

Act Three Scene Three: Rolls 40-A + 64-B + 65-B

The **Beatles** continue to work on the weakest link of **Don't Let Me Down**.



Press to Play Rolls 40-A + 64-B + 65-B

Tape Roll	CD Track	Time	Title	Description
40-A + 64-B	33	2:33	Don't Let Me Down (024)	<p>The previous track, Don't Let Me Down (023), segues into this edited track which begins on roll 64-B. George is practicing a harmony to complement the counterpoint idea that Paul is developing. They end, and Paul again suggests that they stick to descending scales for now, to facilitate the refinement of Paul's idea. Roll 40-A enters the mix and soon after 64-B stops recording.</p>  <p>© Alamy Paul to George: Please refrain from thinking for yourself</p> <p>To demonstrate the lyrics for George, Paul restarts 'I'm in love for the first time' section. George joins him singing a descending scale to accompany Paul's vocal. After two lines, Paul restarts the section just as B-Cam resumes recording.</p> <p>They make it thru the entire section with everyone singing loudly for a change. John once again ends things playing a vaguely Spanish sounding exit passage. In the background, George calls out to Mal Evans assistant, Kevin Harrington. Kevin is the one who holds up the 'Don't Let Me Down' lyric sheet for John up on the rooftop.</p> <p>At 1:14, John improvises a new lyric "It's pretty scary all the..." They restart the section and John lapses into comedy, "And don't you know it's pretty scary (unintelligible), I get the (unintelligible) every morning about nine o'clock, when I get my toast and my tea."</p> <p>They reach the break, and John shouts out his strange "Don't let me down"</p>

				<p>chorus. He elongates the word "down..." into an ascending climax. It is John at his best doing his part-comedic part-serious impression of pain-filled blues shouting.</p> <p>They begin a verse, which they change into a repeat of the weak-link section. John gets in one final comedy bit, but Paul gets in the last word, "Okay, let's do it at the real speed." Echoing John's earlier strange lyric, Paul adds "It's pretty scary don't you know."</p>
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<p>40-A + 64-B</p>	<p>34</p>	<p>3:25</p>	<p>Don't Let Me Down (025)</p> <div data-bbox="451 596 548 688" data-label="Image"> </div> <div data-bbox="399 688 597 772" data-label="Text"> <p>Click to hear the missing hook for 'Don't Let Me Down'</p> </div>	<p>As Paul asked, the Beatles perform a complete run through of 'Don't Let Me Down'. This edited track begins on rolls 40-A + 64-B. In this performance, two new musical elements first appear:</p> <ul style="list-style-type: none"> • For the intro, George first stumbles thru the notes that will soon become the song's musical hook • John and Paul take the tenderness that they expressed in Don't Let Me Down (024), and use it during the duet that they sing in the verses <div data-bbox="649 793 1510 1360" data-label="Image"> </div> <p>The work on the 'I'm in love for the first time' section is beginning to show a bit of promise. The three-part layered vocals, for lack of a better word, are beginning to sound Beatlesque.</p>
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<p>40-A + 65-B</p>	<p>35</p>	<p>3:04</p>	<p>Don't Let Me Down (026)</p> <div data-bbox="451 594 548 684" data-label="Image"> </div> <div data-bbox="407 684 586 816" data-label="Text"> <p>Click to hear Dylan's unique nasal drawl from 'Temporary Like Achilles'</p> </div>	<p>This track begins with John telling George "Yeah, I thought if you get some bits to play again in here, I thought..." George interrupts, defending his use of the wah-wah pedal on the song. John counter-interrupts him, "yeah just fiddling around."</p> <p>George continues, defending the wah-wah foot pedal "With the foot pedal, it sounds good enough to follow through." He goes on, stating that what John is asking for would "sound like the same old shit." John counters, "Well I like the same old shit, if it's just clear."</p> <p>Paul steps in on bass to start another run through of the entire song. What follows is a peppy rendition of the song. Notably, George continues to use his wah-wah pedal, despite John's earlier comment. There do not appear to be any repercussions from George's show of independence. At 0:30, George again runs through the notes that will soon become 'the hook'.</p> <p>During the still problematic 'I'm in love for the first time' middle-eight, John begins singing several lines in a semi-parody of Bob Dylan, circa 'Blonde on Blonde'.</p> <p>The track begins on 40-A. Roll 65-B comes into the mix at 0:23, exits at 0:53, and reenters at 1:03. The remainder of the track is an A+B mix.</p> <div data-bbox="647 575 1065 1108" data-label="Image"> </div> <div data-bbox="716 1108 995 1184" data-label="Caption"> <p>Now, I would like to do for you my vocal impression of John Winston Lennon</p> </div>
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<p>40-A + 65-B</p>	<p>36</p>	<p>1:27</p>	<p>Don't Let Me Down (027)</p> <div data-bbox="440 1325 557 1440" data-label="Image"> </div> <div data-bbox="407 1440 586 1530" data-label="Text"> <p>Click to hear Arthur Alexander sing 'Anna'</p> </div> <div data-bbox="451 1566 548 1656" data-label="Image"> </div> <div data-bbox="407 1656 586 1722" data-label="Text"> <p>Click to hear John sing 'Anna'</p> </div> <div data-bbox="451 1755 548 1845" data-label="Image"> </div> <div data-bbox="407 1845 586 1929" data-label="Text"> <p>Click to hear John sing 'Anna' on the Beeb</p> </div>	<p>The previous track, Don't Let Me Down (026), segues into this A+B (B-Cam stops at 0:53) edited track. Realizing that his counter-point idea remains lacking, Paul requests, "Let's go through that middle bit. I'm in love for the first time." They start the section again, but Paul stops them before the second line is complete, and remarks, "We should change it... it should be a different beat, and so all onto light things, and cymbals."</p> <p>He (with more than a little help from Ringo) begins demonstrating a syncopated version of how they might perform the middle section. John recognizes the beat, saying, "Arthur Alexander adlib". Paul replies, "Yeah, him again (giggles)."</p> <p>John is actually making an indirect reference to the Beatles 1963 recording of 'Anna', which was first recorded by Alexander. Earlier in their career, the Beatles performed other songs associated with Arthur Alexander such as 'A Shot of Rhythm</p> <div data-bbox="1084 1230 1511 1661" data-label="Image"> </div> <div data-bbox="1110 1608 1276 1633" data-label="Caption"> <p>Arthur Alexander</p> </div>
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				<p>and Blues’ and Soldier of Love (Lay Down Your Arms).’</p> <p>What follows is a rendition of ‘I’m in love for the first time’ using the same beat as ‘Anna’. They make it back to the chorus, stop, then restart the section, playing it out to the fade of this track. As it fades, Paul exclaims, “Sort of a... airy... yeah.”</p>
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