

A RON HOWARD FILM

**EIGHT DAYS A WEEK**  
THE TOURING YEARS

THE BAND YOU KNOW. THE STORY YOU DON'T.

STORY BY TONY THOMAS AND RICHARD SCHICKEL. SCREENPLAY BY TONY THOMAS AND RICHARD SCHICKEL. DIRECTED BY RON HOWARD. PRODUCED BY JERRY BRUCKHEIMER AND TONY THOMAS. CASTING BY KATHY KRAMER. COSTUME DESIGNER JAMES H. HARRIS. HAIR BY LINDA SHERMAN. MAKEUP BY ANDREW C. WILSON. MUSIC BY BOB DYLAN, PAUL McCARTNEY, JOHN LENNON, GEORGE HARRISON, AND THE BEATLES. EXECUTIVE PRODUCERS JERRY BRUCKHEIMER AND TONY THOMAS. PRODUCED BY JERRY BRUCKHEIMER AND TONY THOMAS. WRITTEN BY TONY THOMAS AND RICHARD SCHICKEL.

SEPTEMBER 2016



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**THE BEATLES: EIGHT DAYS A WEEK –  
THE TOURING YEARS**

**Release Dates**

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SVOD September 17

U.K., France and Germany (September 15).

Australia and New Zealand (September 16)

Japan (September 22)

[www.thebeatleseightdaysaweek.com](http://www.thebeatleseightdaysaweek.com)

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**Official Twitter handle:** @thebeatles

**Facebook:** facebook.com/thebeatles

**YouTube:** youtube.com/thebeatles

**Official Beatles website:** www.thebeatles.com

**PREFACE**

One of the prospects that drew Ron Howard to this famous story was the opportunity to give a whole new generation of people an insightful glimpse at what happened to launch this extraordinary phenomenon. One generation – the baby boomers - had a chance to grow up with The Beatles, and their children perhaps only know them vicariously through their parents. As the decades have passed The Beatles are still as popular as ever across all these years, even though many of the details of this story have become blurred.

We may assume that all Beatles’ fans know the macro-facts about the group. The truth is, however, only a small fraction are familiar with the ins and outs of the story, and of course, each new generation learns about The Beatles first and foremost, from their music. So, this film is a chance to reintroduce a seminal moment in the history of culture, and to use the distance of time, to give us the chance to think about “the how and the why” this happened as it did. So, while this film has a lot of fascinating new material and research, first and foremost, it is a film for those who were “not there”, especially the millennials.

## *The Beatles: Eight Days a Week – The Touring Years*

### SHORT SYNOPSIS

After their now-legendary North American debut on “The Ed Sullivan Show” in 1964, The Beatles transfixed the U.S. and the tremors were felt worldwide, transforming music and pop culture forever with their records and television appearances. The Beatles’ extraordinary musicianship and charisma also made them one of the greatest live bands of all time. In *The Beatles: Eight Days a Week – The Touring Years*, Oscar®-winning director Ron Howard (*A Beautiful Mind*, *Apollo 13*) explores the history of The Beatles through the lens of the group’s concert performances, from their early days playing small clubs in Liverpool and Hamburg to their unprecedented world tours in packed stadiums around the globe from New York to Melbourne to Tokyo. The first feature-length documentary authorized by The Beatles since the band’s breakup in 1970, *Eight Days a Week* features rare and never-before-seen archival footage of shows and interviews, plus new interviews with Paul McCartney, Ringo Starr and numerous prominent observers. The film captures the exhilaration of The Beatles’ phenomenal rise to fame as well as the toll it eventually took on the band members, prompting them to stop touring altogether in August 1966 and devote their prodigious musical energy to the series of ground-breaking studio recordings for which they are best known today.

### LONG SYNOPSIS

We all know the moment, February 9, 1964, at 8:12 PM EST: After a brief commercial break, four young men from Liverpool step onto the *Ed Sullivan* stage, unaware of the extraordinary impact this moment would have on America. Seventy-three million people watched The Beatles perform that night — the largest audience to date in television history. It was an event that united a nation and signaled the birth of youth culture as we know it today. But while this single performance introduced The Beatles to America (the band had already taken Europe by storm the previous year) what they did next would introduce them to the entire world, permanently transforming the music industry and forever ingraining them into the fabric of popular culture ...

They went on a global tour, a bold move that had never before been attempted by a pop group or even superstar performers like Elvis.

From June 1962 to the time the band quit touring in August 1966, The Beatles performed 815 times in 15 different countries and 90 cities around the world. The cultural phenomenon that their touring helped create, known as “Beatlemania,” was something the world had never seen before and, arguably, hasn’t seen since. For the first time, much of the world felt truly unified — bound by aspiration and attitude, rather than divided by race, class, religion or nationality.

From Academy Award®-winning director Ron Howard, *The Beatles: Eight Days a Week – The Touring Years* tells the story of these exceptional touring years — from the perspectives of the band, its orbit, the

fans, and their world. The film recreates the touring experience through the eyes of the band members themselves, where every stop was an adventure — from early performances in Hamburg to their January 1964 performance in France. It takes us all over Europe and the Far East to Australia — where the group was greeted by hundreds of thousands of avid fans — and Japan. Along the way, the film delves into the inner workings of the group — how they made decisions, created their music, and built a collective career together — as well as the effect those years had on their personal and musical evolution. But while the band created the spark, it was young people around the globe who created the firestorm. The film also explores the incomparable electricity between performer and audience that turned the music into a movement — a common experience that became something sublime.

Drawing from more than 100 hours of rare and unseen footage collected from fans, news outlets and national archives, as well as the Beatles' private collection, *Eight Days a Week* crafts a cinematic experience unlike any Beatles film that has come before, and unlike any other documentary. In addition to multiple new and in-depth interviews with Paul McCartney and Ringo Starr, as well as a host of names with direct experience of the times — Whoopi Goldberg, Elvis Costello, Larry Kane, Dr. Kitty Oliver among others — the film also includes 12 full and partial performances from the concerts. These have been elegantly re-cut and re-mastered in high-definition and 5.1 surround sound and are the closest thing an audience can get to experiencing the band play live.

The studio work of The Beatles during these 1,000 days of touring grew exponentially in richness and innovation from *Please Please Me* to *Revolver*. Using studio chatter and outtakes, the film gives an intimate, bird's-eye view of the band's creative process at the legendary Abbey Road. And incredibly, as they left the road at the end of 1966, their studio output grew in power, innovation and exploration, changing the face of recorded music and defining their place in culture.

This film is the story of The Beatles' journey to the top of the world, fueled by their live performances, music, and extraordinary personalities — and how they made the remarkable decision to walk away to focus exclusively on writing music and recording it in the studio. It's the story of a group of artists choosing to reinvent themselves entirely in order to evolve and survive.

And in the first year alone this incomparable work in the studio resulted in some of their most beloved songs: "Sgt. Pepper's Lonely Hearts Club Band," "Strawberry Fields Forever," "Penny Lane," and "All You Need is Love." The Beatles' work became a history-making, unprecedented expression of popular art. This is the story of the beginning of that remarkable journey and how it came to be.

A Ron Howard Film *The Beatles: Eight Days a Week – The Touring Years* is directed by Ron Howard and produced by Nigel Sinclair, Scott Pascucci, Brian Grazer and Ron Howard. The editor is Paul Crowder. The film was written by Mark Monroe. Executive Producers are Jeff Jones, Jonathan Clyde, Michael Rosenberg, Guy East, Nicholas Ferrall, Mark Monroe and Paul Crowder. Supervising producer is Mark Ambrose. Co-producers are Matthew White, Stuart Samuels and Bruce Higham. Music producer is Giles Martin.

## ABOUT THE PRODUCTION

When Oscar-winning director Ron Howard was first approached about making a documentary chronicling The Beatles' touring years, he says he was flattered but also somewhat apprehensive. Best known as the prolific director and producer of such acclaimed narrative films as *Cinderella Man*, *Apollo 13* and *A Beautiful Mind*, he had previously made only one documentary, the 2013 concert film *Made in America*, about rapper Jay Z's eclectic music festival. Thrilled at the prospect of making a film about The Beatles in collaboration with The Beatles and their families, Howard says his confidence was bolstered by the involvement of veteran producer Nigel Sinclair. "I knew Nigel had worked on other fantastic music documentaries and had a great team of people, so that gave me some comfort," he recalls. "He also had good experiences working with narrative directors like Martin Scorsese and others making documentaries."

Still, Howard knew he would only tackle the ambitious project if he could find a fresh approach to telling the oft-told story of The Beatles' runaway success. Once he started reviewing the available material, however, he quickly found a unique way into the subject matter. "As I looked at those touring years, I began to see it as a kind of adventure, a survival tale of this incredible journey they were on," he recalls. "I thought that was the story I could tell, a cousin to *Apollo 13* in a way that would reflect the culture of the times. At the same time, we could explore the dynamics of The Beatles as a band — a brotherhood of sorts — but also as individuals, because they definitely grew, evolved and changed as they were tested as individuals and as a group."

The project's roots can be traced back to 2002, when production company One Voice One World (OVOW) approached The Beatles' Apple Corps Ltd. with a proposal to scour the world for fan-recorded footage of The Beatles' tours with a view to making a film about the subject. Through its outreach efforts, OVOW collected numerous black & white and color Super 8 home movies as well as other archival materials.

The project was put on hold for several years, but in 2012 Apple Corps began exploring the idea of producing and financing a more comprehensive film about The Beatles' touring years. Around this time, Apple Corps CEO Jeff Jones asked Sinclair, who had produced the Martin Scorsese-directed documentary *George Harrison: Living in the Material World*, to put together a world-class filmmaking team through his White Horse Pictures production company.

"Apple Corps wanted to get a signature filmmaker, a voice, an artist of great stature to make a film about a band of great stature," explains Sinclair. So in 2013, together with fellow producer and music executive Scott Pascucci, with whom he had worked closely on the George Harrison film, Sinclair approached Ron Howard. He agreed to direct as well as produce along with his producing partner Brian Grazer and their company, Imagine Entertainment. Imagine Co-Chairman Michael Rosenberg signed on as executive producer.

The Beatles and their representatives were thrilled to have Howard at the helm of the first authorized documentary film of the band in over 45 years, says Sir Paul McCartney. "We know he's a great filmmaker. And this is a *film*, whether it's a documentary or a feature, so we were very happy to have him on board."

As Howard started sifting through the mountains of archival footage, he gained a new appreciation for the unprecedented nature of the band's global popularity. "Like many people, I thought I knew The Beatles — I loved their music and kind of had a sense of who they were and the phenomenon they were — but I didn't really know the intensity of it. It's pretty jaw-dropping stuff and I began to see in it a great movie story."

Giles Martin, Grammy®-winning producer and son of legendary Beatles' producer George Martin, served as music producer on the film. "As soon as I heard that Ron Howard was involved in this I thought what a great choice," he says. "Here's a man who can tell a story and is also humble, a lot like The Beatles were. I think also having been a child actor who's been in the spotlight for a long time gives him a kind of empathy for what The Beatles' went through. To a certain degree he understands what it's like being in that bubble — plus he's a genuinely nice guy."

Howard says after he began researching *Eight Day a Week*, it became clear that his encounters with fans as a young actor paled by comparison to the pandemonium The Beatles experienced during their touring days. "When 'Happy Days' was at its absolute height, we were kind of like a boy band and we would occasionally make personal appearances. There would sometimes be thousands of people and rocking limos, and grabbing of clothes and all that stuff, and we used to say 'Beatlemania!' and laugh about it. But when I started working on this film and realized the unimaginable chaos these guys experienced, I thought, what we did back in those days was hectic but we had no idea what Beatlemania was."

Producer Scott Pascucci explains further "One of the fascinating aspects of the Beatles' story is the convergence of their explosive popularity with the sociological changes taking place in the world at the time. The post-war generation was discarding many of the constraints of their parents, and the band's passion, creativity and relentless energy was just what people needed. The world was ready for them, and the band brought people together in a way that had never happened before. Ron captures this in his film and encourages the viewer to see the band's ascent in this historical context."

Beyond the unparalleled fan adulation, Howard says the archival material revealed two other aspects of The Beatles' early days which he had only been vaguely aware of: the power of their live performances and their lightning-fast wit. "We've all loved hearing their records over our sound systems, but there they are live and they're great!" says the director. "And the energy of it is infectious. It just makes you smile. I think the next big surprise to me was just how funny they were. In interviews or just talking, they're smart and funny and very entertaining."

Most people today are familiar with The Beatles through their meticulously recorded and produced albums, which revolutionized rock music and whose influence is still evident today. But according to Giles Martin, whose father oversaw all of the band's original recordings, The Beatles' music never relied on studio gimmickry. "My dad would be the first person to say that sometimes too much credit is given to aspects of their recordings," says Martin. "When I worked on Cirque du Soleil's 'Love' project I had the four-track tapes in front of me and the thing that struck me most was that the magic was all within themselves. It wasn't created in the studios. The most exciting thing about great artistry is that you can't explain it. And The Beatles just had it."

One of the goals of the film was to give generations who never got a chance to see The Beatles live a sense of what that experience was like. By the time Howard became involved, *One Voice, One World* had collected a substantial amount of fan concert footage, mostly shot on super 8. Then in 2014, the filmmakers leveraged the power of social media — including the Beatles Facebook page, with its more than 42 million “likes” — to put out a call for additional material from the public. “We were absolutely deluged,” says Sinclair. “We actually had to set up a special switchboard to handle the calls. We got a tremendous amount of footage, photographs and people’s reminiscences.”

A notable example came from a woman who, as a child, sat in the tenth row at San Francisco’s Candlestick Park for the last concert The Beatles ever played. On her super 8 camera she captured the band walking out to the stage for the final time and finishing their last song ever on tour. “She called us and said ‘I’ve got this film footage under my bed that I’ve not looked at it since 1966. Would you like to see it?’” says Sinclair. “Well to collectors like us this is like somebody’s calling and telling you that they’ve found a secret way to get to the moon. So we got the footage, transferred it, and it’s in the film. Things like that add connective tissue to the storytelling that is just amazing and unique.”

### **Fixing a Hole**

Nick Ferrall, head of production for Sinclair’s White Horse Pictures, brought in supervising producer Marc Ambrose and together they built a team of skilled archivists, researchers, assistant editors and film restorers who worked on the project for more than three years, much of that time with day and night crews alternating shifts. Getting the more than 2,000 film and photo elements — many shot over 50 years ago — to work together seamlessly on screen was a gargantuan task, according to Sinclair. “It was a massive undertaking to find, edit and color-correct all of these assets, some of which are rare or previously unseen, in order to give the audience the sense of intimacy with the band that Ron Howard was seeking.”

Not surprisingly, in many cases the concert footage submitted by amateurs was of poor sound quality, with the band’s music often barely audible over the shrieking fans. Martin and the rest of the film’s sound department used every available technology — and even developed some new ones — to get the best quality audio out of the less-than-ideal source material, without resorting to sampling or adding any new sounds. Academy Award-winning sound mixer Chris Jenkins (*Mad Max: Fury Road*) supervised the final sound mix.

The filmmakers’ ability to improve both the video and audio portions of the recordings is one of the things that make the film such a breakthrough, according to writer and executive producer Mark Monroe. “Because of the sophistication of the technology, now you can take this film that was shot years and years ago and actually bump it up and make it look unbelievable,” says Monroe, whose writing credits include the Oscar-winning documentary *The Cove*. “The famous problem with the early recordings of The Beatles live is the crowd noise — the cheering, the screaming — and that there’s kind of a din over the whole thing. But technology has allowed us to isolate some of those high-end screams and take them down a bit so you hear the music better.”

Adds Giles Martin: “To be honest, I think we got to a level with the movie where it’s probably better than if you were there. When it comes to technology I think in the tradition of The Beatles and the tradition of my father, we pushed every single boundary we could to achieve what we wanted to achieve.”

*Eight Days a Week* features more than 150 separate music cues, necessitating a sophisticated rights clearance operation involving many music publishers and other licensors. Producer and Concord Bicycle Music CEO Scott Pascucci took the lead in this regard, forging agreements that allowed a vast range of music – not all of it by the Beatles – to fit into production’s budget.

The film ends with an excerpt of the famed 1969 rooftop concert, when The Beatles performed for friends and colleagues on top of their office building at 3 Savile Row in Central London. Perhaps the first time the band could be heard clearly in concert since their Hamburg days, the affecting live performances of “Don’t Let Me Down” and “I’ve Got a Feeling,” were recut under the supervision of executive producer and Apple Corps executive Jonathan Clyde. The audio was remixed and remastered by Giles Martin.

As is the case with most documentaries, the filmmakers set out with a general idea of which aspects of the story the film would cover and then went where the material took them. “We had these incredible assets: the footage, the songs, but also the *vérité*, the things that have been found underneath beds, in attics, in basements,” says Monroe. “One of the pieces that I think was vital in terms of how our direction changed was exploring outtakes from Albert and David Maysles’ documentary *What’s Happening! The Beatles in the USA* about The Beatles’ first tour of America in 1964. Some of the footage they didn’t use was very exciting. It really felt like you were with them. And that’s one of the ways the film was shaped.”

The behind-the-scenes footage shot by the award-winning Maysles brothers (*Gimme Shelter*, *Grey Gardens*), provides previously unseen glimpses of the four young musicians at a time when they still seem to be delighting in their explosive success, says editor and executive producer Paul Crowder. “There’s a great scene where they’re just messing around in the hotel room and fighting over the camera,” says Crowder, who previously collaborated with producer Sinclair and writer Monroe on the Formula One documentary *1* and the music documentary *Amazing Journey: The Story of The Who*. “One of them spots that the camera is rolling and they’re like, ‘me,’ ‘no me,’ ‘television me me!’ And not only do you see like this little fun moment, but you get a slight insight into their personalities off the bat.”

As another example, Crowder cites a scene in which George is excitedly telling someone on the phone about The Beatles’ string of early No. 1 hits. “Off camera you hear John Lennon say, ‘big head,’ as if to say George is showing off. And again it’s a really cool look at them that also tells you how much they keep each other on the ground. And I think that’s why this film’s so powerful and works so well, because it really does feel like we’re with them for so much of their journey.”

In the end, says Howard, the goal was to tell a story about The Beatles and their place in the world during a time of momentous social upheaval. “In addition to giving people a great experience of what The Beatles were like live, I hope it also offers a reminder, in a really focused, story-driven way, of who they were before



Beatlemania, what they became during the course of it, and how they grew and evolved artistically and personally, and their role in this monumental cultural shift.”

## **I Want to Tell You**

*Eight Days a Week* features original interviews with Paul McCartney and Ringo Starr, who offer candid, first-hand accounts of the heady and tumultuous days of The Beatles’ touring years.

Although throughout his acclaimed career director Ron Howard has worked with some of the biggest names in Hollywood, he readily admits to being initially nervous about interviewing Paul and Ringo. “I was anxious — I’m not a journalist — but the conversations really flowed,” he says. “I found the second interviews to be even more revealing, because at that point they had begun to see some of the sequences cut together and understood what I was driving at, which was a real sense of what it was like to be there. If I were making a narrative movie with actors playing the band members, my goal would be to try to put the audience there on the bus, on the plane, in the car, in the stadium with them. Even though I was using archival footage and interviews, I wanted to try to offer that same kind of intimate experience.”

Howard believes that from a distance of 50 years, Paul and Ringo were able to view their time in The Beatles with a fresh perspective. “I think they have a renewed sense of appreciation for what the band was and what The Beatles meant,” says the director. “They’ve both achieved so much since then and there’s so much water under the bridge, so much life having been lived and two friends lost, that I think they feel at liberty to look back in a very clear-eyed way with a great sense of satisfaction. And so they were digging hard to retrieve memories that I think for a long time they kind of just said, ‘well that was then ... ,’ and the movie benefits from that.”

“I think the basic thing about The Beatles is that we were a great little band,” says McCartney with trademark humility. “So to see us performing as a band is a great thing, because without that, we couldn’t have made the records. That was the foundation of everything we recorded.”

The film also captures the camaraderie the band members enjoyed throughout their early days of traveling and playing together, says Starr. “I’ve said it before: I’m an only child and suddenly I had three brothers. What was very difficult for a lot of people to understand was that we were these four guys going through the Beatle life together, which you’ll see a lot in this film, and we had each other all the time. People can actually see that we were just this band of rockers who loved to do what we did.”

In addition to Paul and Ringo, the filmmakers wanted to ensure that the voices of the two other Beatles, the late John Lennon and George Harrison, were also well represented in the film. “One of the benefits of the fact that The Beatles were so recorded and so filmed,” says Sinclair, “is that although we’ve sadly lost two members of this incredible band, we are able to find enough interviews of them talking about the experiences Ron wanted to highlight. That was very important to the filmmakers, to the band, and to the band’s families.”

## You Can't Do That

Among the film's most striking revelations is the stand the group took on racial segregation when it toured the American South in 1964. The Beatles' refusal to play any segregated venues forced the Gator Bowl in Jacksonville, Florida, to change its policy of segregated seating. Howard says he was unaware of the controversy before he began researching the film. "I knew they were drawn into the anti-war movement at a certain point, but I had no idea about this, and as an American, to recognize that these guys from the outside were coming in and saying this is ridiculous at that time, was a very courageous thing. But for them it was all just about their sense of logic and their integrity."

McCartney says he had forgotten about the incident until he watched early footage of the film. "We weren't just four thick musicians," he observes. "We were guys who looked at the world through, I think, pretty intelligent eyes. The idea that we might play to an audience where there were black people on one side and white people on the other was just like a joke to us. We just couldn't see it. So one thing that I love in the film is that it shows we actually put it in our contract: we will not play to a segregated audience. I must say I was very proud of that, seeing it again in the film."

The film features an interview with author, historian and college professor Kitty Oliver, who recounts her own experience attending the historic Gator Bowl concert. "We were very fortunate to find Dr. Oliver, who grew up in Jacksonville, which was at the time very segregated," says Monroe. "She went to The Beatles' concert at the stadium, which had held segregated concerts in the past. Having been a witness to that night, she could put us vividly in the moment of what life was like for her as an African-American teenager feeling both separation and then — in that night with that music — togetherness. She's a remarkable woman and a great communicator."

Another key voice in the film is journalist Larry Kane. As a 21-year-old reporter, he travelled with The Beatles to every stop on their 1964 and 1965 U.S. tours. Kane, who later went on to become a respected TV news anchor in Philadelphia for nearly 40 years, developed a close relationship with the band members.

"They came to like him and trust him and he was invited back to the set during the filming of *Help!*," says Sinclair. "Larry gave us access to the hundreds of hours of interviews he recorded with them and he's an on-camera figure in our film because he was right there."

There are also reflections from Ed Freeman, one of the roadies from the band's final tour in 1966. "Talk about a guy that was there with them every day for the 23 days of the tour," remarks Sinclair. "He tells stories in the film about how chaotic it was and how they couldn't hear themselves and crowd control is becoming a big problem. Then there was the controversy about John Lennon's comments on Jesus. He lived through all of that so he was an incredible find as a witness, a smart guy with a very clear memory and a clear head."

Other interviewees include Richard Curtis, the acclaimed writer-director of *Notting Hill* and *Love Actually*, who discusses The Beatles' place in the tradition of British humor, and composer and musicologist Howard Goodall, who compares the Beatles' prodigious creative output with those of past musical geniuses including Mozart and Schubert.

The film also features several personal accounts from celebrities about their early memories of The Beatles. The filmmakers stumbled onto some of these stories almost by accident, says Howard. “For instance, I was being interviewed on ‘The View’ and backstage Whoopi Goldberg asked me what else I was doing, so I started talking about editing this documentary. She told me this very personal story about going to see The Beatles at Shea Stadium as a kid and what it meant to her. When it was over I said, ‘I’m so sorry I didn’t have a camera going, can we get this on camera?’ And she said sure. And that was something that none of us would have known to look for.”

In all, the filmmakers interviewed more than 40 subjects for *Eight Days a Week*. While only some of these people’s voices are included in the film, each of their contributions helped enrich the story it tells.

### **P.S. I Love You**

Of course, as lifelong Beatles fans themselves, the filmmakers behind *Eight Days a Week* have their own memories and personal connections to the band, which made the project that much more special to work on.

Although Ron Howard never got to see The Beatles perform live, he has a vivid recollection of the band — and its influence on his early sartorial style — from a young age. “I saw The Beatles on the ‘Ed Sullivan Show,’ like most of America, in early February of 1964,” says the filmmaker. “My birthday is March 1 so for my 10<sup>th</sup> birthday I asked my parents for a Beatle wig and Beatle boots. They couldn’t find the Beatle boots but I got a Beatle wig that I proudly wore throughout the whole party. Then, maybe three years later, I had an English teacher who began using Beatles lyrics to engage the class in understanding poetry. She was the first person I knew to elevate what they were doing to a level of classic significance.”

Adds executive producer Michael Rosenberg: “I started my career being one of the millions of Beatles’ fans in America. To now be working alongside this exceptional creative team and playing my part in bringing this documentary about the band I have always admired to audiences around the world is a once-in-a-lifetime joy.”

Producer Nigel Sinclair describes his involvement in the film as a dream come true. “I was 14 when ‘Love Me Do’ came out in 1964,” he recalls. “I lived in Scotland with my parents and I got two tickets to see The Beatles in Glasgow. I actually went to the show the same day they were interviewed on BBC’s Radio Scotland, which appears in our film, and I kept my ticket all these years. It was the most extraordinary privilege to do this film.”

One of the questions often asked about The Beatles’ music is why it continues to resonate with audiences young and old, more than 50 years after it was made. Howard says he hopes the film will help unlock that mystery for people who may know the band’s music, but weren’t around when it was first released. “They may have an understanding that there are these great songs and there was this great band but they have no idea of the circumstances under which this work was created,” says the director. “I don’t subscribe to the theory that somebody was going to have to fill that void in our culture and it just happened to be The Beatles. They are exceptional artists — I would call them geniuses — and I think that’s why it’s endured this long and will continue to for a long, long time.”

## ABOUT THE FILMMAKERS

**RON HOWARD (Director, Producer)** is an Academy Award-winning filmmaker and one of his generation's most popular directors. From the critically acclaimed dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies *Parenthood* and *Splash*, he has created some of Hollywood's most memorable films.

Howard earned an Oscar for Best Director on *A Beautiful Mind*, which also won Best Picture, Best Screenplay and Best Supporting Actress. The film garnered four Golden Globes® as well, including the award for Best Motion Picture Drama. Additionally, Howard won Best Director of the Year from the Directors Guild of America (DGA). For their work on the film, Howard and producer Brian Grazer received the first annual Awareness Award from the National Mental Health Awareness Campaign.

Howard is currently awaiting the release of the third installment of Dan Brown's Robert Langdon franchise, *Inferno*. On the small screen he is producing a new series called "Mars," the second season of "Breakthrough" and directing the first episode of "Genius," based on the life of Einstein. All three projects are for NatGeo.

Howard's recent films include the critically acclaimed drama *Rush*, starring Chris Hemsworth and Daniel Brühl, written by Peter Morgan; and *Made in America*, a music documentary that revolves around hip hop legend Jay Z.

Howard also produced and directed *Frost/Nixon* (2008), an adaptation of Peter Morgan's critically acclaimed play. The film was nominated for five Academy Awards, including Best Picture, and was also nominated for the PGA's Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures.

Howard's skill as a director has long been recognized. In 1995 he received his first Best Director of the Year award from the DGA for *Apollo 13*. The true-life drama also garnered nine Academy Award nominations, winning for Best Film Editing and Best Sound. It also received Best Ensemble Cast and Best Supporting Actor awards from the Screen Actors Guild. Many of Howard's prior films received nods from the Academy, including the hits *Backdraft*, *Parenthood* and *Cocoon*, the last of which took home two Oscars.

Howard's career was recognized by the Museum of Moving Images in 2005 and the American Cinema Editors in 2006. Honors received by Howard and his creative partner Brian Grazer include the Producers Guild of America Milestone Award, the NYU Tisch School of Cinematic Arts Big Apple Award (2009), the Simon Wiesenthal Center Humanitarian Award (2010) and the Chicago Film Festival Gold Hugo Award for Career Achievement Award (2010). In 2013 Howard was inducted into the Television Hall of Fame and in 2015 he received his second star (in the Motion Pictures category) on the Hollywood Walk of Fame, making him one of the few artists to achieve that distinction.

Howard's portfolio includes some of the most popular films of the past 20 years. In 1991 he helmed the acclaimed drama *Backdraft*, starring Robert De Niro, Kurt Russell and William Baldwin. He followed it with the

historical epic *Far and Away*, starring Tom Cruise and Nicole Kidman. Howard then directed Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo in the 1996 suspense thriller *Ransom*.

Other film credits include *In the Heart of the Sea*, based on the true story that inspired *Moby Dick*; his adaptation of Dan Brown's best-selling novels *Angels & Demons* and *The Da Vinci Code*, starring Oscar winner Tom Hanks; the blockbuster holiday favorite *How the Grinch Stole Christmas*, with Jim Carrey; *Parenthood*, starring Steve Martin; the fantasy epic *Willow*, with Val Kilmer; *Night Shift*, starring Henry Winkler, Michael Keaton and Shelley Long; and the suspenseful Western *The Missing*, starring Oscar winners Cate Blanchett and Tommy Lee Jones.

Howard has also served as an executive producer on a number of award-winning telefilms and television shows, such as the HBO miniseries "From the Earth to the Moon," Fox's Emmy Award® winner "Arrested Development," and NBC's "Parenthood," based on Howard's original film.

Howard made his directorial debut in 1977 with the comedy *Grand Theft Auto*. He began his career in film as an actor. He first appeared in *The Journey* and *The Music Man*, then played Opie on the long-running television series "The Andy Griffith Show." Howard later starred in the popular series "Happy Days" and drew favorable reviews for his performances in *American Graffiti* and *The Shootist*.

Howard and long-time producing partner Brian Grazer first collaborated on the hit comedies *Night Shift* and *Splash*. The pair co-founded Imagine Entertainment in 1986 to create independently produced feature films.

**NIGEL SINCLAIR (Producer)** launched White Horse Pictures in 2014 with longtime business partner Guy East. Prior to launching White Horse, Sinclair was the CEO and co-chairman of Exclusive Media, a global independent film company that financed, produced and globally distributed feature films and documentaries.

Sinclair and East launched their independent feature film and television production company, Spitfire Pictures, in 2003. In 2007 the company signed a first-look development and production deal with the British horror studio Hammer Films. Prior to starting Spitfire, Sinclair and East co-founded Intermedia Films, one of the world's leading independent producers.

Sinclair acts as lead producer on White Horse Pictures documentary projects. These credits include such award-winning films as Martin Scorsese's *George Harrison: Living in the Material World*, American Masters production "No Direction Home: Bob Dylan," *Amazing Journey: The Story of the Who*, *The Last Play At Shea, 1, Undefeated* (an Oscar winner) and *Foo Fighters: Back and Forth* (Grammy Award winner). Sinclair has won a number of awards including a Peabody, a Dupont and multiple Emmys and Grammys.

With Exclusive, Sinclair produced *Parkland*, starring Zac Efron, Billy Bob Thornton and Paul Giamatti; *Snitch*, with Dwayne Johnson; and *End of Watch*, starring Jake Gyllenhaal, Michael Peña, Anna Kendrick and America Ferrera.

Other film credits include *Sliding Doors*, starring Gwyneth Paltrow; *Terminator 3: Rise of the Machines*, with Arnold Schwarzenegger; Alan Parker's *The Life of David Gale*, starring Kevin Spacey and Kate Winslet; *The Quiet American*, starring Michael Caine; and *The Wedding Planner*, starring Jennifer Lopez and Matthew McConaughey.

Sinclair attended Cambridge University in the U.K., and earned a Master of Law from Columbia University in New York. In 2006 he was awarded the Commander of the Order of the British Empire (CBE) by Her Majesty Queen Elizabeth II of the United Kingdom in consideration of his service to the film industry.

**SCOTT PASCUCCI (Producer)** is CEO of Concord Bicycle Music, a leading independent music company based in Beverly Hills that is comprised of Bicycle Music and Concord Music Group. He has served in various producer capacities on music-centric films such as *Chasing Trane* (John Coltrane documentary, in production), *As I AM: The Life and Times of DJ AM*, *George Harrison: Living in the Material World*, the American Masters production “Jimi Hendrix: Hear My Train a Comin’” and *Eric Clapton’s Crossroads Guitar Festival 2013*. He was previously president & COO of Exclusive Releasing and President of Rhino Entertainment, a division of Warner Music Group.

**BRIAN GRAZER (Producer)** is an Oscar and Emmy Award-winning producer and *New York Times* bestselling author who has been making movies and television programs for more than 30 years. As both a writer and producer, he has been personally nominated for four Academy Awards and in 2002 he shared in the Best Picture win for *A Beautiful Mind*. He has produced many Emmy and Golden Globe-winning television shows, including the drama series “24,” which ran for nine seasons, and the beloved comedy series “Arrested Development.” His latest television production, “Empire,” is a critical darling and fan favorite.

Over the years, Grazer’s films and TV shows have been nominated for a total of 43 Oscars and 158 Emmys. At the same time, his movies have generated more than \$13 billion in worldwide theatrical, music, merchandising and video grosses.

Grazer produced Peter Morgan’s critically acclaimed *Frost/Nixon*, directed by Ron Howard. The film was nominated for five Academy Awards including Best Picture. Grazer was nominated for the PGA’s Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures.

Grazer also produced *Get On Up*, a docudrama about “Godfather of Soul” James Brown; the Formula One drama *Rush*, starring Chris Hemsworth and Daniel Brühl; *Made in America*, a music documentary featuring Jay Z; *J. Edgar*, directed by Clint Eastwood and starring Leonardo DiCaprio; *Tower Heist*, starring Ben Stiller and Eddie Murphy; *Robin Hood*, directed by Ridley Scott and starring Russell Crowe and Cate Blanchett; the adaptation of Dan Brown’s bestselling novel *Angels & Demons*, starring Tom Hanks; *Changeling*, directed by Clint Eastwood and starring Angelina Jolie; *American Gangster*, starring Russell Crowe and Denzel Washington; the big-screen adaptation of the international bestseller *The Da Vinci Code*; the tense drama *The Inside Man*, directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster; and the Sundance-acclaimed documentary *Inside Deep Throat*.

Other film credits include *Flightplan*, *Cinderella Man*, *Friday Night Lights*, *8 Mile*, *Blue Crush*, *Intolerable Cruelty*, *How the Grinch Stole Christmas*, *The Nutty Professor*, *Liar Liar*, *Ransom*, *My Girl*, *Backdraft*, *Kindergarten Cop*, *Parenthood*, *Clean and Sober* and *Spies Like Us*.

Reflecting his combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. In 2003 ShoWest celebrated Grazer's success with its Lifetime Achievement Award and in 2007 Grazer was chosen by *Time* magazine as one of the "100 Most Influential People in the World." He is also a recipient of the Motion Picture Sound Editors Filmmaker Award (2011).

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13* (1995), for which he received the PGA's Daryl F. Zanuck Motion Picture Producer of the Year Award, as well as an Oscar nomination for Best Picture; and *Splash* (1984), which he co-wrote as well as produced and for which he earned an Oscar nomination for Best Original Screenplay.

Honors received by Grazer and his creative partner Ron Howard include the Producers Guild of America Milestone Award, the NYU Tisch School of Cinematic Arts Big Apple Award (2009), the Simon Wiesenthal Center Humanitarian Award (2010) and the Chicago Film Festival Gold Hugo Award for Career Achievement Award (2010).

Also a philanthropist, Grazer and his humanitarian efforts were recognized in 2012 with the Alfred Mann Foundation's Innovation and Vision Award. The following year Grazer received both the Abe Burrows Entertainment Award bestowed by the Alzheimer's Association and the Lifetime Achievement Award of PromaxBDA.

Grazer's first book, [A Curious Mind: The Secret to a Bigger Life](#), released in 2015, spent four weeks on the *New York Times* Best Sellers list. For decades, Grazer scheduled "curiosity conversations" with notable experts from scientists to spies, adventurers and business leaders. The book offers a peek into some of these conversations and inspires readers to unleash their own curiosity.

Grazer is awaiting the October release of *Inferno*, the third installment of Dan Brown's Robert Langdon franchise starring Tom Hanks. He is in post-production on *Mena*, starring Tom Cruise, and *Lowriders*. Now in production for Fox are *The Dark Tower*, based on Stephen King's beloved series, and "Shots Fired." Projects for NatGeo include the second season of "Breakthrough" and two new series, "Mars" and "Genius."

Other TV credits include NBC's "Parenthood," NBC's Peabody Award-winning series "Friday Night Lights," Fox's hit Golden Globe and Emmy Award-winning Best Drama Series "24," Fox's Emmy Award-winning Best Comedy "Arrested Development," TNT's "Great Escape," Fox's "Lie to Me," CBS' "Shark," NBC's "Miss Match," WB's "Felicity," ABC's "SportsNight" and HBO's "From the Earth to the Moon," for which Grazer won

the Emmy for Outstanding Miniseries. In 2012 he produced the 84<sup>th</sup> Academy Awards telecast, hosted by Billy Crystal.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his friend and business partner Ron Howard. Their collaboration began in 1985 with the hit comedies *Night Shift* and *Splash*, and in 1986 the two founded Imagine Entertainment.

**MARK MONROE (Writer)** is an award-winning documentary filmmaker whose theatrical writing credits include *Racing Extinction* (Sundance 2015), *Mission Blue* (Netflix 2014), *Fed Up* (Sundance 2014); *The Summit* (Winner, Best Editing, Sundance 2013), *Who Is Dayani Cristal?* (Winner, Best Cinematography, Sundance 2013), *Sound City* (Sundance 2013), *The Cove* (Winner, Best Documentary 2010 Academy Awards and Best Documentary Script, WGA Awards 2010), *The Tillman Story*, *Chasing Ice* (Winner, Best Cinematography, Sundance 2012), *Stolen Seas*, *The Last Play At Shea*, *Once in a Lifetime: The Extraordinary Story of the New York Cosmos* (Documentary Screenplay nomination, WGA Awards 2007) and *Amazing Journey: The Story of The Who*. He both wrote and directed *Morning Light*, for Disney Pictures, and *A Faster Horse*, for White Horse Pictures.

A journalism graduate of the University of Oklahoma, Monroe began his career in television as a news writer for CNN in Atlanta. Before writing for film, he produced more than 60 hours of biography-style programming for TV.

**PAUL CROWDER (Executive Producer, Editor)** is a British musician turned movie editor and director in more recent times. He has worked with his longtime collaborator and business partner, writer Mark Monroe, on all projects since 2006.

Born in London in 1962, Crowder's entertainment career started as a professional musician and recording studio engineer. As an assistant engineer, he recorded many artists including Frank Zappa, George Michael, Siouxsie & the Banshees, Aha and Malcolm McLaren. With his band the Adventures he released five albums, which included a top 20 hit in Europe, and opened for Tears for Fears and Fleetwood Mac on their U.S. and European tours respectively.

In 1989 Crowder moved to Los Angeles and joined Eric Burdon (of the Animals), Robbie Krieger (The Doors) and Brian Auger (Oblivion Express) in the Eric Burdon/Brian Auger Band. Following that, he went on to become one of the founding members of the band Flogging Molly.

In 1994 Crowder started assisting film editors and in 1995 he quit music and went full time into film editing. Starting in reality TV for the major networks in the genre's very early days, he edited such classics as "Close Calls: Cheating Death" and "Video Justice." Crowder then went to VH1 and edited over 50 episodes of "Behind the Music," including episodes on Ozzy Osbourne, Oasis, Vanilla Ice and Run-D.M.C. It was during this time that he met director Stacy Peralta on the show "Influences, From Yesterday to Today," which was being



produced for the Museum of Television and Radio (MOTR). He and Peralta made two shows for MOTR and when Peralta was putting a team together to make his first feature documentary, *Dogtown and Z-Boys*, he asked Crowder to be his editor.

Following the critical success of *Dogtown*, which won Audience Favorite and Best Director honors at Sundance 2001, and Best Documentary at the 2002 Independent Spirit Awards, Crowder edited *Riding Giants* (also with Stacy Peralta as director) in 2003. His work garnered a 2004 A.C.E. Eddie Award for Best Edited Documentary.

In 2004 Crowder directed and edited two commercials for Twenty20 Bank in South Africa. He also directed, produced and wrote two episodes of the OLN series “Fearless,” the first about surfer Kelly Slater, the second about mountaineer Peter Hillary. A self-proclaimed “soccer nutcase” and Chelsea supporter since 1970, it was fitting that Crowder made his feature documentary directing debut with *Once in a Lifetime: The Extraordinary Story of the New York Cosmos*. Telling the rise and fall of the legendary 1970s New York soccer team, the film was released in the U.S. by Miramax during the summer of 2006 and was received with excellent reviews, as well as a WGA Award nomination for Mark Monroe’s script (Best Documentary Screenplay).

In 2006 Crowder joined forces for the first time with Nigel Sinclair and Spitfire Pictures (along with writer Mark Monroe) to co-direct and edit the definitive documentary about the Who, *Amazing Journey: The Story of the Who*. It was released in the fall of 2007 to rave reviews and has been hailed as one of the best rock documentaries of recent memory. It was nominated for a Grammy for Best Long Form Video.

In 2007 Crowder teamed up with Mark Monroe and producer Morgan Sackett to form the production company Diamond Docs, with the goal of making documentaries that are not only informative but also entertaining. Their first film was 2008’s *Morning Light*, produced with Walt Disney Productions. Crowder served as producer and editor, Monroe as director and writer, and Sackett as producer. Diamond Docs now has over 25 films it has been associated with, including the 2008 Oscar-winning documentary *The Cove*.

In 2009 Crowder and Diamond Docs again teamed with Nigel Sinclair and Spitfire pictures to direct and edit *The Last Play at Shea*, a concert and historical documentary. The next year they collaborated once again, this time on a highly acclaimed documentary about Formula 1 racing called *1*. In 2012 Crowder edited Dave Grohl’s highly acclaimed *Sound City* and followed that in 2013 with the TV miniseries “Patrick Dempsey: Racing LeMans.”

**GILES MARTIN (Music Producer)** co-runs the independent music publishing company George Martin Music. He is also a consultant for wireless home audio specialists SONOS. He is a two-time Grammy winner for his work in music production.

Martin started on that path while writing jingles at college. In 1994 he developed and produced his first band, The K’s, who later signed with Sony. While producing and developing bands from the U.K. indie scene, like My Life Story and Monorail, Martin continued to work on and co-produce major label projects with his father, Sir

George Martin. These included “The Beatles Anthology” (EMI), “The Glory of Gershwin” (Mercury) and “In My Life” (Echo).

Following this early experience and success, more production and mixing work was undertaken with artists such as Jeff Beck, Elvis Costello and Kate Bush, as well as projects as diverse as INXS’ “Greatest Hits” package and the BBC’s hit TV show “The Choir.” Between 1999 and 2002 Martin worked as in-house A&R producer at the Sony label Instant Karma, which led to his production of the debut album by the Alice Band.

In 2003 Martin established himself as a freelance producer, producing and contributing as a writer to the chart-topping debut album from Universal artist Hayley Westenra, “Pure,” which became the most successful classical debut of all time.

In 2004 Martin commenced work alongside his father on the production of the soundtrack for “The Beatles LOVE by Cirque du Soleil,” a show that opened in Las Vegas in June 2006. Now in its 10<sup>th</sup> year, the critically acclaimed show and Grammy-winning soundtrack album have gone on to break box-office and sales records.

Further Beatles work has included the release of the Beatles Rockband videogame for MTV Networks and the DVD collection Beatles *1+*. Martin has also worked on a number of unique live events across the globe, including The Great Music Experience (1995), HM The Queen’s Golden Jubilee Concerts (2002) and the London Olympics (2012).

Film work includes working with Martin Scorsese on *George Harrison: Living in the Material World* (the remastered version) and the iconic *A Hard Day’s Night*. Martin co-composed the score for the feature film *Noble* (2014).

Martin currently resides in London.

**APPLE CORPS LIMITED (Production Company)** was founded by the Beatles in 1968 to oversee the band’s own creative and business interests. As part of its management of the Beatles’ entire intellectual property canon, the London-based company has administered the legendary band’s recorded catalogue, with more than 800 million physical and digital albums sold to date.

Apple Corps has also piloted innovative Beatles projects which have become benchmarks for pioneering accomplishment, including the record-breaking, 30-million-selling album *The Beatles 1*, the universally acclaimed *The Beatles Anthology* series, and the Grammy-winning CD, vinyl, digital and streaming release of the Beatles’ 13 remastered studio albums.

In Apple Corps’ first major theatrical partnership, “The Beatles LOVE by Cirque du Soleil” has played to nearly eight million audience members since its June 2006 opening at the Mirage in Las Vegas. The production also resulted in a double Grammy-winning album and a Grammy-winning feature film *All Together Now*, which details the fascinating story behind the unique partnership between the Beatles and Cirque du Soleil, which resulted in the creation and launch of the Vegas show.

The Beatles debuted for streaming worldwide on December 24, 2015, with the band's 13 U.K. studio albums and "Past Masters (Volumes 1 & 2)," "The Beatles 1962-1966," "The Beatles 1967-1970" and "The Beatles 1." "The Beatles' Anthology, Volumes 1-3" music collections and "LOVE" album followed.

Continuing the commitment to preserving the archives and legacy of the Beatles' catalogue, the feature films *Help!*, *Yellow Submarine* and *Magical Mystery Tour* have been digitally restored with great care for DVD, Blu-ray and iTunes releases.

\*\*\*\*\*

## **THE BEATLES: EIGHT DAYS A WEEK – The Touring Years FULL CREDITS**

DIRECTED BY  
RON HOWARD

PRODUCED BY  
NIGEL SINCLAIR

PRODUCED BY  
SCOTT PASCUCCI

PRODUCED BY  
BRIAN GRAZER

PRODUCED BY  
RON HOWARD

EDITED BY  
PAUL CROWDER

WRITTEN BY  
MARK MONROE

EXECUTIVE PRODUCERS  
JEFF JONES  
JONATHAN CLYDE

EXECUTIVE PRODUCER  
MICHAEL ROSENBERG

EXECUTIVE PRODUCERS  
GUY EAST  
NICHOLAS FERRALL

EXECUTIVE PRODUCERS  
MARK MONROE  
PAUL CROWDER

SUPERVISING PRODUCER  
MARC AMBROSE

CO-PRODUCERS  
MATTHEW WHITE  
STUART SAMUELS  
BRUCE HIGHAM

MUSIC PRODUCER  
GILES MARTIN

SOUND RE-RECORDING MIXER  
CHRIS JENKINS

Co-Executive Producers

Jeanne Elfant Festa  
Cassidy Hartmann

Executive Producer for Studiocanal

Ron Halpern

**INTERVIEWEES**

*In Order of Appearance*

Richard Curtis

Eddie Izzard

Whoopi Goldberg

Elvis Costello

Richard Lester

Malcolm Gladwell

Larry Kane

Sigourney Weaver

Dr. Kitty Oliver

Howard Goodall

Jon Savage

Ed Freeman

The Producers would like to give very special thanks to the following for generously giving their time to assist with the film:

Shimpei Asai

Peter Asher

Danny Bennett

Tony Bennett  
Tony Bramwell  
Barry Chang  
Donna Constantinople  
Candace Cushing  
Ivor Davis  
Jackie DeShannon  
Joe Flannery  
Terry Gilliam  
Paul Greengrass  
Bill Harry  
Nicky Haslam  
Johnny Hutch  
Freda Kelly  
Sam Leach  
Beryl Marsden  
Albert Maysles (1926-2015)  
Oliver McMullen  
Chris Montez  
Simon Napier-Bell  
David Picker  
Red Robinson  
Tommy Roe  
Simon Schama  
Ed Sheeran  
Ronnie Spector  
Steven Stark  
Debbie Gendler Supnik  
Allan Williams  
Beryl Williams  
Leslie Woodhead

With thanks to the Candlestick Park fans

Hollie Adamic  
Linda Breslauer  
Stephanie Brower  
Victoria Brower  
John Carman  
Aidan Collins  
Luna Collins  
Terry Dilbeck  
Christine Eldrige

Brian Linek  
Geraldine Linek  
Douglas Marshall  
Geri Peterson  
Kim Pedersen  
Gail Peerless  
Kathy Riggs  
Kaitlyn Riggs  
Lainy Snellbacher

Alicia Fisher  
Stuart Ganz  
Nancy Guida

Matthew Snellbacher  
Marianne Stickel  
Maloah Stillwater

## PRODUCTION

Associate Producer  
Additional Production Supervisor  
Story Consultant  
Archive Specialist/SME  
Consultant  
Production Coordinator  
Additional Assistant Coordinator

John Rita  
Mark McCune  
P. G. Morgan  
Erik Taros  
Larry Kane  
Cory Dagg  
Tony Rosenthal

## CREWS

### PAUL McCARTNEY INTERVIEWS

Director of Photography Los Angeles  
Director of Photography London  
Production Coordinator  
B Cam Operator  
  
1st AC  
2nd AC  
Focus Puller  
DIT/Data Wrangler  
  
Gaffer  
  
Key Grip  
G&E Swing  
Sound Mixer  
  
Hair/Make-Up  
  
Art Director  
Set Dresser  
Unit Driver  
Camera Driver  
Runner  
Production Assistant

Tim Suhrstedt A.S.C.  
Michael Wood  
Emily Precious  
Jessica Young  
Daniel Henderson  
P. Dennis Lynch  
James W. Hardie  
David Penfold  
Jamie Boulton  
Callum Just  
Ian Barwick  
Cooper Donaldson  
Paul Goodstein  
Joseph B. Hernandez  
Paul Miller  
Fred Stuben  
Lauren Kaye Cohen  
Sophie Brown  
K.C. Fox  
Ernesto Felix  
Steve Rivenell  
Joe Kay  
Nicolas Motte  
Jacob Gutman  
Alex Ayer

## RINGO STARR INTERVIEWS

Director of Photography Shoot #1  
Director of Photography Shoot #2  
A Cam Operator  
  
B Cam Operator  
1st AC  
2nd AC  
Camera Department  
Data Wrangler  
Gaffer  
  
Key Grip  
  
Grip/Electric Swing  
  
Sound Mixer  
  
Art Director/Set Decorator  
Set Dresser  
Set Designer  
Hair/Make-Up  
Production Assistant

Caleb Deschanel A.S.C.  
Tim Suhrstedt A.S.C.  
Thomas Tieche  
Victor Avila  
Jessica Young  
David J. White  
P. Dennis Lynch  
Brent Carpenter  
Jamie Boulton  
Colin J. Campbell  
Cooper Donaldson  
Jerry C. Deats  
Paul Goodstein  
Jason J. Gray  
Mark Weinberg  
A.S. "Sam" Hamer  
Fred Stuben  
K.C. Fox  
Ernesto Felix  
Cindy Jackson-Ruppel  
Haley Coates  
Maddy Bethard  
Graham Norwood  
Jacob Gutman  
Lauren Zalman  
Melissa Goodall

## UK INTERVIEWS

Director of Photography  
  
Production Coordinator  
  
B Cam Operator  
  
1st AC  
  
2nd AC

Paul Lang  
Michael Wood  
Dark Nel  
Laura Evans  
Emily Precious  
Daniel Henderson  
Matthew J Smith  
David Penfold  
Nathan Mann  
Barney Batchelor  
David Pearce  
Woody Gregson  
Alex Collings

DIT	Robert Brown Sophie Baggaley Joshua Callis-Smith Simon Chubbock Jonathan Petts Ian Barwick Robert Stewart Mathew Buchan Hydn Boniface Mathew Buchan Christopher Polden James Agnew John "JJ" Ash Paul Miller Karanjit Randhawa Sophie Brown Gemma Kirk Jessica Richardson Ria Biggerstaff Ben Morgan Frances Denny
Gaffer	
Electrician	
Sound Mixer	
Hair/Make-Up	
Still Photography Asisstant Coordinator	

### **WEST COAST INTERVIEWS**

*Los Angeles*

Director of Photography	Caleb Deschanel, A.S.C.
1st AC	Jessica Young
B-Cam	Victor Avila
Data Wrangler	Thomas Tieche
Gaffer	Mark Weinberg
	Jamie Boulton
	Matthew Grace
	Colin J. Campbell
	Matt Kubas
	Jose Aguirre
Key Grip	Mark Weinberg
Grip	Igori Kamoevi
Sound Mixer	Fred Stuben
	Evan Menak
	Gabriel Fragoso
Hair/Make-Up	Haley Coats
Production Assistant	Maddy Bethard Cindy Jackson-Ruppel



Ede Crowder

*Vancouver*

Director of Photography  
Production Coordinator  
1st AC  
DIT  
Gaffer  
Sound Mixer  
Make-Up  
Production Assistant

Jessica Young  
Adrienne Victory  
Victor Avila  
Patrick Tittmar  
K. Bray Jorstad  
Nathan Evans  
Johnny Bellas  
Steve Foote

*San Francisco*

Director of Photography  
1st AC  
Camera Operator  
Gaffer  
Sound Mixer  
Production Assistant

Jessica Young  
William Ryley Fogg  
Victor Avila  
Kiva Knight  
Robert Kennedy  
Dennis McGrath

**EAST COAST INTERVIEWS**

*New York City*

Director of Photography  
  
Production Coordinator  
1st AC  
  
Gaffer  
  
DIT  
  
Sound Mixer  
  
Hair/Make-Up  
  
Production Assistant

Jessica Young  
Wolfgang Held  
Sarah Blake Brown  
Ricardo Sarmiento  
Laura A. Nespola  
Hillary Hanak  
Ned Hallick  
Brandon Kelley  
Alvah Holmes  
Brian Flood  
Richard Fleming  
Peter J. Miller  
Tracy Raffelson  
Linda McGovern  
Maury Hopson  
Michael Braun  
Sandy Linter  
Alan Capinpin

Chris Kelly  
Elizabeth Laschever

*Connecticut*

Director of Photography  
1st AC  
Hair/Make-Up  
Production Assistant

Bradley Haskell  
David Brown  
Rachel Leidig  
Elizabeth Laschever

The Producers Would Like To Give Special Thanks To The Following

Marc Ambrose

Alex Brunner  
Anna Marsh  
Chuck Gunderson  
Tigre Hills  
Takeo Koderia  
Sachiyo Ikeda  
Osami Ogawa  
Kate Calloway  
Richard Radford  
Joni Sighvatsson

Karen K.H. Sim  
Willie Aron  
Daniel Stutz  
Richard Goldthorpe  
Susan Dodes  
Craig Erwich  
Ryan Lowerre  
Chris Beaven  
Simon Hilton  
Kunihiko Fujimoto  
Jeff Rosen

**Cameras Provide by**  
Eastside Camera Services

**Digital Online Dailies Provided by**  
Dax Production Cloud

**DIT Services Provided by**  
Digital Orchard

**Pre Production Post Sound Services Provided by**  
Wildfire Sound

**POST PRODUCTION**

Post Supervisors

Alexandra de la Vega  
Jamie Boulton  
Robert Martinez

1st Assistant Editor  
2nd Assistant Editor

Jamie Boulton  
Robert Martinez

Assistant Editors

Faroukh Virani  
Richard Evirs  
Ciaran Michael Vejby  
David Aristizabal  
David Chavarria  
Geraldo Puga  
Manny Reveles  
Lucy Donaldson  
Michael J Nichols  
Enrique Villena  
Sierra Neal  
Ryan Williams

Additional Editing

Jamie Boulton  
Karen K.H. Sim  
Keith Salmon  
Lauren Saffa  
Charles Uy

Post Production Assistant

Melissa Goodall

### **Phase One Research**

Eight Days A Week - The Touring Years is based on an original idea introduced by One Voice One World.

Matthew White/Sutton Hoo Studios

Julie Day

Jessica Napoli

Mark Bauman

Christopher John Vizas

Mat Ramsey

David Palmer

Patricia Steele/University of Maryland

Cath Pick

Sachiyo Ikeda

Sammy Ogawa

Carolyn Faber

Donna Lee

Naomi Hall

Kenn Rabin

David Rice

Anne Wootten

tuart Samuels/Stuart Samuels Productions

Maxine Bass

Alan Tong

One Voice One World Would Like To Give Special Thanks To  
University of Maryland, College Park  
The Creative Edge Collaborative

Adam Leipzig  
Trinity Laurino  
And everyone else we've been unable to acknowledge

**Media and Music Licensing**

Global ImageWorks	Cathy Carapella Jessica Berman-Bogdan Chris Robertson
Licensing Manager	Mark McCune John Rita
Licensing Coordinator	Melissa Goodall Jacob Gutman Windsor Wong Alexandra Dudley
Archival Research	Tim Lesle Pearl Lieberman Richard Wiseman Alexandra de la Vega Pamela Esterson Jacob Gutman Melissa Goodall Katie Agarth James M. McDonnell Nandini Balial Manny Psihountas Alex Snyder Allen P Ewald
Apple Corps LTD. Researchers	Aaron Bremner Dorcas Lynn Christopher Purkiss Jace Exton
Consultant	Chuck Gunderson

**Music**

Produced By Music Mixed At Music Mixed By	Giles Martin Abbey Road Studios Sam Okell
---	---

Mix Assistant

Matt Mysko

Sound Design  
Audio Restoration

Al Sirkett  
James Clarke  
Simon Gibson  
Melissa Muik  
Adam Sharp

Music Editor  
Project Management

Additional Music Composed by

Dan Pinnella  
Ric Markman  
Chris Wagner

## Sound

Sound Mix

Chris Jenkins  
Cameron Frankley

Sound Design & Supervision  
Co-Supervising Sound Editor

Cameron Frankley  
Jon Michaels

Dialogue Editor

Harrison Meyle

Sound Effects Editors

Dan Kenyon  
Will Digby

Mix Tech  
Sound Engineer

Mark Purcell  
Tony Pilkington  
Ryan Murphy

Sound Services and Re-Recording

Number Nine Productions

Additional Sound Services

Warner Bros. Sound

Darlene Gorzela

Sound Production Assistant

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Special Thanks to

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### **"She Loves You"**

Written by John Lennon & Paul McCartney  
Published by Round Hill Works o/b/o Gil Music and Sony/ATV Tunes LLC.  
Performed By The Beatles  
Courtesy Of Calderstone Productions Limited and Apple Corps Limited.  
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### **"Twist and Shout"**

Written by Bert Russell & Phil Medley  
Published by Sony/ATV Music Publishing LLC. (BMI) and Sloopy II Music,  
Administered by Wren Music Co., A Division of MPL Music Publishing, Inc.  
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### **"There's No Business Like Show Business"**

Written by Irving Berlin  
Published by Irving Berlin Music Company

### **"There's No Business Like Show Business"**

Written by Irving Berlin  
Published by Irving Berlin Music Company

### **"Lujon"**

Written By Henry Mancini  
Published by Northridge Music Company administered by Spirit Two Music, Inc.  
Performed by Henry Mancini & His Orchestra  
Courtesy of RCA Records By Arrangement with Sony Music Licensing

### **"Piano Concerto No. 21 in C Major, K. 467 - II. Andante"**

Written By W.A. Mozart  
Perormed By: Capella Istropolitana & Peter Lang  
Courtesy of Naxos of America, Inc.

### **"Hold Me Tight"**

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### **"Can't Buy Me Love"**

Written by John Lennon & Paul McCartney

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Performed By The Beatles

**"A Hard Day's Night"**

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**"Boys"**

Written by Luther Dixon & Wes Farrell  
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**"If I Fell"**

Written by John Lennon & Paul McCartney  
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**"Eight Days A Week"**

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**"Ticket to Ride"**

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**"Everybody's Trying To Be My Baby"**

Written By Carl Lee Perkins

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**"Day Tripper"**

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**"The Word"**

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**"Love You To"**

Written by George Harrison

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**"Nowhere Man"**

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**"She's A Woman"**

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**"Sgt Pepper's Lonely Hearts Club Band"**  
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**"Please Please Me"**

Written by John Lennon & Paul McCartney

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On behalf of Dick James Music Ltd. And Downtown Music Publishing International, Inc. o/b/o Lenono Music

Performed By The Beatles

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**"I Want to Hold Your Hand"**

Written by John Lennon & Paul McCartney

Published Songs of Universal, Inc. on behalf of Sony/ATV Tunes LLC.

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and Apple Corps Limited.

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**"All My Loving"**

Written by John Lennon & Paul McCartney

Published by Sony/ATV Tunes LLC.

Performed By The Beatles

**"Some Other Guy"**

Written by Richard Barrett, Jerry Leiber & Mike Stoller

Published by Sony/ATV Music Publishing LLC., Sony/ATV Tunes LLC.

Performed By The Beatles

**"I Saw Her Standing There"**

Written by John Lennon & Paul McCartney

Published by Round Hill Works o/b/o Gil Music, Northern Songs and Sony/ATV Tunes LLC.

Performed By The Beatles

Courtesy of Calderstone Productions Limited / Apple Corps Limited.

**"I'll Cry Instead"**

Written by John Lennon & Paul McCartney

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**"You Can't Do That"**

Written by John Lennon & Paul McCartney

Published by Sony/ATV Tunes LLC.

Performed By The Beatles

**"Roll Over Beethoven"**

Written by Chuck Berry

Published by BMG Platinum Songs on behalf of Isalee Music Company

Performed By The Beatles

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**"Thing We Said Today"**

Written by John Lennon & Paul McCartney

Published by Sony/ATV Tunes LLC.

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**"I Feel Fine"**

Written by John Lennon & Paul McCartney

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**"I'm a Loser"**

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**"It's Only Love"**

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**"Help"**

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Published by Sony/ATV Tunes LLC.

Performed By The Beatles

**"Dizzy Miss Lizzy"**

Written by Larry Eric Williams

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and BMG Platinum Songs on behalf of Arc Music Corp.

Performed By The Beatles  
Courtesy of Calderstone Productions Limited / Apple Corps Limited.

**"Girl"**

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**"Norwegian Wood (This Bird Has Flown)"**

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**"The 4 Seasons: Violin Concerto in F Minor, Op. 8, No. 4, RV 297 - II. Largo"**

Written by Antonio Vivaldi  
Perormed By: Accademia Ziliniana  
Courtesy of Naxos of America, Inc

**"Tomorrow Never Knows"**

Written by John Lennon & Paul McCartney  
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**"Good Day Sunshine"**

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**"Strawberry Fields Forever"**

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**"Lucy In The Sky With Diamonds"**

Written by John Lennon & Paul McCartney

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**"Magical Mystery Tour"**

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**"Yellow Submarine"**

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**"Don't Let Me Down"**

Written by John Lennon & Paul McCartney  
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Performed By The Beatles  
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**"One More Chance"**

Written by David Torn  
Performed by David Torn  
Courtesy of Score Starr Music  
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