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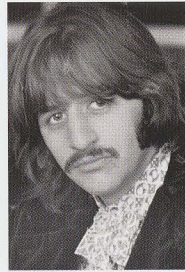
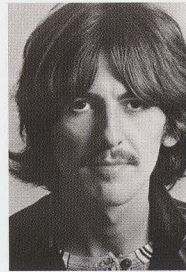
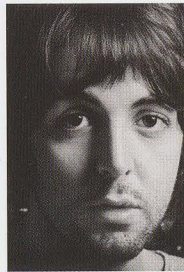
The BEATLES

**EQS**

0946 3 82466 2 6

Back in the U.S.S.R. : Dear Prudence : Glass Onion :  
Ob-La-Di, Ob-La-Da : Wild Honey Pie :  
The Continuing Story of Bungalow Bill :  
While My Guitar Gently Weeps : Happiness is a Warm Gun :  
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Sexy Sadie : Helter Skelter : Long, Long, Long :  
Revolution I : Honey Pie : Savoy Truffle : Cry Baby Cry :  
Revolution 9 : Good Night :

EMI Records  
(The Gramophone Co. Ltd.) Hayes, Middlesex, England





ERAS

## CD 1

### 1 † Back in the U.S.S.R.

*Lennon/McCartney*

Flew in from Miami Beach BOAC  
 Didn't get to bed last night  
 On the way the paper bag was on my knee  
 Man I had a dreadful flight  
 I'm back in the U.S.S.R.  
 You don't know how lucky you are boy  
 Back in the U.S.S.R.

Been away so long I hardly knew the place  
 Gee it's good to be back home  
 Leave it till tomorrow to unpack my case  
 Honey disconnect the phone  
 I'm back in the U.S.S.R.  
 You don't know how lucky you are boy  
 Back in the U.S. Back in the U.S. Back in the U.S.S.R.

Well the Ukraine girls really knock me out  
 They leave the West behind  
 And Moscow girls make me sing and shout  
 That Georgia's always on my mind.

I'm back in the U.S.S.R.  
 You don't know how lucky you are boys  
 Back in the U.S.S.R.

Show me round your snow peaked mountains way down south  
 Take me to your daddy's farm  
 Let me hear your balalaika's ringing out  
 Come and keep your comrade warm.  
 I'm back in the U.S.S.R.  
 You don't know how lucky you are boys  
 Back in the U.S.S.R.

### 2 † Dear Prudence

*Lennon/McCartney*

Dear Prudence, won't you come out to play  
 Dear Prudence, greet the brand new day  
 The sun is up, the sky is blue  
 It's beautiful and so are you  
 Dear Prudence won't you come out to play?

Dear Prudence open up your eyes  
 Dear Prudence see the sunny skies  
 The wind is low the birds will sing  
 That you are part of everything  
 Dear Prudence won't you open up your eyes?

Look around round  
 Look around round round  
 Look around

Dear Prudence let me see you smile  
 Dear Prudence like a little child  
 The clouds will be a daisy chain  
 So let me see you smile again  
 Dear Prudence won't you let me see you smile?

### 3 † Glass Onion

*Lennon/McCartney*

I told you about strawberry fields  
 You know the place where nothing is real  
 Well here's another place you can go  
 Where everything flows.  
 Looking through the bent backed tulips  
 To see how the other half live  
 Looking through a glass onion.  
 I told you about the walrus and me-man  
 You know that we're as close as can be-man  
 Well here's another clue for you all  
 The walrus was Paul.  
 Standing on the cast iron shore—yeah  
 Lady Madonna trying to make ends meet—yeah  
 Looking through a glass onion.  
 Oh yeah oh yeah oh yeah  
 Looking through a glass onion.

I told you about the fool on the hill  
 I tell you man he living there still  
 Well here's another place you can be  
 Listen to me.  
 Fixing a hole in the ocean  
 Trying to make a dove-tail joint—yeah  
 Looking through a glass onion.



*Left & Above:  
 St. Pancras Old Church, London, 28 July 68*

4 † **Ob-La-Di, Ob-La-Da**

*Lennon/McCartney*

Desmond has a barrow in the market place  
Molly is the singer in a band  
Desmond says to Molly—girl I like your face  
And Molly says this as she takes him by the hand.

Ob-la-di ob-la-da life goes on bra  
Lala how the life goes on  
Ob-la-di ob-la-da life goes on bra  
La-la how the life goes on.

Desmond takes a trolley to the jewellers store  
Buys a twenty carat golden ring  
Takes it back to Molly waiting at the door  
And as he gives it to her she begins to sing.

In a couple of years they have built  
A home sweet home  
With a couple of kids running in the yard  
Of Desmond and Molly Jones.

Happy ever after in the market place  
Desmond lets the children lend a hand  
Molly stays at home and does her pretty face  
and in the evening she still sings it with the band.

Happy ever after in the market place  
Molly lets the children lend a hand  
Desmond stays at home and does his pretty face  
and in the evening she's a singer with the band.

*Chorus* And if you want some fun—take Ob-la-di, Bla-da.

5 † **Wild Honey Pie**

*Lennon/McCartney*



*St. Pancras Old Church, London, 28 July 68*

6 † **The Continuing Story of Bungalow Bill**

*Lennon/McCartney*

Hey, Bungalow Bill  
What did you kill  
Bungalow Bill?

He went out tiger hunting with his elephant and gun  
In case of accidents he always took his mom  
He's the all American bullet-headed saxon mother's son.  
All the children sing

Hey Bungalow Bill  
What did you kill  
Bungalow Bill?

Deep in the jungle where the mighty tiger lies  
Bill and his elephants were taken by surprise  
So Captain Marvel zapped him right between the eyes  
All the children sing

Hey, Bungalow Bill  
What did you kill  
Bungalow Bill?

The children asked him if to kill was not a sin  
"But when he looked so fierce," his mother butted in  
If looks could kill it would have been us instead of him  
All the children sing

Hey, Bungalow Bill  
What did you kill  
Bungalow Bill?

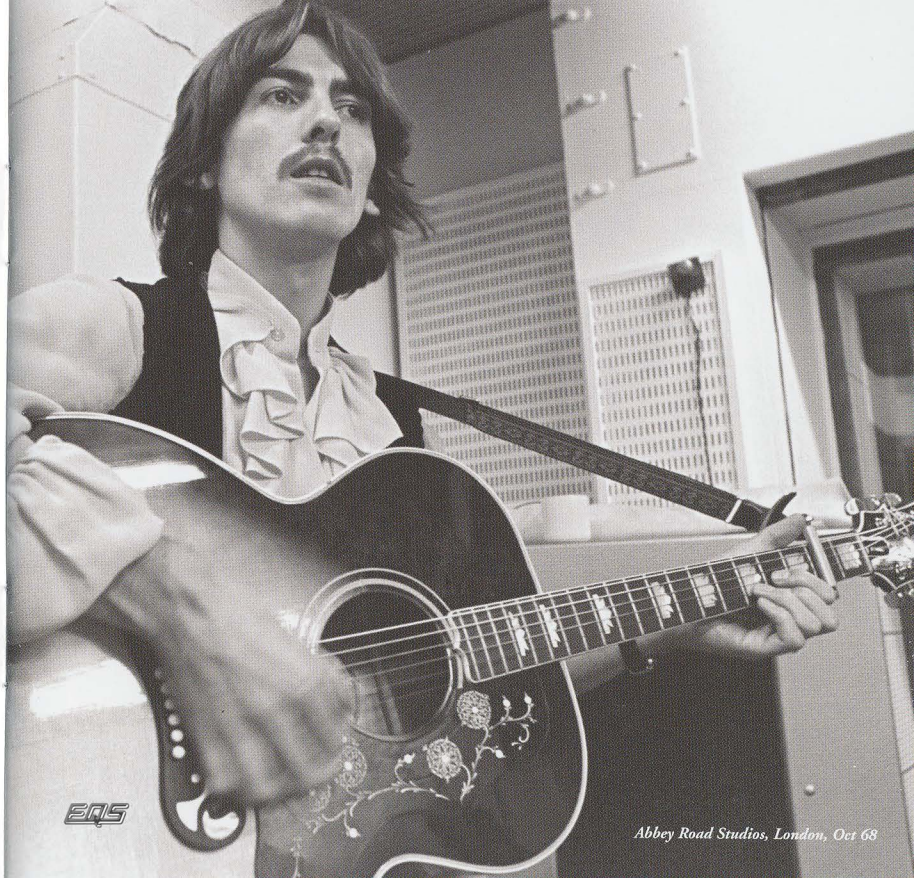
7 \* **While My Guitar Gently Weeps**

*Harrison*

I look at you all see the love there that's sleeping  
While my guitar gently weeps  
I look at the floor and I see it needs sweeping  
Still my guitar gently weeps  
I don't know why nobody told you how to unfold your love  
I don't know how someone controlled you  
They bought and sold you.

I look at the world and I notice it's turning  
While my guitar gently weeps  
With every mistake we must surely be learning  
Still my guitar gently weeps  
I don't know how you were diverted  
You were perverted too  
I don't know how you were inverted  
No one alerted you.

I look at you all see the love there that's sleeping  
While my guitar gently weeps  
Look at you all...  
Still my guitar gently weeps.



**EAS**

*Abbey Road Studios, London, Oct 68*



8 † Happiness is a Warm Gun

Lennon/McCartney

She's not a girl who misses much  
Do do do do do do oh yeah  
She is well acquainted with the touch of the velvet hand  
Like a lizard on a window pane.

The man in the crowd with the multicoloured mirrors  
On his hobnail boots  
Lying with his eyes while his hands are busy  
Working overtime  
A soap impression of his wife which he ate  
And donated to the National Trust.

I need a fix 'cause I'm going down  
Down to the bits that I left uptown  
I need a fix 'cause I'm going down  
Mother Superior jump the gun  
Mother Superior jump the gun  
Mother Superior jump the gun  
Mother Superior jump the gun.

Happiness is a warm gun  
Happiness is a warm gun mama  
When I hold you in my arms  
And I feel my finger on your trigger  
I know nobody can do me no harm  
Because happiness is a warm gun  
—Yes it is.

9 † Martha My Dear

Lennon/McCartney

Martha my dear though I spend my days in conversation  
Please  
Remember me Martha my love  
Don't forget me Martha my dear

Hold your head up you silly girl look what you've done  
When you find yourself in the thick of it  
Help yourself to a bit of what is all around you  
Silly Girl.

Take a good look around you  
Take a good look you're bound to see  
That you and me were meant to be for each other  
Silly girl.

Hold your hand out you silly girl see what you've done  
When you find yourself in the thick of it  
Help yourself to a bit of what is all around you  
Silly girl.

Martha my dear you have always been my inspiration  
Please  
Be good to me Martha my love  
Don't forget me Martha my dear.

10 † I'm so tired

Lennon/McCartney

I'm so tired, I haven't slept a wink  
I'm so tired, my mind is on the blink  
I wonder should I get up and fix myself a drink  
No, no, no.

I'm so tired I don't know what to do  
I'm so tired my mind is set on you  
I wonder should I call you but I know what you would do

You'd say I'm putting you on  
But it's no joke, it's doing me harm  
You know I can't sleep, I can't stop my brain  
You know it's three weeks, I'm going insane  
You know I'd give you everything I've got for a little peace of mind

I'm so tired, I'm feeling so upset  
Although I'm so tired I'll have another cigarette  
And curse Sir Walter Raleigh  
He was such a stupid get.

11 † Blackbird

Lennon/McCartney

Blackbird singing in the dead of night  
Take these broken wings and learn to fly  
All your life  
You were only waiting for this moment to arise.

Blackbird singing in the dead of night  
Take these sunken eyes and learn to see  
All your life  
You were only waiting for this moment to be free.

Blackbird fly Blackbird fly  
Into the light of the dark black night.

Blackbird fly Blackbird fly  
Into the light of the dark black night.

Blackbird singing in the dead of night  
Take these broken wings and learn to fly  
All your life  
You were only waiting for this moment to arise  
You were only waiting for this moment to arise  
You were only waiting for this moment to arise.

12 \* **Piggies***Harrison*

Have you seen the little piggies  
Crawling in the dirt  
And for all the little piggies  
Life is getting worse  
Always having dirt to play around in.

Have you seen the bigger piggies  
In their starched white shirts  
You will find the bigger piggies  
Stirring up the dirt  
Always have clean shirts to play around in.

In their scies with all their backing  
They don't care what goes on around  
In their eyes there's something lacking  
What they need's a damn good whacking.

Everywhere there's lots of piggies  
Living piggy lives  
You can see them out for dinner  
With their piggy wives  
Clutching forks and knives to eat their bacon.

13 † **Rocky Raccoon***Lennon/McCartney*

Now somewhere in the black mountain hills of Dakota  
There lived a young boy named Rocky Raccoon  
And one day his woman ran off with another guy  
Hit young Rocky in the eye Rocky didn't like that  
He said I'm gonna get that boy  
So one day he walked into town  
Booked himself a room in the local saloon.

Rocky Raccoon checked into his room  
Only to find Gideon's Bible  
Rocky had come equipped with a gun  
To shoot off the legs of his rival  
His rival it seems had broken his dreams  
By stealing the girl of his fancy.  
Her name was Magill and she called herself Lil  
But everyone knew her as Nancy.  
Now she and her man who called himself Dan  
Were in the next room at the hoe down  
Rocky burst in and grinning a grin  
He said Danny boy this is a showdown  
But Daniel was hot—he drew first and shot  
And Rocky collapsed in the corner.

Now the doctor came in stinking of gin  
And proceeded to lie on the table  
He said Rocky you met your match  
And Rocky said, Doc it's only a scratch  
And I'll be better I'll be better doc as soon as I am able.

And now Rocky Raccoon he fell back in his room  
Only to find Gideon's Bible  
Gideon checked out and he left it no doubt  
To help with good Rocky's revival.

14 † **Don't Pass Me By***Starkey*

I listen for your footsteps  
Coming up the drive  
Listen for your footsteps  
But they don't arrive  
Waiting for your knock dear  
On my old front door  
I don't hear it  
Does it mean you don't love me any more.

I hear the clock a'ticking  
On the mantle shelf  
See the hands a'moving  
But I'm by myself  
I wonder where you are tonight  
And why I'm by myself  
I don't see you  
Does it mean you don't love me any more.

Don't pass me by don't make me cry don't make me blue  
'Cause you know darling I love only you  
You'll never know it hurt me so  
How I hate to see you go  
Don't pass me by don't make me cry

I'm sorry that I doubted you  
I was so unfair  
You were in a car crash  
And you lost your hair  
You said you would be late  
About an hour or two  
I said that's alright I'm waiting here  
Just waiting to hear from you.

15 † **Why don't we do it in the road?***Lennon/McCartney*

Why don't we do it in the road?  
No one will be watching us  
Why don't we do it in the road?

*Abbey Road Studios, London, Oct 68***ERS**



*Thomson House, London, 28 July 68*

**EAS**

3 † **Mother Nature's Son**

*Lennon/McCartney*

Born a poor young country boy—Mother Nature's son  
All day long I'm sitting singing songs for everyone.

Sit beside a mountain stream—see her waters rise  
Listen to the pretty sound of music as she flies.

Find me in my field of grass—Mother Nature's son  
Swaying daisies sing a lazy song beneath the sun.

Mother Nature's son.

4 † **Everybody's Got Something to Hide Except  
Me and My Monkey**

*Lennon/McCartney*

Come on come on come on come on

Come on is such a joy  
Come on is such a joy  
Come on is take it easy  
Come on is take it easy

Take it easy take it easy

Everybody's got something to hide except for me and  
my monkey.

The deeper you go the higher you fly  
The higher you fly the deeper you go

So come on come on  
Come on is such a joy  
Come on is such a joy  
Come on is make it easy  
Come on is make it easy.

Take it easy take it easy

Everybody's got something to hide except for me and  
my monkey.

Your inside is out and your outside is in  
Your outside is in and your inside is out

So come on come on  
Come on is such a joy  
Come on is such a joy  
Come on is make it easy  
Come on is make it easy

Make it easy make it easy

Everybody's got something to hide except for me and  
my monkey.

5 † **Sexy Sadie**

*Lennon/McCartney*

Sexy Sadie what have you done

You made a fool of everyone  
You made a fool of everyone  
Sexy Sadie ooh what have you done.

Sexy Sadie you broke the rules  
You layed it down for all to see

You layed it down for all to see

Sexy Sadie oohh you broke the rules.

One sunny day the world was waiting for a lover

She came along to turn on everyone  
Sexy Sadie the greatest of them all.

Sexy Sadie how did you know

The world was waiting just for you  
The world was waiting just for you  
Sexy Sadie oohh how did you know.

Sexy Sadie you'll get yours yet

However big you think you are  
However big you think you are  
Sexy Sadie oohh you'll get yours yet.

We gave her everything we owned just to sit at her table

Just a smile would lighten everything  
Sexy Sadie she's the latest and the greatest of them all.

She made a fool of everyone

Sexy Sadie.

However big you think you are

Sexy Sadie.

6 † **Helter Skelter**

*Lennon/McCartney*

When I get to the bottom I go back to the top of the slide

Where I stop and I turn and I go for a ride

Till I get to the bottom and I see you again.

Yeah yeah yeah

But do you, don't you want me to love you

I'm coming down fast but I'm miles above you  
Tell me tell me tell me come on tell me the answer  
You may be a lover but you ain't no dancer.

Helter skelter helter skelter

Helter skelter. Yeah

Will you, won't you want me to make you

I'm coming down fast but don't let me break you

Tell me tell me tell me the answer

You may be a lover but you ain't no dancer.

Look out helter skelter helter skelter

Helter skelter

Look out, cause here she comes.

When I get to the bottom I go back to the top of the slide

And I stop and I turn and I go for a ride

And I get to the bottom and I see you again

Well do you, don't you want me to make you

I'm coming down fast but don't let me break you

Tell me tell me tell me the answer

You may be a lover but you ain't no dancer.

Look out helter skelter helter skelter

Helter skelter

Look out helter skelter

She's coming down fast

Yes she is

Yes she is.



St. Pancras Old Church, London, 28 July 68

EOS





Twickenham Film Studios,  
Middlesex, 4 Sept 68

EMS

7 \* **Long, Long, Long**

*Harrison*

It's been a long long long time,  
How could I ever have lost you  
When I loved you.

It took a long long long time  
Now I'm so happy I found you  
How I love you

So many tears I was searching,  
So many tears I was wasting, oh. Oh--

Now I can see you, be you  
How can I ever misplace you  
How I want you  
Oh I love you  
You know that I need you.  
Ooh I love you.

8 † **Revolution 1**

*Lennon/McCartney*

You say you want a revolution  
Well you know  
we all wanna change the world  
You tell me that it's evolution  
Well you know  
We all wanna change the world  
But when you talk about destruction  
Don't you know that you can count me out/in  
Don't you know it's gonna be alright  
Alright    Alright

You say you got a real solution  
Well you know  
we'd all love to see the plan  
You ask me for a contribution  
Well you know  
We all doing what we can  
But if you want money for people with minds that hate  
All I can tell you is brother you have to wait  
Don't you know it's gonna be alright  
Alright    Alright

You say you'll change the constitution  
Well you know  
we'd all love to change our heads  
You tell me it's the institution  
Well you know  
You better free your mind instead  
But if you go carrying pictures of Chairman Mao  
You ain't going to make it with anyone anyhow  
And you know it's gonna be alright  
Alright    Alright

9 † **Honey Pie**

*Lennon/McCartney*

She was a working girl  
North of England way  
Now she's hit the big time  
In the U.S.A.  
And if she could only hear me  
This is what I'd say.

Honey pie you are making me crazy  
I'm in love but I'm lazy  
So won't you please come home.

Oh honey pie my position is tragic  
Come and show me the magic  
of your Hollywood song.

You became a legend of the silver screen  
And now the thought of meeting you  
Makes me weak in the knee.

Oh honey pie you are driving me frantic  
Sail across the Atlantic  
To be where you belong.

Will the wind that blew her boat  
Across the sea  
Kindly send her sailing back to me.

Honey pie you are making me crazy  
I'm in love but I'm lazy  
So won't you please come home.

Thanks to: George Martin/Chris Thomas/Ken Scott/  
Geoff Emerick/Barry Sheffield/John Smith/  
Richard Hamilton/Gordon House/Jeremy Banks/  
John Kelly/Linda Eastman/Mal/Kevin and all at number 9

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\* © Harrisongs Ltd. (MCPs)  
‡ © Eaton Music Ltd.

10 \* **Savoy Truffle**

*Harrison*

Creme tangerine and montelimart  
A ginger sling with a pineapple heart  
A coffee dessert—yes you know it's good news  
But you'll have to have them all pulled out  
After the Savoy truffle.

Cool cherry cream, nice apple tart  
I feel your taste all the time we're apart  
Coconut fudge—really blows down those blues  
But you'll have to have them all pulled out  
After the Savoy truffle.

You might not feel it now  
But when the pain cuts through  
You're going to know and how  
The sweat is going to fill your head  
When it becomes too much  
You're going to shout aloud

You know that what you eat you are,  
But what is sweet now, turns so sour—  
We all know Obla dibla da  
But can you show me, where you are?...

Creme tangerine and montelimart  
A ginger sling with a pineapple heart  
A coffee dessert—yes you know it's good news  
But you'll have to have them all pulled out  
After the Savoy truffle.

11 † **Cry Baby Cry**

*Lennon/McCartney*

Cry baby cry  
Make your mother sigh  
She's old enough to know better.

The king of Marigold was in the kitchen  
Cooking breakfast for the queen  
The queen was in the parlour  
Playing piano for the children of the king.

Cry baby cry  
Make your mother sigh  
She's old enough to know better  
So cry baby cry.

The king was in the garden  
Picking flowers for a friend who came to play  
The queen was in the playroom  
Painting pictures for the children's holiday.

Cry baby cry  
Make your mother sigh  
She's old enough to know better  
So cry baby cry.

The duchess of Kircaldy always smiling

And arriving late for tea  
The duke was having problems  
With a message at the local bird and bee.

Cry baby cry  
Make your mother sigh  
She's old enough to know better  
So cry baby cry.

At twelve o'clock a meeting round the table  
For a scance in the dark  
With voices out of nowhere  
Put on specially by the children for a lark.

Cry baby cry  
Make your mother sigh  
She's old enough to know better  
So cry baby cry cry cry cry baby  
Make your mother sigh.

She's old enough to know better  
Cry baby cry  
Cry cry cry  
Make your mother sigh  
She's old enough to know better  
So cry baby cry.

12 † **Revolution 9**

*Lennon/McCartney*

13 † **Good Night**

*Lennon/McCartney*

Now it's time to say good night  
Good night Sleep tight  
Now the sun turns out his light  
Good night Sleep tight  
Dream sweet dreams for me  
Dream sweet dreams for you.

Close your eyes and I'll close mine  
Good night Sleep tight  
Now the moon begins to shine  
Good night Sleep tight  
Dream sweet dreams for me  
Dream sweet dreams for you.

Close your eyes and I'll close mine  
Good night Sleep tight  
Now the sun turns out his light  
Good night Sleep tight  
Dream sweet dreams for me  
Dream sweet dreams for you.

Good night Good night Everybody  
Everybody everywhere  
Good night.



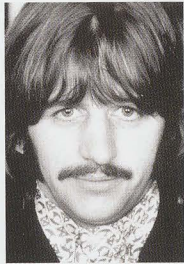
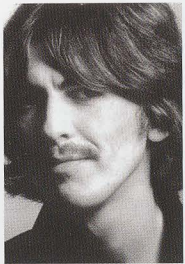
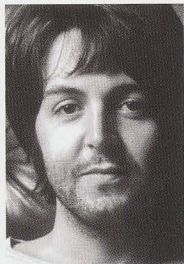
Abbey Road Studios, London, 28 June 68

## HISTORICAL NOTES

The group's ninth album in the UK was called simply *The Beatles* but quickly became better known as 'The White Album'. The double-LP was issued on the fifth anniversary of the release of their second album *With The Beatles* - 22<sup>nd</sup> November, 1968.

The Beatles released 34 new tracks in 1968 - returning to the high level of productivity they had maintained from 1963 to 1965. The first music of the year came in March with the

arrival of their seventeenth single 'Lady Madonna'. Soon after it was recorded, the Beatles flew to Rishikesh, India for several weeks of meditation with Maharishi Mahesh Yogi and they enjoyed a prolific period of song writing at this remote location. They began recording these new songs at Abbey Road on 30<sup>th</sup> May and studio work occupied most of their time until the final session on 16<sup>th</sup> October. Two songs from this period were released as a single on 30<sup>th</sup> August, 1968 - 'Hey Jude'



and 'Revolution'. It was the first Beatles record to be pressed with the Apple label and the Parlophone imprint was also replaced for the two LP discs comprising *The Beatles*.

Any expectations of a cover to rival the vivid art work of *Sgt. Pepper* or *Magical Mystery Tour* were immediately overturned. The outside of the sleeve was completely white with the only lettering consisting of 'The Beatles' embossed on the front and also printed on the spine with the catalogue number. Early copies also had an individual number stamped on the front. However, in contrast to this minimalist look, some generous inserts were slipped alongside the records. There were four glossy colour photographs of the individual Beatles and a large

fold-out poster displaying a photo collage on one side and lyrics on the other.

Despite being an expensive double album, *The Beatles* was a huge seller. It entered the UK chart at number one and remained there for a total of eight of the 22 weeks it was listed. In the USA, it topped the chart for nine weeks and stayed in the album chart for an initial run of 65 weeks. As with *Sgt. Pepper*, no singles were released from 'The White Album' in the UK and USA during the sixties.

Amid the sessions for *The Beatles*, the animated film *Yellow Submarine* was given its UK premiere on 17<sup>th</sup> July. The soundtrack LP featured four new Beatles songs and was in the shops eight weeks after the release of *The Beatles*...



SAS

St Paul's Old Church,  
London, 28 July 68

## RECORDING NOTES

Production by George Martin  
Orchestrations by George Martin  
Additional production: Chris Thomas  
Principal Engineers: Ken Scott & Geoff Emerick

To complete the many songs needed for their double-LP, The Beatles recorded regularly during twenty weeks from 30<sup>th</sup> May to 16<sup>th</sup> October, 1968. The final studio date was a 24-hour marathon session to create the running order for the four sides of the album and the edits and cross-fades between the songs. The sessions mark an important turning point in their recording career because it was during this period that The Beatles first recorded on an eight-track tape machine.

Since 1964, the group had used four-track for all their albums but by 1966, they found their musical arrangements usually required more tracks than were available. The solution was to create extra ones by copying the first four

tracks to a second blank tape and simultaneously mixing some of them together to leave free as many tracks as were needed for additional overdubs. 'Bouncing down' was a time consuming process because the tracks that were being mixed together would form part of the final sound balance of the completed song so it was important to be satisfied with the mix before overdubbing commenced. With eight tracks now available, this problem was eliminated - until even more were needed!

Work began on the album using four tracks and, while some songs could be confined to these, most had to be 'bounced down' to a second, third or even - as with 'Revolution 1' and 'Ob-La-Di, Ob-La-Da' - a fourth tape. The Beatles' first experience of using an eight-track machine came at Trident Studios on 31<sup>st</sup> July, 1968 when they recorded 'Hey Jude'. The first eight-track recording at Abbey Road was during a session on 3<sup>rd</sup> September for



'While My Guitar Gently Weeps'. As it had been started on four-track, the master take was transferred to an eight-track machine to allow further overdubbing.

However, 'While My Guitar Gently Weeps' was re-recorded on eight-track from scratch two days later and completed on 6<sup>th</sup> September with several overdubs - including a guitar solo by Eric Clapton. George's decision to ask a friend to play on his song was a significant one. Although The Beatles had previously used other musicians on their sessions, they had been from other areas of music such as classical, jazz or Indian music. For the first time, here was a star musician performing on an instrument already featured in the group.

The album's long sessions would often begin in the afternoon and continue until daybreak the next morning. There were also occasions when two songs were recorded at the same time in separate

studios. In July, engineer Geoff Emerick left the sessions and did not work with the group again until nearly a year later for *Abbey Road*. Ken Scott, who had first sat at the mixing desk for some of the *Magical Mystery Tour* songs, recorded and mixed two thirds of 'The White Album'. For one week, George Martin relinquished his seat in the control room so that he could take a holiday and, consequently, his 21-year old production assistant Chris Thomas supervised sessions.

This remastered album has been created from the original stereo analogue master tapes.

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