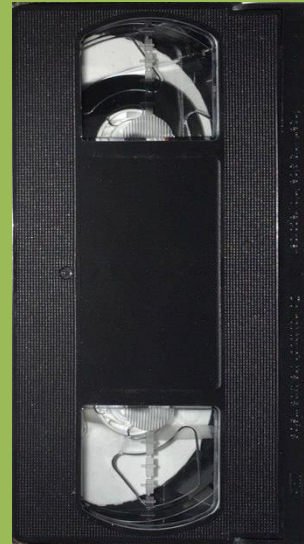
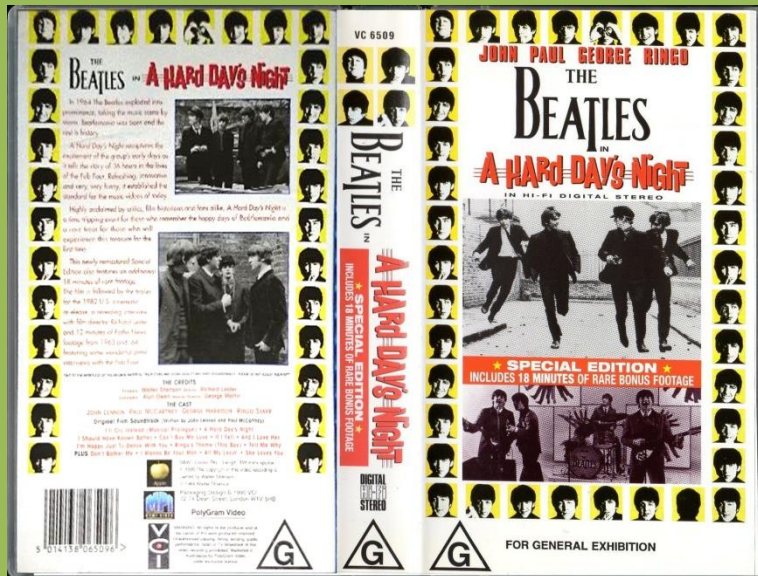
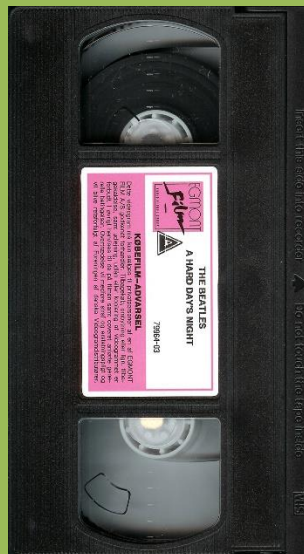
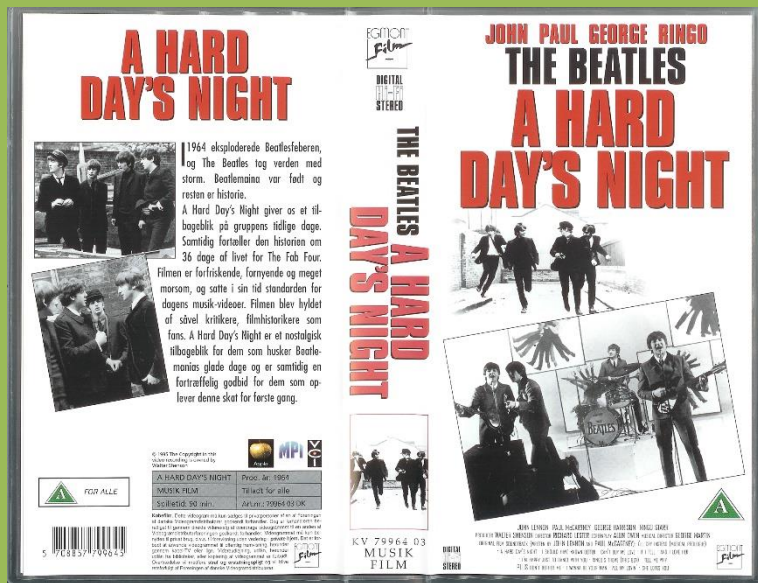


!! Videotape editions listed are on the VHS-format, except as noted !

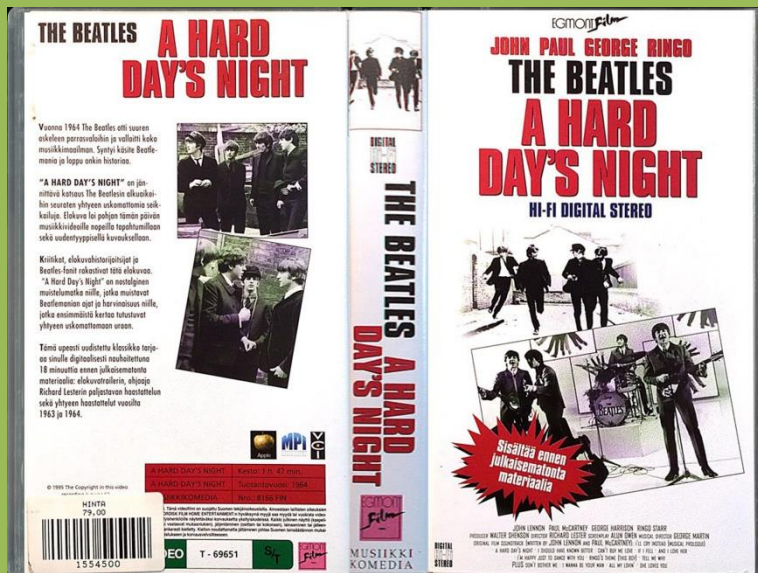
A HARD DAY'S NIGHT (The Beatles)



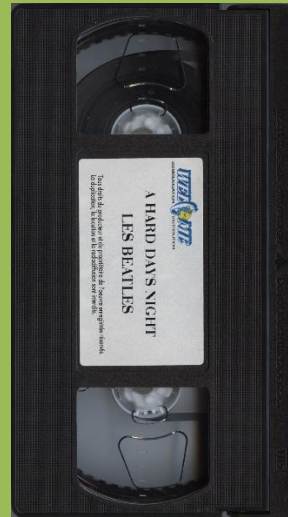
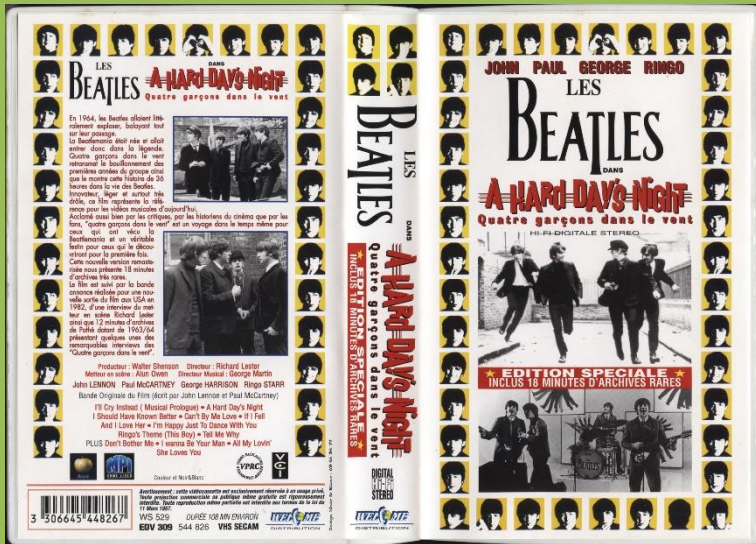
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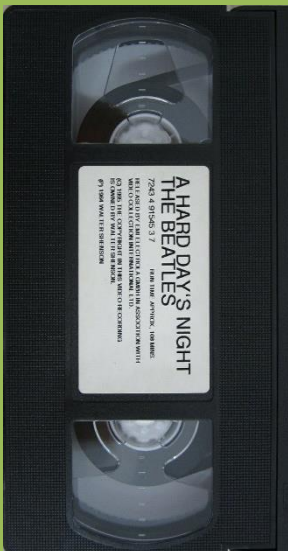
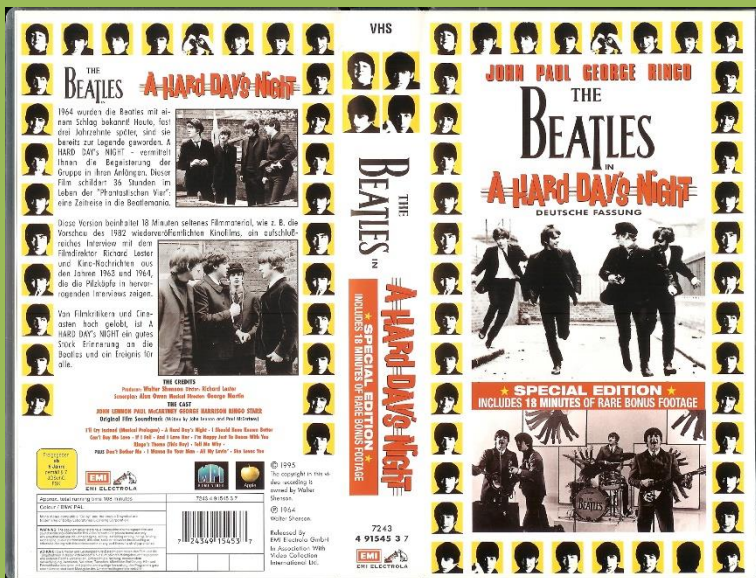
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MPI/EGMONT Film T-69651 Apple logo on rear cover (Finland)



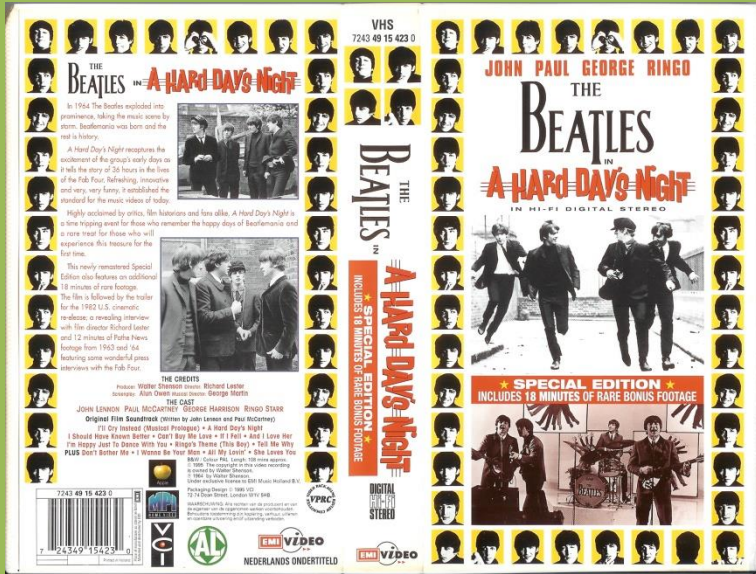
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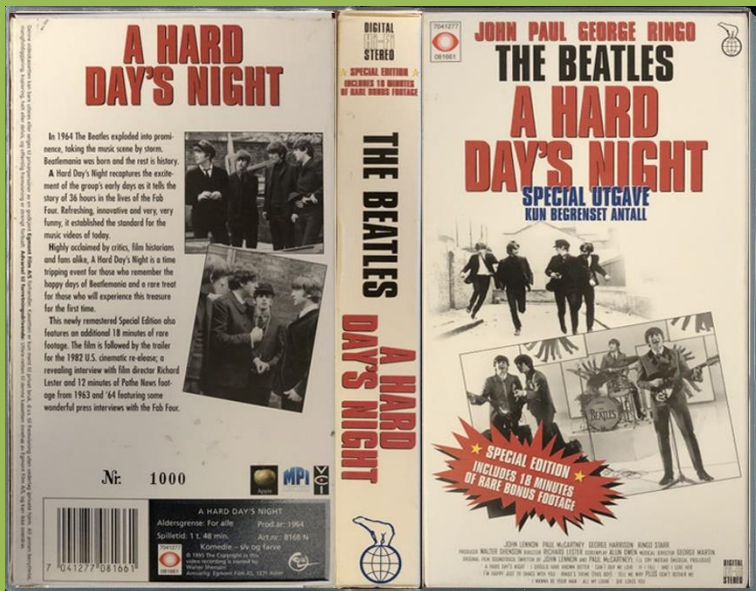
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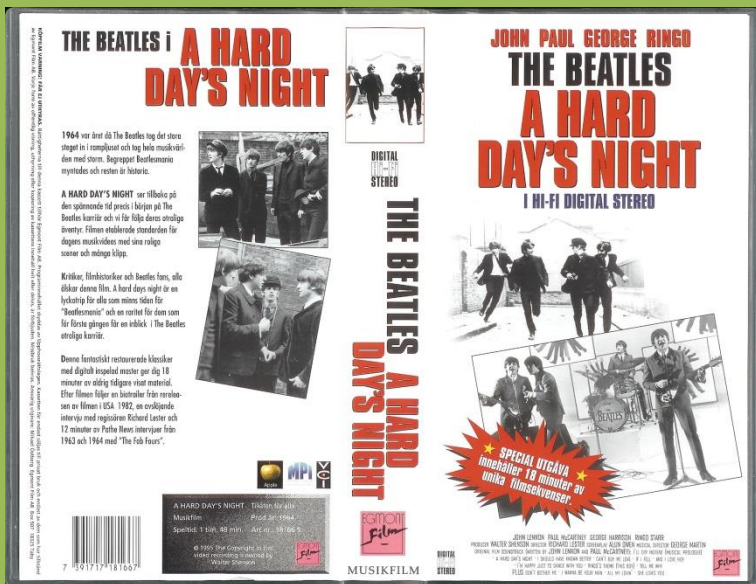
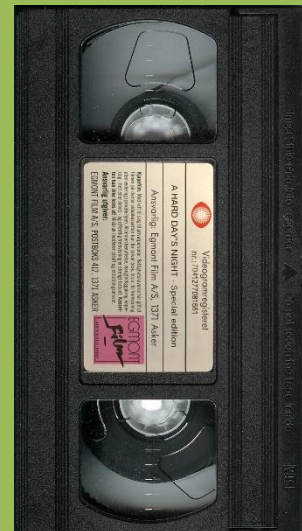
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MPI/EMI 7243 49 15 423 0 Apple logo on rear cover (Netherlands)

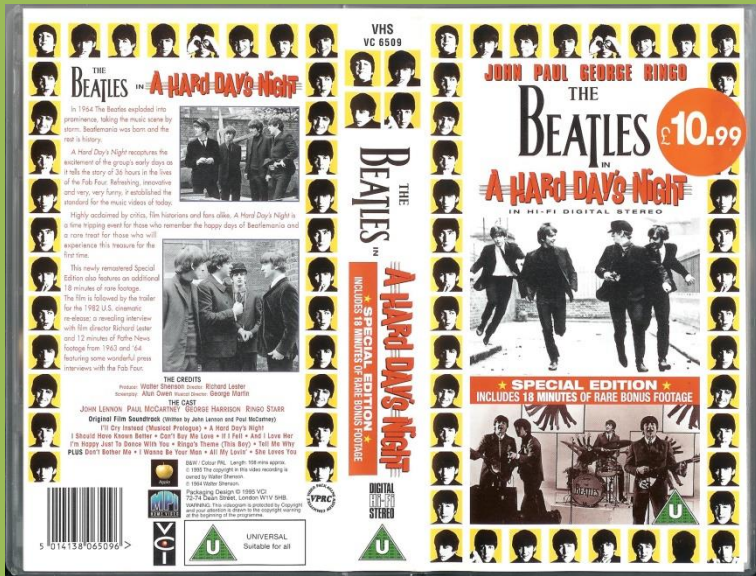


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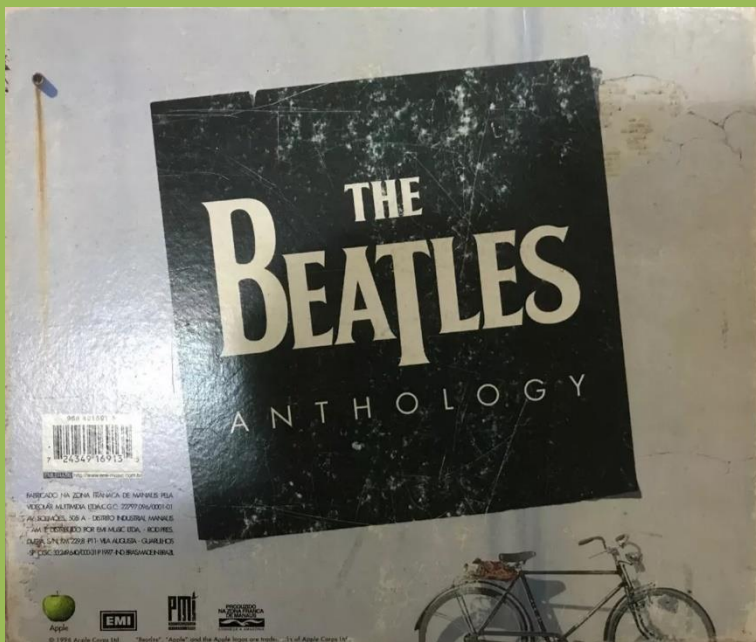
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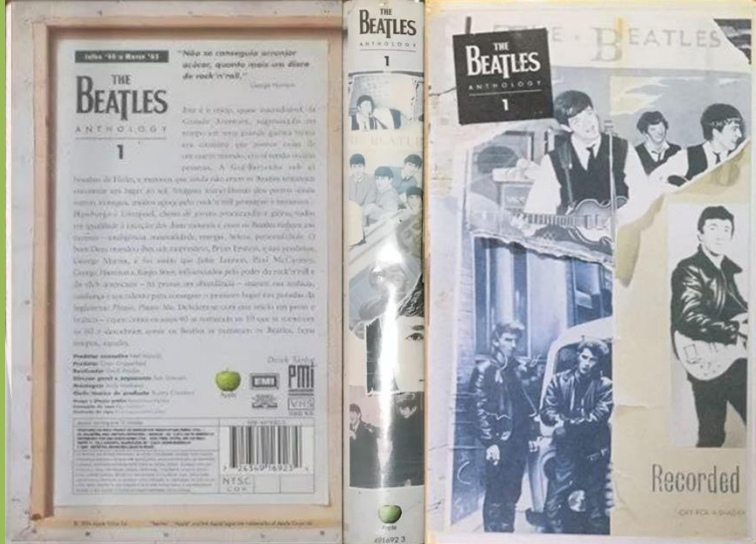


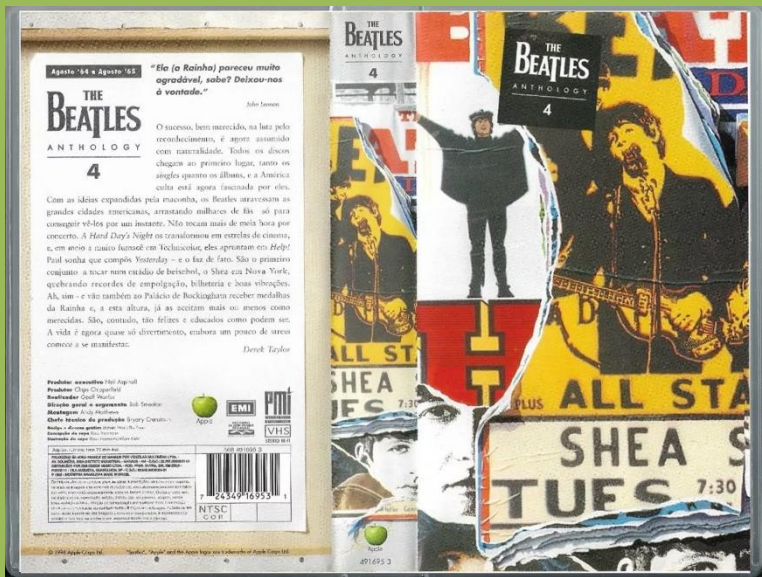
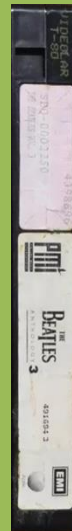
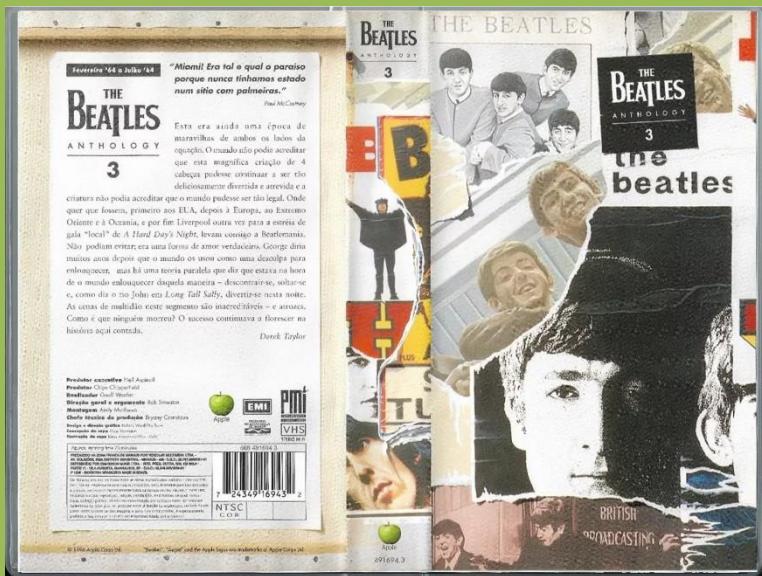
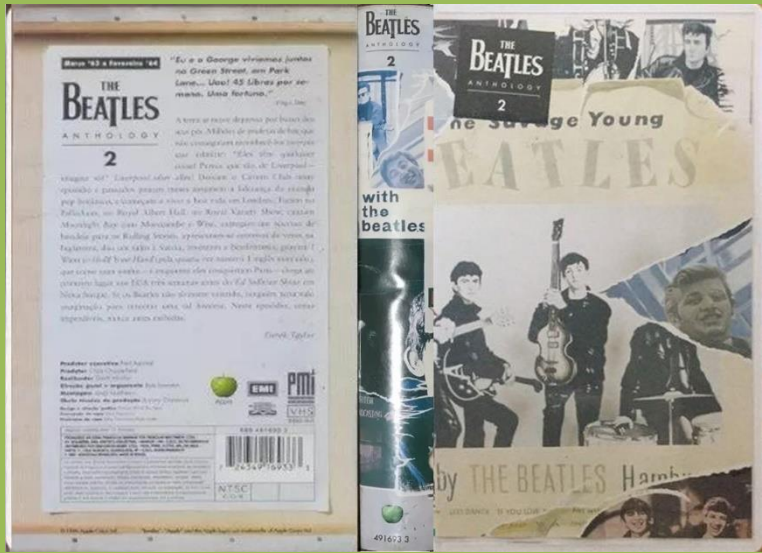
MPI VC 6509 (UK)

THE BEATLES ANTHOLOGY (The Beatles) [8-VHS Box]



EMI/Apple 7 2434-916913 3 (Brazil)





Agosto '65 a Julho '68

THE BEATLES ANTHOLOGY 5

"Acho que tínhamos crescido um pouco. Pensei que a arte foi bem útil para muitas das mudanças, particularmente das autôneas."

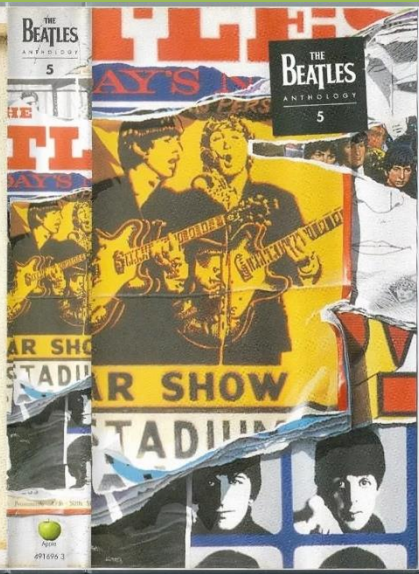
— George Harrison

É a uma verdadeira alegria ouvir vídeos... e, contada, ouvimos aqui e ali o ruído da casa registrada cobrando do primeiro projeto da fama. Temos aqui quilômetros de filmes experimentais mostrando os Beatles no palco e discorrendo, com estas vezes, no casquinado, certamente jamais recriada numa tamanha festa de paisagem, música, cores e sons. Estamos no outono e no inverno de 1965 e o verão dos Beatles como Solistas de Touro se prolonga por 1966, abrangendo Rubber Soul e Revolver, cada um dos quais refletiu os benevolentes ritos heréticos. Conheço Elvis e se divertem com ele. O domínio da LSD a John e George. Os quatro nunca foram mais músicos, mais casuais, mais felizes ou mais seguros que neste episódio, que é o meu preferido, porque tudo se encaixa, as cores, e as chaves de todos os cenários estão em seus olhos. Mas parece que eles passam um mês dia em Manila, que as coisas estão começando a mudar... Emocionante! Os preocupante! Talvez as duas coisas.

Derek Taylor

Produtor executivo: Neil Aspinall
 Produtor: Clive Gornall
 Realizador: Geoff White
 Edição geral e montagem: Bob Swaine
 Montagem: Andy Hoffman
 Edição: Steve Lash
 Edição de vídeo: Steve Lash
 Edição de áudio: Steve Lash
 Edição de arte: Steve Lash

EMI
 PNT
 VHS
 NTSC
 C O M



Julho '68 a Junho '69

THE BEATLES ANTHOLOGY 6

"Se eu tivesse dito que a televisão é mais popular que Jesus talvez me tivesse safado."

— John Lennon

A gênese desta história é que, para quem não o conhecia, as surpresas são inevitáveis e, para quem já o conhecia, a delícia está nos detalhes, e no episódio inclui tantos avanços e recuos surpreendentes, tantos obstáculos e tantas vitórias por cima e em tão pouco tempo que nunca ficão a maior parte deles teria sido rejeitada como invenção. Os nossos heróis "desperam" a Sgt. Marcos em Manila e a fita de uma reunião nos centros eles depois de 3 anos com o mundo a seus pés. Depois, parece que John seguiria numa encruzilhada que os Beatles eram mais importantes que Jesus. E se se explica mas é desafiado todo para impelir uma Inquirição pública, no melhor estilo Teodoro Ruzka. Eles se recusam, desde golpe, mas param de fazer teatro e se concentram no estúdio. O resultado deste recolhimento declama todo o mundo: o carrossel extraordinário de Sgt. Pepper, Penny Lane e Strawberry Fields, que vemos com a tela com os familiares e surrealistas. Eles cantam "Baby You're a Man" e de fato todos estão rios, mas não compram uma ilha na Grécia. E praticamente a única malha que não acontece neste episódio.

Derek Taylor

Produtor executivo: Neil Aspinall
 Produtor: Clive Gornall
 Realizador: Geoff White
 Edição geral e montagem: Bob Swaine
 Montagem: Andy Hoffman
 Edição: Steve Lash
 Edição de vídeo: Steve Lash
 Edição de áudio: Steve Lash
 Edição de arte: Steve Lash

EMI
 PNT
 VHS
 NTSC
 C O M



Junho '69 a Junho '70

THE BEATLES ANTHOLOGY 7

"Foi a mais importante vez a Malibu de se perguntar: 'Será alguma coisa?'"

— George Harrison

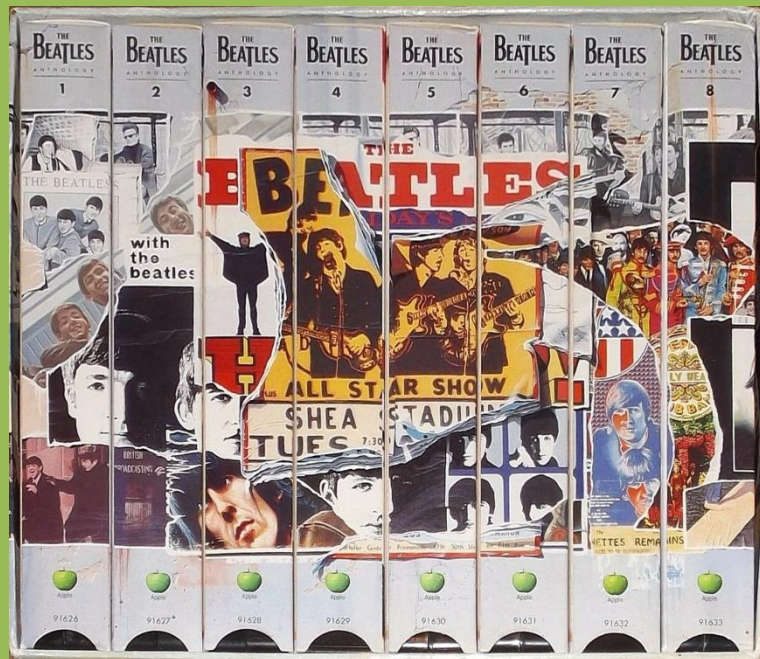
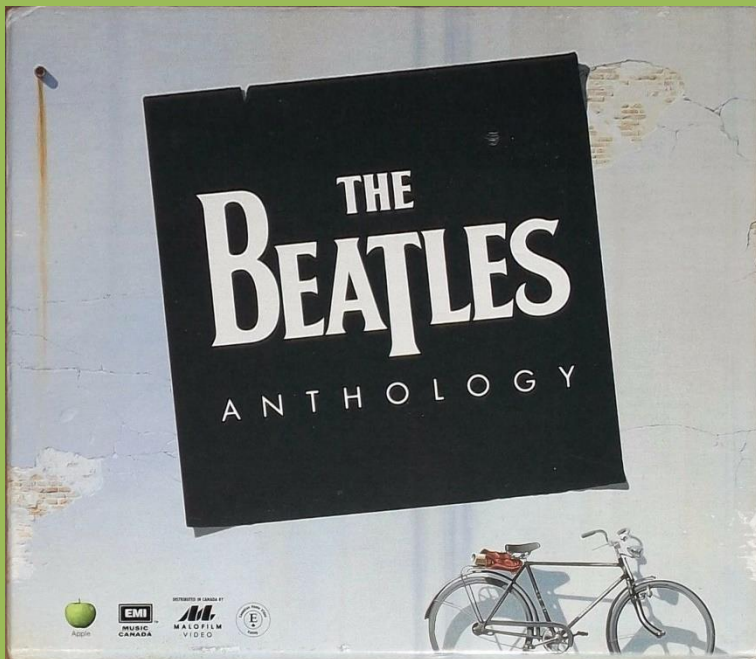
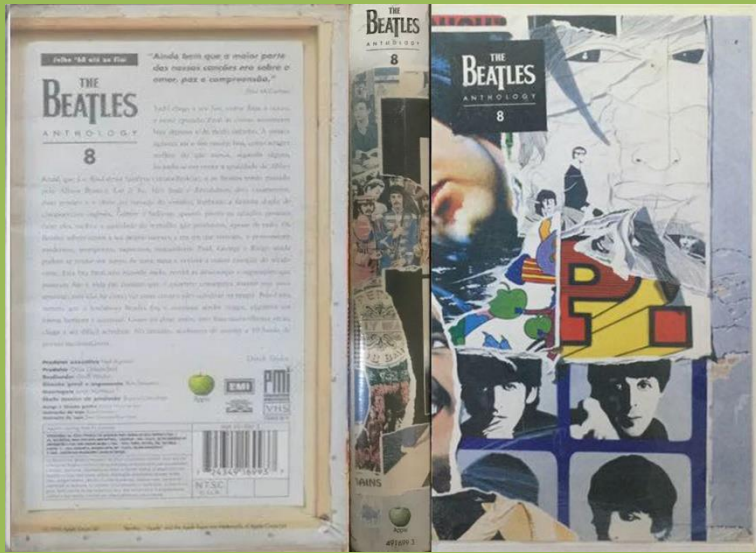
Três anos depois de Rubber Soul e Revolver, os Beatles lançam o álbum Sgt. Pepper's Lonely Hearts Club Band, o primeiro álbum conceitual da banda. Este episódio mostra a banda em estúdio, gravando o álbum, e também a banda em concerto, tocando o álbum ao vivo. O episódio é dividido em duas partes: a primeira parte mostra a banda em estúdio, gravando o álbum, e a segunda parte mostra a banda em concerto, tocando o álbum ao vivo.

Derek Taylor

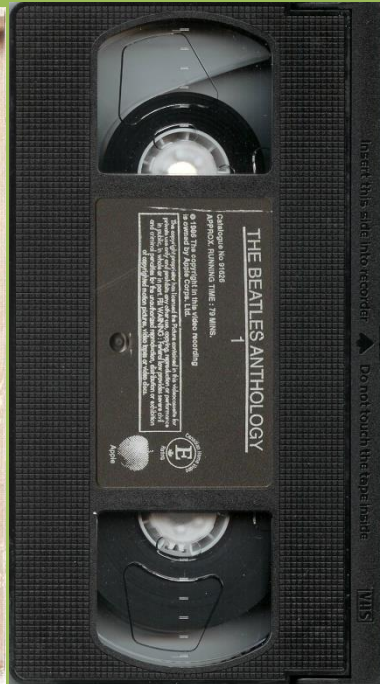
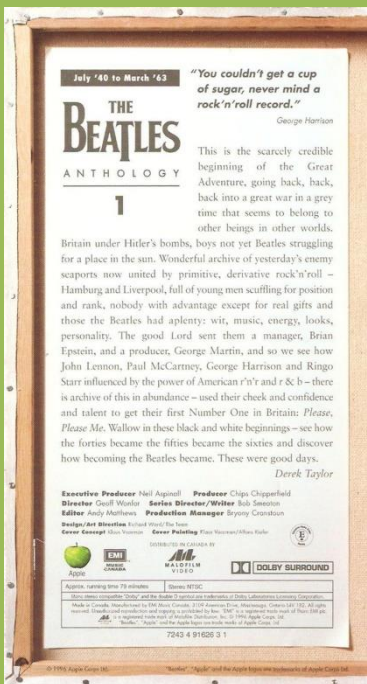
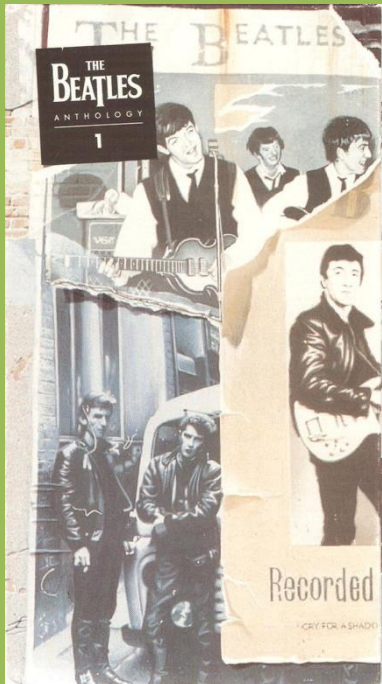
Produtor executivo: Neil Aspinall
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 Edição de arte: Steve Lash

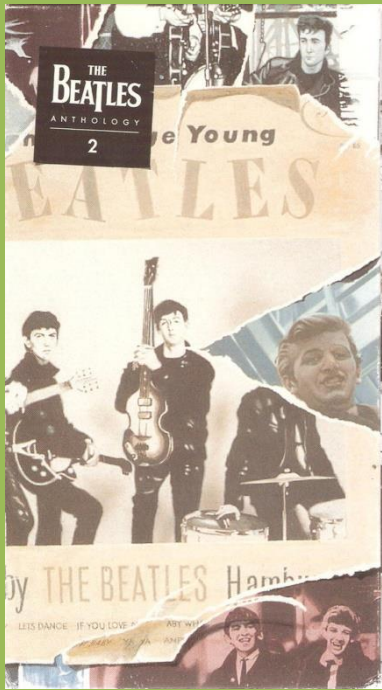
EMI
 PNT
 VHS
 NTSC
 C O M





EMI/Apple 7 2434-91655-3 3 (Canada), English version





March '63 to February '64

THE BEATLES ANTHOLOGY 2

"George and I shared an apartment in Green Street, Park Lane... Wow! £45 a week. A fortune."
Ringo Starr

The earth is moving fast beneath their speeding boots. Millions of saloon bar prophets who couldn't tell them apart had to "hand it to them": "They've got something! From Liverpool, I hear - of all places." From *Liverpool über alles!* They leave their Cavern Club in this episode and within months they take the ascendancy in the British pop world, and start to live the life of Riley in London. They play the Palladium, the Royal Albert Hall, The Royal Variety Show, sing *Moonlight Bay* with Morecambe and Wise, give a spare hit to the Rolling Stones, play hundreds of concerts in Britain, nip over to Sweden, invent Beatlemania, record *I Want To Hold Your Hand* (their 4th British number one in a year) and, as if in a dream - while they're conquering Paris - the record goes to Number One in America three weeks before the Ed Sullivan Show in New York. If there had been no Beatles, no-one would have had the imagination to invent such a story. Priceless footage in this episode, never seen before.

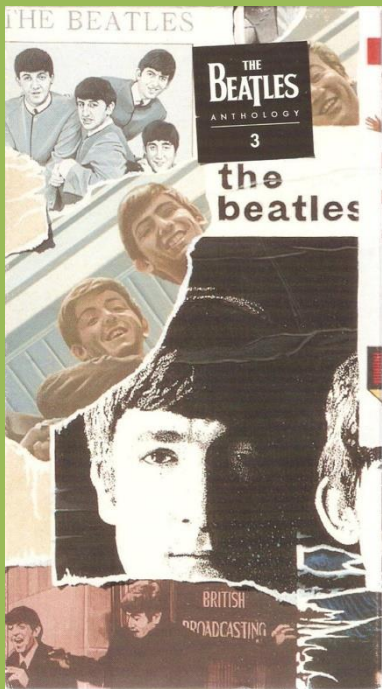
Derek Taylor

Executive Producer Neil Aspinall Producer Clive Chappell
Director Geoff Wailes Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Couston
Design Art Director Richard Wood The Beat
Cover Concept Mike Trueman Cover Painting Mike Trueman/Alison Kable

Apple EMI Music Video MCA Home Video
Approx. running time 72 minutes Stereo NTSC
Main Menu Available: "Title" and "Full Screen" options are available in Dolby Laboratories Licensing Corporation
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February '64 to July '64

THE BEATLES ANTHOLOGY 3

"Miami! That was just like paradise because we'd never been anywhere with palm trees."
Paul McCartney

This was still a time of wonderment on both sides of the equation. The world couldn't believe this magnificent four-headed creature could continue to be so delightfully entertaining and impudent and the creature couldn't believe the world could be so nice. Wherever they went now, first America, then Europe, the Far East and Australasia, and back to Liverpool for the special 'local' premiere of *A Hard Day's Night*, they brought Beatlemania with them. They couldn't help it; it was a form of real love. George would say many years later that the world used them as an excuse to go mad and then blamed it on the Beatles, but there is a parallel theory that it was time for the world to go that sort of mad - get down a bit, loosen up, and, like Uncle John in *Long Tall Sally*, have some fun tonight. The crowd scenes in this segment are awesome and, in retrospect awful. How did no-one get killed? The bloom of success was still fresh in the story herein.

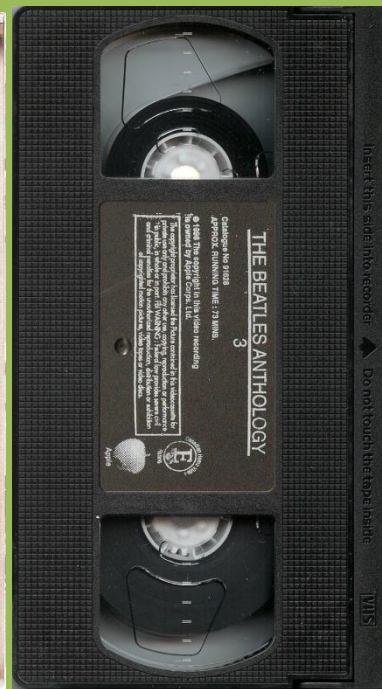
Derek Taylor

Executive Producer Neil Aspinall Producer Clive Chappell
Director Geoff Wailes Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Couston
Design Art Director Richard Wood The Beat
Cover Concept Mike Trueman Cover Painting Mike Trueman/Alison Kable

Apple EMI Music Video MCA Home Video
Approx. running time 73 minutes Stereo NTSC
Main Menu Available: "Title" and "Full Screen" options are available in Dolby Laboratories Licensing Corporation
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August '64 to August '65

THE BEATLES ANTHOLOGY 4

"She [The Queen] seemed pleasant enough, you know; made us relax."
John Lennon

Success, well earned, in the struggles for recognition, is now assumed as a natural state. All the records are number one, both singles and albums and educated America is now in thrall to them. Their minds expanded by marijuana, the Beatles sweep through the great US cities, drawing tens of thousands to airports for the merest glimpse. They play for no more than half an hour per concert. *A Hard Day's Night* has guaranteed them star status in the cinema and they smoke their way through *Help!* in Technicolor. Paul dreams that he has written *Yesterday* - and has. They are the first group to play a baseball stadium, Shea in New York, breaking records for crowd fever, numbers and good cheer. Oh, and they go to Buckingham Palace to receive medals from the Queen and, by now, more or less accept it as their due. They are, however, as happy and polite as can be. Life is now almost all fun, albeit with a strand of stress now slicing through it.

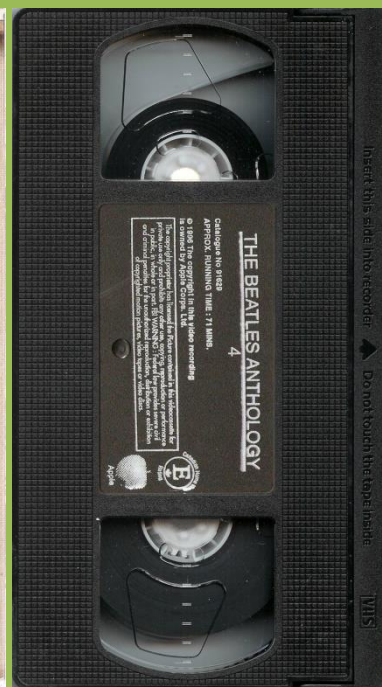
Derek Taylor

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Director Geoff Wailes Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Couston
Design Art Director Richard Wood The Beat
Cover Concept Mike Trueman Cover Painting Mike Trueman/Alison Kable

Apple EMI Music Video MCA Home Video
Approx. running time 71 minutes Stereo NTSC
Main Menu Available: "Title" and "Full Screen" options are available in Dolby Laboratories Licensing Corporation
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August '65 to July '66

THE BEATLES
ANTHOLOGY
5

"We'd grown up a little, I think. I think grass was really influential in a lot of our changes, especially with the writers."
Ringo Starr

There is a real joy within this video... yet now and again we hear the bell of a cash register ringing up some early charges in the price of fame. Within lie 'miles' of archive of performance and off-duty fun, either unseen or forgotten and certainly never before assembled in such a feast of words, music, sights and sounds. This is substantially the autumn and winter of 1965 and the continuation of their rule as Lords of the Earth into 1966, absorbing *Rubber Soul* and *Revolver*, each of which are reflecting the benevolent effects of herbal jazz cigarettes. They meet Elvis and hang out with him. The dentist gives John and George LSD. The four are never more musical, confident, fluent or assured than in this episode, which is my favourite because everything has come together in full colour, with the keys to all kingdoms theirs for the asking. Hints of a bad day in Manila bring us up short and it seems that things are about to change... Exciting? Or ominous? Maybe both.

Derek Taylor

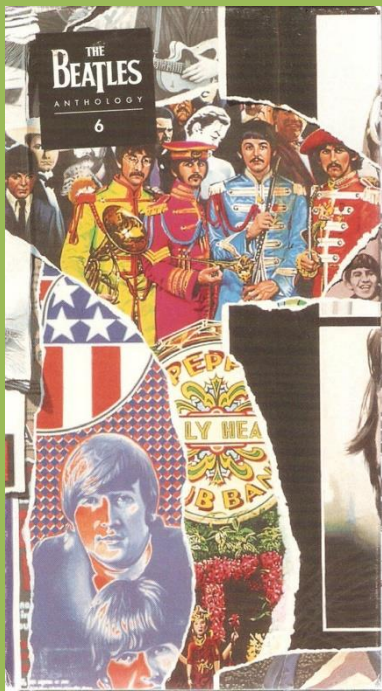
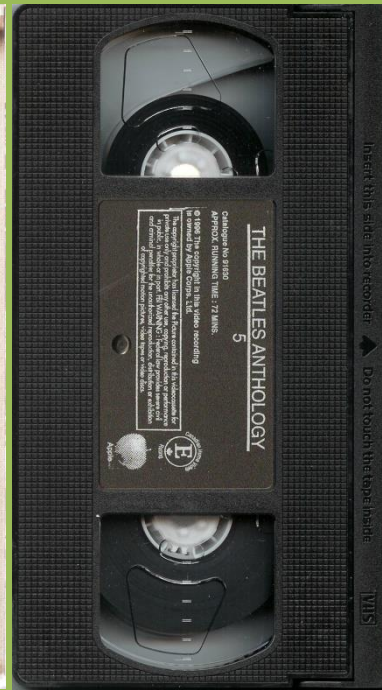
Executive Producer Neil Aspinall Producer Chips Chipperfield
Director Geoff Waalor Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Cranston
Design/Art Direction Edward Woodhead/Neil Lane
Cover Concept Mike Norman Cover Painting Ellis Howarth/Miles Fisher

Apple EMI MCA DOLBY SURROUND
Apple Apple Home Video Video Video Video

Approx. running time 177 minutes Screen NTSC

Apple, running time 177 minutes Screen NTSC

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July '66 to June '67

THE BEATLES
ANTHOLOGY
6

"I should have said television is more popular than Jesus then I might have got away with it."
John Lennon

The glory of this story is that if you don't know it, the surprises are truly astonishing and if you do, the delight is in the detail and this episode contains so many astonishing advances and reverses, setbacks and recoveries and in such quick-time that in fiction many of them would have been edited out. Our heroes 'smab' Mrs Marcos of Manila and a nation's fury turns on them after three years of world-at-their-feet. Then it is thought John suggested in an interview that they are more important than Jesus. He explains himself, but too late to prevent Third Reich-style public burnings of their work. They live this down but retire from touring and go into the studio which brings an amazed world the mighty whirligig of *Sgt Pepper*, *Penny Lane* and *Strawberry Fields* here on the screen in surreal and glorious colour. They sing *Baby You're a Rich Man*, and they all are, but they don't buy an island in Greece. That is about the only crazy thing that doesn't happen in this episode.

Derek Taylor

Executive Producer Neil Aspinall Producer Chips Chipperfield
Director Geoff Waalor Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Cranston
Design/Art Direction Edward Woodhead/Neil Lane
Cover Concept Mike Norman Cover Painting Ellis Howarth/Miles Fisher

Apple EMI MCA DOLBY SURROUND
Apple Apple Home Video Video Video Video

Approx. running time 71 minutes Screen NTSC

Apple, running time 71 minutes Screen NTSC

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June '67 to July '68

THE BEATLES
ANTHOLOGY
7

"We got backstage to see Maharishi and I said to him: 'Got any mantras?'"
George Harrison

It is the summer of Love, and those whom Timothy Leary has called the "avatars" sing *All You Need is Love* on black and white television on the first world satellite television programme.

It is here in full colour and precedes the disillusionment of George with Haight Ashbury (San Francisco's hippieville), and the slamming of another door with the death of Brian Epstein, who was rarely alone but often lonely. The same weekend, as all who know the story know, the four are with Maharishi Mahesh Yogi who is uniting them in Transcendental Meditation as now it's goodbye Brian, an exotic drug-*Magical Mystery Tour* takes their mind off things and becomes a great TV vehicle for more wonderful songs even if critics don't like it. Apple Corps, their new company, is formed to "mix business with pleasure". *Those Were the Days*, sings Mary Hopkin, and they were - those days.

Derek Taylor

Executive Producer Neil Aspinall Producer Chips Chipperfield
Director Geoff Waalor Series Director/Writer Bob Smeaton
Editor Andy Matthews Production Manager Bryony Cranston
Design/Art Direction Edward Woodhead/Neil Lane
Cover Concept Mike Norman Cover Painting Ellis Howarth/Miles Fisher

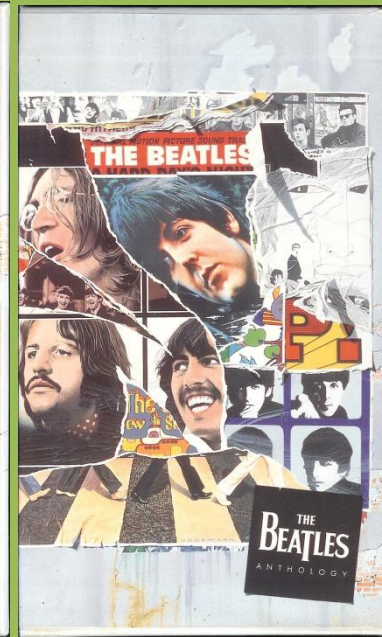
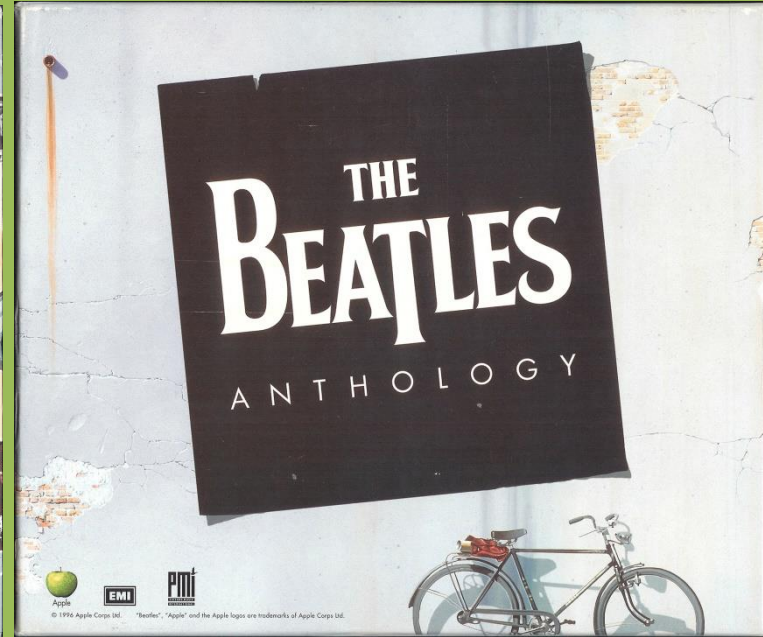
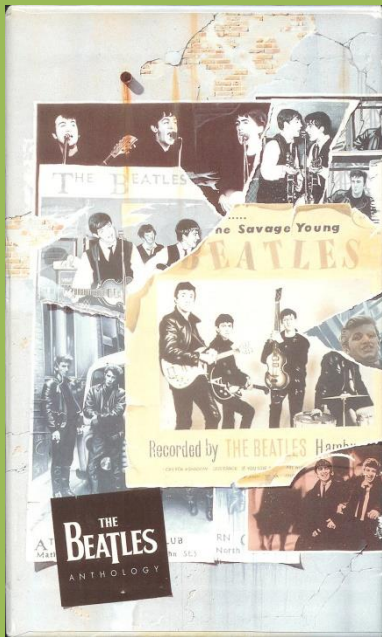
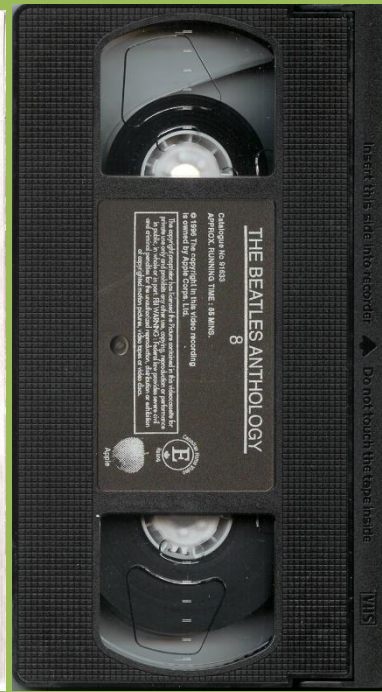
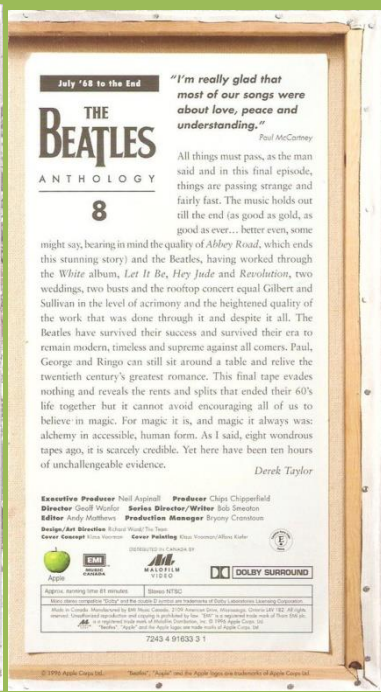
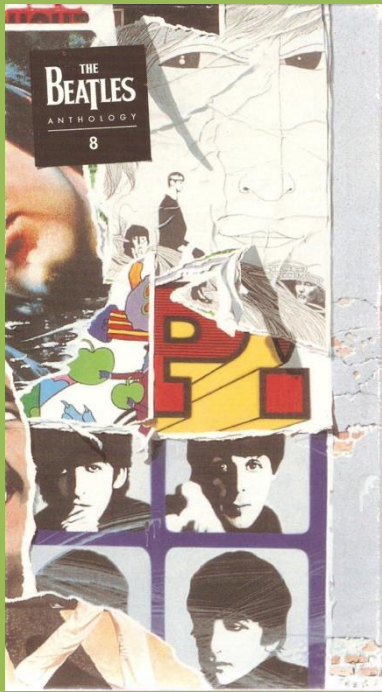
Apple EMI MCA DOLBY SURROUND
Apple Apple Home Video Video Video Video

Approx. running time 74 minutes Screen NTSC

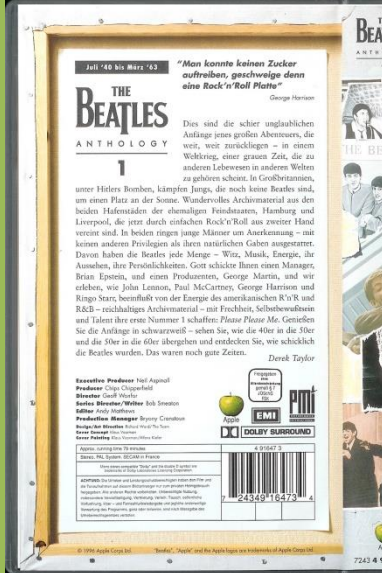
Apple, running time 74 minutes Screen NTSC

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EMI/Apple VC 3337/8 (Germany)



März '63 bis Februar '64

THE BEATLES ANTHOLOGY 2

"George und ich wohnten zusammen in einem Apartment in der Green Street, Park Lane... Wow! DAS die Woche. Ein Vermögen." — Ringo Starr

Sie bewegen sich mit Siebenmeilenstiefeln, Millionen von Stummfilmpropheten, die es nicht schaffen, sie auseinanderzudecken. "Konnen ihnen nicht absprechen!" – "Sie haben das geistige Erbe! Und angereichert am Liverpool!" *Aus Liverpool allerorten!* In dieser Folge lassen sie den Cavern Club hinter sich, setzen sich in wenigen Monaten an die Spitze des britischen Pop und leben in London wie Gott in Frankreich. Sie spielen im Palladium, der Royal Albert Hall, bei der Royal Variety Show, singen mit Mohammed Ali und Wie Mouskigly Ray, überlassen den Rolling Stones eines Hits, geben Handzettel von Konzerten in Großbritanien, gehen auf eine kurze Schwedentournee, lesen die Beatlesmanie aus, schreiben I Want To Hold Your Hand auf über 4. britische Nummer 1 innerhalb eines Jahres, und wie im Traum kommt – während sie Paris erobern – der Song kurz vor ihrem Auftritt in der Ed Sullivan Show in New York in den USA auf die Nummer 1. Gibt es die Beatles nicht – zumindest keine die Phantasie gehabt, eine solche Geschichte zu erfinden. Diese Folge zeigt unberührbare Aufnahmen, die noch nie zu sehen waren.

Derek Taylor

Executive Producer: Neil Aspinall
Producer: Geoff Baker
Director: Geoff Baker
Editor: Steve Swainson
Album: John Haddock
Production Manager: Bryony Caplan
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THE BEATLES ANTHOLOGY 2

the salvage young

BEATLES

with the beatles

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Februar '64 bis Juli '64

THE BEATLES ANTHOLOGY 3

"Miami! Das war wie das Paradies – wir waren noch nie irgendeiner gewesen, wo es Palmen gibt." — Paul McCartney

Es war immer noch eine Zeit des Experimentierens, auf beiden Seiten. Die Welt konnte nicht glauben, daß diese großartige vierköpfige Schöpfung weiterhin so wunderbar unterhaltsam und frisch war, und die Beatles selbst konnten nicht glauben, daß die Welt so nett sein konnte. Was immer sie jetzt hinkamen – zuerst Amerika, dann Kanada, der Ferner Osten und Australien, dann wieder nach Liverpool zur "Widow's Premiere" von *A Hard Day's Night* – überall brachten sie die Beatlesmanie mit. Sie konnten nicht dafür – es war eine Form von wahre Liebe. Jahre später sagte George, die Welt habe sie als Vorwand benutzt, um zurück zu werden und den Beatles die Schuld zuzuschreiben, aber es gibt auch die Theorie, wonach die Welt einfach nur war für diese Art Verdrückten – die Dinge einfacher zu sehen, lockere zu werden, und es Oktober Jahre in *Long Tall Sally* sang, "ein bisschen Spaß zu haben". Die Massenentzeten in dieser Folge sind atemberaubend und im Rückblick noch schrecklich. Wieso kam niemand um! In diesem Teil der Geschichte reißt der Erfolg der Beatles zur vollen Blüte.

Derek Taylor

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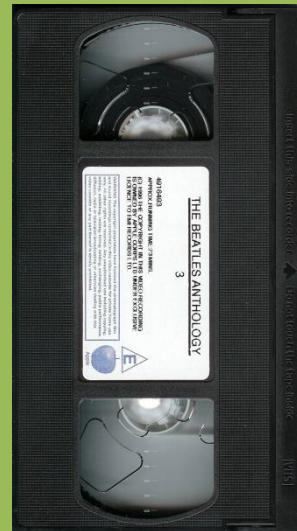
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THE BEATLES ANTHOLOGY 3

the beatles

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August '64 bis August '65

THE BEATLES ANTHOLOGY 4

"Sie (die Queenen) war ganz nett; wir waren sehr relaxed." — John Lennon

Der wohlverdiente Erfolg im Streben nach Anerkennung wird jetzt zum Naturzustand. Alle Platten erreichen die Nummer 1. Singles wie auch Alben, und das gebildete Amerika liegt ihnen zu Füßen. Die Beatles stehen durch die großen Städte der USA, und erstmals werden an den Flughäfen, um sie für einen kurzen Augenblick zu sehen. Die Konzerte dauern nicht länger als eine halbe Stunde. Dank *A Hard Day's Night* sind sie auch Kinostars, und durch *Help!* lachen sie sich in Technicolor. Paul erinnert, daß er *Yesterday* geschrieben hat – und es wird wahr: Als erste Gruppe treten sie in einem Baseball-Stadion auf. Sie in New York, und besuchen Bands als Massenhitler. Zusammenhänge und Zuversicht: Ach ja, und sie bekommen im Buckingham-Palast von der Queen Orden verliehen, was ihnen mittlerweile fast selbstverständlich erscheint. Doch sie sind so selbst und glücklich wie möglich. Das Leben bewegt sich nur aus Spaß, allendings allmählich auch verortet mit Anzeichen von Stress.

Derek Taylor

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THE BEATLES ANTHOLOGY 4

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August '65 bis Juli '68
THE BEATLES ANTHOLOGY 5

"Wir waren etwas erwachsener geworden. Unser "Glaubensbekenntnis" hat sich verändert, die Veränderungen eine ziemlich große Rolle - besonders bei den Songschreibern."
George Star

Auf diesem Video wird echter Freude spürbar... und doch hören wir hier und da die Klänge einer Regattaklasse, in die eine Anklage auf den Preis des Rahms eingeht. Diese Folge enthält hauptsächlich Aufnahmen von Auftritten und Freizeitergebnissen, die nie gezeigt wurden oder lange vergessen waren und ganz sicher nie zu einem solchen Fest aus Worten, Musik, Bildern und Klängen zusammengesetzt worden sind. Wessentlich gibt es hier um den Herbst und Winter 1964 um die Fortsetzung ihrer Hertha-Reise als Herren der Erde ins Jahr 1966 - sie umfassen *Koolhaas Soul* und *Revolver*. Sie treffen Elvis und verbringen eine Weile mit ihm. Sie waren die 4 musikalischen, selbstbewusstesten, blühen und zuverlässigsten als in dieser meiner Lieblingsfolge, in der alles in voller Farbe zusammenkommt, in der die Schließel zu allen Klängechen zu ihrer Verfügung stehen. Änderungen über einen schlechten Tag in Manila lassen uns aufbrechen und es scheint, als würden Änderungen bevor... Aufbruch? Oder sinnlos? Vielleicht beides.
Derek Taylor

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 Production Manager Bryony Corrie
 Design Ian Spence
 Artist Paul McCartney
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Juli '68 bis Juni '67
THE BEATLES ANTHOLOGY 6

"Ich hätte sagen sollen, das Fernsehen sei beliebter als Jesus. Dann würde ich vielleicht ungeschorenen davongekommen."
John Lennon

Das Schöne an dieser Geschichte ist, daß für diejenigen, die es nicht kennen, die Überraschungen wahrhaft erstaunlich sind, und daß für die anderen das Einzige im Detail nicht in dieser Folge schlägt die Handlung, so viele unerwartete Haken, es gibt innerhalb kürzester Zeit so viele überraschende und neuartige, daß man sie aus jedem Film oder Buch herausreißen könnte. Unsere Helden sind keine Mäxchen in Manila und nach 3 Jahren, in denen ihnen die Welt zu Füßen gelegen hat, richtet sich der Zorn einer Nation auf sie. Dann erweist ein Interview John den Anschein, als würde er sich nicht kümmern, doch es ist er, ein so öffentliche Verurteilung seiner Werke im Stil des 3. Reichs zu verhindern. Sie überleben das, wollen aber keine Trauerfeier machen und werden stattdessen von John, Will mit den gewaltigen Werkzeugen Sgt. Pepper, Penny Lane und Strawberry Fields zu verblühen - hier in surrealischer Farbpracht auf dem Bildschirm zu sehen. Sie singen *Ruby, You're a Good Man, and for me you're the only one*, aber sie klingen sich keine Geschichte. Das ist so wunderbar, die einzige Verurteilung, die in dieser Folge nicht vorkommt.
Derek Taylor

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Juni '67 bis Juli '68
THE BEATLES ANTHOLOGY 7

"Wir gingen hinter die Bühne, um den Maharishi zu treffen, und ich sagte zu ihm: 'Hast Du vielleicht 'in poor Henry's'?"
George Harrison

Es ist der Sommer der Liebe und die Beatles, von Timothy Leary als menschlich-gewordene Geschöpfe bezeichnet, singen im Schwarzwald-Fernsehen *All You Need is Love* - in der ersten Aufnahme per Satellit übertragen - am 1. Juni 1967, eines Mannes, der schon älter, aber viel einfacher war. Am selben Wochenende - alle, die die Geschichte kennen, wissen es - sind die vier bei Maharishi Mahesh Yogi, der sie in die Transzendente Meditation einführte. Die *Magical Mystery Tour* lenkte sie ab und bietet ein großartiges Fernsehenspektakel für weitere wunderbare Songs - nach wem die Kritiker es ablehnen. Sie gründen ein neues Unternehmen, Apple Corps, um "das Geschäft mit dem Vergessen zu mischen". They Were The Days, singt Mary Hopkins, und es stimmt - das waren nach Zeiten.
Derek Taylor

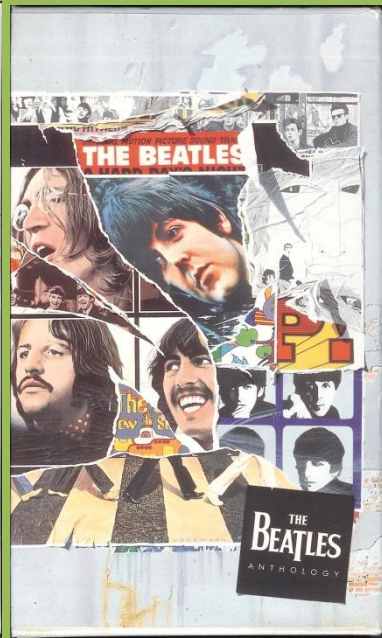
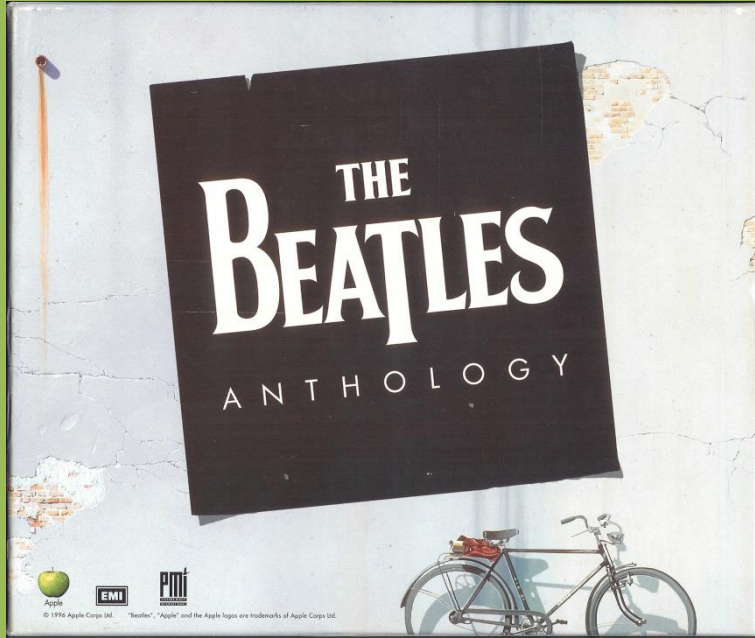
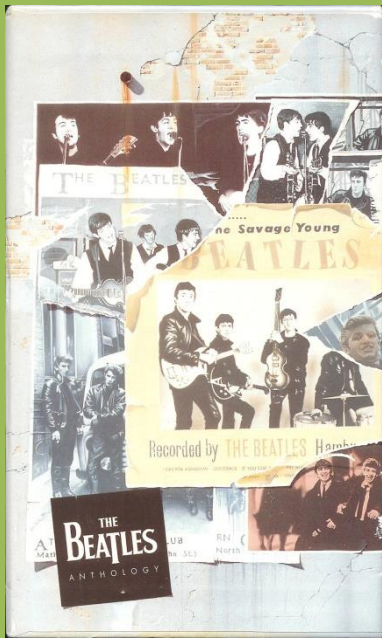
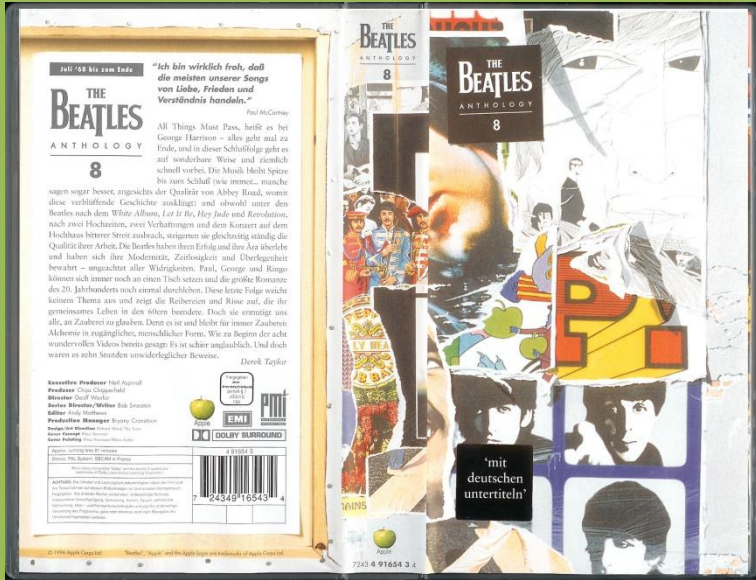
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luglio 1962 - marzo 1963 "Se lo zucchero era inimitabile, figuriamoci un disco di rock'n'roll."

THE BEATLES ANTHOLOGY 1

Questo è l'attivo, poco credibile a dire il vero, della Grande Avventura, un viaggio a ritroso nel tempo che ci riporta alla grande guerra e ad anni così grigi che sembrano appartenere ad esecri di un altro mondo.

L'Inghilterra era sotto le bombe di Hitler e questi ragazzi, non ancora diventati Beatles, si battono per conquistare un posto al sole. Un archivio meraviglioso di due città navali, sei nemiche ed ora affratellate da un rock'n'roll primitivo e devastato - Amburgo e Liverpool, affollate da tanti giovani pieni di speranza, moneta con un vago paragonabile: se non un talento naturale di cui i Beatles erano certamente provvisti - amorosissimo, musicalità, energia, un bell'aspetto e personalità. Il buon Dio mandò sulla loro strada il manager, Brian Epstein, ed un produttore, George Martin, e così assistiamo ad una affascinante trasformazione dove John Lennon, Paul McCartney, George Harrison e Ringo Starr, sotto l'acclamazione del r'n'r e del r&k americani - e di cui esiste un'abbondante documentazione - sfruttano la loro irruenza, fiducia e talento per avere il loro primo Numero Uno in Inghilterra: *Please, Please Me*. Fattori trasformati dal fascino di questi inni in bianco e nero - osservate come gli anni quaranta diventano gli anni cinquanta e poi gli anni sessanta e scoprite le origini del fenomeno dei Beatles. Quelli sì, che erano giorni!

Derek Taylor

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 Regista: Geoff White
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 Editore: Andy Hoffman
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marzo 1963 - febbraio 1964 "George ed io dividiamo un appartamento in Green Street, a Park Lane... Capitol 45 settimane alla settimana. Un patrimonio."

THE BEATLES ANTHOLOGY 2

La polvere non si ferma sul loro stralenti in continuo movimento. I Beatles accorciano i tempi. Milioni di profeti di taverna che non riuscivano a distinguere l'uno dall'altro sono costretti ad ammettere l'ammirabile: "Hanno qualcosa di speciale! Sono di Liverpool, ma sembra - che razza di posto! Da Liverpool oltre tutto!" In questo episodio i Beatles parlano dal Cavern Club e nel giro di pochi mesi lo mitico la loro ascesa nel mondo della pop music inglese, e si danno alla bella vita a Londra. Sottano al Palladium, al Royal Albert Hall, al Royal Variety Show, cantano *Magical Mystery Tour* con Monty Python & The Beatles, un successo di scorta per i Rolling Stones, suonano in centinaia di concerti in Inghilterra, fanno un salto in Svezia, inventano la Beatlemania, incidono i *White Album* e *Yellow Submarine* e nel giro di pochi mesi la loro apparizione all'Ed Sullivan Show a New York. Se i Beatles non fossero mai esistiti, nessun altro avrebbe avuto l'immaginazione necessaria per scrivere una storia del genere. Questo episodio è arricchito da materiale di archivio mai pubblicato prima.

Derek Taylor

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febbraio 1964 - luglio 1964 "Miami Era come essere in Paradiso, perché non eravamo mai stati in un posto con le palme."

THE BEATLES ANTHOLOGY 3

Questi continuano ad essere mesi di inediti, da un lato le parti. Il mondo non poteva credere che questa meravigliosa creatura a quattro teste potesse intrattenere le folle in modo tanto delizioso e impetuoso: e la creatura stessa non riusciva a credere che il mondo fosse un posto così bello. Ovunque andassero, prima in America, poi in Europa, in Estremo Oriente e in Australia, e di nuovo a Liverpool per il speciale premiere 'locale' di *A Hard Day's Night*, portavano con sé la Beatlemania. Non potevano farci niente, era una forma di vero amore. Molti anni dopo, George disse che il mondo si può giocare in una sola volta e l'abbassare la colpa ai Beatles, ma esiste una teoria parallela secondo la quale quello era il momento giusto perché il mondo si svegliasse un po', venire ai fatti, rilassarsi, e, come Uncle John in *Long Tall Sally* diventare un po'. Le scene della follia in questo episodio sono impressionanti e, in retrospettiva, spaventose. Fu un miracolo se nessuno perse la vita. Nella storia che vi presentiamo, il fiore del successo era ancora fresco.

Derek Taylor

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agosto 1964 - agosto 1965

THE BEATLES ANTHOLOGY

4

"Lei (lo Regina) sembrava una persona abbastanza piacevole, sai? ci fece sentire il nostro aglio"
John Lennon

Il successo, ben guadagnato, nelle battaglie per il riconoscimento è visto adesso come uno stato naturale. Tutte le incisioni sono dei numeri uno, sia i singoli che gli album, e l'America civilizzata ha perso la testa per loro.

Con un'attesa mensile più aperta grazie alla maratona, i Beatles si esibiscono nelle più grandi città americane attirando decine di migliaia di ammiratori che assediavano gli aeroporti nella speranza di vederli passare. I loro concerti non duravano mai più di mezz'ora. A *Hard Day's Night* la sfera teatrale in stile del cinema e, tra uno spettacolo e l'altro, girano *Help!* in macchina. Paul sogna di aver scritto *Yesterday* - ma non è un sogno. Sono il primo gruppo ad esibirsi in uno stadio di baseball, lo Shea a New York, spazzando ogni record di febbre della folla, numero di presenze e urla di accompagnamento. Oh, vanno anche a Buckingham Palace per ricevere un'onorificenza dalla Regina e a quell'epoca, l'achsenon più o meno come se fosse loro dovuti. Sono, comunque, felici ed educati come possono sapersi. La vita continua ad essere in gran parte divertimento anche se qua e là lo stress comincia a far sentire la sua presenza.

Derek Taylor

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agosto 1964 - luglio 1966

THE BEATLES ANTHOLOGY

5

"Ervamo un po' più maturi. Penso che l'erbo abbia avuto molto influenza su alcuni dei nostri cambiamenti, in particolare con gli autori"
Ringo Starr

In questo video c'è una gioia sincera... eppure qua e là si sente un campanello che annuncia un prezzo da pagare nel nome della fama. Dentro ci sono "schilomoni" di materiale di archivio di divertimento di scena e privato, talvolta mai pubblicato oppure dimenticato ma certamente mai prima d'ora messo in una tale celebrazione di parole, musiche, immagini e suoni. Questo capitolo copre sostanzialmente l'autunno e l'inverno del 1965, ed il continuare del loro magico come i Signori della Terra nel 1966, assemblando *Rubber Soul* e *Revolver*, ciascuno dei quali riflette gli effetti benefici di certe sigarette alle erbe. Conoscono Elvis e vanno in giro con lui. Il destino di John e George TSM. I quattro non sono mai stati così musicali, scorti di sé, fluenti nel parlare e fiduciosi come in questo episodio che è il suo preferito perché tutto si era avverato a meraviglia ed il mondo era ai loro piedi. Un accesso a un giorno difficile a Manila ci riporta alla realtà e fa la sensazione che le cose stiano per cambiare... Excitante? Oppure di cattivo auspicio? Forse, ambedue le cose.

Derek Taylor

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luglio 1966 - giugno 1967

THE BEATLES ANTHOLOGY

6

"Se avessi detto che la televisione è più popolare di Gesù, allora non mi avrebbero criticato tanto"
John Lennon

Il lato più glorioso di questa storia è che, se non lo sapevate già, le sorprese sono davvero sorprendenti e, se lo sapevate già, il diavolo ci ha messo la coda; in questo episodio gli alti e bassi, i successi e gli insuccessi si avvicendano ad un ritmo tanto veloce che se avessero fatto parte del copione di un film l'ordine li avrebbe eliminati. A Manila, i nostri eroi "soffribano" la signora Martin, e dopo aver atteso per tre anni il mondo ai loro piedi, riescono ad atterrare su di lei la furia di una nazione. Si dice che in seguito, durante un'intervista, John avesse suggerito che i Beatles erano più importanti di Gesù. C'è da spiegare, ma troppo tardi per impedire che il loro lavoro sia bruciato sulla pubblica piazza nello stile tanto caro al Texaco Reich. Saperano questo momento però si ritirano dalle trancine e lavorano in studio per dare al mondo quella grandiosa incedibile di successi come *Sgt. Pepper*, *Penny Lane* e *Sonambulo Fantasy* qui sullo schermo in colori surreali e favolosi. Cantano *Baby You're A Rich Man*, e ricchi sono senz'altro, tutti e quattro, ma non comprano un'isola in Grecia. Questa è più o meno l'unica follia che non accade in questo episodio.

Derek Taylor

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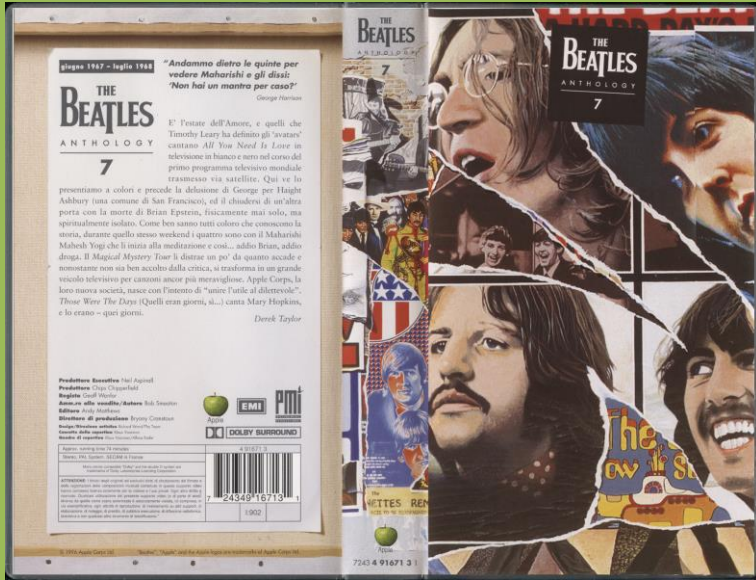
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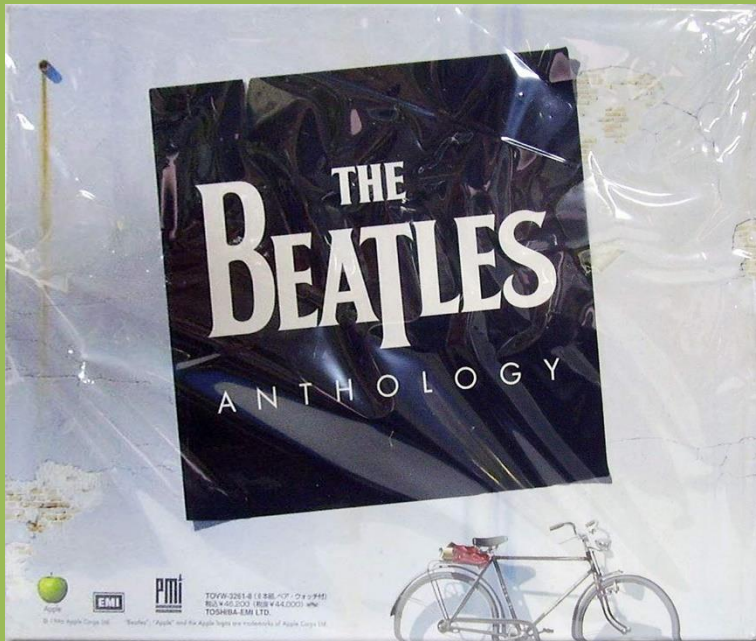
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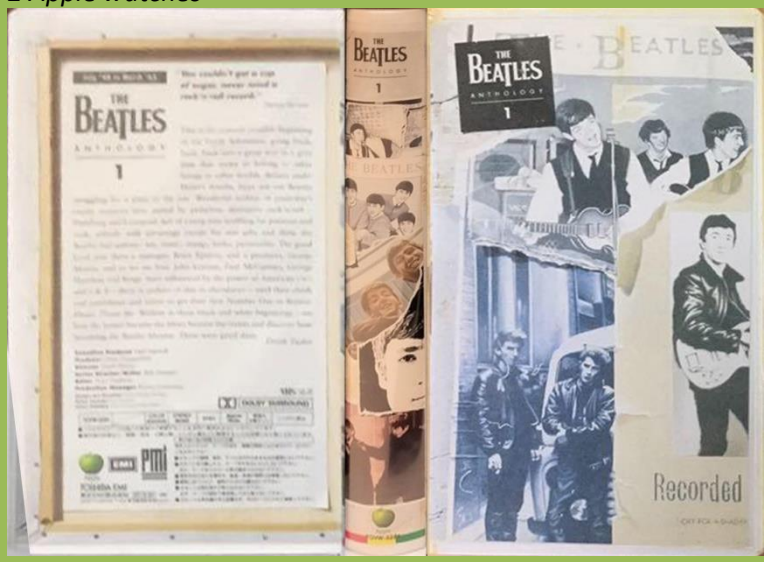
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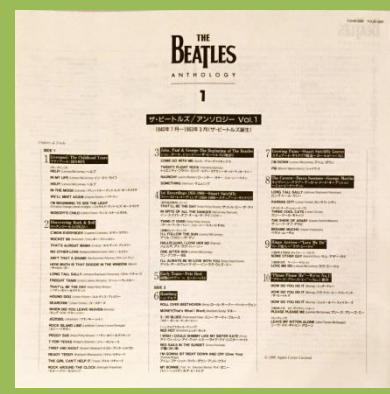
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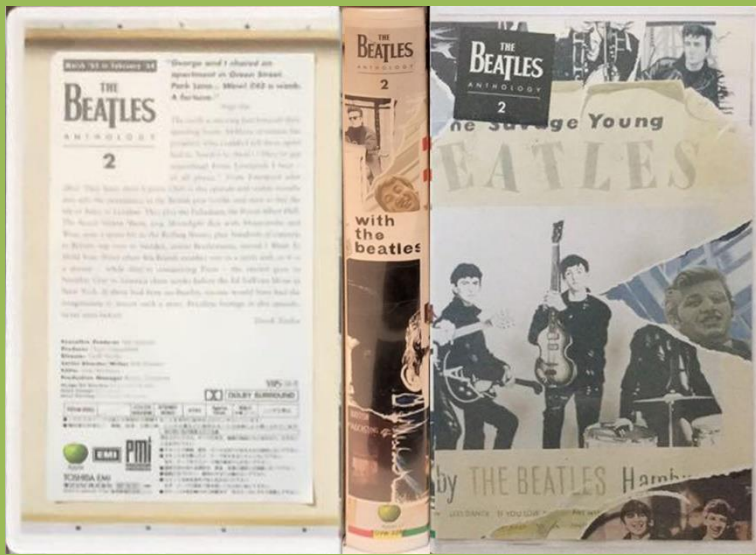
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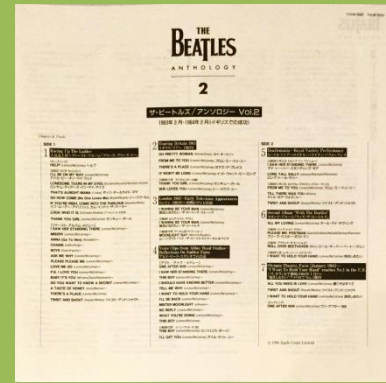
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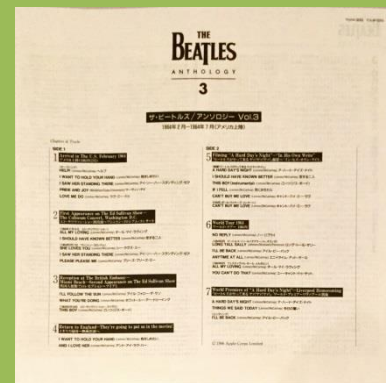
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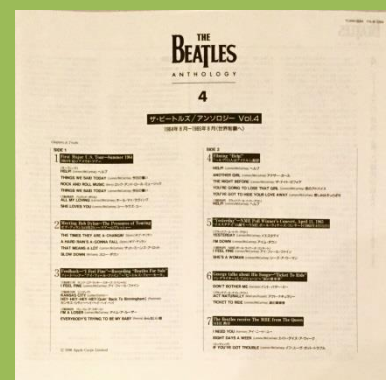
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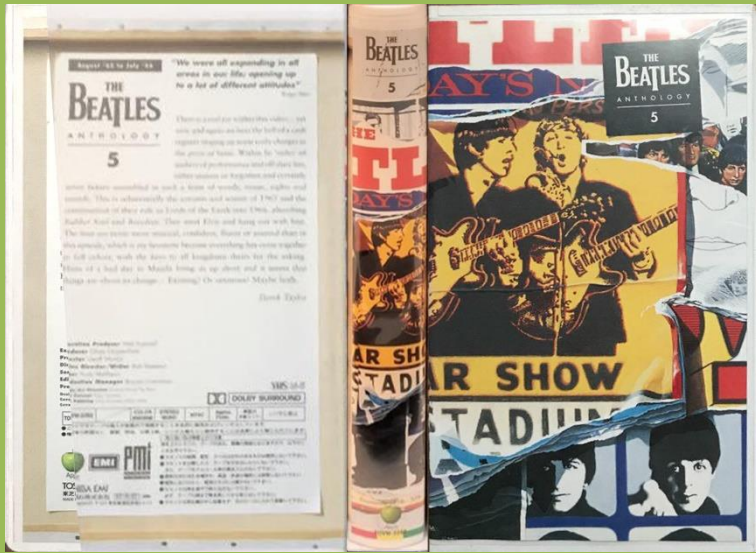
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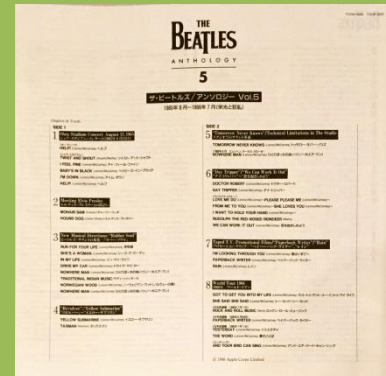
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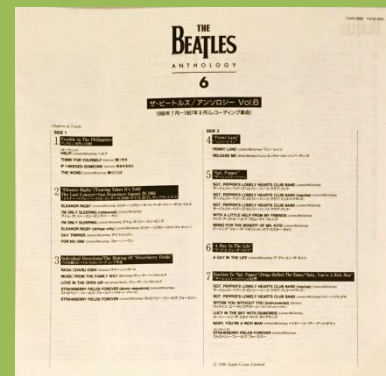
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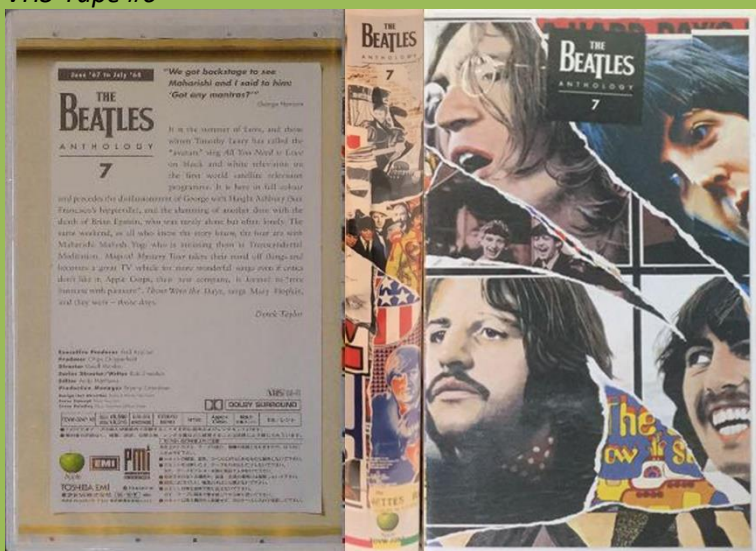
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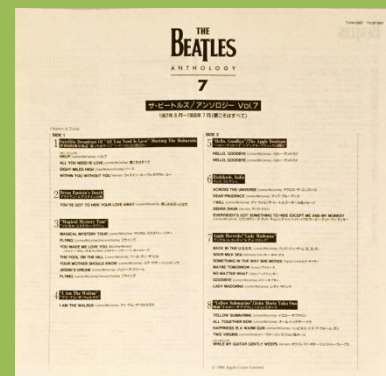
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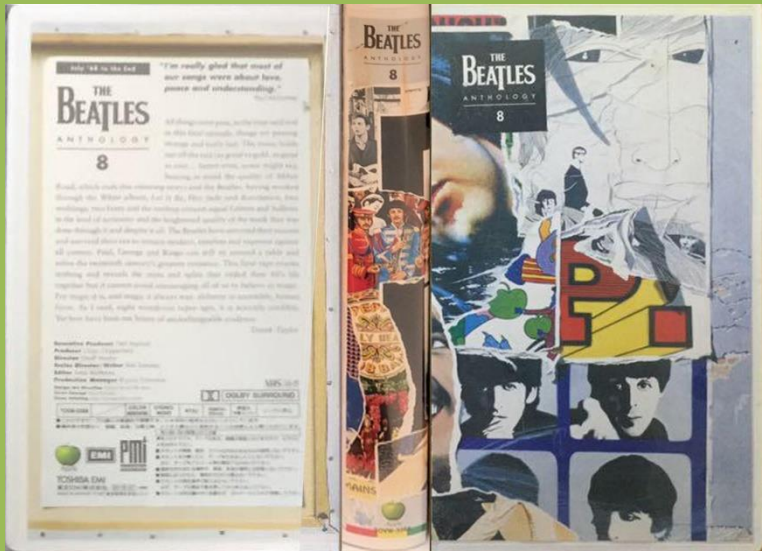
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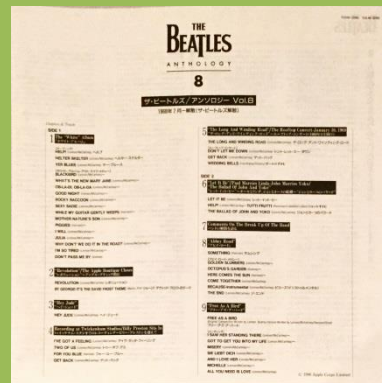
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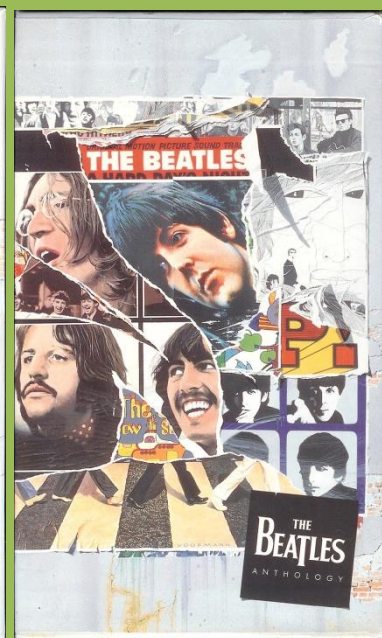
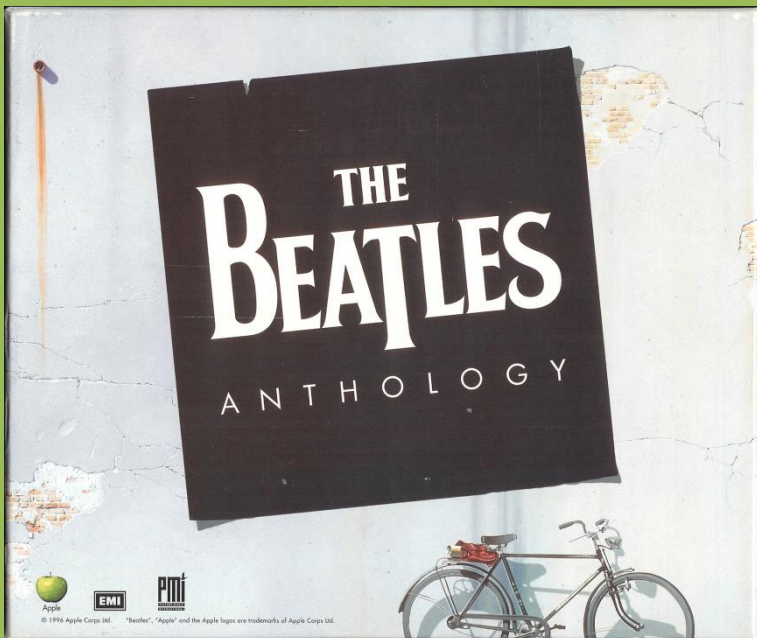
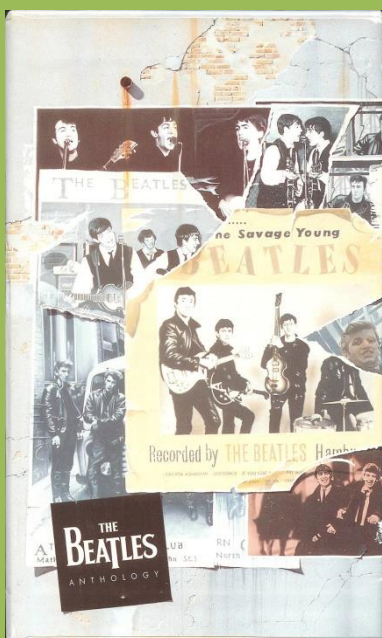
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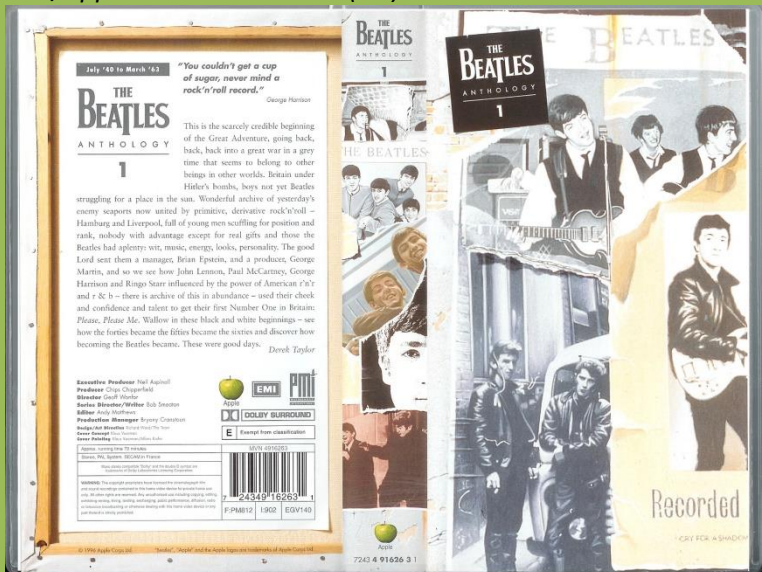
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March '63 to February '64

THE BEATLES ANTHOLOGY 2

"George and I shared an apartment in Green Street, Park Lane... Wow! \$45 a week. A fortune." — Ringo Starr

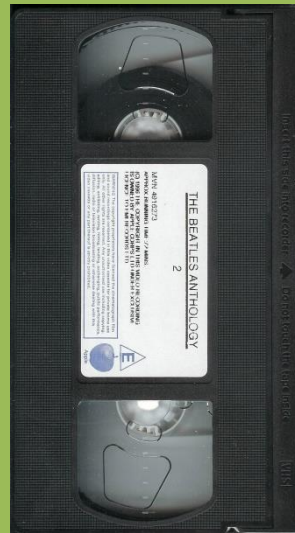
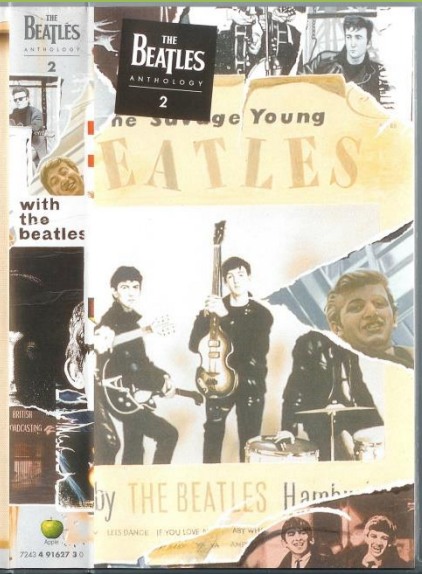
The earth is moving fast beneath their speeding boots. Millions of saloon bar prophets who couldn't tell their spurs apart had to "hand it to them": "They've got something! From Liverpool, I hear — of all places." From Liverpool *where* after? They leave their Cavern Club in this episode and within months they take the ascendency in the British pop world, and start to live the life of Riley in London. They play the Palladium, the Royal Albert Hall, the Royal Variety Show, sing *Moonlight Bay* with Morecambe and Wise, give a spare hit to the Rolling Stones, play hundreds of concerts in Britain, fly over to Sweden, record *Beatlemania*, record *I Want To Hold Your Hand* (their 4th British number one in a year) and, as if in a dream — while they're conquering Paris — the record goes to Number One in America three weeks before the Ed Sullivan Show in New York. If there had been no Beatles, no one would have had the imagination to invent such a story. *Prize* — no footage in this episode, never seen before. — Derek Taylor

Executive Producer: Neil Aspinall
 Producer: Clive Gifford
 Director: Geoff White
 Script: Nicholas Wilson, Bill Swenson
 Editor: Andy Matthews
 Production Manager: Bryan Conibear
 Script Editor: Andrew Aynsley
 Music Supervisor: The Beatles
 Music Editor: The Beatles
 Music Publisher: The Beatles

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February '64 to July '64

THE BEATLES ANTHOLOGY 3

"Miami! That was just like paradise because we'd never been anywhere with palm trees." — Paul McCartney

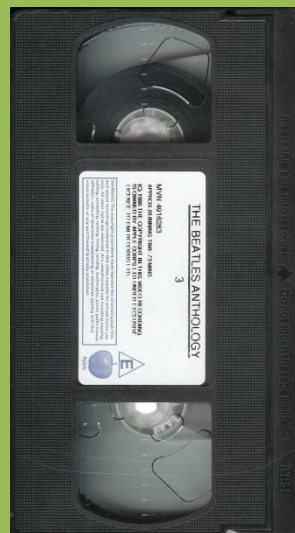
This was still a time of wonderment on both sides of the equation. The world couldn't believe this magnificent four-headed creature could continue to be so delightfully exorbitant and impudent and the creature couldn't believe the world could be so nice. Wherever they went now, first America, then Europe, the Far East and Australasia, and back to Liverpool for the special "local" premiere of *A Hard Day's Night*, they brought Beatlemania with them. They couldn't help it; it was a form of real love. George would say many years later that the world used them as an excuse to go mad and then blamed it on the Beatles, but there is a parallel theory that it was time for the world to go that sort of mad — get down a bit, loosen up, and, like Uncle John in *Long Tall Sally*, have some fun tonight. The crowd scenes in this segment are awesome and, in retrospect, awful. How did no-one get killed? The bloom of success was still fresh in the story herein. — Derek Taylor

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August '64 to August '65

THE BEATLES ANTHOLOGY 4

"She [The Queen] seemed pleasant enough, you know, made us relax." — John Lennon

Success, well earned, in the struggles for recognition, is now assumed as a natural state. All the records are number one, both singles and albums and educated America is now in thrall to them. The Beatles sweep through the great US cities, drawing tens of thousands to airports for the mere glimpse. They play for no more than half an hour per concert. *A Hard Day's Night* has guaranteed them star status in the cinema and they laugh their way through *Help!* in Technicolor. Paul dreams that he has written *Yesterday* — and has. They are the first group to play a football stadium, then in New York, breaking records for crowd fever, members and good cheer. Oh, and they go to Buckingham Palace to receive medals from the Queen and, by now, more or less accept it as their due. They are, however, as happy and polite as can be. Life is now almost all fun, albeit with a strand of serious movie flicking through it. — Derek Taylor

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 Script Editor: Andrew Aynsley
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July 65 to July 66

THE BEATLES ANTHOLOGY 5

"We were all expanding in all areas in our life opening up to a lot of different attitudes" *Ringo Starr*

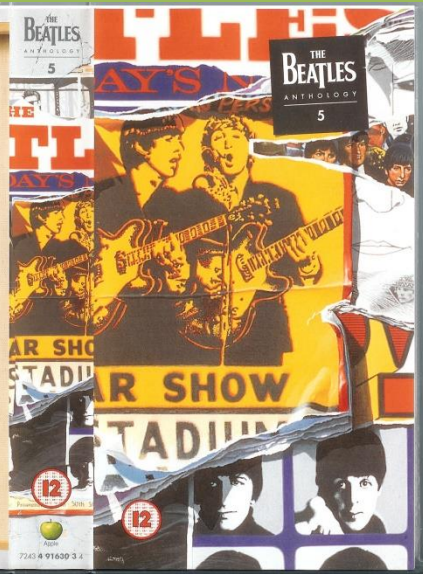
There is a real joy within this video... yet now and again we hear the bell of a cash register ringing up some early charges in the price of fame. Within his unique attitude of performance and off-duty fun, either unseen or forgotten and certainly never before assembled in such a feast of words, music, sights and sounds. This is undoubtedly the zenith and waning of 1965 and the continuation of their rule as Lords of the Earth into 1966, absorbing Rubber Soul and Revolver. They meet Elvis and hang out with him. The four are never more musical, confident, fluent or assured than in this episode, which is no favorite because everything has come together in full colour, with the keys to all kingdoms theirs for the asking. Hires of a bad day in Manila bring us up short and it seems that things are about to change... Exciting? Or ominous? Maybe both.

Derek Taylor

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July 66 to June 67

THE BEATLES ANTHOLOGY 6

"I should have said television is more popular than Jesus; then I might have got away with it." *John Lennon*

The glory of this story is that if you don't know it, the surprises are truly astonishing and if you do, the delight is in the detail and this episode contains so many astonishing advances and reverses, setbacks and recoveries and in such quick-time that in fiction many of them would have been edited out. Our heroes' 'Mad' Max Marston of Manila and a nation's fury turns on them after three years of world-at-their-feet. Then it is thought John suggested in an interview that they are more important than Jesus. He explains himself, but too late to prevent that Beatles public burnings of their work. They fire this down but enter from touring and go into the studio which brings an amazed world the mightiest whirling of Sgt Pepper, Penny Lane and Strawberry Fields here on the screen in surreal and glorious colour. They sing 'Baby You're a Rich Man' and they all say, but they don't hear or intend to hear. That is about the only crazy thing that doesn't happen in this episode.

Derek Taylor

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Dolby Stereo
EMMI
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12
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P-FM812 1502 EGV140



June 67 to July 68

THE BEATLES ANTHOLOGY 7

"We got backstage to see Maharishi and I said to him: 'Got any mantras?'" *George Harrison*

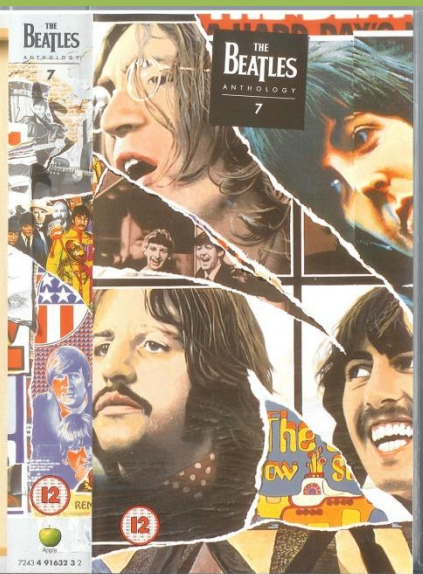
It is the summer of Love, and those whom Timothy Leary has called the "saxons" sing 'All You Need is Love' on black and white television on the first world satellite television programme. It is here in full colour and precedes the disillusionment of George with Haight Ashbury (San Francisco's hippieville), and the slaying of another dove with the death of Brian Epstein, who was rarely alone but often lonely. The same weekend, as all who know the story know, the four are with Maharishi Mahesh Yogi who is initiating them in Transcendental Meditation as now it's goodbye Brian, no more drugs. Magical Mystery Tour takes their mind off things and becomes a great TV vehicle for more wonderful songs even if critics don't like it. Apple Corps, their new company, is formed to "mix business with pleasure". 'Those Were the Days', sings Mary Hopkin, and they were... those days.

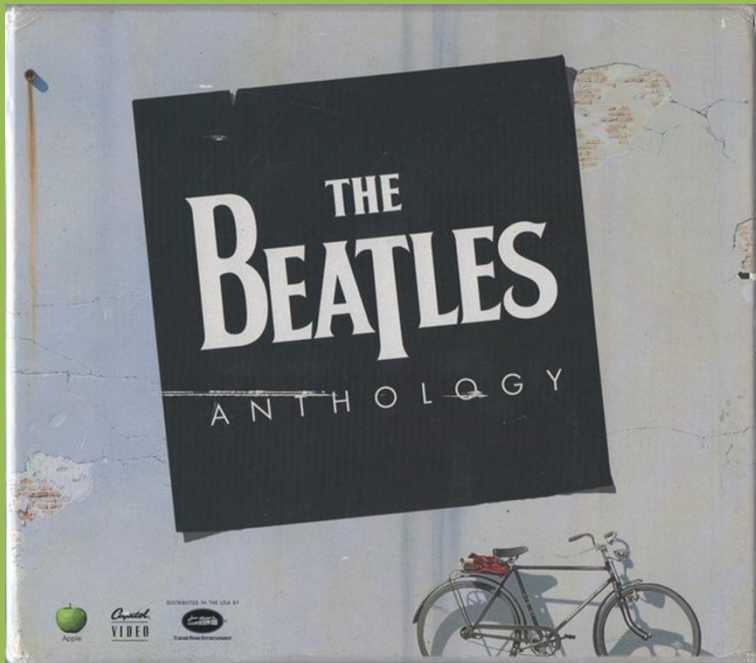
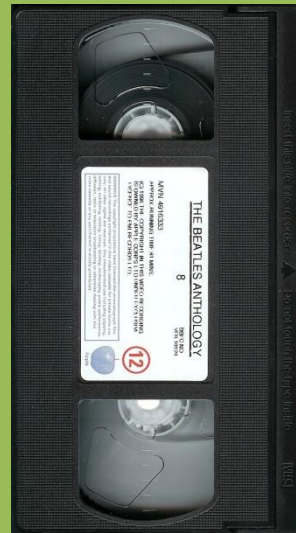
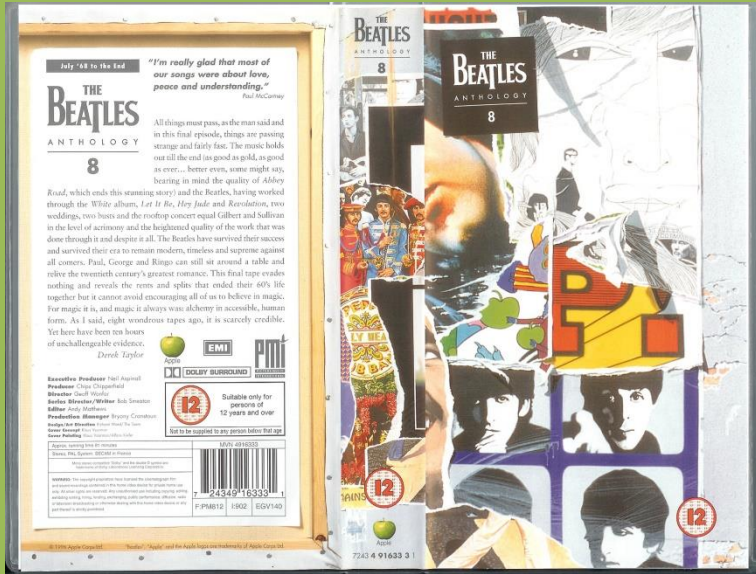
Derek Taylor

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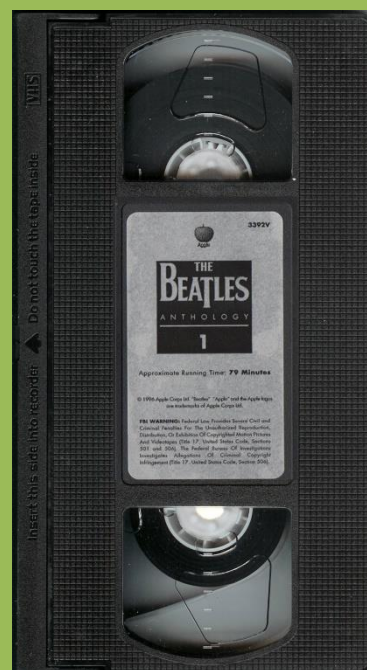
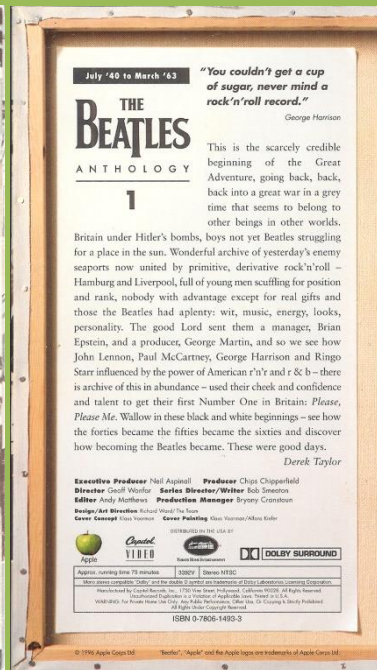
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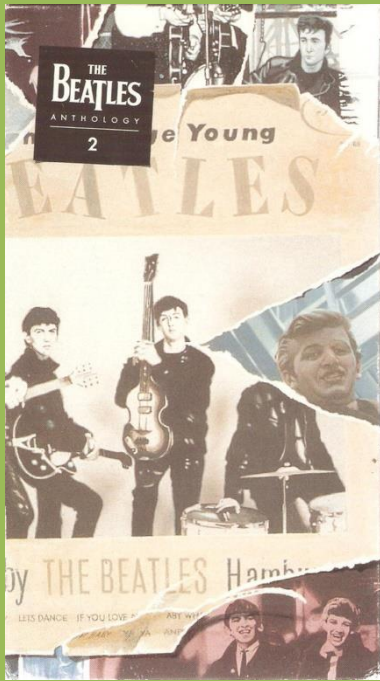
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Capitol/Apple 5523V (USA)





March '63 to February '64

THE BEATLES ANTHOLOGY 2

"George and I shared an apartment in Green Street, Park Lane... Wow! £45 a week. A fortune."
Ringo Starr

The earth is moving fast beneath their speeding boots. Millions of saloon bar prophets who couldn't tell them apart had to "hand it to them!" "They've got something! From Liverpool, I hear - of all places." From Liverpool they all set. They leave their Cavern Club in this episode and within months they take the ascendancy in the British pop world, and start to live the life of Riley in London. They play the Palladium, the Royal Albert Hall, The Royal Variety Show, sing *Moonlight Bay* with Morecambe and Wise, give a spare hit to the Rolling Stones, play hundreds of concerts in Britain, nip over to Sweden, invent Beatlemania, record *I Want To Hold Your Hand* (their 4th British number one in a year) and, as if in a dream - while they're conquering Paris - the record goes to Number One in America three weeks before the Ed Sullivan Show in New York. If there had been no Beatles, no-one would have had the imagination to invent such a story. Priceless footage in this episode, never seen before.

Derek Taylor

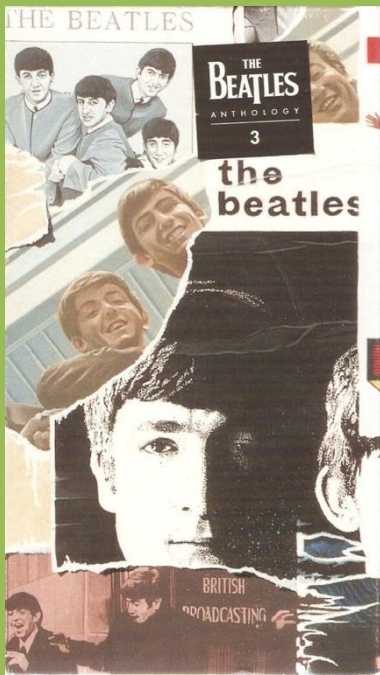
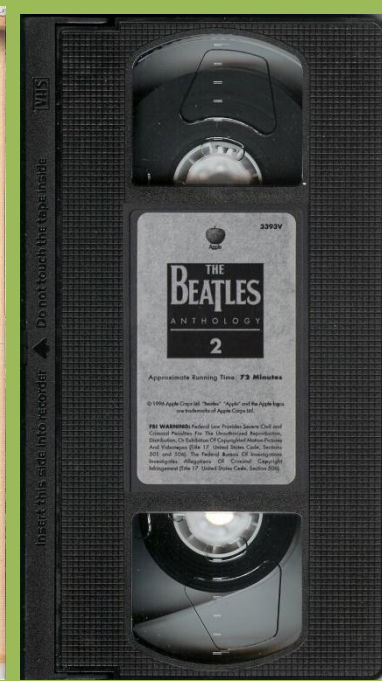
Executive Producer Neil Aspinall Producer Chips Chippeloff
 Director Geoff White Series Director Walter Bobb
 Editor Andy Matthews Production Manager Bryony Crossman
 Design/Art Director Richard Wood The Team
 Cover Concept Alan Yarnham Cover Painting Alan Yarnham/Alison Gales

Available on DVD, VHS, Blu-ray and iTunes

Apple Channel VIDEOS Dolby Digital Dolby Surround

Approx. running time 73 minutes Format Stereo NTSC

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February '64 to July '64

THE BEATLES ANTHOLOGY 3

"Miami! That was just like paradise because we'd never been anywhere with palm trees."
Paul McCartney

This was still a time of wonderment on both sides of the equation. The world couldn't believe this magnificent four-headed creation could continue to be so delightfully entertaining and impudent and the creature couldn't believe the world could be so nice. Wherever they went now, first America, then Europe, the Far East and Australasia, and back to Liverpool for the special 'local' premiere of *A Hard Day's Night*, they brought Beatlemania with them. They couldn't help it; it was a form of real love. George would say many years later that the world used them as an excuse to go mad and then blamed it on the Beatles, but there is a parallel theory that it was time for the world to go that sort of mad - get down a bit, loosen up, and, like Uncle John in *Long Tall Sally*, have some fun tonight. The crowd scenes in this segment are awesome and, in retrospect awful. How did no-one get killed? The bloom of success was still fresh in the story herein.

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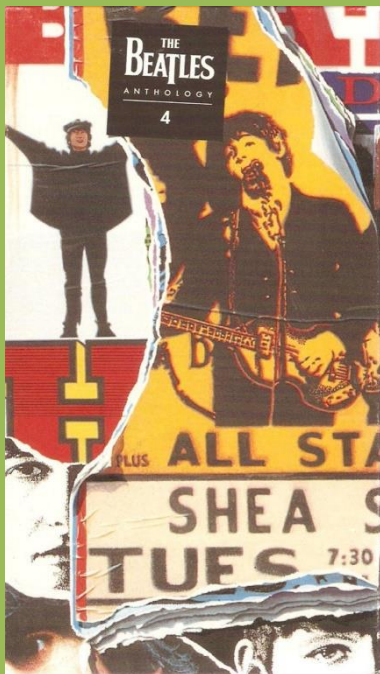
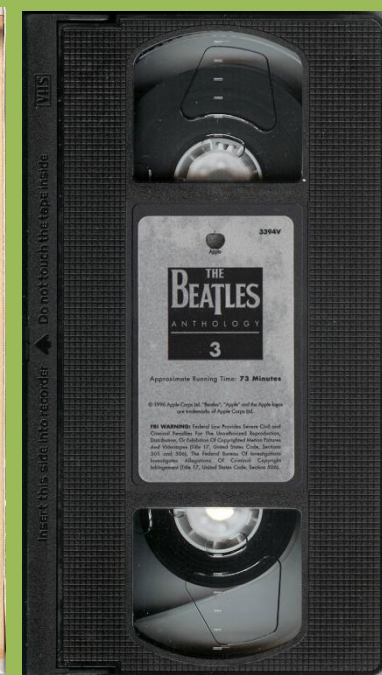
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August '64 to August '65

THE BEATLES ANTHOLOGY 4

"She [The Queen] seemed pleasant enough, you know; made us relax."
John Lennon

Success, well earned, in the struggles for recognition, is now assumed as a natural state. All the records are number one, both singles and albums and educated America is now in thrall to them. Their minds expanded by marijuana, the Beatles sweep through the great US cities, drawing tens of thousands to airports for the merest glimpse. They play for no more than half an hour per concert. *A Hard Day's Night* has guaranteed them star status in the cinema and they smoke their way through *Help!* in Technicolor. Paul dreams that he has written *Yesterday* - and has. They are the first group to play a baseball stadium, Shea in New York, breaking records for crowd fever, numbers and good cheer. Oh, and they go to Buckingham Palace to receive medals from the Queen and, by now, more or less accept it as their due. They are, however, as happy and polite as can be. Life is now almost all fun, albeit with a strand of stress now slicing through it.

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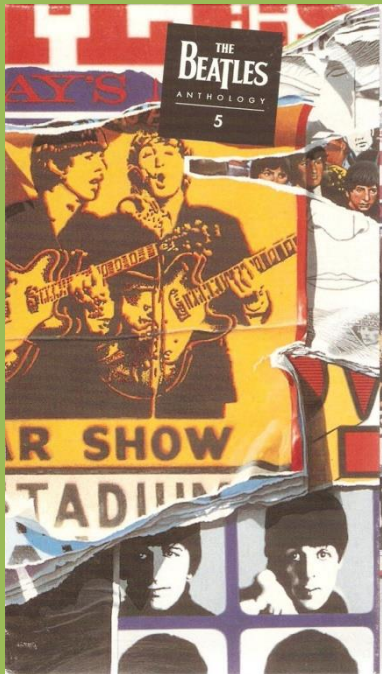
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Apple Channel VIDEOS Dolby Digital Dolby Surround

Approx. running time 71 minutes Format Stereo NTSC

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August '65 to July '66

THE BEATLES
ANTHOLOGY
5

"We'd grown up a little, I think. I think grass was really influential in a lot of our changes, especially with the writers."
Ringo Starr

There is a real joy within this video... yet now and again we hear the bell of a cash register ringing up some early charges in the price of fame. Within lie 'miles' of archive of performance and off-duty fun, either unseen or forgotten and certainly never before assembled in such a feast of words, music, sights and sounds. This is substantially the autumn and winter of 1965 and the continuation of their rule as Lords of the Earth into 1966, absorbing *Rubber Soul* and *Revolver*, each of which are reflecting the benevolent effects of herbal jazz cigarettes. They meet Elvis and hang out with him. The dentist gives John and George LSD. The four are never more musical, confident, fluent or assured than in this episode, which is my favourite because everything has come together in full colour, with the keys to all kingdoms theirs for the asking. Hints of a had day in Manila bring us up short and it seems that things are about to change... Exciting? Or ominous? Maybe both.

Derek Taylor

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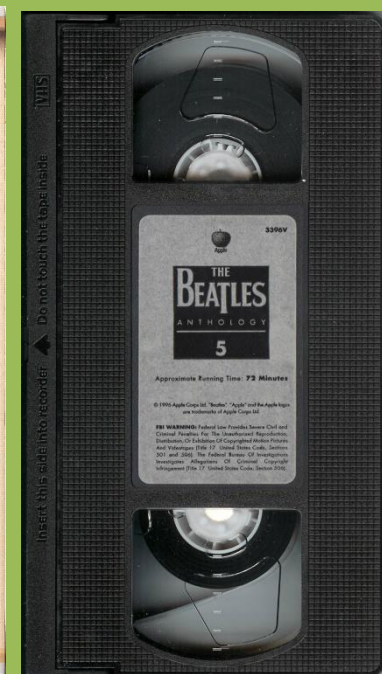
Apple Canal Video Home Vision Dolby Surround

Approx. running time 75 minutes Stereo Stereo NTSC

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July '66 to June '67

THE BEATLES
ANTHOLOGY
6

"I should have said television is more popular than Jesus then I might have got away with it."
John Lennon

The glory of this story is that if you don't know it, the surprises are truly astonishing and if you do, the delight is in the detail and this episode contains so many astonishing advances and reverses, setbacks and recoveries and in such quick-time that in fiction many of them would have been edited out. Our heroes 'snub' Mrs Marcos of Manila and a nation's fury turns on them after three years of world-at-their-feet. Then it is thought John suggested in an interview that they are more important than Jesus. He explains himself, but too late to prevent Third Reich-style public burnings of their work. They live this down but retire from touring and go into the studio which brings an amazed world the mighty whirligig of *Sgt Pepper*, *Penny Lane* and *Strawberry Fields* here on the screen in surreal and glorious colour. They sing *Baby You're a Rich Man*, and they all are, but they don't buy an island in Greece. That is about the only crazy thing that doesn't happen in this episode.

Derek Taylor

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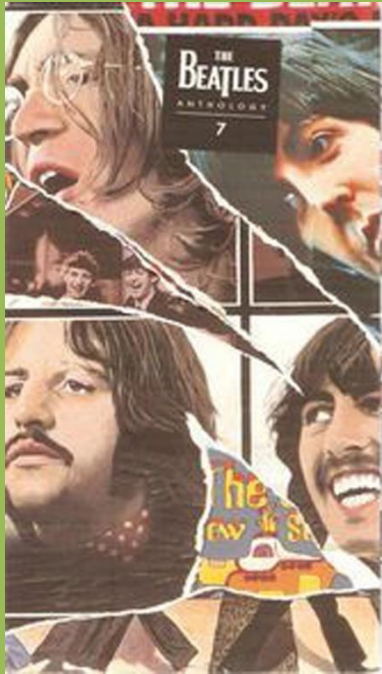
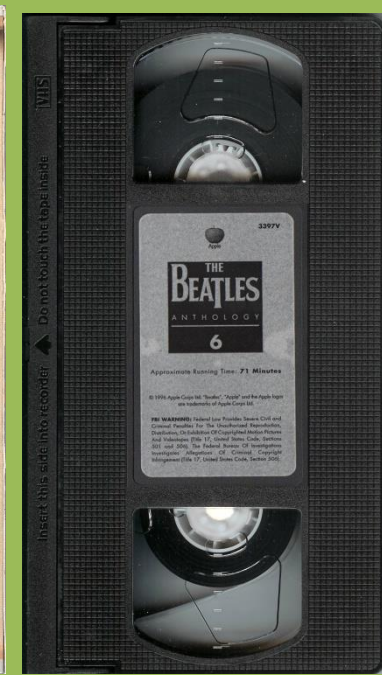
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June '67 to July '68

THE BEATLES
ANTHOLOGY
7

"We got backstage to see Maharishi and I said to him: 'Got any mantras?'"
George Harrison

It is the summer of Love, and those whom Timothy Leary has called the "flower" sing *All You Need is Love* on black and white television on the first world satellite television programme. It is here in full colour and precedes the disillusionment of George with Haight Ashbury (San Francisco's hippieville), and the slamming of another door with the death of Brian Epstein, who was rarely alone but often lonely. The same weekend, as all who know the story know, the four are with Maharishi Mahesh Yogi who is initiating them in Transcendental Meditation so now it's goodbye Brian, au revoir drugs. *Magical Mystery Tour* takes their mind off things and becomes a great TV vehicle for more wonderful songs even if critics don't like it. Apple Corps, their new company, is formed to "mix business with pleasure". *Those Were the Days*, sings Mary Hopkin, and they were - those days.

Derek Taylor

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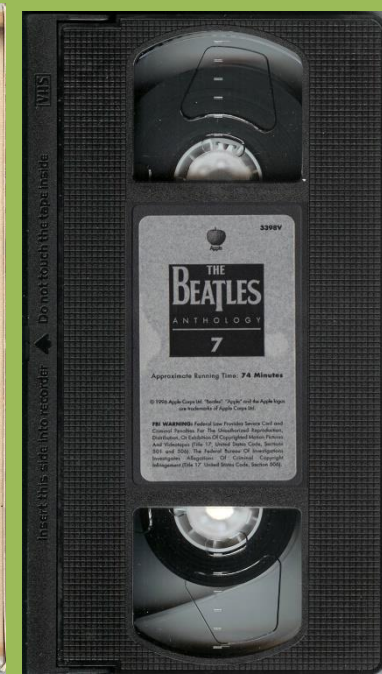
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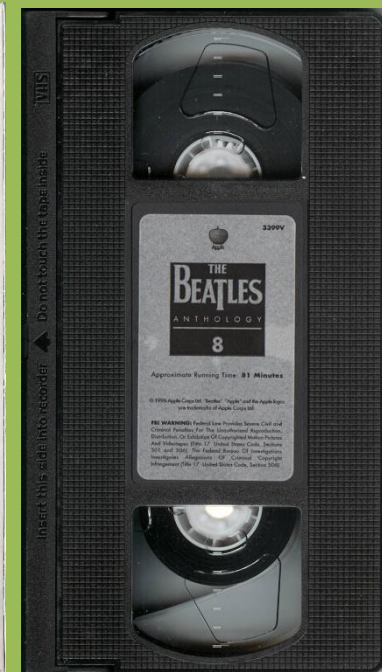
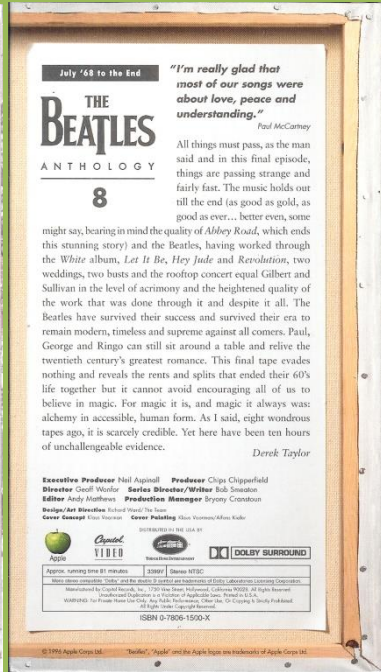
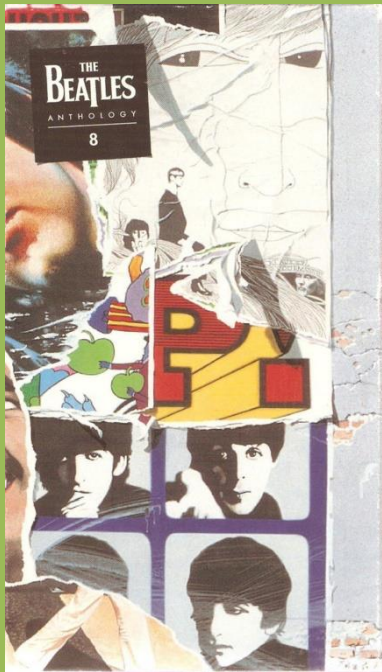
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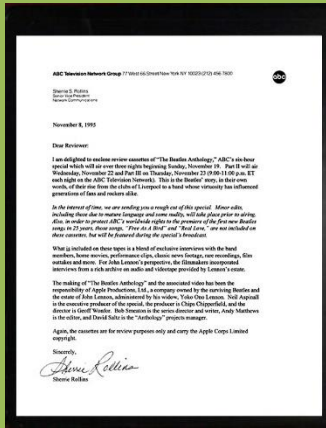
ISBN 0-7906-1499-2

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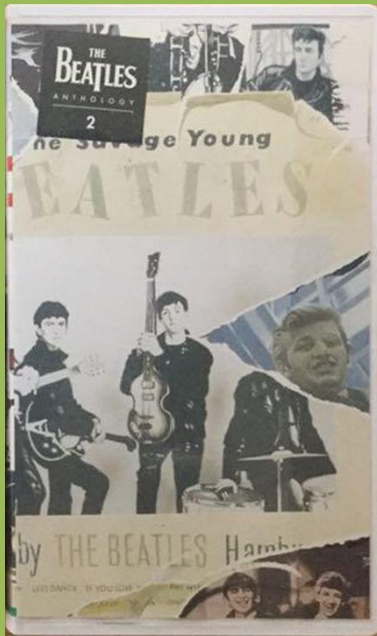
THE BEATLES ANTHOLOGY (The Beatles) [3-VHS Tapes ABC Promo]



ABC Network (USA), Apple Corps. print on rear insert of box



THE BEATLES ANTHOLOGY 1-2 (The Beatles) [2-VHS Tapes]



TOSHIBA EMI/Apple
TOVW-3241-42 (Japan)

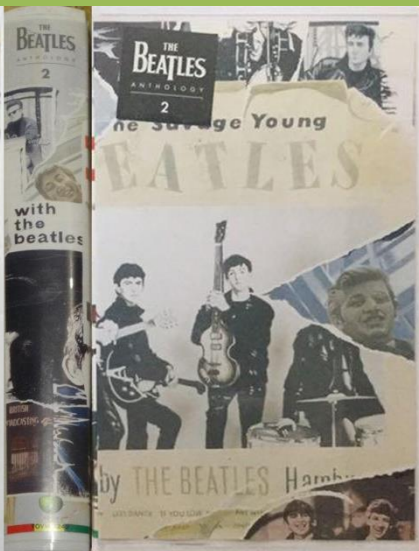
2 VHS-Tapes packed together
with a combined OBI added



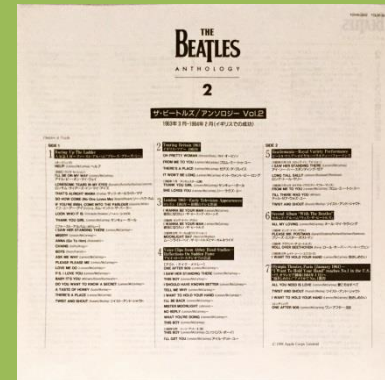
VHS-Tape #1 individual cover



Folded 2-sided insert sheet



VHS-Tape #2 individual cover



Folded 2-sided insert sheet

THE BEATLES ANTHOLOGY 3-4 (The Beatles) [2-VHS Tapes]

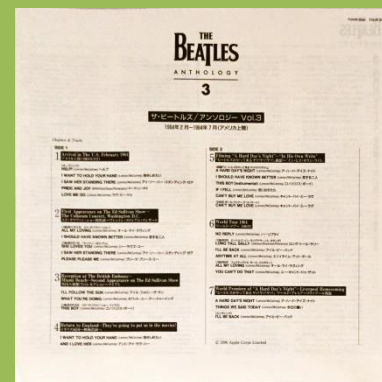


TOSHIBA EMI/Apple
TOVW-3243-44 (Japan)

2 VHS-Tapes packed together
with a combined OBI added



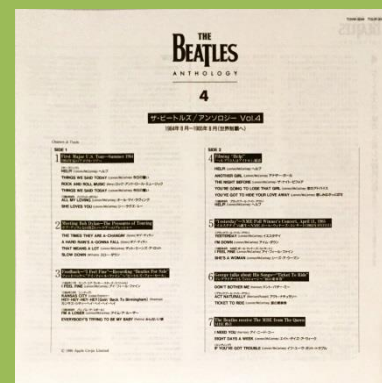
VHS-Tape #1 individual cover



Folded 2-sided insert sheet



VHS-Tape #2 individual cover



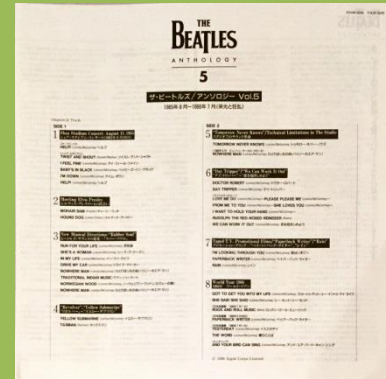
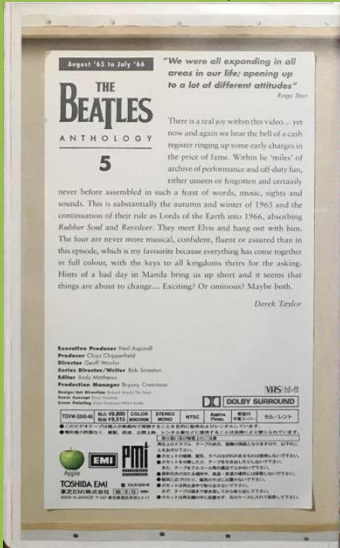
Folded 2-sided insert sheet

THE BEATLES ANTHOLOGY 5-6 (The Beatles) [2-VHS Tapes]



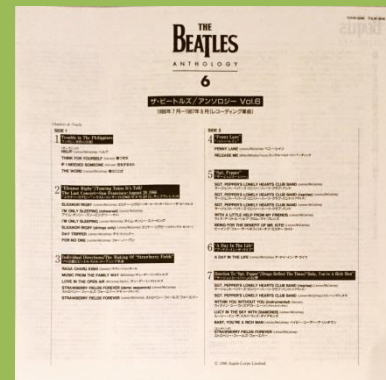
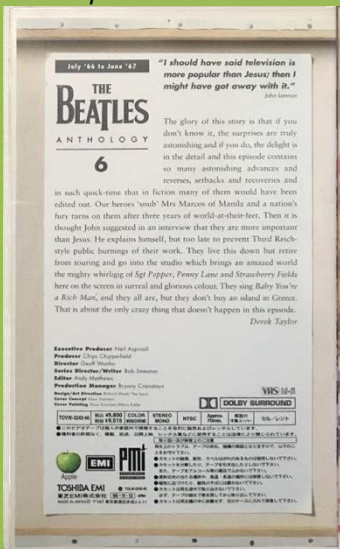
TOSHIBA EMI/Apple
TOVW-3245-46 (Japan)

2 VHS-Tapes packed together
with a combined OBI added



VHS-Tape #1 individual cover

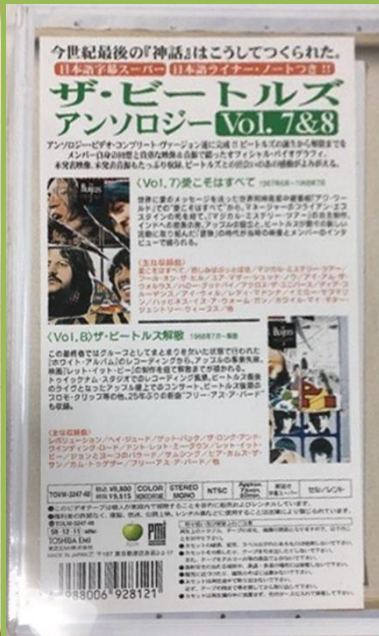
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VHS-Tape #2 individual cover

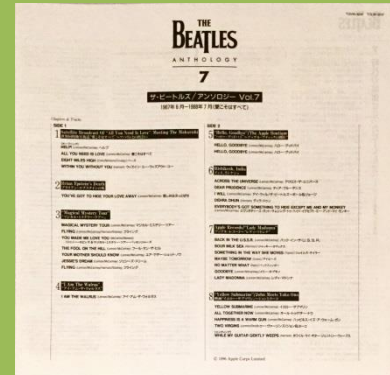
Folded 2-sided insert sheet

THE BEATLES ANTHOLOGY 7-8 (The Beatles) [2-VHS Tapes]



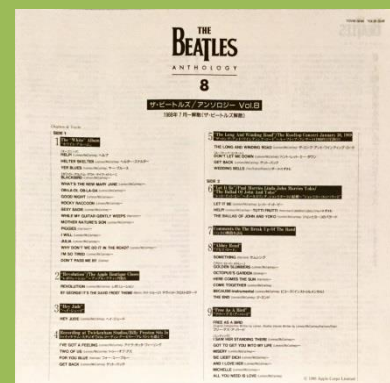
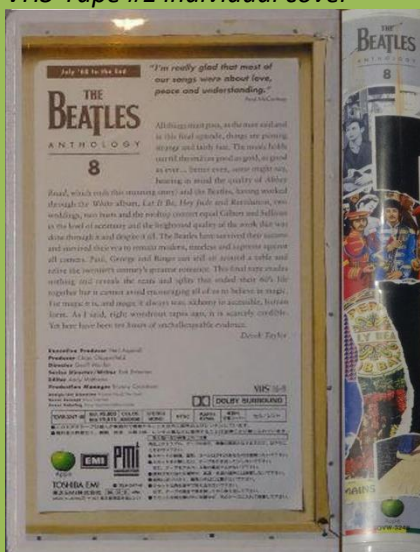
TOSHIBA EMI/Apple
TOVW-3247-48 (Japan)

2 VHS-Tapes packed together
with a combined OBI added



VHS-Tape #1 individual cover

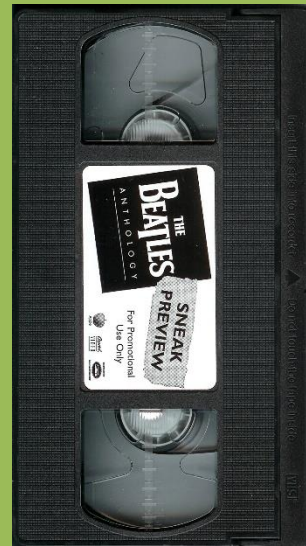
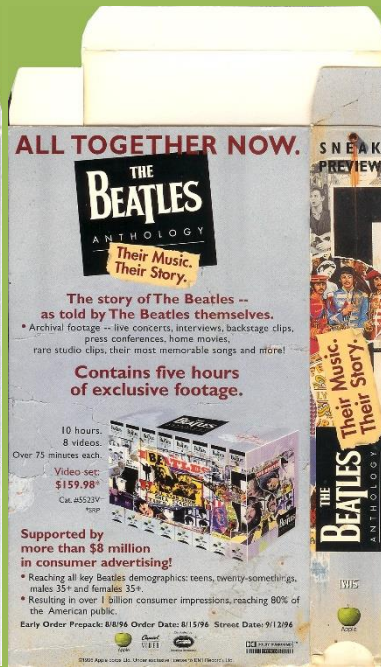
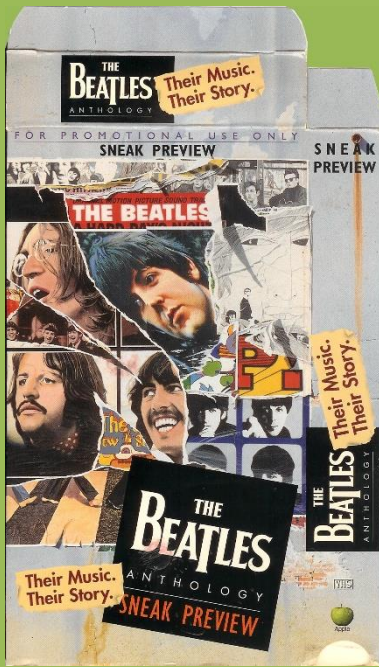
Folded 2-sided insert sheet



VHS-Tape #2 individual cover

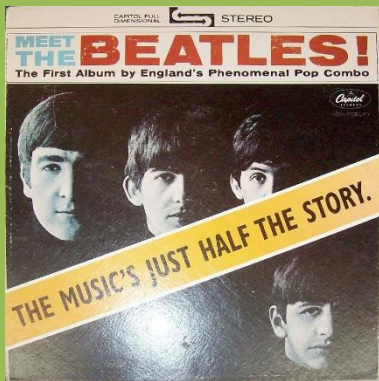
Folded 2-sided insert sheet

THE BEATLES ANTHOLOGY SNEAK PREVIEW (The Beatles)

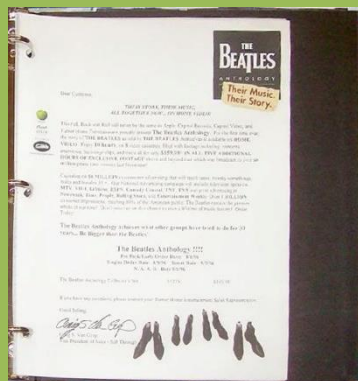


Apple/Capitol (USA)

Copies also included in MEDIA PRESS KIT boxes (see below)



Box



Folder with promo info

Video in box

THE BEATLES CONCERT AT BUDOKAN 1966 (The Beatles)



VAP/Apple 66701 (Japan)

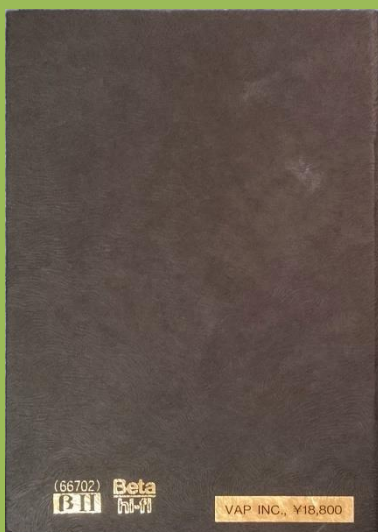
Cardboard box



Folded info sheet



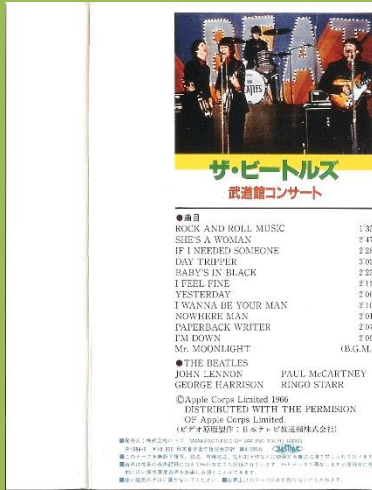
Jewel case with insert and OBI



VAP/Apple 66702 (Japan),
Betamax version

Cardboard box





ザ・ビートルズ 武道館コンサート

●曲目
 ROCK AND ROLL MUSIC 1:33
 SHE'S A WOMAN 2:47
 IF I NEEDED SOMEONE 2:38
 DAY TRIPPER 3:02
 BABY'S IN BLACK 2:18
 I FEEL FINE 2:12
 YESTERDAY 2:06
 I WANA BE YOUR MAN 2:10
 NOWHERE MAN 2:01
 PAPERBACK WRITER 2:07
 I'M DOWN 3:06
 Mr. MOONLIGHT (B.G.M.)

●THE BEATLES
 JOHN LENNON PAUL MCCARTNEY
 GEORGE HARRISON RINGO STARR

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ザ・ビートルズ 武道館コンサート

THE BEATLES
 CONCERT at BUDOKAN
 1966

ミュージック・マガジン 好評発売中

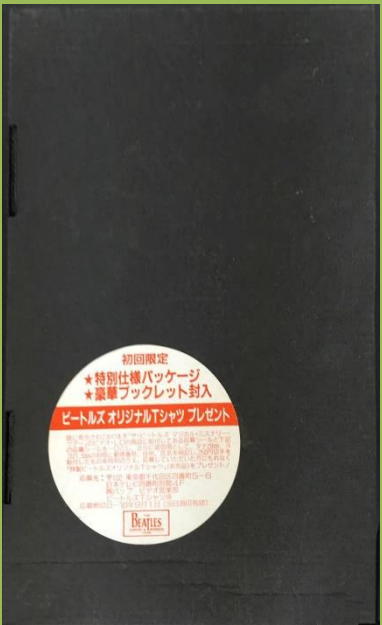
音楽	アニメーション	映画	スポーツ
私の大得意 3月号 200円	手塚治虫サマ 音楽版 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
自由音楽 5月号 200円	手塚治虫サマ 音楽版 7月号、9月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 6月号 200円	手塚治虫サマ 音楽版 10月号、12月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 7月号 200円	手塚治虫サマ 音楽版 1月号、3月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 8月号 200円	手塚治虫サマ 音楽版 4月号、6月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 9月号 200円	手塚治虫サマ 音楽版 7月号、9月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 10月号 200円	手塚治虫サマ 音楽版 10月号、12月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 11月号 200円	手塚治虫サマ 音楽版 1月号、3月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円
ビートルズ 12月号 200円	手塚治虫サマ 音楽版 4月号、6月号 400円	第2回全米 クリスマスマス クリスマス 200円	有名な小説の音楽 200円

BeatleKing
 ●一九六六年日本中を興奮のうずめこんだザ・ビートルズ
 ●最初で最後の武道館での公演の全記録
 ●目録、カラー写真、ビートルズの衣装、楽器、テープ、ビデオテープ、オーディオテープ、オーディオカセット、生写真、写真

Jewel case with insert



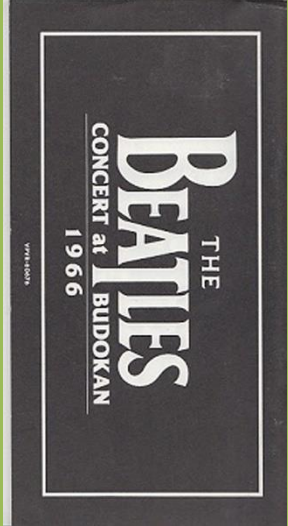
Folded info sheet & post card



VAP/Apple VPVR-60676 (Japan) Cardboard box with OBI

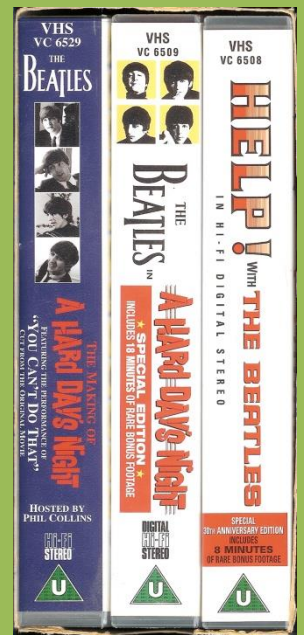
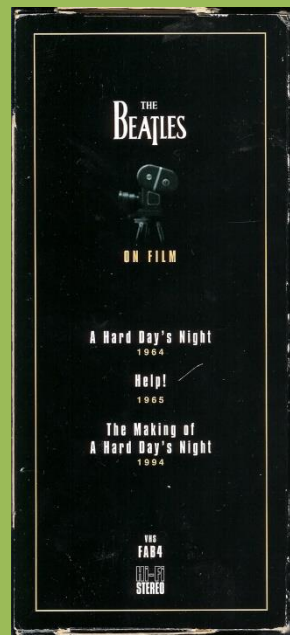
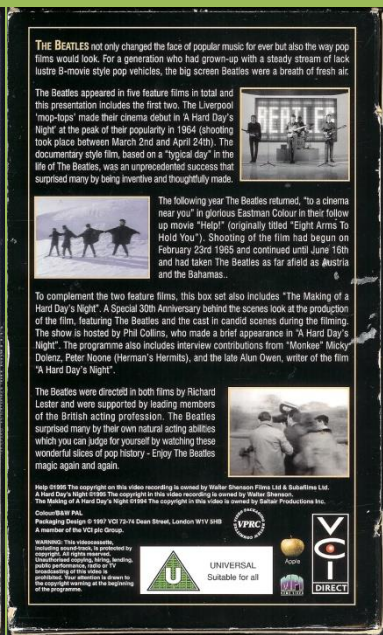
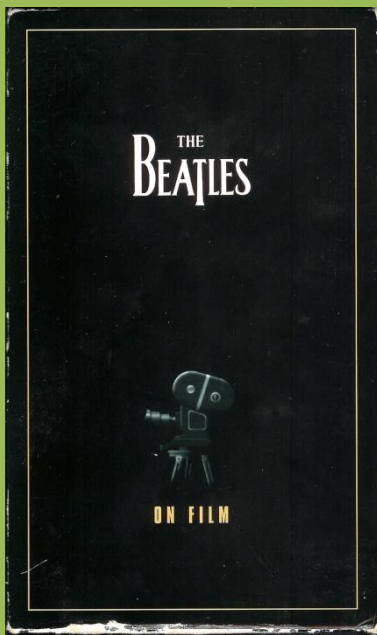


Booklet



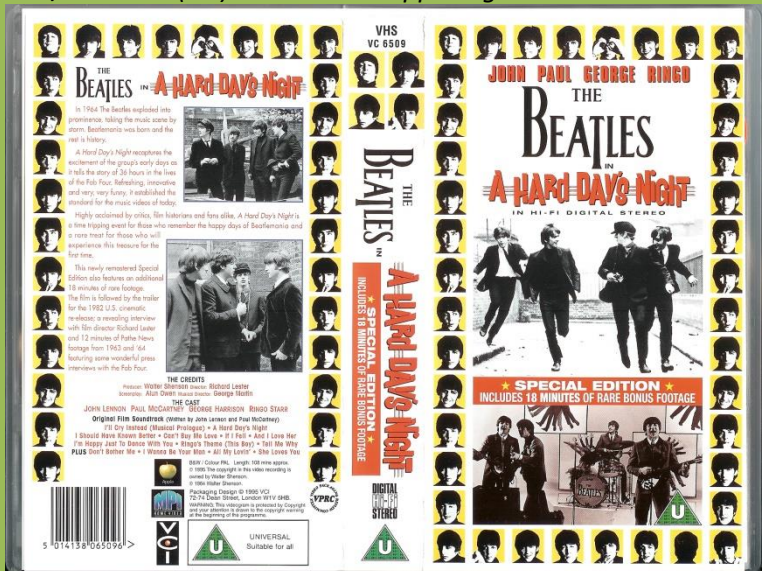


THE BEATLES ON FILM (The Beatles) [3-VHS Tapes Box]



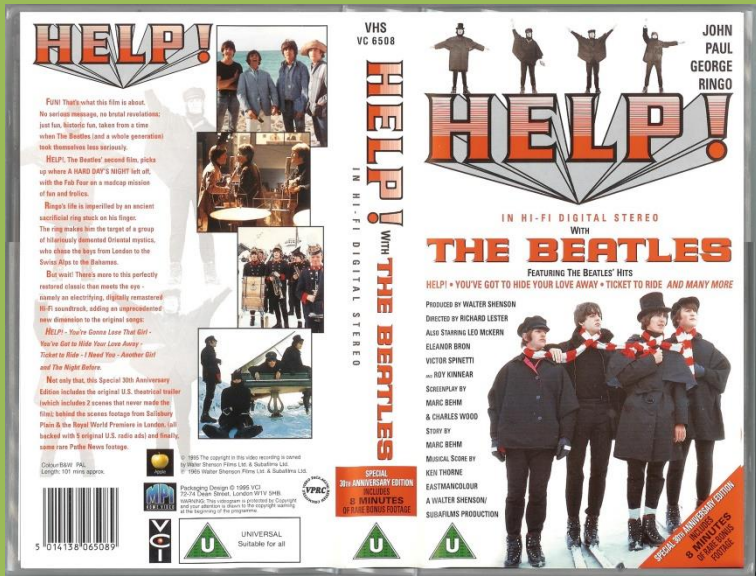
MPI/VCI FAB4 (UK)

Apple logo on rear cover

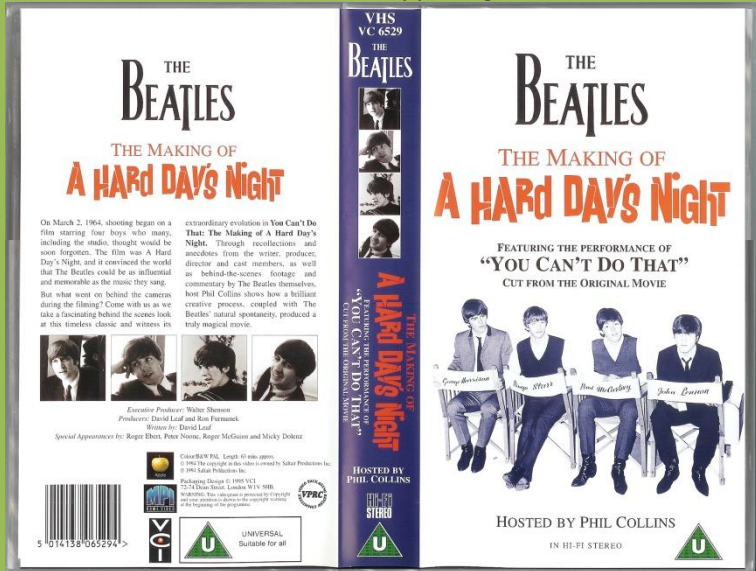


MPI VC6509/VFB09635 (UK)

Apple logo on rear cover

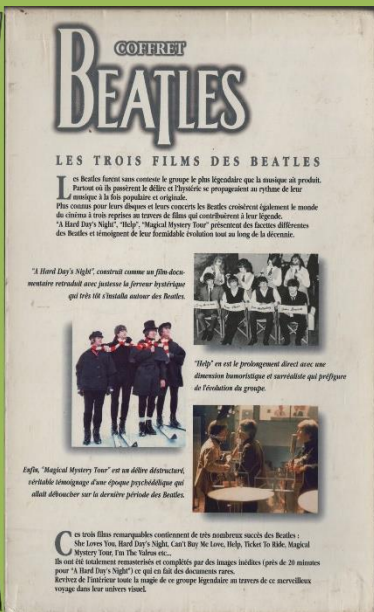
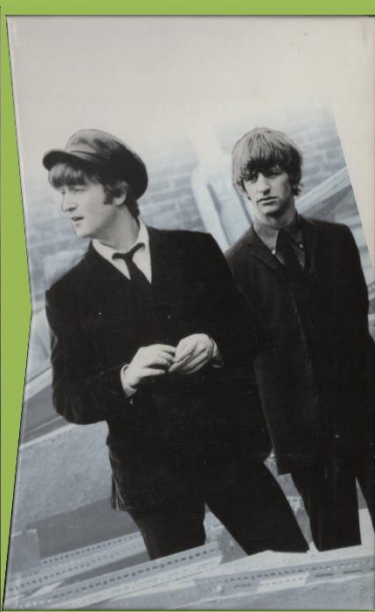
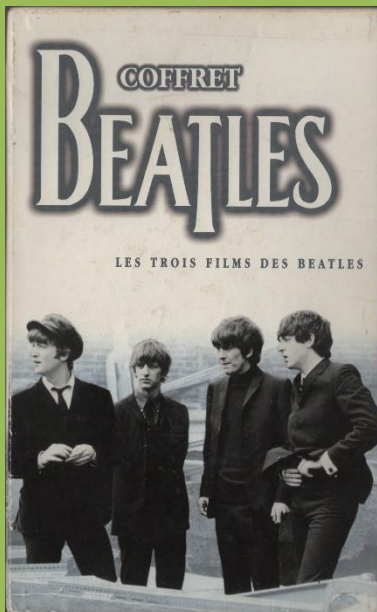


MPI VC6508/VFB09956 (UK) Apple logo on rear cover



MPI VC 6529 (UK) Apple logo on rear cover

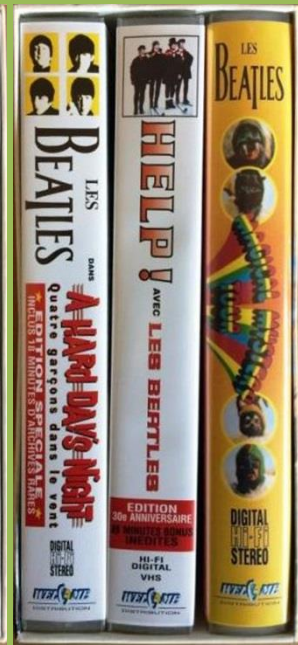
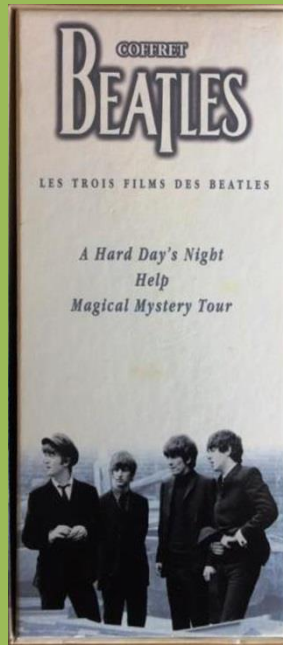
COFFRET BEATLES (The Beatles) [3 VHS Box]



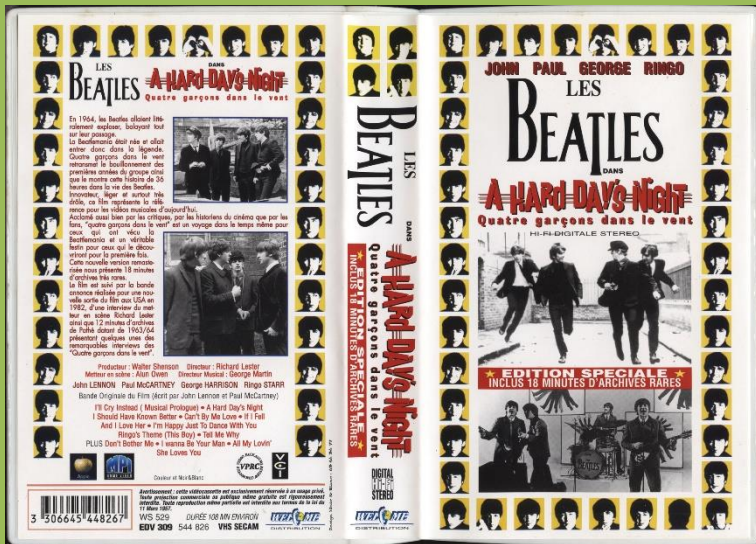
MPI/Apple/WELCOME Distribution 544843 WS 565 EDV 309 (France) 1998 issue



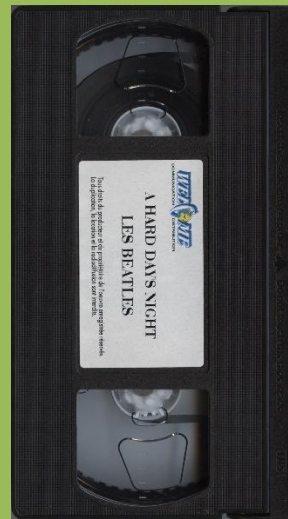
Apple logo on bottom of box



Contains the Apple Film MAGICAL MYSTERY TOUR (French 1998 issue, see APPLE FILMS section) + A HARD DAY'S NIGHT & HELP in a cardboard box

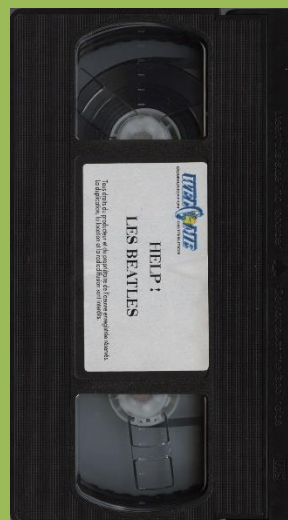


Apple logo on rear cover

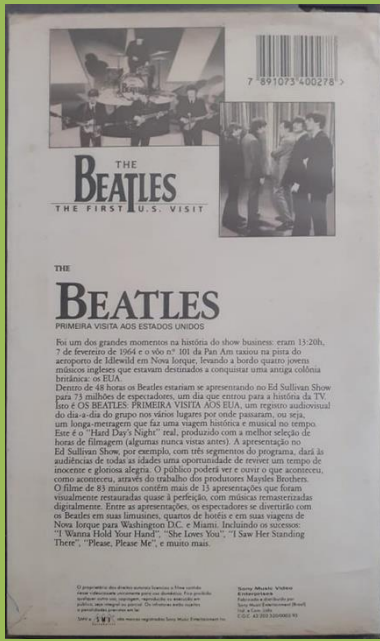


Apple logo on rear cover

Sticker on front cover



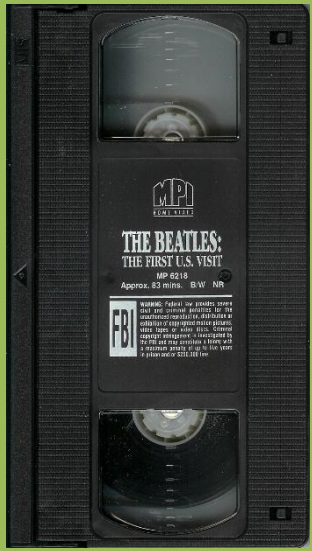
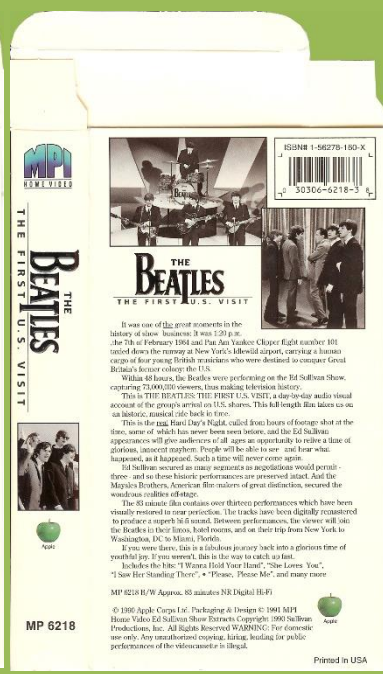
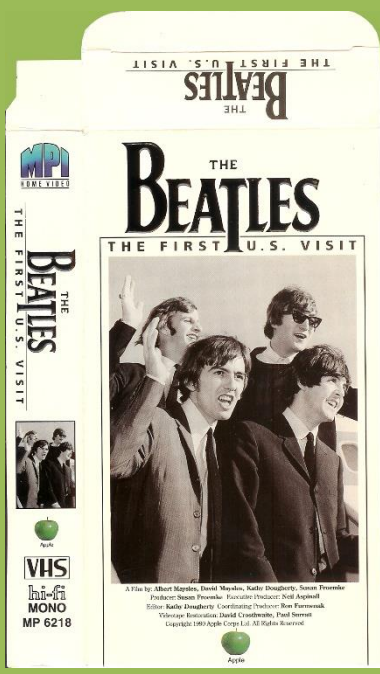
THE FIRST U.S. VISIT (The Beatles)



SMV Enterprises/Apple (Brazil)

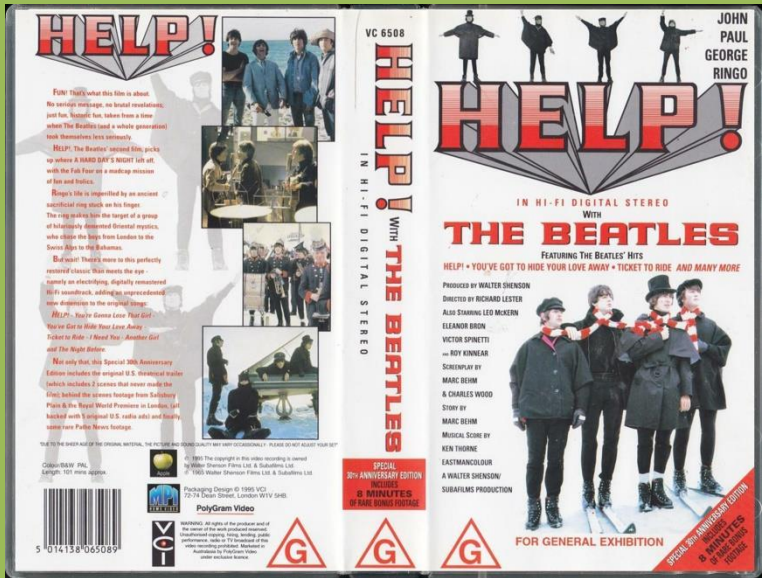


2-sided info sheet

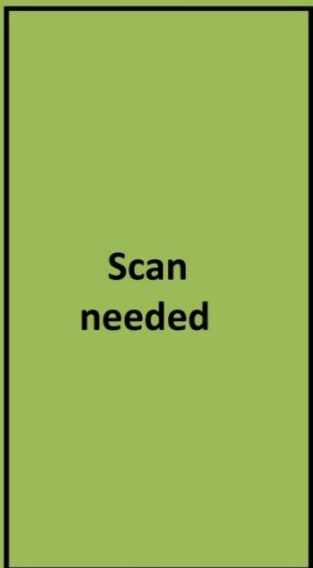


MPI/Apple MP 6218 (USA)

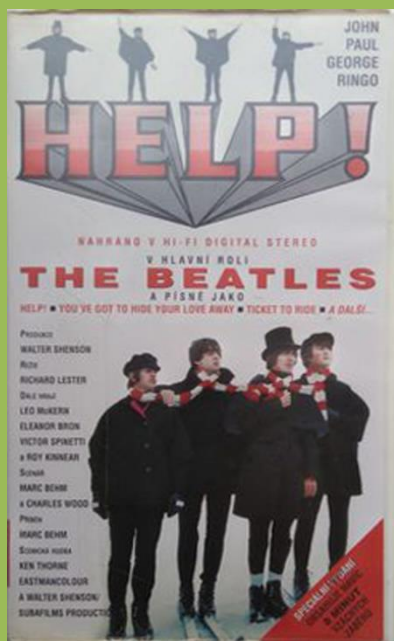
HELP (The Beatles)



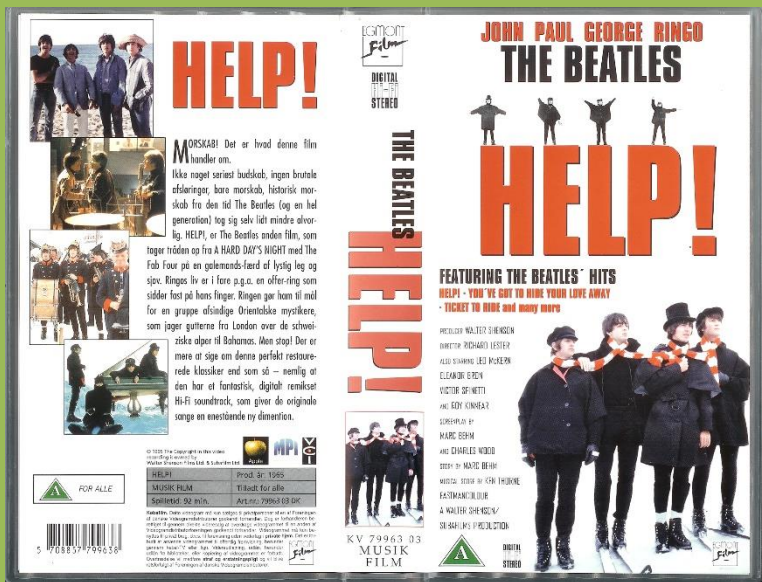
MPI/PolyGram Video VC 6508 Apple logo on rear cover (Australia)



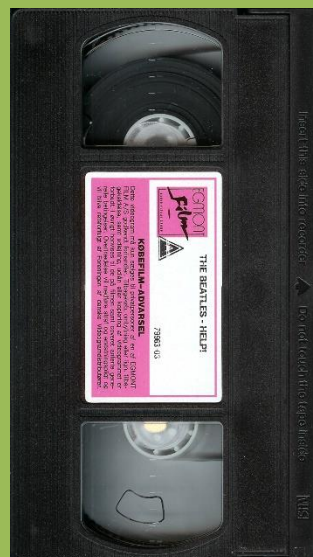
MPI (Czech Republic)

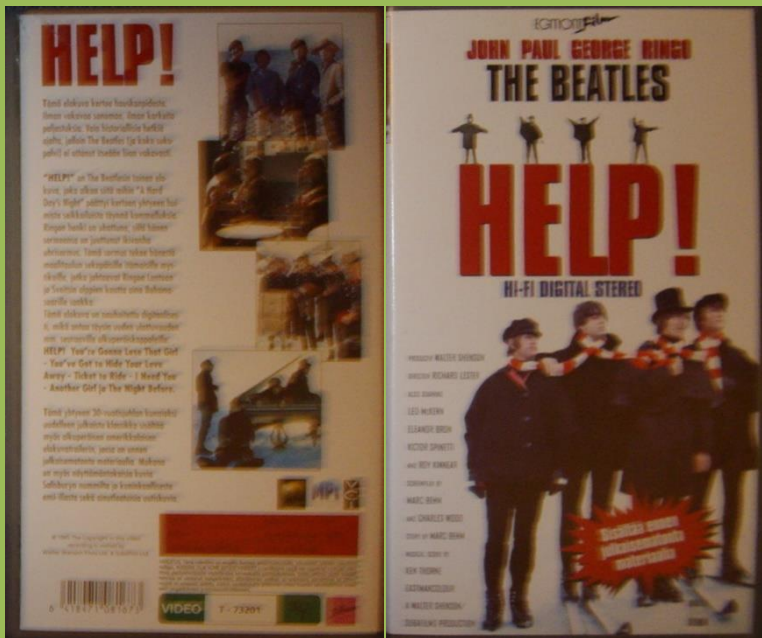


Apple logo on rear cover



MPI/EMI KV 79963 03 (Denmark)

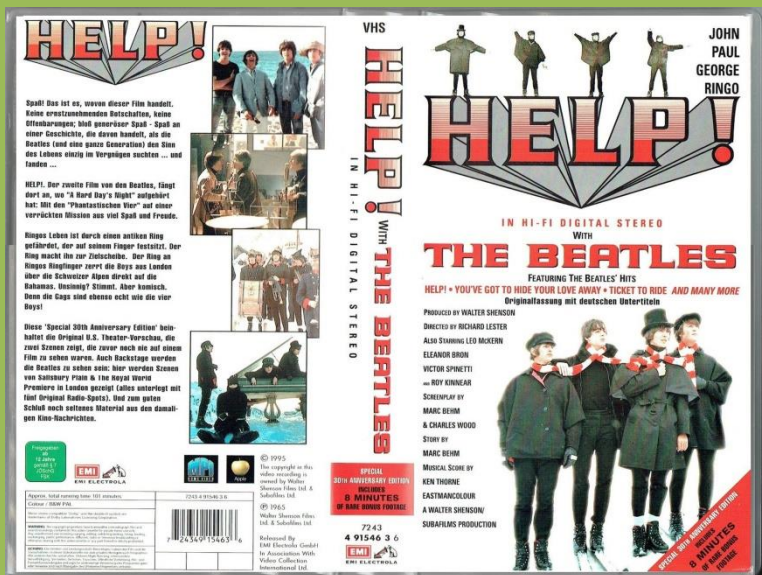
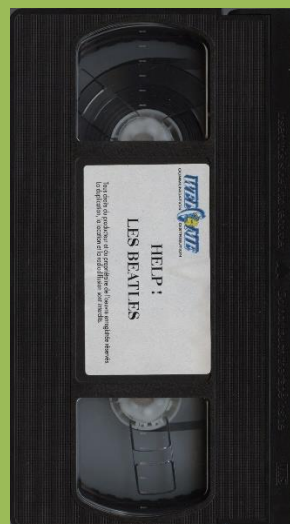




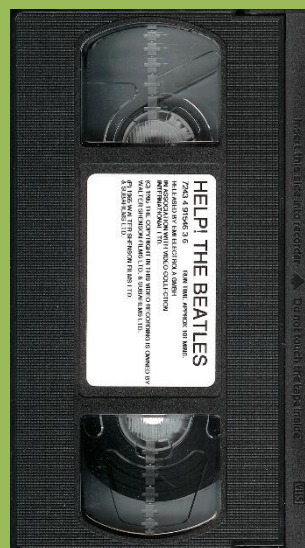
MPI/EGMONT Film T-73201 Apple logo on rear cover (Finland)



MPI/Welcome EDV 309 Apple logo on rear cover (France)

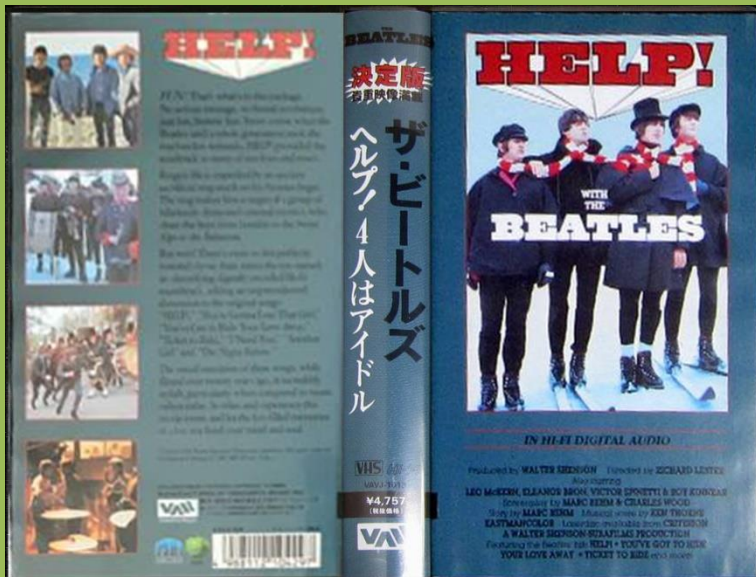


MPI/EMI 7243 4 91546 3 6 Apple logo on rear cover (Germany)





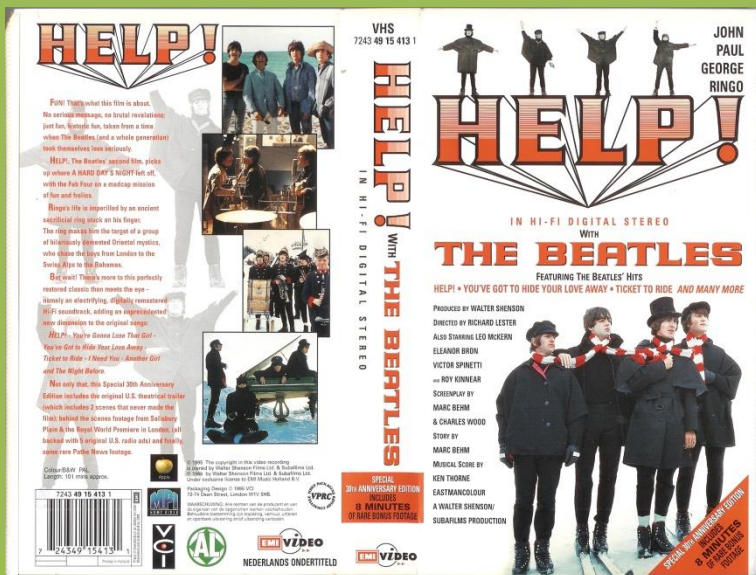
MPI/EMI 7243 4 91584 3 6 Apple logo on rear cover (Italy)



MPI/VideoArts Music VAVJ-427 Apple logo on rear cover (Japan)

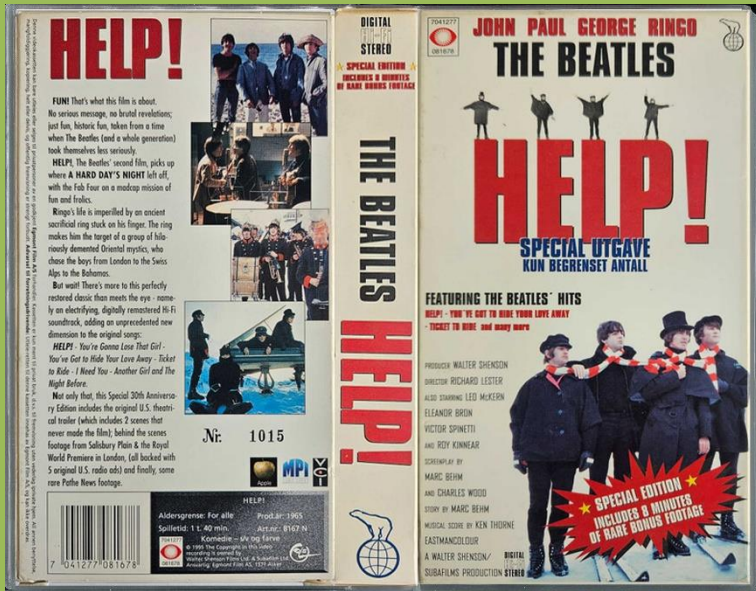


Info sheet



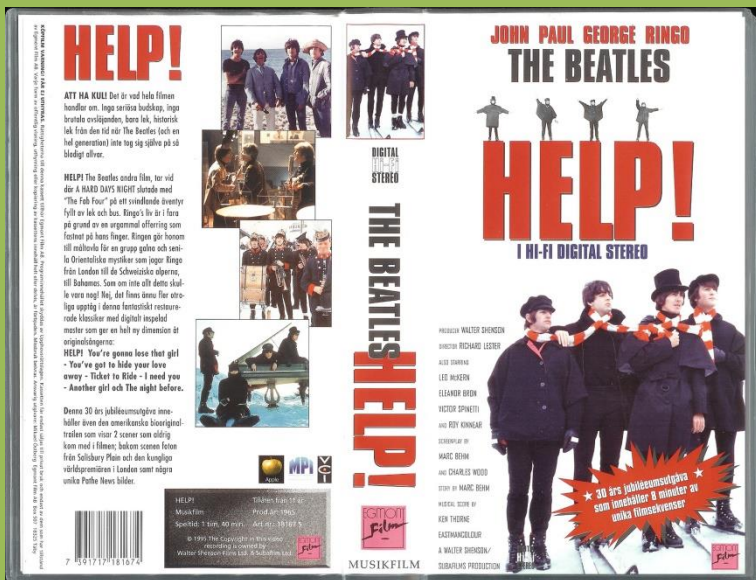
MPI/EMI 7243 49 15 413 0 Apple logo on rear cover (Netherlands)





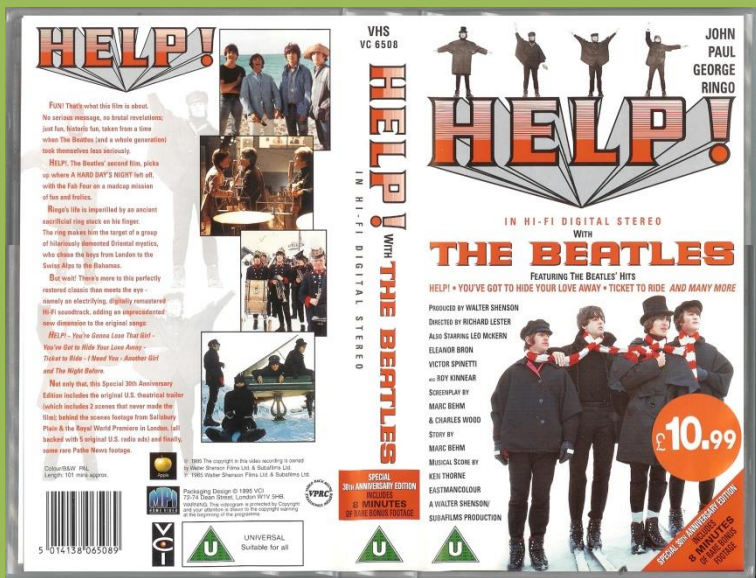
MPI/VCI 7 041277 081678
(Norway)

Apple logo on rear cover



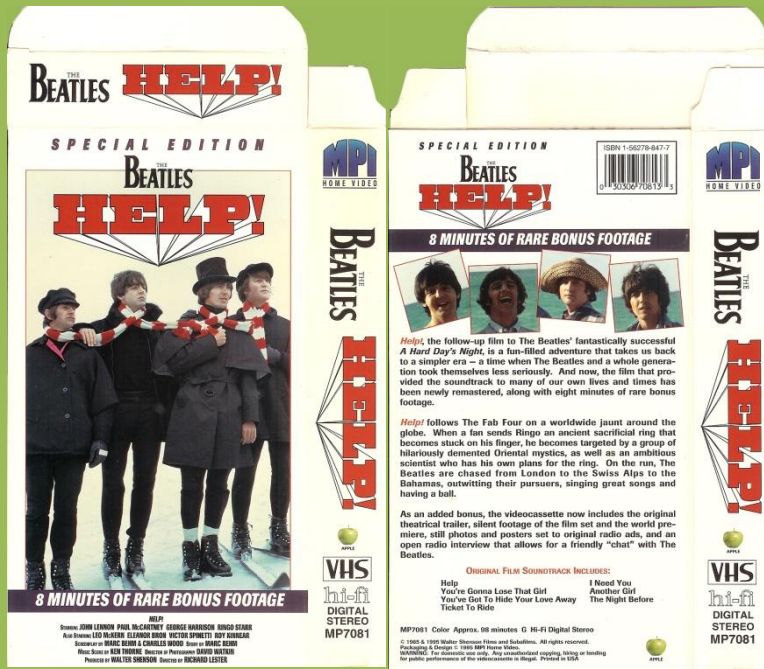
MPI/VCI 7243 49 15 423 0
(Sweden)

Apple logo on rear cover

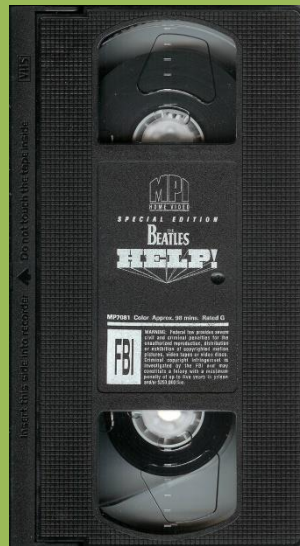


MPI VC 6508 (UK)

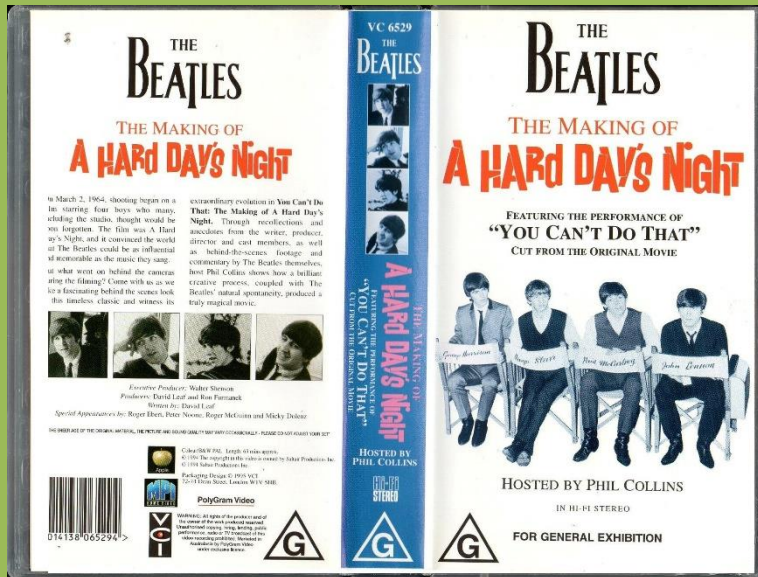




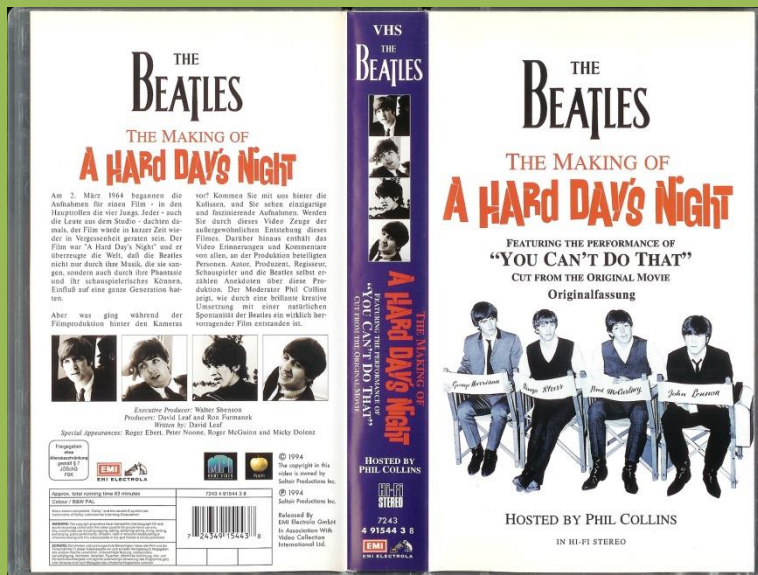
MPI MP7081 (USA)



THE MAKING OF A HARD DAY'S NIGHT (The Beatles)

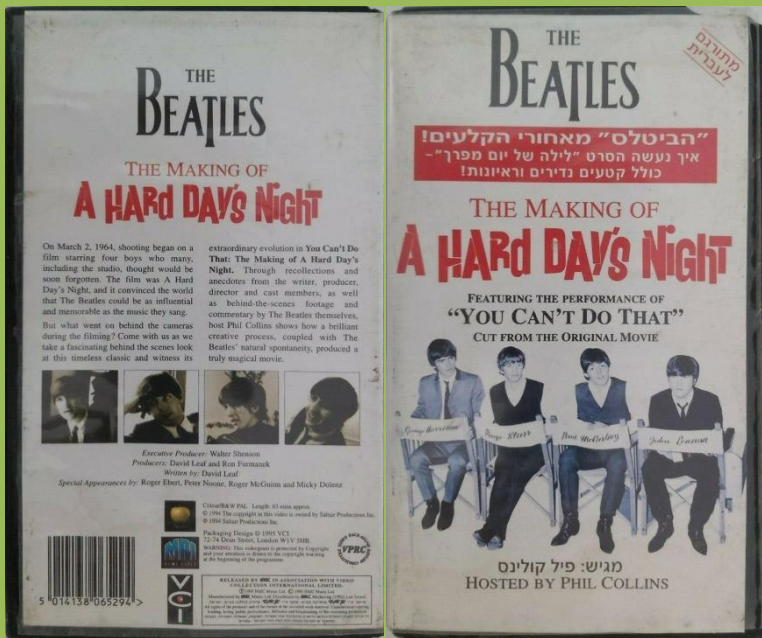


MPI/PolyGram Video VC 6529 Apple logo on rear cover (Australia)

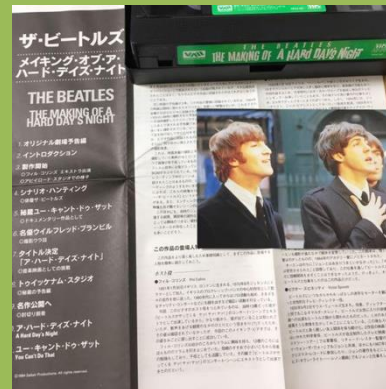


MPI/EMI 7243 4 91544 3 8 Apple logo on rear cover (Germany)



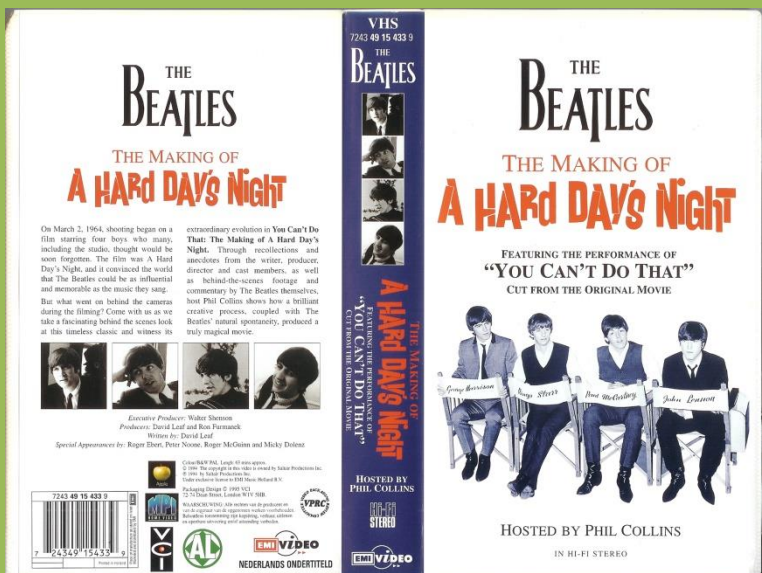


MPI/EMI 7243 49 15 433 9 Apple logo on rear cover (Israel)

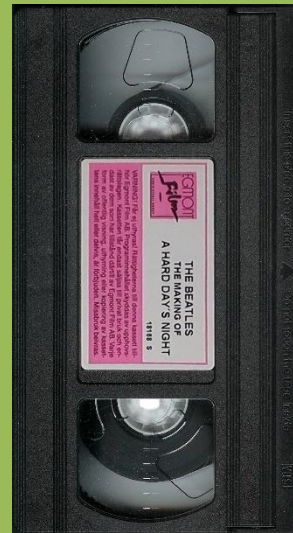
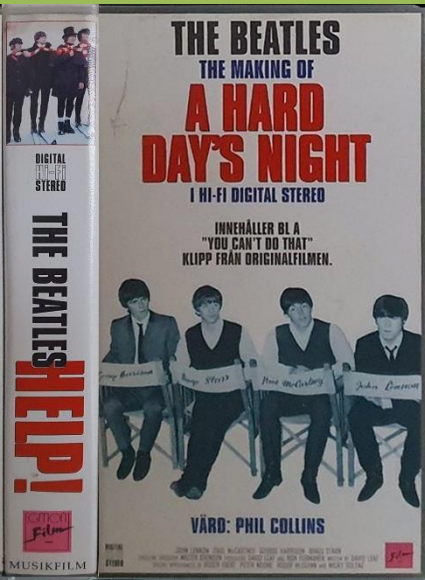
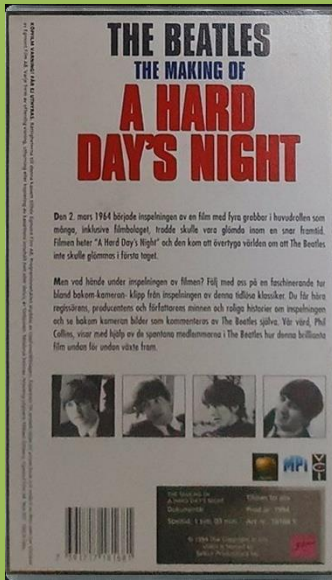


MPI/VideoArts Music VAVJ-427 Apple logo on rear cover (Japan)

Info sheet and photo

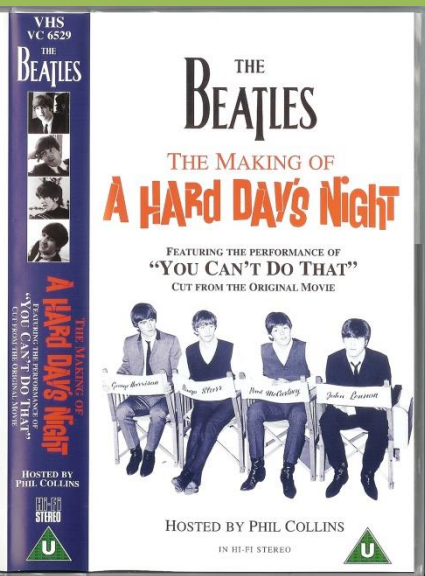
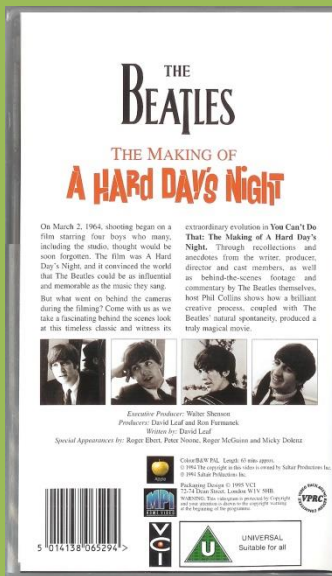


MPI/EMI 7243 49 15 433 9 Apple logo on rear cover (Netherlands)



MPI/VC1 7391717 18168 (Sweden)

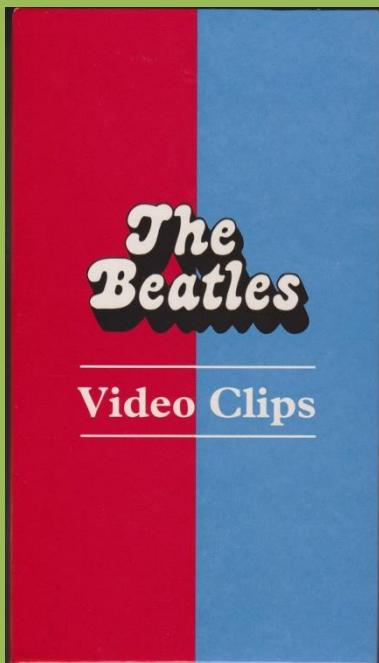
Apple logo on rear cover



MPI 7243 49 15 423 0 (UK)

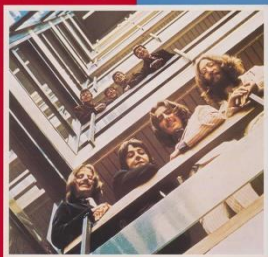
Apple logo on rear cover

VIDEO CLIPS (The Beatles)



Apple Corps. (UK), part of the 1962-1966/1967-1970 Media Press Kit (see below)

The Beatles



1962-1966 1967-1970

