

Act Three Scene Three: Rolls 43-A

Sounding pleased with **George's** discovery of the **Don't Let Me Down** catchy hook, the **Beatles** play **John's** song two final times to hear where it currently stands. Since **Paul's** middle eight idea was scuppered, the bridge remains the part of the song that most needs continuing attention.

At last, it is time to move on to the next song: **Paul's** 'Two of Us'. Fasten your safety belts, as it is going to be a memorably bumpy ride.



Press to Play Rolls 43-A

Tape Roll	CD Track	Time	Title	Description
43-A	19	3:10	Don't Let Me Down (041)	<p>The Beatles put the pieces back together, and run through a complete version of 'Don't Let Me Down'. Except for the arrangement of the middle eight, the song is more or less complete. George's hook (he remains on wah-wah) not only opens the song, it also punctuates the chorus, the verses, the middle eight, and even ends the song. They must have felt pleased that the song took such an unexpected great leap forward.</p> <div data-bbox="659 974 1528 1556" data-label="Image"> </div> <p>When they reach the middle eight, they follow Ringo's lead and stomp it out at a march-like pace. For the vocal arrangement, John and Paul alternate lines until the end where they punch it together. During this performance, George is beginning to explore what he might play when he is not playing the hook.</p> <p>For the final verse, John momentarily forgets the words (a feat he will repeat on both Rooftop performances of 'Don't Let Me Down') and then comes in late. However, he and Paul nail it for the last half of the verse, with tender passion.</p> <p>On the final chorus, John lets loose a nice "Bop" at 2:51. After the performance ends, he repeats "Bop" off mic a couple of times. He sounds well pleased with his</p>

				song's progress.
43-A	20	1:05	Don't Let Me Down (042)	<p>Immediately following Don't Let Me Down (041), the Beatles discuss, and then run through the bridge. George starts the conversation, "Uh, that line, (pauses, then sings) 'You know it's going to last.'" He continues speaking, but rendered inaudible when the little bass figure that Paul has been playing turns serious for a short time.</p> <p>Paul abruptly ends it, at the split second that George continues, "Try that line." George begins singing John's part, "Love for the first time." He continues in a melodic harmony, "You know it's gonna last."</p> <p>John and Paul restart the middle eight. After some initial confusion, they begin alternating lines as they had in the previous take. While they sing, George begins playing in a similar style as John, as when he plays his version of a Spanish musical mood.</p> <p>John comes in loud, "A love that lasts forever.", and Paul joins him to blast out the last line. Paul soars out on a single chorus line, before George wraps things up by playing the hook. Paul requests "Do it once more." Ringo plays light percussion bits, then ends it just in time for...</p>
				 <p>East Side, West Side, all around the town The tots sang "ring-a-rosie," "London Bridge is falling down"</p>
43-A	21	3:50	Don't Let Me Down (043)	<p>...Paul to count in 'Don't Let Me Down'; its final performance for the day. This is indisputably the best-to-date performance of this song. They return to John's soulful composition on the following day, January 7. For this take, Paul plays his bass with a decidedly heavy hand.</p> <p>This performance is where George first comes up with the lovely descending lyrical melody that he plays during the tenderly rendered verses. He had been passing through the idea in earlier takes, but here he grasps hold of the idea and runs with it. Go George!</p> <p>'Don't Let Me Down' illustrates George's stated preference for playing on John's compositions as opposed to Paul's. That is, John gives George the freedom to explore the song on his own. This arrangement fits into John's creative process. He is truly interested to see what others can come up with to refine his songs, as John demonstrated minutes earlier in Conversation (056).</p> <p>Shortly after this conversation, George comes up with the hook and the descending counter-melody that he plays during the verses. Today it is hard to</p>

				<p>imagine 'Don't Let Me Down' without either of these features. Based on the great outcome, John has every reason to let George loose to see what he finds and brings back to the song. This is a case of the creative 'ends justifying the means'.</p> <p>Contrasting with this, Paul typically arrives with more of a finalized vision of his composition in mind. And even when he does not, he presses his preference for <i>how</i> he wants the band to first learn his composition. He prefers the Beatles to run through plain and unadorned performances, so the band learns the changes and accent points.</p> <p>The next song up for rehearsal is Paul's 'Two Of Us', in which George continues to play in this exploratory mode. This results in a tasty kick-ass version of the song. Whether Paul appreciates George's contribution is another matter.</p> <p>This track ends with yet another of John's quasi-Spanish sounding codas.</p>
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43-A	22	1:04	<p>Two of Us (010)</p> <p>'I almost know them'</p> 	<p>Like a boxer warming up in the ring, Paul plays a little introductory bass groove. They had last rehearsed 'Two Of Us' before lunch on January 3. Paul first introduced it to the other three on the evening of January 2.</p> <p>Paul softly sings "Two of us driving nowhere, spending someone's..." George tunes up and then asks a question. Paul continues to sing, "Hard earned pay", and replies, "Yeah."</p> <p>John begins playing his 'Peggy Sue' inspired intro. Paul interrupts him, "Restart it. One, two, three, four" and John restarts the song.</p> <p>A satisfied sounding Paul exclaims "Yeah", and begins to sing the first verse. Realizing that he is the only one singing, he says "Okay", and stops the performance after one line. John asks, "What am I singing on this one?"</p> <p>Paul replies, "Don't know really... (he remembers and snaps his fingers) the melody!" He begins to sing, "Two of us", and then adds, "You have to remember the words."</p> <p>This exchange sounds a bit like a father (Paul) lightly scolding his young under-performing son</p>
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So you see Johnny, when two guys who love one another get together and, uh... well, that's where hit records come from.

				<p>(John). John mutters something inaudible, to which Paul responds, "Well learn them." John sounds a bit defensive and attempts to get in the in the last word, "I almost know them", but Paul slips in, "Try to know a few."</p>
43-A	23	1:12	Two of Us (011)	<p>Paul counts in the restart of 'Two of Us'. John and Ringo crank up the song's engine. Paul slips in on bass, and lastly George joins in adding his own groove. This is a big musical improvement over the prior track on everyone's behalf.</p> <p>They sing two verses, and then break down at the bridge tollbooth.</p>
43-A	24	1:20	Two of Us (012)	<p>Paul begins to focus on the rhythmic accents in the back end of the verses. They rehearse the line, "We're on our way back home" with Paul quickly adding, "Try it again." John picks up the vocal and takes it to the end of a verse, "We're going home." Paul adds, "and then he said", and George ends it by playing the briefest bit of a chorus.</p> <p>John keeps things moving forward with a joke comment, "And then he kept going." John attempt starts a conversation with George, but Paul restarts the end of a verse drowning them out. This time Paul vocalizes the accents that he wants the band to play. They repeat this exercise several times. George begins to experiment with a few melodic ideas for the ending of a verse.</p> <p>Paul ends things counting in, "One, two, three, four."</p>
43-A	25	2:00	Two of Us (013)	<p>John plays rail-man with his "toot toot, toot toot" vocal introduction. The song gets going, and bounces along at a nice clip. John and Paul hit their vocals. George weaves his wah-wah assisted accents throughout the song.</p> <p>They play two verses, the chorus, and then break down with Paul's comment, "It slows down there. He begins a conversation, "It goes, 'something's going to happen there'. But just... don't... ignore it, just let it, (sings) 'You and I have memories'." George asks for a clarification: are they supposed to slow down for chorus, or is Paul pointing out that they are slowing down.</p> <p>The band (led by Ringo) picks up the song, and just as rapidly let it peter out. Paul answers George, "Ignore the fact that it changes into a middle eight." George reacts, "Oh, you mean we were slowing down." Paul remarks that the Beatles have a habit of slowing down when they reach a middle eight. George takes the lead and restarts the "You and I have memories" chorus. This segues into the countdown that starts Two of Us (014).</p> <p>Roll 43-A is ending. The fireworks begin on roll 44-A + 67-B.</p>