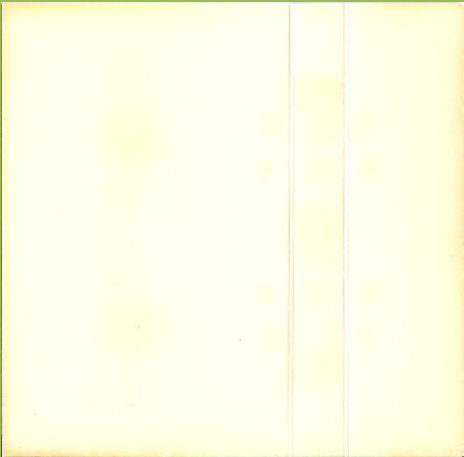
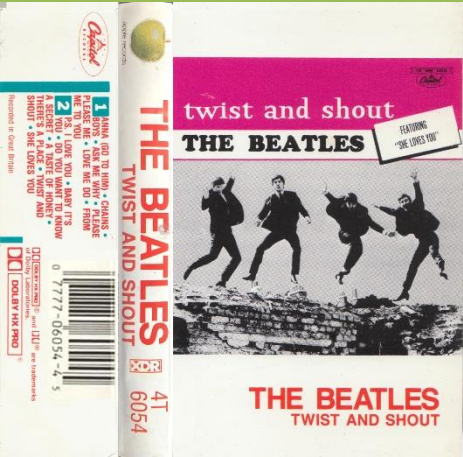
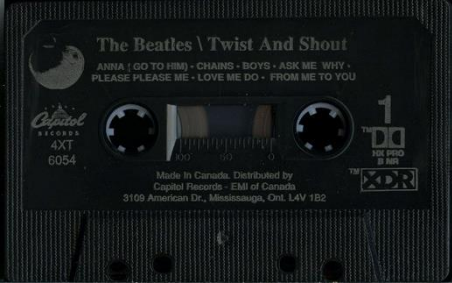


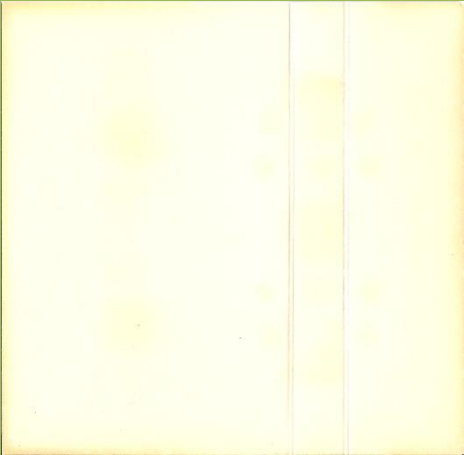
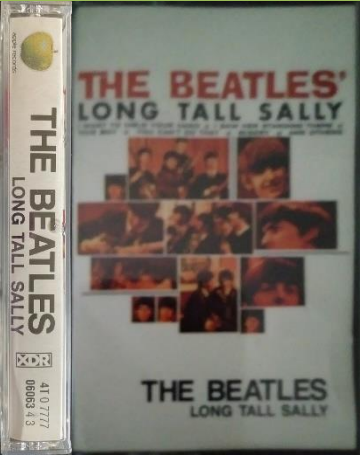
Capitol/APPLE 4XT 6054 – TWIST AND SHOUT



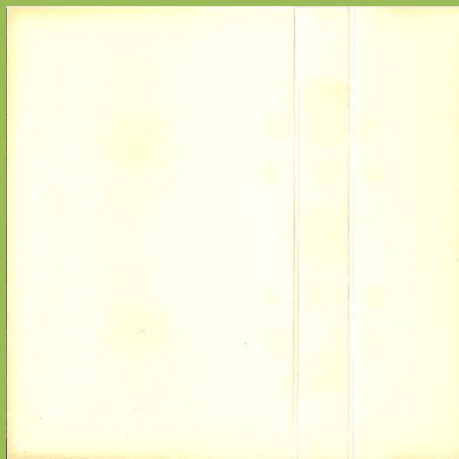
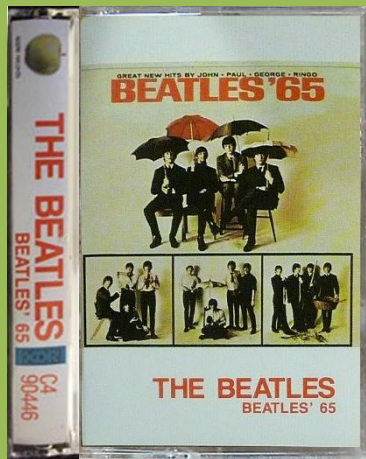
Release number on J-card 4T 6054



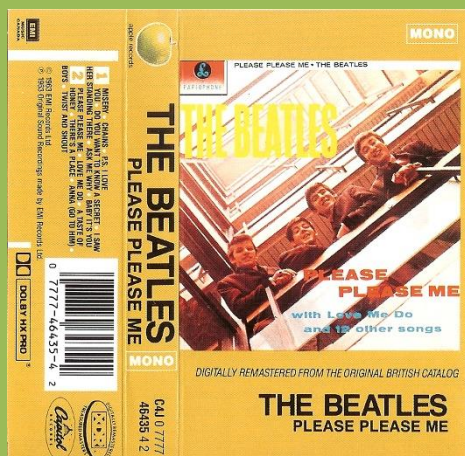
Capitol/APPLE 4T 0 7777 06063 4 3 – LONG TALL SALLY



Capitol/APPLE C4 90446 – BEATLES' 65



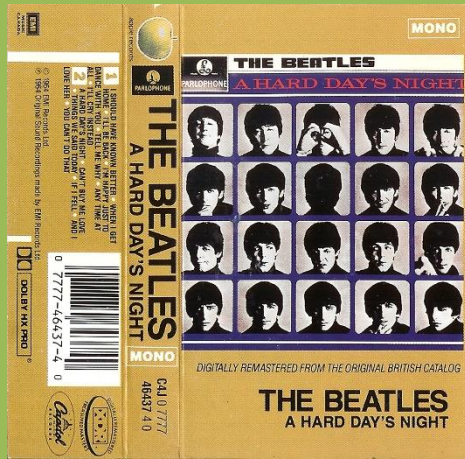
CAPITOL/APPLE/PARLOPHONE C4J 46435 – PLEASE PLEASE ME



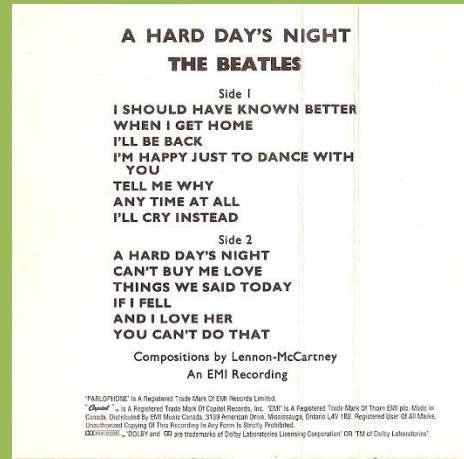
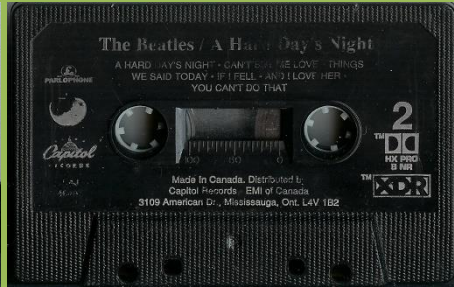
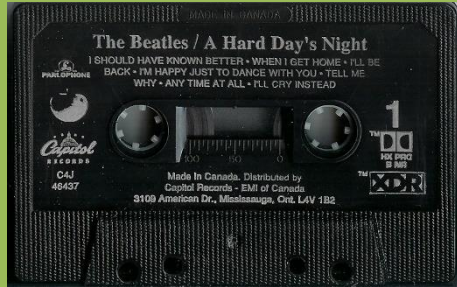
Release number on J-card C4J 0 7777 46435 4 2



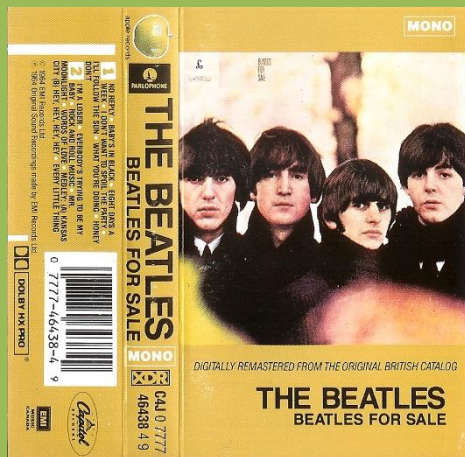
CAPITOL/APPLE/PARLOPHONE C4J 46437 – A HARD DAY'S NIGHT



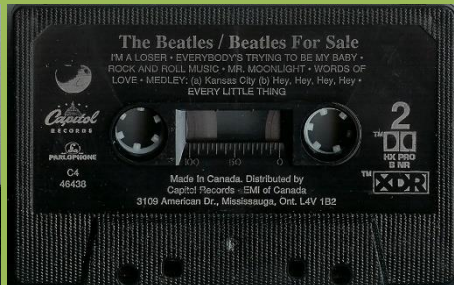
Release number on J-card C4J 0 7777 46437 4 0



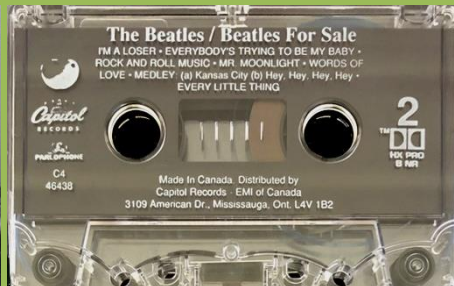
Capitol/APPLE/Parlophone C4 46438 – BEATLES FOR SALE



Release number on J-card C4J 0 7777 46438 4 9

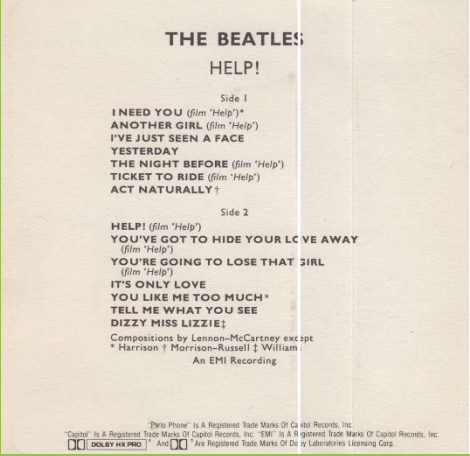
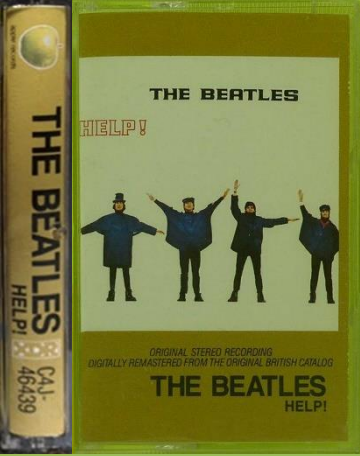


Black shell

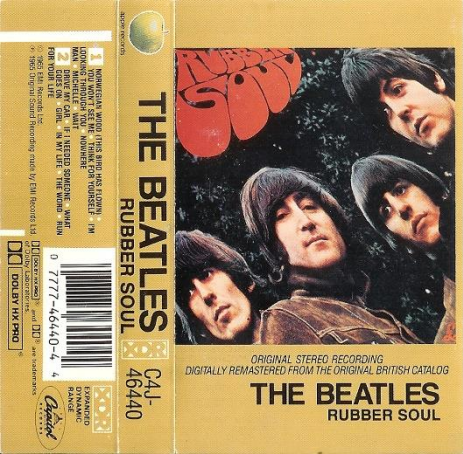


Clear shell

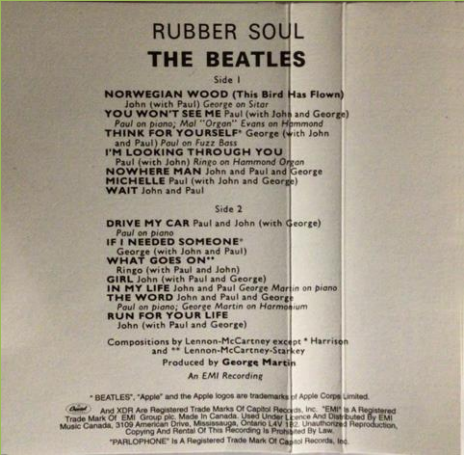
Capitol/APPLE C4J 46439 – HELP



Capitol/APPLE C4J 46440 – RUBBER SOUL



Black shell

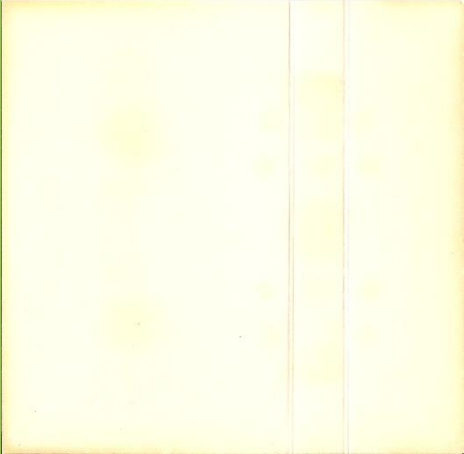


Release number on J-card C4 0 7777 46440 4 4



Clear shell

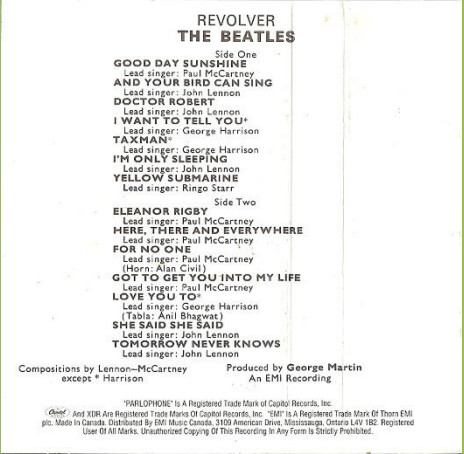
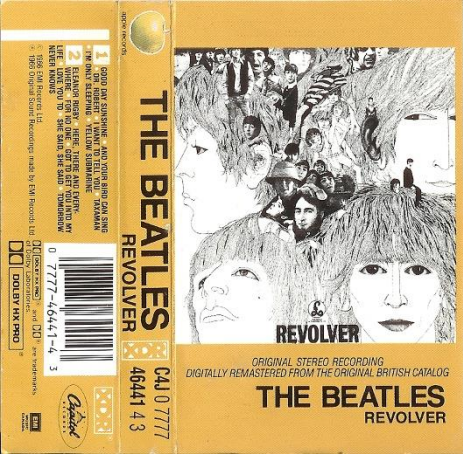
Capitol C4 90453 – RUBBER SOUL [US-Version]



Apple logo on J-card



Capitol/APPLE C4J 46441 – REVOLVER [UK-Version]



Release number on J-card C4J 0 7777 46441 4 3



1 TRUTH, ISLAND RECORDS
AND LOVE YOU TO HERE, HERE
AND THERE, COLUMBIA

2 GOOD DAY SUSHING * ON NO
GOOD TO GET INTO THE LAYERS
THOUGH NOW NEVER KNOWS

3 THE BEATLES
REVOLVER

4 90452

5 C4

6 90452

7 C4

8 90452

9 C4

10 90452

11 C4

12 90452

13 C4

14 90452

15 C4

16 90452

17 C4

18 90452

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238 90452

239 C4

240 90452

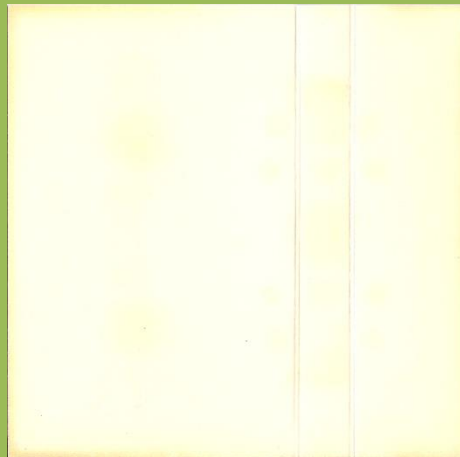
241 C4

242 90452

243 C4

244 90452

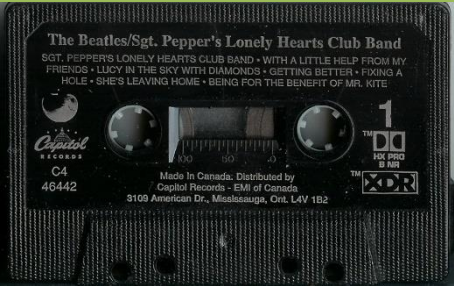
24



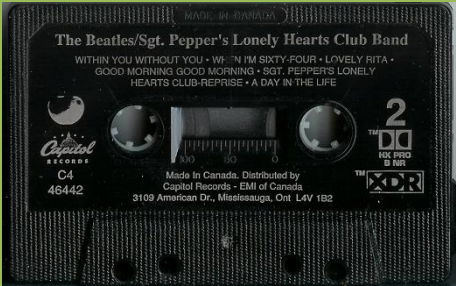
The image is a composite. The left side shows the front cover of the Sgt. Pepper's Lonely Hearts Club Band album. It features a large group of diverse people in various costumes, with the band members in the center. The title 'THE BEATLES' is at the top, and 'SGT. PEPPER'S LONELY HEARTS CLUB BAND' is at the bottom. The right side shows a close-up of the four band members (John Lennon, Paul McCartney, George Harrison, and Ringo Starr) in their iconic military-style uniforms from the Sgt. Pepper's era, set against a yellow background.

[illegible]

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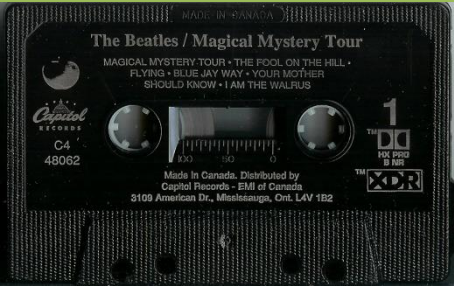
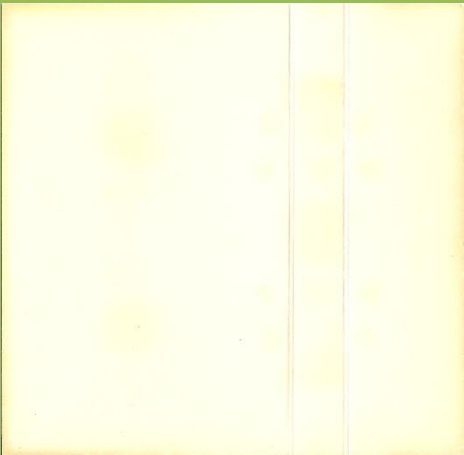


Black shell

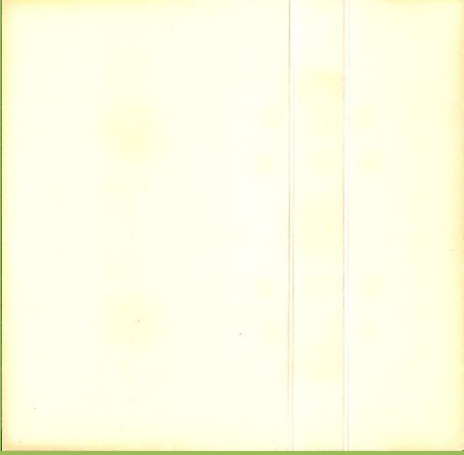
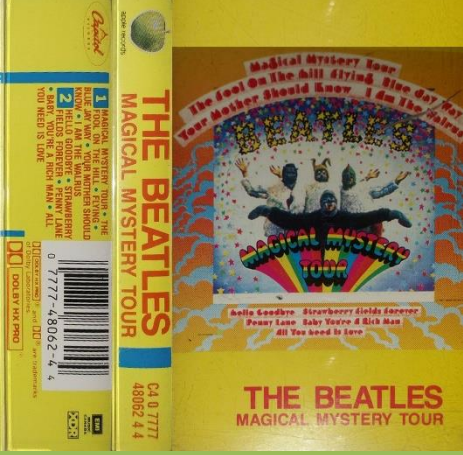


Clear shell

Capitol/APPLE C4 48062 – MAGICAL MYSTERY TOUR



Black shell



Release number on J-card C4 0 7777 48062 4 4

**Scan
needed**



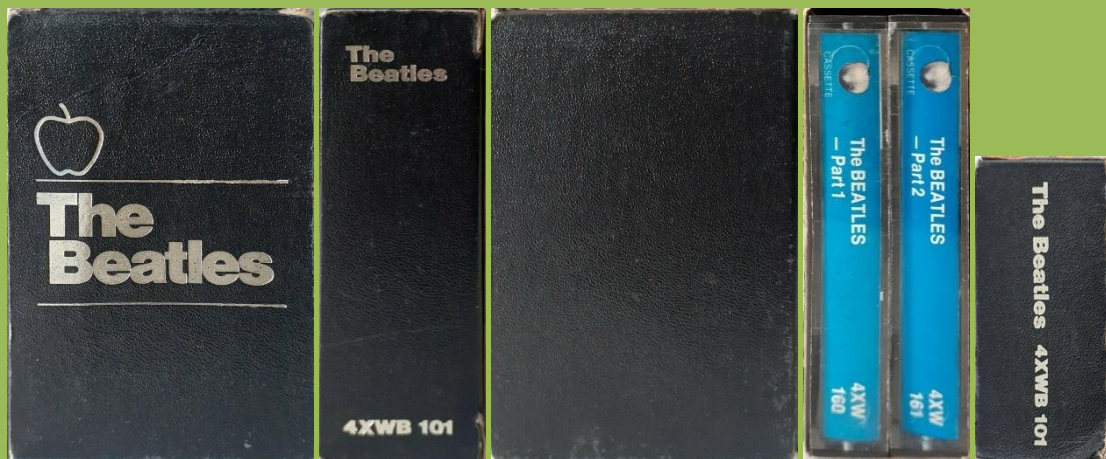
Clear shell with XDR logo

**Scan
needed**



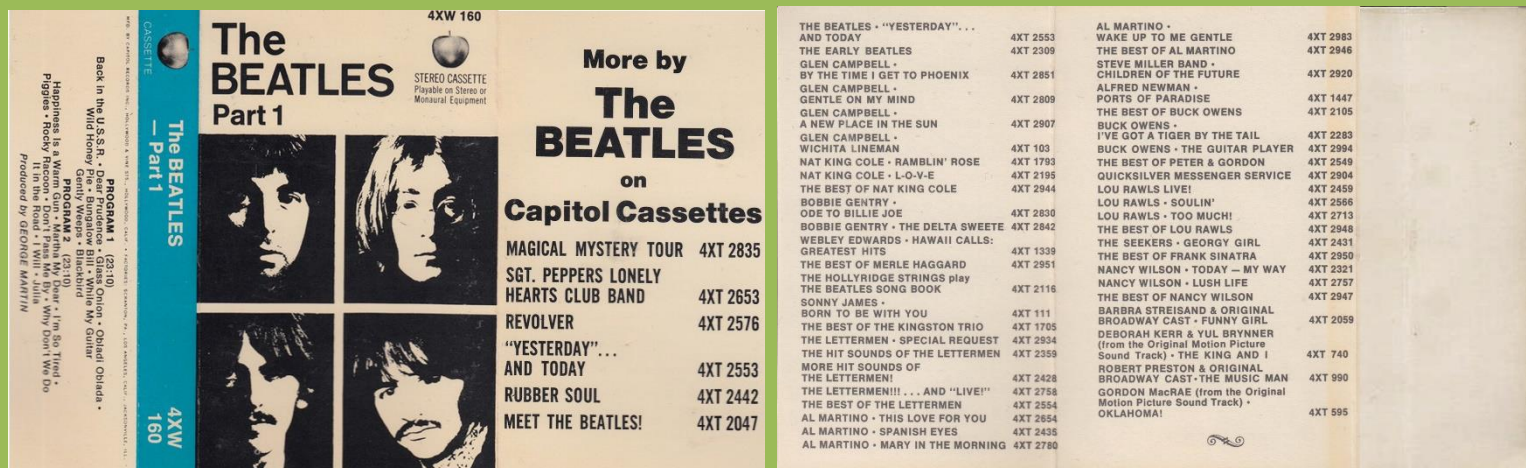
Clear shell without XDR logo

APPLE 4XWB 101 – THE BEATLES PART 1/2 [Two Cassette Box]



US cardboard box

APPLE 4XW 160 – THE BEATLES PART 1



US J-card

**Scan
needed**

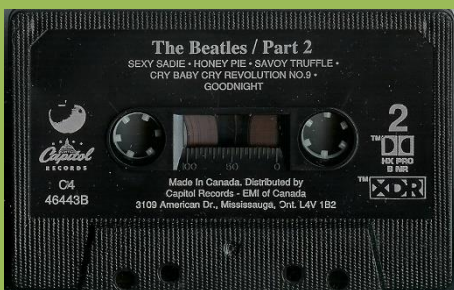
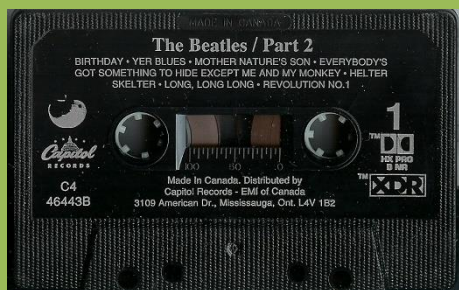
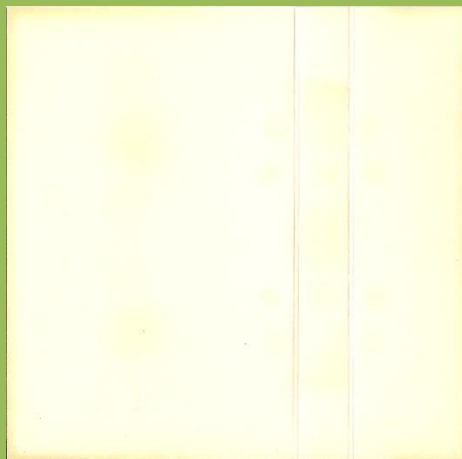


[illegible]

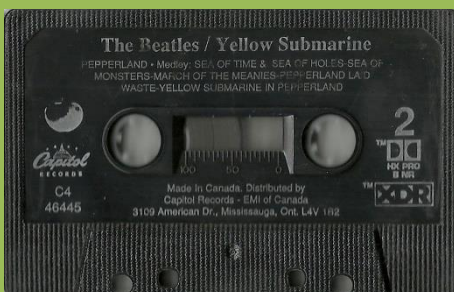
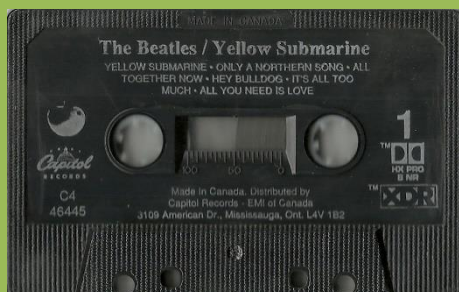
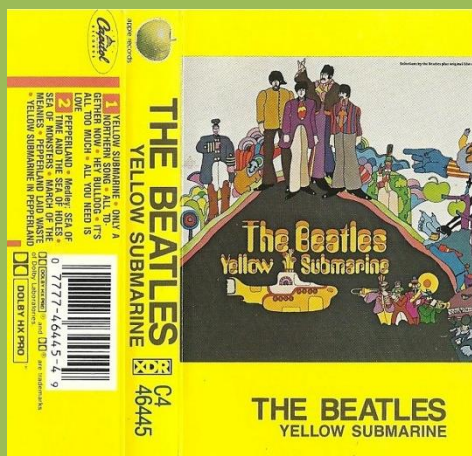
A green rectangular box with a black border contains the text "Scan needed" in a bold, black, sans-serif font. To the right of the text is a photograph of a yellow VHS tape. The tape's label features the text "THE APPLE & ORANGE FOX & BROS. PRESENT A FOX VIDEO PRESENTATION" at the top, followed by "THE SEATTLE PART 2" in a large, bold font. Below this, there are four circular icons: an apple, a fox, a film strip, and a globe. The text "PROGRAM 2" and "APR 500" is visible on the right side of the label. The tape is shown in its clear plastic sleeve.

Capitol/APPLE C4 46443A – THE BEATLES PART 1





Capitol/APPLE C4 46445 – YELLOW SUBMARINE

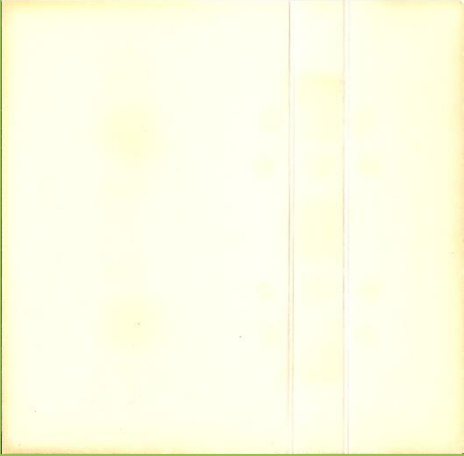
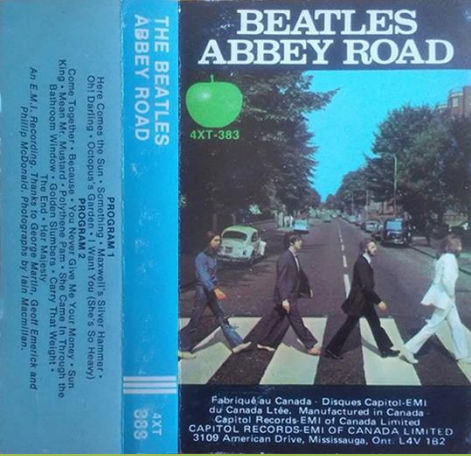


Black shell

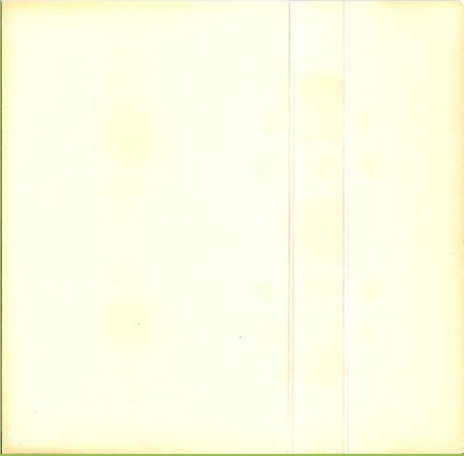
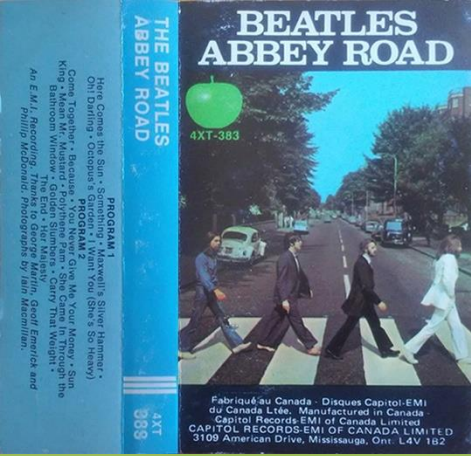


Clear shell

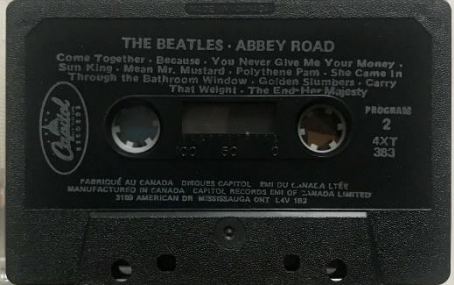
APPLE 4XT 383 – ABBEY ROAD



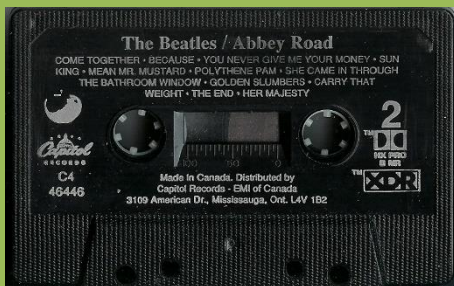
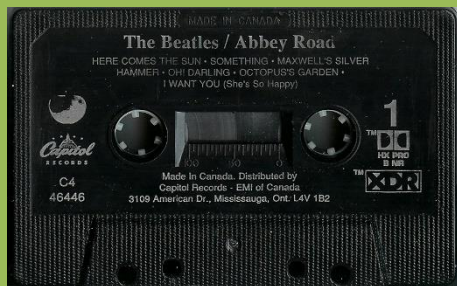
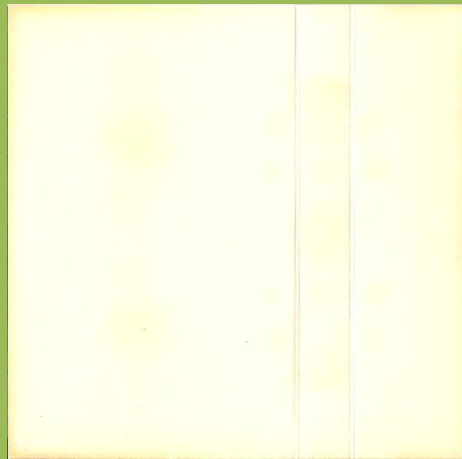
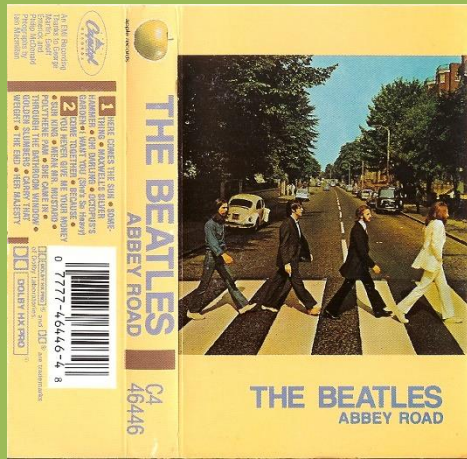
Capitol 4XT 383 – ABBEY ROAD



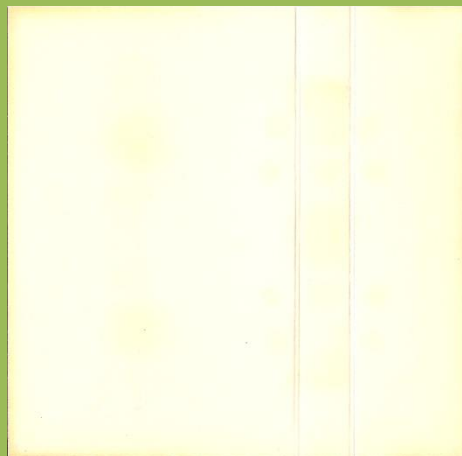
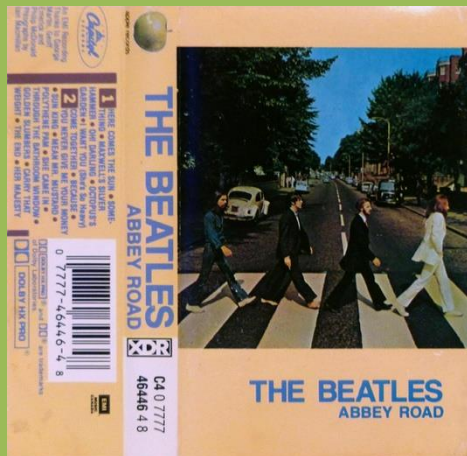
Apple logo on J-card



Capitol/Apple C4 46446 – ABBEY ROAD



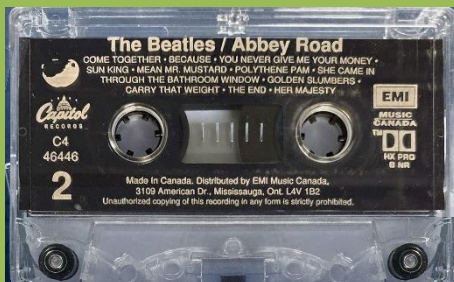
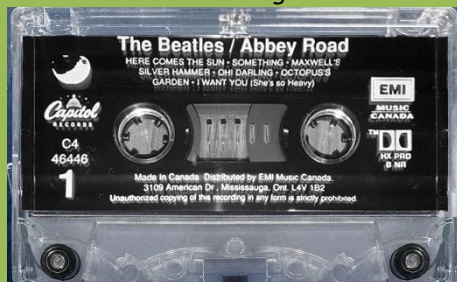
Black shell



Release number on J-card C4 0 7777 46446 4 8

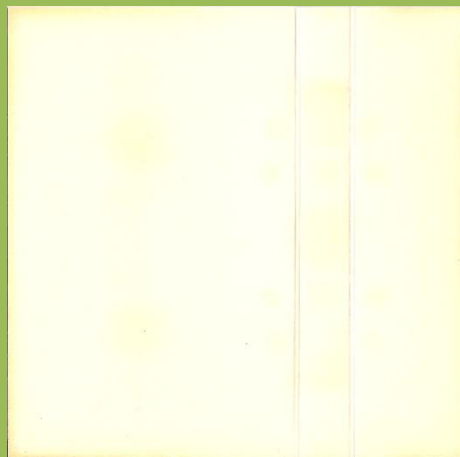
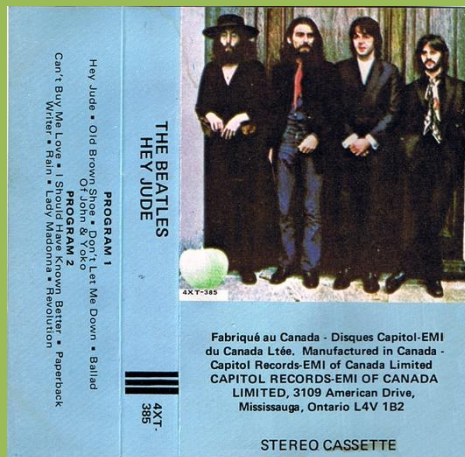


Clear shell with XDR logo

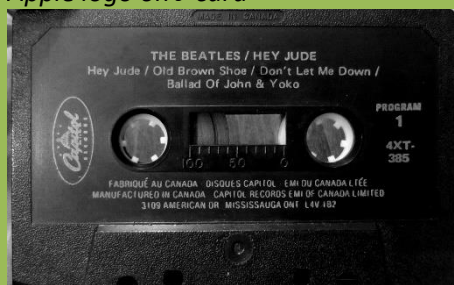


Clear shell without XDR logo

Capitol 4XT-385 – HEY JUDE



Apple logo on J-card

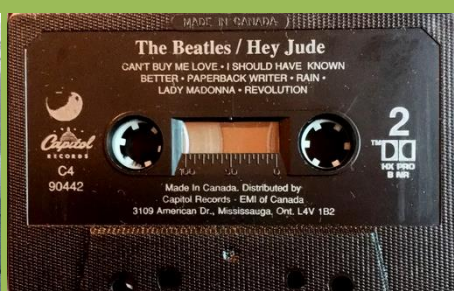
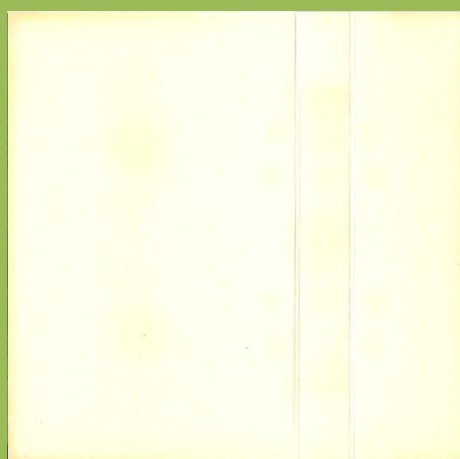


Black shell

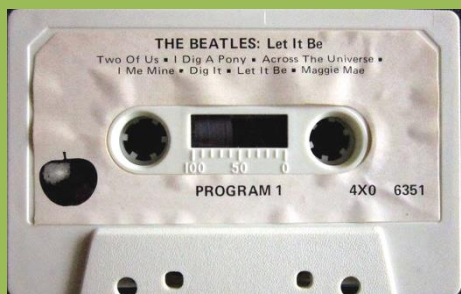
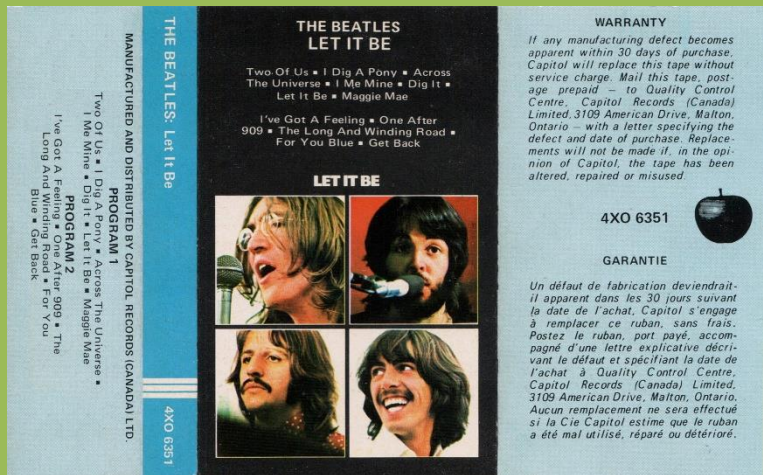


White shell

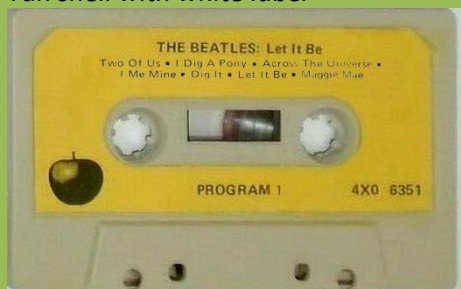
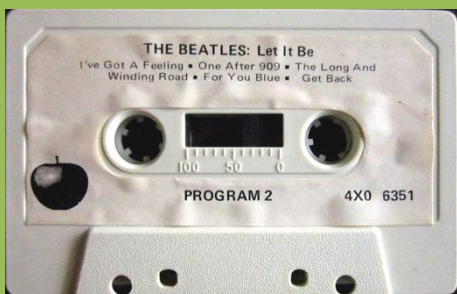
Capitol/APPLE C4 90442 – HEY JUDE



APPLE 4XO 6351 – LET IT BE



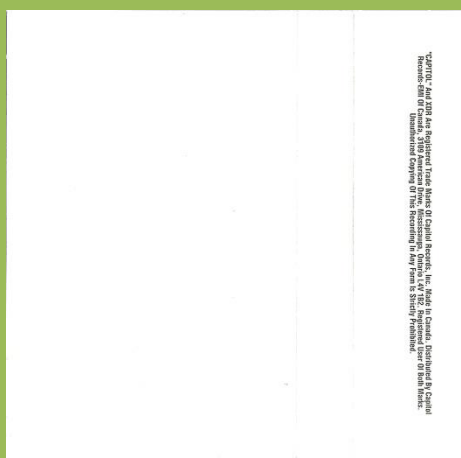
Tan shell with white label

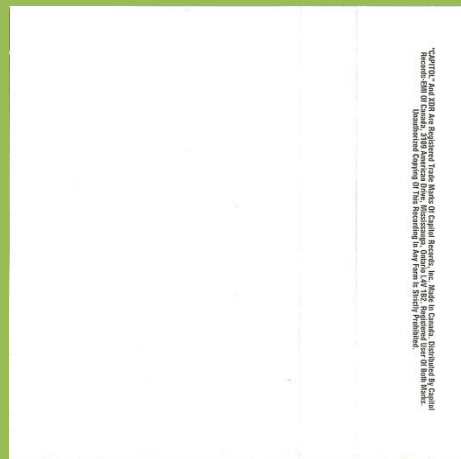


Tan shell with yellow label

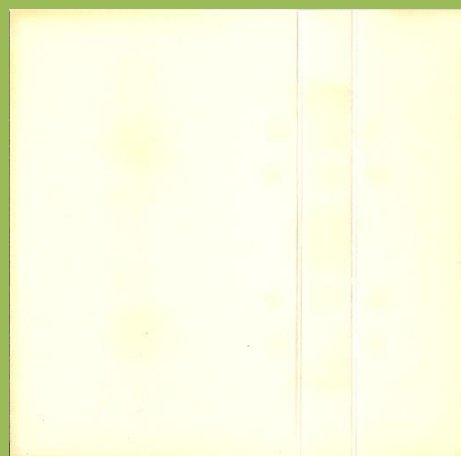
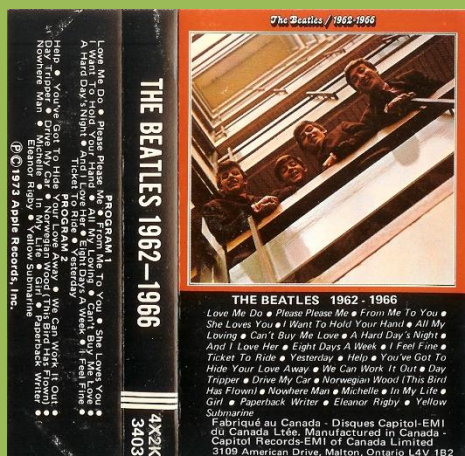


Capitol/APPLE 4XO 6351 – LET IT BE

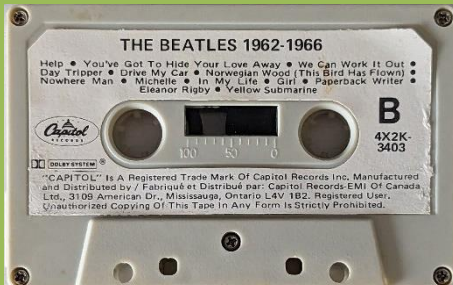




Capitol/APPLE 4X2K 3403 – THE BEATLES / 1962-1966 [Double Length]



Apple Records, Inc. on J-card



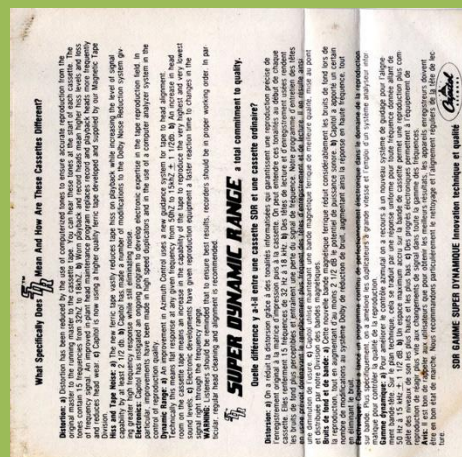
Tan shell with white label



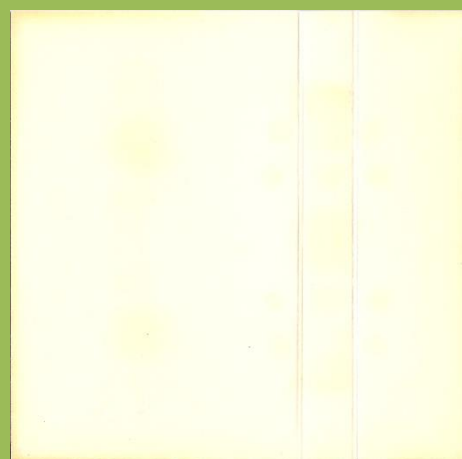
Tan shell with grey On-Body print



Cream shell



Apple Records, Inc. on J-card



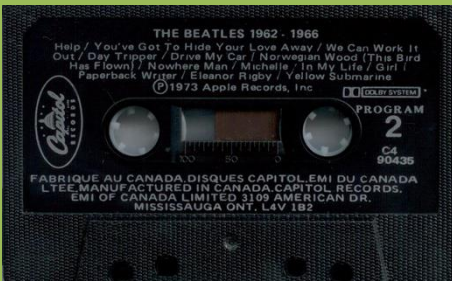
Apple Records, Inc. on J-card



Capitol/APPLE C4 90435 – THE BEATLES / 1962-1966 [Double Length]



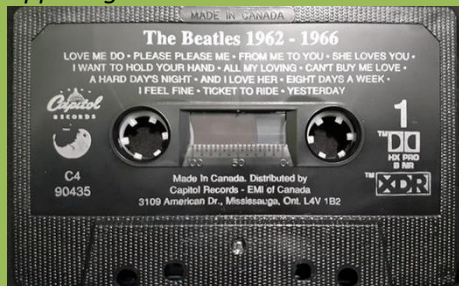
Apple Records Inc. on J-card



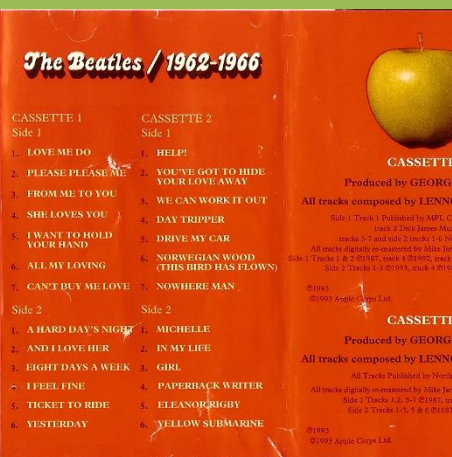
Apple Records Inc. on tape



Apple logo on J-card



APPLE/EMI C4 97036 – THE BEATLES / 1962-1966 [Re-Mastered] [Double Cassette]



Multifold J-card cassette #1

PLEASE PLEASE ME
(Lennon & McCartney)

LAST NIGHT I SAID THESE WORDS TO MY GIRL
I KNOW YOU NEVER LISTEN, TRY ONE
COME ON COME ON COME ON COME ON
PLEASE PLEASE ME ON YOUR LEGS I PLEASE YOU

YOU DON'T NEED ME TO SHOW THE WAY LOVE
WHY DO I ALWAYS HAVE TO SAY LOVE
COME ON COME ON COME ON COME ON
PLEASE PLEASE ME ON YOUR LEGS I PLEASE YOU

I DON'T WANT TO SOUND COMPLAINTING
BUT YOU KNOW THESE ALWAYS ARE IN MY HEART
I LOVE ALL THE PLEASURES WITH YOU
I LOVE YOU AND YOUR KISS TRY ONE
I LOVE YOU AND YOUR KISS TRY ONE
I LOVE YOU AND YOUR KISS TRY ONE
I LOVE YOU AND YOUR KISS TRY ONE

LAST NIGHT I SAID THESE WORDS TO MY GIRL
I KNOW YOU NEVER LISTEN, TRY ONE
COME ON COME ON COME ON COME ON
PLEASE PLEASE ME ON YOUR LEGS I PLEASE YOU

Original track released © 1963
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FROM ME TO YOU
(Lennon & McCartney)

IF THERE'S ANYTHING THAT YOU WANT
IF THERE'S ANYTHING I CAN DO
JUST CALL ON ME AND I'LL SEND IT ALONG
WITH LOVE FROM ME TO YOU

I GOT EVERYTHING THAT YOU WANT
LIKE A HEAT THAT'S HOT SO TIGHT
JUST CALL ON ME AND I'LL SEND IT ALONG
WITH LOVE FROM ME TO YOU

I GOT ARMS THAT LONG TO HOLD YOU AND KEEP
YOU IN MY ARMS
I GOT LIPS THAT LONG TO KISS YOU AND KEEP YOU
SATISFIED

IF THERE'S ANYTHING THAT YOU WANT
IF THERE'S ANYTHING I CAN DO
JUST CALL ON ME AND I'LL SEND IT ALONG
WITH LOVE FROM ME TO YOU

I GOT ARMS THAT LONG TO HOLD YOU AND KEEP
YOU IN MY ARMS
I GOT LIPS THAT LONG TO KISS YOU AND KEEP YOU
SATISFIED

IF THERE'S ANYTHING THAT YOU WANT
IF THERE'S ANYTHING I CAN DO
JUST CALL ON ME AND I'LL SEND IT ALONG
WITH LOVE FROM ME TO YOU

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SHE LOVES YOU
(Lennon & McCartney)

SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH

YOU THINK YOU'VE LOST YOUR LOVE
WELL I SAID HER YESTERDAY I SAID
IT'S YOU SHE'S TROUBLE OF
AND SHE TOLD ME WHAT TO SAY YEAH
SHE SAYS SHE LOVES YOU AND YOU KNOW THAT
CAN'T BE BAD

SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH

SHE SAID YOU HURT HER, SO SHE ALMOST LOST HER MIND
BUT NOW SHE SAYS SHE KNOWS YOU'RE NOT THE WORTHY KIND
SHE SAYS SHE LOVES YOU AND YOU KNOW THAT CAN'T BE BAD
YEH, SHE LOVES YOU AND YOU KNOW YOU SHOULD BE GLAD

SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH

YOU KNOW IT'S UP TO YOU, I THINK IT'S ONLY FAIR
I WOULD HAVE BEEN YOURS, ACCORDING TO HER BECAUSE
SHE LOVES YOU AND YOU KNOW THAT CAN'T BE BAD
YEH, SHE LOVES YOU AND YOU KNOW YOU SHOULD BE GLAD

SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH
SHE LOVES YOU, YEH, YEH, YEH

Original track released © 1963
© 1982 Northern Songs Ltd.

I WANT TO HOLD YOUR HAND
(Lennon & McCartney)

OH YEH, I'LL TELL YOU SOMETHING,
I THINK YOU'LL UNDERSTAND,
WHEN I SAY THAT SOMETHING,
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND

OH PLEASE, SAY TO ME
YOU'LL LET ME BE YOUR MAN,
AND PLEASE SAY TO ME
YOU'LL LET ME BE YOUR MAN,
YOU'LL LET ME BE YOUR MAN,
YOU'LL LET ME BE YOUR MAN

AND WHEN I TOUCH YOU I FEEL HAPPY INSIDE
IT'S SUCH A FEELING
THAT MY LOVE I CAN'T HIDE
I CAN'T HIDE, I CAN'T HIDE

YEH, YOU GOT THAT SOMETHING,
I THINK YOU'LL UNDERSTAND,
WHEN I SAY THAT SOMETHING,
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND

AND WHEN I TOUCH YOU I FEEL HAPPY INSIDE
IT'S SUCH A FEELING
THAT MY LOVE I CAN'T HIDE
I CAN'T HIDE, I CAN'T HIDE

YEH, YOU GOT THAT SOMETHING,
I THINK YOU'LL UNDERSTAND,
WHEN I SAY THAT SOMETHING,
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND
I'WANNA HOLD YOUR HAND

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ALL MY LOVING
(Lennon & McCartney)

CLOSE YOUR EYES AND I'LL KISS YOU, TOMORROW I'LL
MISS YOU, REMEMBER I'LL ALWAYS BE FREE
AND THEN WHILE I'M AWAY, I'LL WRITE HOME EVERYDAY
AND I'LL SEND ALL MY LOVING TO YOU

I'LL PROMISE THAT I'M KISSING THE LIFE I AM MISSING
AND HOPE THAT MY DREAMS WILL COME TRUE
AND THEN WHILE I'M AWAY, I'LL WRITE HOME EVERYDAY
AND I'LL SEND ALL MY LOVING TO YOU

ALL MY LOVING I'LL SEND TO YOU
ALL MY LOVING DARLING, I'LL BE FREE
I'WANNA HOLD YOUR HAND

CLOSE YOUR EYES AND I'LL KISS YOU, TOMORROW I'LL
MISS YOU, REMEMBER I'LL ALWAYS BE FREE
AND THEN WHILE I'M AWAY, I'LL WRITE HOME EVERYDAY
AND I'LL SEND ALL MY LOVING TO YOU

ALL MY LOVING I'LL SEND TO YOU
ALL MY LOVING DARLING, I'LL BE FREE
I'WANNA HOLD YOUR HAND

ALL MY LOVING
ALL MY LOVING
ALL MY LOVING I'LL SEND TO YOU
ALL MY LOVING DARLING, I'LL BE FREE

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CAN'T BUY ME LOVE
(Lennon & McCartney)

CAN'T BUY ME LOVE, OH
LOVE, OH
CAN'T BUY ME LOVE, OH
CAN'T BUY ME LOVE, OH

I'LL BUY YOU A DIAMOND RING, MY FRIEND
IF IT MAKES YOU FEEL ALL RIGHT
I'LL GIVE YOU ANYTHING MY FRIEND
IF IT MAKES YOU FEEL ALL RIGHT

CARE I DON'T CARE TOO MUCH FOR MONEY
FOR MONEY CAN'T BUY ME LOVE

I'LL GIVE YOU ALL I'VE GOT TO GIVE
IF YOU WANT TO LOVE ME
I'LL GIVE YOU ALL I'VE GOT TO GIVE
IF YOU WANT TO LOVE ME

DO NOT CARE TOO MUCH FOR MONEY
FOR MONEY CAN'T BUY ME LOVE

CAN'T BUY ME LOVE, OH
LOVE, OH
CAN'T BUY ME LOVE, OH
CAN'T BUY ME LOVE, OH

NO, NO, NO, NO
SAY YOU DON'T NEED NO DIAMOND RING, AND I'LL BE SATISFIED
TELL ME THAT YOU WANT THE END OF THINGS
THAT MONEY JUST CAN'T BUY

I DON'T CARE TOO MUCH FOR MONEY
MONEY CAN'T BUY ME LOVE

NO, NO, NO, NO
SAY YOU DON'T NEED NO DIAMOND RING, AND I'LL BE SATISFIED
TELL ME THAT YOU WANT THE END OF THINGS
THAT MONEY JUST CAN'T BUY

I DON'T CARE TOO MUCH FOR MONEY
MONEY CAN'T BUY ME LOVE

NO, NO, NO, NO
SAY YOU DON'T NEED NO DIAMOND RING, AND I'LL BE SATISFIED
TELL ME THAT YOU WANT THE END OF THINGS
THAT MONEY JUST CAN'T BUY

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A HARD DAY'S NIGHT
(Lennon & McCartney)

IT'S BEEN A HARD DAY'S NIGHT
AND I'VE BEEN WORKING LIKE A DOG
IT'S BEEN A HARD DAY'S NIGHT
I SHOULD BE SLEEPING LIKE A LOG
BUT WHEN I GET HOME TO YOU
I FIND THE THINGS THAT YOU DO
WILL MAKE ME FEEL ALL RIGHT

YOU KNOW I WORK ALL DAY
TO GET YOU MONEY TO BUY YOUR THINGS
AND IT'S WORSE IF YOU TOOK MY SAY
YOU'RE GONNA GIVE ME EVERYTHING

SO WHY ON EARTH SHOULD I MORN
YOUR FRIEND I GET YOU ALONE
YOU KNOW I'LL FEEL OKAY

WHEN I'M HOME EVERYTHING SEEMS TO BE RIGHT
WHEN I'M HOME FEELING YOU HOLDING ME TIGHT, TIGHT
YEH

IT'S BEEN A HARD DAY'S NIGHT
AND I'VE BEEN WORKING LIKE A DOG
IT'S BEEN A HARD DAY'S NIGHT
I SHOULD BE SLEEPING LIKE A LOG
BUT WHEN I GET HOME TO YOU
I FIND THE THINGS THAT YOU DO
WILL MAKE ME FEEL ALL RIGHT

YOU KNOW I WORK ALL DAY
TO GET YOU MONEY TO BUY YOUR THINGS
AND IT'S WORSE IF YOU TOOK MY SAY
YOU'RE GONNA GIVE ME EVERYTHING

SO WHY ON EARTH SHOULD I MORN
YOUR FRIEND I GET YOU ALONE
YOU KNOW I'LL FEEL OKAY

WHEN I'M HOME EVERYTHING SEEMS TO BE RIGHT
WHEN I'M HOME FEELING YOU HOLDING ME TIGHT, TIGHT
YEH

IT'S BEEN A HARD DAY'S NIGHT
AND I'VE BEEN WORKING LIKE A DOG
IT'S BEEN A HARD DAY'S NIGHT
I SHOULD BE SLEEPING LIKE A LOG
BUT WHEN I GET HOME TO YOU
I FIND THE THINGS THAT YOU DO
WILL MAKE ME FEEL ALL RIGHT

YOU KNOW I WORK ALL DAY
TO GET YOU MONEY TO BUY YOUR THINGS
AND IT'S WORSE IF YOU TOOK MY SAY
YOU'RE GONNA GIVE ME EVERYTHING

SO WHY ON EARTH SHOULD I MORN
YOUR FRIEND I GET YOU ALONE
YOU KNOW I'LL FEEL OKAY

Original track released © 1964
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AND I LOVE HER
(Lennon & McCartney)

I LOVE HER ALL DAY LONG
THAT'S ALL I DO
AND IF YOU GIVE ME LOVE
YOU'LL LOVE HER TOO
I LOVE HER

SHE GIVES ME EVERYTHING
AND TENDERLY
THE KISS MY LOVER WANTS
SHE BRINGS TO ME
AND I LOVE HER

A LOVE LIKE Ours
COULD NEVER END
AS LONG AS I DAY I TO BEAR ME

BRIGHT ARE THE STARS THAT SHINE
DARK IN THE SKY
I KNOW THE LOVE OF MINE
WILL NEVER END
AND I LOVE HER

BRIGHT ARE THE STARS THAT SHINE
DARK IN THE SKY
I KNOW THE LOVE OF MINE
WILL NEVER END
AND I LOVE HER

Original track released © 1964
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EIGHT DAYS A WEEK
(Lennon & McCartney)

OH I NEED YOUR LOVE BARE
GIVES YOU KNOW IT'S TRUE
SHE SAYS SHE LOVES ME
JUST LIKE I NEED YOU

HOLD ME, LOVE ME, HOLD ME, LOVE ME
I CAN'T GET NOTHING BUT LOVE BARE
BRIGHT DAYS A WEEK
I LOVE YOU EVERYDAY GIRL
ALWAYS ON MY MIND
ONE THING I CAN SAY GIRL
LOVE YOU ALL THE TIME

HOLD ME, LOVE ME, HOLD ME, LOVE ME
I CAN'T GET NOTHING BUT LOVE BARE
BRIGHT DAYS A WEEK
I LOVE YOU EVERYDAY GIRL
ALWAYS ON MY MIND
ONE THING I CAN SAY GIRL
LOVE YOU ALL THE TIME

OH I NEED YOUR LOVE BARE
GIVES YOU KNOW IT'S TRUE
SHE SAYS SHE LOVES ME
JUST LIKE I NEED YOU

HOLD ME, LOVE ME, HOLD ME, LOVE ME
I CAN'T GET NOTHING BUT LOVE BARE
BRIGHT DAYS A WEEK
I LOVE YOU EVERYDAY GIRL
ALWAYS ON MY MIND
ONE THING I CAN SAY GIRL
LOVE YOU ALL THE TIME

Original track released © 1964
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I FEEL FINE
(Lennon & McCartney)

WHY'S GOOD TO ME YOU KNOW
WHY'S HAPPY AS CAN BE YOU KNOW
SHE SAYS SHE LOVES ME
I'LL LOVE WITH HER AND I FEEL FINE

BARY SAYS SHE MADE YOU KNOW
SHE TELLS ME ALL THE TIME YOU KNOW
SHE SAYS SHE LOVES ME
I'LL LOVE WITH HER AND I FEEL FINE

I'M SO GLAD THAT SHE'S MY LITTLE GIRL
WHY'S SO GLAD SHE'S TELLING ALL THE WORLD
THAT HER BARY BOYS RE THINGS YOU KNOW
HE BOYS RE THINGS YOU KNOW
SHE SAYS SHE LOVES ME
I'LL LOVE WITH HER AND I FEEL FINE

WHY'S SO GLAD THAT SHE'S MY LITTLE GIRL
WHY'S SO GLAD SHE'S TELLING ALL THE WORLD
THAT HER BARY BOYS RE THINGS YOU KNOW
HE BOYS RE THINGS YOU KNOW
SHE SAYS SHE LOVES ME
I'LL LOVE WITH HER AND I FEEL FINE

Original track released © 1964
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TICKET TO RIDE
(Lennon & McCartney)

I THINK I'M GONNA BE SAD
I THINK IT'S TODAY, YEH
THE GIRL THAT I DESIGNED ME MAD
IS GONNA BE

SHE'S GOT A TICKET TO RIDE, SHE'S GOT A TICKET TO RIDE
SHE'S GOT A TICKET TO RIDE, BUT SHE DON'T CARE

WE SAID THAT I'VE BEEN WITH HER IS BRINGING
HER DOWN, YEH
FOR SHE WOULD NEVER BE FREE
WHEN I WAS AROUND

SHE'S GOT A TICKET TO RIDE, SHE'S GOT A TICKET TO RIDE
SHE'S GOT A TICKET TO RIDE, BUT SHE DON'T CARE

I DON'T KNOW WHY SHE'S RIDING SO HIGH
SHE OUGHT TO THINK TWICE
SHE OUGHT TO DO RIGHT BY ME

REPOSE SHE GETS TO SAYING GOODBYE
SHE OUGHT TO THINK TWICE
SHE OUGHT TO DO RIGHT BY ME

I THINK I'M GONNA BE SAD
I THINK IT'S TODAY, YEH
THE GIRL THAT I DESIGNED ME MAD
IS GONNA BE

SHE'S GOT A TICKET TO RIDE, SHE'S GOT A TICKET TO RIDE
SHE'S GOT A TICKET TO RIDE, BUT SHE DON'T CARE

I DON'T KNOW WHY SHE'S RIDING SO HIGH
SHE OUGHT TO THINK TWICE
SHE OUGHT TO DO RIGHT BY ME

REPOSE SHE GETS TO SAYING GOODBYE
SHE OUGHT TO THINK TWICE
SHE OUGHT TO DO RIGHT BY ME

WE SAID THAT I'VE BEEN WITH HER IS BRINGING
HER DOWN, YEH
FOR SHE WOULD NEVER BE FREE
WHEN I WAS AROUND

SHE'S GOT A TICKET TO RIDE, SHE'S GOT A TICKET TO RIDE
SHE'S GOT A TICKET TO RIDE, BUT SHE DON'T CARE

MY BARY DON'T CARE
MY BARY DON'T CARE

Original track released © 1965
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YESTERDAY
(Lennon & McCartney)

YESTERDAY ALL MY TROUBLES SEEMED TO FAR AWAY
NOW I'VE LOST AS THOUGH THEY'RE HERE TO STAY
OH I BELIEVE IN YESTERDAY

SUDDENLY, I'M NOT BARE THE MAN I USED TO BE
CHANGING, I AM NOT THE SAME
OH YESTERDAY GAVE SUDDEENLY

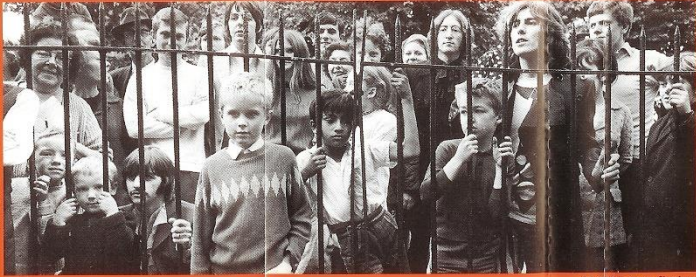
WHY SHE HAD TO GO I DON'T KNOW
SHE WOULDNT SAY
I SAID SOMETHING WRONG NOW I LONG FOR YESTERDAY

YESTERDAY LOVE WAS SUCH AN EASY GAME TO PLAY
NOW I'VE LOST A PLACE TO LIVE AWAY
OH I BELIEVE IN YESTERDAY

WHY SHE HAD TO GO I DON'T KNOW
SHE WOULDNT SAY
I SAID SOMETHING WRONG NOW I LONG FOR YESTERDAY

YESTERDAY LOVE WAS SUCH AN EASY GAME TO PLAY
NOW I'VE LOST A PLACE TO LIVE AWAY
OH I BELIEVE IN YESTERDAY

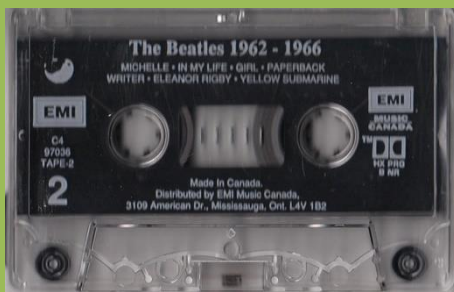
Original track released © 1965
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July 1968-86: Patience Chardard

Clear shell

Black shell

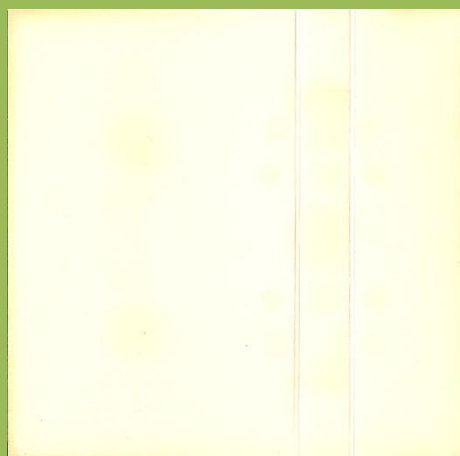


Clear shell



Black shell

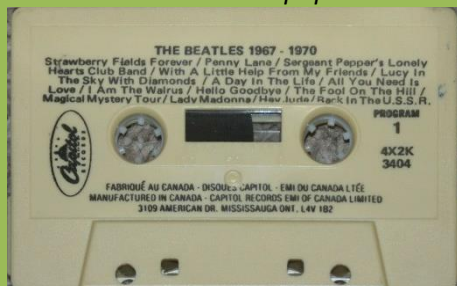
Capitol 4X2K 3404 – THE BEATLES / 1967-1970 [Double Length]



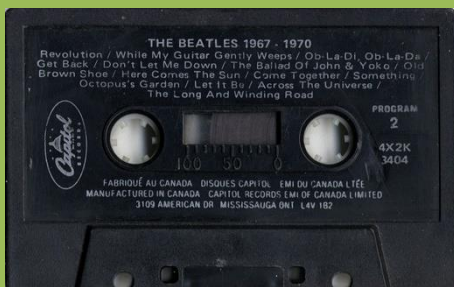
Apple Records Inc. on J-card



Cream shell with white paper label



Cream shell with black On-Body print



Black shell



Apple Records Inc. on J-card



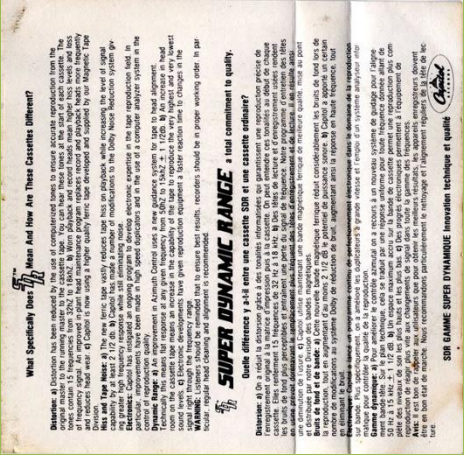
Tan shell

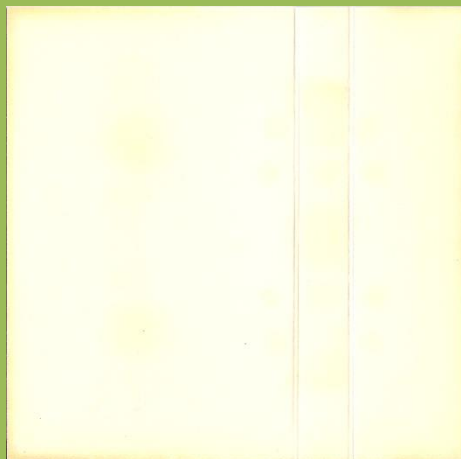


Apple Records Inc. on J-card



Capitol C4 90438 – THE BEATLES / 1967-1970 [Double Length]

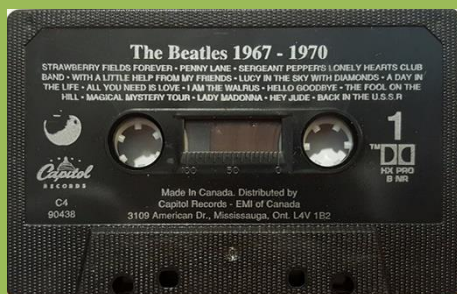
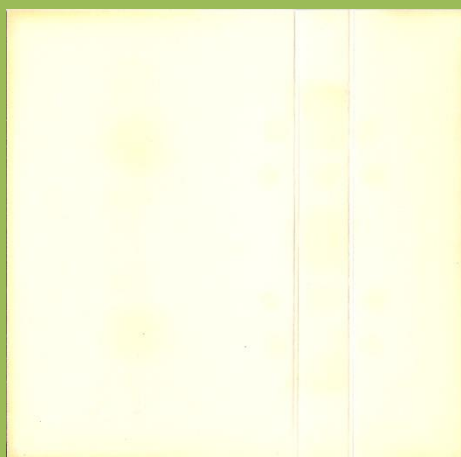




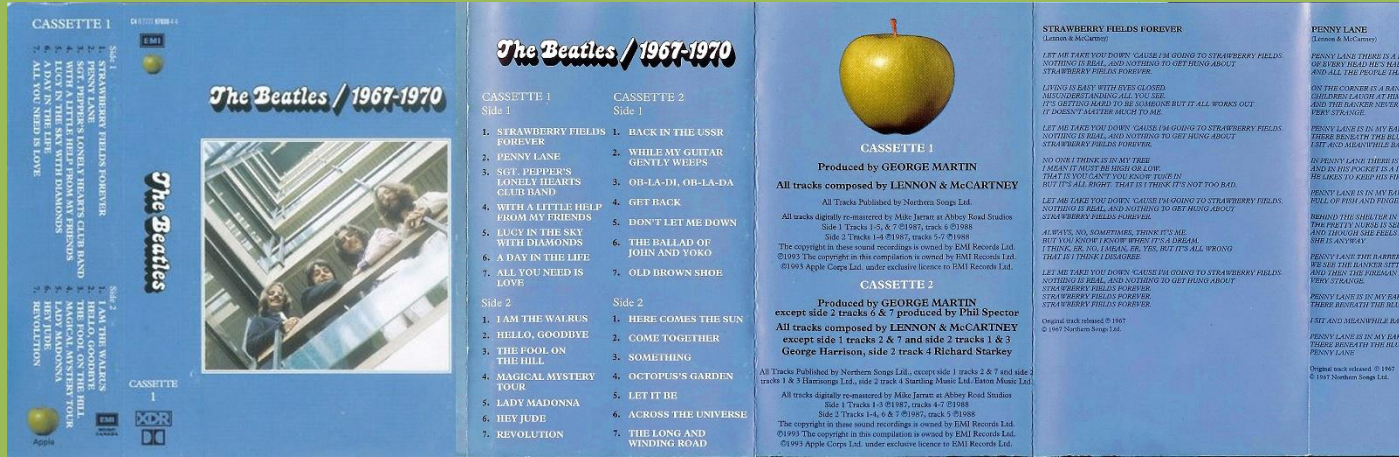
Apple Records Inc. print on J-card



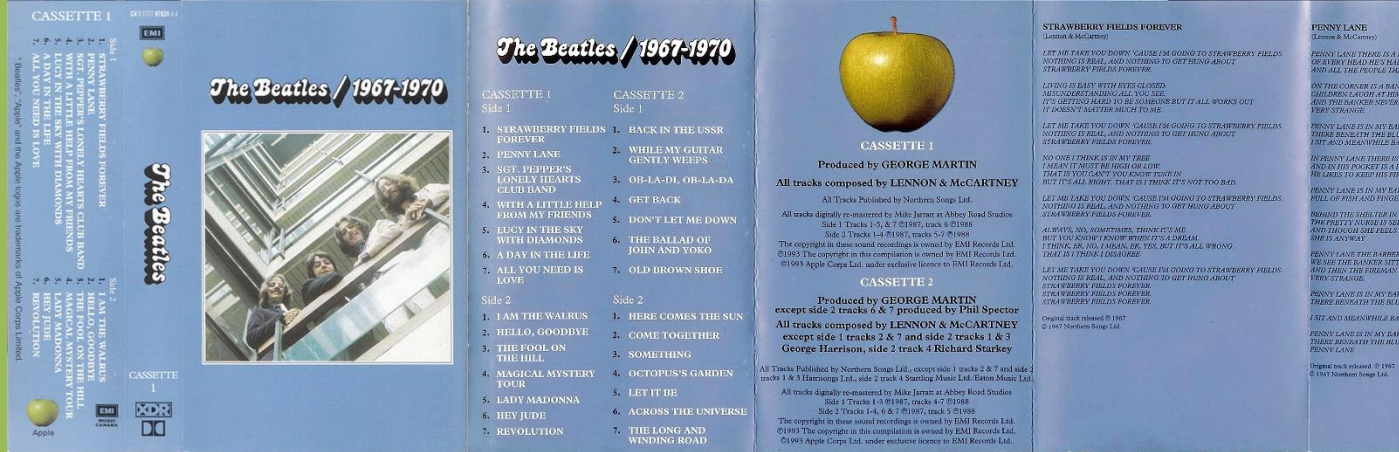
Capitol/Apple C4 90438 – THE BEATLES / 1967-1970 [Double Length]



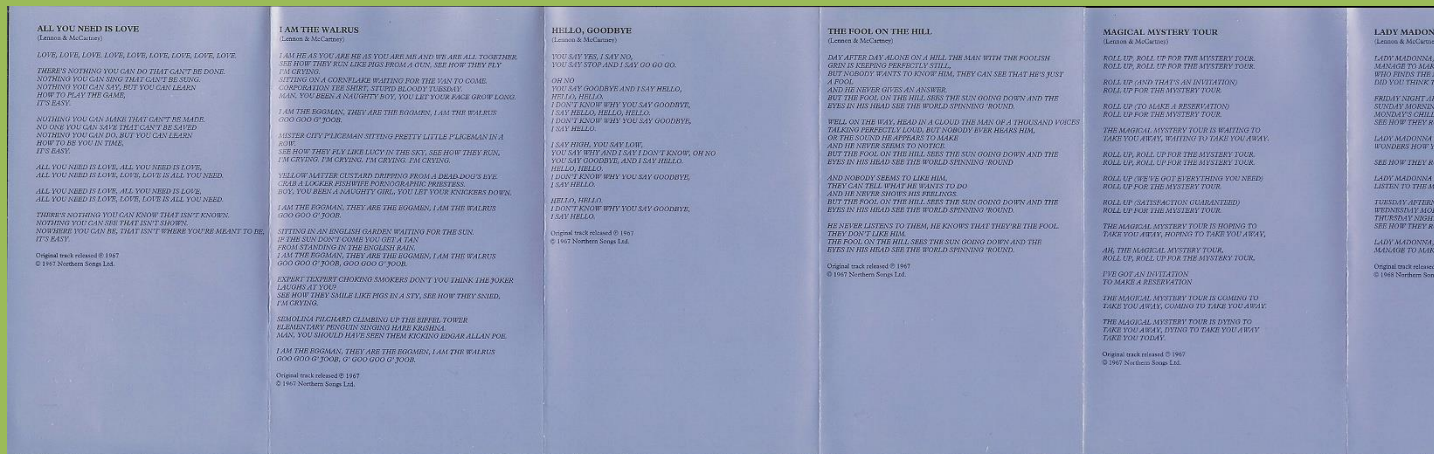
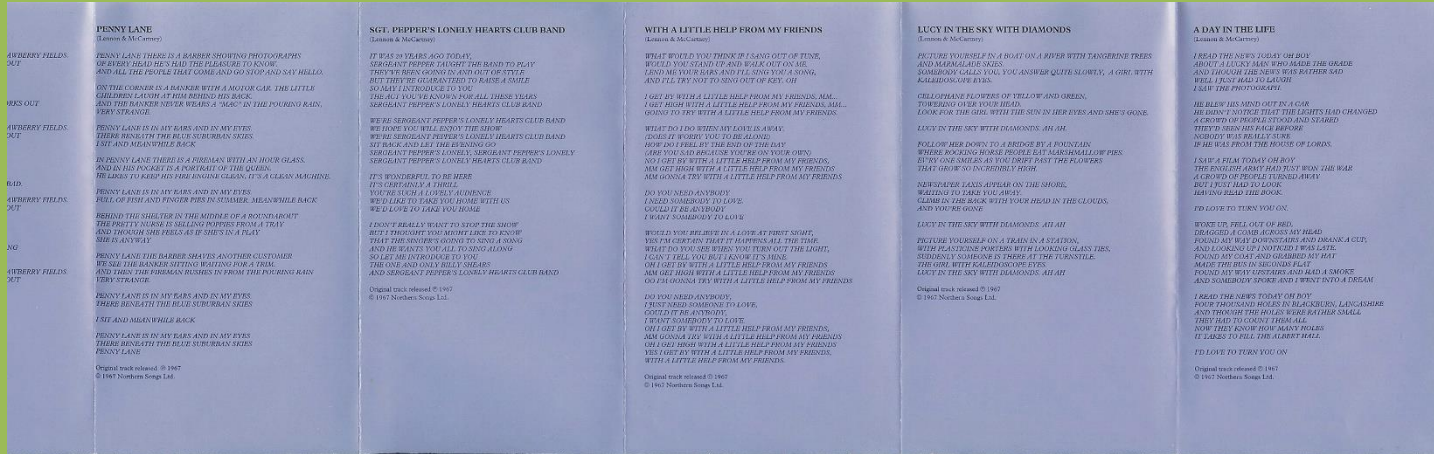
APPLE/EMI C4 97039 – THE BEATLES / 1967-1970 [Re-Mastered] [Double Cassette]



Multifold J-card cassette #1, version #1



Multifold J-card cassette #1, version #2, Apple Corps. Limited print on left



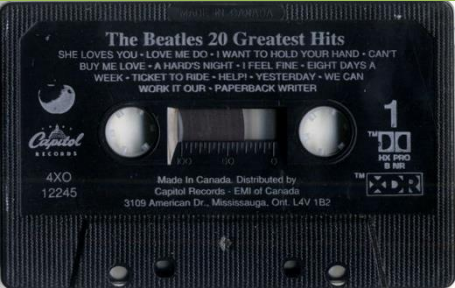
Capitol/APPLE 4XO 12245 – THE BEATLES 20 GREATEST HITS



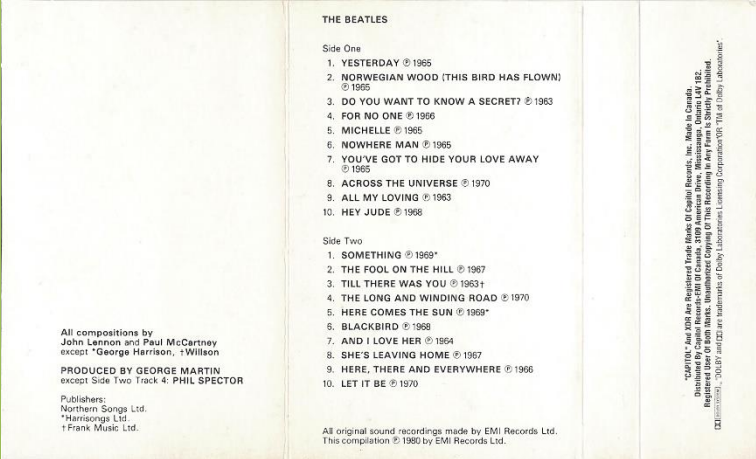
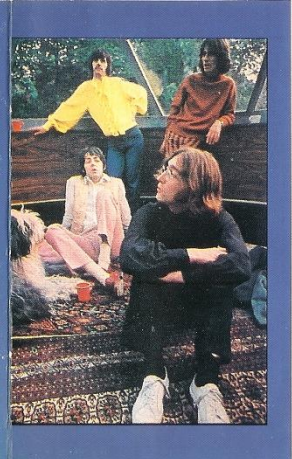
J-card version #1



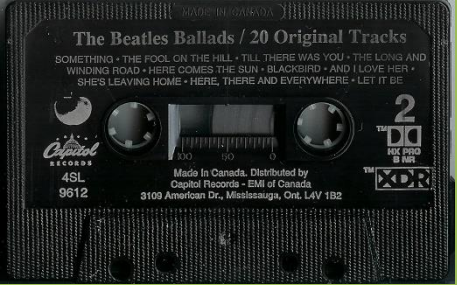
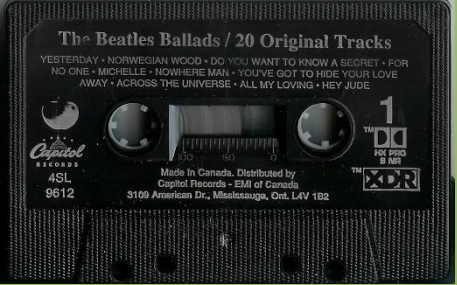
J-card version #2, release number 4XO 0 7777 12245 4 6



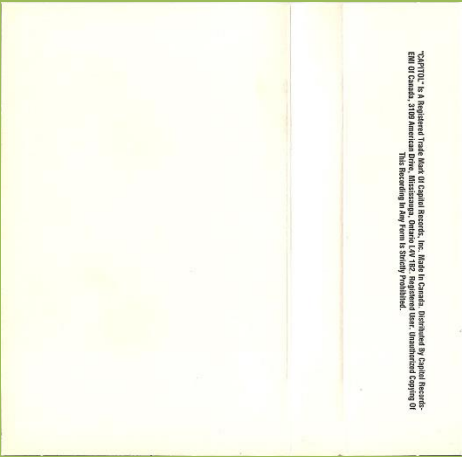
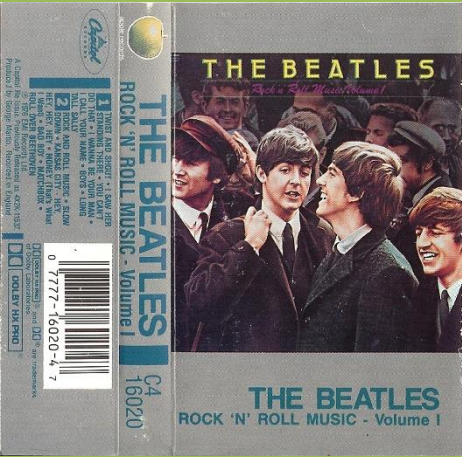
Capitol/APPLE 4SL 9612 – THE BEATLES BALLADS



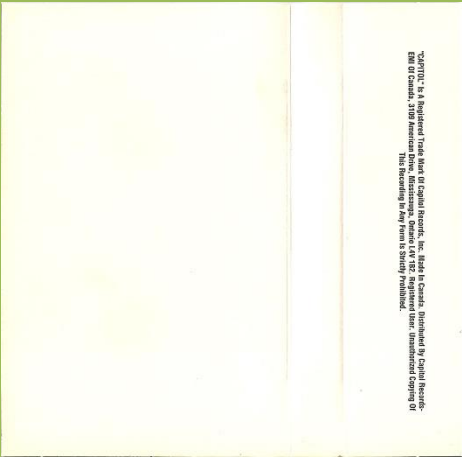
Release number on J-card S4 9612



Capitol/APPLE 4N 16020 – ROCK 'N' ROLL MUSIC VOLUME I



Capitol/APPLE 4N 16021 – ROCK 'N' ROLL MUSIC VOLUME II



CAPITOL/ APPLE/PARLOPHONE C4-91135 – PAST MASTERS – VOLUMES ONE & TWO [Double Cassette]

Produced by George Martin
Composers by Mark Lewisohn
Original Sound Recordings made by EMI Records Ltd
The Beatles (C) 1988 EMI Records Ltd
© 1988 EMI Records Ltd

REVOLUTION
One of three Revolution songs released by the Beatles in 1968, this was the last to be issued, but the first to be issued, on the B-side of 'Hey Jude'. The 16-track recording commenced on 10 July and was completed two days later. Although fully proficient themselves, the Beatles invited Nicky Hopkins, one of the British rock scene's leading session musicians, to contribute the piano track.

GET BACK
The original title track of the film and recording sessions which became Let It Be. The song was recorded live, without overdubs but against Billy Preston, at the Beatles' new Apple Studio in Savoy Row, London, on 20 January 1969. Two days after it had first been attempted, (none of the recording takes were numbered) it issued as a single on 11 April 1969. This is different from the version of 'Get Back' which closes the Let It Be cassette, taped the previous day.

DON'T LET ME DOWN
Recorded live again with Billy Preston — just minutes after the completion of 'Get Back' on 20 January 1969. Again, none of the recording takes were numbered, but the song had first been taped on 22 January, issued as the B-side of 'Get Back'.

THE BALLAD OF JOHN AND YOKO
Recorded and mixed in one swift 8½-hour session at Abbey Road on 14 April 1969 and issued as a Beatles single on 30 May, closely following 'Get Back'. The released version was the tenth of 11 takes. Only John and Paul played on the recording; the instrumentation being John's acoustic guitar, two lead guitars and vocals on Paul's lead vocal. Paul, drums, bass guitar, piano and maracas, also backing.

OLD BROWN SHOE
Another George Harrison B-side composition, backing 'The Ballad of John and Yoko'. Recorded in four takes at Abbey Road which began on 16 April 1969 and were completed two days later.

ACROSS THE UNIVERSE
Different — but also not different! — from the version on the Let It Be cassette. This one is commonly known as the 'BBC' version because it first appeared on 12 December 1969 on a charity

Photo by ROBERT WHITAKER

Photo by JOHN KELLY

album for the World Wildlife Fund, and was adorned especially for that LP with wild life sound effects. But it had been recorded much earlier, in eight takes on 4 and 8 February 1969, as it may be. Lady Madonna for the Beatles. March 1969 single. In March 1970 Phil Spector re-recorded the original tapes, omitted some of the original instrumentation in a new mix, omitted the sound effects, slowed it down and added an orchestra and a choir for Let It Be.

LET IT BE
The version issued as a single on 8 March 1970, seemingly but again actually not different from the recording on the cassette or the same name. The chief difference was the lead guitar solo and a slightly shorter running time. In truth, the two versions were mixed from the same eight-track master recording which contains both guitar solos playing a multi-measure. The song has a long recording history. It was first recorded at Apple on 25 January 1969, the released version came from a 31 January session, with further overdubs taped on 30 April 1969 and 4 January 1970, the latter being the last ever Beatles recording session, although John was absent.

YOU KNOW MY NAME (LOOK UP THE NUMBER)
A brass recording, issued on 6 March 1970 as the B-side of Let It Be, but which actually occupied 14 minutes. It was recorded, without vocals, in five separate parts at Abbey Road on 17 May, 7 June and 8 June 1967 and was then compiled into one all-encompassing master take on 9 June 1967. It then sat on a shelf until 30 April 1969, when sound effects. By this time the song lasted more than six minutes though despite making three different mono mixes it was again left unfinished. On 25 November 1969 John Lennon edited down the best mix to four minutes for release as a single by the Plastic Ono Band. That single never appeared and then, a little over three months later, the song finally cropped up as the Beatles B-side. A curious business comedy number, composed by John, it also features Brian Jones of the Rolling Stones playing saxophone. (His contribution was taped on 8 June 1967.)

Composers and lyrics by MARK LEWISOHN

The simplest, couplings and release dates referred to in the above notes apply to the Beatles at Abbey Road to be published in the UK by EMI Records during 1988.

The Beatles Past Masters - Volume Two
DAY TRIPPER • WE CAN WORK IT OUT • PAPERBACK WRITER • RAIN • LADY MADONNA • THE INNER LIGHT • HEY JUDE • REVOLUTION

The Beatles Past Masters - Volume Two
GET BACK (with Billy Preston) • DON'T LET ME DOWN • (with Billy Preston) • THE BALLAD OF JOHN AND YOKO • OLD BROWN SHOE • ACROSS THE UNIVERSE • LET IT BE • YOU KNOW MY NAME (LOOK UP THE NUMBER)

APPLE C4 31796 – LIVE AT THE BBC [Two Cassettes]

THE BEATLES
Live at the BBC

THE BEATLES
Live at the BBC

Cardboard box

THE BEATLES
Live at the BBC

THE BEATLES
Live at the BBC

Multi-fold J-card, cassette 1

1 A Little Rhymer (George Martin)
During their radio series the group read and listened to letters requesting songs and dedications. Backing Beatles included the sheet from the 1966 edition to the last of the film.

2 Clarabella
Previously unreleased song (George Martin)
In the Beatles' set list since 1960, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

3 I've Got a Feeling
Previously unreleased song (The Beatles)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

4 Crying, Waiting, Hoping
Previously unreleased song (Paul McCartney)
"Crying, Waiting, Hoping" was recorded by Buddy Holly in his New York apartment just weeks before his death in February 1959. The song was featured in the Beatles' sessions for Decca records.

5 Dear Willie (Doris Fenn)
Brian Monaghan encouraged John and conducting the band.

6 You Really Got a Hold On Me (Ray Charles)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

7 To Know Her Is to Love Her (Ray Charles)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

8 A Taste of Honey (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

9 Long Tall Sally (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

10 Nowhere to Stand (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

11 The Honeycomb Song (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

12 Johnny's Goodie (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

13 Memphis, Tennessee (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

14 Lucille (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

15 Can't Buy Me Love (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

16 From Fluff To You (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.

17 Till There Was You (Laurie Johnson)
The Beatles' first single since 1966, this obscure favourite of Paul was originally recorded in 1954 by the Jordanaires - refugees from Bill Haley's Comets.



Clear shell



Black shell



White shell

1 Crickin' Dee Night (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

2 A Hard Day's Night (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

3 Have A Banana! (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

4 I Wanna Be Your Man (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

5 Just A Rumour (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

6 Roll Over Beethoven (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

7 All My Loving (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

8 Things We Said Today (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

9 She's A Woman (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

10 Sweet Little Sixteen (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

11 1922 (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

12 Lonesome Tears In My Eyes (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

13 Nothin' Shakin' (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

14 The Hippy Hippy Shake (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

15 Glad All Over (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

16 I Just Don't Understand (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

17 So How Come (No-one Loves Me) (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

18 I Feel Fine (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

19 Crickin' Dee Night (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

20 A Hard Day's Night (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

21 Have A Banana! (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

22 I Wanna Be Your Man (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

23 Just A Rumour (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

24 Roll Over Beethoven (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

25 All My Loving (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

26 Things We Said Today (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

27 She's A Woman (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

28 Sweet Little Sixteen (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

29 1922 (Spont)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

30 Lonesome Tears In My Eyes (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

31 Nothin' Shakin' (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

32 The Hippy Hippy Shake (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

33 Glad All Over (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

34 I Just Don't Understand (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

35 So How Come (No-one Loves Me) (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

36 I Feel Fine (Lennon/McCartney)

Track: 18 July 1964
Producer: Brian Epstein
Lennon

Multi-fold J-card, cassette 1

1 I'm A Loser (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

2 Everybody's Trying To Be My Baby (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

3 Rock And Roll Music (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

4 Ticket To Ride (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

5 Dixie Miss Lizzy (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

6 Medley: Kansas City (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

7 Set Fire To That Lot (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

8 Malchuk (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

9 I Forgot To Remember To Forget (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

10 Love These Games Show! (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

11 I Got To Find My Baby (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

12 Ochi My Soul (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

13 Ochi My Arms (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

14 Don't Ever Change (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

15 Slow Down (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

16 Money Don't (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

17 Love Me Do (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

18 Crickin' Dee Night (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

19 A Hard Day's Night (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

20 Have A Banana! (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

21 I Wanna Be Your Man (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

22 Just A Rumour (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

23 Roll Over Beethoven (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

24 All My Loving (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

25 Things We Said Today (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

26 She's A Woman (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

27 Sweet Little Sixteen (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

28 1922 (Spont)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

29 Lonesome Tears In My Eyes (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

30 Nothin' Shakin' (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

31 The Hippy Hippy Shake (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

32 Glad All Over (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

33 I Just Don't Understand (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

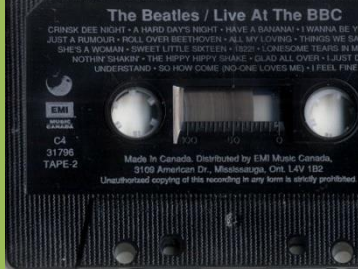
34 So How Come (No-one Loves Me) (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

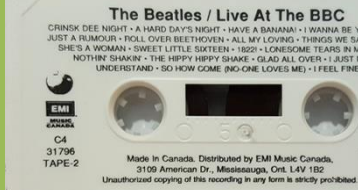
35 I Feel Fine (Lennon/McCartney)

Track: 20 December 1964
Producer: Brian Epstein
Lennon

Clear shell



Black shell



White shell

APPLE C4 7243 8 34445 4 0 - ANTHOLOGY 1 [Double Cassette]

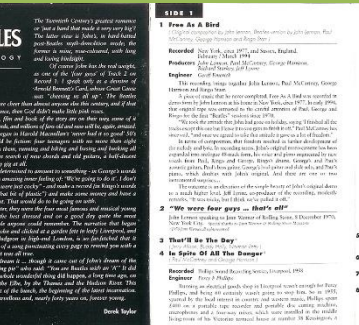


Multifold J-card cassette #1

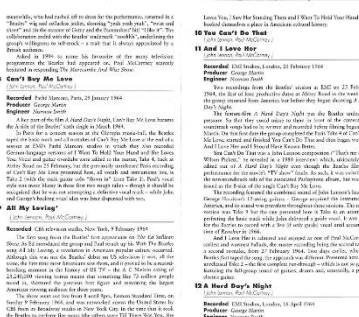
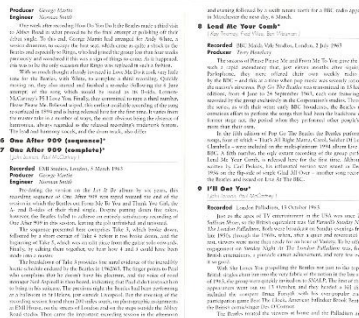


White shell

APPLE C4 7243 8 34445 4 0 - ANTHOLOGY 1 [Double Cassette]



Multifold J-card cassette #1

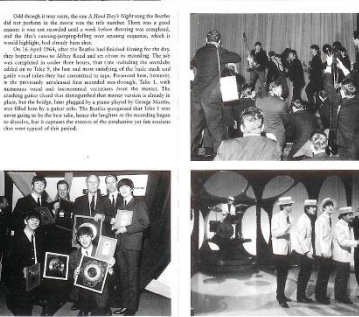
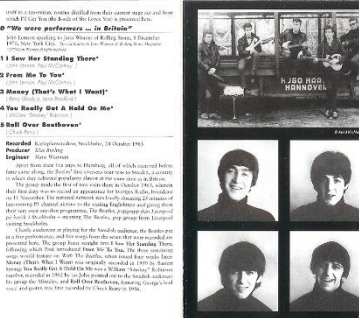


White shell

APPLE C4 7243 8 34445 4 0 - ANTHOLOGY 1 [Double Cassette]



Multifold J-card cassette #1

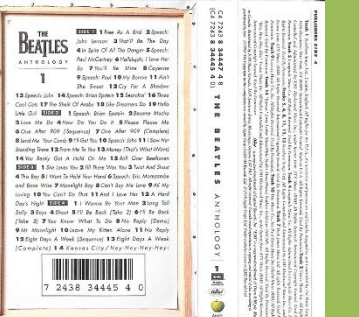


White shell

APPLE C4 7243 8 34445 4 0 - ANTHOLOGY 1 [Double Cassette]



Multifold J-card cassette #1



[illegible][illegible]

1 **Big 2**
1971
Hit *John Denver*
Recorded CBS Radio, London, 1970
Producer George Gershwin
Engineer Ken Caillat
After the success of his single, it's only a matter of time before Denver's music is everywhere. The singer-songwriter's first two albums, a combination of acoustic and pop, are popular everywhere. The album *Rocky Mountain* is a collection of songs that Denver wrote and recorded in the mountains. The album was a commercial success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

2 **Hot Dailly**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

3 **Sheila Berman's Den**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

4 **Classy Gals**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

5 **Ready Season**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

6 **What's The New Mary Jane**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

7 **I'm So Tired**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

8 **Why Don't We Do It In The Road?**
1971
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.

9 **10**
Recorded CBS Radio, London, 1971, 2 August 1971
Producer George Gershwin
Engineer Ken Caillat
The album was a success, and it was the first of a series of albums that Denver would release. The album was a success, and it was the first of a series of albums that Denver would release.



[illegible][illegible][illegible][illegible][illegible][illegible]

0121-875 3443 x 4
 0121-875 3443 x 4
 0121-875 3443 x 4

THE GREAT ANTHOLOGY

0121-875 3443 x 4

[illegible]

Get Back

Released: 1970 (Capitol, 39 pages, \$6.95)
Producer: George Martin
Director: Peter Dinklage

On January 14, 1969, the twentieth day of January in the Beatles' lives, the Beatles made a career-altering (and in some ways career-ending) decision: to perform on the roof of the Apple Corps building in London. The group would perform the last of their rooftop shows, and the Beatles would be back in the studio. The Beatles' rooftop shows were a series of impromptu performances around the Beatles' and Apple Corps' activities and were not planned as a formal concert. The Beatles' rooftop shows were a series of impromptu performances around the Beatles' and Apple Corps' activities and were not planned as a formal concert. The Beatles' rooftop shows were a series of impromptu performances around the Beatles' and Apple Corps' activities and were not planned as a formal concert.

3 Old Men Shave

Released: 1970 (Capitol, 28 pages, \$6.95)

Of the three Beatles' films, *Let It Be* was the most successful. The Beatles' rooftop shows were a series of impromptu performances around the Beatles' and Apple Corps' activities and were not planned as a formal concert. The Beatles' rooftop shows were a series of impromptu performances around the Beatles' and Apple Corps' activities and were not planned as a formal concert.

[illegible]

6 Come Together
Reviewed 25th March, *Examiner*, 25th July 1969
Original 1969
Producers George Martin, EMI Records, London
Engineers Geoff Emerick, Norman Macdonald
 The Beatles' first studio album together, *Let It Be*, was recorded 1969. It was made in a single session, the "hot" session, and was the only Beatles album to be recorded in one day. The album was recorded in a single session, the "hot" session, and was the only Beatles album to be recorded in one day. The album was recorded in a single session, the "hot" session, and was the only Beatles album to be recorded in one day.

7 Come And Get It
Reviewed 25th March, *Examiner*, 25th July 1969
Original 1969
Producers George Martin, EMI Records, London
Engineers Geoff Emerick, Norman Macdonald
 The Beatles' first studio album together, *Let It Be*, was recorded 1969. It was made in a single session, the "hot" session, and was the only Beatles album to be recorded in one day. The album was recorded in a single session, the "hot" session, and was the only Beatles album to be recorded in one day.

8 All's She Scent
Reviewed 25th March, *Examiner*, 25th July 1969
Original 1969
Producers George Martin, EMI Records, London
Engineers Geoff Emerick, Norman Macdonald
 The Beatles' first studio album together, *Let It Be*, was recorded 1969. It was made in a single session, the "hot" session, and was the only Beatles album to be recorded in one day. The album was recorded in a single session, the "hot" session, and was the only Beatles album to be recorded in one day.

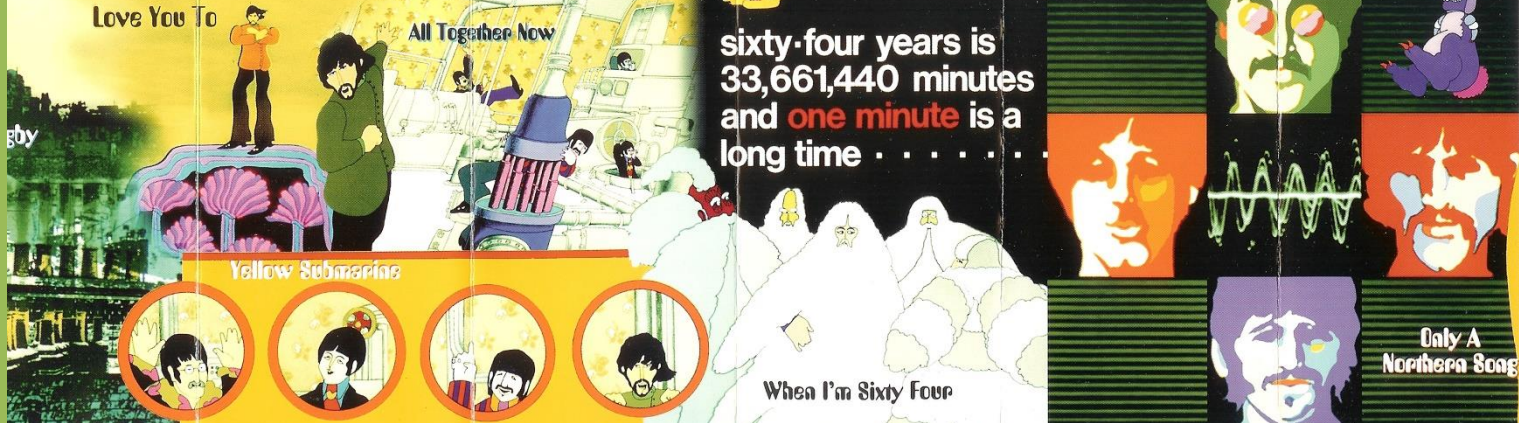
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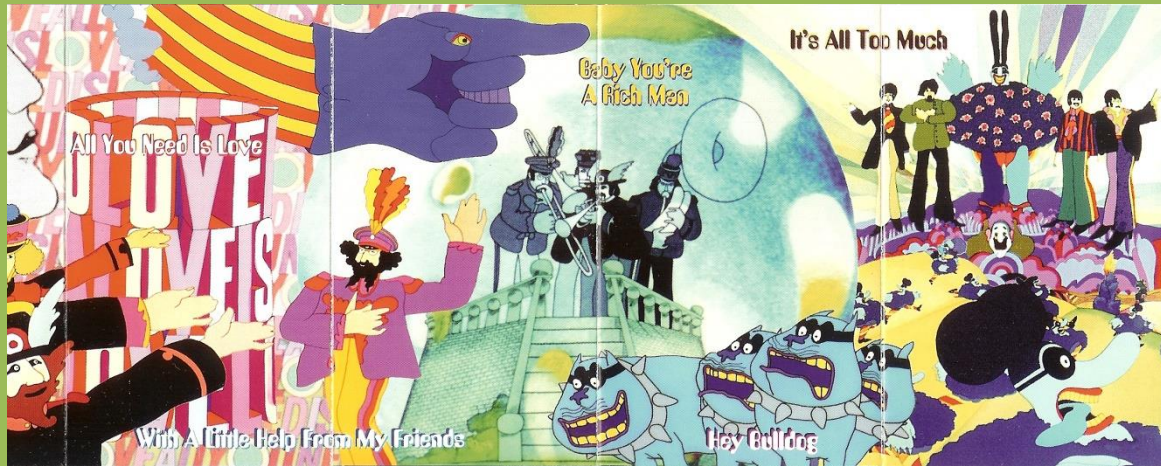
Top: by E. J. Camp/Photo 12/2007
 Bottom: by John Sheehan/Photo 12/2007



1. **Introduction**







Produced by George Martin. All songs composed by Lennon/McCartney except side 1 tracks 4 & 7 and side 2 tracks 2 & 6 Harrison
Published by Northern Songs Ltd.

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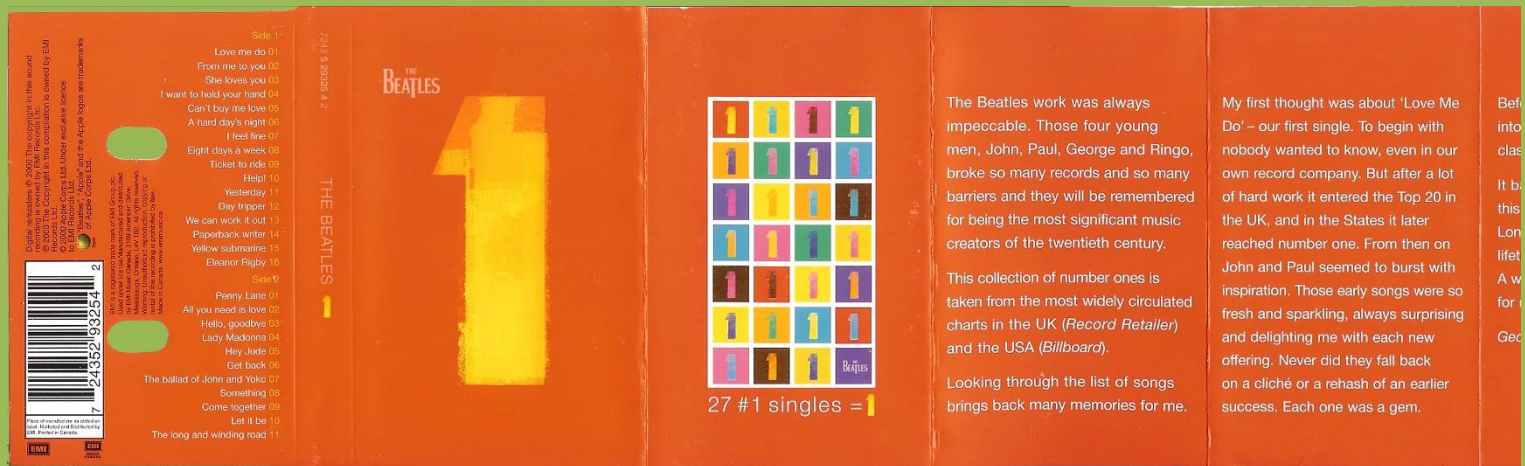
All tracks remixed at Abbey Road Studios.
Remix engineer Peter Cobbin assisted by Paul Hicks and Mirek Siles. Project coordinator Allan Rouse.

Thanks to Peter Mew and Steve Roake. Original engineers Geoff Emerick (except where noted otherwise) Norman Smith side 1 track 7 & side 2 track 5. Keith Grant side 2 track 1. Dove side side 2 track 6. Geoff Emerick and Eddie Kramer side 2 track 3.

Booklet design by Fiona Andronelli © Apple Corps Ltd.



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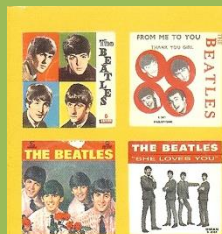
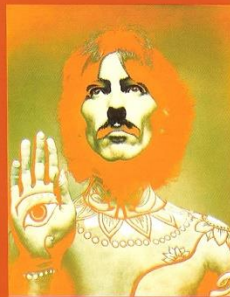
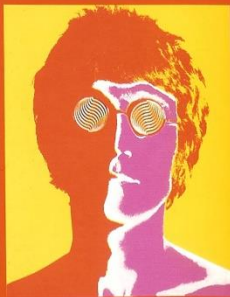
Apple logo on Multi-fold J-card

as about 'Love Me
le. To begin with
know, even in our
ny. But after a lot
ered the Top 20 in
States it later
ne. From then on
med to burst with
early songs were so
g, always surprising
with each new
they fall back
hash of an earlier
was a gem.

Before long their work spurred George
into writing great material too, like the
classic ballad 'Something'.

It barely took eight years to cover
this collection – 'Love Me Do' to 'The
Long And Winding Road' but it was a
lifetime in the world of rock and roll.
A wonderful collection, and wonderful
for me to have been there.

George Martin



- Side 1**
- 1 Love me do**
Recorded September 11 1962 at EMI Studios,
Abbey Road, London
UK single October 5 1962
US single April 27 1964 #1 for one week (May 30)
- 2 From me to you**
Recorded March 5 1963 at Abbey Road
UK single April 11 1963 #1 for seven weeks (May 2 - June 19)
US single May 27 1963
- 3 She loves you**
Recorded July 1 1963 at Abbey Road
UK single August 23 1963 #1 for six weeks
(September 12 - October 9, November 28 & December 5)
US single September 16 1963 #1 for two weeks
(March 21 & 28 1964)



- 4 I want to hold your hand**
Recorded October 17 1963 at Abbey Road
UK single November 20 1963 #1 for five weeks
(December 12 1963 - January 15 1964)
US single December 28 1963 #1 for seven weeks
(February 1 - March 20 1964)
- 5 Can't buy me love**
Recorded January 29 1964 at Pathé Marconi, Paris,
February 25 at Abbey Road
UK single March 20 1964 #1 for three weeks (April 2 - 23)
US single March 16 1964 #1 for five weeks (April 4 - May 8)
- 6 A hard day's night**
Recorded April 16 1964 at Abbey Road
UK single July 10 1964 #1 for three weeks (July 23 - August 12)
US single July 15 1964 #1 for two weeks (August 1 & 8)



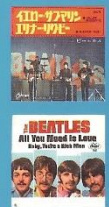
- 7 I feel fine**
Recorded October 15 1964 at Abbey Road
UK single November 27 1964 #1 for five weeks
(December 10 1964 - January 13 1965)
US single November 23 1964 #1 for nine weeks
(December 20 1964 - January 15 1965)
- 8 Eight days a week**
Recorded October 6 & 13 1964 at Abbey Road
US single February 15 1965 #1 for two weeks
(March 15 & 22)
- 9 Ticket to ride**
Recorded February 15 1965 at Abbey Road
UK single April 9 1965 #1 for three weeks
(April 23 - May 12)
US single April 19 1965 #1 for one week (May 22)



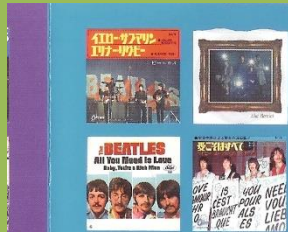
- 10 Help!**
Recorded April 13 1965 at Abbey Road
UK single July 23 1965 #1 for three weeks (August 5 - 25)
US single July 19 1965 #1 for three weeks (September 4 - 24)
- 11 Yesterday**
Recorded June 14 & 17 1965 at Abbey Road
US single September 13 1965 #1 for four weeks
(October 9 - November 5)
- 12 Day tripper**
Recorded October 16 1965 at Abbey Road
UK single December 3 1965 #1 for five weeks
(December 16 1965 - January 19 1966)
US single December 6 1965



- 15 We can work it out**
Recorded October 20 & 29 1965 at Abbey Road
UK single December 3 1965 #1 for five weeks
(December 16 1965 - January 19 1966)
US single December 6 1965 #1 for three weeks
(January 8, 15 & 22 1966)
- 14 Paperback writer**
Recorded April 13 & 14 1966 at Abbey Road
UK single June 10 1966 #1 for two weeks (June 28 & 30)
US single May 30 1966 #1 for two weeks (June 25 & July 9)
- 15 Yellow submarine**
Recorded May 26 & June 1 1966 at Abbey Road
UK single August 6 1966 #1 for four weeks
(August 18 - September 14)
US single August 8 1966



- 16 Eleanor Rigby**
Recorded April 25, 29 & June
UK single August 5 1966 #1
(August 16 - September 14)
US single August 5 1966
- Side 2**
- 1 Penny Lane**
Recorded December 29 1966
UK single February 17 1967
US single February 13 1967
- 2 All you need is love**
Recorded June 14 1967 at Ch
June 19 - 26 at Abbey Road
UK single July 7 1967 #1 for
US single July 17 1967 #1 for



- 16 Eleanor Rigby**
Recorded April 25, 29 & June 6 1966 at Abbey Road
UK single August 5 1966 #1 for four weeks
(August 16 - September 14)
US single August 5 1966
- Side 2**
- 1 Penny Lane**
Recorded December 29 1966 - January 17 1967 at Abbey Road
UK single February 17 1967
US single February 13 1967 #1 for one week (March 18)
- 2 All you need is love**
Recorded June 14 1967 at Olympic Sound Studios, London
June 19 - 26 at Abbey Road
UK single July 7 1967 #1 for three weeks (July 19 - August 5)
US single July 17 1967 #1 for one week (August 18)



- 3 Hello, goodbye**
Recorded October 2 - November 2 1967 at Abbey Road
UK single November 24 1967 #1 for seven weeks
(December 6 1967 - January 23 1968)
US single November 27 1967 #1 for three weeks
(December 30 1967 - January 16 1968)
- 4 Lady Madonna**
Recorded February 3 & 6 1968 at Abbey Road
UK single March 15 1968 #1 for two weeks
(March 27 & April 3)
US single March 18 1968
- 5 Hey Jude**
Recorded July 31 - August 2 1968 at Trident Studios, London
UK single August 30 1968 #1 for two weeks (September 11 & 18)
US single August 26 1968 #1 for nine weeks
(September 28 - November 29)



- 6 Get back**
Recorded January 28 1969 at Apple Studios, London
UK single April 11 1969 #1 for six weeks (April 23 - June 3)
US single May 5 1969 #1 for five weeks (May 24 - June 27)
- 7 The ballad of John and Yoko**
Recorded April 14 1969 at Abbey Road
UK single May 30 1969 #1 for three weeks (June 11 - July 1)
US single June 4 1969
- 8 Something**
Recorded May 2 - August 10 1969 at Abbey Road
and Olympic Sound
UK single October 31 1969
US single October 6 1969 #1 for one week (November 29)



- 9 Come together**
Recorded July 21 - 30 1969 at Abbey Road
UK single October 31 1969
US single October 6 1969 #1 for one week (November 29)
- 10 Let it be**
Recorded January 31 1969 at Apple
April 30 1969 & January 4 1970 at Abbey Road
UK single March 6 1970
US single March 11 1970 #1 for two weeks (April 11 & 18)
- 11 The long and winding road**
Recorded January 26 & 31 1968 at Apple
April 1 1970 at Abbey Road
US single May 11 1970 #1 for two weeks (June 13 & 20)

All compositions published by Northern Songs except:
Side 1 Track 1: MFC Communications Ltd
Side 2 Track 4: Harmonia Ltd
All songs composed by Lennon/McCartney except:
Side 2 Track 10: Harrison
All tracks produced by George Martin except:
Side 2 Track 11: reproduced by Phil Spector
All tracks in stereo except Side 1 Tracks 1 - 3 in mono
Recording engineers:
SAS: 1
Norman Smith 1 - 13
Geoff Emerick 14 - 18
Side 2
Geoff Emerick 1 & 2
Geoff Emerick, Eddie Kramer 2
Geoff Emerick, Ken Scott 3 & 4
Benny Rothman 5
Glyn Johns 6
Jeff Jarrett, Glyn Johns, Phil McDonald, Geoff Emerick 8
Glyn Johns, Jeff Jarrett, Phil McDonald 9
Glyn Johns, Peter Dinklage 11
All recordings in mono at Abbey Road Studios.
Project co-ordinator Alan Ross
Digital remastering Peter Mew
Thanks to Peter Giddin, Steve Rouse
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Picture sleeves featured here are some of the original covers of the

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Design The Team. Cover art Rick Ward
Introduction George Martin. Track details Mark Lewisohn
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