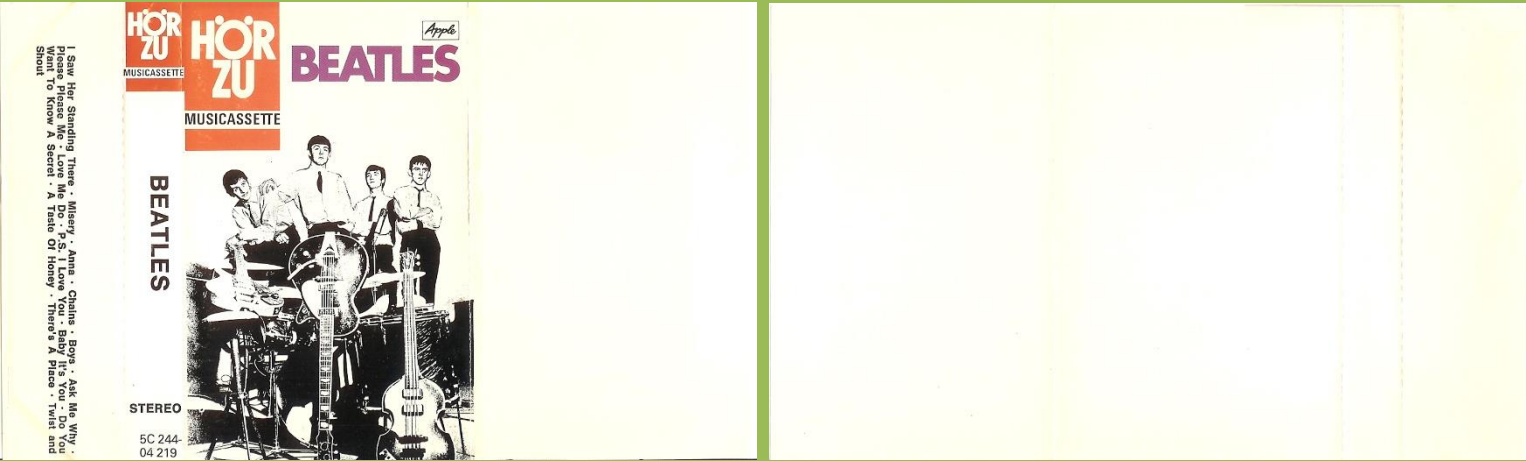


HÖRZU 5C 244-04 219 – BEATLES



Apple logo on J-card



German tape with release number 1C 244-04 219, Made in EEC

APPLE 262-04219 – PLEASE PLEASE ME



PARLOPHONE/APPLE 264 7464354 – PLEASE PLEASE ME [Re-Mastered]





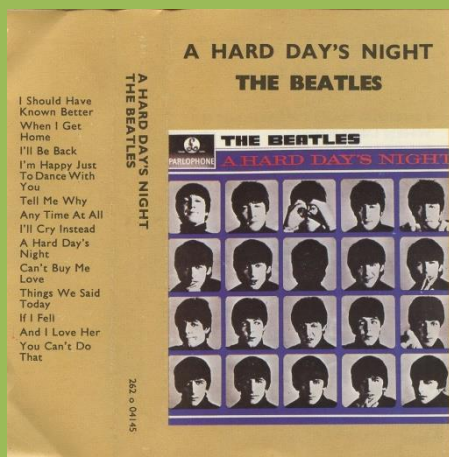


Fourteen freshly recorded titles – including many sure-fire single-show favourites – are featured on the two generously filled sides of this record. The Beatles have repeated the successful formula which made their first *Please Me* LP into the fastest-selling album of 1963. Again they have set eight of their own original compositions alongside a batch of personal choice pieces selected from the recorded repertoires of the American R. & B. artists they admire most. The first half of the session gets away to a rip-roaring start with John's powerful treatment of *IT WON'T BE LONG* NOW. Two more Lennon-McCartney compositions follow with these two remarkably talented teenagers handling their own lyrics on *ALL I'VE GOT TO DO* and *ALL MY LOVING*. On the first slower number John takes the vocal lead with Paul supplying the harmony. On *ALL MY LOVING* Paul stands in the vocal spotlight with John and George chanting in the background. Listen to George's superbly slightly Country and Western guitar solo, an intriguing feature of *ALL MY LOVING*. *DON'T BOTHER ME* marks the duo debut of George Harrison as a composer. It is a fairly fast number with a haunting theme tune. Behind George's double-throated voice the real of the fabulous foursome creates some unusual instrumental effects. Paul beats out a lean, hollow-based rhythm from the claves. John uses a tambourine and Ringo hits out at a loose-slotted Arabian bongos (don't ask me where he picked that up to pound out the on-beat percussive drive. On a few number of previous recordings by The Beatles producer George Martin has joined the group to add subtle piano sounds to their instrumental arrangements. His keyboard contributions came a little later in this new programme but on *LITTLE CHILD* it is Paul McCartney who plays piano. John and Paul join forces for the vocal on this rocker and, while Paul was overdubbing the piano bit, John was standing beside another microphone adding in some really-timed mouth-organ phrases. George and John wish to do acoustic guitars for his track – only Paul's pulsating bass uses electricity. If you have need of a great deal in the musical press about the Beatles' best basement, The Cavern, you might imagine that the cellar stompers of Liverpool would demand an all-tempo programme. Certainly Paul's positive handling of *TILL THERE WAS YOU* used to go down extremely well at the club long before the Love Me do days when The Beatles were frequent bill-topper at this now-famous venue. The first half closes with another number which dates back to The Beatles' Cavern Club period. Once an American short-topper for a recording group called The Monotones, *PLEASE MISTER POSTMAN* features a double-tracked John Lennon with George and Paul in vocal support. Chuck Berry's *ROLL OVER BEETHOVEN* has been one of the most requested items of recent concert performances by The Beatles. George duets with himself on this one, the boys add to the atmosphere of active excitement by their handclapping. Paul issues forth with the invitation *HOLD ME TIGHT* on the fairly brisk second track of Side Two. More handclapping and new-gellic vocal support from John and George. The boys have an intense admiration for America's rhythmic group The Miracles, to whom they pay tribute via their interpretation of *YOU REALLY GOT A HOLD ON ME*. John and George tackle the wild, relentless vocal with Paul joining them for the chorus line. Incidentally that is George Martin on piano this time! Observing the tremendous audience response that Ringo has been getting whenever he sings *Bay*, John and Paul put their heads together to pen a special new number for their favourite drumming man. The result is a real never-ending *I WANNA BE YOUR MAN*. The Hammond organ in the background is played by John Lennon. Though they are lesser known on our side of the Atlantic than The Crystals or The Shirelles, the American all-girl group The Dimples have always commanded plenty of professional respect from The Beatles. Therefore they switched around the lyrics of *DEVIL IN HER HEART* and handed this medium-paced ballad offering to George Harrison. John and Paul provide the harmony with Ringo using his monotonous. The final Lennon/McCartney composition of this session features a double-tracked John Lennon singing *NOT A SECOND TIME*. George Martin's piano work is featured on this number and again upon the programme's closing track *MONEY*. Paul describes *MONEY* as a really big screamer and he recalls the numerous Cavern Club occasions when this item brought forth the same type of overwhelming response given to *Twist and Shout*. Much recorded by American blues merchant, *MONEY* has John shouting the new lyrics with tremendous force and feeling whilst George and Paul supply the answers. *MONEY* makes a completely worthy climax to this knockout programme. Hope it doesn't leave you too breathless to flip back to Side One for a repeat-play session WITH THE BEATLES. TONY BARROW

Manufactured and distributed by EMI  
Printed in Holland



## APPLE 262-04145 – A HARD DAY'S NIGHT



## PARLOPHONE/APPLE 264-7464374 – A HARD DAY'S NIGHT [Re-Mastered]



**THE BEATLES**  
A HARD DAY'S NIGHT

**Hard Day's Night - The Beatles**

Apple 0 7772 04374 0

264 7 46437 4

© 1964 EMI Records Ltd. Made in Holland by EMI

## Songs from the film A HARD DAY'S NIGHT

- SIDE ONE
1. A HARD DAY'S NIGHT
  2. I SHOULD HAVE KNOWN BETTER
  3. IF I FELL
  4. I'M HAPPY JUST TO DANCE WITH YOU
  5. AND I LOVE HER
  6. TELL ME WHY
  7. CAN'T BUY ME LOVE

Words and Music:  
JOHN LENNON AND PAUL MCCARTNEY  
From the soundtrack of the United Artists film  
'A HARD DAY'S NIGHT'

- SIDE TWO
1. ANY TIME AT ALL
  2. I'LL CRY INSTEAD
  3. THINGS WE SAID TODAY
  4. WHEN I GET HOME
  5. YOU CAN'T DO THAT
  6. I'LL BE BACK

Words and Music:  
JOHN LENNON AND PAUL MCCARTNEY

All titles published by Northern Songs Ltd.  
© 1964 Original Sound Recordings made by  
EMI Records Ltd.  
© 1964 EMI Records Ltd.

Alan Owen began work on the original screenplay late last autumn. Producer Walter Sherson and director Robert Flaherty (who had directed the Beatles' first film, *A Hard Day's Night*, in 1964) were in London for Christmas and the New Year on the stage of the Embassy Theatre. Owen was in London for the same reason. He was to complete a collection of new compositions for the soundtrack of the film. The Beatles were appearing at the Paris Olympia in January. One morning early in March a specially chartered train moved out of Paddington station and the first day's shooting of *The Beatles' first feature film* got under way.

Real upon real of previous film had filled the camera crew. A small crew before a film had been selected for the United Artists picture. Then Ringo came up with the name of the end of a particularly strenuous session on the film set. "It's been a hard day's night that was" he declared, equating for a moment on the set of his camera that behind the line of cameras and technicians. The film, which also stars Willem Brundin in the role of Paul's impossibly brain grandpa, was promptly named *A HARD DAY'S NIGHT*.

The story depicts something like 48 consecutive hours of activity in the hectic lives of four Beat group boys. Named John, Paul, George and Ringo, *A Hard Day's Night* is based on the very beginning of the film as the boys sing and play over the opening titles. The number between John's vocal and Paul's voice, producing a dead effect, as they sing together, there comes an incident from elsewhere during the film as part of recording George Harrison's instrumental soundtrack score, *I Should Have Known*. Better makes an early appearance in the film during a railway sequence when the four boys are seen playing cards in the quiet of the train.

John and Paul share the vocal action on *If I Fell*, the first of four songs featured in extensive music studio sequences which show the group rehearsing and finally performing in a television spectacular. *I'm Happy Just To Dance With You* gives George a chance to handle the lead vocal. And *I Love Her* hands the solo spotlight to Paul who is joined by John for *For Me*.

The last of the soundtrack's magnificent seven, *Can't Buy Me Love*, has already been a worldwide disc hit for The Beatles. In *A HARD DAY'S NIGHT* it forms the musical backdrop to several different scenes - when the boys are seen chasing across a field after a quick film getaway from the television studio and when the incredible race between Beatles, fans and police takes place with the boys leaping along streets and down alleyways in double-quick time!

Creating and perfecting completely new compositions for the soundtrack of *A HARD DAY'S NIGHT* presented John and Paul with one of the greatest challenges of their post-popping career. In the past their song-writing had been done in a more leisurely pace. Now they had a shooting schedule deadline to meet and the entire collection of new numbers had to be completed during a session of concerts in Paris and a new legendary visit to America. To assist their work the two boys had a grand piano moved into their hotel suite at the George V in Paris.

By the beginning of March the task was complete and The Beatles had a total of almost a dozen new songs ready for final rehearsal. At every stage of the composition and production work was taken to see that *A HARD DAY'S NIGHT* would not turn into a continuous parade of Beatles performances. After all, The Beatles themselves had agreed that the film should portray as many different facets of the four boys' individual personalities as possible, inside the correct context, and, as if, of paramount importance, and John, Paul, George and Ringo are afforded maximum opportunity to display their on-the-spot sense of humour.

Although the voice of George Harrison is smooth in *Any Time At All*, this album the solo vocal activity on the second side is shared between the songs' composers, John and Paul. Paul handles the lyrics of *Things We Said Today* and he's heard in duet with John on *Do That*. For the main part John's is the dominant voice featured on *Any Time At All*, *When I Get Home*, *You Can't Do That* and *I'll Be Back* although George and Paul back up his efforts strongly on all titles.

When you listen to the soundtrack of this record you will agree that it would have been a pity to leave aside such a collection set of songs only because they couldn't be fitted into the structure of *A HARD DAY'S NIGHT*. Now, with this album in your library, you have a collection of Beatles recordings which is comprehensive and up to date. At the same time it is pleasing to remember that the LP housed within this sleeve is the first-ever album release to be made up entirely of self-composed and self-performed Beatle compositions.

Produced for records by GEORGE MARTIN  
Cover design by TONY BARROW

## Multifold J-card

**THE BEATLES**

JOHN LENNON (rhythm guitar) PAUL MCCARTNEY (bass guitar) GEORGE HARRISON (lead guitar) RINGO STARR (drums)

Manufactured and distributed by EMI



## APPLE 262-04200 - BEATLES FOR SALE

**BEATLES FOR SALE**  
THE BEATLES

No Reply  
Baby's In Black  
Eight Days A Week  
I Don't Want to Spoil the Party  
I'll Follow the Sun  
What You're Doing  
Honey Don't  
I'm a Loser  
Everybody's Trying to Be My Baby  
Rock and Roll Music  
Mr. Moonlight  
Words of Love  
Kansas City  
Every Little Thing

262-04200

**BEATLES FOR SALE**  
THE BEATLES

Side 1

NO REPLY (Lennon-McCartney) (A)  
BABY'S IN BLACK (Lennon-McCartney) (A)  
EIGHT DAYS A WEEK (Lennon-McCartney) (A)  
I DON'T WANT TO SPOIL THE PARTY (Lennon-McCartney) (A)  
I'LL FOLLOW THE SUN (Lennon-McCartney) (A)  
WHAT YOU'RE DOING (Lennon-McCartney) (A)  
HONEY DON'T (Perkins) (B)

Side 2

I'M A LOSER (Lennon-McCartney) (A)  
EVERYBODY'S TRYING TO BE MY BABY (Perkins) (C)  
ROCK AND ROLL MUSIC (Berry) (D)  
MR. MOONLIGHT (Johnson) (E)  
WORDS OF LOVE (Holly) (G)  
KANSAS CITY (Liebowitz-Souley) (F)  
EVERY LITTLE THING (Lennon-McCartney) (A)

(An EMI Recording)

Publishers: (A) Northern Music (B) Carlin Music Corp. (C) Knox Music (D) Jewel Music (E) Chappell (F) Mac-Melodies (G) Southern Music

© 1964

EMI

Made and distributed by EMI records holland bv







## PARLOPHONE/APPLE 264-7464384 – BEATLES FOR SALE [Re-Mastered]

**PARLOPHONE**  
**Beatles For Sale**

MADE IN HOLLAND  
© 1978

STEREO CASSETTE  
EM I

264 746438 4

### BEATLES FOR SALE

This is the fourth by the four, 'Please, Please Me', 'With The Beatles', 'Hard Day's Night'. That's three. Now... 'Beatles For Sale'.

The young men themselves aren't for sale. Money, noisy though it is, doesn't talk that loud. But you can buy this album – you probably have, unless you're just browsing, in which case don't leave any dirty thumbprints on the sleeve!

It isn't all currency or current though. There's priceless history between these covers. None of us is getting any younger. When, in a generation or so, a radio-active, cigar-smoking child, picnicking on Saturn, asks you what the Beatle affair was all about – "Did you actually know them?" – don't try to explain all about the long hair and the screams! Just play the child a few tracks from this album and he'll probably understand what it was all about. The kids of AD2000 will draw from the music much the same sense of well-being and warmth as we do today.

For the magic of The Beatles is, I suspect, timeless and ageless. It has broken all frontiers and barriers. It has cut through differences of race, age and class. It is adored by the world. This album has some lovely samples of Beatle music. It has, for instance, eight new files wrought by the incomparable John Lennon and Paul McCartney, and, mingling with the new, there are six numbers culled from the rhythmic wealth of the past extraordinary decade; pieces like *Kansas City* and *Rock and Roll Music*. Marvellous.

Many hours and hard day's nights of devoted industry went into the production of this album. It isn't a potboiling quick-sale any-old-thing-will-do-for-Christmas mixture.

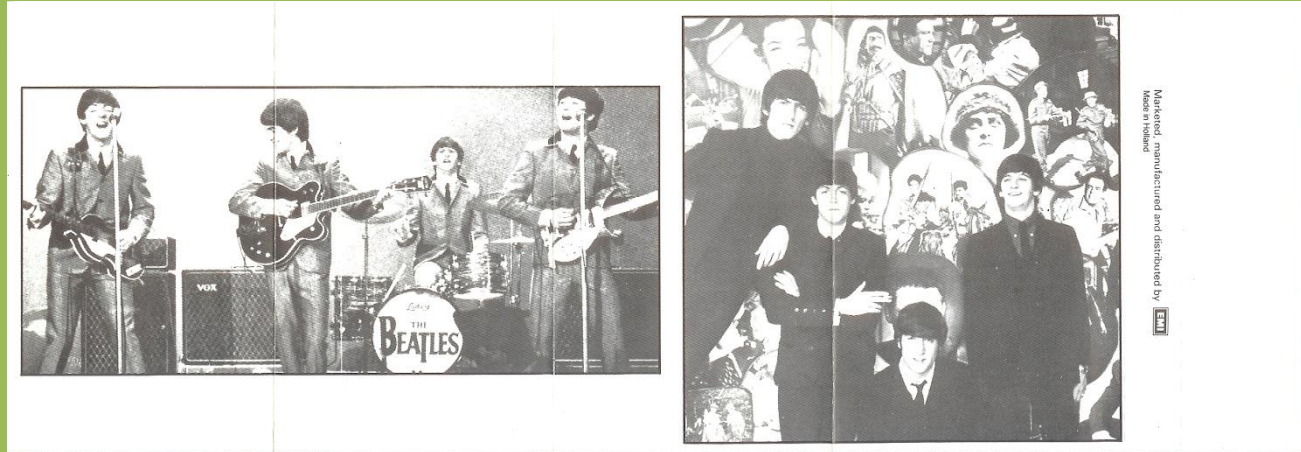
At least three of the Lennon-McCartney songs were seriously considered as single releases until John popped up with *I Feel Fine*. These three were *Eight Days A Week*, *No Reply* and *I'm A Loser*. Each would have topped the charts, but as it is they are an adornment to this LP, and a lesson to other artists. As on other albums, The Beatles have tossed in far more value than the market usually demands.

There are few gimmicks or recording tricks, though for effect. The Beatles and their recording manager George Martin, have slipped in some novelties. Like Paul on Hammond organ to introduce drama into *Mr. Moonlight*, which also, and for the first time, has George Harrison applying a thump to an elderly African drum because Ringo was busy elsewhere in the studio, playing bongos. George's thump remains on the track. The bongos were later dropped. Ringo plays timpani in *Every Little Thing*, and on the *Rock and Roll Music* track George Martin joins John and Paul on one piano. On *Words Of Love*, Ringo plays a packing case.

Beyond this, it is straightforward 1964 disc-making. Quite the best of its kind in the world. There is little or nothing on the album which cannot be reproduced on stage, which is, as students and critics of pop-music know, not always the case. Here it is then. The best album yet – quite definitely, says John, Paul, George and Ringo – full of everything which made the four the biggest attraction the world has ever known. Full of new John and melodic Paul, a number from George, and a bonus from Ringo. For those who like to know who does precisely what, there are details alongside each title.

DEREK TAYLOR

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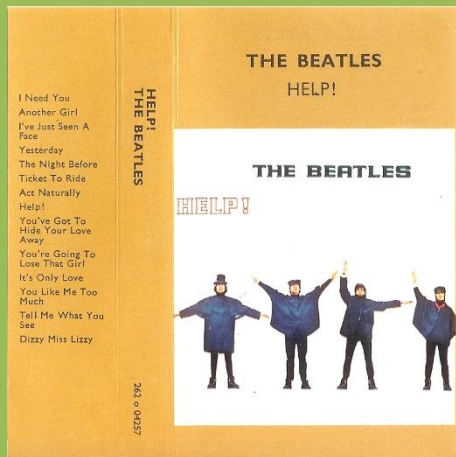


## With XDR logo



## Without XDR logo





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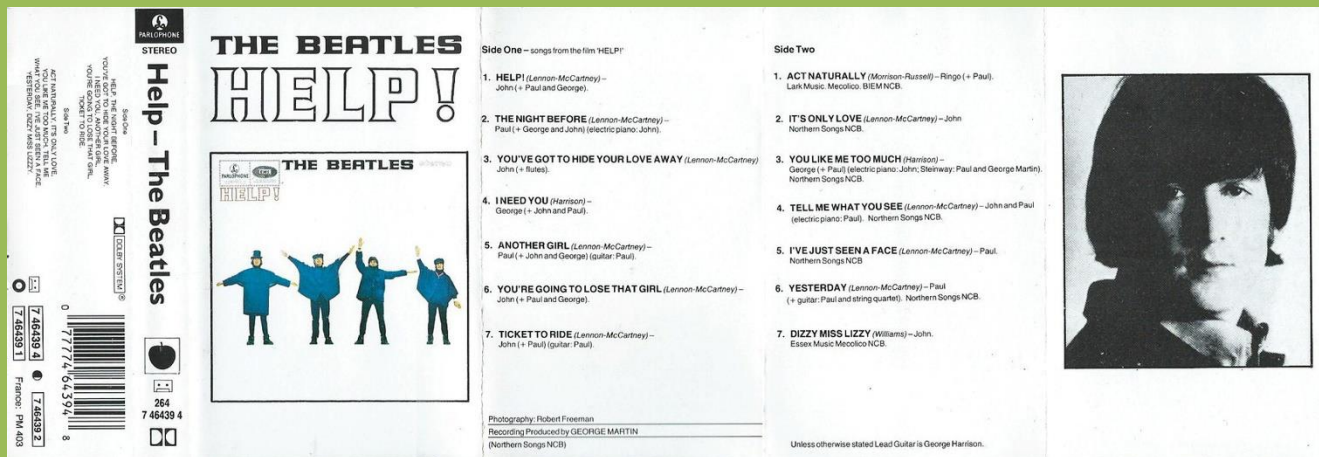


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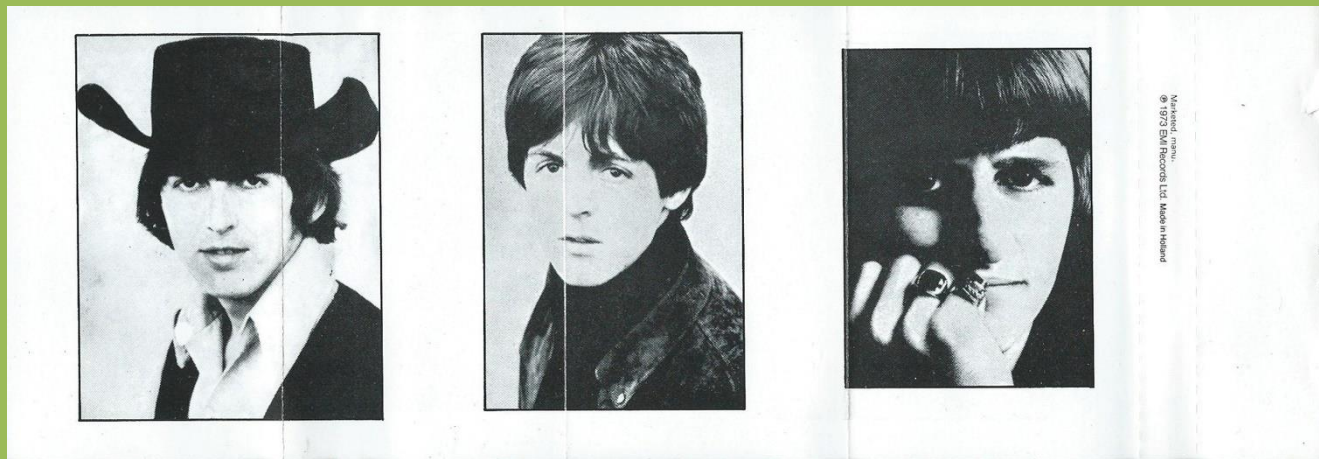
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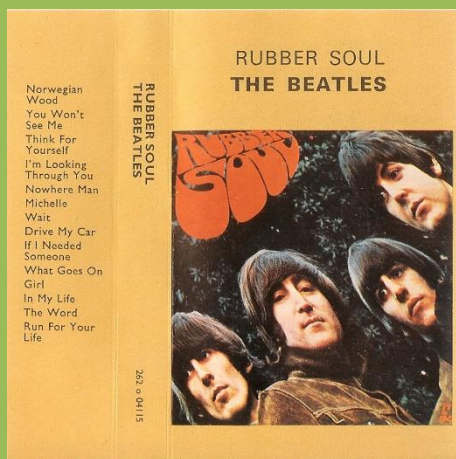
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Release number on tape 7464394

## APPLE 262-04115 – RUBBER SOUL

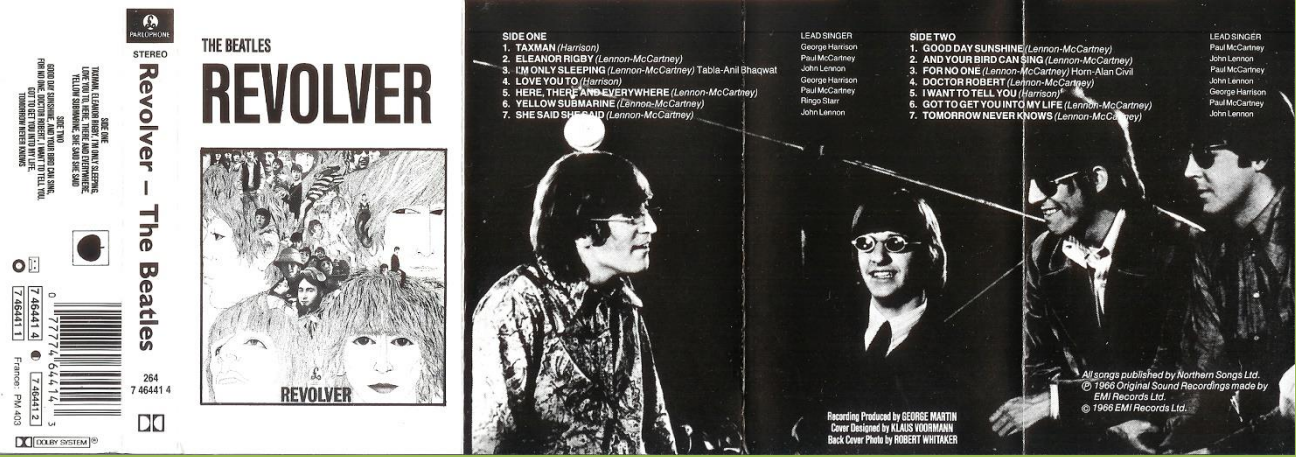


## PARLOPHONE/APPLE 264-7464404 – RUBBER SOUL [Re-Mastered]

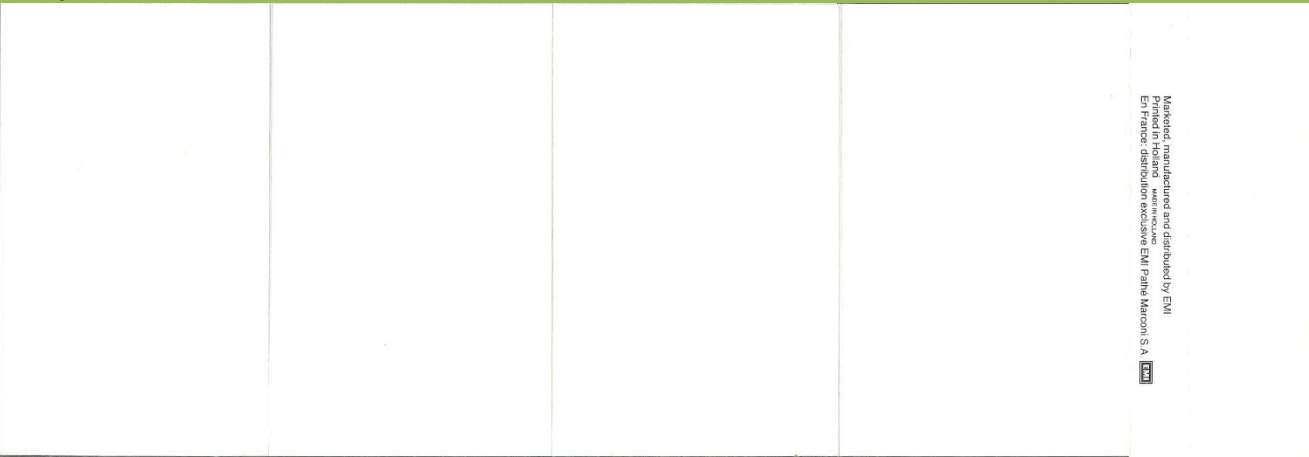




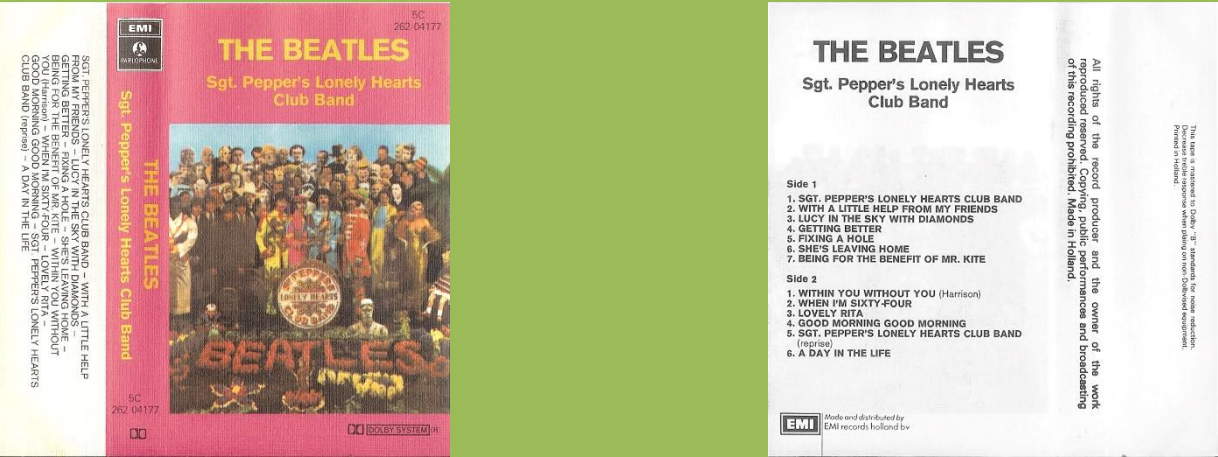
PARLOPHONE/APPLE 264-7464414 – REVOLVER [Re-Mastered]



Multifold J-card



APPLE 5C 262-04177 – SGT. PEPPER'S LONELY HEARTS CLUB BAND



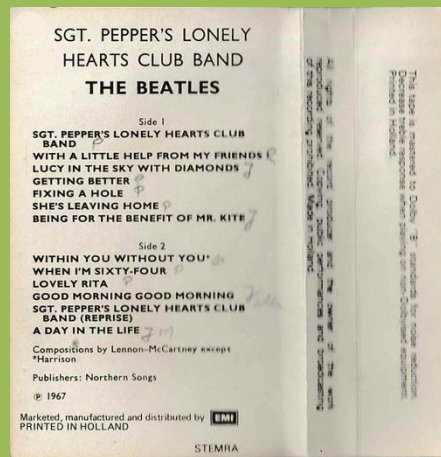
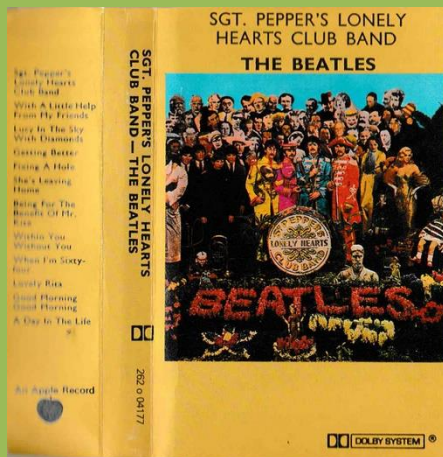


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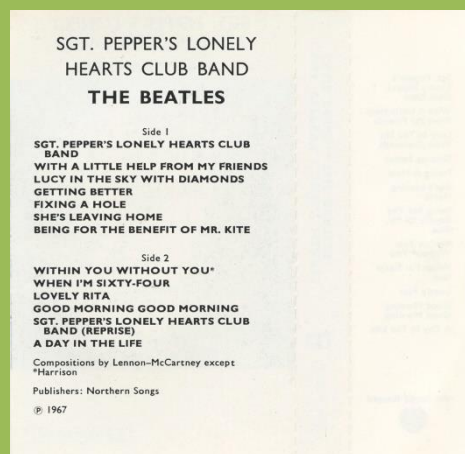
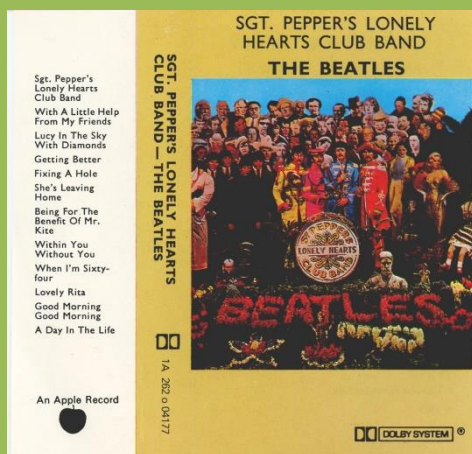


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## APPLE 262-04177 – SGT. PEPPER'S LONELY HEARTS CLUB BAND



## PARLOPHONE 1A 262-04177 – SGT. PEPPER'S LONELY HEARTS CLUB BAND

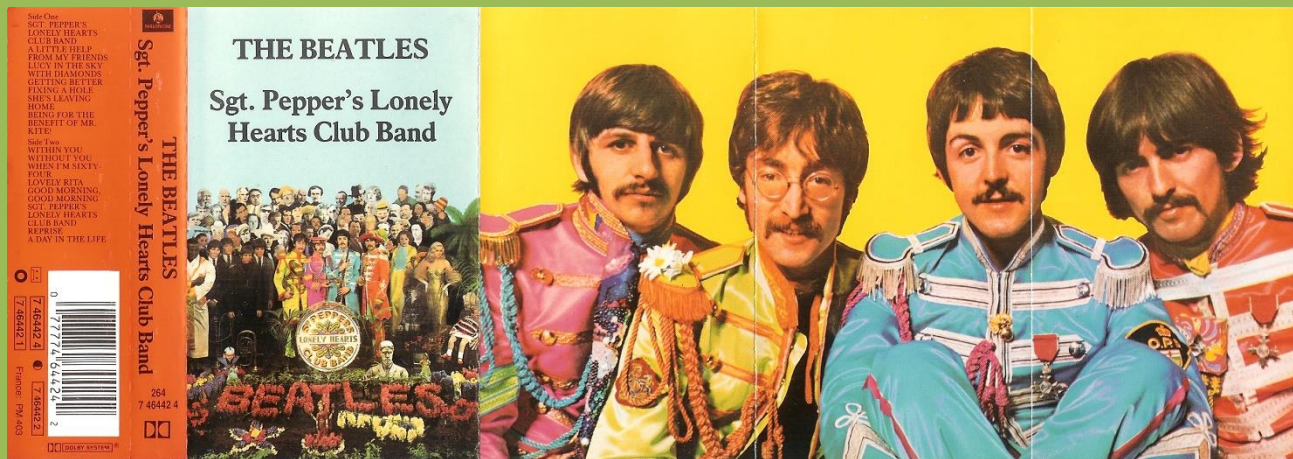


Apple logo on J-card





PARLOPHONE/APPLE 264-7464424 – SGT. PEPPER'S LONELY HEARTS CLUB BAND [Re-Mastered]



Multifold J-card



With XDR logo



Without XDR logo

PARLOPHONE/APPLE 264-7480624 – MAGICAL MYSTERY TOUR [Re-Mastered]

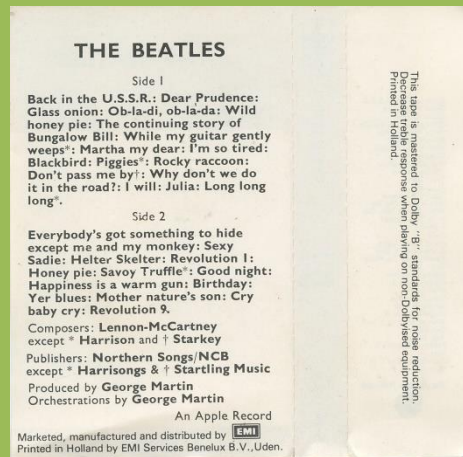
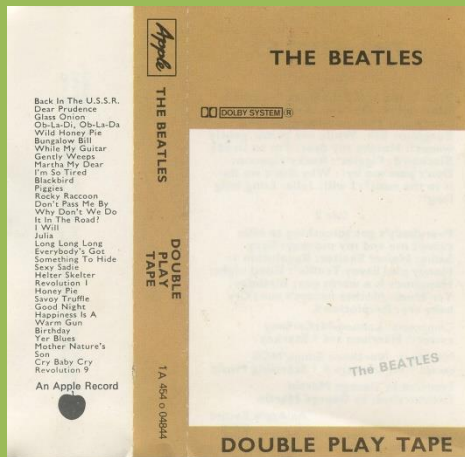








APPLE 1A 454-04844 – THE BEATLES [Double-Play Tape]



Black shell, release number on tape 454-04844



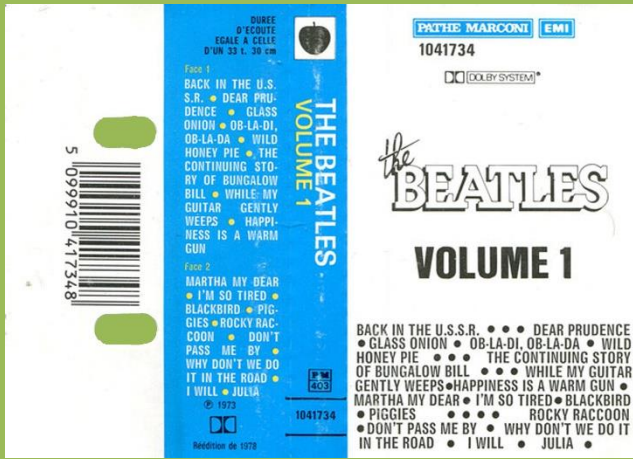
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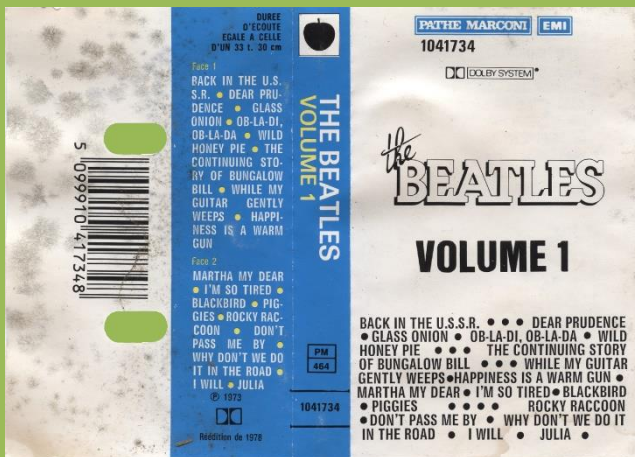
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APPLE 1041734/44 – THE BEATLES VOLUME 1/2 [Two Cassettes]

# APPLE 041734 – THE BEATLES VOLUME 1



French J-card with PM403 price code



*French J-card with PM464 price code*



## APPLE 1041744 – THE BEATLES VOLUME 2







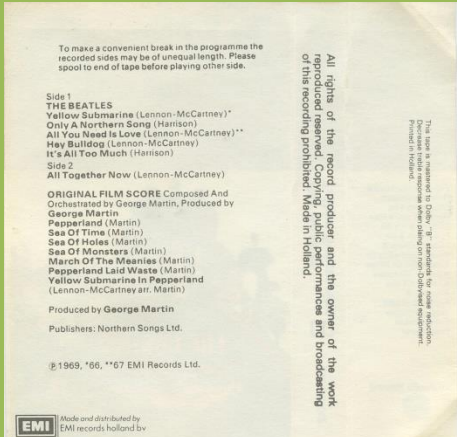


Apple logo on multifold J-card cassette #2



Release number on tape 298-7914624

APPLE 262-04002 – YELLOW SUBMARINE

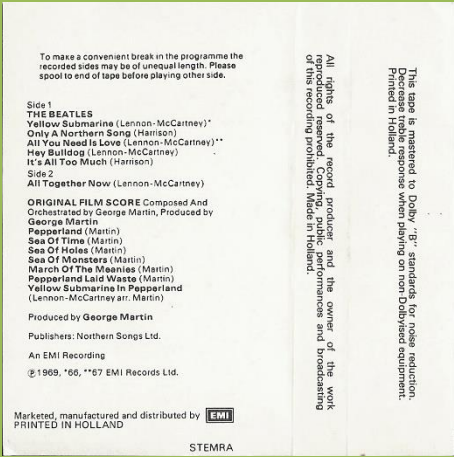




APPLE 1A 262-04002 – YELLOW SUBMARINE



Release number on J-card 262-04002



EMI centered



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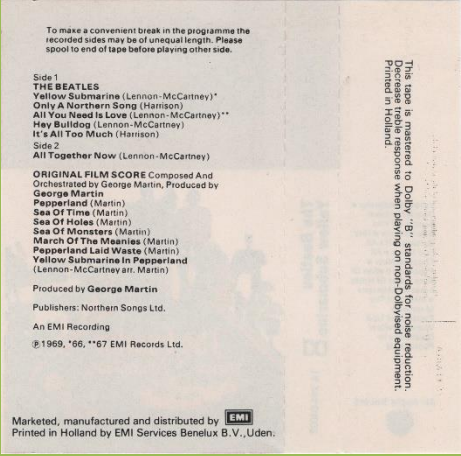


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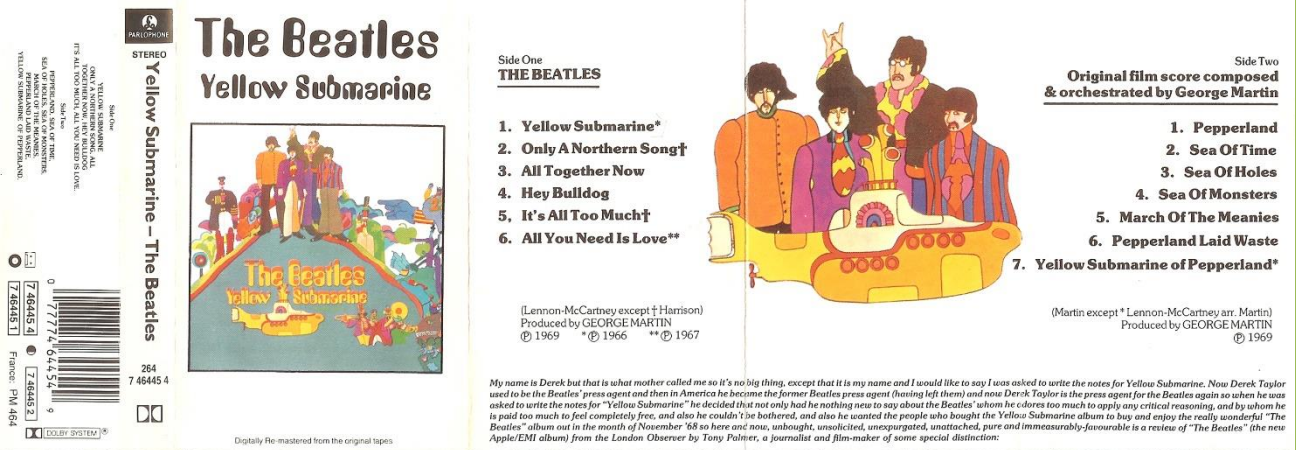
Cream shell, Made in EEC

APPLE 1A 244-04002 – YELLOW SUBMARINE



Release number on tape 1A 262-04002

PARLOPHONE/APPLE 264-7464454 – YELLOW SUBMARINE [Re-Mastered]



Multifold J-card

**“The Beatles’ bull’s-eye**

If there is still any doubt that Lennon and McCartney are the greatest song writers since Schubert, then next Friday – with the publication of the new Beatles double LP – should surely see the last vestiges of cultural snobbery and bourgeois prejudice swept away in a deluge of joyful music making, which only the ignorant will not hear and only the dead will not acknowledge. Called simply **The Beatles** (PMC 7067/8), it’s wrapped in a plain white cover which is adorned only by the song titles and those four faces, faces which for some still represent the menace of long-haired youth, for others the great hope of a cultural renaissance and for others the desperate, apparently endless struggle against cynical so-called betters.

In the Beatles’ eyes, as in their songs, you can see the fragile fragmentary mirror of the society which sponsored them, which interprets and makes demands of them, and which punishes them when they do what others reckon to be evil; Paul, ever-hopeful, wistful, Ringo, every mother’s son; George, local lad made good; John, withdrawn, sad, but with a fierce intelligence clearly undimmed by that organised morality can throw at him. They are heroes for all of us, and better than we deserve.

It’s not as if the Beatles ever seek such adulation. The extra-ordinary quality of the 30 new songs is one of simple happiness. The lyrics overflow with a sparkling radiance and sense of fun that it is impossible to resist. Almost every track is a send-up of a send-up of a send-up, rollicking, reckless, gentle, magical. The subject matter ranges from piggies (‘Have you seen the bigger piggies/In their starched white shirts’), to Bungalow Bill

of Saturday morning film-show fame (‘He went out tiger hunting with his elephant gun/In case of accidents he always took his mom’); from ‘Why don’t we do it in the road’ to ‘Savoy Truffle’.

The skill of orchestration has matured with finite precision. Full orchestra, brass, solo violin, glockenspiel, saxophone, organ, piano, harpsichord, all manner of percussion, flute, sound effects, are used sparingly and thus with deftness.

Electronic gimmickry has been suppressed or ignored in favour of musicianship. References to or quotations from Elvis Presley, Donovan, Little Richard, the Beach Boys, Blind Lemon Jefferson are woven into an aural fabric that has become the Bayeux Tapestry of popular music. It’s all there, if you listen. Lennon sings ‘I told you about strawberry fields’ and ‘I told you about the fool on the hill’ – and now?

The Beatles are competent rather than virtuoso instrumentalists – but their ensemble playing is intuitive and astonishing. They bend and twist rhythms and phrases with a unanimous freedom that gives their harmonic adventures the frenzy of anticipation and unpredictability. The voice – particularly that of Lennon – is just another instrument, wailing, screeching, mocking, weeping.

There is a quiet determination to be rid of the bogus intellectualisation that usually surrounds them and their music. The words are almost deliberately simple-minded – one song is just called ‘Birthday’ and includes lines like ‘Happy birthday to you’; another just goes on repeating ‘Good-night’; another says ‘I’m so tired, I haven’t slept a wink’. The music is likewise stripped of all but the simplest of harmonies and beat – so what is left is a prolific out-pouring of melody, music-making of unmistakable clarity and foot-tapping beauty.

The sarcasm and bitterness that have always given their

music its unease and edginess still bubbles out – ‘Lady Madonna trying to make ends meet’ – yeah/Looking through a glass onion/’The harshness of the imagery is, if anything, even harsher: ‘The eagle picks my eye/The worm he locks my bone.’ Black birds, black clouds, broken wings, lizards, destruction. And, most grotesque of all, there is a terrifying track just called ‘Revolution 9’, which comprises sound effects, overheard gossip, backwards-tapes, janglings from the subconscious memories of a founding civilisation. Cruel, paranoid, burning, agonised, hopeless, it is given shape by an anonymous bingo voice which just goes on repeating ‘Number nine, number nine, number nine’ – until you want to scream. McCartney’s drifting melancholy overhangs the entire proceedings like a purple veil of shadowy optimism – glistening, inaccessible, loving.

At the end, all you do is stand and applaud. Whatever your taste in popular music, you will find it satisfied here. If you think that pop music is Englebert Humperdinck, then the Beatles have done it better – without sentimentality, but with passion; if you think that pop is just rock ‘n’ roll, then the Beatles have done it better – but infinitely more vengefully; if you think that pop is mind-blowing noise, then the Beatles have done it better – on distant shores of the imagination that others have not even sighted.

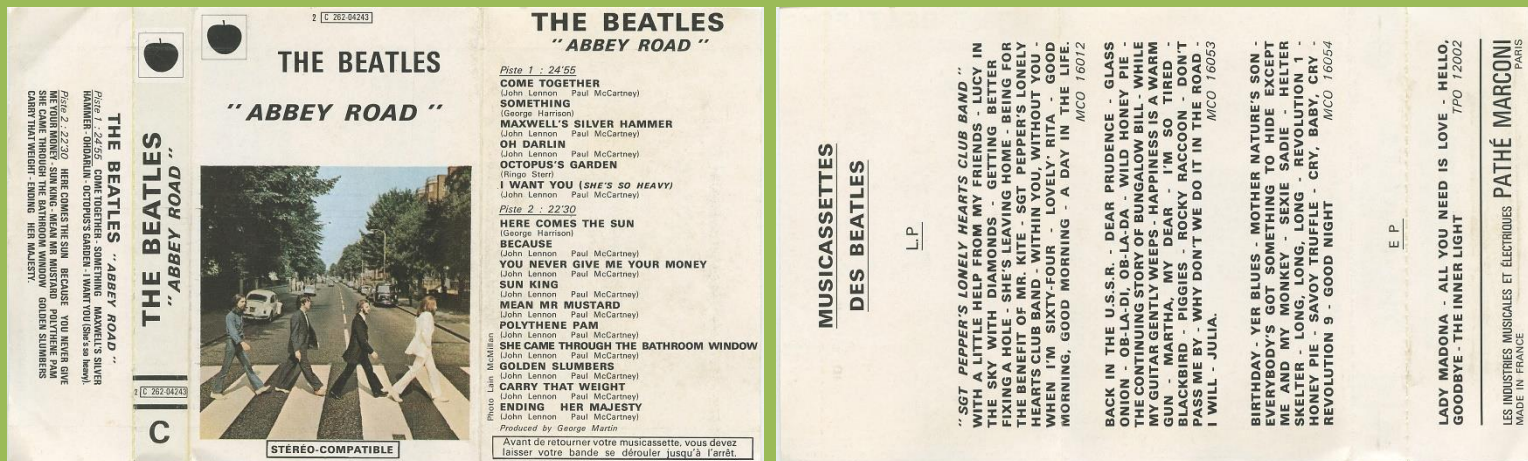
This record took them five months to make and in case you think that’s slow going, just consider that since its completion they’ve written *another* 15 songs. Not even Schubert wrote at that speed. **99**

Marketed, manufactured and distributed by EMI  
Printed in Holland by EMI Services Benelux B.V., Uden.  
En France: distribution exclusive EMI Pathé Marconi S.A. EMI

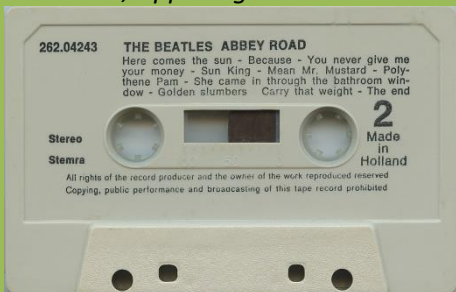
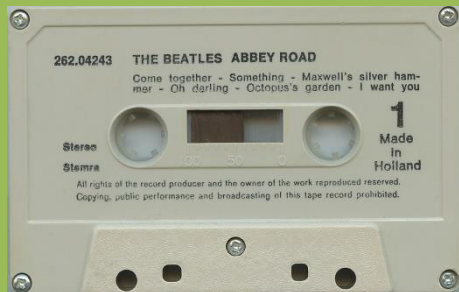




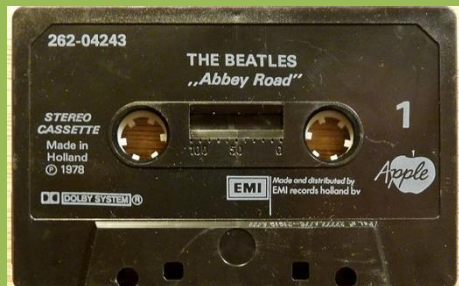
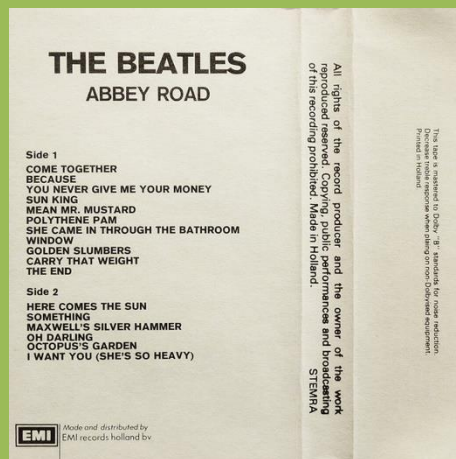
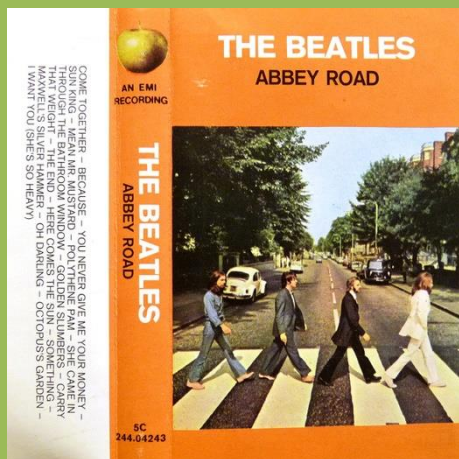
## 262.04243 – ABBEY ROAD



## French J-card with release number 2C 262-04243, Apple logo on J-card



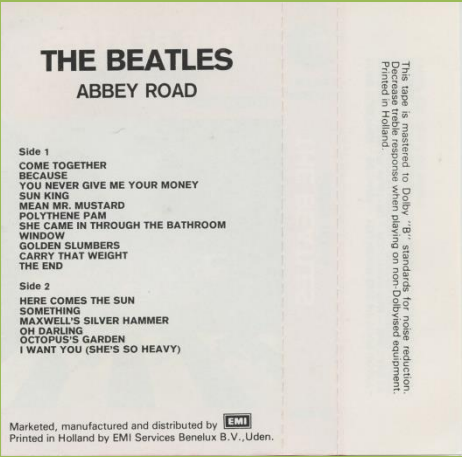
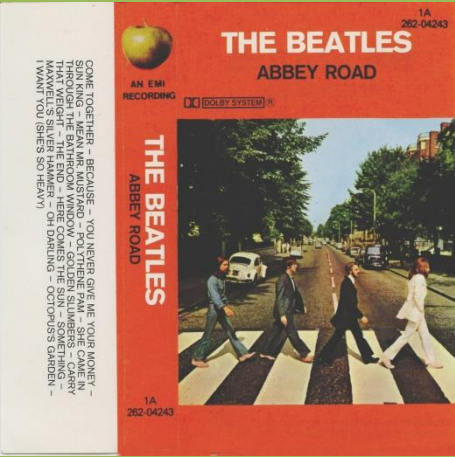
## APPLE 5C 244-04243 – ABBEY ROAD



## Release number on tape 262-04243

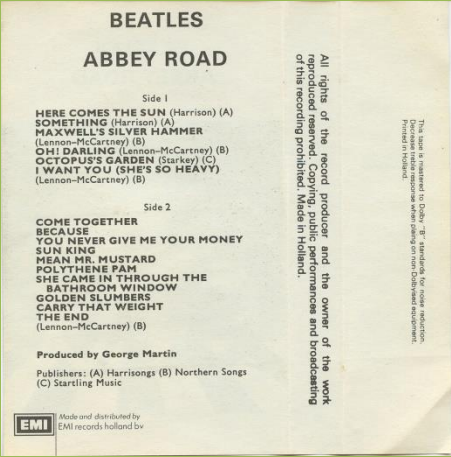
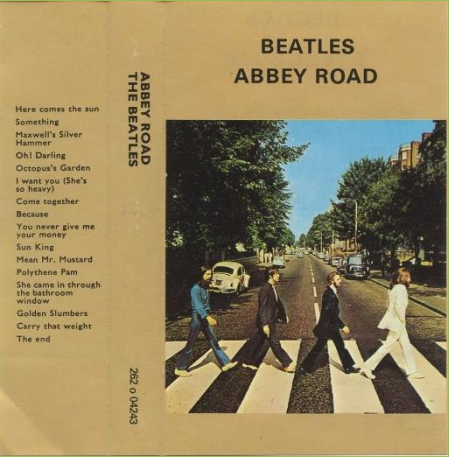


APPLE 1A 262-04243 – ABBEY ROAD



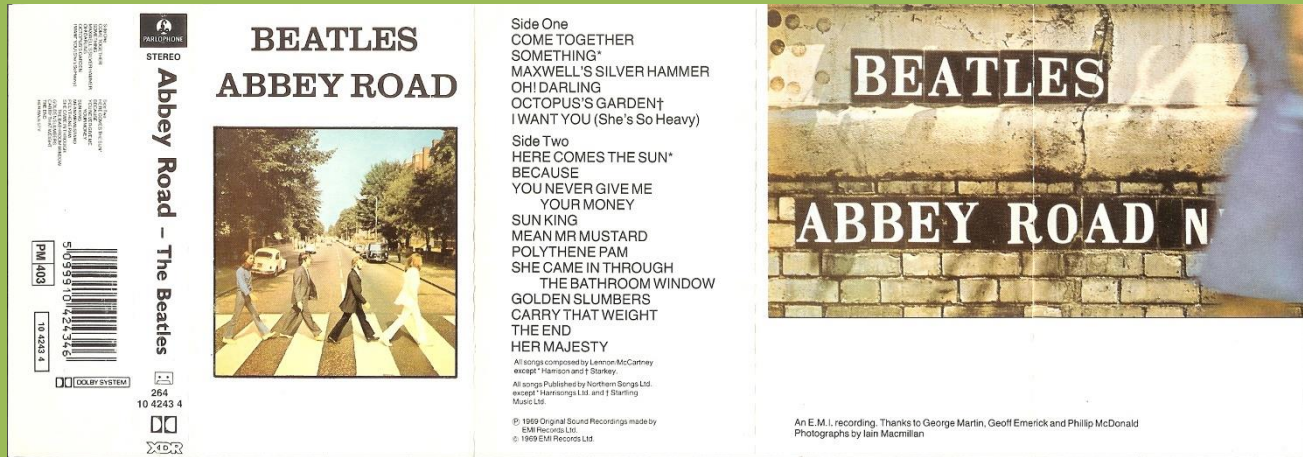
Release number on tape 262-04243

APPLE 262.04243 – ABBEY ROAD



PARLOPHONE/APPLE 264-1042434 – ABBEY ROAD [Re-Mastered]

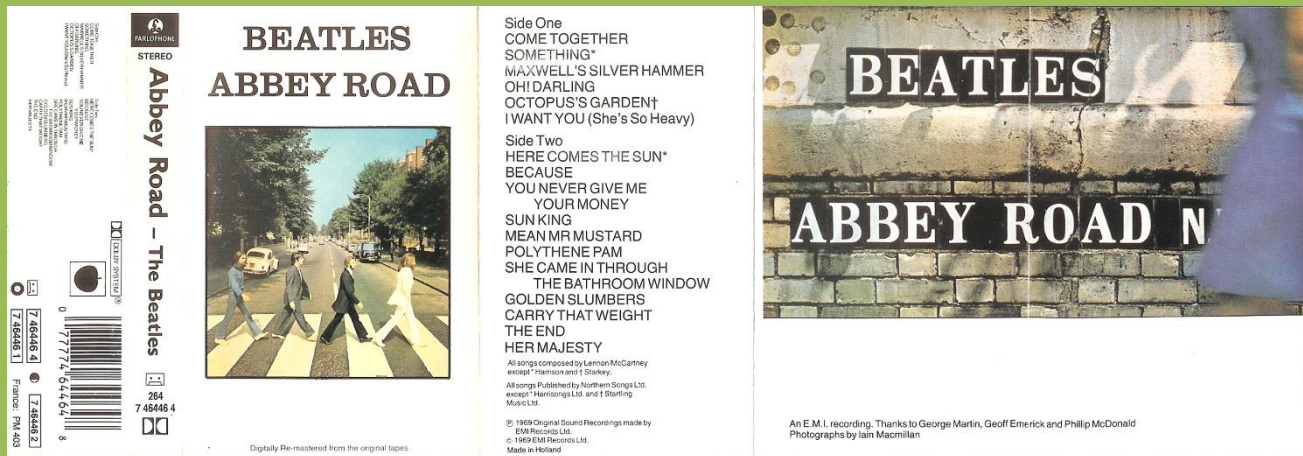




Multifold J-card, Printed in the UK



PARLOPHONE/APPLE 264-7464464 – ABBEY ROAD [Re-Mastered]



Multifold J-card



## APPLE 5C 262-04 348 – HEY JUDE



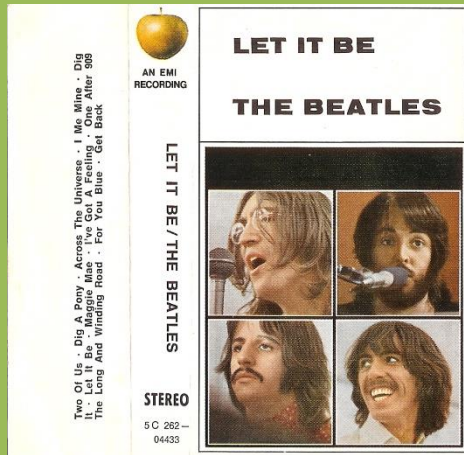
## German J-card



## Tan shell with green label, Made in Germany

## APPLE 5C 262-04 433 – LET IT BE





## LET IT BE

### I

**Two Of Us**  
(Lennon/McCartney)

**Dig A Pony**  
(Lennon/McCartney)

**Across The Universe**  
(Lennon/McCartney)

**I Me Mine**  
(Harrison)

**Dig It**  
(Lennon/McCartney  
Starkey/Harrison)

**Let It Be**  
(Lennon/McCartney)

**Maggie Mae**  
(Trad. arr. Lennon/McCartney  
Harrison/Starkey)

**THE BEATLES**

### II

**I've Got A Feeling**  
(Lennon/McCartney)

**One After 909**  
(Lennon/McCartney)

**The Long And Winding Road**  
(Lennon/McCartney)

**For You Blue**  
(Harrison)

**Get Back**  
(Lennon/McCartney)

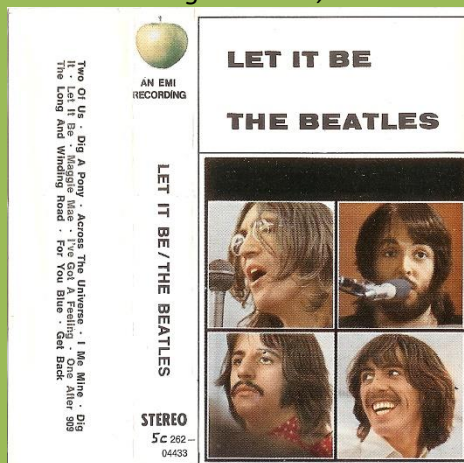
Tracklist from bottom to top



Tan shell with green label, Made in Germany



Blue shell with green label, Made in EEC



## LET IT BE

### I

**Two Of Us**  
(Lennon/McCartney)

**Dig A Pony**  
(Lennon/McCartney)

**Across The Universe**  
(Lennon/McCartney)

**I Me Mine**  
(Harrison)

**Dig It**  
(Lennon/McCartney  
Starkey/Harrison)

**Let It Be**  
(Lennon/McCartney)

**Maggie Mae**  
(Trad. arr. Lennon/McCartney  
Harrison/Starkey)

**THE BEATLES**

### II

**I've Got A Feeling**  
(Lennon/McCartney)

**One After 909**  
(Lennon/McCartney)

**The Long And Winding Road**  
(Lennon/McCartney)

**For You Blue**  
(Harrison)

**Get Back**  
(Lennon/McCartney)

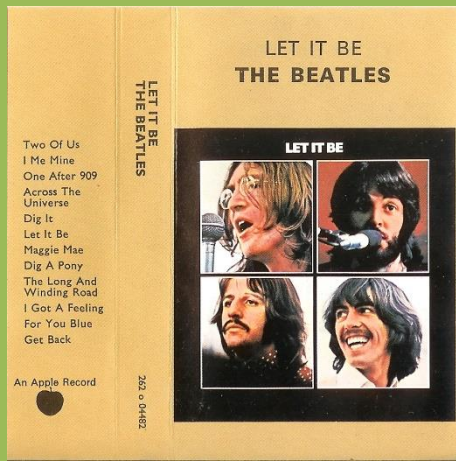
Tracklist from top to bottom



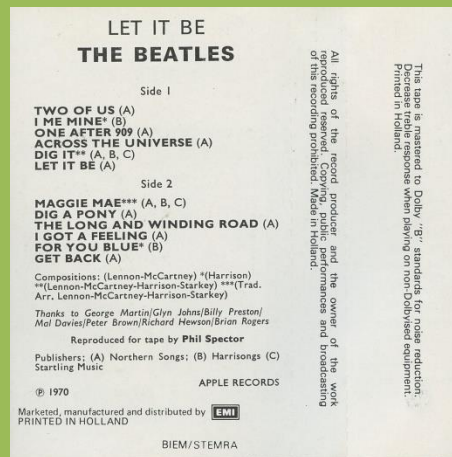
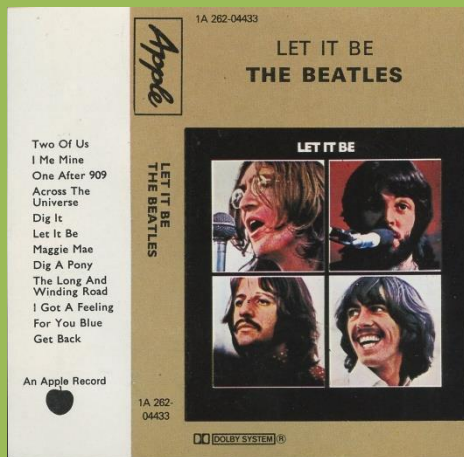
Blue shell with red label, Made in EEC

APPLE 262-04433 - LET IT BE

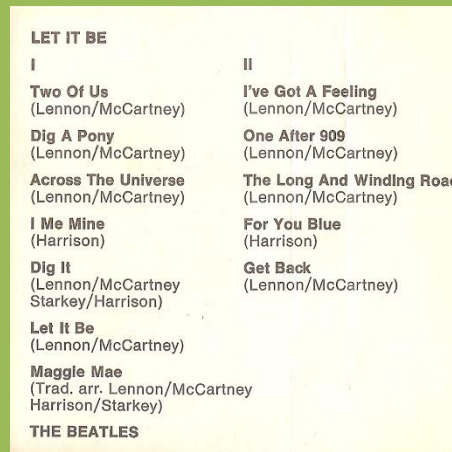
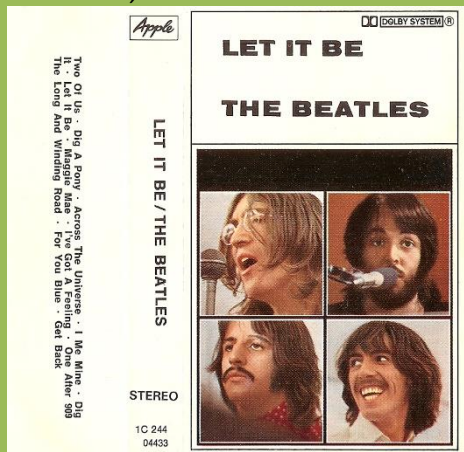




## APPLE 1A 262-04433 – LET IT BE



## Black shell, Made in EEC



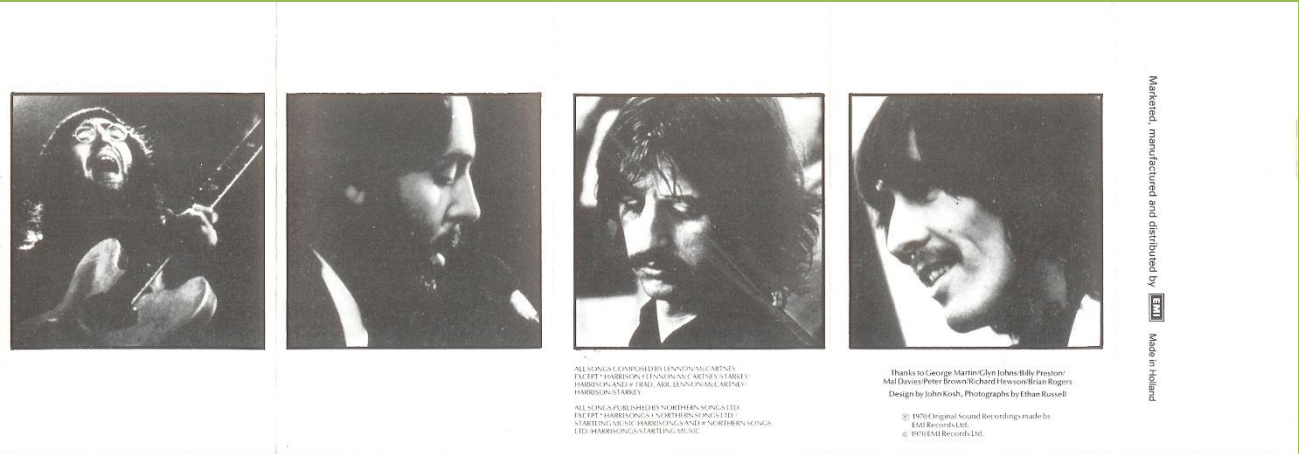
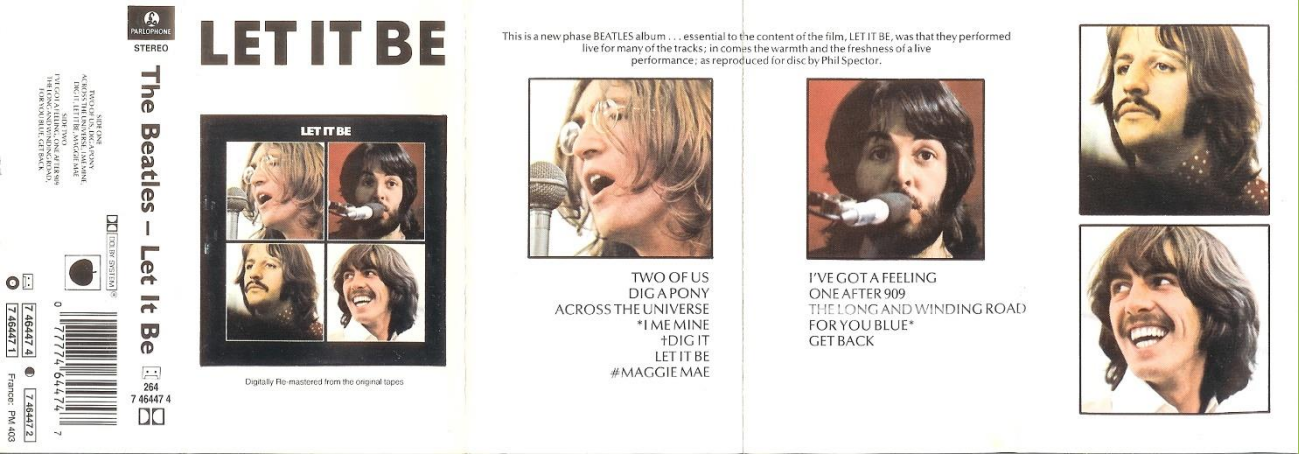


German J-card

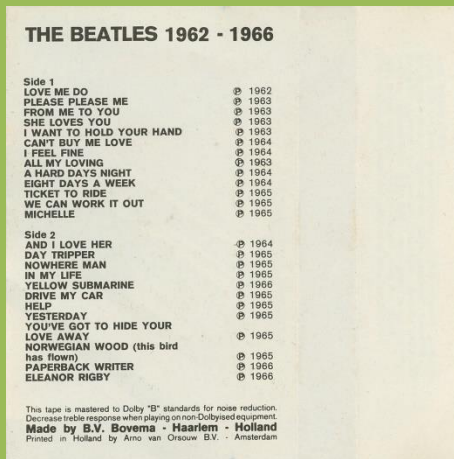


Smoked shell, Made in EEC

PARLOPHONE/APPLE 264-7464474 – LET IT BE [Re-Mastered]



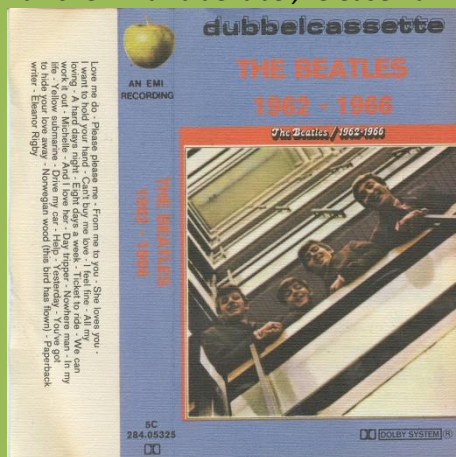
APPLE 5C 284.05325 – THE BEATLES / 1962-1966 [Double-Play Tape]



Made by B.V. Bovema on J-card



Tan shell with blue label, release number on tape 284.05325



Made and distributed by EMI on J-card



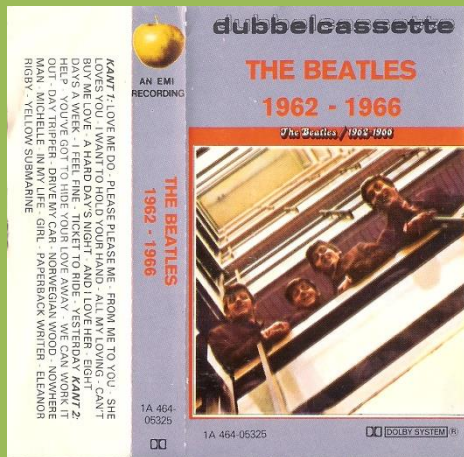
Tan shell with white label, release number on tape 284.05325



Tan shell with black On-Body print, release number on tape 284.05325

APPLE 1A 284-05325 – THE BEATLES / 1962-1966 [Double-Play Tape]



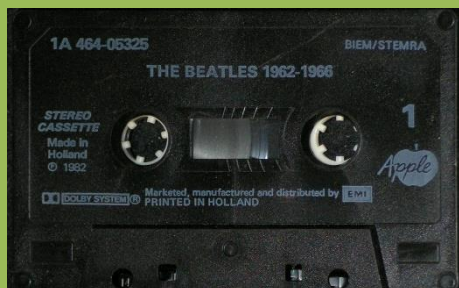
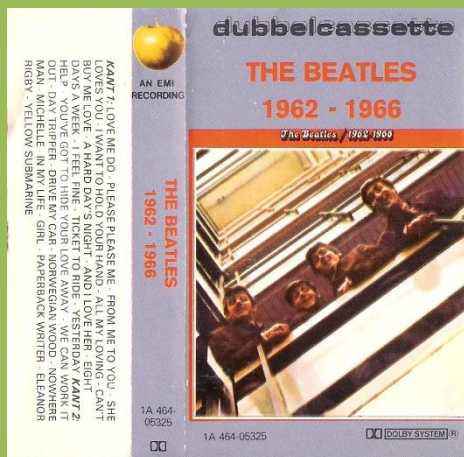


Release number on J-card 1A 464-05325



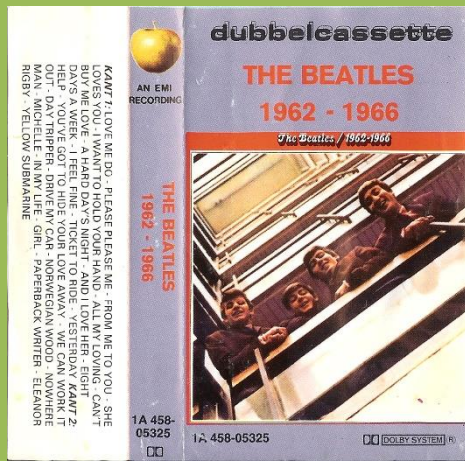
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APPLE 1A 464-05325 – THE BEATLES / 1962-1966 [Double-Play Tape]



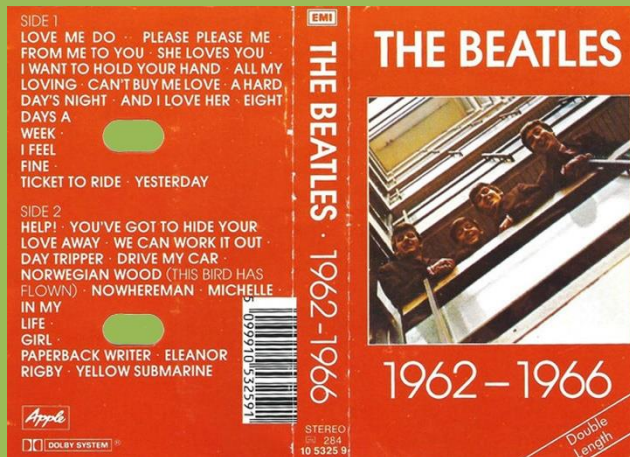
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APPLE 1A 458-05325 – THE BEATLES / 1962-1966 [Double-Play Tape]

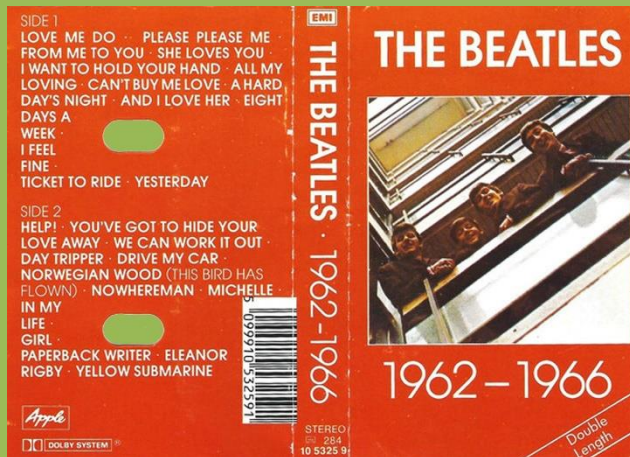


Made in EEC

APPLE 464 1053259 – THE BEATLES / 1962-1966 [Double Length]



MADE IN HOLLAND print

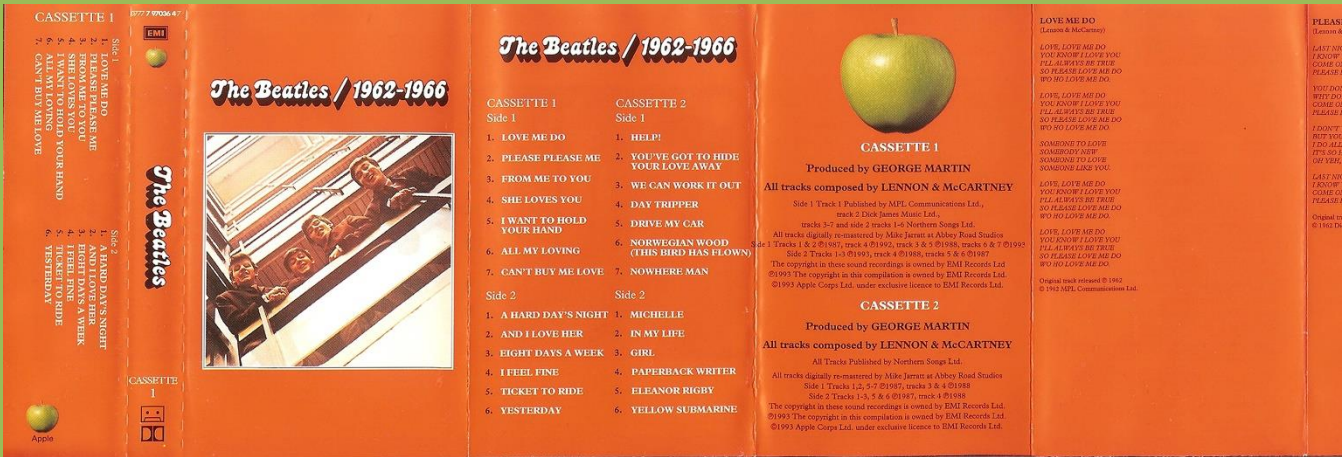


Without MADE IN HOLLAND print

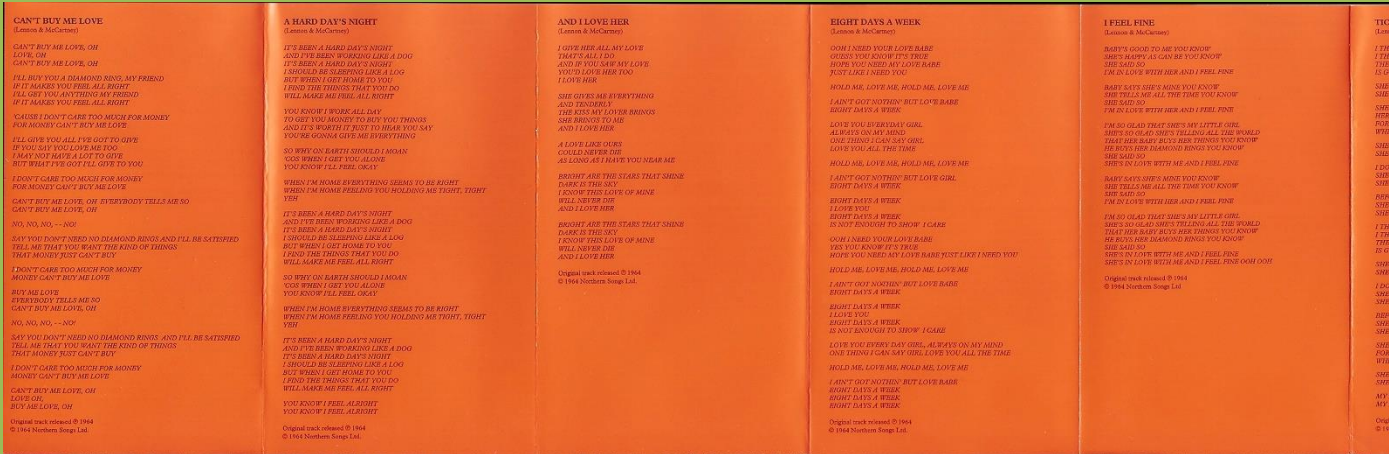
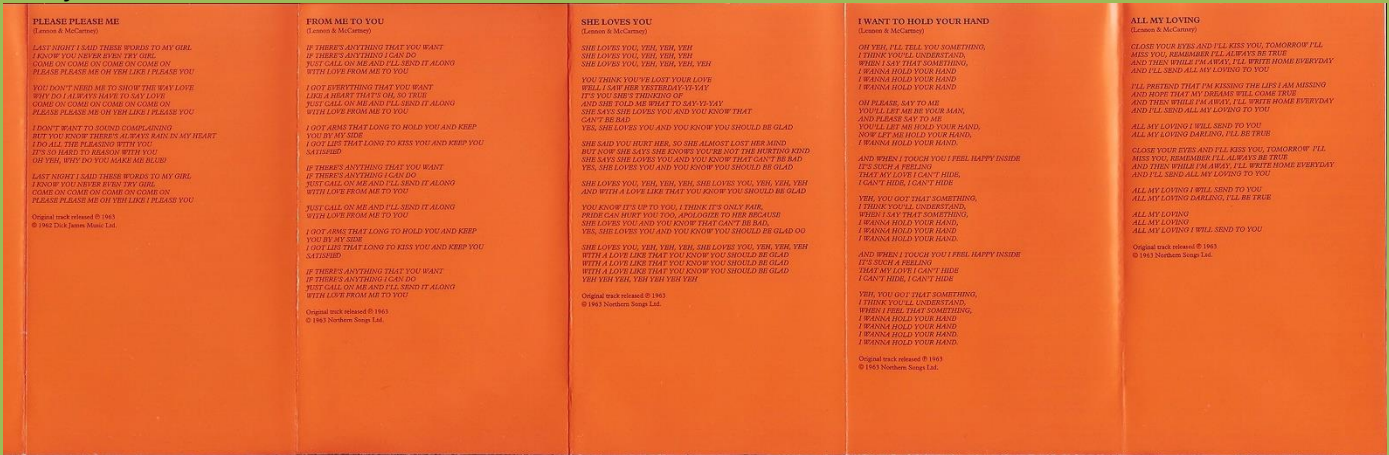




## APPLE 0777 7 97036 4 7 – THE BEATLES / 1962-1966 [Re-Mastered] [2 Cassettes]



### Multifold J-card cassette #1









HELP!  
(Lennon & McCartney)

HELP! I NEED SOMEBODY  
HELP! NOT JUST ANYBODY  
HELP! I'M YOUR KING I NEED SOMEONE  
HELP!

WHEN I WAS YOUNGER, SO MUCH YOUNGER THAN TODAY,  
I NEVER NEEDED ANYBODY'S HELP IN ANY WAY  
AND NOW THESE DAYS ARE GONE  
I'M NOT SO SELF ASSURED  
NOW I FIND I'VE CHANGED MY MIND  
I'VE OPENED UP THE DOORS

HELP ME IF YOU CAN I'M FEELING DOWN  
AND LO APPRECIATE YOU BEING WOUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WOULD YOU PLEASE PLEASE HELP ME!

AND NOW MY LIFE HAS CHANGED IN ON SO MANY WAYS  
MY INDEPENDENCE SEEM TO VANISH IN THE WAYS  
MY EYES NOW AND THEN I FEEL SO UNSTEADY  
I KNOW THAT I JUST NEED YOU LIKE I'VE NEVER  
DONE BEFORE

HELP ME IF YOU CAN I'M FEELING DOWN  
AND I DO APPRECIATE YOU BEING WOUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WOULD YOU PLEASE PLEASE HELP ME!

WHEN I WAS YOUNGER, SO MUCH YOUNGER THAN TODAY,  
I NEVER NEEDED ANYBODY'S HELP IN ANY WAY  
AND NOW THESE DAYS ARE GONE  
I'M NOT SO SELF ASSURED  
NOW I FIND I'VE CHANGED MY MIND  
I'VE OPENED UP THE DOORS

HELP ME IF YOU CAN I'M FEELING DOWN  
AND I DO APPRECIATE YOU BEING WOUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WOULD YOU PLEASE HELP ME HELP ME HELP ME OH

Original track released © 1965  
© 1965 Northern Songs Ltd.

YOU'VE GOT TO HIDE YOUR LOVE AWAY  
(Lennon & McCartney)

HERE I STAND READ IN HAND  
TURN MY BACK TO THE WALL  
IF SHE'S GONE I CAN'T GO ON  
FEELING TWO FOOT SMALL  
EVERYWHERE PEOPLE STARE  
SAD AND THEN SAY  
I CAN SEE THEM LAUGH AT ME  
AND HEAR THEM SAY

HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY!  
HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY!

HOW CAN I LIVE TWO  
I CAN SEE THEM  
HEARING THEM, SEEING THEM  
IN THE STREET BY  
HOW COULD SHE SAY TO ME, "LOVE WILL FIND A WAY"  
LET ME HEAR YOU SAY

HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY!  
HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY!

Original track released © 1965  
© 1965 Northern Songs Ltd.

WE CAN WORK IT OUT  
(Lennon & McCartney)

TRY TO SEE IT MY WAY  
DO I HAVE TO KEEP ON TAKING TELL I CAN'T GO ON  
WHILE YOU SEE IT YOUR WAY, RUN THE RISK OF KNOWING  
THAT YOUR LOVE MAY BE GONE

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

THINK OF WHAT YOU'RE SAYING  
YOU CAN GET IT WRONG AND TELL YOU THINK THAT  
IT'S ALL RIGHT

THINK OF WHAT I'M SAYING WE CAN WORK IT OUT  
AND GET IT STRAIGHT OR SAY GOOD NIGHT

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

LIFE IS VERY SHORT AND THERE'S NO TIME  
FOR FUSING AND FEELING MY PRIDE  
I HAVE ALWAYS THOUGHT THAT IT'S A CRIME  
SO WILL ASK YOU ONCE AGAIN

TRY TO SEE IT MY WAY  
ONLY TIME WILL TELL IF I AM RIGHT OR I AM WRONG  
WHILE YOU SEE IT YOUR WAY  
THERE'S A CHANCE THAT WE MIGHT FALL APART  
BEFORE TOO LONG

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

LIFE IS VERY SHORT AND THERE'S NO TIME  
FOR FUSING AND FEELING MY PRIDE  
I HAVE ALWAYS THOUGHT THAT IT'S A CRIME  
SO WILL ASK YOU ONCE AGAIN

TRY TO SEE IT MY WAY  
ONLY TIME WILL TELL IF I AM RIGHT OR I AM WRONG  
WHILE YOU SEE IT YOUR WAY  
THERE'S A CHANCE THAT WE MIGHT FALL APART  
BEFORE TOO LONG

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

Original track released © 1965  
© 1965 Northern Songs Ltd.

DAY TRIPPER  
(Lennon & McCartney)

GOT A GOOD REASON FOR TAKING THE EASY WAY OUT  
GOT A GOOD REASON FOR TAKING THE EASY WAY OUT NOW  
SHE WAS A DAY TRIPPER  
ONE HOT TROUBLE TROU

IT TOOK ME SO LONG TO FIND OUT  
AND I FOUND OUT

SHE'S A BIG TRIPPER  
SHE THINK ME HAVE THE WAY THERE  
SHE'S A BIG TRIPPER  
SHE THINK ME HAVE THE WAY THERE NOW  
SHE WAS A DAY TRIPPER  
ONE HOT TROUBLE TROU

IT TOOK ME SO LONG TO FIND OUT  
AND I FOUND OUT

THRO TO PLEASE HER  
SHE ONLY PLATED ONE RIGHT STANDS  
THRO TO PLEASE HER  
SHE ONLY PLATED ONE RIGHT STANDS NOW

SHE WAS A DAY TRIPPER  
STANDS UNDER YOU

IT TOOK ME SO LONG TO FIND OUT  
AND I FOUND OUT

DAY TRIPPER  
DAY TRIPPER YEAH!

DAY TRIPPER  
DAY TRIPPER YEAH!

Original track released © 1965  
© 1965 Northern Songs Ltd.

DRIVE MY  
(Lennon & McCartney)

ASKED A GIRL WHAT SHE WANTED TO BE  
SHE SAID, BABY, CAN'T YOU SEE  
I WANT BE PARTNER, A STAR OF THE SCREEN,  
BUT YOU CAN DO SOMETHING IN BETWEEN

BABY YOU CAN DRIVE MY CAR  
YES I'M GONNA BE A STAR  
BABY YOU CAN DRIVE MY CAR AND MAYBE I'LL LOVE YOU  
YES I'M GONNA BE A STAR

I TOLD THAT GIRL THAT MY PROSPECTS WERE GOOD  
AND SHE SAID BABY, IT'S DOWNSTOWN  
WORKING FOR PLANTS IS ALL THEY WANT  
BUT I CAN SHOW YOU A BETTER TOWN

BABY YOU CAN DRIVE MY CAR  
YES I'M GONNA BE A STAR  
BABY YOU CAN DRIVE MY CAR AND MAYBE I'LL LOVE YOU  
YES I'M GONNA BE A STAR

REEP REEP  
REEP REEP YEAH!

Original track released © 1965  
© 1965 Northern Songs Ltd.

DRIVE MY CAR  
(Lennon & McCartney)

ASKED A GIRL WHAT SHE WANTED TO BE  
SHE SAID, BABY, CAN'T YOU SEE  
I WANT BE PARTNER, A STAR OF THE SCREEN,  
BUT YOU CAN DO SOMETHING IN BETWEEN

BABY YOU CAN DRIVE MY CAR  
YES I'M GONNA BE A STAR  
BABY YOU CAN DRIVE MY CAR AND MAYBE I'LL LOVE YOU  
YES I'M GONNA BE A STAR

I TOLD THAT GIRL THAT MY PROSPECTS WERE GOOD  
AND SHE SAID BABY, IT'S DOWNSTOWN  
WORKING FOR PLANTS IS ALL THEY WANT  
BUT I CAN SHOW YOU A BETTER TOWN

BABY YOU CAN DRIVE MY CAR  
YES I'M GONNA BE A STAR  
BABY YOU CAN DRIVE MY CAR AND MAYBE I'LL LOVE YOU  
YES I'M GONNA BE A STAR

REEP REEP  
REEP REEP YEAH!

Original track released © 1965  
© 1965 Northern Songs Ltd.

NORWHERMAN WOOD  
(Lennon & McCartney)

I ONCE HAD A GIRL, OR SHOULD I SAY SHE ONCE HAD ME,  
SHE OWNED ALL HER ROOM DON'T IT OWN  
NORWHERMAN WOOD?

SHE ASKED ME TO STAY AND SHE TOLD ME TO STAY ANYWHERE  
SO I LOOKED AROUND AND I NOTICED THERE WASN'T A CHAIR

I SAT ON A HOU DINING MY TIME DURING THE MORNING  
WE STAYED UNTIL TWO AND THEN SHE SAID  
IT'S TIME FOR BED

SHE TOLD ME SHE WORKED IN THE MORNING  
AND STARTED TO LAUGH  
I TOLD HER I DIDN'T AND CRAWLED UP TO SLEEP IN THE BATH

AND WHEN I WOKED I WAS ALONE THIS BED HAS FLOWNS  
SO LATE A FEEL DON'T IT OWN  
NORWHERMAN WOOD?

Original track released © 1965  
© 1965 Northern Songs Ltd.

NOWHERE MAN  
(Lennon & McCartney)

HE'S A REAL NOWHERE MAN  
SITTING IN HIS NOWHERE LAND,  
MAKING ALL HIS NOWHERE PLANS FOR NOBODY.

DON'T HAVE A POINT OF VIEW,  
KNOWS NOT WHERE HE'S GOING TO,  
DON'T HE A BIT LIKE YOU AND ME?

NOWHERE MAN, PLEASE LISTEN, YOU DON'T KNOW  
WHAT YOU'RE MISSING.

HE'S AS BLIND AS HE CAN BE,  
NOT ME A BIT LIKE YOU AND ME

NOWHERE MAN, DON'T WORRY,  
TALK YOUR TALK, DON'T HURRY,  
LET IT ALL TELL SOMEBODY ELSE LEADS YOU A HAND.

DON'T HAVE A POINT OF VIEW,  
KNOWS NOT WHERE HE'S GOING TO,  
DON'T HE A BIT LIKE YOU AND ME?

NOWHERE MAN, PLEASE LISTEN, YOU DON'T KNOW  
WHAT YOU'RE MISSING.

NOWHERE MAN, THE WORLD IS AT YOUR COMMAND.

HE'S A REAL NOWHERE MAN,  
SITTING IN HIS NOWHERE LAND,  
MAKING ALL HIS NOWHERE PLANS FOR NOBODY,  
MAKING ALL HIS NOWHERE PLANS FOR NOBODY,  
MAKING ALL HIS NOWHERE PLANS FOR NOBODY.

Original track released © 1965  
© 1965 Northern Songs Ltd.

MICHELLE  
(Lennon & McCartney)

MICHELLE MA BELLE  
THERE ARE WORDS THAT GO TOGETHER WELL,  
MY MICHELLE

MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRIS  
BIEN ENSEMBLE,  
TRES BIEN ENSEMBLE

I LOVE YOU, LOVE YOU, I LOVE YOU,  
THAT'S ALL I WANT TO SAY,  
UNTIL FIND A WAY I'LL SAY THE ONLY WORDS  
I KNOW THAT YOU'LL UNDERSTAND.

MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRIS  
BIEN ENSEMBLE,  
TRES BIEN ENSEMBLE

I NEED YOU, I NEED YOU, I NEED YOU,  
I NEED TO MAKE YOU SEE,  
OF WHAT YOU MEAN TO ME,  
UNTIL DO, I'M MOVING YOU, I'LL KNOW WHAT I MEAN,  
I LOVE YOU

I WANT YOU, I WANT YOU, I WANT YOU,  
I THINK YOU KNOW IT NOW,  
I'LL GET TO YOU SOMEBOW  
UNTIL DO, I'M TELLING YOU SO YOU'LL UNDERSTAND.

MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRIS  
BIEN ENSEMBLE,  
TRES BIEN ENSEMBLE

AND I WILL SAY THE ONLY WORDS  
I KNOW THAT YOU'LL UNDERSTAND  
MY MICHELLE

Original track released © 1965  
© 1965 Northern Songs Ltd.

IN MY LIFE  
(Lennon & McCartney)

THERE ARE PLACES I REMEMBER ALL MY LIFE,  
THOUGH SOME HAVE CHANGED,  
SOME MORE FOR, NOT FOR BETTER,  
SOME HAVE GONE AND SOME REMAIN.

ALL THOSE PLACES HAD THEIR MOMENTS  
WITH LOVE AND PAIN, I STILL CAN RECALL  
SOME AND DEAD AND SOME ARE LIVING  
IN MY LIFE I'VE LOVED THEM ALL.

BUT OF ALL THESE FRIENDS AND LOVERS,  
THERE IS NO ONE COMPARE WITH YOU  
AND THEN MANIES LAST THEIR MEANING  
WHEN I THINK OF LOVE AS SOMETHING NEW.

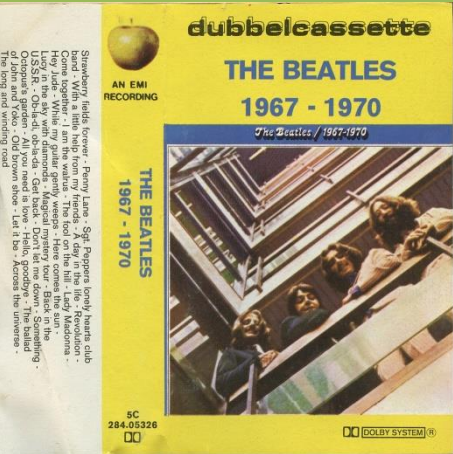
THOUGH I KNOW I'LL NEVER LOSE AFFECTION  
FOR PEOPLE AND THINGS THAT WENT BEFORE,  
I KNOW I'LL OPEN UP AND TALK ABOUT THEM,  
IN MY LIFE I'LL LOVE YOU MORE.

THOUGH I KNOW I'LL NEVER LOSE AFFECTION  
FOR PEOPLE AND THINGS THAT WENT BEFORE,  
I KNOW I'LL OPEN UP AND TALK ABOUT THEM,  
IN MY LIFE I'LL LOVE YOU MORE.

Original track released © 1965  
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APPLE 5C 284.05326 – THE BEATLES / 1967-1970 [Double-Play Tape]



THE BEATLES 1967 - 1970

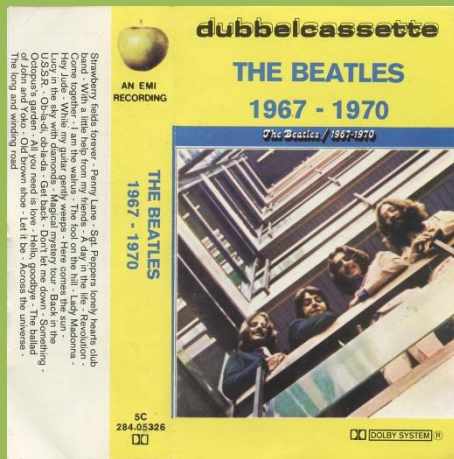
- |                                       |        |
|---------------------------------------|--------|
| Side 1                                |        |
| STRAWBERRY FIELDS FOREVER             | © 1967 |
| PENNY LANE                            | © 1967 |
| Sgt. PEPPER'S LONELY HEARTS CLUB BAND | © 1967 |
| WITH A LITTLE HELP FROM MY FRIENDS    | © 1967 |
| A DAY IN THE LIFE                     | © 1968 |
| REVOLUTION                            | © 1968 |
| COME TOGETHER                         | © 1968 |
| I AM THE WALRUS                       | © 1967 |
| THE FOOL ON THE HILL                  | © 1968 |
| LADY MADONNA                          | © 1968 |
| HEY JUDE                              | © 1968 |
| WHILE MY GUITAR GENTLY WEEPS          | © 1968 |
| HERE COMES THE SUN                    | © 1969 |
| Side 2                                |        |
| LUCY IN THE SKY WITH DIAMONDS         | © 1967 |
| MAGICAL MYSTERY TOUR                  | © 1967 |
| BACK IN THE U.S.S.R.                  | © 1968 |
| OB-LA-DI, OB-LA-DA                    | © 1968 |
| GET BACK                              | © 1969 |
| DON'T LET ME DOWN                     | © 1969 |
| SOMETHING                             | © 1969 |
| OTOPUS'S GARDEN                       | © 1969 |
| ALL YOU NEED IS LOVE                  | © 1967 |
| HELLO, GOODBYE                        | © 1969 |
| THE BALLAD OF JOHN AND YOKO           | © 1969 |
| OLD BROWN SHOE                        | © 1969 |
| LET IT BE                             | © 1970 |
| ACROSS THE UNIVERSE                   | © 1970 |
| THE LONG AND WINDING ROAD             | © 1970 |

This tape is mastered to Dolby "B" standards for noise reduction. Decrease treble response when playing on non-Dolbytaped equipment.  
Made by B.V. Boverma - Haarlem - Holland  
Printed in Holland by Arno van Orsouw B.V. - Amsterdam

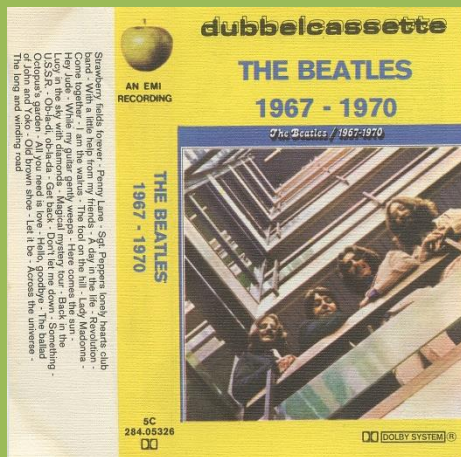
J-card version #1

Printed in Holland by Arno van Orsouw B.V.





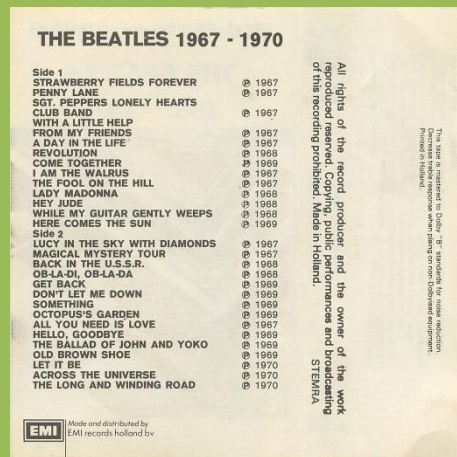
J-card version #2



J-card version #3



Printed in Holland



Made and distributed by EMI records Holland b.v.



Tan shell with blue label, release number on tape 284.05326



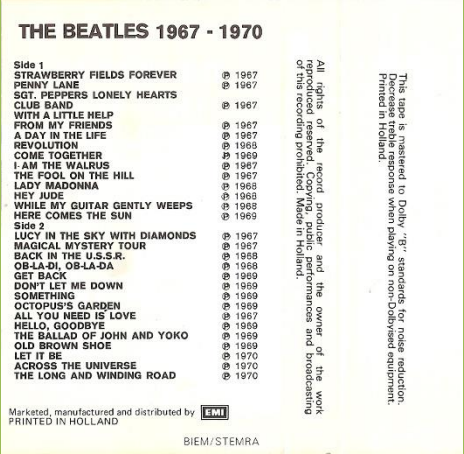
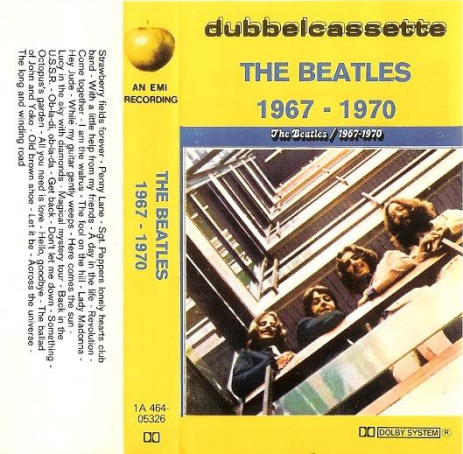
Tan shell with black On-Body print, release number on tape 284.05326



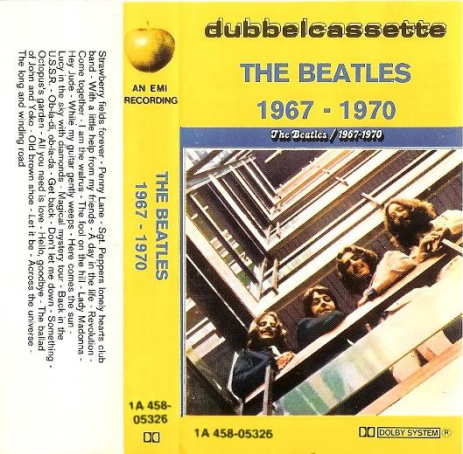
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APPLE 1A 464-05326 – THE BEATLES / 1967-1970 [Double-Play Tape]





APPLE 1A 458-05326 – THE BEATLES / 1967-1970 [Double-Play Tape]



Made in EEC

APPLE 10 5326 9 – THE BEATLES / 1967-1970 [Double Length]



SIDE 1

STRAWBERRY FIELDS FOREVER - PENNY LANE - SGT. PEPPER'S LONELY HEARTS CLUB BAND - WITH A LITTLE HELP FROM MY FRIENDS - LUCY IN THE SKY WITH DIAMONDS - A DAY IN THE LIFE - ALL YOU NEED IS LOVE - I AM THE WALRUS - HELLO GOODBYE - THE FOOL ON THE HILL - MAGICAL MYSTERY TOUR - LADY MADONNA - HEY JUDE - BACK IN THE U.S.S.R.

SIDE 2

REVOLUTION - WHILE MY GUITAR GENTLY WEEPS - OB-LA-DI, OB-LA-DA - GET BACK - DON'T LET ME DOWN - THE BALLAD OF JOHN AND YOKO - OLD BROWN SHOE - HERE COMES THE SUN - COME TOGETHER - SOMETHING - OCTOPUS'S GARDEN - LET IT BE - ACROSS THE UNIVERSE - THE LONG AND WINDING ROAD

Apple

DO

STEREO  
PM 464  
10 5926 2

EMI

THE BEATLES - 1967-1970

1967-1970

Double Length

THE BEATLES  
1967 - 1970

SIDE 1  
STRAWBERRY FIELDS FOREVER  
PENN LANE  
SGT. PEPPER'S LONELY HEARTS CLUB BAND  
WITH A LITTLE HELP FROM MY FRIENDS  
A DAY IN THE LIFE  
I AM THE WALRUS  
HELLO GOODBYE  
THE FOOL ON THE HILL  
MAGICAL MYSTERY TOUR  
LADY MADONNA  
HEY JUDE  
BACK IN THE U.S.S.R.

SIDE 2  
REVOLUTION  
WHILE MY GUITAR GENTLY WEEPS  
OB-LA-DI, OB-LA-DA  
GET BACK  
DON'T LET ME DOWN  
THE BALLAD OF JOHN AND YOKO  
OLD BROWN SHOE  
HERE COMES THE SUN  
COME TOGETHER  
SOMETHING  
OCTOPUS'S GARDEN  
LET IT BE  
ACROSS THE UNIVERSE  
THE LONG AND WINDING ROAD

EMI

Marketed, manufactured and distributed by

1053259

THE BEATLES - 1967-1970  
1. STRAWBERRY FIELDS FOREVER - 2. PENNY LANE - 3. SGT. PEPPER'S LONELY HEARTS CLUB BAND - 4. WITH A LITTLE HELP FROM MY FRIENDS - 5. LUCY IN THE SKY WITH DIAMONDS - 6. A DAY IN THE LIFE - 7. I AM THE WALRUS - 8. HELLO GOODBYE - 9. THE FOOL ON THE HILL - 10. MAGICAL MYSTERY TOUR - 11. LADY MADONNA - 12. HEY JUDE - 13. BACK IN THE U.S.S.R.

Apple

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Holland

HX PRO  
B NH

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1053260

THE BEATLES - 1967-1970  
1. REVOLUTION - 2. WHILE MY GUITAR GENTLY WEEPS - 3. OB-LA-DI-OB-LA-DA - 4. GET BACK - 5. DON'T LET ME DOWN - 6. THE BALLAD OF JOHN AND YOKO - 7. OLD BROWN SHOE - 8. HERE COMES THE SUN - 9. COME TOGETHER - 10. SOMETHING - 11. OCTOPUS'S GARDEN - 12. LET IT BE - 13. ACROSS THE UNIVERSE - 14. THE LONG AND WINDING ROAD

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APPLE 0777 7 97039 4 4 – THE BEATLES / 1967-1970 [Re-Mastered] [2 Cassettes]

CASSETTE 1  
Side 1  
STRAWBERRY FIELDS FOREVER  
PENN LANE  
SGT. PEPPER'S LONELY HEARTS CLUB BAND  
WITH A LITTLE HELP FROM MY FRIENDS  
A DAY IN THE LIFE  
I AM THE WALRUS  
HELLO GOODBYE  
THE FOOL ON THE HILL  
MAGICAL MYSTERY TOUR  
LADY MADONNA  
HEY JUDE  
REVOLUTION

EMI

0777 97039 4 4

1967-1970

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CASSETTE 2  
Side 2  
1. I AM THE WALRUS  
2. HELLO, GOODBYE  
3. THE FOOL ON THE HILL  
4. MAGICAL MYSTERY TOUR  
5. LADY MADONNA  
6. HEY JUDE  
7. REVOLUTION

EMI

0777 97039 4 4

1967-1970

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Multifold J-card cassette #1

PENNY LANE  
(Lennon & McCartney)

STRAWBERRY FIELDS FOREVER  
PENN LANE  
SGT. PEPPER'S LONELY HEARTS CLUB BAND  
WITH A LITTLE HELP FROM MY FRIENDS  
A DAY IN THE LIFE  
I AM THE WALRUS  
HELLO GOODBYE  
THE FOOL ON THE HILL  
MAGICAL MYSTERY TOUR  
LADY MADONNA  
HEY JUDE  
REVOLUTION

EMI

0777 97039 4 4

1967-1970

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CASSETTE 2  
Side 2  
1. I AM THE WALRUS  
2. HELLO, GOODBYE  
3. THE FOOL ON THE HILL  
4. MAGICAL MYSTERY TOUR  
5. LADY MADONNA  
6. HEY JUDE  
7. REVOLUTION

EMI

0777 97039 4 4

1967-1970

Apple

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PENNY LANE  
(Lennon & McCartney)

STRAWBERRY FIELDS FOREVER  
PENN LANE  
SGT. PEPPER'S LONELY HEARTS CLUB BAND  
WITH A LITTLE HELP FROM MY FRIENDS  
A DAY IN THE LIFE  
I AM THE WALRUS  
HELLO GOODBYE  
THE FOOL ON THE HILL  
MAGICAL MYSTERY TOUR  
LADY MADONNA  
HEY JUDE  
REVOLUTION

EMI

0777 97039 4 4

1967-1970

Apple

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CASSETTE 2  
Side 2  
1. I AM THE WALRUS  
2. HELLO, GOODBYE  
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5. LADY MADONNA  
6. HEY JUDE  
7. REVOLUTION

EMI

0777 97039 4 4

1967-1970

Apple

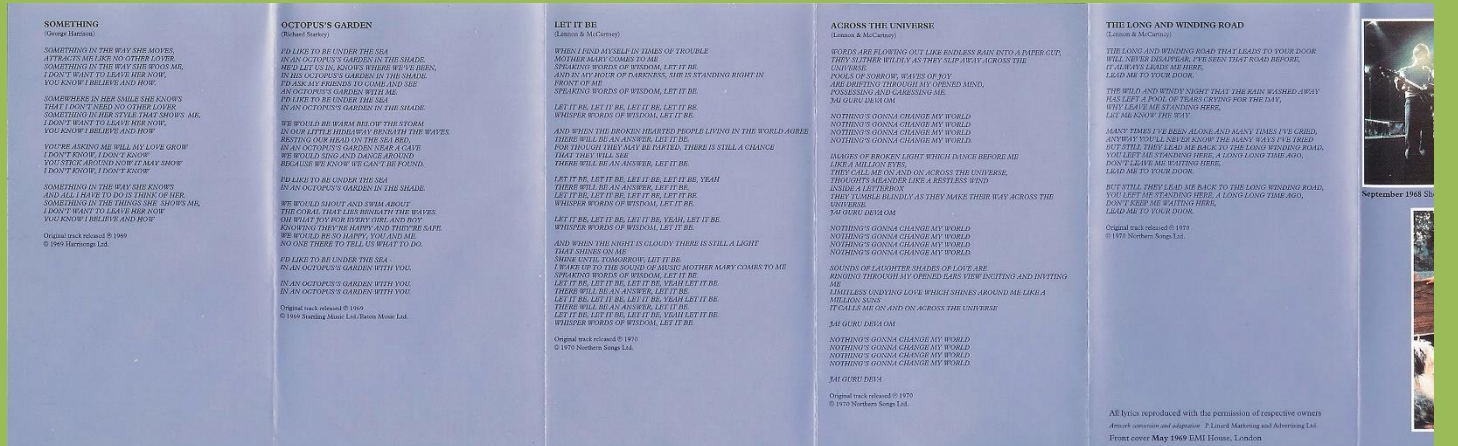
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*Artwork conversion and adaptation* P.Lined Marketing and Advertising Ltd  
 Front cover May 1969 EMI House, London



Linard Marketing and Advertising Ltd.  
House, London

Original track released © 1968  
© 1968 Harmonica Ltd.

Original track released © 1968  
© 1968 Atlantic Records, Inc.

Original work released © 1969  
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Original track released © 1969  
© 1969 Northern Songs Ltd.

© 1989 Northern Songs Ltd.

Original track released © 1969  
© 1969 Harrison's Ltd.

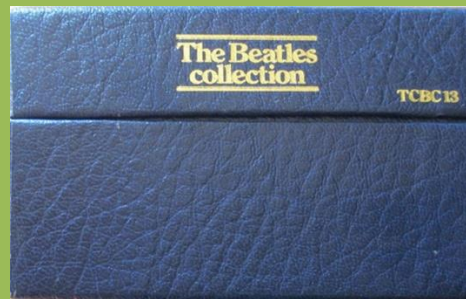
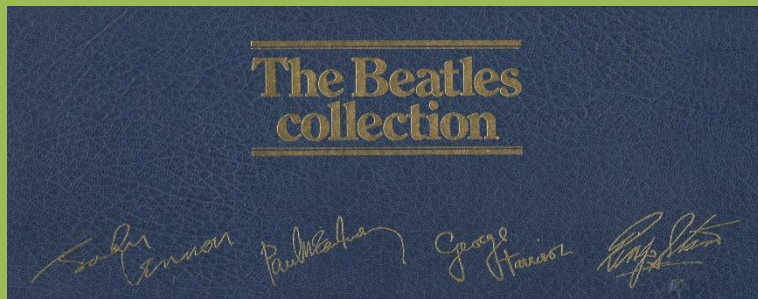
Original track released © 1960  
© 1960 Northern Songs Ltd.



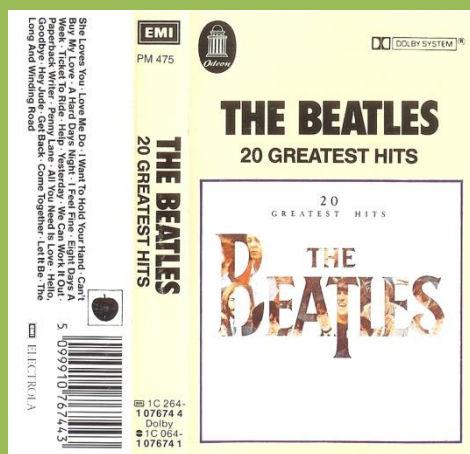
## EMI/APPLE TCBC 13 – THE BEATLES COLLECTION [13 Cassette Box Set]

*Box originally contains 1 cassette on EMI and 12 cassettes on Apple (tan shell with blue On-Body print as shown in separate entries), later issues can come with different dutch cassettes (black or cream shells on Apple or EMI) or foreign cassettes.*





## PARLOPHONE/APPLE 1076744 – 20 GREATEST HITS



## German release number on J-card



## PARLOPHONE 294 7 91136 4 – PAST MASTERS – VOLUMES ONE & TWO [Double Cassette]







**REVOLUTION**  
One of three 'Revolution' songs released by the Beatles in 1968, this was the last to be started but the first to be issued, on the B-side of 'Hey Jude'. This 10-minute 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 with engineer Billy Preston, at the Beatles' new Apple Studios in Savile Row, London, on 26 January 1969. Five days after it had first been attempted. None of the recording takes were numbered (listed 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, 27 January.

**DON'T LET ME DOWN**  
Recorded live again with Billy Preston – just minutes after the completion of 'Get Back' on 26 January 1969. Again, none of the recording takes were numbered, but the song had first been taped on 22 January. Listed 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 cuts the tenth of 11 takes. Only John and Paul played on the recording; the instrumentation being John's acoustic guitar, two lead guitars and percussion, plus lead vocal. Paul, drums, bass guitar, piano and maracas, plus backing vocals.

**OLD BROWN SHOE**  
Another George Harrison B-side composition, backing 'The Ballad of John and Yoko'. Recorded in four takes at Abbey Road with begun 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. The one is commonly known as the 'Villain' 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 wildlife sound effects. But it has been recorded much earlier, in eight takes on 4 and 6 February 1969, as a nod to 'Lady Madonna' for the Beatles' March 1969 single. In March 1970 Phil Spector re-worked this original take, omitted some of the original instrumentation in a new remix, 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 6 March 1970, seemingly (but again actually) different from the recording on the cassette of the same name. The chief difference was the lead guitar solo and a slightly shorter running time. In both, the two versions were mixed from the same eight-track master recording which contains both guitar solos playing simultaneously. The song has a long recording history: it was first recorded at Apple on 25 January 1969, the released versions 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 stereo recording, issued on 6 March 1970 as the B-side of 'Let It Be' but which already spanned 34 months. 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 John and Paul added vocals and, aided by their assistant Mal Evans, sound effects. By this time the song lasted more than six minutes though despite making three different mono mixings, it was again left unused. On 26 November 1969 John Lennon sat at the beat box for 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, halfhearted comedy number, conceived by John, it also features Brian Jones of the Rolling Stones playing saxophone. (His contribution was taped on 6 June 1967.)

Epiphany hit video by MARK LINDSEY

The singles, cassettes and release dates referred to in the above notes apply to releases copyrighted in the United Kingdom.

Information extracted from his definitive book on the Beatles at Abbey Road to be published in the UK by Hulton-Deutsch from 1988



APPLE 7243 8 31796 4 0 – THE BEATLES – LIVE AT THE BBC [Double Cassette]



Cardboard box

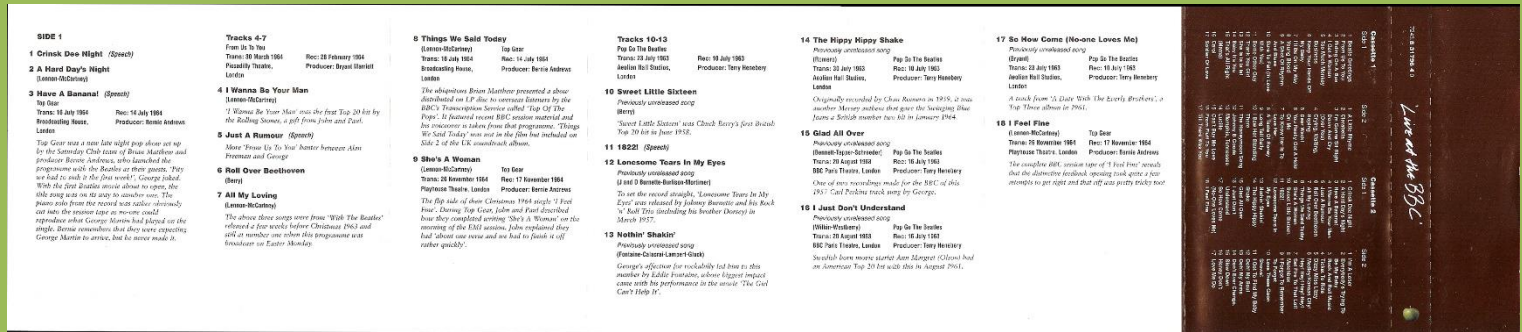
Booklet

<p><b>SIDE 1</b></p> <p><b>1 Beatle Greetings (Spanish)</b> Introduction during a BBC magazine programme which the Beatles first broadcast on 1 November 1963. Producer: Tony Hart pointed out that the Beatles' first BBC programme was recorded on 1 November 1963. The programme was recorded on 9 October 1963.</p> <p><b>2 From Us To You</b> Previously unreleased version (Lennon-McCartney). Track: 26 November 1964 BBC Radio Theatre, London. Producer: Tony Hart The sequence from the first of four programmes broadcast on public radio. The adaptation of their first single was based on the three 1964 shows broadcast on Radio, Wiltshire and August Bank Holiday.</p> <p><b>3 Riding On A Bus (Spanish)</b> Brian Mathews interview from the day. Track: 26 November 1964 BBC Radio Theatre, London. Producer: Brian Mathews Brian Mathews interviewed the group more than anyone during their years and received a contemporary answer only in his question.</p>	<p><b>4 I Got A Woman</b> Previously unreleased song (Carter). Track: 13 October 1963 BBC Radio Theatre, London. Producer: Tony Hart This is the fourth BBC performance of Chuck Berry's 1956 recording and had been the Beatles' favourite since 1960.</p> <p><b>5 You Much Monkey Business</b> Previously unreleased song (Berry). Track: 13 October 1963 BBC Radio Theatre, London. Producer: Tony Hart This is the fourth BBC performance of Chuck Berry's 1956 recording and had been the Beatles' favourite since 1960.</p> <p><b>6 Keep Your Hands Off My Baby</b> Previously unreleased song (Berry). Track: 26 November 1964 BBC Radio Theatre, London. Producer: Brian Mathews For their Saturday Club debut, they included a current Linda Paul hit written by Gerry Goffin and Carole King as the follow-up to their big success with 'Yes, I'm a Lady'.</p>	<p><b>7 I'll Be On My Way</b> Previously unreleased song (Lennon-McCartney). Track: 13 October 1963 BBC Radio Theatre, London. Producer: Tony Hart The song was on the Beatles' first BBC performance, which had been given in 1963. The Beatles performed it on three occasions for the BBC. This was the last.</p> <p><b>8 Young Blood</b> Previously unreleased song (Lennon-McCartney). Track: 13 October 1963 BBC Radio Theatre, London. Producer: Tony Hart The song was on the Beatles' first BBC performance, which had been given in 1963. The Beatles performed it on three occasions for the BBC. This was the last.</p> <p><b>9 A Shot Of Rhythm And Blues</b> Previously unreleased song (Carter). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart Rhythm and Blues singer Arthur Alexander, who was a particular favourite of John's, first released this in March 1962 on the B-side of another British Beat from single 'You Better Believe It'. The Beatles performed it on three occasions for the BBC. This was the last.</p>	<p><b>11 Some Other Guy</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart Some Other Guy was first recorded in 1962 by Rick Martin. Not much of a hit anywhere, but a Liverpool anthem in almost every Mersey group's repertoire.</p> <p><b>13 Thank You Girl</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart Thank You Girl was the B-side of their third single 'You Better Believe It'.</p> <p><b>15 She Is He Is!</b> Previously unreleased song (Berry). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart A Chuck Berry hit from 1959, which the Beatles included on their first album in June 1964.</p>
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Multifold J-card cassette #1

<p><b>SIDE 2</b></p> <p><b>1 A Little Rhythm (Spanish)</b> During their radio sets the group read out Lennon's letters requesting songs and dedications. Brian Mathews introduced the show from the 1964 edition to the last of the 1960s.</p> <p><b>2 Charabata</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>3 I'm Gonna Sit Right Down and Cry (Over You)</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p>	<p><b>4 Cryin' Waiting, Hoping</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart Cryin' Waiting, Hoping was recorded by the Beatles in the New York apartment just weeks before the Beatles' first BBC performance on 1 November 1963. The song was featured in the Beatles' first BBC performance.</p> <p><b>5 Dear Woman! (Spanish)</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart Brian Mathews interviewed the group more than anyone during their years and received a contemporary answer only in his question.</p> <p><b>6 You Really Got A Hold On Me</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart One of four BBC performances recorded in summer 1963 of London, Robinson and the Beatles' American hit. The Beatles released their first version on 'With The Beatles' in November.</p>	<p><b>7 I Know Her - To Love Her</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>8 A Taste Of Honey</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>9 Long Tall Sally</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p>	<p><b>10 I Saw Her Standing There</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>11 The Honeycombs Song</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>12 Johnny B Goode</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p>	<p><b>13 Memphis, Tennessee</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>14 Little Bird</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>15 Can't Buy Me Love</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p>	<p><b>17 Tell There Was You</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>18 I Saw Her Standing There</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p> <p><b>19 I Saw Her Standing There</b> Previously unreleased song (Lennon-McCartney). Track: 17 August 1963 BBC Radio Theatre, London. Producer: Tony Hart The Beatles' first single since 1963, this obscure (Lennon-McCartney) was originally recorded in 1964 by the Beatles - reissues from 1964 to 1965.</p>
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**SIDE 2**

**1 I'm A Lover (Love-Hater)** Top Gun  
 Years: 20 November 1984 RCA Victor  
 Performer: Tom Petty  
*On Top Gun* they played both sides of this single and true tracks from "Steely Dan's Love-Letter 'I'm A Lover'". That was also featured in the first trailer where John changed "Steely Dan's single", causing a "revolt" in the radio list structure. "Steely Dan's rev", I am reacting to it."

**2 Everybody's Trying To Be My Baby (Philly)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*Everybody's Trying To Be My Baby* "Bad as Sex", "Everybody's Trying To Be My Baby" had been played on Top Gun. The Beatles as early as June 1963, and in their respective same years before that.

**3 Rock And Roll Music (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*Rock And Roll Music* was a Christmas single. American Top Gun hit in November 1987.

**4 Ticket To Ride (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*Ticket To Ride* was the most recent single and included in their performing music "Ride".

**5 Dizzy Miss Lizzy (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*"Dizzy Miss Lizzy"* was one of those Larry Williams songs that really stood out. It was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**6 Midway (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*Midway* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**7 I Feel Fine (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I Feel Fine* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**8 I Want To Hold Your Hand (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I Want To Hold Your Hand* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**9 I Forget To Remember To Forget (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I Forget To Remember To Forget* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**10 I Don't Ever Change (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I Don't Ever Change* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**11 I Got To Find My Baby (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I Got To Find My Baby* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**12 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**13 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**14 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**15 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

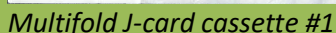
**16 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
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 Performer: Tom Petty  
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**18 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
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**19 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.

**20 I've Got A Feeling (Sire)** Sire Records  
 Years: 20 December 1984 RCA Victor  
 Performer: Tom Petty  
*I've Got A Feeling* was the first time that the Beatles performed on record. Their first BBC performance was produced by Keith Downes, who had followed the sound in many of their Top Gun. The Beatles and Tom Petty's Top Gun.







**SIDE 3**

**1 She Loves You**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**2 Till There Was You**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**Twist And Shout**  
1963  
Composer: Phil Spector  
Lyrics: Phil Spector  
Producer: Phil Spector  
Engineer: Phil Spector

proving influential. The Beatles' song production was a key factor in the success of the band, and it was a key factor in the success of the band. The Beatles' song production was a key factor in the success of the band, and it was a key factor in the success of the band.

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

## Multifold J-card cassette #2

**SIDE 4**

**1 I Wanna Be Your Man**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**2 Long Tall Sally****3**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**3 Boys**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**4 Shout**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

## APPLE 7243 8 34448 4 7 – ANTHOLOGY 2 [Double Cassette]

**SIDE 1**

**1 Beat Love**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**2 I Wanna Be Your Man**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**3 Long Tall Sally****3**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

**4 Shout**  
1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

1963  
Composer: Paul McCartney  
Lyrics: Paul McCartney  
Producer: George Martin  
Engineer: Norman Smith

## Multifold J-card cassette #1







