the note originally sounded like, and what warranted its likely alteration.

2:14, not something that appears to have been 'fixed', but rather an error that's left intact. Brian plays an A minor chord instead of the correct D minor, resulting in quite an unpleasant sound. It's especially noticeable as it's the first chord coming out of an acapella section!

Keep Yourself Alive

Summary: The most prevalent 1974 overdubs in Keep Yourself Alive are those in the chorus as Freddie sings, 'Take you all your time and money...', or the equivalent line from later choruses. In each of these cases, Freddie's voice was double tracked. An additional Freddie vocal was also dubbed over brief the 'call and response' section in the bridge. Overall, the lead vocal is otherwise identical between each version, and is presumably free of overdubs in the 2014 release.

Bootleg recording	2014 release
0:54, Freddie sings slightly flat on the word 'miles', in the phrase 'rode a million miles'.	Possible pitch correction, very slight.
1:17, clear overdubs as Freddie's vocal is double tracked on 'All you people keep yourselves alive'.	This is rectified.
2:15, same as above	Rectified
2:50, the guitar's delay is very present in the mix, equal with the lead guitar line itself. The lead guitar appears to be double tracked for the entire solo.	The delay is much quieter. The double tracking is removed, reinstating a wholly live sound.
3:12, where Roger sings 'Do you think you're better every day?' Freddie's voice is overdubbed, singing the melody with him. When Brian and Freddie respond, 'No, I just think I'm two steps nearer to my grave', it sounds as though Freddie's vocal is double tracked, with the overdub mixed much louder than the original live vocals of Freddie and Brian's.	These overdubs are removed, restoring the real live arrangement.
Last two choruses, Freddie's vocals are double tracked once again.	Rectified.

Seven Seas of Rhye

Summary: As a whole, this is probably the second most overdubbed song from the March concert; many of Freddie's parts are double tracked, the piano appears to be a studio recording, and the prominent backing vocals boast at least two Roger Taylors singing simultaneously. What we're left with on the 2014 release, once the overdubs are removed, seems to be authentic to how it would have sounded live. The only exceptions are possible remnants of overdubbed backing vocals.

Bootleg recording	2014 release
Piano intro, the piano is very present, probably a 1974 studio overdub. This continues to be the case at each point in the song where Freddie plays the piano.	The piano is somewhat underwhelming in the mix, consistent with the rest of the concert on this release.
0:35, 'Bring before me what is mine, the Seven Seas of Rhye' is overdubbed so that Freddie's voice is double tracked. This recurs later on the equivalent line, 'I swear that you'll be mine...'	The overdub is removed, leaving an authentic representation of the live performance.
Backing vocals are very full sounding, certainly overdubbed. At least two Roger vocals are audible.	The backing vocals are still questionable, but have been toned down such that it nearly sounds believably live.
1:08, Overdubbing is present so that Freddie's voice is double tracked on the line, 'You are mine, I'll possess you, belong to you forever...'	The overdub is removed.
1:50, lead vocal is overdubbed, resulting in a double track, for the line, 'Then I'll defy the laws of nature, [come] out alive.'	The double track is gone.
2:25, Freddie's vocal improv 'Seven Seas of Rhye' is fairly flat.	Likely pitch correction here.

Modern Times Rock 'n' Roll

Summary: Modern Times Rock 'n' Roll takes the cake for the song most consumed by overdubs on the old bootleg recording. Freddie's lead vocal is entirely overdubbed, and also double tracked at certain points. It sounds almost as if there are some minor overdubs present on the 2014 version as well, but since we have no clean recording of the real live vocal, it is impossible to say. The 2014 version seems to exhibit some clunky pitch correction, too, but this cannot be proven. Nonetheless, it is far truer to how it would have sounded to the audience than what was presented on the bootleg version.

Bootleg recording	2014 release
0:19, Freddie sings "58, that was great, but it's over now, that's all' cleanly.	For the same phrase, Freddie attempts to replicate Roger's note choice from the studio version, but his voice cracks. He then sings it lower for the remainder of the phrase. This reveals that the bootleg recording was overdubbed at this point.
0:28, Freddie sings 'Gonna grab you, hit you hard, gonna make you ten feet tall'. This doesn't appear suspicious on its own, as this was Freddie's usual interpretation of the lyrics.	0:22, Freddie sings 'Gonna grab you, hit you hard, make you feel ten feet tall'. This different word choice, another discrepancy, makes it apparent further still that the bootleg recording was overdubbed.
0:40, Freddie sings 'And I know it could happen any old rainy afternoon'.	0:36, Freddie phrases the word 'happen' differently and holds the note longer on 'afternoon'. By this point, it becomes clear that most of, if not all of the lead vocal from the bootleg is a studio overdub. The 2014 release restores the live vocal. NOTE: Beyond this point, I will not continue to list every difference in note choice and phrasing, as it is abundantly clear that the bootleg version boasts a studio overdubbed lead vocal, while the 2014 release restores something accurate to, or closer resembling the live version. If this requires further verification, one needs only to synchronise the two tracks and listen to them simultaneously.
1:02, Freddie hits an A on the word 'rock' in 'Rock and roll'.	0:55 – In the real live vocal, Freddie sings only an E. The unnatural sounding 'shaky' effect on Freddie's voice here may indicate pitch alteration, but since the bootleg is completely overdubbed on this song, we have no point for comparison to prove that this is the case.
1:04, the second 'Rock and roll' is double tracked by Freddie.	0:59, bizarrely, the second 'Rock and roll' sounds faintly double tracked on this version too, albeit with completely different note choices than the 1974 overdub. The only explanation I can come up with is that it may just be a slight echo effect, making it sound as though there are two 'Freddie's singing, one of whom ends the phrase

	a touch sooner than the other. I lean towards this explanation, as an overdub here would be an anomaly compared with the rest of the 2014 release.
1:29, double tracking for the entire third verse.	Single live vocal.
	1:40 – Something strange happens on Freddie’s voice on the word ‘gotta’ in ‘You gotta go far’. Sounds possibly like two vocals being spliced together at this point to form one continuous one – perhaps switching from the live vocal to a 1974 overdub, or vice versa? A very strange case.
Outro, Roger screams ‘Oooow, rock and roll’.	This and other nuances in the back and forth vocals with Freddie are retained, making it clear that Roger’s vocal for this song was not overdubbed like Freddie’s was on the bootleg recording.

Jailhouse Rock/Stupid Cupid/Be Bop a Lula

Summary: No reason to suspect any in studio changes here.

Liar

Summary: The backing vocals are clearly overdubbed on both versions. The added voices are less egregious on the 2014 release, but are still clearly more than the three of them singing. There are a number of lead vocal overdubs which were removed for the 2014 release, as well as a guitar overdub to try and mask Brian coming in late at one point. Overall, this leaves the 2014 release exhibiting the imperfect but truly live version of the song.

Bootleg recording	2014 release
1:52, Freddie sings slightly flat on 'believes me' in 'Nobody believes me'.	1:48, likely pitch correction.
1:58, possible faint double tracking on 'Why don't you leave me'.	1:54, no trace of overdubs, but digital artefacts on 'why' in suggest pitch correction here.
3:04, Freddie sings 'From Mars to Mercury' as normal.	2:58, Freddie sings nothing where this line should appear. Thus, the bootleg recording's line is likely a studio overdub, as there is no other justifiable reason for wholly removing a line from the song for the 2014 release.
3:09, 'Time after time' and the following 'Liar, you're lying to me' overlap, clearly suggesting that at least one of these phrases was a studio overdub.	<p>3:05, 'Time after time' is more hastily phrased than on the bootleg recording, and does not overlap with the next line. Thus, it seems that 'Time after time' was overdubbed on the bootleg version. The 'Liar' that follows is identical to that on the bootleg; the fact that 'Time after time' being restored removes the overlap would probably suggest that 'Liar' is not an overdub here.</p> <p>HOWEVER, it makes little sense that they would have overdubbed 'Time after time' on the bootleg so as to overlap with the next line, which leads me to suspect that the clean high note on 'Liar' is in fact a shared overdub on both recordings, while 'Time after time' was simply edited to end a bit sooner on the 2014 release, removing the overlap effect, and keeping intact the impressive note on 'Liar'. Of course, this is only speculation – we cannot know if he truly hit this note or if it's an overdub without a raw recording.</p>
3:37, regarding the line 'Liar, liar, liar, LIAR'. The third 'liar' is overdubbed with a higher note choice, with the real live vocal faintly audible underneath.	3:34, the third 'liar' has the high overdub removed, and the real live note clearly audible.
3:42, Freddie can faintly be heard saying 'everybody'. There is a clear guitar overdub here.	3:40, Freddie can clearly be heard saying 'everybody', whereas it is obscured by overdubs in the bootleg version. The guitar overdub existed in the first place because Brian strummed the chord half a beat late, as is clearly audible on the 2014 release.
3:45, Freddie sings nothing, but the end of a lead	3:42, the original phrase is clearly audible.

vocal phrase can be faintly heard, revealing an attempt to mute the phrase.	Freddie flubs the lyric completely, hence its removal in the bootleg version. I cannot replicate what he says, as it doesn't even seem to consist of real words.
3:48, extensive overdubbing, resulting in a double tracked lead vocal through the entirety of 'Every day and every night, all the time. Whoah, they keep calling me a liar, they know I'm a liar, and that's the way it goes'.	3:45, the overdubbing is gone.
5:38, an additional 'All day long' is overdubbed as a response to Freddie's line, 'I'm gonna kneel down by your side and pray'.	5:35, this is completely absent, affirming that it was an overdub.
5:44, an exceptionally weird case here. Freddie sings 'I'm gonna kneel down by my side and pray', sounding completely normal except for the minor lyric botch. The word 'side' is sung minutely flat.	5:45, Freddie sings 'I'm gonna kneel down by your side and pray', the lyric corrected. It sounds to me like they just slotted in the word 'your' from earlier in this part of the song and adjusted the pitch to sound correct, but I can only guess. Additionally, 'side' sounds fairly distorted, and the note is no longer flat, so it's presumable that pitch correction has been applied. Truly a puzzling change, contradicting the overall effort in the 2014 release to be more accurate.
6:45, Freddie sings slightly sharp on 'Nobody believes you'.	6:44, possible pitch correction.

See What a Fool I've Been

Summary: There's some potential vocal alterations, but otherwise nothing exceptional here – the track seems fairly authentic overall.

2014 release

0:52, 'Sixteen coaches long'. Digital artefacts on Freddie's vocal make it appear possible that 'coaches' has been pitch corrected.

Conclusion

For the most part, the 2014 release appears to do away with the 1974 overdubs, and insert pitch correction from time to time. It is my view that it was not at all necessary in said cases – it invariably sounds better when Freddie under or overshoots a note by a little, as opposed to sterile note perfection with a resulting slightly unnatural tone.

Overall, as well as clearly being the more complete version of the two, the 2014 release is definitely the closest version of the March concert to the way it truly sounded on the night. We can only make educated guesses at how accurate it is beyond that – the backing vocals are still slightly beefed up, and there is still question over the few possible overdubs on the lead vocals. The instances of pitch correction which are of varying subtlety also move the release further from authenticity, but as these are only minor and occasional adjustments, I believe we can conclude that what we have in the 2014 release is nearly completely accurate to what the audience heard on the night of March 31st 1974.



November 19th and 20th, 1974 Concerts



Setlist:

All songs appear on the 2014 release.

1. Procession *
2. Now I'm Here *
3. Ogre Battle *
4. Father to Son **
5. White Queen (As It Began) *
6. Flick of the Wrist
7. In the Lap of the Gods *
8. Killer Queen *
9. The March of the Black Queen *
10. Bring Back That Leroy Brown *
11. Son and Daughter *
12. Keep Yourself Alive **
13. Seven Seas of Rhye
14. Stone Cold Crazy
15. Liar **
16. In the Lap of the Gods...Revisited
17. Big Spender
18. Modern Times Rock 'n' Roll
19. Jailhouse Rock *
20. God Save the Queen

* Song appears on Box of Trix VHS

** Song appears in cut form on Box of Trix VHS, in order to create the fake 'medley' that appeared on this release.

Overall notes

Unlike the March concert, the releases of the November shows present us with the added question of which material comes from which night. We know some of them with certainty – namely, Son and Daughter, Stone Cold Crazy and Liar come from the first night, as well as other minor examples.

I will not detail every time the backing vocals are overdubbed, because that would be almost every single instance of backing vocals in the show. I will, however, point it out when there are backing vocals actually added to points where they didn't include them in the live arrangement.

To anyone who was at the Stormtroopers in Stiletto's Exhibition in 2011, and saw the full screening of the first night, please inform me of any additional information you can provide, as it would be instrumental to our understanding of which footage and audio in the 2014 release comes from which night. I can be reached by PM on QueenZone or email at thomaschristie11@gmail.com.

Now I'm Here

Summary: Now I'm Here appears to have a number of overdubs, the most blatant of which are the backing vocals. These are maintained in the 2014 release – they are less mixed somewhat more discreetly, but any Queen listener can still distinguish that these vocals were beefed up in the studio. The lead vocal has minor differences between the two releases – it's very hard to determine if this indicates studio overdubs on the VHS version, or simply using the phrases from different nights between the two releases. The lead vocal overdubs are nowhere near as bad as they're notorious for. Some people have gone as far as to suggest that the VHS recording used the studio version's lead vocal slowed down to fit the live tempo – this is an absurd claim, and by listening to the two versions simultaneously, it's clear that the lead vocal is in fact mostly the same between the two versions. The only parts of the lead vocal which seem to be overdubbed are those listed below, and the parts amidst vocal harmonies.

There is nothing in either version, or in their comparison, which indicates which night the 2014 version draws from, or whether it is a conglomeration.

1992 VHS release	2014 release
0:42, Freddie sings 'I'm just a...'	Freddie sings, slightly more aggressively, 'I'm just...', without enunciating the 'a'. This is presumably a case of the old overdub being removed.
0:57, 'Just a new man, yes you made me live again'. Here, the backing vocals are entirely overdubbed. It's a safe assumption that they were not sung on the night at all, as they never were on the Sheer Heart Attack tour. Rather, based on available bootlegs from the era, Freddie sung this line alone.	These misleading overdubbed vocal harmonies remain, and even Freddie's lead vocal is double tracked. This is one example of an egregious overdub being left in for the 2014 release.
1:36, Freddie sings 'Don't worry baby, I'm safe and sound', seems normal.	The line is speak-sung in a slightly lower register. This means that the VHS version is either an overdub, or belongs to a different night than the version of the line used in the 2014 release.
2:02, Freddie sings a high note for 'sky' in 'A thin moon me in the smoke screen sky', replicating the studio version.	Freddie sings a lower note for 'sky', meaning this is either the audio from a different night than that used for the VHS release, or more likely, the VHS release had an overdub which was removed for the 2014 release.
2:22, Freddie holds the note on 'eye' in the phrase 'and many a tear lives on in my eye'.	Freddie holds the note for a somewhat shorter time, indicating that either the audio is from different nights between the two releases, or the VHS version had an overdub here which was removed for the 2014 release.
VHS release: 2:30, Freddie holds the note on 'me' in the phrase 'just Hoople and me'.	Freddie does not hold the note, demonstrating that this was either overdubbed on the VHS release and removed in 2014, or taken from a different night for the 2014 release.
3:12, the last section of the instrumental before launching back into 'Whatever comes of you and me...' has a bar completely cut out. Usually, there would be four bars – for the first two bars,	3:16, this cut is for some reason retained. It is puzzling – presuming this bar of the song was cut because the band played it awkwardly, surely they could have used this part from the alternate

<p>Brian chugs on the B chord, and for the third and fourth, Brian twice strums the same chord an octave higher, and lets it resonate cleanly. On the VHS version, and every version dating back to the 1976 half hour cinema release, the fourth bar is completely cut, and the end of the third bar goes straight into 'Whatever comes...'</p>	<p>night... [Many thanks to Bob (The Real Wizard) for detailing this edit which has been sustained throughout every release]</p>
--	---

A bonus comparison, as we have yet another version of Now I'm Here:

Summary: The lead vocal is heavily overdubbed throughout the version of Now I'm here which appears on Greatest Video Hits. The vocal harmonies are questionable – they don't sound quite as excessively overdubbed as the 2014 version. At one point, there even appears to be an overdub on the 2014 release which isn't present on the 2002 version – 'yes you made me live again'. However, it may just be that it's a different overdub on the 2002 version, perhaps lifted straight from the studio version.

2002 Greatest Video Hits version	2014 release
<p>0:15, 'Here I stand' appears to be double tracked, or perhaps an overdub with the real vocal audible underneath.</p> <p>The echo of this phrase sounds very distorted, like it's been digitally slowed down.</p>	<p>Overdubbing is removed, echo sounds normal.</p>
<p>0:38, 'Now I'm here' and 'Now I'm there' are clearly double tracked, or an overdub which failed to mask the original vocal.</p> <p>Again, the echoes sounds very distorted.</p>	<p>Overdubbing is removed, echo sounds normal.</p>
<p>0:53, the same 'I'm just a' is used as that on the VHS version.</p>	<p>Real live vocal.</p>
<p>1:01, the vocal harmony overdubs are still present for 'Just a new man, yes you made me live again', but they are more subdued than on the 2014 version.</p> <p>Most significantly, Freddie's vocal here appears to be authentically live (or possibly a single tracked overdub).</p>	<p>Freddie's vocal on 'yes you made me live again' is clearly double tracked, a remnant of the VHS version.</p> <p>Bizarre, then, that they used a double tracked vocal for this release, but the true live one, or at least an overdub attempting to sound live, for the 2002 release.</p>
<p>1:19, the entire first verse has the lead vocal overdubbed.</p>	<p>Live vocal.</p>
<p>1:49, 'Don't I love him so, yes he made me live again' has backing vocals overdubbed, where none were present on the true live version.</p> <p>The lead vocal here is also overdubbed, evidencing that it probably was at 1:01 too.</p>	<p>Live vocal.</p>
<p>2:07, the entire second verse has the lead vocal overdubbed.</p>	<p>Live vocal.</p>
<p>2:32, in the phrase 'Down in the city just Hoople and me', Freddie holds the word 'me'.</p>	<p>Freddie does not hold 'me', evidencing that the 2002 version used an overdub here.</p>

Ogre Battle

Summary: The 2014 version of the song likely uses parts of the lead vocal from both nights. There's no reason to believe there's any lead vocal overdubbing, but it's always a possibility.

I will not list every instance where the lead vocals are different, because it is clear with simultaneous comparison that a different lead vocal is being used at several points on each release. This does not appear to be a case of overdubbing on the VHS version, as neither version is more impressive or polished than the other; rather I believe the two releases take different parts of the vocals from the two different nights, resulting in two distinct 'takes'. In spite of the overall differences, there are points where the lead vocal is concurrently taken from the same night across the two versions.

1992 VHS release	2014 release
	1:25, Freddie's voice sounds like it may be digitally altered on 'That is the sign', namely, the high note he touches twice on 'sign'.
4:07, the lead up to the instrumental drop out ('The ogre men are going home') is fairly quick.	The band is slightly slower and more measured here – it is likely that this part of the song was taken from a different night than in the VHS release.

Father to Son

Summary: The lead vocal and band are identical across each version (for what's included on the VHS version). This consistency indicates that the whole thing is probably taken from one night, except for some points where instrumentation's been swapped in to patch up slight mistakes. My guess is as good as anyone's as to which night this is, with nothing to go off.

White Queen (As It Began)

Summary: Overall, White Queen appears to have some substantial overdubs on the VHS version, or is at very least a conglomeration of both nights. The 2014 release seems to consistently use one night, though it cannot be determined which night this is. It does not appear that the new release retains any overdubs.

1992 VHS release	2014 release
The intro – The lead vocal sounds live.	This section of the lead vocal sounds the same, and appears to come from the same night, for the entire intro up until and including ‘as it began’.
0:45, Freddie sings slightly flat on ‘this’ and ‘kiss’ in the phrase ‘On such a breathless night as this, upon my brow, the lightest kiss.’	Possible pitch correction on these words. The phrasing is also minutely different, meaning a different night’s vocal may have been used here.
0:58, Freddie sings ‘And all around, the air did say’ as one unbroken phrase.	Freddie takes a breath in the middle of the phrase – ‘And all around ... the air did say’. This again indicates overdubbing on the VHS version, or the use of the vocal from a different night.
1:02, Freddie sings ‘My lady soon’ll stir this way [in] sorrow known’, hardly enunciating ‘in’.	Freddie sings ‘My lady soon ... stir this way in sorrow known’, with much clearer enunciation on ‘in’. Once again, differing nights between the two releases, or a possible overdub on the VHS removed for the 2014 release.
1:11, Freddie sings ‘The White Queen walks, and the night grows pale’. His tone is very gentle here, and his delivery of ‘and the night’ is very measured, matching the album phrasing.	<p>Freddie sings the entire phrase with slightly more power, and phrases ‘and the night’ more rapidly.</p> <p>This discrepancy could mean one of two things – the VHS version is a studio overdub, or taken from a different night. The phrase’s delivery on the VHS version is near perfect and apparently effortless, leading me to suspect that Freddie sang it in studio, not on stage. This makes it seem likely that the lead vocal is overdubbed for the majority of the song.</p> <p>Further evidence is the fact that the VHS video has a cross fade of Brian’s right hand picking his guitar, obscuring Freddie’s mouth movements only momentarily for the phrase ‘and the night grows pale’. Surely, if this vocal take was from one of the two nights, they would’ve just used the footage from that night, and had no reason to hide any mismatching mouth movements... Furthermore, on the 2014 release, they used footage which matched the phrasing for ‘and the night’, cementing this part of the vocal as truly live, and throwing into question whether the VHS version was.</p>
1:26, Freddie sings ‘Needing, unheard’,	Freddie drops the note down on the end of each

sustaining each note, perfectly matching the studio version.	word, suggesting that the VHS version was overdubbed here.
1:32, Freddie sings 'Pleading, one word' smoothly and seemingly without effort.	Freddie sounds strained on 'Pleading', and his voice cracks slightly on 'one'. Again, probably an overdub on the VHS version.
1:45, Freddie sings 'She cannot see' as one unbroken phrase.	Freddie takes a breath in the middle of the phrase – 'She ca ... not see', likely meaning the 2014 version removed what was an overdub in the VHS version.
1:58, Brian plays an off note, and also hits it slightly early in his picking pattern.	Brian still picks the note slightly prematurely, but it is the correct note. This must mean that this part of the guitar line was substituted in from the alternative night for the 2014 version, to cover the minor mistake.
2:14, the line 'Beneath her window have I stayed, I loved the footsteps that she made, and when she came...'	The line is marginally different in phrasing and intensity between the two versions. In this case, neither vocal is clearly an improvement over the other, so it may well be a case of them simply being from different nights, with no intentioned studio overdubbing in place.
	The guitar/piano solo section is identical across both versions, undoubtedly taken from the same night.
	The drum heavy instrumental section which precedes the second guitar solo is slightly different in timing across the two versions, possibly suggesting that one of the versions has the instrumentation spliced together from both nights, leading to this minute offset in tempo between the two versions.

Flick of the Wrist

Summary: This track was excluded from the VHS version, so we have nothing to compare it to. Nonetheless, it sounds genuinely live for the entirety. Presently, there's no way of knowing which night it's taken from, or whether it's a conglomeration of both.

In the Lap of the Gods

Summary: Lap of the Gods is subject to some noticeable pitch correction on the 2014 release. Overall, the song is near identical across each version, which makes it easier to identify points where the lead vocal has been artificially made to be perfectly in tune. It is likely that this song as it appears on the 2014 release was taken entirely from one night.

1992 VHS release	2014 release
0:16, Freddie sings slightly flat on the word 'thoughts' in 'Think all my thoughts with you and only you'.	Likely pitch correction. It's very unlikely that it was taken from another night, as the rest of the phrase sounds identical across each version.
0:24, Freddie sings fairly flat on the words 'anything' and 'do' in 'Anything you ask, I'll do'.	'Anything' is spot on, though does not sound digitally altered. 'Do' sounds pitch corrected, with a very 'wobbly', unnatural sounding tone. Based on simultaneous comparison, this also seems to be from the same night on each recording, further affirming that the vocal has been altered on the 2014 release on both these words.

Killer Queen

Summary: Most significantly, the note choices on the phrase 'Wanna try' are entirely different between the two versions. Some small pitch correction is evident in the 2014 version of the track. Otherwise, the versions are identical across the two releases, indicating that they likely also belong, at least for the most part, to one night in their entirety. The 2014 release is presumably free of lead vocal overdubs.

1992 VHS release	2014 release
0:13, Freddie sings slightly sharp on the word 'like' in 'Just like Marie Antoinette'.	Apparent pitch correction, with digital artefacts and unnatural sounding tone on 'like'. The use of the vocal from the other night is ruled out, as through listening side by side, it is clear from identical phrasing that the vocal is from the same night.
0:44, Freddie sings 'Wanna try' with a note choice consistent with that which he used for the entire Sheer Heart Attack tour.	<p>Freddie sings 'Wanna try' with entirely different note choices. It is likely either that the VHS version of this phrase was an overdub which has been removed for the 2014 version, or the 2014 version is taken from a different night to that which appears on the VHS.</p> <p>As a side note, it is clear that the footage on both the VHS and 2014 versions matches the audio used in the 2014 version, as Freddie's strained facial expression corresponds with his higher, thus more difficult note choice, while looking quite incongruous with the low, smooth note choice in the VHS version. This makes it seem likely that it was an overdub, and not taken from the alternate night, on the VHS.</p> <p>The 2014 version evidences likely pitch correction, with Freddie's tone sounding digitally distorted.</p>

The March of the Black Queen

Summary: The version used is near identical across both nights, with some discrepancies in the vocal – March of the Black Queen is perhaps one of the more noteworthy uses of pitch correction on the combined November concert.

1992 VHS release	2014 release
0:30, Freddie sings 'I rule with my left hand, I rule with my right'. On 'right', he sings slightly flat.	Heavy digital distortion is evident on 'I', as well as 'right', which has apparently been pitch corrected. This is not a case of the vocal from the other night being substituted in, as the phrasing is otherwise identical across both versions. Furthermore, it's very unlikely that Freddie would have made the same lyrical mistake ('rule' instead of 'reign') on both nights.
0:36, Freddie sings cleanly for the phrase, 'I'm Queen of the night', though is slightly sharp on 'night' for a moment.	Freddie's voice breaks on the word 'Queen', demonstrating that the VHS version was either overdubbed, or a different night was used for this part of the song in the 2014 version. Freddie does not sing sharp on 'night' at all here. It's entirely possible that the VHS version was an overdub, or it may just be that they originally used the cleaner sounding night, and then when preparing the 2014 release, decided to inject some character by using the voice crack.

Bring Back That Leroy Brown

Summary: Completely identical across both versions, meaning both are entirely from the same night.

Son and Daughter

Summary: The 2014 release uses the entire song from the first night, with exception of a few lead vocal bits. This can be ascertained by comparing the 2014 release with the three track bootleg which we know to belong to the first night. That said, this comparison also makes it easy to pick out places where the lead vocal has been 'refined' with digital technology.

Three track bootleg	2014 release
0:28, Freddie sings 'Tried to be a son and daughter', hitting a slightly awkward note on 'and'.	The word 'and' has been pitch adjusted to match the studio version; a negligible change, but a change from how it sounded in true live form nonetheless. This is certainly a case of pitch correction, as the two versions are otherwise identical in phrasing. Thus, the phrase is not substituted in from the second night.
0:41, Freddie sings 'You said you'd equal any man', singing the same note for both syllables of 'any' before stepping down for 'man'.	Freddie sings 'any man' differently, stepping down from the first to the second syllable of 'any', and then again for 'man'. This is probably an example of pitch alteration.
1:04, Freddie sings 'to buckle down and shovel' normally.	Freddie sings an unusual lower note on 'down', sliding up into the regular note for 'shovel'. If this is a case of pitch <i>correction</i> , it achieved the opposite. If not, it must be that the bootleg has a lead vocal overdub here. It is not inserted from the other night, as the phrasing synchronises perfectly, the only difference being this note choice.
1:19, Freddie sings 'to be a woman', wavering on 'woman' it before his voice breaks slightly.	Freddie's minor strain here seems to have been covered with the use of pitch correction, certainly evident in an unnatural, digital sounding note interval as Freddie sings 'woma-haaan'. This phrase may have also been substituted in from the second night before this digital adjustment was applied, as the voice crack is completely absent in this version.
1:58, Freddie sings 'Ooh, I travelled around...'	Freddie sings 'Well, I travelled around...'. This has to be the injection of the vocal from the second night, leading to this major discrepancy. The VHS video and 2014 video use different angles, but neither show Freddie's mouth movements here, so are of no use in determining if one or the other version is an overdub. This is probably just a coincidence, rather than an effort to mask something.
	2:19, not an issue, but in fact a great improvement. The acapella 'I want you' here is completely live, with only the raw three part harmony. It sounds terrific.
10:07, Brian plays the song's final chord slightly late, out of time with John and Roger.	1:28 (in the separate Reprise track) – From about this point forward, the instrumentation is taken

	<p>from the second night. This is clear, as Brian plays some higher register chords, and plays the final chord in time with John and Roger.</p> <p>[Thanks to Bob for finding this]</p>
--	---

Keep Yourself Alive

Summary: The tiny fragment of Keep Yourself Alive that appears in the VHS version doesn't give us much to compare the 2014 release with. The lead vocal and band are identical for the segment that we do have, compared with the corresponding part in the 2014 release. Otherwise, there is nothing noteworthy here, and little to ground it in one night or the other.

Seven Seas of Rhye

Summary: Like Flick of the Wrist, this song has no point for comparison, as it was omitted from the VHS version. Whether the lead vocal has overdubs is anyone's guess, as is whether it belongs to one night or the other, or bits of both.

2014 release

2:08, some possible pitch correction on 'belong to you'. This is only speculation, but it does sound somewhat artificial.

Stone Cold Crazy

Summary: Another song which appears on the three track bootleg. The fact that it is completely identical with the version on the 2014 release confirms that every element of this song, as it appears on the 2014 release, belongs to the first night. Overdubs may still exist, but they are very inconspicuous and minor if so, as the song sounds authentically live as a whole.

As a side note, this would be the reason Stone Cold Crazy was uploaded on Queen's official YouTube channel very early on, and included in the Days of Our Lives documentary – out of all the songs, it would have taken the least effort to prepare for re-release.

Liar

Summary: Thankfully, this song too is definitely from the first night. I did not attempt to examine the butchered version from the VHS release; rather, I focused on comparing the full bootleg version from the first night with the 2014 release.

There is a substantial amount of difference between the bootleg of the first night's performance and the 2014 release, so I have gone into great detail for this track. I deduced that certain parts of the vocal are taken from the second night, and even some portions of the instrumentation probably are too (of course, they avoided using parts where the power was out). Some lead vocal overdubs also seem to appear later in the bootleg version, as do some backing vocals which were not truly present at all.

Three track bootleg	2014 release
2:09, Freddie sings 'nobody believes me' – he is perfectly in key, and there's no reason to believe this isn't the live vocal.	Freddie's vocal sounds slightly digitally manipulated on the word 'nobody' in the phrase 'nobody believes me', though there was no apparent pitch correction. A strange example for which I have no explanation.
2:12, Freddie, Brian and Roger sing 'Liar' – overdubs are apparent.	Freddie's lead vocal on the word 'Liar' stands out more, and he holds the tail of the word slightly longer, evidencing overdubs on the bootleg which were removed for the 2014 release.
2:19, Freddie sings slightly flat on the first syllable of 'Sire' in the phrase 'Sire I have stolen...'	Possible pitch correction. This is not a case of inserting the vocal from the second night, as the phrasing is identical across each version despite the slight difference in note.
2:19, Freddie sings 'stolen' fairly sharp in the phrase 'Stolen many times.'	Likely pitch correction, with unnatural sounding tone in addition to the corrected note. Again, the phrasing is identical, so it is the first night's vocal in each version.
2:27, Freddie sings 'When I know I never should', singing fairly sharp on the word 'should'.	Likely pitch correction on 'should', further evidenced as Freddie's tone sounds very garbled on this note.
2:52, with focus on Brian's lead guitar. See right for significance.	The same part of the song has the lead guitar and instrumentation entirely different after a certain point, making it apparent that this part of the song is taken from the second night on the 2014 release. The tempo is slightly slower on this portion taken from the second night.
3:33, Freddie sings 'Time after time', sounding minutely sharp on the first 'time'.	Some evident pitch correction; the note interval on 'after' sounds especially unnatural.
	3:36, some unusual sound on Freddie's voice on the phrase 'You're lying to me'. It sounds as if this line has been spliced together from both nights, as there is a cut between 'You're' and 'lying'.
3:41, Freddie sings 'Father please forgive me, you know ... you'll never leave me', taking a breath in the space marked by the ellipsis.	On the same phrase, Freddie sings 'you know you'll never leave me' as one unbroken phrase. This shows that this line has been taken from the second night.

	3:41, this entire section has the two versions lapse slightly out of time with each other when played simultaneously. Thus, it is likely that the entire band from the second night has been used here.
3:47, Freddie sings 'Please ... will you direct me', taking a breath between 'please' and 'will'.	Freddie sings 'Please will you direct me' as one continuous phrase – the discrepancy evidences that this part of the song continues to be drawn from the second night.
	3:50, digital artefacts indicate possible pitch correction on the word 'right', in the phrase 'in the right way'.
3:50, Freddie sings the word 'way' in the second instance of the phrase 'in the right way' with a fairly soft tone.	Freddie sings the word 'way' a bit more roughly, and also delays a fragment longer before singing this word. Thus, this part of the song is still drawn from the second night.
3:56, Freddie sings 'A right, a right a-way', singing a low note on 'way'.	Freddie sings 'way' an octave higher than on the bootleg, indicating that this too was taken from the second night rather than the first. Brian's picking is also somewhat more palm muted than on the bootleg version here, indicating that the instrumentation too continues to come from the second night.
4:02, Freddie sings 'Liar, liar, liar, LIAR'. He distinctly growls the third 'liar'.	This section is identical to the bootleg in every sense except that the vocal harmonies are stripped back to a more realistic degree in the 2014 release. Thus, at this point, the 2014 release reverts back to the version from the first night.
4:10, Freddie sings 'That's what they call me', the word 'me' overlapping onto the next choral 'Liar!' This makes it apparent that this was an overdub on the bootleg version.	The word 'me' cuts off earlier as Freddie then joins to sing 'Liar!' This may indicate the overdub being removed, but it sounds rather unnatural, so it may in fact retain the overdub, but simply edit off the tail end of 'me'.
4:20, Roger plays some strange snare fills, almost a counter beat, before reverting into the normal rhythm.	Roger's drumming here is identical, showing that the instrumentation was taken from the first night on the 2014 version.
4:24, Freddie sings 'and that's the way to go', ending the word 'go' fairly quickly.	Freddie sings 'now that's the way to go', and wavers his voice between the note and a lower one three times. This indicates that this part of the vocal was taken from the second night, or that it is from the first night, and the bootleg had an overdub at this point.
4:27, Brian's guitar solo has a strange, very late delay on it. It sounds terrible, musically – whether this was a mistake by those at the sound desk on the night, or whether it's somehow something that's happened to the tape afterwards, I have no idea.	This delay is completely gone, so this guitar part is presumably either taken from the second night, or the delay error on the first night is simply removed in some other way. Brian references Great King Rat's solo on both the bootleg and the 2014 release – this may

	show that the 2014 release uses the instrumentation from the first night at this point, or it may just mean that they played it the same way on both nights. Personally, the Great King Rat reference seems like an improv, so it's unlikely that it was recreated on the second night – thus, the first night is used here.
Instrumental before 'Listen!' breakdown – The instrumental lasts a considerably long time on the bootleg recording.	The same instrumental is significantly shorter, suggesting that maybe it was spliced together with the second night's to form a more concise version.
5:43, Brian flubs the guitar chords after 'Listen!'	The mistake is not present, and the guitar matches the album here. Thus, this was patched up with audio from the second night. The vocal, however, reverts to that of the first night for 'Now you gotta listen'.
6:01, Freddie sings slightly sharp on the word 'be' in the phrase 'Mama, I'm gonna be your slave'.	Possible pitch correction. The vocal has not been inserted from the second night, as the phrasing is identical to the bootleg of the first night.
6:16, Roger and Brian sing 'All day long' six more times, mimicking the studio version, although the 'All day longs' would stop at this point and not appear for any of these six instances.	Indeed, these six 'All day longs' are absent, showing that they were overdubs on the bootleg.
7:12, Freddie sings 'All day long, all day long, all day long'. On the first two 'longs', he sings somewhat flat.	Possible pitch correction here.
7:27, Freddie sings 'Everything you do is sin' in a very measured way.	Freddie sings the word 'sin' a bit more quickly, likely meaning this was either drawn from the second night, or the bootleg had an overdub at this point which has been removed from the 2014 version.
7:29, Freddie sings 'Liar, nobody believes you, liar'. Freddie sings 'you' and 'liar' as a conjoined phrase.	Freddie takes a breath between 'you' and 'liar', evidencing a possible removed overdub, or the vocal being taken from the second night here.
7:33, Freddie sings 'They bring you down before you begin', enunciating 'They bring you down' very clearly and trailing off smoothly on 'begin'.	Freddie slurs together 'bring' and 'you', and also descends his notes somewhat more rigidly and quickly on 'begin'. Thus, an overdub has been removed, or the second night's vocal has been used. At the same time, it is clearly only the vocal that has been sourced differently; underneath this phrase, Brian plays an off note, which is maintained from the first night in the 2014 release.
7:40, Freddie sings perfectly in time for the first beats of 'So now you know you could be dead before they let you', before going slightly out of time as Roger plays somewhat slowly. Freddie smoothly trails away on 'you'.	Freddie is slightly off beat for the beginning of the phrase as well as the end. He also ends the word 'you' abruptly. Thus, an overdub has been removed, or this is taken from the second night for the 2014 release.

In the Lap of the Gods...Revisited

This is one of the songs which was most heavily overdubbed on the VHS release, and thus sounds very different when a live lead vocal is reinstated on the 2014 version.

According to queenlive.ca, Freddie dropped the octave for the falsetto parts of In the Lap of the Gods...Revisited on the first night. Thus, it seems that what we have on the 2014 version is taken from the second night, at least on the falsetto phrases. There is also possible pitch correction throughout the 2014 version, but this cannot be verified without the raw vocal from the same night.

1992 VHS release	2014 release
0:20, Freddie delivers 'It's so easy' without apparent strain.	Freddie's voice wavers a little on the tail end of 'easy'. Thus, if it is true that Freddie did not even attempt to sing the verses in falsetto on the first night, then this must be an overdub that was removed for the 2014 version.
0:31, Freddie delivers 'So funny' with relative ease.	Freddie's falsetto is somewhat airy for the beginning of the word 'funny', but he recovers. Thus, the VHS version was an overdub.
	0:35, Freddie sings 'There's nothing to laugh about with slightly different phrasing on each recording. Thus, it can be assumed that this line was overdubbed on the VHS.
0:37, Freddie matches the studio phrasing on 'My money...'	The word 'my' is slightly delayed compared to the VHS version, showing that the VHS either used the vocal from a different night than the 2014 release here, or had an overdub which has now been removed.
0:39, Freddie sings 'That's all you wanna talk about.'	Freddie sings 'S'all you wanna talk about'. Thus, the two releases draw the vocal from different nights, or the VHS used an overdub.
0:50, Freddie sings 'But that's not tru-ue', starting on one note on the first syllable of 'true', and then descending to another on the second.	Freddie sings 'That's not true', without singing 'but', and singing a single low note for 'true'. Thus, the two versions may draw on different nights for this part of the vocal. More likely, though, is that the VHS version used an overdub, matching the studio version more closely, which was removed for the 2014 version in order to present the authentic live vocal.
0:54, Freddie pronounces 'Gods' with a slight 'a' vowel sound; 'Gahds'.	Freddie pronounces 'Gods' with an 'o' vowel sound. Thus, the VHS version was taken from an alternate night, or overdubbed.
0:59, Freddie's phrasing is very measured as he sings 'Whoah, whoah, lalala, whoa-I can see...'. He blends the third 'whoah' into the word 'I' seamlessly, matching the studio version.	Freddie does not enunciate the second 'whoah' clearly, resulting in one continuous 'whoah'. He then sings, 'Lalala, whoah ... See what you want...', taking a breath after 'whoah' and missing the word 'I', but recovering on 'see'. Thus, it is probable that the VHS version used an overdub here.
1:06, Freddie takes a breath in the phrase 'See ... what you want', in between the words 'See' and	'See what you want' is an unbroken phrase. The overdub has been removed.

<p>'what'.</p> <p>Slight double tracking is evident on 'want', reaffirming that this has been overdubbed.</p>	
<p>1:09, Freddie sings '...me to be', sliding up into the falsetto note on the word 'be', and hitting it cleanly.</p>	<p>Freddie jumps straight to the falsetto note without gradual transition. This discrepancy shows that this must be overdubbed, if indeed Freddie did not sing the falsetto notes on the first night.</p>
<p>1:12, a major difference. Freddie sings 'But I'm no fool', emulating the correct lyrics, album note choices and phrasing. He sings slightly flat on 'I'm', however.</p>	<p>Freddie sings different lyrics – 'That's not true', and also opts for lower note choices. This makes clear that the VHS version either used the vocal from the alternate night at this point, or an overdub (likely the latter).</p>
<p>1:16, an even bigger difference. Freddie sings 'There's no beginning' in falsetto, as per the album version'.</p>	<p>Freddie sings 'There's no beginning an octave down'.</p> <p>I will not list the differences in the vocals for the remainder of the second verse – overall, the note choices are the same, with slight variations in the phrasing, showing that the two versions either draw on alternative nights, or the VHS version was overdubbed for the entire second verse. Either is very possible.</p>
<p>1:47, Freddie sings 'But I'm not fool'.</p>	<p>Freddie sings 'That's not true' once again.</p>
<p>2:31, Freddie sings 'But I'm no fool', matching the album note choices – probably an overdub.</p>	<p>Freddie sings 'I'm no fool', using the same lower note choices from earlier in the song. Some heavy digital distortion evident on 'I'm' makes it seem that pitch correction has been used here, but without a raw vocal to consult it cannot be confirmed.</p>
<p>2:51, again, 'But I'm no fool' sung in the same way.</p>	<p>Freddie mixes the lyrics together, singing 'That's no fool.' This is a live vocal from one night or the other, while the VHS version used an overdub.</p>

Big Spender

Summary: It cannot be determined which night this is taken from – as far as we know, it was played on both. The song sounds authentically live for its entirety, with one glaring example of digital tampering.

2014 release

1:02, Freddie sings 'Hey, big spender!' The tail end of the word spender as the note trails off has two distinct digital shifts in pitch – not very audible, but definitely there. This is almost certainly evidence that pitch correction has been used here, leaving these very unnatural note intervals.

Modern Times Rock 'n' Roll

Summary: Modern Times Rock 'n' Roll has some signs of pitch correction throughout, but this cannot be proven. It cannot be known whether this song comes from the first or second night, or if it is a conglomeration of both.

0:06, Freddie sings 'Had to make do with a worn out rock and roll scene'. The phrase, and especially the high notes, sounds slightly odd in tone, perhaps evidencing digital alteration. The same is arguably true for the next, 'The old bop is getting tired, don'tcha know, well you know what I mean'.

Jailhouse Rock

Summary: There is only a portion of Jailhouse Rock present on the VHS version, however there is enough to determine some distinct differences which make it seem that overdubbing was present, and has been removed for the 2014 release. There is some indication of pitch correction here and there, but since the VHS release is overdubbed, we have no raw vocal for comparison to prove or disprove this.

The instrumentation is identical between the two versions; however, the lead vocal is entirely different, making it possible that it was taken from a different night on the 2014 release than the VHS release. Even more likely is that it was overdubbed on the VHS release, and then this overdub removed for the 2014 release, leaving the song accurate to its performance on either the first or second night.

1992 VHS release	2014 release
	1:49, the word 'stone' in 'Sad sack sitting on a block of stone' sounds like it may be digitally altered.
0:22, Freddie sings, 'Can't find a partner, use a wooden chair', hitting an A on 'wooden'.	Freddie sings only an F on 'wooden'. Thus, the VHS version had an overdub (most likely), or draws from the alternate night.
For the breakdown section, which is greatly cut down here, Freddie can be faintly heard singing 'Dancing to the jailhouse rock'. He sings slightly flat.	Freddie's voice is clearly audible.

Conclusion

Disappointingly, there is simply no way to reach meaningful conclusions on the origins of some of these tracks, particularly those which are only available in the 2014 release. Nonetheless, we can say confidently that most vocal overdubs have been removed for the 2014 release, with exception of backing vocals – perhaps the most prevalent examples of this are White Queen and In the Lap of the Gods...Revisited, which both appear to be entirely live in their 2014 iterations.

Overall, we know this of the 2014 release:

- The lead vocals are probably authentic throughout, though probably subject to pitch alteration at certain points.
- The backing vocals retain the 1974/75 overdubs, but to a lesser extent than on earlier unofficial versions.
- Ogre Battle is mostly, if not entirely, taken from a different night on the 2014 release than on the VHS one.
- White Queen's lead vocal is free of overdubs.
- In the Lap of the Gods is presumably free of lead vocal overdubs on both versions.
- Killer Queen and The March of the Black Queen are seemingly free of lead vocal overdubs, but also contain glaring examples of what is likely digital alteration.
- Son and Daughter belongs almost entirely to the first night. It has almost no backing vocal overdubs, probably none on lead vocals.
- Stone Cold Crazy comes entirely from the first night.
- Liar, on the 2014 release, comes almost entirely from the first night, with sections of the second night substituted in. **This is greatly significant in that it makes clear that it other songs on the release probably also draw different parts from different nights.**
- In the Lap of the Gods...Revisited belongs mostly to the second night, potentially drawing some vocal parts from the first. It is free of lead vocal overdubs, and probably free of backing vocal overdubs too.
- Jailhouse Rock is presumably free of overdubs.

Based on the four songs for which we know what comes from which night, it seems fair to conclude that the 2014 audio merge of the November Rainbow concerts draws significantly from both nights, perhaps with more rooting in the first night than the second.

