

**PARLOPHONE**  
MONO  
**Please, Please Me – The Beatles**  
TCPMC 1202  
Apple

**THE BEATLES**  
**PLEASE PLEASE ME**  
With Love My Do and 12 other songs

**SIDE ONE**  
1. I SAW HER STANDING THERE (McCartney-Lennon) Northern Songs Ltd.  
2. MISERY (McCartney-Lennon) Northern Songs Ltd.  
3. ANNA (GO TO HIM) (Alexander) Shapiro Bernstein & Co. Ltd.  
4. CHAINS (Goffin-King) Screen Gems-EMI Music Ltd.  
5. BOYS (Dixon-Farrell) Ardmore & Beechwood Ltd. (EMI)  
6. ASK ME WHY (McCartney-Lennon) Dick James Music Ltd.  
7. PLEASE PLEASE ME (McCartney-Lennon) Dick James Music Ltd.

**SIDE TWO**  
1. LOVE ME DO (McCartney-Lennon) MPL Communications  
2. P.S. I LOVE YOU (McCartney-Lennon) MPL Communications  
3. BABY IT'S YOU (David-Williams-Bacharach) Ludin Music Ltd.  
4. DO YOU WANT TO KNOW A SECRET (McCartney-Lennon) Northern Songs Ltd.  
5. A TASTE OF HONEY (Scott-Marlow) Ambassador Music Ltd.  
6. THERE'S A PLACE (McCartney-Lennon) Northern Songs Ltd.  
7. TWIST AND SHOUT (Medley-Russell) EMI Music Publ. Ltd.

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Popping like a fast 'n' furious business these days whether you are on the recording side listening out, or on the disc-counter side listening in, it's a record reviewer's find myself in a familiar way to be between with an ear cocked in either direction. So far as Britain's record collecting public is concerned, the Beatles look like to be in October, 1963. My natural instinct is to be in the group promoting my writing, a truly unbiased view of their early success. Eighteen months before their first visit to the EMI studios in London, The Beatles had been voted Merseybeat's favourite outfit and it was inevitable that their first Parlophone record, LOVE ME DO, would go straight into the top of Liverpool's local hit parade. The group's chance of national chart entry seemed much more remote. No other team had joined the beat-music via a debut disc. But The Beatles were history-makers from the start and LOVE ME DO sold enough copies during its first 48 hours to secure a spot in the national charts. In all the busy years since pop singles first struck from ten to seven there has never been a British group leap to the forefront of the charts with such speed and energy. Within six months which followed the Top Twenty appearance of LOVE ME DO, almost every leading English and musical journal in the country began to praise the Beatles. Readers of the new Musical Express voted the boys an unsurpassed hit parade in the 1963-64 popularity poll... on the strength of just one record release. Figures of the group spread themselves across the front pages of three national music papers. People inside and outside the record industry expressed tremendous interest in the new vocal and instrumental sound which The Beatles had introduced. Brian Matthew (who has since brought The Beatles to many millions of listeners in his "Thank You Lucky Stars", "Saturday Club" and "Easy Beat" programmes) describes the quartet as a usually and musically the most exciting and accomplished group to emerge since the Shadows.

Disc reviewing, like disc production, teaches one to be wary about making long-term predictions. The hit parade is always dominated by the most worthy performances of the day so it is good assuming that virtually anything that is doing the recording of a Radio Luxembourg programme in the early Friday afternoon session that I was fully convinced that The Beatles were about to enjoy the type of topflight success which I had always believed they deserved. The two-audience does have the evening's top act and the Beatles had introduced. Brian Matthew (who has since brought The Beatles to many millions of listeners in his "Thank You Lucky Stars", "Saturday Club" and "Easy Beat" programmes) describes the quartet as a usually and musically the most exciting and accomplished group to emerge since the Shadows.

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Just one or two of their hit records) had arrived at the uncommon peak popularity point reserved for disc-cutters' privilege few. Shortly afterwards The Beatles proved their pop power when they bypassed the lower segments of the hit parade to vault straight into the national Top Ten with their second single, PLEASE PLEASE ME.

The week-outlet disc went on to make all their hits when it burst into the crown's Number One slot towards the end of February, just over four months after the release of their first record. The Beatles had become triumphant.

Producer George Martin has never had any headaches over choice of songs for The Beatles. They are built to last, the ten-month team of John Lennon and Paul McCartney has already bucked away enough self-performed numbers to maintain a steady output of original singles from one until 1971. Between them The Beatles about a dozen-year-old approach from the very beginning. They write their own lyrics, design and eventually build their own instrumental backdrops and work out their own vocal arrangements. Their music is wild, pungent, hard-hitting, infectious and personal. The self-performed angle ensures complete originality at all stages of the process. Although so many people suggest without closer definition that The Beatles have a trans-Atlantic style, their only real influence has been from the unique blend of Rhythm and Blues folk music which abounds on Merseyside and which The Beatles themselves have helped to pioneer since their formation in 1960.

This record comprises eight Lennon-McCartney compositions in addition to six other numbers which have become firm fan-performance favourites in the Beatles' varied repertoire.

The group's admiration for the work of the Strinellas is demonstrated by the inclusion of BABY IT'S YOU (John taking the lead vocal with George and Paul supplying the harmony), and BOYS is fast music which allows drummer Paul McCartney to show off his virtuosity. ANNA, ASK ME WHY, and TWIST AND SHOUT also feature sound-out solo performances from John, while DO YOU WANT TO KNOW A SECRET hands the vocal spotlight to George. MISERY may sound as though it is a well-tuned cover by the re-recording of a single vocal... but the effect is produced by the fine recording of two voices belonging to John and Paul. There is only one "lick" and that is on DO YOU WANT TO KNOW A SECRET. Paul, John and Paul get together on THERE'S A PLACE and LOVE ME DO. TWIST AND SHOUT, GEORGE'S THEM TO CHAINS, LOVE ME DO and PLEASE PLEASE ME.

TONY BARROW

Apple logo on J-card, J-card printed in England with release number TCPMC 1202



PARLOPHONE 5 099910 4 14545 – A HARD DAY'S NIGHT

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

**Hard Day's Night – The Beatles**  
TCPMC 1230  
Apple

**THE BEATLES**  
**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

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

Alan Chen began work on the original screenplay late last year. Producer Walter Sherson and director Richard Lester watched their reward screen start at work on the film. The Beatles were in London, John and Paul began to complete a collection of new compositions for the soundtrack while The Beatles were appearing at the Paris Olympia last 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.

Paul upon next of gracious film had filled the camera crew's meditations before a film had been selected from United Artists picture. Then Ringo casually came up with the name at the end of a particularly strenuous session on the film set. "It's been a hard day's night that was!" he declared, separating for a moment on the arm of his knees after the end of the camera and technicians. The film, which also stars Wilfrid Brimley in the role of a Liverpool link grandfather, was promptly named 'A HARD DAY'S NIGHT'.

The story depicts something like 48 consecutive hours of activity in the bustling lives of four beat group boys: Paul, John, George and Ringo. A Hard Day's Night is heard as the very beginning of the film and the boys sing and play over the opening titles. The number eleven year's double track record, producing a duet effort, its brisk, compelling theme crops up in orchestral form elsewhere during the film as part of recording manager George Martin's instrumental soundtrack.

John's 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 guard's van of the train.

John and Paul share the vocal action on If I Fell, the first of four songs featured in extensive theatrical studio sequences which show the group rehearsing and performing in a television spectacular. For 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 Tell Me Why.

George's Can't Buy Me Love has already been a worldwide hit for the Beatles. In 'A HARD DAY'S NIGHT' it turns the musical backdrop to several different scenes - when the boys are seen changing jackets at a hotel after a quick getaway from the television studio and when and the incredible race between Beatles, fans and police takes place with the boys being along sides 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-pressing career. In the past their song writing had been done at a more leisurely pace. Now they had a shooting schedule deadline to meet and the entire collection of fresh numbers had to be completed during a season of concerts in Paris and a more legendary visit to America. To assist their work the two boys had a grand piano moved into their hotel suite at the George 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 its conception and production care 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, indeed the camera content was, and is, of paramount importance, and John, Paul, George and Ringo were afforded maximum opportunity to display their art on the spot scene by scene.

It became apparent that no more than six new songs should be introduced via the soundtrack of the film. To increase the number would have left insufficient screen-time for the action of the film. On the other hand it seemed most unfair to hold back the remainder of the boys' new songs when each one was of such excellent quality. Eventually the decision was made to record all the material which John and Paul had written and include the extra titles on the second side of the album.

Although the voice of George Harrison is much in evidence throughout this album the solo vocal activity on the second side is shared between the young composers, John and Paul. Paul handles the lyrics of Things We Said Today and he has a hard day's night of things we said today and he has a hard day's night of things we said today. For the main part John's is the dominant voice featured on Any Time At All, When I Get Back Home, You Can't Do That and I'll Be Back although George and Paul back up his efforts on all titles.

When you listen to the second side of this record you will agree that it would have been a pity to cast aside such a fabulous set of songs solely 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 contemporaneous and up to date. At the same time it is interesting to remember that the LP housed within this sleeve is a first-pressing release to be made up entirely of self-composed and self-performed Beatles compositions.

Produced for records by GEORGE MARTIN  
Cover faces by TONY BARROW

Apple logo on multi-fold J-card, J-card printed in England with release number TCPMC 1230

**THE BEATLES**

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

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PARLOPHONE TC PCS 7027 – SGT. PEPPER'S LONELY HEARTS CLUB BAND



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EMI 0777 7 97036 4 7 – THE BEATLES / 1962-1966 [Re-Mastered] [Double Cassette]





**GIRL**  
(Lennon & McCartney)

IT'S THERE ANYBODY GOING TO LISTEN TO MY STORY  
ALL ABOUT THE GIRL WHO CAME TO STAY  
SHE'S THE KIND OF GIRL YOU WANT TO MESS IT MAKES  
YOU SWEET  
TELL YOU DON'T WANT A SINGLE DAY  
OH GIRL GIRL GIRL

WHEN I THINK OF ALL THE TIMES  
I'VE TRIED TO HATE TO LEAVE HER  
SHE WILL TURN TO ME AND START TO CRY  
AND SHE PROMISES THE BATH TO ME AND I BELIEVE HER  
AFTER ALL THIS TIME I DON'T KNOW WHY  
OH GIRL GIRL GIRL

SHE'S THE KIND OF GIRL WHO PUTS YOU DOWN  
WHEN FRIENDS ARE THERE  
YOU FEEL A POOL  
BUT YOU SAY SHE'S LOOKING GOOD, SHE ACTS AS IF  
SHE'S COOL, OOH, OOH, OOH  
OH GIRL GIRL GIRL

WAS SHE TOLD WHEN SHE WAS YOUNG THAT PAPA WOULD  
LEAD TO HELLO  
SHE'S QUINTESSANCE OF THE GIRL WHO  
THAT A MAN MUST BRING HIS BACK TO LEAVE HIS DAY OF LEISURE  
WELL SHE TELLS ME THAT WHEN HE'S DEAD  
OH GIRL GIRL GIRL

Original track released © 1965  
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**PAPERBACK WRITER**  
(Lennon & McCartney)

PAPERBACK WRITER  
TEAR UP OR MASH IT WILL YOU READ MY BOOK?  
I'VE GOT A FEELING TO WRITE, WELL YOU SEE I'VE GOT  
IT'S BASED ON A NOVEL BY A MAN NAMED LEAR  
AND I NEED A JOB SO I WANT TO BE A PAPERBACK WRITER.  
PAPERBACK WRITER

IT'S A DIRTY STORY OF A DIRTY MAN  
AND HIS CLEANING WIFE DOESN'T UNDERSTAND  
HIS SON IS WORKING FOR THE DAILY AGE  
IT'S A STEADY JOB, BUT HE WANTS TO BE A PAPERBACK WRITER.  
PAPERBACK WRITER

IT'S A THOUSAND PAGES, ONE OR TWO A WEEK,  
I CAN MAKE IT LONGER IF YOU LIKE THE STYLE,  
I CAN CHANGE IT, MASH IT AND I WANT TO BE A PAPERBACK WRITER.  
PAPERBACK WRITER

IF YOU REALLY LIKE IT YOU CAN HAVE THE RIGHTS  
IT COULD MAKE A MILLION FOR YOU OVERNIGHT  
IF YOU MUST BELIEVE IT YOU CAN SEND IT HERE  
I'VE GOT A FEELING TO WRITE, WELL YOU SEE I'VE GOT  
IT'S BASED ON A NOVEL BY A MAN NAMED LEAR  
AND I NEED A JOB SO I WANT TO BE A PAPERBACK WRITER.  
PAPERBACK WRITER

Original track released © 1966  
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**ELEANOR RIGBY**  
(Lennon & McCartney)

MR. LOOK AT ALL THE LONELY PEOPLE!  
MR. LOOK AT ALL THE LONELY PEOPLE!  
ELEANOR RIGBY PICKS UP THE RUB IN THE CHURCH  
THERE'S A WIFE WHO'S BEEN  
LIVING IN A ROOM,  
WALKS AT THE WINDOW, REMAINS A FACE  
THAT SHE KEEPS IN A BAR IN THE DOOR,  
WHO SHE IS FOR?

ALL THE LONELY PEOPLE, WHERE DO THEY ALL COME FROM?  
ALL THE LONELY PEOPLE, WHERE DO THEY ALL BELONG?  
FATHER MCKENZIE, WRITING THE WORDS OF A SERMON  
TRY TO TELL HER  
NO ONE COMES NEAR  
LOOK AT HIM WORKING, ELEANOR HAS SOCKS IN THE NIGHT  
WHEN THERE'S NOBODY THERE, WHAT DOES HE CARE?

ALL THE LONELY PEOPLE, WHERE DO THEY ALL COME FROM?  
ALL THE LONELY PEOPLE, WHERE DO THEY ALL BELONG?  
MR. LOOK AT ALL THE LONELY PEOPLE!  
MR. LOOK AT ALL THE LONELY PEOPLE!

ELEANOR RIGBY DIED IN THE CHURCH AND WAS BURIED  
ALONG WITH HER NAME  
MOTHER MCKENZIE WRITING THE DIRT FROM HIS HANDS  
AND HE WALKS FROM THE GRAY  
AND ONE WAS LIVED.

ALL THE LONELY PEOPLE, WHERE DO THEY ALL COME FROM?  
ALL THE LONELY PEOPLE, WHERE DO THEY ALL BELONG?

Original track released © 1966  
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**YELLOW SUBMARINE**  
(Lennon & McCartney)

IN THE TOWN WHERE I WAS BORN  
LIVED A MAN WHO SAILED THE SEA  
AND HE TOLD US OF HIS LIFE IN THE LAND  
OF SUBMARINES  
AND HE TOLD US TO THE SUN TELL WE FOUND  
THE SEA OF DREAMS  
AND WE LIVED BENEATH THE WAVES IN OUR YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE.

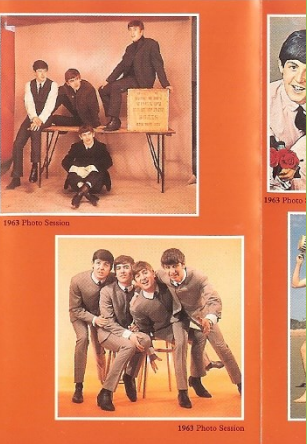
AND OUR FRIENDS ARE ALL ABOARD,  
HAPPY MORE OF THEM LIVE NEXT DOOR  
AND THE BAND BEGINS TO PLAY.

WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE.

WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
WE ALL LIVE IN A YELLOW SUBMARINE,  
YELLOW SUBMARINE,  
YELLOW SUBMARINE.

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Apple logo on Multifold J-card cassette #2, J-card Printed in UK

**CASSETTE 1**  
Side 1  
1. LOVE ME DO  
2. PLEASE PLEASE ME  
3. FROM ME TO YOU  
4. SHE LOVES YOU  
5. I WANT TO HOLD YOUR HAND  
6. ALL MY LOVING  
7. CAN'T BUY ME LOVE

**CASSETTE 2**  
Side 1  
1. HELP!  
2. YOU'VE GOT TO HIDE YOUR LOVE AWAY  
3. WE CAN WORK IT OUT  
4. DAY TRIPPER  
5. DRIVE MY CAR  
6. NORWEGIAN WOOD (THIS BIRD HAS FLOWN)  
7. NOWHERE MAN

**CASSETTE 2**  
Side 2  
1. A HARD DAY'S NIGHT  
2. IN MY LIFE  
3. EIGHT DAYS A WEEK  
4. GIRL  
5. I FEEL FINE  
6. PAPERBACK WRITER  
7. TICKET TO RIDE  
8. ELEANOR RIGBY  
9. YESTERDAY  
10. YELLOW SUBMARINE

0777 7 97036 4 7  
EMI  
1962-1966  
CASSETTE 2  
Apple

**HELP!**  
(Lennon & McCartney)

HELP! I NEED SOMEBODY  
HELP! I NEED ANYBODY  
HELP! I'M NOT SURE  
HELP! I'M NOT SURE  
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 SURE  
NOW I FEEL I'M CHANGING MY MIND  
I'VE OPENED UP THE DOORS

HELP ME IF YOU CAN I'M FEELING DOWN  
AND I DO APPRECIATE YOU BEING AROUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WON'T YOU PLEASE PLEASE HELP ME

AND NOW MY LIFE HAS CHANGED IN ONE SO MANY WAYS  
MY INDEPENDENCE SEEMS TO VANISH IN THE WIND  
BUT THERE NOW AND THEN FEELS SO UNSURE  
I KNOW THAT I MUST NEED YOU LIKE I'VE NEVER  
DOWN BEFORE

HELP ME IF YOU CAN I'M FEELING DOWN  
AND I DO APPRECIATE YOU BEING AROUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WON'T 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 SURE  
NOW I FEEL I'M CHANGING MY MIND  
I'VE OPENED UP THE DOORS

HELP ME IF YOU CAN I'M FEELING DOWN  
AND I DO APPRECIATE YOU BEING AROUND  
HELP ME GET MY FEET BACK ON THE GROUND  
WON'T YOU PLEASE PLEASE HELP ME

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

HERE I STAND, HEAD IN HAND  
TURN MY BACK TO THE WALL  
IF SHE'S GONE I CAN'T GO ON  
BEHIND MY FOOT SHADE  
EVERYWHERE PEOPLE STARE  
KISS AND BEEP BEEP  
I CAN SEE THEM LAUGH AT ME  
AND I HEAR THEM SAY  
HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY  
HEY, YOU'VE GOT TO HIDE YOUR LOVE AWAY

HOW CAN I EVEN TRY  
I CAN SAY WHO  
MASHING THEM, BEING THEM  
IN THE STREET END  
HOW COULD SHE SAY TO ME, "LOVE WILL FIND A WAY"  
GATHER ROUND ALL YOU GUYS  
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  
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**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 GOON BE GONE

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

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

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

WE CAN WORK IT OUT  
WE CAN WORK IT OUT

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

TRY TO SEE IT MY WAY  
ONLY THIS 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

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

TRY TO SEE IT MY WAY  
ONLY THIS 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

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**DAY TRIPPER**  
(Lennon & McCartney)

GOOT A GOOD REASON FOR TAKING THE EASY WAY OUT  
GOOT A GOOD REASON FOR TAKING THE EASY WAY OUT  
SHE WAS A DAY TRIPPER  
ONE WAY TO GO

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

SHE'S A DAY TRIPPER  
SHE'S ONLY HALF THE WAY THERE  
SHE'S A DAY TRIPPER  
SHE'S ONLY HALF THE WAY THERE NOW  
SHE WAS A DAY TRIPPER  
ONE WAY TO GO

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

TRIED TO PLEASE HER  
SHE ONLY PLAYS ONE NIGHT STANDS  
TRIED TO PLEASE HER  
SHE ONLY PLAYS ONE NIGHT STANDS NOW

SHE WAS A DAY TRIPPER  
SUNDAY MORNING 1960

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

DAY TRIPPER  
DAY TRIPPER!

DAY TRIPPER  
DAY TRIPPER!

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**DRIVE MY CAR**  
(Lennon & McCartney)

ASKED A GIRL  
SHE SAID  
I'VE GOT TO GO  
BUT I'VE GOT TO GO

84BY YOU  
YES I'M GOON  
84BY YOU

I TOLD TRAI  
AND SHE SAID  
WORKING FOR  
BUT I CAN BE

84BY YOU  
YES I'M GOON  
84BY YOU

I TOLD TRAI  
AND SHE SAID  
I GOT TO GO  
BUT I'VE GOT TO GO

84BY YOU  
YES I'M GOON  
84BY YOU

84BY YOU  
YES I'M GOON  
84BY YOU

84BY YOU  
YES I'M GOON  
84BY YOU

84BY YOU  
YES I'M GOON  
84BY YOU

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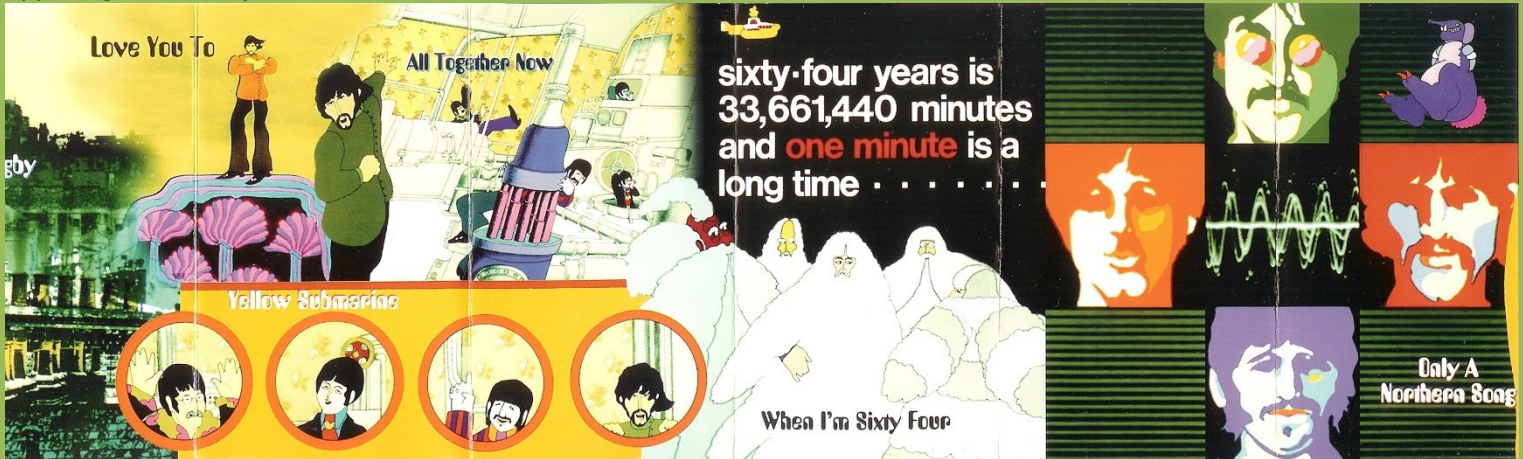
<p><b>DRIVE MY CAR</b> (Lennon &amp; McCartney)</p> <p>ASKED A GIRL WHAT SHE WANTED TO BE SHE SAID BABY, CAN'T YOU SEE I WANDA BE FAMOUS, A STAR OF THE SCREEN, BUT YOU CAN DO SOMETHING IN BETWEEN.</p> <p>BABY YOU CAN DRIVE MY CAR YES I'M GONNA BE A STAR BABY YOU CAN DRIVE MY CAR AND MAYBE I'LL LOVE YOU</p> <p>I TOLD THAT GIRL THAT MY PROSPECTS WERE GOOD AND SHE SAID BABY, IT'S UNDERSTOOD YOURSON FOR PLANTS, I'LL FEEL FINE BUT I CAN SHOW YOU A BETTER TIME</p> <p>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</p> <p>REEP REEP REEP REEP YEH</p> <p>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</p> <p>I TOLD THAT GIRL I COULD START RIGHT AWAY AND SHE SAID LISTEN BABE, I'VE GOT SOMETHING TO SAY I GOT MY CAR AND IT'S BREAKING AT LIGHTS BUT I'VE FOUND A DRIVER AND THAT'S A START</p> <p>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</p> <p>REEP REEP REEP REEP YEH REEP REEP YEH</p> <p>Original track released © 1965 © 1965 Northern Songs Ltd.</p>	<p><b>NORWEGIAN WOOD (THIS BIRD HAS FLOWN)</b> (Lennon &amp; McCartney)</p> <p>I ONCE HAD A GIRL, OR SHOULD I SAY SHE ONCE HAD ME, SHE SHOWED ME HER ROOM, BUT IT WAS GOOD NORWEGIAN WOOD SHE ASKED ME TO STAY AND SHE TOLD ME TO GET ANYWHERE SO I FLOWED AROUND AND I NOTICED THERE WASN'T A CHAIR</p> <p>I SAT ON A ROO, BIRDING MY TIME, DRINKING HER WIFE WE TALKED UNTIL TWO AND THEN SHE SAID IT'S TIME FOR BED</p> <p>SHE TOLD ME SHE WORKED IN THE MORNING AND STARTED TO LAUGH I TOLD HER I DON'T AND CRAWLED OFF TO SLEEP IN THE BATH</p> <p>AND WHEN I WOKE UP, WAS ALONE, THIS BIRD HAD FLOWN SO I LET A FIRE, DON'T IT GOOD NORWEGIAN WOOD</p> <p>Original track released © 1965 © 1965 Northern Songs Ltd.</p>	<p><b>NOWHERE MAN</b> (Lennon &amp; McCartney)</p> <p>HE'S A REAL NOWHERE MAN SITTING IN HIS NOWHERE LAND, MAKING ALL HIS NOWHERE PLANS FOR NOWHERE.</p> <p>DOESN'T HAVE A POINT OF VIEW, KNOWS NOT WHERE HE'S GOING TO, ISN'T HE A BIT LIKE YOU AND ME?</p> <p>NOWHERE MAN, PLEASE LISTEN, YOU DON'T KNOW WHAT YOU'RE MISSING, NOWHERE MAN, THE WORLD IS AT YOUR COMMAND.</p> <p>HE'S AS BLIND AS HE CAN BE, BUT SAYS THAT HE WANTS TO SEE, NOWHERE MAN, CAN YOU SEE ME AT ALL?</p> <p>NOWHERE MAN, DON'T WORRY, TAKE YOUR TIME, DON'T HURRY, LEAVE IT ALL TILL SOMEBODY ELSE LENDS YOU A HAND.</p> <p>DOESN'T HAVE A POINT OF VIEW, KNOWS NOT WHERE HE'S GOING TO, ISN'T HE A BIT LIKE YOU AND ME?</p> <p>NOWHERE MAN, PLEASE LISTEN, YOU DON'T KNOW WHAT YOU'RE MISSING, NOWHERE MAN, THE WORLD IS AT YOUR COMMAND.</p> <p>HE'S A REAL NOWHERE MAN, SITTING IN HIS NOWHERE LAND, MAKING ALL HIS NOWHERE PLANS FOR NOWHERE, MAKING ALL HIS NOWHERE PLANS FOR NOWHERE.</p> <p>Original track released © 1965 © 1965 Northern Songs Ltd.</p>	<p><b>MICHELLE</b> (Lennon &amp; McCartney)</p> <p>MICHELLE MA BELLE THERE ARE MOMENTS THAT GO TOGETHER WELL, MY MICHELLE</p> <p>MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRES BIEN ENSEMBLE, TRES BIEN ENSEMBLE</p> <p>I LOVE YOU, I LOVE YOU, I LOVE YOU, THAT'S ALL I WANT TO SAY, UNTIL I FIND A WAY I WILL SAY THE ONLY WORDS I KNOW THAT YOU'LL UNDERSTAND</p> <p>MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRES BIEN ENSEMBLE, TRES BIEN ENSEMBLE</p> <p>I NEED YOU, I NEED YOU, I NEED YOU, I NEED TO MAKE YOU SEE, OF WHAT YOU MEAN TO ME, UNTIL I DO, I'M HOPEING YOU WILL KNOW WHAT I MEAN I LOVE YOU</p> <p>I WANT YOU, I WANT YOU, I WANT YOU, I THINK YOU KNOW BY NOW I'LL GET TO YOU SOMEBOW UNTIL I DO, I'M TELLING YOU SO YOU'LL UNDERSTAND</p> <p>MICHELLE MA BELLE, SONT LES MOTS QUI VONT TRES BIEN ENSEMBLE, TRES BIEN ENSEMBLE</p> <p>AND I WILL SAY THE ONLY WORDS I KNOW THAT YOU'LL UNDERSTAND, MY MICHELLE</p> <p>Original track released © 1965 © 1965 Northern Songs Ltd.</p>	<p><b>IN MY LIFE</b> (Lennon &amp; McCartney)</p> <p>THERE ARE PLACES I REMEMBER, ALL MY LIFE, THOUGH SOME ARE GONE, SOME HUNGERS, NOT FOR BETTER, SOME ARE GONE AND SOME REMAIN</p> <p>ALL THESE PLACES HAD THEIR MOMENTS WITH LOVERS AND FRIENDS, LITTLE CAN I RECALL, IN MY LIFE I LOVE THEM ALL</p> <p>HOW OF ALL THESE BEINGS AND LOVERS THERE IS NO ONE COMPASS WITH YOU, AND THESE MEN BEG, LOST THEIR MEANING WHEN I THINK OF LOVE AS SOMETHING NEW</p> <p>THOUGH I KNOW I'LL NEVER LOVE AFFECTION, FOR PEOPLE AND THINGS THAT WENT BEFORE, I KNOW I'LL STOP AND THINK ABOUT THEM, IN MY LIFE I LOVE YOU MORE</p> <p>THOUGH I KNOW I'LL NEVER LOVE AFFECTION, FOR PEOPLE AND THINGS THAT WENT BEFORE, I KNOW I'LL STOP AND THINK ABOUT THEM, IN MY LIFE I LOVE YOU MORE</p> <p>Original track released © 1965 © 1965 Northern Songs Ltd.</p>
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**EMI 7243 5 21481 4 1 – YELLOW SUBMARINE SONGTRACK**



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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 Mick Siles. Project co-ordinator Allan Rouse.

Thanks to Peter Mew and Steve Rooke. Original engineers Geoff Emerick. (Except where noted otherwise)  
 Norman Smith side 1 track 7 & side 2 track 5,  
 Keith Grant side 2 track 1, Dave Sidelle side 2 track 6,  
 Geoff Emerick and Eddie Kramer side 2 track 3.

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