

FILM

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→ 11A

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→ 12A



The kids of AD 2000 will understand what it was all about and draw from the music much the same sense of well being and warmth as we do today. For the magic of the Beatles is timeless and ageless.

That prediction in the sleeve notes for *Beatles For Sale* was made by Derek Taylor in 1964, when pop stars had a limited shelf life of perhaps two years. But sure enough, at the beginning of our century, the sales of the Beatles' album *1* have proved him right in spectacular fashion with 25 million sales... and counting.

Now this latest addition to their catalogue provides another chapter in the most byzantine tale behind any of their albums. By stripping away the decorative layers applied to some of the tracks this special edition reveals *Let It Be* as it was meant to be. The dedicated Abbey Road team has also ensured the warmth of the analogue recording still colours the sound but the crackle of tape hiss has disappeared.

As Paul commented when he heard the digitally cleaned-up mixes 'If we'd had today's technology then, it would sound like this because that was the noise we made in the studio. It's all exactly as it was in the room, but you're in a clearer room with the guys. It's sort of scary; you're right there now.' So here it is, at last, *Let It Be... Naked* - the bare bones of the Beatles' music made in January 1969.

Why they wanted to adopt a raw and unadorned approach to these songs in the first place revolves around the ethos of the Beatles: never do what you are expected to do. After pioneering stadium events, they played their last concert on 29th August 1966. When they regrouped three months later, they focussed on the recording experimentation heard on their previous two albums and duly dazzled the world. In 1967, the extraordinary single 'Penny Lane'/'Strawberry Fields Forever' heralded the LP *Sgt. Pepper's Lonely Hearts Club Band*.

The following year, *The Beatles* - a double album in a pure white sleeve - arrived with hardly a trace of the previous record's psychedelic atmosphere. It skipped in a heartbeat from a whimsical folk song to a heavy rock riff to a nostalgic 1930s Hollywood musical

pastiche. Then - and here's the thing to set today's marketing men scratching their heads in bemusement - with *The Beatles* in its sixth week at number one, they began work on a new project.

*Let It Be* evolved from an original plan to make a television show featuring the group playing tracks from the recent 'white album'. That idea changed in three ways. First, abandoning the easier path, they opted to learn a completely new batch of songs for the televised concert. A second innovative approach was added when it was decided to film the rehearsals; allowing viewers to trace the development of each song from its first rough run through to the final polished version. Thirdly, as the climax of the project was a return to live performance, no studio effects or overdubbing of voices and instruments would be allowed at any time.

With the provisional concert date set for 20th January 1969, filming began on the second day of that month. Michael Lindsay Hogg was chosen to direct both the documentary and concert. His track record included work on the British TV show *Ready Steady Go!*, Beatles promotional films for 'Paperback Writer', 'Rain', 'Hey Jude' and 'Revolution' and only a few weeks before, *The*

*Rolling Stones' Rock And Roll Circus*. Glyn Johns, the engineer on that show, was invited to balance the Beatles' sound for the rehearsals and concert. As usual, George Martin was the supervising producer but, as he recalled, had been instructed by John that 'none of your production rubbish' was needed!

Filming took place on a cavernous sound stage at Twickenham Film Studios amid conditions that were not very conducive to creating music. Encircled by cameras, the Beatles huddled together - one moment feeling too hot from the film crew's lights and the next too cold from the building's wintry draughts. Having recently fallen into the habit of late night recording, the group now had to adapt to office hours, starting some time between ten and eleven o' clock in the morning.

It is the Twickenham sessions that have characterised the whole *Let It Be* project as an unhappy one both in the minds of the Beatles themselves and anyone who saw the documentary footage in the movie. All four have talked openly about the underlying tensions within the group - no doubt amplified by their uncomfortable surroundings and the constant intrusion of cameras and boom microphones literally bugging them. The hundreds of film sound

rolls now provide an invaluable historical record of these days in the life of the Beatles and they do contain some candid discussions about the future of the group.

Throughout the tapes Paul doggedly insists that only by working hard together can the group survive. He is also determined that they should break away from their insular recording career and appear before the public again. The other Beatles' enthusiasm for the planned concert ebbs and flows. But there are also happy moments in evidence as the group return to their roots - playing not only rock 'n' roll favourites but also unreleased early Lennon-McCartney compositions such as 'One After 909' and 'Because I Know You Love Me So'.

As the days ticked away, the director's primary concern was where the concert should take place. John can be heard on one of the tapes commenting, 'I've said "Yes" to every idea that's come up... America, Pakistan, the moon... I'll still be there singing 'Don't let Me Down'!'. If not quite the moon, the hire of two ocean liners (at a week's notice!) to take the group and an audience to a torch-lit concert in the Arabian desert was just one of many fanciful ideas discussed for the televised event.

But on Friday 10th January - the seventh day of rehearsal - Michael Lindsay Hogg was faced with an even more pressing problem. After an apparently harmonious morning of playing 'Get Back' and 'Two Of Us', George announced he was quitting the group. 'See you round the clubs!' was his typically understated farewell comment. Having hung out with Bob Dylan and the Band in their homes in Woodstock and enjoyed producing a Jackie Lomax album in California, George had found the Twickenham experience a grim contrast to his recent break in the States.

The remaining three Beatles dutifully turned up for rehearsals the following Monday and Tuesday but little was accomplished. Fortunately, George agreed to continue with the group but only if current plans were altered. So rehearsals were switched to the basement studio at their Apple headquarters in 3, Savile Row in London's West End. The Beatles immediately felt at home and their spirits were soon elevated further by the presence of another musician on keyboards. Billy Preston first met the group when he played in Hamburg with Little Richard's band. Now in town playing organ with Ray Charles, when he dropped by to say hello he was quickly drafted into the sessions.

them had the time to sort through the many live takes from the previous project. Glyn Johns was asked to compile an album called *Get Back* that would match the documentary nature of the forthcoming film. He came up with a record featuring studio chatter and a selection of incomplete takes and some rather under rehearsed performances. Although given several release dates throughout the year and an amended running order as late as January 1970, the album was eventually rejected.

The shelved recordings were eventually released after producer Phil Spector had been brought in to complete the project. Two tracks were added to the original list to mirror the songs featured in the imminent movie. As the Beatles were seen in *Let It Be* playing 'Across The Universe', it was decided to include it on the album. Their recording made in February 1968 had recently emerged on a charity LP for the World Wildlife Fund called *No One's Gonna Change Our World*. But Spector modelled a new version by significantly slowing down the tape and adding an orchestra and choir. Similarly, because an early rehearsal of 'I Me Mine' was featured in the film, that song was recorded in January 1970 and then given the Spector touch a few months later.

Although a chart-topping album featuring three American number one singles could hardly be called a failure, for the Beatles the *Let It Be* project retained an air of unfinished business. The memory of its creation tainted by the unhappy business dealings of the period and the tensions threatening to pull the group apart. But, in reality, these new mixes show the group playing as a tight and co-operative unit. As Ringo observed, 'In that time there was a lot of emotional turmoil going on amongst us but I've always felt that once the count-in happened we turned back into those brothers and musicians. And when you listen to the pared down version ...as I said to one of my partners, "Not a bad band!"'

Paul is equally enthusiastic about *Let It Be... Naked*. 'It's just the bare tapes; just the bare truth and the great thing now about the re-mixed versions is that, with today's technology, they sound better than ever.'

That's one of the wonders of our digital age and it ensures the magic of the Beatles will be timeless and ageless.

Kevin Howlett  
August 2003



Transcript Poem No. 2

Br'er Sausage, Br'er Bacon

Lindsay-Hogg: Where did you get those  
drum boots?

Ringo: Pierre Cardin, Par-ee, France

John: Br'er Sausage, Br'er Bacon. We're  
both so country.

Paul and John (singing)

We're going ho-oo-me.

Paul: I started off as a chippy, as a  
carpenter, 15 bob a week. I was a  
regular kid with a dog under your arm,  
singing "I miss that mother of mine,  
'how can you miss?

Paul: (singing)

Come on now come on get it together

come on come on now come on now John

now come on now get it together.



## Half of What I Say

**Paul:** (singing, operatic voice) *The blue horizon just for you...*

**Ringo:** Let's make it 'U' film. (Laughter)

**Lindsay-Hogg:** That's the first thing you ever said to me, in Chiswick Park years ago when we did something, you said 'what kind of a tree is that?' and I said, 'It's a Yew' and you said, 'No it's not; it's a me,' and I thought that was so funny. God, I couldn't stop myself from laughing.

**George:** I don't think that's funny at all.

**Lindsay-Hogg:** Wisteria?

**Paul:** We should take some instamatic shots of the crew. Well, I'm an MI.5 agent and little does he know that I know that he... Yes, and the crew is reading Playboy.

**Lindsay-Hogg:** Let's make a silent movie, yes - slow and speed it up when we play it back, as they're always funny to watch.

**John:** (pontifical TV voice) Well, I would say that's a pretty concise opinion of the youth today. Now we are going on to another different group - a generation gap, and we have with us in the studio today Tumble Starker. Now what do you think about mock tudor houses in Weybridge and places like that?

**Ringo:** Well, I don't mind them being in Weybridge, It's just when they put them in London I think they get in the way of all the traffic. You are so right, yes.

**John:** You said yesterday, neither your arms nor your elbow, I'll never forget it. Well, it's a chance to speak, it's the only chance we get.

**Ringo:** It's only Cliff doing his bit.

**Paul:** Well, I left the clergy about '59... the kids.

**Ringo:** It all started with Rosie.

**John:** Well, a lot of us started with Rosie. Actually, it was rehearsal rules...

**Ringo:**... funny dog collars. From then on in I never looked back.

**John:** Now you will notice this bit of scaffolding that keeps leaping about the roof. It's modern technology.

**Ringo:** Watch out for the spy mikes.

**John:** Since then the group has become the hottest property in Japan due to being locked in a sauna bath by Her Royal Majesty Ho Ching Ming.







KODAK TRI-X P35N FILM

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→ 30A

→ 30

→ 30A

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Out tomorrow is our disc 'Come on in you will get pneumonia'. Your chance to win a fab free Beatle - send in 39 disc tops.

**Lindsay-Hogg:** (moving in with camera) Give me a very wide shot here.

**Paul:** Everywhere the hero went he was on film... peeping tom...

**Lindsay-Hogg:** (framing shot) Yes, like that, yes.

**Paul:**... for no apparent reason he was on film and the little booms came.

**John:** This is life.

**Paul:** This is cinema.

**John:** No thank you, I've already seen it.

**Paul:** We could do a detective film, not waste all this film like this.

**John:** Right ho. The story so far.

**Paul:** Just, you know, this afternoon's film - just a little adventure story, and drunks, then the police come and investigate the matter... cliff hangers... Clifford who peddled drugs and turned straight in the end.

**Lindsay-Hogg:** Ringo as a teacher, kindly and wise.

**Ringo:** That was this morning.

**Lindsay-Hogg:** I know, I was trying to revive it.

**John:** Guest star Glyn Johns who played a Mormon Cathedral.

**Lindsay-Hogg:** George can be all those things; Vicar and head of Scotland Yard too.

**Paul:** The story opens one bleak morning in December.

**John:** Once upon a tarmac there lived a small baggage who suffered incredible distortion on his right leg. He took it to all the doctors and they said that... One day... happy ever after...

**Yoko:** (giggles)

### **Canaries in the Morning, Balloons at Night**

**Ringo:** We're playing now like four years ago.

**Lindsay-Hogg:** Like we're all twenty-eight now.

**Ringo:** How can we bring rock and roll to Tripoli?

**Lindsay-Hogg:** It's either Tunisia or Tahiti or Tripoli.

**Ringo:** What about Gibraltar? (stonily)

**George:** You know it's just impractical to try and get all these people and equipment there.

**Paul:** Okay, yes, I'm sure we could set it up, but it's like we're doing a live show and we're doing it in Arabia and it's like whoever has been waiting to see the lads rocking again. So I'll tell you what, I'll come in with you as long as you get a couple of boats, like the QE2 and give away the tickets here, as you would have done, but tickets include a boat journey as well. Right! We get a nice time and a bit of sun.





**John:** I just find a good feeling about singing in the sun, you know, and singing as the sun goes down and the moon comes up. It would be like on the roof in India, but we would be fully equipped, you know, just the sun.

**Lindsay-Hogg:** If you say Yes and if you get it together, then will you go?

**John:** If we say Yes to that then don't bother about it, let's leave it in the air and just think about it.

**John:** Yeh, but I mean we can say Yes now and suddenly decide No tomorrow; it's not going to make any odds, let's just think about it.

**Ringo:** I'll be watching tele.

**George:** I think the idea of the boat is completely insane. It's very expensive and insane.

**John:** They have a fore and aft, you know. First class and below with the sheep pens.

**George:** It'll have to be a bloody big boat, it'll have to be bigger than the Royal Iris.

**John:** Aristotle's yacht, you know.

**George:** That's too small.

**Ringo:** I want a liner, not just a boat.

**Paul:** Hold on, here comes France.

**George:** France, I can't go to France.

**Paul:** No, no, that's your code name.

**George:** I smelt some garlic once. I don't think that you're going to get a perfect acoustic place by the water out of doors.

**John:** I can just see us singing a number at

sunset or dawn. Just gentle, or at moonlight, the smoke coming up.

**Glyn:** We'll take a three day's boat trip to Tripoli... the beautiful sand.

**Lindsay-Hogg:** We're going to Africa! We're off on a boat!

**Ringo:** For a rock and roll group?

**John:** Yes, I think we can do rock and roll, and we can have the change of day over something like this. We can do rock and roll there if we can get the right audience, because if they swing, we've got the right audience. Every time we've done an album at EMI, we ask Why are we stuck in here? We could be doing it in a lake in France, and every time we do it, and here we are again building another bloody castle around us. And not only would we be doing it making an album, but it would take all that weight of What's-the gimmick off of us. God's the gimmick. We could time it so that the sun came up just on the middle eight, just like that.

**Lindsay-Hogg:** Who votes to go? Where's one?

**Ringo:** I move You-go-Slavia.

**Lindsay-Hogg:** Sleep on it then.

**Paul:** Cheerio, good night lads.

**John:** Don't forget: a boat load of mental deficiency and three dwarfs.

**Ringo:** For Friday.

**Paul:** Good night everybody.

**George:** Good night Russia.



I've got a feeling  
that keeps me on my toes  
I've got a feeling  
that keeps me on my toes

☆

☆

☆



Oh yeah

Everybody had a ~~best~~ good year  
Everybody let their hair down  
Everybody pull their socks up  
Everybody put their foot down  
Oh yeah Oh yeah





## MUSIC

### 21 take 1

**Paul:** Just for the time being, when it goes funny, I'll give you a wink and we'll do four in a bar. It's one of those places where that'll fit. It goes into like a waltz or something, you'll get the idea. One, two, three, four:

*Two of us riding nowhere Spending someone's hard earned pay. You and me Sunday driving Not arriving On our way back home (wink) We're on our way home We're on our way home.*

*We're going home. Two of us sending postcards Writing letters on my wall You and me burning matches Lifting latches On our way back home. You and I have memories Longer than the road that stretches...*

OK, it goes to B-flat, B-flat, D-minor, G-minor, A-minor— stay on A-minor. A-minor 7th to D.

*You and me wearing raincoats Standing solo in the sun Two of us getting nowhere Chasing paper On our way back home On-our way home We're going home. Middle A to B-flat. You and I have memories Longer than the road that stretches out ahead.*

*Two of us wearing raincoats Standing solo in the sun...*

Whenever it goes 'On our way home' we'll just have to learn that. It's supposed to be in

harmony. It's a bit faceless.

**John:** Yeah, it'd make a good demo for the group Grapefruit.

**Paul:** No, it's all right, the song, it's just that we're not very interested in it yet.

**John:** On the recording we could use an acoustic. For the electric we've got to think of something. The problem is always the same and the answer is always the same. There's got to be a solution that stops it going dum-de-dum-de-dum. (sings) 'Two-of-us- riding-nowhere' (stiffly) Imagine Stevie Wonder singing it, but looser. (John caressingly slides into the line.)

**Paul:** Try to tart it up a bit on those guitar breaks, George. I know I said not to, but it's Friday today. Riffs are the only thing that will help all of us. Do something four in the bar with a little kick to it.

*Two of us riding nowhere...*

(Ringo plays drum riff from 'Peggy Sue' as backing)

**Paul:** It's a rough middle eight. Much better. Not so Sandie Shaw, it's more Maureen Boswell now.

**John:** It needs sort of leg movement.

**Paul:** (singing)

*In the sun everyone...*

*I've got ta got ta*

*I feel so good inside*

(to tune of 'Going Home')

Can you stop playing, John, while I'm telling you about this arrangement.

**John:** Sure... *Soo-oon be home.*'

(George plays long guitar solo 'Foxy Lady' with Yoko wailing)

**John:** (sings)

*In the middle of the ocean There's a tiny Bossa Nova  
Creating quite a commotion Baby it's still  
you I'm waiting for.*

**Paul:** All shook up.

**John:** Grooving on a Sunday afternoon... only  
make believe.

**Paul:** Through a London window  
My guitar and I We sit and serenade Till the  
dawn goes by.

### **The Queen of Sheba Wore Falsies.**

**Paul:** Come home, mum, all is forgiven.

**John:** Well, it's been lots of fun.

**Paul:** This is where it's at now - team work - a  
good defence and a line of forwards, a good  
strong pair of boots.

**John:** You play ball with me and I play ball with  
you.

**Paul:** Don't swing the lead sonny. Every cloud  
has a silver...

**Paul:** Mouthpiece.

**John:** Bognor Regis is a tartan that covers  
Yorkshire. Rutiand is the smallest county.

Scarborough is a college scarf...

And still the boon wasn't over, the Queen of  
Sheba wore falsies.

**Ringo:** I didn't know that.

**John:** Didn't you know that ? You weren't there  
at the time. (John and Ringo doing ventriloquist  
and dummy) Cleopatra was a carpet  
manufacturer.

**Ringo:** I didn't know that.

**John:** John Lennon...

**Ringo:** A patriot.

**John:** I didn't know that.

**John and Paul:** (together) Good night, Dick.

**John:** That was Lennon McCartney... Great  
Western Railway songs for all functions... Ross-  
upon-Wye... Ilford 2, Western Midlothians  
terrible.

**Paul:** This the typical  
end product of an  
actor's career.

**John:**  
Alexander  
the Great  
was a  
big



head or a fireplace. Why did they call it Great Britain? How long is it going to go on? Fantastic France; Amazing America; Huge Spain.

**Ringo:** I'll drink to that. When is a door not a door?

**Ringo:** Two flies on a door, which one was sick?

**John:** I don't know.

**Ringo:** The one on the panel.

**John:** I don't blame him. Why did the chicken cross the road?

**Ringo:** To get to the other side.

**John:** You've heard it before.

**Ringo:** What goes under water, over water, and never gets wet?

**Paul:** All right, we can't carry on like this... can we?

**Ringo:** I beg you...

**Paul:** We can't carry on like this indefinitely.

**Ringo:** We seem to be.

**Paul:** We seem to be but we can't.

**John:** I specialise in that field, you know.

**Paul:** Tops in his field.

**John:** Oh, yes, 9th best dressed male pop star in the world, you know, you're talking to no mean city - yes.

...ich is as live as  
ge.

atchamacallit.

...me-time rock

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...et me down.

...in about "Don't

The Beatles

...as nature intended.



**Paul:** No nervous breakdowns.

**John:** Look out, Tom Jones, I say (Laughter drowns out conversation)

### **What We Did On Our Holidays**

**Paul:** I was looking at the film I did at the Maharishi's. Just to see what we were doing, it's incredible.

**Ringo:** What were you doing?

**John:** Yeh, what were we doing?

**Paul:** I don't really know.

But like we totally put out own personalities under for the sake of it, and you can really see that.

**John:** We were writing all those songs. I filmed the helicopter.

**Paul:** Yeh, I saw you doing that.

**John:** Each of my reels says: 'John Lennon's Reel', like subtitles.

**Paul:** There's a long shot of you, John, walking around. We weren't really very truthful there. I mean, things like sneaking behind his back and saying, 'It's a bit like school, isn't it?' But you can see on the film that it was very like school, and that, really, we should have said it.

**John:** We should call it: 'What We Did On Our Holidays'.

**Paul:** There's long shot of you sort of walking with him, and it's a sort of: 'Tell me, old

Master'... Linda was watching the film and was asking: sitting on the roof, didn't you want to get out in it? In the villages, the bit that 95 per cent of them were doing, digging that place, all of them except for the converts on the hill. If you want to be a missionary you want to be a missionary, you go out and be one. But I don't think I'd dig that too much. I'd just go out and look at it... The film opens with all the people who were there - Cyn and Jane and Patty, the little American girl, it's all the same shot, everyone sitting against the sky. The there's a big white flurr, because it's a change of reel. It burns out white and then the sound track should start.

**John:** (singing) *Flew in from Miami BOAC  
Didn't get to bed last night*

**Paul:** (laughing) Yeh, it's like that, and then Mike comes in. In the next scene, it burns out white again and then there's just this monkey that comes up and humps this other monkey. It's great. It really gets in there, and then they just jump off and walk away. John comes off the roof, and you look like a student of philosophy with your tape recorder, John.

**John:** I have all the sound tracks, too, think.

**Paul:** We should have...

**John:** Been ourselves.

**George:** That's the biggest joke, to be

yourselves. That was the purpose.

**John:** Well, we found out.

**George:** And if you were really yourself you wouldn't be any of who we are now.

**John:** Act naturally, then.

**John and Paul:** (singing):

*Gonna put me in the movie Gonna make a big star out of me.*

### **Transcript Poem no. 3**

#### **Why Rabbits Don't Fly**

**John:** Oh yes, especially for the birds.

**John:** We have given it up.

**Yoko:** That is beautiful.

**John:** Long tall Sally, pretty sweet, she got everything Uncle John need, oh baby.

**Paul:** Um, pheasants don't fly.

**John:** Neither do rabbits.

**Paul:** When they take off, people shoot them, that's the only time they ever fly, when they get shot at or when they beat them out of the bush. Come on let's get shot up. They are walking birds, they walk through all the undergrowth, and those fellas go in go beat, beat, beat, and there is nothing left to do but to fly... Shot! And you should see them fly, just horrible, very slow at first so you can just get your aim and you've got to wait until they are

above the tree tops, then shoot.

**John:** Never fly if they are beating the bush around you; that is why rabbits survive. You see, they refuse to fly.

**Paul:** This is a documentary of how The Beatles work.

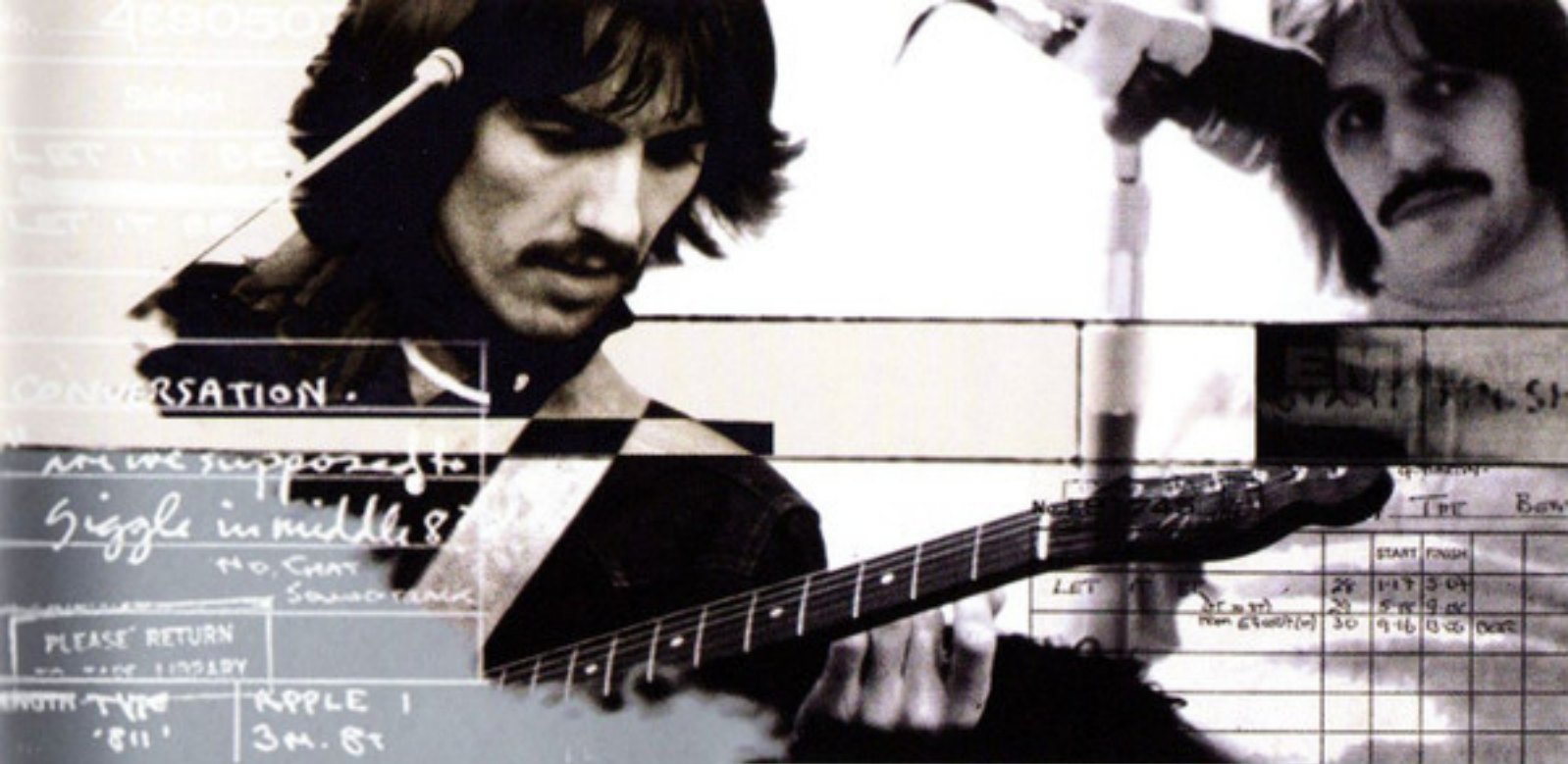
*Nothing you can sing that can't be sung.*

**Paul:** Maker of dreams that can be inhabited, builder of bridges that we have used to cross into the world of the possible.

Ancient Welsh saying: a Fo bid bont. 'He who would be head, let him be the bridge.' It comes from the myth of Be Bendigeidfran, who bridged the Irish Sea with his own body so that his people could cross over. Paul, a bridge between Sgt. Pepper and Maxwell Silver Hammer, the Waltz and the Watusi, Penny Lane and Strawberry Fields, Eleanor Rigby and Molly Jones, George Formby and Stockhausen, Revolution and Rain, art and the commercial, salt and pepper, yes and no, the dish and spoon that will one day link arms,  
*And hand in hand, on the edge of the sand,  
They will dance by the light of the moon,  
The moon, The moon.*

#### **Over and over**

**Paul:** When we finish this, I've got a feeling



that we're just going to go off, like we did after the last album.

**John:** Just give me a day or two to finish off the bits and pieces.

**Paul:** We still haven't got any now except an album again. Our only aim is an album, which is like a very non-visual thing.

**John:** Albums is what we're doing at the moment.

**Paul:** We're into albums as the four of us, but I really think we can be into other things, but every time I talk about it I really sound like I'm the show biz correspondent trying to hustle us to do a Judy Garland comeback, when really all

I mean is, well look, let's go into a studio, a vision studio, after we've learned all of these songs; a studio just as good as this for sound. I mean, we got much better takes after we moved from Twickenham to Apple.

**John:** Here I like, it's like home.

**Paul:** The thing that puts us in it, and the only thing that's ever put us in it, is a novelty: we work on novelty. There's a new approach: if he says 'Take' we Take, for the first time. It's going to be very hard to better the stuff we've got, even 'Teddy Boy' not having words, there's so much in that. I said to Michael, just blacken this place one day and when we come in in the



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morning, what is it? You know, you've got to be sneaky with The Beatles or else we'll go on forever in a circle. We'll never get out of it. When you ask George what he wants to get out of it, he says 'No films.' But it's very wrong that, and this is a film and now he doesn't mind this. What he means is, no Help, no Hard Day's Night, and I agree. But like no TV shows, no audiences!... When we came back from Hamburg and did Coventry or wherever it was, we played the Ballroom, worst first night thing, we were all nervous and it was terrible. Then we played another concert the next night and it got a little bit better. Next night, uhm, and the next: uhuum-oohm, too much. We got over that hang-up of the audience, it was like there was no one there, it was like a new sort of thing and there was some fellow up front watching how you were playing and we were right into it. If you could've recorded those things, they would have been the greatest. We're good at that, once we get over the nervousness. But the hurdle of nervousness is there. And we can't get over that now unless we go to Albert Hall and get into a black bag. There's no other way. We can't our way out of it. And the only alternative to that is to say we will never do it to an audience again. But if we intend to keep any kind of contact on that scene... I do understand George just saying,

Well there's no point, you know, because it's like Stravinsky and it's in the music and Stravinsky doesn't sort of get up and play his Joanna for them anymore, you know. He just writes it and maybe occasionally conducts it.

**John:** George wants to do a happy show with Dylan and Presley or what and that would be a lot.

**Paul:** That's us again, us going silly again.

**John:** It isn't I think we might do it.

**Paul:** But do that one after we do one. I mean, there is a show to be had out of what we've got here that's so incredible, and you don't have to go on the roof or go anywhere. Your really only have to sing the songs. And combined with the documentary material leading up to it, it's just an unbelievable thing, because you've got the two elements. The only thing we haven't got for every song is the song.

**John:** Tomorrow is the day we have to sing the six or seven numbers.

**Paul:** The easiest way to finish this show is just to sit here for another few days, rehearse, rehearse, and rehearse all the numbers and today start rehearsing the numbers one at a time and as George said, get a programme of what's going to follow what. Just knock it off, just do it. We really have to want to do a show at the end of it. I was saying to Mal this morning,



because he had a dream last night of us doing the show, and he just said it was incredible, and I said I'd love to do that, just to play all these numbers one afternoon at the Saville to some people, or all day, or as in *Hair*, just setting up, rehearsing as the people walk in, sit down, get sandwiches and drink, and when we want to do a take we'd do sort of a take. Then we could do a couple of other small shows until we hit it and get over our nervousness with an audience.

**John:** I think it would be daft of us not to play tomorrow even if it's a grand dress rehearsal. See how it goes, let's look how we looked, let's look at the rushes of seven songs. If it turns out to be half the show, half the end product, all right, if it doesn't it's no different from any other day. If we had another month to do all fourteen songs, it would still be nice to do the seven now. We haven't time to do another seven since Ringo has to go in two weeks.

**George** (arriving): I think it's going to take months to get it like that. We should film it while we're recording, but let's get it done.

**Glyn:** Yesterday you were playing the same song over and over. You were slogging it to death. So today we tried to get you to do three songs in one go so you had to think: what's the key. That way you can't get bored.

**Lindsay-Hogg:** Yesterday, you got terribly close to getting it right on a couple of the numbers, but as soon as you got that, it would have meant one other take.

**John:** It was tiredness on my part. It was a great strain to get through 'Don't Let Me Down' and the other one, just singing at that pace, being so tired. If we didn't have the weekend we couldn't have even attempted yesterday. And I don't want to use the energy I used yesterday today because yesterday ruined today.

**George:** That's if you're planning on working up to doing it like this, playing again and again. We're just going to drop. We could have recorded all these songs on tape.

**Lindsay-Hogg:** At the moment, the documentary's like *No Exit* – it's going around and around.



**George:** It's like a lot of the footage, it's got to be thrown away.

**Lindsay-Hogg:** There's lots of good footage, but there's no story yet. There's no playoff yet.

**Paul:** We've done the film, we've done the numbers enough.

**George:** Let's get it down on tape.

**Paul:** Glyn will get it down on tape. He'll take it when he thinks.

**John:** If George wants to think that while we're doing it we're making a record and if you want to think that we're rehearsing., there's no answer.

**Paul:** We mustn't do 'Get Back' for three hours, it's just (plays bass riff). There are four individuals who are strong individually. If we were doing 'Thank Your Lovely Stars' we'd just go in and we'd do it. I know that's a silly analogy, but we'd just to it, and we'd have done the number.

**George:** Do you want us to record these numbers?

**Paul:** If we're going to do fourteen numbers, let's

get every chord off the fourteen numbers now and stop remembering that we're still rehearsing.

**George:** You want us to do what we've been doing for two weeks.

**Paul:** Yeh, but get it together now instead of talking about the show. SO that we've got fourteen songs and so that when we've to it, we can either let it go, jump up, in the words of the famous song, we can do anything, we can do anything we like with it once we've got it. We're talking about this abstract thing we're hoping to get, and by talking about it we're not going to get it.

**John:** Let's do it. We're trying to do what you're saying and we're trying to do what George was saying, but sometimes we can't cos we're too tired. So we might have a bit more sleep.

**Paul:** We've done our songs. We just collect all our thoughts on them and check through to make sure you know the chords and that I know the bass notes.

**John:** When we've got the fourteen numbers off we'll be so secure in that that maybe that's



the time we'll say: Oh, anywhere you want, we'll do them.

**Lindsay-Hogg:** Shall we go on filming until we leave here?

**Paul:** What we're doing is still rehearsing and we'll get it together.

**George:** We'll collect our thoughts and you collect yours about where we'll do the concert.

**Lindsay-Hogg:** What about the roof tomorrow?

**Paul:** We'll do the numbers. We're the band.

**George:** I'll do it if you've got us on the roof.

**John:** I'd like to go on the roof. I'll record the songs when you want to do it.

**George:** Anytime is paradise.

**John:** Anytime at all. you suggest where: Pakistan, the Moon, I'll still be there till you don't let me down. You'll be surprised at the story that will come out of this. I'll tell you what I'd like to

do. I've got so many tunes. I've got my tunes for the next ten-years of albums. I'd like to do an album of songs. It would be nice mainly to get all those songs out of the way. And secondly to hear what mine are like all together. Any of us can do separate things as well and that way it also preserves the Beatles bit. All these songs of mine I could give to people who could do them good, but I suddenly realised, well... all that, I'm going to do me for a bit. With all these tunes, I could do them in a week at the most – record them all, remix, because they're all very simple. I don't think they need much. I mean with a Leslie, it's too much, just one guitar.

(singing) *Because you're sweet and lovely, girl I love you...*

EXTRACTS FROM THE ORIGINAL 'LET IT BE' BOOK

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**Because I Know You Love Me So** (1.32)

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**Don't Pass Me By** (0.03)

**Taking A Trip To Carolina** (0.19)

**John's Piano Piece** (0.18)

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**Child Of Nature** (0.24)

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CONVERSATION

**Every Little Thing** (0.09)

**Don't Let Me Down** (1.01)

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**She Came In Through**

**The Bathroom Window** (0.05)

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**Two Of Us** (0.22)

**Maggie Mae** (0.22)

**Fancy My Chances With You** (0.27)

CONVERSATION

**Can You Dig It?** (0.31)

CONVERSATION

**Get Back** (0.32)

CONVERSATION

All tracks composed by Lennon/McCartney and published by Northern Songs Ltd. except 'Because I Know You Love Me So' and 'Fancy My Chances With You' (composed by Lennon/McCartney and published by Lenono Music/MPL Communications Ltd.), 'Child of Nature' and 'John's Piano Piece' (composed by Lennon and published by Lenono Music), 'All Things Must Pass' (composed by Harrison and published by Harrisongs Ltd.), 'Don't Pass Me By' and 'Taking a Trip to Carolina' (composed by Starkey and published by Startling Music Ltd.), 'Maggie Mae' (trad. arr. Lennon/McCartney/Harrison/Starkey and published by Northern Songs Ltd./Harrisongs Ltd./Startling Music Ltd.).